PICASSO BATHERS

MUSEUM OF FINE ARTS OF LYON
MBA-LYON.FR

EXHIBITION - 15TH JUL. 2020 – 3TH JAN. 2021



PRESS KIT

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The exhibition is organized
in collaboration with
the Musée national Picasso-Paris

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Cover :
Pablo Picasso, *Joueurs de ballon sur la plage,*
Dinard 15 août 1928. Huile sur toile.
Paris, Musée national Picasso - Paris.
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PICASSO. BATHERS 4

1. BATHERS AND MODERNITY 5

2. 1908. BATHERS IN THE WOOD 6

3. 1918-1924. ANCIENT SHORES, MODERN SHORES 7

THE FORESHORE 8

4. 1927-1929. METAMORPHOSES 9

5. 1930-1933. PLASTER, BRONZE, AND BONE: THE THIRD DIMENSION 10

6. 1937. STONE BATHERS 12

7. 1938-1942. WAR BATHERS 14

8. 1955-1957. THE BATHERS 15

9. THE LAST BEACH GAMES 16

PICASSO AND LYON 17

PABLO PICASSO, BIOGRAPHY 18

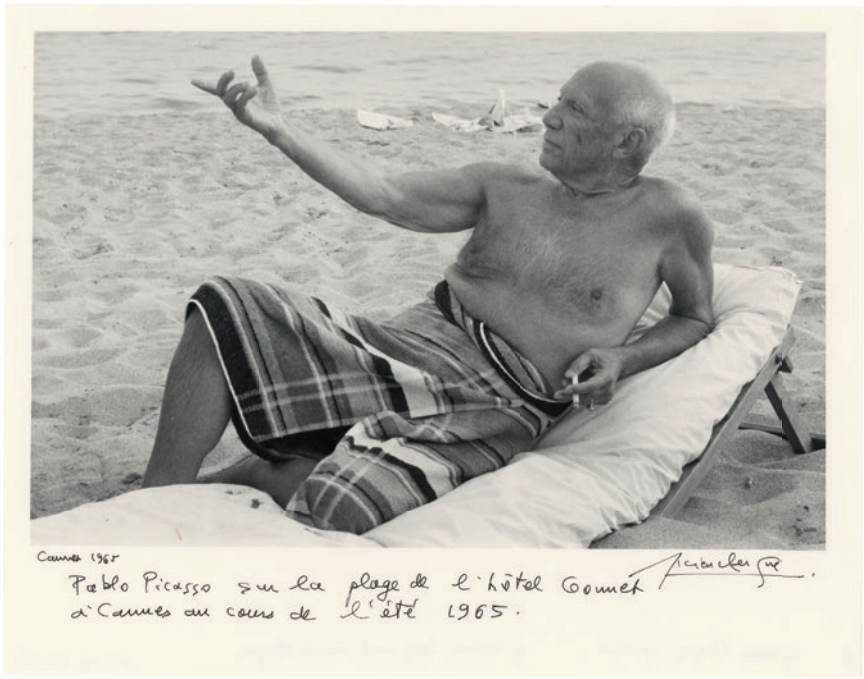
Practical information 21

PICASSO. BATHERS

Pablo Picasso was born in 1881 in Malaga, on the Mediterranean. He grew up on the Atlantic shore in La Coruna, then in Barcelona. He lived in Paris from 1904 to 1948, and spent summers in Biarritz, Cannes, or Dinard. He later moved to the south of France. The bather is a traditional subject in painting and sculpture, but Picasso treated it in a very unique way. In his paintings and sculptures, the classic freshwater nymph became a figure who seemed to have sprung from saltwater, living on the beach. The artist changed the figure of the bather in a series of transformations that are based on his own hedonistic, worldly, and playful experience of seaside resorts, and also on the development of his own artistic exploration. The transformations of Picasso's bathing women occur throughout his artistic production and his life. These transformations draw us into Picasso's creative vision of seaside resorts, at a time when holidays by the seashore were becoming more popular.

As a counterpoint to this main focus, artists from the past or today provide their own perspective on Picasso's bathing women, emphasizing the potential of this figure.

The exhibition is based around *Woman Seated on the Beach* of February 10, 1937, a painting by Picasso that was bequeathed to the Fine Arts Museum of Lyon in 1997 by the actress and collector Jacqueline Delubac. This iconic painting has become a true symbol of the collection. The exhibition is organized in partnership with the Picasso Museum in Paris and with the support of the Guggenheim Foundation in Venice, each of which owns a version that is practically a twin of this painting. The three works were painted over just a few days in February 1937, the year that he painted *Guernica*. The three Bathing Women of 1937 were brought together in 2018 for the first time since they were painted, first at the Peggy Guggenheim Foundation in the exhibition "Picasso on the Beach" and then at the Picasso Museum in 2018 for the exhibition "Picasso: Masterpieces!".



