



Grand Palais, Galeries nationales
Champs-Élysées entrance

PICASSO.MANIA

7 October 2015 - 29 February 2016



#PicassoMania



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Contemporary Picasso

"Will you keep on painting much longer?"

"Yes. It's my mania."

Interview, 11 May 1959. Quoted in Picasso, *Propos sur l'art*, Paris, Gallimard, 1998, p. 99

After World War II, Picasso became renowned as a modern artistic genius. This public recognition came at a time when contemporary art was once again moving towards "avant-gardism". This movement's values, as incarnated by Marcel Duchamp, were in contradiction with Pablo Picasso's flamboyant subjectivity, media presence and commercial success. As a result, it was only in 1971 that a collective tribute by living artists from different disciplines was organised for the artist's 90th birthday. In the 1980s, exhibitions showed a new generation of artists how Picasso's later works were years ahead of his time. His distinctive style and historical borrowings have earned him a central place in discussions on contemporary art.

1962. Pop artists like Roy Lichtenstein and Erró took inspiration from Pablo Picasso's work.

1967. The Grand Palais national galleries held a major retrospective of Picasso's work.

1971. To celebrate the painter's 90th birthday, German editor Propyläen Verlag began work on a collection of lithographs produced by artists from different contemporary artistic disciplines.

1973. The same year Picasso died, an exhibition of his later work was held at the Palais des Papes in Avignon.

1981. One hundred years after Picasso's birth, a critical review confirmed that his work was central to contemporary art. Basel's Kunstmuseum held an exhibition of his later work.

1984. New York's Guggenheim Museum held an exhibition on Picasso's final years.

1985. Andy Warhol, Jasper Johns, Jean-Michel Basquiat and others paid direct tribute to Picasso's work.

All hail the artist !

The many and varied depictions of Picasso by contemporary artists are evidence of his universal appeal and global renown. From Africa to China, these images confirm that Picasso is synonymous with modern art, and has been for several decades.

Paintings by artists such as the Equipo Crónica collective and Erró reflect the art of the self-portrait as practiced by Picasso. They also reflect the unprecedented proliferation of the artist's image in the mass media - newspapers and magazines whose importance grew along with Picasso's glory.

Austrian critic Wieland Schmied was behind the first project bringing together Picasso and contemporary creation. In 1971, he commissioned a portfolio to mark the artist's 90th birthday. Over 50 artists took part in this tribute, of which Picasso was himself a curious observer. Past companions, hard-line avant-gardists, realists, abstract artists, pop artists and minimalists all celebrated the vitality and freedom associated with this Spanish artist.

Cubism's multiple viewpoints

The Cubist movement began in 1908 and continued until World War I. It was an attempt by Pablo Picasso and Georges Braque to do something completely new: paint what they perceived, not what they saw. This art form was originally inspired by Paul Cézanne's paintings of shapes. However, it soon became a multifocal analysis of people and objects that bordered on the abstract. Picasso's Cubist work, which followed his Blue, Rose and Fauve work, was in earthy colours, mostly shades of ochre. This reflected his desire to represent mental instead of sensory space. His paintings included words, often stencilled, which referred to concepts of objects rather than the objects themselves. Later Cubist works included collage and real objects, but still did not seek to depict reality. Newspaper cuttings, for example, served both graphic and intellectual purposes: the columns of text created graphic structure while evoking reading, a self-contained intellectual activity. Picasso's approach to Cubism changed 20th-century art, paving the way for conceptual art and the assemblage technique.

David Hockney

David Hockney remembers being a repeat visitor to the Tate's 1960 exhibition on Pablo Picasso while studying at the Royal College of Art in London. He saw a method and an obstinate realism in the Spanish artist's prolific creativity, which was a departure from the formalism of the era. Hockney did not consider that Cubism was the catalyst for modern art's shift towards abstraction. Instead, he saw it as a methodical artistic vision incorporating contemporary mathematics and physics. "It is increasingly clear that cubism is a progression upon realism, a progression upon the description of the space occupied by the mind, where our bodies exist." (David Hockney in a lecture at Harvard University, 6 February 1986).

