

PICASSO ET LA GUERRE

 Musée
de l'Armée
Invalides

PRESS KIT

Exhibition 05 April > 28 July 2019



The exhibition is organised by
the Musée de l'Armée and
Musée National Picasso-Paris



1- Georges Braque
(1882-1963), *Portrait
of Picasso Wearing
Braque's Uniform*,
Paris, 1911, Paris,
Musée National
Picasso-Paris

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2- Pablo Picasso (1881–1973), *Caparisoned Horse and Knight in Armour*, 24 January 1951, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979

PRESS RELEASE

Picasso's entire life (1881–1973) was marked by major conflicts, from the Cuban War of Independence to the Vietnam War, which came to an end two years after his death. The exhibition, organised by the Musée de l'Armée and the Musée National Picasso-Paris, takes a brand-new look at the various ways that warfare informed and impacted Picasso's creative output throughout his career.

The life of the Spanish artist, a French resident from 1901 until his death in 1973, was punctuated by armed conflicts, although paradoxically he did not take an active part in any war himself, and never served as a soldier. The artist was excused from compulsory military service and experienced the wars that ravaged the 20th century as a civilian. He was an inspiring figure, feted after Liberation as a resistance artist and activist, and his political statements conferred on him a unique role in history as it unfolded.

Picasso always claimed that his work was his “journal”, a personal and secret journal that recounted his private life. As the 20th century unfolded, with its two World Wars and rising totalitarianism, he recounted the conflicts and tragedy of contemporary life through this journal.

Picasso's work has always featured warlike motifs, going right back to his childhood. In 1912, the artist began to include newspaper cuttings about the Balkan conflict in some of his collages. Then the war arrived in France, where Picasso lived, sending his closest friends to the frontline.

When the Spanish Civil War broke out, Picasso was faced with new responsibilities and this was a crucial moment for the artist. Appointed as director of the Prado Museum in Madrid, he went on to create his monumental painting, *Guernica*, in response to the bombing of the town of the same name.

The outbreak of the Second World War followed by the Occupation put the artist in an extremely precarious position. During this period, marked by major upheavals, modern art, particularly Picasso's art, was labelled as “degenerate” in a Nazi-dominated Europe while meeting with growing success in the USA. The artist was holed up in a form of internal exile at his studio on Rue des Grands-Augustins in Paris. The studio became the epicentre of a network of ties with French as well as German painters and intellectuals.

Once France was liberated, the artist committed himself and his art to political causes. The war and its motifs, along with peace and its symbols, featured strongly in the post-war work produced by the artist, who had become a popular figure.

The exhibition will mix a chronological and chrono-thematic approach. Picasso's works and personal archives, in all their diversity, will be shown alongside a selection of explanatory items (press articles, photographs and objects) evoking the reality and spread of the conflicts that influenced his work. The exhibition will explore the various ways that warfare informed and impacted Picasso's creative output throughout his career. The artist's most widely known work, *Guernica*, opens the exhibition visit, represented by a photograph Dora Maar took in the Grands-Augustins studio. The painting was a tipping point in the artist's career, marking his first public political

statement. French and foreign loans enhance the exhibition's approach and bring a fresh perspective on the subject.

The exhibition is organized by the Musée de l'Armée and Musée National Picasso-Paris in partnership with the Musée de la Résistance Nationale in Champigny-sur-Marne. The exhibition is placed under the patronage of the Spanish ambassador to France and benefits from the support of CIC, a key partner to the Musée de l'Armée.

CURATORS

MUSÉE DE L'ARMÉE

Laëtitia Desserrières,
assistant curator in charge of
the drawing collections at the
iconography department
Clotilde Forest,
documentalist at the expert and
inventory department
Vincent Giraudier,
head of the historical Charles de
Gaulle
Isabelle Limousin,
heritage curator, head of the
expert and inventory department

MUSÉE NATIONAL PICASSO-PARIS

Émilie Bouvard,
heritage curator, in charge of
paintings (1938–1973), research
and contemporary art

Assisted by **Louise Faucheux**,
Magali Fontan, **Clémence
Laurent**, **Antoine Leriche**,
Tiphaine Mayran, **Nathalie
Poudroux**

SCIENTIFIC COMMITTEE

Annette Becker,
historian and professor of
contemporary history at Paris
Ouest Nanterre La Défense

Laurence Bertrand Dorléac,
historian, professor of art history
at the Institut d'Études Politiques
de Paris

Guy Krivopissko,
professor of history, former
curator of the Musée de
la Résistance Nationale in
Champigny-sur-Marne

Brigitte Léal,
deputy director in charge of
collections – Centre Pompidou,
Musée National d'Art Moderne-
Centre de Création Industrielle

LENDERS

INTERNATIONAL INSTITUTIONS AND MUSEUMS

Barcelone, Museu Picasso

Barcelona, Reial Acadèmia
Catalana de Belles Arts de Sant
Jordi

Dublin, National Gallery of
Ireland

Guernica, Museo de la Paz de
Gernika

Madrid, Museo Nacional Centro
de Arte Reina Sofía

FRENCH INSTITUTIONS AND MUSEUMS

Avignon, Municipal Archives

Belfort, Musée d'Art Moderne –
donation by Maurice Jardot

Bobigny, Seine-Saint-Denis
Departmental Archives

Champigny-sur-Marne, Musée
de la Résistance Nationale

Charenton-le-Pont, Montigny-
le-Bretonneux, Médiathèque de
l'Architecture et du Patrimoine

Grenoble, Musée de Grenoble

Ivry-sur-Seine, Municipal
Archives

Le Bourget, Musée de l'Air et
de l'Espace

Limoges, Haute-Vienne
Departmental Archives

Marseille, Musée Cantini

Meaux, Musée de la Grande
Guerre du Pays de Meaux

Meyenheim, Régiment de
Marche du Tchad

Montreuil-sous-Bois, Musée
de l'Histoire Vivante

Nanterre-Paris,
La Contemporaine – Musée
des Mondes Contemporains

Orléans, Musée des Beaux-Arts
Saint-Denis, Musée d'Art et
d'Histoire

Vincennes, Service Historique
de la Défense

PARIS

Préfecture de Police Archives

UNESCO Archives

Bibliothèque Historique de
la Ville de Paris

Bibliothèque Littéraire Jacques
Doucet

Bibliothèque Nationale de
France

Musée de la Libération de Paris-
Musée du Général Leclerc –
Musée Jean Moulin

Centre Pompidou, Musée
National d'Art Moderne-Centre
de Création Industrielle

Musée National Picasso-Paris

INDIVIDUAL LENDERS

Messrs. G. and G. Gosselin
Mr. Philippe Riquet
Mr. Michel Sicard
and collectors who wished
to remain anonymous

EXHIBITION

Exhibition layout and
lighting design Vincen Cornu
Architecture:
Vincen Cornu and
Georges Miron

GRAPHIC DESIGN

Graphica:
Julie Bayard and
Igor Devernay

EXHIBITION VISIT

Picasso, who was born in 1881 and died in 1973, lived in a world marked by major conflicts. Although he never served as a soldier, the artist experienced the wars that ravaged the 20th century as a civilian, a Spaniard living in France. Picasso's relationship to war was complex. Representations of conflicts are very rare in his work, and his public statements were few and far between considering that he lived until the ripe old age of 92 in a century marked by two World Wars, the Cold War and decolonisation conflicts. How did Picasso manage to reach out to his contemporaries beyond the art world, and touch them with his work and his artistic techniques, writing the history of his time as he did so? One of his works, *Guernica*, has become the universal symbol of pacifism. The huge canvas the artist painted in the days after the Basque town was bombed, on 26 April 1937, divides Picasso's century in two: in terms of his relationship to war, there is a pre-*Guernica* and post-*Guernica*.