Lucien Clergue, Picasso sur la plage de l'hôtel Gonnet et de la Reine à Cannes, août 1965,
Tirage postérieur de 1988,
épreuve gélatino-argentique, annotée.
Achat en 1990, Paris, Musée national Picasso - Paris, inv. MP 1990-384 (10)

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1 BATHERS AND MODERNITY

Pablo Picasso is part of the modern movement in painting, which reinvented the figure of the bather. In classical painting, the bather - whether it was Diana in the woods, Susanna spied upon by the elders, or a wood nymph - is seen in the forest and illustrates a mythological or biblical story. The symbolist painter Pierre Puvis de Chavannes, whom Picasso studied closely at the turn of the century, began to give this theme a more metaphysical and melancholy dimension. Modern artists abandoned any written references and Picasso showed great interest in some of them. Édouard Manet, following in the footsteps of Eugène-Louis Boudin, depicted the new pleasures of seaside resorts, which were said to be good for the health, a trend that came from England during the 19th century. Paul Cézanne, whose work Picasso collected, stylized nude female bodies under the trees without connecting them to any literary references, already affirming the independence of painting, which freed itself from the traditional codes of representation that were developed during the Renaissance. Paul Gauguin, seeking a radical foreignness, went to look for models in Polynesia. Auguste Renoir portrayed a very real nymph who seemed to have stepped out of ordinary life, as she washed herself, helped by her clothed maid servant. Picasso was inspired by all of them.



Pablo Picasso, *Baigneur et baigneuses,* 1920-1921. Huile sur toile.
Collection David et Ezra Nahmad
© Succession Picasso 2020. Courtoisie David et Ezra Nahmad



Paul Cézanne, ***Cinq baigneuses,*** 1877-1878. Huile sur toile,
Donation en 1973, collection personnelle de Picasso. Paris, Musée national Picasso - Paris, inv. MP2017-10
Photo © RMN-Grand Palais (Musée national Picasso - Paris) / Mathieu Rabeau

2 1908
BATHERS IN THE WOOD

The first bathers painted by Picasso made their appearance in the woods while the Spanish artist was working on developing Cubism, the fruit of his experiments with shape, point of view, and space. The theme of the forest was inspired by the paintings of Paul Cézanne. Picasso sought a stylized geometrical approach to bodies in African sculpture. He also found in it a magical vision of art that gave his bathers a kind of strangeness. According to Picasso, art must have the power to change the mind and the world. The various studies shown here were in preparation for two great masterpieces of 1908, *Three Women* and *The Dryad* (Saint Petersburg, Hermitage Museum). Picasso developed his representation of the forest in summer 1908 when he was staying in the village of La Rue-des-Bois, not far from Compiègne. When he returned, he discovered the pre-Cubist paintings that Georges Braque had painted in L'Estaque, which also depicted Mediterranean woodland scenes through various simplified shapes. That same year, André Derain, a friend of both painters, did his own take on the figure of the bather, and, with one eye on Cézanne and the other on the burgeoning Cubist movement, turned the bodies and landscape into geometrical shapes.



Pablo Picasso,
Étude pour « *Baigneuses dans la forêt* ».
Paris, printemps 1908.
Fusain et crayon Conté sur papier vergé.

Dation en 1979.
Paris, Musée national Picasso - Paris,
inv. MP604

© Succession Picasso 2020.
Photo © RMN-Grand Palais (Musée national Picasso - Paris) / Michèle Bellot

3 1918-1924
ANCIENT SHORES, MODERN SHORES

In summer 1918, Picasso's bather moved from the forest to the beach. The artist depicted the new vogue for seaside outings. He had married Olga Khokhlova, a dancer with the Ballets Russes, and they spent their honeymoon in Biarritz. The *Bathers* he painted at the time wore modern bathing suits. Their twisted position, the fluid line of their shape, their faces thrown back in profile, and the broken neck of one of them, inspired by the Maenad, nymph of ancient mythology who entered into a trance and was a follower of Dionysus, express the attention Picasso paid to the paintings of Jean Auguste Dominique Ingres, who depicted these figures. The Spanish painter wanted to reinvent a kind of classicism that would not be academic. Even though ancient themes were fashionable, in the following years Picasso explored, summer after summer, a true personal reflection on the ancient shore, based on his own seaside holidays. The figures moving on the beach are wearing draped garments as if from ancient times: Maenads running (*The Race*), *a Family at the Seashore*, and *Bathers*. Some of them, however, were looking at a very modern airplane. In just a few years, Picasso would inspire the English artist Henry Moore, who gave his nudes reclining in ancient poses a quite real physical presence.