Revisiting Cubism in the early 1980s, Hockney used a new-generation Polaroid camera to show the movement's positivism – its cognitive and aesthetic dimensions. He combined details from close-up and distant views of Cubist guitars to suggest that the eye was a mobile organ, and that vision was partially tactile. By depicting each stage of walking and breaking down movement, he moved closer to Marey and the Futurists, who considered that art should incorporate the dimension of time.

Picasso on screen

It is no exaggeration to say that Picasso's artistic heritage is today in the hands of filmmakers. Renowned directors, such as Jean-Luc Godard and Orson Welles, have paid direct tribute to the Spanish artist's work. Very early on, Picasso was identified as a universal genius. As a result, his image has been multiplied across a wide range of fields: mass consumer goods, pop music, Jay-Z's rap and car assembly lines. The rhythms of his pictorial and artistic constructions have inspired contemporary choreographers.

Jean-Paul Battaglia and Fabrice Aragno, who worked with Godard for many years, collected images from advertising, film, and ballet recordings before running them through the Isadora software program. This gave rise to an "organised randomness", which plunges viewers into a flow of constantly changing images.

Demoiselles from elsewhere

Barcelona's Carrer d'Avinyó is a street famous for its brothel and prostitutes. In *Les Demoiselles d'Avignon*, Picasso juxtaposes the jagged shards of the prostitutes' bodies with ridged, brightly coloured masks inspired by African art, which was growing in renown at the time. This admiring and violent appropriation, which was central to his later work, led to the painting's iconic status and attracted the interest of the appropriationists (Mike Bidlo, Richard Pettibone and André Raffray). The sexual and exotic nature of *Les Demoiselles* has been underlined by Sigmar Polke, Richard Prince and Jeff Koons.

For African and African American artists, Picasso is an ambivalent figure. While he helped raise awareness of African art, he also made it part of Western art history, which only considered it from the perspective of Western artists. Women artists also highlighted the fact that his models and prostitutes were artistic objects rather than subjects. Artists working in the post-colonial era and its relationships of dominance, such as Faith Ringgold, Robert Colescott, Leonce Raphael Agbodjelou, Wangechi Mutu and Romuald Hazoumè, have called attention to the "Africanness" of *Les Demoiselles*. Women artists have given these figures a more subjective viewpoint.

Guernica, a political icon

Guernica's political meaning is derived from the different contexts it was created in. It was first exhibited in the Spanish Pavilion at the International Exposition in Paris. At the time, Spain was fighting a civil war, and the mural was seen as a statement against fascism, totalitarianism and armed conflict. During the post-war period in Europe, when Picasso was politically engaged with the Communist movement, the image was reproduced widely in far-left publications around the world. It was held at MoMA from 1939 onwards. However, the Cold War climate in the United States meant that the artwork's ability to act as a medium for resistance was only tapped in the late 1960s by artists such as Leon Golub and Rudolf Baranik to protest against the Vietnam War. Following the end of General Francisco Franco's dictatorship, *Guernica* was returned to Spain in 1981, in accordance with Picasso's wishes. This marked a new phase in the painting's history. Since then, there have been regular occasions to witness its symbolic importance, including political reinterpretations by artists and reproductions brandished by protestors, from the United States to the Middle East. For Adel Abdessemed, these layers of meaning take on a philosophical hue: the monumental dimensions of *Guernica* prove the saying, "man is a wolf for man."

Star system

Pablo Picasso's real rise to fame came after World War II. Following his involvement in the French Communist Party and the Mouvement pour la paix (peace movement), he became a key political and intellectual figure during the post-war period. His celebrity grew as a result of multiple retrospectives in France, Europe and the United States, as well as films such as Henri-Georges Clouzot's *The Mystery of Picasso* in 1955, his sumptuous residences on the increasingly stylish Côte d'Azur, and his love life. Picasso was also skilled at managing the media and his image – he portrayed himself as an artist in his seventies but still young at heart, bare-chested or dressed in Breton-stripe shirts and espadrilles. He was approachable, yet untouchable. His friendships with many photographers, including Lucien Clergue, David Douglas Duncan, André Gomez, Edward Quinn and André Villers, led to magnificent publications giving readers glimpses of his everyday life. He created multiple personalities, each of which reflected a different aspect of his art: the potter, the millionaire, the friend to Jacques Prévert and Jean Cocteau, the young father, the grandfather, the artistic genius and the indefatigable swimmer.