3- Pablo Picasso (1881–1973), *Study for the Horse (II)*. Preparatory drawing for *Guernica*, Paris, 1 May 1937, Madrid, Museo Nacional Centro de Arte Reina Sofía

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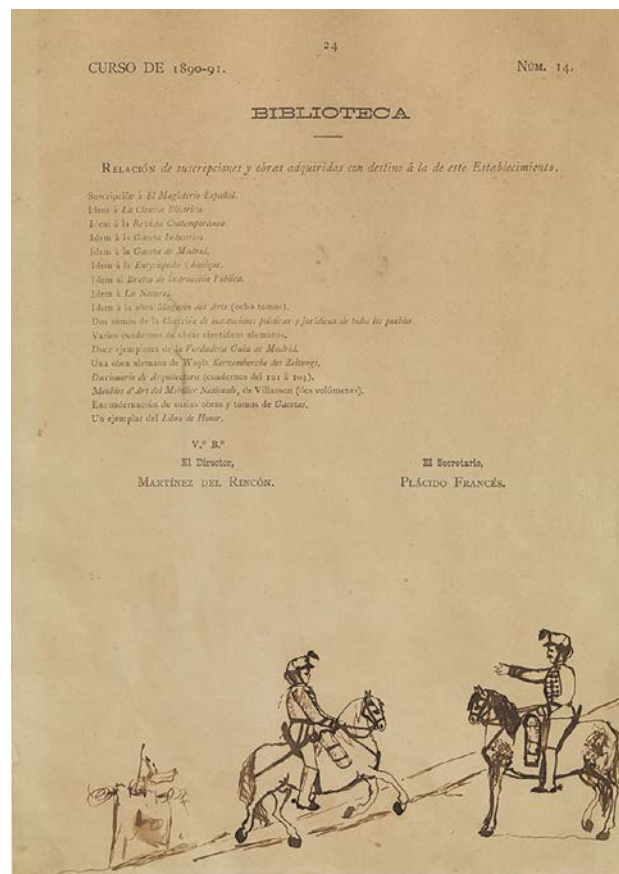
SHARED DESTINIES

The exhibition presents the stories of a number of figures with ties to Picasso, stories that open up an exploration of the notion of engagement. These writers, painters, critics, sculptors and collectors form a constellation with Picasso at the centre. Their works, actions and words illustrate the different choices made by people in response to the conflicts that marked the 20th century. Fifteen biographies of the figures illustrated with portraits convey this very personal relationship to war.

Brassai (said), Halasz Gyula (1899-1984), Manuel Ortiz de Zarate, Françoise Gilot, Apel-les Fenosa, Jean Marais, Pierre Reverdy, Picasso, Jean Cocteau et Brassai, in the Grands-Augustins Studio, Paris, 27 april 1944, Paris, Musée National Picasso - Paris © Estate Brassai - RMN-Grand Palais (Musée National Picasso-Paris) / Franck Raux

1. BEHIND THE HISTORY PAINTING

Picasso learned his craft alongside his father, José Ruiz y Blasco (1838–1913), and in several fine arts schools and academies (A Coruña, Barcelona and Madrid). He received the classical teaching of a 19th-century artist, dominated by the hierarchizing of artistic genres. The war and warlike motifs were present in the very early work he produced during his childhood and student years, including sketches and battle scenes. He developed an interest in his country's history at a young age, a history marked by the late 19th-century conflicts. Exempted from compulsory military service, Picasso went to Paris in 1900, during the World Fair. His first forms of political engagement, signing the “Manifesto of the Spanish Colony Resident in Paris” that year in support of Spanish anarchists and participating in the demonstration against the execution of Francisco Ferrer in 1909, may well have laid the foundations of his commitment to pacifism.



4- Pablo Picasso (1881–1973), *Two Soldiers on Horseback and a Turret*, A Coruña, circa 1894, Barcelona, Museu Picasso. Pablo Picasso donation, 1970



5- Pablo Picasso (1881–1973), *Episode in the War Against the French*, Barcelona, circa 1896. Barcelona, Museu Picasso. Pablo Picasso donation, 1970

2. BRUSHED BY THE FIRST WORLD WAR

After the events leading up to the First World War played out in the Balkans in 1912, in the summer of 1914 the war arrived in France, where Picasso was then living. His closest friends left for the front. As a citizen of a neutral country, the artist was not called up for service. Remarkably, the war was not represented in Picasso's work, despite its unprecedented scale. Fully absorbed in his artistic research into Cubism, and Cézanne-inspired then pointillist-inspired figurative art, he seemed to completely disassociate his art from current events, particularly the conflict that was turning the European continent upside down. Nevertheless, the war surfaced in unexpected forms, not as an artistic motif but in private documents which revealed his support for France as well as his close concern for his friends and family, and the situation they found themselves in. As the months passed by, the figure of the Harlequin, already present in his work, mainly during his Rose Period, reappeared in his art.

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6- Pablo Picasso (1881–1973), *Letter to Guillaume Apollinaire*, 31 December 1914, Paris, Musée National Picasso-Paris, William McCarthy-Cooper donation, 1985



7- Pablo Picasso (1881–1973), *A Bottle and Newspaper*, 1913, Dublin, National Gallery of Ireland. Bequeathed, Evie Hone