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1. Pablo Picasso,
Deux femmes courant sur la plage (La Course),
Dinard, été 1922.
Gouache sur contreplaqué.
Dation en 1979.
Paris, Musée national
Picasso - Paris, inv. MP78
© Succession Picasso 2020.
Photo © RMN-Grand Palais
(Musée national Picasso - Paris) /
Mathieu Rabeau

2. Pablo Picasso,
Les Baigneuses, Biarritz,
été 1918. Huile sur toile.
Dation en 1979.
Paris, Musée national
Picasso - Paris, inv. MP61
© Succession Picasso 2020.
Photo © RMN-Grand Palais
(Musée national Picasso - Paris) /
Sylvie Chan-Liat

3. Pablo Picasso, *Nu allongé au bord de la mer,* Antibes,
été 1923. Plume et encre de
Chine sur papier à lettres
Dation en 1979.
Paris, Musée national
Picasso - Paris, inv. MP986
© Succession Picasso 2020.
Photo © RMN-Grand Palais
(Musée national Picasso - Paris) /
Thierry Le Mage

THE FORESHORE

The foreshore is the intermediate space located between high tide and low tide. An interstitial space, half-terrestrial, half-aquatic, it sweeps along miniature monsters such as crabs and shrimps. It fascinated the director Jean Painlevé, who made a series of documentary films in the late 1920s about these primitive organisms. Praised by artists from Fernand Léger to Marc Chagall, and especially by various Surrealist groups, they revealed the disturbing strangeness of this microcosm. Did Picasso see Painlevé's films? Both describe the beach as a space on the edge of the world, populated by beautiful and violent archaic beings. His sand paintings, which used a material also found in the work of Surrealist painter André Masson, were produced in the summer of 1930 in Juan-les-Pins. In them, Picasso gathered objects and plants on the beach and elsewhere, and sewed and stuck them onto frames as if abandoned after the ebb of the tide.

Pablo Picasso, ***Baigneuse couchée,*** Juan-les-Pins, 20 août 1930. Tableau relief : sable sur revers de toile et châssis, objets, ficelle et carton collés et cousus sur toile.

Dation en 1979.
Paris, Musée national Picasso - Paris, inv. MP127

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Photo © RMN-Grand Palais (Musée national Picasso - Paris) / Mathieu Rabeau



Page 9:

1. Francis Bacon, ***Composition (figures)*** **[Composition (personnages)],** 1933. Pastel, feutre et encre sur papier.

Triton Collection Foundation

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Courtoisie photo Triton Collection Foundation

2. Pablo Picasso, ***Joueurs de ballon sur la plage,*** Dinard, 15 août 1928. Huile sur toile.

Dation en 1979. Paris, Musée national Picasso - Paris, inv. MP109

© Succession Picasso 2020.
Photo © RMN-Grand Palais (Musée national Picasso - Paris) / René-Gabriel Ojéda

3. Farah Atassi, ***The Game*** **[Le jeu]**, 2019. Huile et glycérol sur toile.

Collection particulière

© Adagp, Paris, 2020.
Courtoisie photo de l'artiste et Almine Rech
Photo Rebecca Fanuele

4 1927-1929 METAMORPHOSES

From summer 1926 to early 1930, Picasso began a period of "magical paintings," according to the expression of art critic Christian Zervos, who used this expression to emphasize the great power of this group of paintings and their ability to overwhelm the human mind. During this period, which was as foundational as Cubism, the artist pared down his vocabulary to the essential. The summer of 1927, which he spent with his family in Cannes and where he had a large studio, was especially productive. The thread-like, deformed body in *Figure* (summer 1927) is depicted as in metamorphosis: a minuscule pin-head with no mouth, elongated members, enlarged feet, swollen sexual organs, and the indication of genitalia by the sign of a rhombus. That same summer, shape was reintroduced in the artist's notebooks, where he made series of bathers with sculptural bodies that look as if they were expanding. For the next two years, the Spanish painter spent time with his family in Dinard on the coast of Brittany and worked on an unusual series of bathers that displayed similar deformations but with a playful, childlike appearance.

In 1927, Francis Bacon, who was then eighteen years old, discovered Picasso's drawings in Paul Rosenberg's gallery in Paris. He was struck by his magical painting and his bathers from Dinard, as can be seen in his first works. These bathers from the late 1920s return today in large paintings by the artist Farah Atassi, more as a theme than as a subject.

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5 1930-1933
PLASTER, BRONZE, AND BONE: THE THIRD DIMENSION

In 1930, Pablo Picasso purchased the Château de Boisgeloup. The stables were turned into a studio, and there he took up sculpture again. The issue of the relationship between painting and sculpture, which was already broadly handled in the context of Cubism by modeling and assemblage, returned to the fore in the artist's work. He sculpted series of bathers who were graceful, but had seemingly unfinished limbs and curved shapes.

Picasso's sketches depict small bones. In 1943, he said to the photographer Brassaï: "I have a real passion for bones.... [...] Have you ever noticed that bones are always sculpted and not carved, that it looks like they have come out of a mold after being sculpted in clay? Whatever bone your look at, you will always find fingerprints... [...] Fingerprints of this god who had fun shaping them [...]. And have you ever noticed how, with their convex and concave shapes, the bones fit inside each other?" Bodies are made as if by assembly, like bones. A painting like *Figures at the Seashore* seeks the illusion of three-dimensional space.

In 2014, the artist Elsa Sahal, who was fascinated by Picasso's broken-up bodies, made a series of ceramic sculptures depicting stumps.



Pablo Picasso,
Baigneuse,
Boisgeloup, 1931
Bronze.