Martin Kippenberger

When Kippenberger saw David Douglas Duncan's photographs of Pablo Picasso in 1988, he was particularly struck by one of them. In it, Picasso is standing on the steps of his Cannes house, *La Californie*, wearing enormous briefs. Kippenberger used these oversized underpants to show his admiration for and identification with Picasso. Paying tribute to his favourite retreat, the Elite Hotel, he reproduced the calendar published every year by the modelling agency of the same name. With a total lack of vanity, he photographed himself dressed in underwear sized for his generous proportions. He later used these photos to create a series of large-format paintings. Another series of Duncan's photographs inspired Kippenberger's second tribute to Picasso. Taken following the Spanish artist's death, they show his widow, Jacqueline, overcome by melancholy. They led Kippenberger to produce a series of coloured crayon drawings, which he later used as the basis for paintings.

A young painter in Avignon

In Picasso's later years, contemporary art was characterised by formalism (radical abstraction) and Duchamp's legacy (analysing the nature of art). Given this context, the Musketeers, Picasso's depictions of lovemaking painted during the last years of his life, were met with contempt from contemporary critics. Art historian and collector Douglas Cooper described them as "the meaningless scribbling of a frenetic old man in the ante-chamber of death," a view shared by many at the time. A rare exception, David Hockney noted the mastery and pictorial virtuosity of these images, which were displayed at the Palais des Papes in Avignon in 1973. At the end of his life, Picasso identified with the musketeers of the Baroque period. He made their morals – those of Shakespeare, Gracián and Cervantès – his own. He sought to reconcile his dreams of greatness and heroism with the pragmatism and materialism of real life.

Bad Painting

Picasso's later paintings met with a lukewarm reception when they were exhibited in Avignon in 1970 and 1973. However, it was these paintings that went on to become models for a new generation of painters ten years later. To mark the occasion, the Royal Academy of London held the exhibition *A New Spirit in Painting* in 1981. Central to the show were five of Picasso's later works. Three years later, the Guggenheim in New York organised an exhibition dedicated to the Spanish artist's final years, which was received positively by American artists – pop artists, Johns, Warhol, street artists, Basquiat, Haring and others. These paintings, which resurrected figurative art, subjective expressionism and narrative art, resonated strongly with bad painters, new fauves and trans-avant-gardists.

It's a Picasso !

For most people, "a Picasso" is a painting from the second half of the 1930s. Picasso's Cubo-Surrealist style during this period was also his most celebrated - given its surprising facial deformations - and perhaps his most complex. Surrealism emerged in the mid-1920s, giving Picasso an opportunity to explore the possibilities created by metamorphoses, as seen in the growths and protuberances of works such as the Boisgeloup heads and images of the mythical Minotaur. In the mid-1930s, Picasso reintroduced the Cubist idea of several co-existing planes, which led to an astonishing reorganisation of facial features. He also transformed matter: flesh became stone or bone and was depicted in bright, garish colours. The women in these portraits were increasingly unrecognisable, but still wore absurd hats. As a result of this stylistic synthesis, these images conveyed a sense of deformity or grotesqueness, perhaps in response to the violent speeches heralding war in Europe. Picasso came back to his women's portrait series in the early 1960s, using the reproducible linocut technique and bright colours to develop his own unique take on pop art.

Picasso goes pop

Pop art was a rejection of the abstractionism that had dominated art since the 1940s. Pop art refused to see abstract art, based on the idea of "progress", as the culmination of "modernist" art history. For pop artists, Picasso was a contemporary icon, like comic book heroes or Liz Taylor, and his style was immediately recognisable. For this reason, Claes Oldenburg challenged the copyright of one of Picasso's rare public works, the 1967 Chicago Picasso, because it was as identifiable as an everyday consumption item. Picasso influenced another pop artist, Roy Lichtenstein, who considered the Spaniard a key artistic source from the 1950s onwards. His reinterpretations of and allusions to Picasso's work seem to indicate that anything can be reinvented and that everything coexists in art. In line with this view, the linear, modernist and progressive approach to art history is a fallacy. Warhol's series of Heads (After Picasso) and Erró's repeated depictions of Picasso characters are part of this deconstruction. Lichtenstein, Oldenburg and Erró are "post-modern" - they question the importance of historic models such as Picasso by imposing their own style on them.