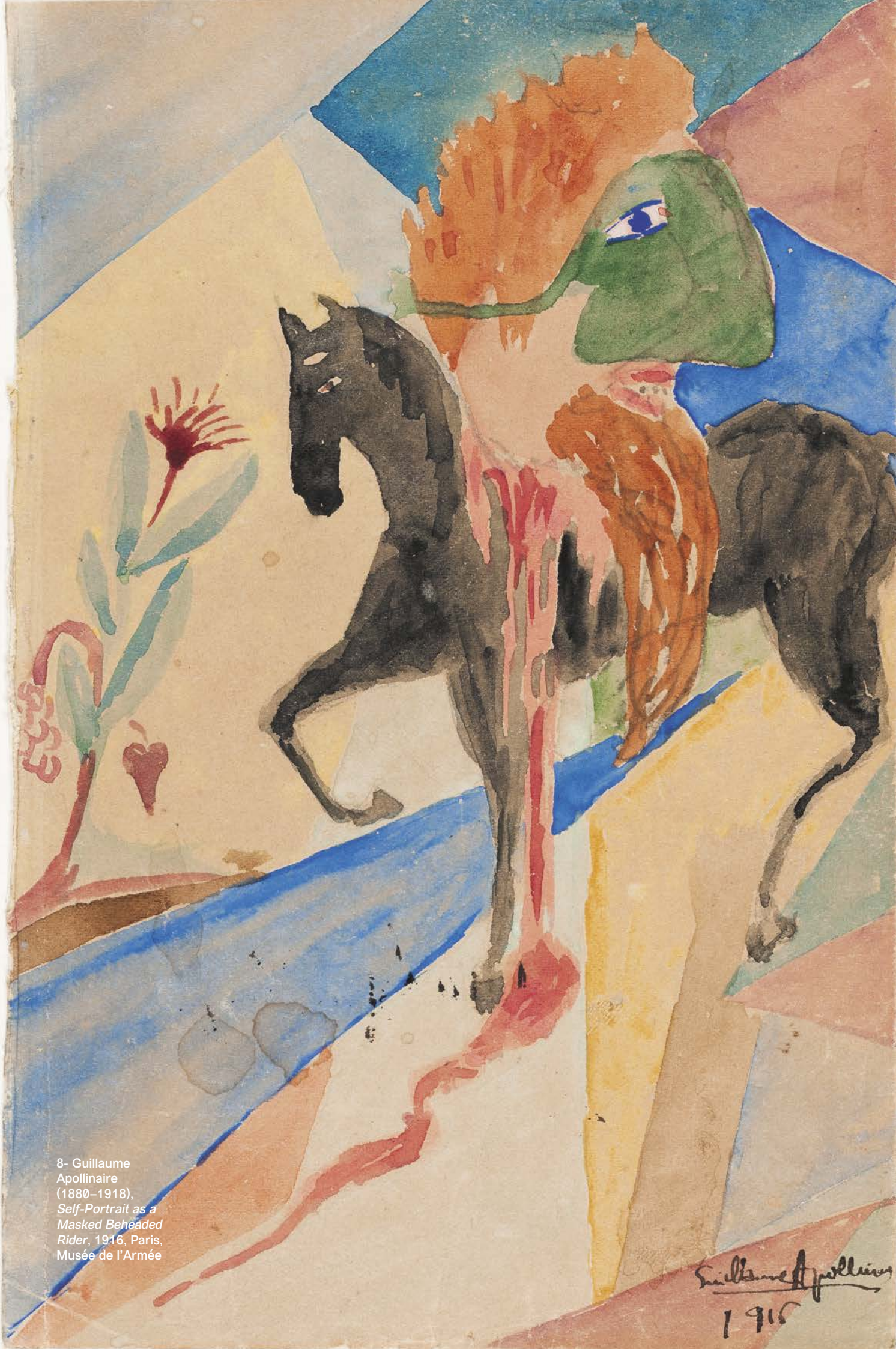


SHARED DESTINIES

Marie Laurencin (1883-1956)

Painter Marie Laurencin met Picasso in 1907 and was friends with the Bateau-Lavoir artists and poet Guillaume Apollinaire. She married a German in 1914, lost all her possessions and fled to Spain. Under the Occupation, she remained in Paris, close to the German authorities and collaborationist intellectual elite, leading to her internment in the Drancy camp during the post-liberation purge before being exonerated.

André Kertész (1894-1985), *Marie Laurencin*, 1925, Paris, Bibliothèque Nationale de France © Rights reserved



8- Guillaume
Apollinaire
(1880-1918),
*Self-Portrait as a
Masked Beheaded
Rider*, 1916, Paris,
Musée de l'Armée

Guillaume Apollinaire
1916

3. FROM THE INAUDIBLE TO THE INEXPRESSIBLE: *GUERNICA*

During the 1930's, Picasso began to emerge as a voice in the political sphere. Although initially the rise of fascism in Europe did not feature significantly in his work and his life, his friendship with poet Paul Éluard, close to the Communist Party, and romantic relationship, as of 1935, with photographer and anti-fascist activist Dora Maar encouraged him to take a public position. Officially supporting the Popular Front in France, then, more importantly, *the Frente Popular* in Spain, elected into power in 1936, he expressed his engagement with the tragedy the Spanish War represented to Europe and, on a more intimate level, to Picasso. The civil war, serving as a training ground for Europe's authoritarian regimes and seen by some as a prophetic symbol of the impending worldwide conflict, also signified the artist's definitive exile from his native land. Committed to the Republican cause, he marked his support in numerous ways, continuing to assist his compatriots who were forced to flee their country after General Franco's victory in 1939.



9- Pablo Picasso (1881–1973), *The Weeping Woman*, Paris, 18 October 1937, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979



10- Unceta, Astra 400 pistol 1921 model, 9 mm, Paris, Musée de l'Armée

SHARED DESTINIES

Carl Einstein (1885-1940)

Born into a Jewish German family, Carl Einstein was the very embodiment of an intellectual committed to the cause of art and freedom. He fought in Spain between 1936 and 1939, and committed suicide in the Pyrenees in 1940.



Anonymous, *Carl Einstein*, Marbach, Deutsches Literaturarchiv
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11- Pablo Picasso (1881–1973),
The Orator, Paris, 1933–1934, Paris,
Musée National Picasso-Paris, Pablo
Picasso donation through Acceptance
in Lieu, 1979

4. THE WAR IN THE STUDIO

The Second World War was for Picasso a period marked by his withdrawal into his studio. On 3 September 1939, after the invasion of Poland, France and the United Kingdom declared war on Nazi Germany. Picasso returned to Paris and the studio on Rue des Grands-Augustins in August, and remained there throughout the Occupation, devoting himself to his art. He experimented with different means of expression: from his notebooks to fragile sculptures, writings to paintings, the use of dark colours, skull motifs and the theme of death reflected the Occupation. The studio also served as a meeting place for his friends and acquaintances, including the Spanish community. In 1944, as Paris was liberated, Picasso's studio was visited by American soldiers.



12- Robert Capa (1913–1954), *Three Soldiers in Front of the Artworks in the Grands-Augustins Studio*, 1 September 1944



13- Pablo Picasso (1881–1973), *Nude [Dora Maar]*, 1941, Belfort, Musée d'Art Moderne, Maurice Jardot donation



14- Pablo Picasso (1881–1973), *Man with a Lamb*, Paris, 1 March 1943, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979



SHARED DESTINIES

Jean Cassou (1897-1986)

Jean Cassou, an anti-fascist intellectual, was relieved of his post as assistant curator of the Musée National d'Art Moderne by the Vichy regime. He joined the Resistance in September 1940 as part of the Musée de l'Homme group, and then sought refuge in Toulouse where he ended the war as a Commissioner of the Republic.