Dation en 1979. Paris,
Musée national Picasso-Paris,
inv. MP289

© Succession Picasso 2020.
Photo © RMN-Grand Palais
(Musée national Picasso-Paris) /
Adrien Didierjean /
Mathieu Rabeau



Pablo Picasso, ***Figures au bord de la mer,*** Paris, 12 janvier 1931. Huile sur toile.
Dation en 1979. Paris, Musée national Picasso - Paris, inv. MP131
© Succession Picasso 2020. Photo © RMN-Grand Palais (Musée national Picasso - Paris) / Mathieu Rabeau

In 1933, for a series of drawings of Couplings and Anatomies, depicting bodies and parts of bodies, Picasso picked up on the playful, childlike style he had used in Dinard. The fragmentation of the body became extreme in the gray tones of the *Swimmer*, a rare figure of this kind in Picasso's work, whose breasts and arms seem to be detached from her body. The representation of bodies in pieces is found in sculptures by two artists who were contemporaries of Picasso. The Spanish sculptor Julio González, a friend of his, who taught him to produce welded sculptures in 1928, constructed almost abstract bodies reduced to a few essential signs. The American sculptor David Smith, who paid close attention to Picasso's work, created his first sculptures in this same style.

6 1937 STONE BATHERS

February 1937: The Spanish Civil War had been raging for over a year and a half. In January, Picasso received a commission for a monumental painting for the Spanish pavilion of the International Exposition of Arts and Techniques Applied to Modern Life in Paris. While Madrid had resisted Franco's offensive, the artist's hometown, Málaga, fell on the 8th to an expeditionary force sent by Mussolini's Italy.

Was it this defeat that brought Picasso back to the shores of his childhood? Instead of working on the painting that would become *Guernica* (May 1–June 4, 1937, Madrid, Museo Nacional Centro de Arte Reina Sofia) on February 10, 12, and 18 he created a series of three bathers on the beach, with childlike poses. The first one, which is modeled on the "boy with thorn" type of Greco-Roman sculpture, is seated, her legs stretched out in front of her. In the second painting, two bathers play with boats while a third, with only her head visible in the water, watches them. The third one, seated cross-legged, reads a book with her head on her fists. At the same time, these bathers have rounded shapes that evoke female fertility, as in prehistoric Venus sculptures, such as the Venus of Lespugue (Gravettien, Upper Paleolithic, circa 30,000–10,000 B.C.E, Paris, Musée de l'homme), of which Picasso owned a reproduction. Their dense shapes and shimmering surfaces traced in pastel suggest a stone sculpture covered with sand.

Picasso had spent the previous summer with Dora Maar and several Surrealists in Mougins. Among this group were Paul Éluard, to whom he was very close, and Roland Penrose, who both spent time with the English photographer Eileen Agar. It is possible that Picasso saw the photos that she took in Ploumanach, Brittany, in July representing impressive granite blocks with unusual shapes.



I.

1. Jean Auguste Dominique Ingres, *Femme aux trois bras, étude pour Le Bain turc,* vers 1859. Huile sur papier.

Legs Ingres, 1867. Montauban, musée Ingres Bourdelle, inv. 867.1220

Image © Montauban, musée Ingres Bourdelle - Cliché Marc Jeanneteau

2. Pablo Picasso, *Grande Baigneuse au livre,* Paris, 18 février 1937. Huile, pastel et fusain sur toile.

Dation en 1979. Paris, Musée national Picasso - Paris, inv. MP160

© Succession Picasso 2020. Photo © RMN-Grand Palais (Musée national Picasso - Paris) / Mathieu Rabeau

3. Pablo Picasso, *Femme assise sur la plage,* 10 février 1937. Huile, fusain et pastel sur toile.

Legs Jacqueline Delubac, 1997. Lyon, musée des Beaux-Arts, inv. 1997-45

© Succession Picasso 2020. Image © Lyon MBA - Photo Alain Basset

4. Pablo Picasso, *La Baignade,* 12 février 1937. Huile, crayon et pastel sur toile.

Venise, Peggy Guggenheim Collection, Venice ; The Solomon R. Guggenheim Foundation, New York, inv. 76.2553 PG 5