Rineke Dijkstra

Dutch photographer Rineke Dijkstra, who was born in 1959, produces documentary-style images that offer a contemporary reinterpretation of portraiture. Her subtle and striking work takes the form of large-scales photographs or hypnotic videos, which capture the fragility of bodily metamorphoses (as seen in adolescents at the beach) or physical exertion (as seen in women after giving birth and matadors after bullfights). Her images usually feature simple, frontal compositions, and reveal the vulnerability in her models. Paradoxically, the viewer's unique experience gives rise to a universal vision that is both monumental and vibrant.

I See a Woman Crying (Weeping Woman) was produced following an invitation from the Tate Liverpool to work with local school students. The installation features three video portraits, filmed from three different angles, of nine adolescents viewing *Weeping Women*, Picasso's 1937 portrait of Dora Maar. Inspired by the ritual of school museum trips, Dijkstra recorded the young viewers' speech and emotions. For the duration of the 12-minute video, the artwork, left off-screen, exists only through their faces and voices. In the same way as the screen angles and camera movements - including close-ups and double-ups) - show this confrontation in a dynamic way, the soundtrack records its stops and starts. By choosing not to film *Weeping Woman*, Dijkstra substitutes words for images. She imposes her own spoken, sensory, critical and fundamentally human vision of the painting on viewers. *I See a Woman Crying* is both a group portrait and a reflection on the art of portraiture. It vividly depicts the way in which Picasso's work is received, and its continued relevance in today's society.

Jasper Johns

Jasper Johns' changing work shows how Pablo Picasso replaced Marcel Duchamp as the figurehead of modern art. In the mid-1950s, Johns' work reflected his admiration for Duchamp. When New York's Museum of Modern Art asked him to produce a piece celebrating Picasso's 80th birthday, he responded with a double portrait inspired by Duchamp's own Self-Portrait. However, Johns' *Seasons*, which he began in 1985, contain multiple references to Picasso. He borrowed the shadow, which recurs in all four works, from Picasso's work *The Shadow* (1953). The starry sky and ladder are taken from *Minotaur Moving his House* (1936). Johns also used another Picasso painting, *Straw Hat with Blue Leaves* (1936), to develop a vast series of pictorial and graphic works.

Exhibition opening times (07 October 2015 - 29 February 2016)

Opening times: Monday, Thursday and Sunday, from 10 am to 8 pm
Late opening on Wednesday, Friday and Saturday from 10 am to 10 pm
Closed on Tuesdays except during the school holidays.

Open every day from 9 am to 10 pm during the Toussaint (All Saints) and Christmas school holidays.

Planned early closure at 7 pm on 7, 8, 9, 12, 14, 15 and 16 October.

Planned early closure at 6 pm on 3, 24 and 21 December.

Closed on 25 December.

School holidays.

From October 17 to 31, from 19 December to 2 January and from February 20 to 29:

every day including Tuesday from 9 am to 10 pm

Sunday 1 November and January 3 from 9 am to 8 pm

Planned early closure at 6 pm on 24 and 31 December

Closed on 25 December.

This exhibition is organised by the Réunion des musées nationaux - Grand Palais, the Centre national d'art et de culture Georges Pompidou and the Musée National Picasso-Paris.



Centre
Pompidou

PICASSO

Musée Picasso Paris

Head Curator: Didier Ottinger, assistant director of the Musée national d'Art moderne - Centre Pompidou

Curators:

Diana Widmaier-Picasso, art historian

Emilie Bouvard, curator at the Musée National Picasso-Paris

Set design: agence bGc studio

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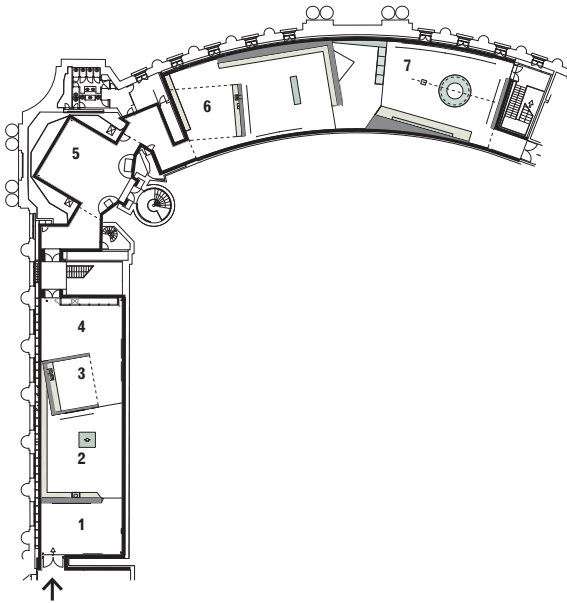
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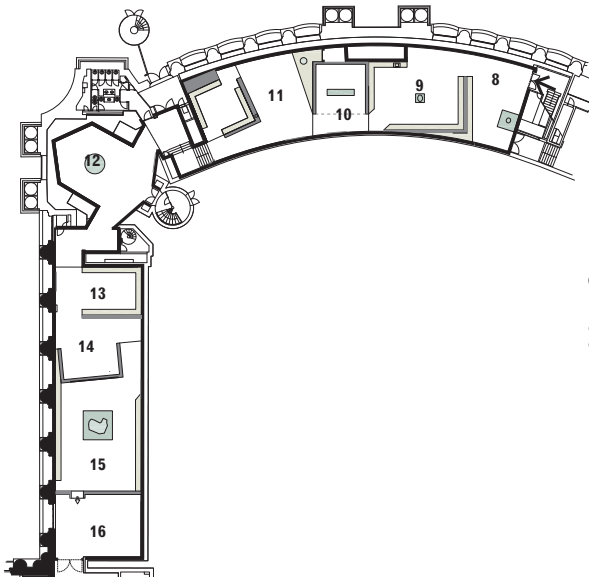


EXHIBITION MAP



FIRST FLOOR

1. Contemporary Picasso
2. All hail the artist !
3. Cubism's multiple viewpoints
4. David Hockney
5. Picasso on screen
6. *Demoiselles from elsewhere*
7. *Guernica*, a political icon



GROUND FLOOR

8. It's a Picasso !
9. Picasso goes Pop
10. Rineke Dijkstra
11. Jasper Johns
12. Star system
13. Martin Kippenberger
14. A young painter in Avignon
15. Bad Painting
16. Shop

AROUND THE EXHIBITION

CULTURAL PROGRAMME

Admission to the auditorium is free with an invitation, which can be downloaded from grandpalais.fr.

WEDNESDAY MEETINGS

Wednesday 7 October at 5 pm. *Picasso.Mania*

Introduction to the exhibition by Didier Ottinger, assistant director of the National Museum of Modern Art - Pompidou Centre, Diana Widmaier-Picasso, art historian, and Emilie Bouvard, curator at the musée national Picasso-Paris.

Wednesday 13 January 6.30 pm: *The Young Ladies of Avignon: inside the brothel*

Round table with Catherine Millet, director of the review "Artpress", Philippe Dagen, art critic and author of "Picasso Monographie" (Hazan, 2008) and Michel Onfray, writer and philosopher. Chair: Diana Widmaier-Picasso.

Wednesday 20 January 6.30 pm: *Guernica: a war painting?*

Round table with Laurence Bertrand Dorléac, art historian; Pascal Ory, historian; Lydie Salvayre, writer and winner of the 2014 Prix Goncourt, and Maurice Ulrich, journalist for the paper L'Humanité. Chair: Emilie Bouvard

Wednesday 3 February at 6.30 pm: *Picasso and the three hundred Musketeers*

Round table with Marie-Laure Bernadac, Head Curator and curator of the exhibition "The Last Picasso" at the Pompidou Centre in 1988, Murielle Gagnebin, art psychoanalyst, and Werner Spies, art historian. Chair: Didier Ottinger.

Wednesday 10 February at 6.30 pm: *Get lost, Picasso!*

The invited artists discuss the relationships they have - or don't have - with Picasso's works.

With Jean-Michel Alberola, Arnaud Labelle Rojoux and Bertrand Lavier. Chair: Didier Ottinger.

FRIDAY FILM SCREENINGS 12 noon

Series introduced by Nathalie Leleu, project coordinator for collections and heritage at the Picasso-Paris Museum.