Gisèle Freund (1908-2000), *Jean Cassou*, Paris, 1939, Saint-Germain-la-Blanche-Herbe
©RMN copyright management / Collection MCC / IMEC

5. COMRADE PICASSO

Picasso remained in Paris throughout the Occupation, and by the time the city was liberated, in 1944, had become a celebrity. On 5 October 1944, *L'Humanité* newspaper announced that he had joined the French Communist Party. From commemorations to Second World War-themed exhibitions, Picasso replied to the requests and commissions he received from the Party and the many associated organisations. The immediate aftermath of the war was marked by burgeoning decolonisation conflicts and, as of 1947, the Cold War, which divided the world into two opposing camps. The French Communist Party then followed Moscow's line. Communist artists and intellectuals focused on peace as their preferred theme in the fight against American imperialism. Picasso played a different role. He allowed the Party to make use of his image and fulfilled various commissions. He was also a figure endowed with crucial symbolic significance. However, he stayed faithful to his own style – a style that deviated from socialist realism, drawing criticism from within the movement.



15- Pablo Picasso (1881–1973), *Tricolour Cockerel with the Croix de Lorraine*, Paris, Spring 1945, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979



16- Pablo Picasso (1881–1973), *Skull, Urchins and Lamp on a Table*, Antibes-Paris, 27 November 1946, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979



SHARED DESTINIES

Boris Taslitzky (1911-2005)

Boris Taslitzky was a painter whose work represented socialist realism and member of the Communist Party. Deported during the Second World War, he produced a whole host of drawings depicting daily life in a concentration camp.

Willy Ronis (1910-2009), *Boris Taslitzky*, 1950's, Paris, Private collection
© Rights reserved, with the kind permission of the Médiathèque de l'architecture et du patrimoine



17- Willy Ronis (1910–2009), *Aragon in Oradour-sur-Glane*, 12 June 1949, Charenton-le-Pont, Médiathèque de l'Architecture et du Patrimoine



18- Brassai (Gyula Halász) (1899–1984), *Dove on the Staircase*
at the Grands-Augustins Studio, Paris, 12 October 1943, Paris,
Musée National Picasso-Paris

6. OPPOSING WAR, PROMOTING PEACE



19- *The Dove that Goes Bang*, 1950, Nanterre, La Contemporaine – Musée des Mondes Contemporains



20- Pablo Picasso (1881–1973), *The War*, 5 October 1951, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979

After appearing on the first poster for the World Congress of Peace Partisans in 1949, the dove motif was taken up and used in various forms throughout the world. Picasso, who created the dove, was seen as the embodiment of the artist committed to peace, especially after the USSR twice awarded him its Peace Prize, in 1951 and 1962. Picasso also received commissions for two large murals. A powerful ode to pacifism, they portray the violence of evil and war in the contrast to the tranquillity of good. Picasso was living in Vallauris, where, in 1952, he created two sets of panels depicting war and peace opposite each other for the former chapel of the local chateau, transformed into the Chapel of War and Peace. In 1958, he also created *The Fall of Icarus* for the new UNESCO headquarters.

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SHARED DESTINIES

Frédéric Joliot-Curie (1900-1958)

Winner of the Nobel Prize in Chemistry in 1935, Frédéric Joliot was a scientist working on the development of nuclear energy for civilian purposes. A member of the Resistance, communist and ardent advocate for peace, he was president of the World Committee of Partisans for Peace.

Studio Harcourt, *Frédéric Joliot-Curie*, 1948, Charenton-le-Pont, Médiathèque de l'Architecture et du Patrimoine © Ministère de la Culture - Médiathèque du Patrimoine, Dist. RMN-Grand Palais / Studio Harcourt

7. HISTORY PAINTING, HISTORY IN PAINTING

In the euphoria of Liberation, Picasso drew a Bacchanale in the style of Nicolas Poussin's *The Triumph of Pan* (24–28 August 1944). The artist turned again for inspiration to the works of Poussin, David, Goya, Delacroix and Manet, and to the glory days of history painting as different conflicts broke out, particularly during

the Cold War and decolonisation. The preferred artistic genre until the 19th century, history painting represents noble subjects conducive to elevating the mind, drawn from biblical, mythological and historical sources. Although the genre lost its ascendancy in the 20th century when the avant-garde held sway, the coincidence between

history painting and unfolding history was remarkable in Picasso's work. While his paintings cannot strictly speaking be called engaged, they placed his art within the classical tradition and, through the power of reinterpretation, conferred a distance on the tragic nature of events.



21- Pablo Picasso (1881–1973), *Massacre in Korea*, Vallauris, 18 January 1951, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979



22- Pablo Picasso (1881–1973), *The Rape of the Sabine Women*, Mougins, 4–8 November 1962, Paris, Centre Pompidou MNAM-CCI

SHARED DESTINIES

Henri Matisse (1869-1954)

Matisse and Picasso met in 1906 and established a friendly rivalry. In 1944, Matisse's wife Amélie and daughter Marguerite were arrested by the Gestapo for Resistance activities. When France was liberated, he wrote to Picasso: "Did you not say to me in '14: 'Matisse, we've been in the trenches for a long time?'"

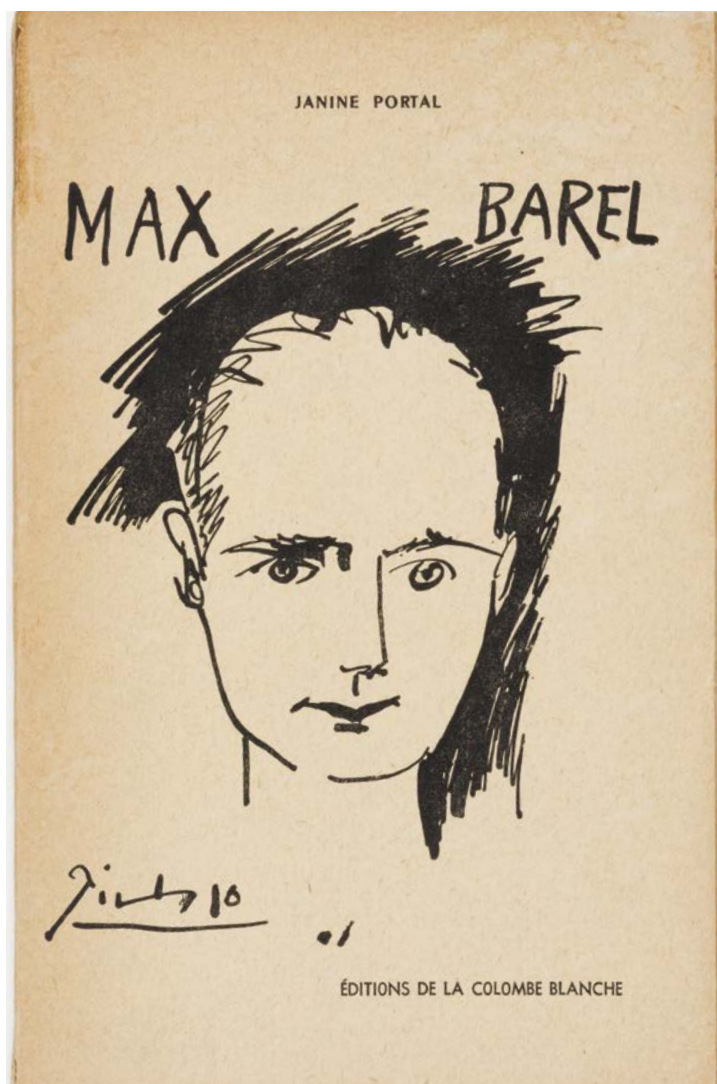
Rogi André (said), Rosa Klein (1900-1970), *Matisse*, 1933, Paris, Centre Pompidou - Musée national d'art moderne - Centre de création industrielle, donation of Mrs. Renée Beslon-Degottex, 1982 © Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Georges Meguerditchian / Rights reserved / Succession H. Matisse