© Succession Picasso 2020. Image © Peggy Guggenheim Museum

5. Henry Moore, *Six Reclining Figures,* 1933, crayon, craie, aquarelle et encre sur papier.

Collection Art Gallery of Ontario, Toronto. Purchase, 1974, inv. 74/336

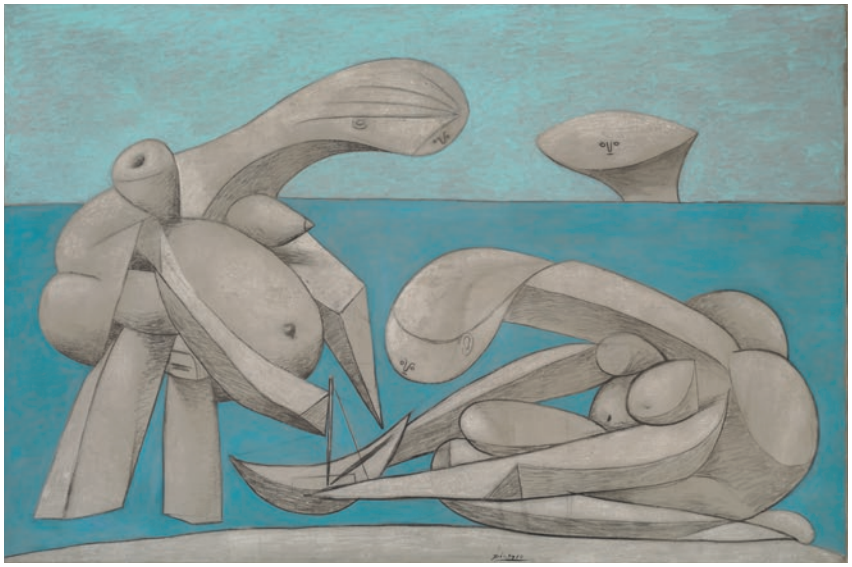
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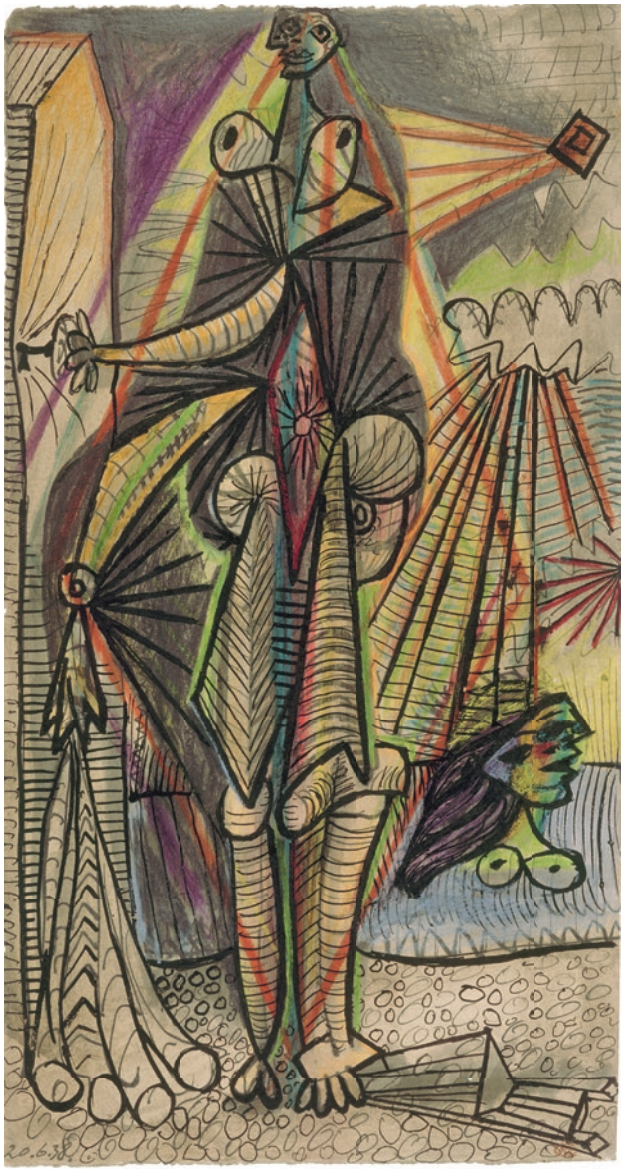
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7 1938-1942 WAR BATHERS

While the Spanish Civil War continued and Franco's army advanced and threatened Barcelona, Picasso stayed in France throughout the conflict. He did not leave Paris throughout the Occupation, living in his studio on the rue des Grands-Augustins. In a style that could be described as aggressive, marked by the use of stripes, he created a series of bathers in summer 1938 in Paris, then in Mougins. Their bodies were particularly deformed, as if tortured, and displayed the violence of the times. The artist turned the themes he had treated since Cannes (1927) and Dinard (1928), such as the changing room opened with a key as if for a secret rendezvous, into a nightmarish scene. Was this a way of escaping the war? In 1942, Picasso drew other bathers with a three-color "magic" pencil, placing them into sketches and poses invented since the 1920s.
Shortly before the war, the sculptor Henri Laurens, a friend of Picasso, discovered the sea. He then invented a mermaid motif, which would be recurrent in his work. His completely curved depictions of the female body maintain gentle shapes despite the exaggeration of some of the limbs.