Friday 15 January: *Picasso's eye* by Nelly Kaplan, 1966, 52 minutes.

Friday 22 January: *Pierrot the Madman* by Jean-Luc Godard, 1965, with Jean-Paul Belmondo, Anna Karina, 1 hour 50 minutes.

Friday 29 January: *Picassos äventyr* by Tage Danielsson, 1978, with Gösta Ekman, Hans Alfredson and Margaretha Krook, 1 hour 55 minutes (original version without subtitles) (*All rights reserved*).

Friday 5 February: *The Picasso Summer* by Serge Bourguignon, based on the story by Ray Bradbury, 1969, with Albert Finney and Yvette Mimieux, 1 hour 50 minutes, original English-language version.

Friday 12 February: *Parade around Parade* by Jean-Christophe Averty, 1980, 1 hour.

Friday 19 February: *Desire Caught by the Tail* by Jean-Christophe Averty, 1998, based on the play by Picasso, 1 hour.

DOCUMENTARIES

Picasso, Birth of an Icon by Hopi Lebel and Stéphane Guégan, 2015, 52 minutes

at 5 pm: Mondays - 9, 16 and 23 November; 14 December; 11, 18 and 25 January; 1, 8 and 15 February
at 3 pm: Wednesdays - 13 and 20 January; 3, 10 and 17 February
at 12 noon: Thursdays - 5, 19 and 26 November; 3 and 17 December; 14, 21 and 28 January
at 2 pm: Fridays - 9 and 16 October; 6 November; 18 December; 8, 15, 22 and 29 January; 5, 12 and 19 February

Picasso, Inventory of a Life by Hugues Nancy, 2014, 52 minutes

at 4 pm: Wednesdays - 13 and 20 January; 3, 10 and 17 February/at 1 pm: Fridays - 15 January; 12 and 19 February

Picasso and Photographers by Mathilde Deschamps-Lothé, 2014, 26 minutes

at 5.30 pm: Wednesdays - 14 and 28 October/at 5 pm: Wednesdays - 13 and 20 January; 3, 10 and 17 February

ASSOCIATED PROGRAMME

As part of the event "Addiction at work" at 5.30 pm:

Monday 30 November: *The Picasso Mystery* by Henri-Georges Clouzot, 1956, 1 hour 18 minutes.

As part of the Grand Palais' Monday Debates at 6.30 pm - Genius Season

Monday 1 February: What makes a genius?

Monday 8 February: Are all our children geniuses?

Monday 15 February: Was Picasso the last artistic genius?

PUBLICATIONS

EXHIBITION CATALOGUE, Publications from Réunion des musées nationaux - Grand Palais, €50

EXHIBITION ALBUM, Publications from Réunion des musées nationaux - Grand Palais, €10

PICASSO.MANIA CHILDREN'S BOOK, Publications from Réunion des musées nationaux - Grand Palais, €13

THE EXHIBITION FILM on DVD: *Picasso, Birth of an Icon*

A film by Hopi Lebel (52 minutes), broadcast on France 5. DVD Rmn Grand Palais/INA, €19.95 and available on VoD via the download platform of the INA and iTunes.

AROUND THE EXHIBITION

EDUCATIONAL ACTIVITIES

AUDIO-GUIDES (to hire): French, English, Spanish €5

ADULT TOURS

Guided tour

This exhibition presents contemporary artists' perceptions of the exceptional works of Picasso. Reinterpretations of Cubism, reexaminations of his techniques and creative processes as well as his public image; everything is a source of invention for these observers - be they critics or fans - from every continent. Accompanied by a tour guide, discover or rediscover videos, paintings, sculptures and drawings that speak of this rich dialogue.

Duration: 1 hour 30 minutes/Price: €23 - Concessions: €17 - Tribu ticket offer: €62 (for a group of 4 paying visitors, including 2 young people aged 16 to 25).

Dates: Outside school holidays, Monday, Wednesday, Thursday, Friday and Saturday at 2.30 pm; Wednesday at 7.30 pm.

During school holidays: Monday, Tuesday, Wednesday, Thursday, Friday and Saturday at 11 am and 2.30 pm; Thursday at 4.30 pm.