CLOSE-UP

MAX BAREL

18



23- Janine Portal, *Max Barel*, 1951, Éditions de la Colombe Blanche, Paris, Musée de l'Armée

A rare book published in 1951 on the initiative of fellow former Polytechnique students, Max Barel's biography has recently been acquired by the Musée de l'Armée library. The author, Janine Portal, is married to Maurice Rousselier, a former Polytechnique student and 'Colonel Rivier' serving in the French Forces of the Interior. She paints a portrait of a man who joined the Resistance very early on and met with a tragic fate at the hands of the Gestapo in 1944. Born in Menton in 1913, Max Barel espoused communist ideas, following in the footsteps of his father, Virgile, elected to parliament in 1936. He was politically active at Polytechnique and the École d'Application d'Artillerie in Fontainebleau. An artillery lieutenant during the Battle of France in 1940 (when he was awarded the Croix de Guerre), he went on to request 'armistice leave', refusing to serve in an army he felt was controlled by Germany. He then studied at the Institut Électrotechnique de Grenoble before joining the Ateliers de Constructions Électriques de Delle. He joined the

Resistance in 1941 and was one of the people in charge of the Lyon region for the UCIFC (Union des Cadres Industriels de la France Combattante). Wanted by the Nazis, he went underground in February 1944 before being arrested by the Gestapo on 6 July in Lyon after an identity check. He died on 11 July 1944 at the age of 31 after five days of being tortured by Klaus Barbie and militiamen, without telling them anything. In 1950, Virgile Barel asked Picasso to create a portrait of Max for the cover of the book dedicated to his son. When she received the book, Max's mother wrote: "It's beautiful: Max's face. Determination – Intelligence – Purity – Gentleness."

The book is both a tribute to Max Barel, honouring his memory, and evidence in his torturers' trial.

CLOSE-UP

PORTRAIT OF A MAN



24 - Pablo Picasso (1881–1973), *Portrait of a Man II*, lithograph on Arches paper based on an original drawing by Pablo Picasso, 1955, Paris, Musée de l'Armée

Picasso's first work to become part of the Musée de l'Armée's collection of prints, this *Portrait of a Man* was created by the artist for the Amicale des Déportés d'Auschwitz et des Camps de Haute-Silésie to mark the 10th anniversary of the camps' liberation. It represents a person with a shaved head and dressed in prison stripes, only just alive. The portrait of a survivor. Marie-Élisa Nordmann-Cohen, president of the Amicale, wrote to the artist on 10 January 1955: "The admirable drawing you were kind enough to produce for the Amicale takes me back 12 years, when I arrived at the camp and first encountered the faces of those men and women whose only remaining sign of life was a faint gleam in their eyes." The portrait appeared on the cover of the programme published by the Amicale and sold at the commemorative evening organised at Salle Pleyel on 23 January 1955. The work was also published on the same day on the cover of *L'Humanité* newspaper. The plate used to produce it is now part of the collections at the Musée de

la Résistance Nationale in Champigny-sur-Marne. The print appeared again a few months later on the cover of a thirty-page booklet, *Auschwitz, Ten Years On...*, published by the Amicale des Déportés d'Auschwitz. The booklet contains a series of witness accounts by survivors and liberators.

The work also demonstrates the importance of the role played by Picasso in Second World War commemorations in the post-war period.

AROUND THE EXHIBITION

YOUNG VISITORS

For several years now, the Musée de l'Armée has been implementing a visitor's policy focusing on young people, including school children, students and families. The museum teams produce ambitious, accessible and stimulating documents and tools tailored to a young audience. They take into account the expectations and needs of children and teenagers as well as their interest in new technologies. Families and school groups are thus provided with several tools to help them with their visits, making it easier to access the museum's permanent collections and temporary exhibitions.

Special teenage sessions (13-16 years), from 2 pm to 3.30 pm
24 April and 19 June 2019

Price: €7 per child and €12 per adult
Bookings: jeunes@musee-armee.fr

FAMILY VISIT

Have fun exploring the main exhibition spaces equipped with a games booklet (in French and English) and making use of the seven special panels that punctuate the visit. The youngest visitors are invited to meet the challenge of using a visual detail to find a specific object or artwork, with a little gift as a prize!

ADULTS

GUIDED EXHIBITION TOUR

Escorted by a trained guide, set out on a voyage in Picasso's footsteps and explore the various ways that warfare informed and impacted his work throughout his life. The visit will show you the diverse array of art he produced as a result of his relationship with war and how the exhibition adds a fresh perspective to the subject.

The tour lasts 1.30 hours
Bookings: contact@cultural.fr
or +33 (0)825 05 44 05

SPECIAL TOURS WITH THE CURATORS

The exhibition's curators invite you on a special tour of the exhibition spaces in the evening, once the museum is closed to the public. A unique opportunity for you to decipher the works, objects and documents on display, learn about the process used to select them, explore behind the scenes of the exhibition, and understand the questions the exhibition addresses. Top off this exceptional experience with a glass of champagne.

The tour lasts 1.30 hours and is in French.

Online bookings only
On Thursdays: 11 and 18 April, 16 and 23 May, 6 and 20 June, and 4 and 18 July at 18.30

COMBINED VISIT TO DISCOVER *THE FALL OF ICARUS*

MUSÉE DE L'ARMÉE – UNESCO

The Fall of Icarus, a huge mural made up of 40 panels, was a commission Picasso received from UNESCO to decorate its headquarters, where it was installed in 1958. As well as the *Picasso and War* guided tour featuring sketches of the mural, the exhibition curators will accompany you on foot and take you on a visit to this impressive artwork, revealing all its secrets.