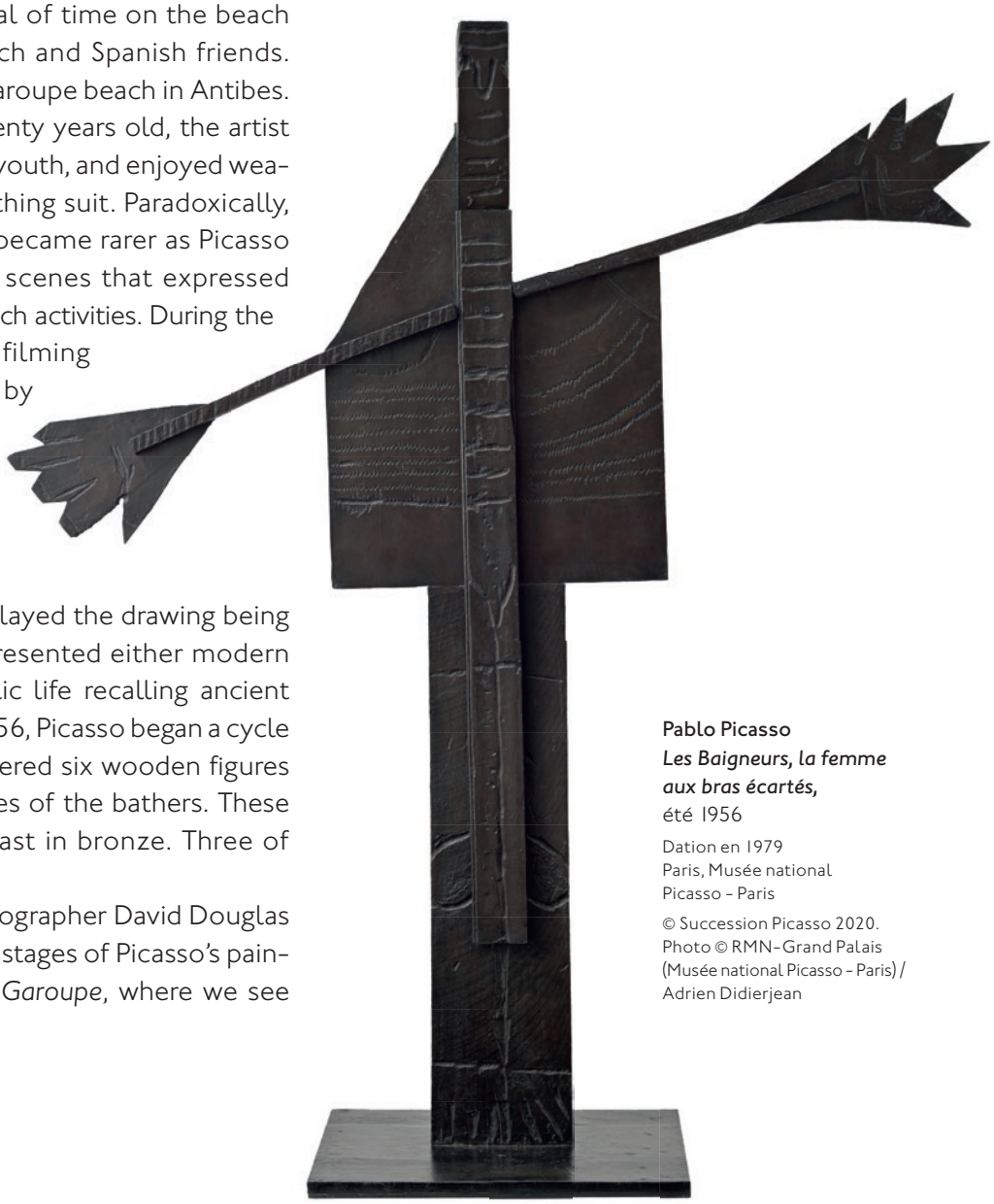


Pablo Picasso, ***Baigneuses à la cabine,*** 20 juin 1938. Plume, encre de Chine, crayons de couleur et crayon graphite sur papier vélin.
Dation en 1979. Paris, Musée national Picasso - Paris, inv. MP1206
© Succession Picasso 2020. Photo © RMN-Grand Palais (Musée national Picasso - Paris) / image RMN-GP

8 1955-1957 THE BATHERS

In 1948, Pablo Picasso moved to the south of France. He lived in Vallauris with Françoise Gilot and their children, then in the villa La Californie in Cannes, and finally in the Mas Notre-Dame-de-Vie in Mougins with Jacqueline Roque. As shown by many personal or press photos, in nice weather Picasso spent a great deal of time on the beach with his family and French and Spanish friends. He enjoyed going to la Garoupe beach in Antibes. Though he was over seventy years old, the artist seemed to enjoy eternal youth, and enjoyed wearing espadrilles and a bathing suit. Paradoxically, the figure of the bather became rarer as Picasso painted more extensive scenes that expressed the new popularity of beach activities. During the summer of 1955, for the filming of *The Mystery of Picasso* by Henri-Georges Clouzot, Picasso painted beach scenes on very thin, transparent newspaper placed on an easel – an arrangement that displayed the drawing being made. These scenes represented either modern beach games or a bucolic life recalling ancient poetry. In late summer 1956, Picasso began a cycle of male bathers. He gathered six wooden figures representing various poses of the bathers. These figures would then be cast in bronze. Three of them are shown here.

In summer 1957, the photographer David Douglas Duncan documented the stages of Picasso's painting of the *Bathers at la Garoupe*, where we see the wooden figures.