Workshop tour for adults: *Dessins en promenade*

Do you like drawing? Do you teach plastic arts or run a drawing workshop? Are you an amateur or a professional artist? Come and experience the Grand Palais atmosphere for yourself, alone or in a group, during a restricted opening session. Take a tour with our tour guide and complete the pages of a sketch book featuring the most original reinterpretations of Picasso's masterpieces. Drawing equipment not provided.

Duration: 2 hours/Price: €30 - Concessions: €22. Dates: Tuesday 3 November, Tuesday 8 December and Tuesday 19 January at 2 pm.

FAMILIES AND CHILDREN

Family guided tour

Accompanied by a well-informed tour guide, families learn about the reinterpretations of famous works and art research on Picasso by international contemporary artists.

Duration: 1 hour 30 minutes/Price: €21 - Concessions: €14 - Families: €47 - Tribu ticket offer: €56 (for a group of 4 paying visitors, including 2 young people aged 16 to 25).

Dates: Outside school holidays, Wednesday and Saturday at 4.45 pm/During school holidays: Monday, Wednesday and Saturday at 4.45 pm.

Introductory tour of the exhibition. Special offer for new visitors!

Learn about the intensity of life at the Grand Palais with a tour guide and discover the influence of Pablo Picasso on the artists of today... The tour is followed by free time to explore on your own.

Duration: 1 hour/Price: €14 - Free for under-16s, up to 3 children per adult (booking required) / Date: Saturday 21 November at 11 am.

Face/Profile Workshop tour (for 5-7 year olds)

Pablo Picasso tore up the rulebook for portraits, particularly through his representations of the same one face from several different angles at once. After visiting the exhibition, participants will experiment with their creativity by making a portrait using the artist's codes.

Duration: 1 hour 30 minutes/Price: €7.50 Dates: Outside school holidays, Wednesday at 3 pm, Saturday at 10.30 am/During school holidays: Monday, Wednesday and Saturday at 10.30 am.

Digital Workshop tour (for 8-11 year-olds)

After visiting the exhibition, participants are invited to create their own portrait in the workshop, using a digital application that uses the styles and techniques of Picasso, as well as those of the contemporary artists he inspired.

Duration: 2 hours/Price: €10. Dates: Outside school holidays, Wednesday and Saturday at 2 pm/During school holidays: Monday, Wednesday and Saturday at 2 pm.

MULTIMEDIA

THE EXHIBITION APP Detailed information, programme, audio-guides, etc.

Downloadable audio-guides: French, English and Spanish - €2.99

Edutainment module *Picasso's workshop* downloadable (free) from the Appstore and GooglePlay

THE APP FOR YOUNGSTERS. Picasso and his masterpieces explained to children

For iPad and Android - €2.99

THE EXHIBITION ALBUM: For iPad and Android - €3.99

THE EXHIBITION MOOC, discover the creativity and the life of Picasso over a course of 7 modules, with free online classes, analysis of his works, quizzes and discussion forums.

In partnership with Orange, the Musée National Picasso-Paris and the Pompidou Centre.

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THIS SEASON AT THE GRAND PALAIS

ELISABETH LOUISE VIGÉE LE BRUN

23 September 2015 - 11 January 2016

Élisabeth Louise Vigée Le Brun was one of the finest portraitists of her time, an equal to Quentin de La Tour or Jean-Baptiste Greuze. From a middle class background, she would find her place at court amongst the great and mighty of the land and, more especially, with the king and his family. This led her to become the official court painter of Queen Marie-Antoinette. The exhibition, the first French retrospective of this artist, presents nearly 130 of her paintings, offering a comprehensive overview of a major pictorial work and a large part of the history of Europe.

LUCIEN CLERGUE. The first albums

14 November 2015 - 15 February 2016

Lucien Clergue, a photographer, was born in Arles in 1934. In 1953 he met Pablo Picasso and showed him some of his work. They remained friends until Picasso died twenty years later. In 1968, with the writer Michel Tournier, he founded the Rencontres d'Arles international photography festival which is held each year in Arles in July. He invited the most famous photographers to this event. Lucien Clergue was the first photographer to be elected, in 2006, a member of the Académie des beaux-arts de l'Institut de France. He was named Président de l'Académie for 2013.

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2 group tours every day; hire at the reception desk. Price : €8
For further information and to book: grandpalais.fr



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