The tour lasts 2.30 hours and is in French (1-hour exhibition visit, 20-minute walk and 1-hour UNESCO visit)

On Wednesdays: 17 April, 22 May, 12 June and 17 July at 14.30
On Saturdays: 20 April, 25 May, 22 June and 6 July at 14.30

Opening hours, prices and detailed programmes on musee-armee.fr

JUST LIKE PICASSO WORKSHOP (FROM 7 YEARS)

After exploring the exhibition with a specialist guide, families can try out a selection of the artist's techniques for themselves with a series of experiments that tie into the works and objects they encountered during the visit.

From 2 pm to 4 pm
29 April, 15 May, 5 and 26 June and 8 July 2019

From 4 pm to 6 pm
24 April, 19 June and 3 July 2019

Other screenings can be added, for instance to celebrate a child's birthday or as part of a private visit.

Price: €7 per child and €12 per adult
Bookings: jeunes@musee-armee.fr

FUN EXHIBITION VISIT

Embark on a fun exhibition visit to get a new perspective on Picasso's work in the light of the conflicts that marked the 20th century. Various challenges await you during the visit.

Starting from 7 years old,
from 2 pm to 3.30 pm
17 April, 3 and 29 May, 12 June and 3 July 2019

SPECIAL EVENTS PROGRAMME

COOKING MASTERCLASS

COOKING IN WARTIME WITH MICHELIN-STARRED CHEF ALAIN PASSARD

Who hasn't dreamed of watching a top chef at work, enjoying the sight of his meticulousness and the precision of his movements? To mark the *Picasso and War* exhibition, Alain Passard, the chef whose restaurant L'Arpège (Paris) has received three Michelin stars, is proposing a masterclass that ties into Picasso's works referring to food shortages. The event will be held in the prestigious large salon, usually closed to the public. The chef will reinterpret a vegetable or recipe from *Cuisine et Restrictions* by Édouard de Pomiane, an iconic book dating from the Second World War on display in the exhibition. The unique masterclass will be followed by a tasting session.

**The masterclass lasts 1.30 hours and is suitable for children from 8 upwards
On Tuesdays: 9 April, 14 May, 4 June and 2 July at 18.30**



26- Pablo Picasso (1881–1973),
Knife and Fork, 1943, Paris, Musée
National Picasso-Paris

THEATRE PERFORMANCES

DESIRE CAUGHT BY THE TAIL

Did you know that Pablo Picasso, always a very prolific artist, also wrote plays? Given a first reading in 1944 at a private performance attended by the artist's close friends and directed by Albert Camus, *Desire Caught by the Tail* tackles the themes of hunger, cold and love, echoing the hardships people suffered under the Occupation. Add an extra dimension to your visit in the impressive setting of the Turenne Room, where you can watch a brand-new performance of the surrealist and little-known play, with actor and author Thierry Harcourt directing.

In partnership with Canal 33 and Atelier Théâtre Actuel.

**The performance lasts 20 minutes and is in French. The play is suitable for visitors
from 15 upwards.
13 April to 14 July, Saturdays and Sundays at 12.00, 14.30 and 16.00**



25- Dora Maar (Henriette Theodora Markovitch) (attributed to) (1907–1997),
*Pablo Picasso in the Vault of the Banque
Nationale pour le Commerce et l'Industrie
(BNCI)*, Paris, 1939, Paris, Musée National
Picasso-Paris, Picasso Estate donation,
1992

CONCERTS *THE SPANISH HOUR*

Conjuring up Picasso's universe and artistic sensibilities, this cycle of 10 concerts and 1 master class, accompanies the exhibition, inviting you to join the painter's close circle of musician and poet friends. The concerts reveal a sophisticated and subtle interplay of affinities and ties between the arts, fruit of the imagination of composers including Satie, Stravinsky, Falla, Granados, Albéniz and Poulenc, and of close-knit collaboration with poets such as Cocteau, Jacob, Éluard and Apollinaire.

The cycle of concerts is organised under the patronage of, and supported by, the Spanish Embassy in France.

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THURSDAY 4 APRIL – 8PM

Saint-Louis Cathedral

Symphony orchestra of the Republican Guard
Sébastien Billard, direction
Soloist Luis Fernando Pérez, piano
Albeniz, Satie, Falla

THURSDAY 11 APRIL – 8PM

Saint-Louis Cathedral

Orchestre de la Musique de l'air
Claude Kesamecker, direction
Soliste Michel Béroff, piano
Stravinski, Chabrier, Ravel, Turina, Falla

FRIDAY 12 APRIL – 12.15 PM

Grand salon

Carte blanche to Margot Fontana, guitar and instrumental accompaniment
Falla, Bizet, Stravinski, Satie, Jose, Gerhard, Tippett

MONDAY 15 APRIL – 12.15 PM

Grand salon

Master class of Cuarteto Quiroga around a work of the program of the concert to 8PM

MONDAY 15 APRIL – 8PM

Grand salon

Cuarteto Quiroga
Aitor Hevia, violin
Cibrán Sierra, violin
Josep Puchades, alto
Helena Poggio, cello
Turina, Halffter, Chostakovitch, Ginastera

THURSDAY 16 MAY – 8PM

Saint-Louis Cathedral

Joaquin Achúcarro, piano
Mompou, Granados, Falla, Ravel

THURSDAY 23 MAY – 8PM

Saint-Louis Cathedral

Symphony orchestra of the Republican Guard
François Boulanger, direction
Soloist Lluis Claret, cello
Falla, Bach, Enric Casals, Stravinski

TUESDAY 28 MAY – 8PM

Saint-Louis Cathedral

Orchestra and Choir of Universités de Paris (O.C.U.P)
Carlos Dourthé, direction
Guillaume Connesson, choirmaster
Falla, Duruflé



27- Super Groom radio, 1939, Philippe Riquet collection, Paris

MONDAY 3 JUNE – 8PM

Grand salon

Anne Queffélec and Gaspard Dehaene, piano
Tribute to Ricardo Viñes
Ravel, Mompou, Viñes, Debussy, Falla, Satie, Fauré, Poulenc

TUESDAY 13 JUNE – 8PM

Saint-Louis Cathedral

Orchestra and Choir of Paris Sciences et Lettres (P.S.L)
Johan Farjot, direction
Vincent Warnier, organ
Ravel, Poulenc

MONDAY 17 JUNE – 8PM

Grand salon

Duo Contraste
Cyrille Dubois, tenor
Tristan Raës, piano
Stravinski, Falla, Satie, Honegger, Turina et Lorca, Poulenc

Information, price and bookings
saisonmusicale.musee-armee.fr
+33 (0)1 44 42 54 66

CINEMA CYCLE

THE WAR ON A CANVA

This film cycle, specially programmed for the *Picasso and War* exhibition, focuses on the way in which filmmakers have portrayed various 20th-century armed conflicts on the big screen – such as the Spanish Civil War, Second World War and Korean War – which Picasso took as his theme for his expressive or engaged works.