Pablo Picasso
Les Baigneurs, la femme aux bras écartés,
été 1956

Dation en 1979
Paris, Musée national Picasso - Paris

© Succession Picasso 2020.
Photo © RMN-Grand Palais (Musée national Picasso - Paris) / Adrien Didierjean

9 THE LAST BEACH GAMES

The beach scenes of Pablo Picasso's painting between the two wars were bathed in a strange atmosphere which reappears in his last paintings on this theme. While his artistic production intensified in the early 1960s until the early 1970s, a few bathers reappeared, expressing the theme of the painter and his model that would become dominant in the mid-1960s, with his series of reclining nudes and a series of beach scenes. This theme is seen in Nude Woman Reclining on the Beach.

The French-American artist Niki de Saint Phalle always said how much she admired Picasso's work. Delving into the same sources of prehistoric female figures, starting in the mid- 1960s she gave her Nanas plump shapes. In her art, which was contemporary with Picasso's last paintings, the women often wear bathing suits, and the popular nature of beach activities is shown. Their playful acrobatics are reminiscent of the poses of Picasso's bathers in Dinard (1928).



Pablo Picasso,
Femme nue allongée sur la plage,
Cannes-Mougins,
30 mai – 5 juin 1961.
Huile et crayon graphite sur bois

Berlin, Staatliche Museen zu Berlin, Nationalgalerie, Museum Berggruen, MB 82/2000

© Succession Picasso 2020. Photo © BPK, Berlin, Dist. RMN-Grand Palais / Jens Ziehe

PICASSO AND LYON

In 1949, Picasso loaned one of his paintings to the Fine Arts Museum of Lyon for a retrospective called "Major Trends in Contemporary Painting." This event began a relationship between Picasso and the Lyon institution. In 1953 and 1962, two solo exhibitions were made possible by the investment of a group of committed supporters of contemporary art led by curator René Jullian. In this group, gallerist Marcel Michaud and art critics René Deroudille and Jean-Jacques Lerrant made special efforts to have Picasso's work shown and recognized in Lyon. In 1953, the support of the art dealer Daniel-Henry Kahnweiler allowed the museum to bring together one hundred seventy-nine artworks from institutions in France and around the world, covering the artist's work from his beginnings. The first Paris retrospective of the artist in a public institution would take place two years later, followed by a second one in a French national museum, at the Grand and Petit Palais, in 1966. Very satisfied with the 1953 retrospective, Picasso gave a painting to the museum, *The Buffet of Le Catalan* (May 30, 1943). Shortly thereafter, three lithographs by Picasso – *The Italian Woman*, *Woman's Head with Bun* (exhibited here), and *Study of Profiles* – along with a sculpture – *The Red Owl* – joined the collections of the Fine Arts Museum of Lyon.

BIOGRAPHY
PABLO PICASSO

1881 Birth of Pablo Picasso in Málaga (Spain).

1892 - 1894 Picasso studies at the School of Fine Arts in La Coruña and Barcelona.

1897 Spends some time at the San Fernando academy in Madrid; visits the Prado museum, where he makes copies of the great masters. In Barcelona, frequents the El 4 Gats cabaret, where he holds his first exhibition in 1900.

1900 First stay in Paris, with his painter friend Carlos Casagemas.

1901 Casagemas commits suicide in February. Picasso's "blue period" begins in the summer.

1902 Meets the artist Julio González.

1904 Settles permanently in Paris on the Butte Montmartre. Meets the model Fernande Olivier, who becomes his partner.

1905 At the Salon d'Automne [autumn art show] in Paris, Picasso is impressed by the Manet retrospective and Ingres' *Le Bain Turc* [The Turkish Bath], and admires the Fauvist painters.

1906 Discovers Iberian sculpture at the Louvre and visits the Gauguin retrospective.

1907 Paints *Les Demoiselles d'Avignon [The Women of Avignon]*. Continues to take an interest in non-Western art. Picasso and Georges Braque's esteem for Cézanne's work prompts them to investigate cubism. In the autumn, Picasso starts to paint a series of bathers known as "in the forest".

1910 In the summer, Picasso and Fernande Olivier travel with the painter André Derain and his wife to Barcelona and Cadaqués (Spain).

1911 – 1912 Spends his summers in Céret in the Pyrenees with Fernande Olivier then, after their separation, with Eva Gouel, his partner until her death in 1915. Braque joins them there.

1915 Meets the poet Jean Cocteau, who becomes a close friend and with whom he works for the Ballets Russes until 1924.

1917 In Rome, meets Olga Khokhlova, a dancer with the Ballets Russes.

1918 Picasso and Olga Khokhlova marry on 12 July 1918. They stay in Biarritz, in the villa La Mimoseraie. While there, he paints a series of bathers and a mural inspired by Puvis de Chavannes and Ingres.

1920 Spends summer in Saint-Raphaël. The bather theme is present in a large part of his work.

1921 Paulo, his elder son, is born on 4 February.

1922 The Picasso family spends summer in Dinard (Brittany). Paints *Deux femmes courant sur la plage* (La Course) [Two Women Running on the Beach (The Race)].

1923 In summer, the family returns to the South of France region, to Cap d'Antibes. The Garoupe beach is the hub of their activities, which include beach games and parties with visiting friends.

1924 - 1926 Summers are spent in Juan-les-Pins. Paints in the outbuildings or garages of the houses in which he stays. Fills numerous sketchbooks.

1927 In January, meets Marie-Thérèse Walter, then 17, who becomes his lover. Spends summer with Olga and their son in Cannes.

1928 – 1929 More family holidays in Dinard. Marie-Thérèse Walter is secretly present in the area, staying in a boarding school for girls.

1930 Buys the Château de Boisgeloup near Gisors, where he sets up a sculpture studio. In Juan-les-Pins, produces a series of sand paintings. Is visited by Braque and González, the art merchant Daniel-Henry Kahnweiler and the art critic Christian Zervos.

1935 In June, Picasso and Olga separate, but do not get divorced. On 5 September, Marie-Thérèse Walter gives birth to Maria de la Conception, known as Maya.

1936 Meets the photographer Dora Maar, friendly with the surrealist circle. In spring, the Picasso family stays in Juan-les-Pins. In August, Picasso and Dora Maar, now lovers, meet on the French Riviera, in the Vaste Horizon guesthouse in Mougins. They are visited by friends: Yvonne and Christian Zervos, Valentine and Roland Penrose, Man Ray and Adrienne Fidelin, Paul Rosenberg, René Char, and Cécile, Nusch and Paul Éluard.

1937 Takes up the bather motif again with a series of three monumental paintings produced between 10 and 18 February. From May to June, paints *Guernica*.
Dora Maar and Picasso return to Mougins, where they meet up with their artist friends: Man Ray, Roland Penrose, Lee Miller, Nusch and Paul Éluard (who returned the following summer).

1939 Picasso and Dora Maar stay on the French Riviera for the last time until the end of the war, in Man Ray's studio in the Palais Albert 1er.

1940
In January, sets up a studio in the villa Les Voiliers in Royan (Charente-Maritime). Then remains in Paris until the end of the Occupation.

1943 Meets the artist Françoise Gilot, aged 21, who becomes his partner. Continues to see Dora Maar up until 1946.

1945 In July, returns to Cap d'Antibes with Dora Maar. Françoise Gilot is in Brittany.

1946 In July, Picasso and Françoise Gilot go to Ménerbes, then to Cap d'Antibes. From August onwards, they live in the villa Pour Toi on the port of Golfe-Juan. From August to November, they accept an invitation from the Musée d'Antibes to set up their studio in one of the museum's rooms.

1947 Françoise Gilot and Picasso's first child, Claude, is born on 15 May. The family moves to Golfe-Juan in June. In August, Picasso starts working with the ceramists in Vallauris.

1948 In summer, the Picasso family settles in Vallauris in the villa La Galloise.

1949 Françoise Gilot and Picasso's second child, Paloma, is born on 19 April. In spring, buys the Le Fournas studios in Vallauris.



Eileen Agar, Paul Éluard et Pablo Picasso sur la plage de Juan-les-Pins
Septembre 1937, tirage moderne.
Négatif de l'ancienne collection Eileen Agar
Londres, Tate Archive, inv. TGA 8927/8/7
© Succession Picasso 2020 © Paul Eluard. Photo © Tate

1951 After a number of stays in Paris and abroad, returns to Vallauris for summer. Geneviève Laporte photographs Picasso on the beach at Saint-Tropez.

1953 From 1 July to 27 September, major retrospective of Picasso's work at the Lyon Museum. Spends summer in Vallauris with Françoise Gilot and stays in Perpignan with his children in August. Françoise Gilot leaves him in the winter that year.

1954 In June, in Vallauris, forms a relationship with Jacqueline Roque.

1955 Death of Olga Picasso on 11 February. Picasso buys the villa La Californie and sets up home there with Jacqueline Roque.

1956 In May, Clouzot's film, *The Mystery of Picasso*, is highly acclaimed at the Cannes Film Festival. In summer, produces The *Bathers* sculptural ensemble. David Douglas Duncan produces a photo report on the creative and family life at the La Californie studio.

1958 Buys the Château de Vauvenargues, at the foot of the Mont Sainte-Victoire, near Aix-en-Provence.

1959 Spends the summer at La Californie. In August, begins a large-scale project based on Manet's *Le Déjeuner sur l'herbe [The Luncheon on the Grass]*.

1961 On 2 March, Picasso and Jacqueline Roque get married in Vallauris. In June, inaugurates a new home in Mougins, known as Notre-Dame-de-Vie. On 25 October, celebrates his 80th birthday.

1966 In November, *Hommage à Picasso* [Tribute to Picasso] exhibition in the Grand Palais and Petit Palais in Paris: the first retrospective in France in a national museum, inaugurated by André Malraux.

After 1966 Picasso continues to actively create until his death on 8 April 1973 in Mougins.



David Douglas Duncan, Pablo Picasso dansant devant *Baigneurs à la Garoupe* dans l'atelier de La Californie, Cannes, en juillet 1957.
Tirage numérique de 2013 sur papier d'après le négatif original.
Paris, musée national Picasso - Paris, inv. DunDav119
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Friday, Saturday from 1 to 8pm

Sunday from 10am to 6pm

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Group visits only on the morning.

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PRESS

Visual materials available for the press.

Please contact us to get access codes
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