MONDAY 3 JUNE – 7 PM

Land and Freedom by Ken Loach
(United Kingdom, 1995) VO

TUESDAY 4 JUNE – 7 PM

The Guernica Tree by Fernando Arrabal
(France-Italy, 1975) VO

WEDNESDAY 5 JUNE – 7 PM

Monuments Men by George Clooney
(USA-Germany, 2014) VO

THURSDAY 6 JUNE – 7 PM

Red Kiss by Vera Belmont
(France, 1985)

FRIDAY 7 JUNE – 7 PM

Taegukgi: **The Brotherhood of War**
by Kang Je-gyu
(South Korea, 2004) VO

Information and bookings
Austerlitz auditorium
Free admission with reservation,
Subject to seat availability
musee-armee.fr

CONFERENCES

20TH-CENTURY WARS AND ARTISTS

To accompany the exhibition *Picasso and War*, the Musée de l'Armée is organising a cycle of public conferences under the title *20th-Century Wars and Artists*. The conferences aim to provide food for thought on the complex relationship between conflicts and artistic creation. The cycle is made up of a series of conferences exploring the history of art and military history.

TUESDAY 9 APRIL 2019

Des artistes dans la Grande Guerre. Peindre et dessiner sur le front [Artists During the Great War. Painting and Drawing on the Front]

by Claire Maingon, lecturer in contemporary art history at the Université de Rouen

THURSDAY 11 APRIL 2019

Le sort tragique des Républicains espagnols [The Tragic Fate of Spanish Republicans]

by Vincent Giraudier, head of the Historical Charles de Gaulle, Musée de l'Armée

MONDAY 15 APRIL 2019

Roberta Gonzalez. Un parcours artistique forgé par la guerre [Roberta Gonzalez. An Artistic Destiny Forged by War]

by Amanda Herold-Marme, doctor of art history at Sciences-Po

TUESDAY 16 APRIL 2019

Les ateliers d'artistes pendant l'Occupation [Artists' Studios During the Occupation]

by Sophie Juliard, PhD student at the Université Lumière Lyon 2

THURSDAY 18 APRIL 2019

Picasso à la Une. Œuvres dans les médias 1944-1973 [Picasso in the Spotlight. Works in the media 1944-1973]

by Guy Krivopissko, former curator of the Musée de la Résistance Nationale in Champigny-sur-Marne

Information and bookings
histoire@musee-armee.fr
Austerlitz Auditorium
Free admission with reservation,
subject to seat availability



Monuments men by George Clooney (2014) © All rights reserved

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The Beginning of Picasso's Political Engagement: Anarchism and Modernism in Spain and France (1897–1914) – Patricia Leighton

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Paris-Royan-Paris

Rue des Grands-Augustins

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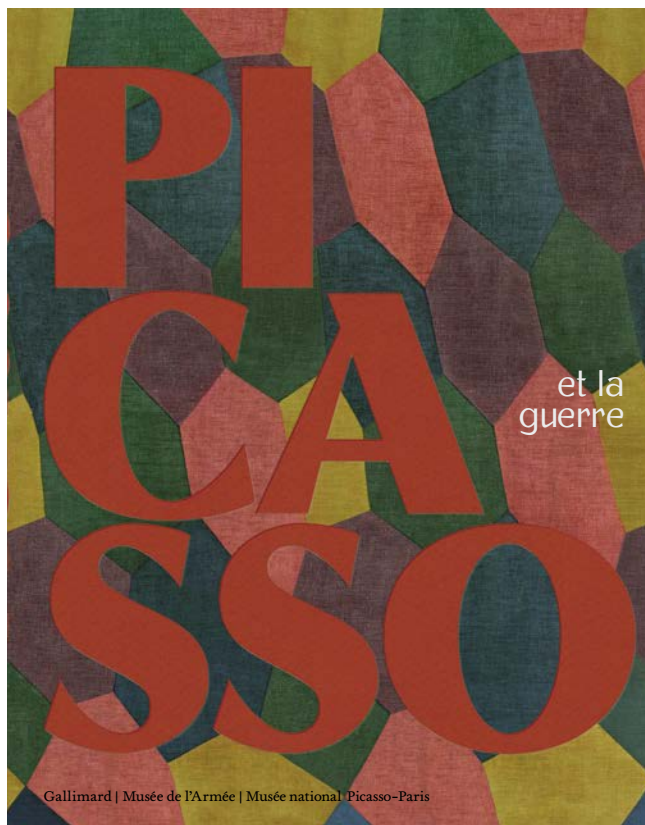
SHARED DESTINIES

Presentation of
15 parallel destinies

Henri Matisse (1869–1954)
José Maria Sert (1874–1945)
Gertrude Stein (1874–1946)
Otto Freundlich (1878–1943)
Léonce Rosenberg (1879–1947)
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Boris Taslitzky (1911–2005)

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The Musée de l'Armée houses one of the world's most extensive military history collections, with close to 500,000 pieces hailing from the Bronze Age to the present. Benefiting from its superb location at the heart of one of the most illustrious Parisian monuments and home to the tomb of Napoleon I, the Hôtel national des Invalides, the museum offers an historical, chronological and theme-based experience, along with a wide-reaching cultural programme comprising exhibitions, conferences, symposiums, film screenings, concerts and special events. It attracts massive visitor numbers, with 1.2 million visitors in 2018, putting it in the top 10 of France's most visited museums.



Musée Picasso Paris

The Musée Picasso-Paris is located on Rue de Thorigny in the Marais neighbourhood, in the very beautiful Hôtel Salé, chosen in 1974 as the venue for this single-artist museum dedicated to Picasso's work. Since the museum opened in 1985, the classified historical monument has provided a magnificent setting for the works it houses. The Musée National Picasso-Paris's collection is founded on two successive donations made to the French State through Acceptance in Lieu by Pablo Picasso's heirs. The collection contains an impressive array of masterpieces of 20th-century art, with all Picasso's periods represented. Almost all the artist's sculpted works are housed by the museum, while his drawings and prints are displayed as part of an extraordinary series of almost 4,000 pieces illustrating every phase in his artistic evolution. The single-artist museum boasts two additional special features in the form of Picasso's personal collection and collection of archives.



28- Anonymous, The Town of Guernica in Ruins After the Bombing of 26 April 1937, Paris, Musée National Picasso-Paris, Picasso Estate donation, 1992

EXHIBITION PARTNERS



The CIC has been a key partner to the Musée de l'Armée at the Invalides since 2003, sponsoring temporary exhibitions which are both of scientific interest and highly popular with the public. Picasso and War highlights the huge impact the tragic events of the 20th century had on a great artist's work, from the Spanish Civil War to the two World Wars, and the Korean and Vietnam wars. More than any other artist, Picasso succeeded in giving expression to the unutterable and circumventing the difficulty of representation. Under his brush, art came to epitomise the feelings and emotions aroused by war. He transcended the horror of war in a much-needed reminder of our humanity. As part of the exhibition, the CIC is funding a multimedia installation which uses short films to look back over the main conflicts that took place during Picasso's lifetime and help viewers immerse themselves in the events that influenced his work.



The MRN is a collective present in Champigny-sur-Marne and seventeen other sites in France which aims to meet a crucial need: to transmit the history and memory of the Resistance. In early 2020, a new exhibition space will be opening in Champigny-sur-Marne on the Aimé Césaire site. It will be used to display the MRN's magnificent collection, which includes several works on the Spanish Civil War and the affirmation of human rights, including a plate used to print a drawing by Pablo Picasso. Ever since it was founded, the MRN has always chosen to participate in cultural events such as the Picasso and War exhibition by contributing to them with the powerful life stories and sensitive archives that form the basis of its collection.



The FABA is a foundation set up under Spanish law in 2002 on the initiative of Almine and Bernard Ruiz-Picasso. It works to promote the study of Pablo Picasso's oeuvre as well as of methods for preserving modern and contemporary artworks. It also supports contemporary art and exhibitions with loans of works by Pablo Picasso and contemporary artists, and by organising exhibitions, particularly shows dedicated to Pablo Picasso. The FABA is supporting the catalogue of the Picasso and War exhibition organised by the Musée de l'Armée with its scientific contribution to promoting understanding of Pablo Picasso's work.

www.fabarte.org



The Spanish government promotes Spanish culture and art in France via the Cultural Office of the Spanish Embassy in Paris. The main objectives of this cultural cooperation include contributing to a better understanding of Spanish history and culture, creating ties between the creative sectors in both countries, and promoting cultural diversity and Spanish contemporary artistic expression. The Spanish Embassy is providing patronage and support to The Spanish Hour musical cycle accompanying the *Picasso and War* exhibition at the Musée de l'Armée from 4 April to 17 June 2019.

MEDIA PARTNERS



PRESS VISUALS



1- Georges Braque (1882–1963), *Portrait of Picasso Wearing Braque's Uniform*, Paris, 1911, Paris, Musée National Picasso Paris

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6- Pablo Picasso (1881–1973), *Letter to Guillaume Apollinaire*, 31 December 1914, Paris, Musée National Picasso-Paris, William McCarthy-Cooper donation, 1985

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11- Pablo Picasso (1881–1973), *The Orator*, Paris, 1933–1934, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979

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2- Pablo Picasso (1881–1973), *Caparisoned Horse and Knight in Armour*, 24 January 1951, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979

© RMN-Grand Palais (Musée National Picasso-Paris) / Daniel Arnaudet / Picasso Estate 2019



7- Pablo Picasso (1881–1973), *A Bottle and Newspaper*, 1913, Dublin, National Gallery of Ireland. Bequeathed, Evie Hone

© National Gallery of Ireland / Picasso Estate 2019



12- Robert Capa (1913–1954), *Three Soldiers in Front of the Artworks in the Grands-Augustins Studio*, 1 September 1944

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3- Pablo Picasso (1881–1973), *Study for the Horse (II). Preparatory drawing for Guernica*, Paris, 1 May 1937, Madrid, Museo Nacional Centro de Arte Reina Sofía

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8- Guillaume Apollinaire (1880–1918), *Self-Portrait as a Masked Beheaded Rider*, 1916, Paris, Musée de l'Armée

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13- Pablo Picasso (1881–1973), *Nude [Dora Maar]*, 1941, Belfort, Musée d'Art Moderne, Maurice Jardot donation

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4- Pablo Picasso (1881–1973), *Two Soldiers on Horseback and a Turret*, A Coruña, circa 1894, Barcelona, Museu Picasso. Pablo Picasso donation, 1970

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9- Pablo Picasso (1881–1973), *The Weeping Woman*, Paris, 18 October 1937, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979

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14- Pablo Picasso (1881–1973), *Man with a Lamb*, Paris, 1 March 1943, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979

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5- Pablo Picasso (1881–1973), *Episode in the War Against the French*, Barcelona, circa 1896, Barcelona, Museu Picasso. Pablo Picasso donation, 1970

© Museu Picasso, Barcelona / Gasull Fotografia / Picasso Estate 2019



10- Unceta, *Astra 400* pistol 1921 model, 9 mm, Paris, Musée de l'Armée

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15- Pablo Picasso (1881–1973), *Tricolour Cockerel with the Croix de Lorraine*, Paris, Spring 1945, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979

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16- Pablo Picasso (1881–1973), *Skull, Urchins and Lamp on a Table*, Antibes-Paris, 27 November 1946, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979

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17- Willy Ronis (1910–2009), *Aragon in Oradour-sur-Glane*, 12 June 1949, Charenton-le-Pont, Médiathèque de l'Architecture et du Patrimoine

© Ministère de la Culture – Médiathèque du Patrimoine, Dist. RMN-Grand Palais / Willy Ronis / Picasso Estate 2019



18- Brassai (Gyula Halász) (1899–1984), *Dove on the Staircase at the Grands-Augustins Studio*, Paris, 12 October 1943, Paris, Musée National Picasso-Paris

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19- *The Dove that Goes Bang*, 1950, Nanterre, La Contemporaine – Musée des Mondes Contemporains

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20- Pablo Picasso (1881–1973), *The War*, 5 October 1951, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979

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21- Pablo Picasso (1881–1973), *Massacre in Korea*, Vallauris, 18 January 1951, Paris, Musée National Picasso-Paris, Pablo Picasso donation through Acceptance in Lieu, 1979

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22- Pablo Picasso (1881–1973), *The Rape of the Sabine Women*, Mougins, 4–8 November 1962, Paris, Centre Pompidou MNAM-CCI

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23- Janine Portal, *Max Barel*, 1951, Éditions de la Colombe Blanche, Paris, Musée de l'Armée

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24- Pablo Picasso (1881–1973), *Portrait of a Man II*, lithograph on Arches paper based on an original drawing by Pablo Picasso, 1955, Paris, Musée de l'Armée

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25- Dora Maar (Henriette Theodora Markovitch) (attributed to) (1907–1997), *Pablo Picasso in the Vault of the Banque Nationale pour le Commerce et l'Industrie (BNCI)*, Paris, 1939, Paris, Musée National Picasso-Paris, Picasso Estate donation, 1992

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26- Pablo Picasso (1881–1973), *Knife and Fork*, 1943, Paris, Musée National Picasso-Paris

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27- Super Groom radio, 1939, Philippe Riquet collection, Paris

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28- Anonymous, *The Town of Guernica in Ruins After the Bombing of 26 April 1937*, Paris, Musée National Picasso-Paris, Picasso Estate donation, 1992

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Pablo Picasso, *Women of Algiers (Version H)*, 24 January 1955, Monaco, Namad Collection

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29- *Canvas from a German Plane*, 1918, Meaux, Musée de la Grande Guerre du Pays de Meaux

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to 28 July 2019
From Monday to Friday
from 10 am to 6 pm
Night the Tuesday until 9 pm



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Pablo Picasso, *Women of Algiers (Version H)*, 24 January 1955, Monaco, Nahmad collection



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