

PRESS KIT

EXPOSITION DU 12 JUILLET
AU 15 SEPTEMBRE 2013

MONACO
FÊTE
PICASSO

PICASSO
CÔTE
D'AZUR

PICASSO
DANS LA
COLLECTION
NAHMAD



PRINCIPAUTE
de MONACO

Musée Picasso,
Antibes



CMB
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GRIMALDI
FORUM MONACO

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GRIMALDI FORUM 10 AVENUE
PRINCESSE GRACE MONACO

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INTRODUCTION

This summer the Grimaldi Forum is featuring "Monaco celebrates Picasso", a major event marking the 40th anniversary of the death of this world renowned artist.

With this exhibition, the Grimaldi Forum Monaco offers an original insight into Picasso's artistic production, showing not only the close links he had with the Côte d'Azur, but also presenting an exceptional selection of major works from a remarkable private collection.

The exhibition is divided into two thematic parts which include 160 works.

"Picasso Côte d'Azur" transports the exhibition visitors to Antibes - Juan-les-Pins, Golfe Juan, Mougins and Cannes, places that appealed so much to Pablo Picasso, who spent many summers there between 1920 and 1946, where the Mediterranean light, the sea and the coast were direct sources of inspiration for him.

"Picasso in the Nahmad collection" highlights masterpieces by the artist that form a major share of a private collection, unique in the world for its depth and quality, which has been assembled by Ezra and David Nahmad over the past half century.

The exhibition curators are: Jean-Louis ANDRAL, Director of the Picasso Museum in Antibes, Marilyn McCULLY, recognized Picasso specialist and Michael RAEBURN, author and publisher of numerous studies dedicated to Picasso and other artists.

PRACTICAL INFORMATION

The exhibition "Monaco celebrates Picasso at the Grimaldi Forum", is produced by the Grimaldi Forum Monaco with the support of the *Compagnie Monégasque de Banque* (CMB).

Curators: Jean-Louis Andral, Marilyn McCully and Michael Raeburn

Display design: Cécile Degos

Venue: Espace Ravel of the Grimaldi Forum Monaco
10, avenue Princesse Grace - 98000 Monaco

Website: www.grimaldiform.com

Dates: from July 12 to September 15, 2013

Hours: Open every day from 10 am. to 8 pm. Thursday evenings until 10 pm.

Entrance fee: Full price 10 €. Reduced price: Groups (+ 10 people) = 8 €. Students (-25 years on presentation of card) = 8 €. FREE for those under eighteen.

Ticket office Grimaldi Forum, Telephone: +377 99 99 3000, Fax: +377 99 99 3001
E-mail: ticket@grimaldiform.com and at FNAC stores

Catalogues of the exhibition

Under the direction of Jean-Louis Andral, Marilyn McCully and Michael Raeburn
Picasso Côte d'Azur

Publication date July 2013

Format: 24 x 28 cm. 130 Illustrations. 170 pages. Bilingual version (French/English)

Public price: 25 €

Picasso in the Nahmad Collection

Format: 24 x 28 cm. 240 Illustrations. 420 pages. Bilingual version (French/English)

Public price: 49 €

With the collaboration of: Dr. Ina Conzen (Staatsgalerie, Stuttgart), Prof. Neil Cox (University of Edinburgh), Dr. Susan Galassi (Frick Collection, New York), Prof. Christopher Green (The Courtauld Institute of Art, London) and Brigitte Leal (Musée national d'art moderne-Centre Pompidou)

Co-edition: HAZAN/ GRIMALDI FORUM MONACO

Publication date July 2013

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AN EXHIBITION, TWO THEMATIC COLLECTIONS

1) Picasso Côte d'Azur

This first part of the exhibition is devoted to works created by Picasso during the years spent in Antibes - Juan-les-Pins and its surroundings - beginning in the 1920s, throughout the 1930s, and then again in 1946 when, after the war, the artist returned to the south of France. The selection of paintings and drawings, all executed during these periods, aims to show how Picasso's experiences and his reactions to his summer environment during these years is reflected in his work.

Mediterranean light, the sea and the region were for him direct sources of inspiration, its artistic tradition: mythology with its classical themes is given new life through the artist's brush. Wishing to escape from Paris for the summer with his family, Picasso also realized that the hills, the trees and the sea reminded him of his native Spain, and this identification with the region undoubtedly played an important role.

Between 1920 and 1939, Picasso made at least fifteen visits to the French Riviera, including a short stay in Monte-Carlo during the spring of 1925 when he and his wife, the ex-dancer Olga Khokhlova were invited by Serge Diaghilev to attend a new production by the Ballets Russes. Until 1933, the Picasso family stayed, for the most part, around Juan-les-Pins, in local rented villas. During the years leading up to World War II, after his separation from Olga, except for a brief stay in 1936 at Juan-les-Pins with his mistress Marie-Thérèse Walter and their daughter Maya, Picasso spent the summer months at Mougins with Dora Maar and a group of friends. Finally, in July-August of 1939, he moved into the photographer Man Ray's studio in Antibes.

The types of work Picasso created during those vacations depended in large measure on the space available and the material he was able to take with him, in particular, during those first stays, when he traveled by train. This explains in part the large number of drawings that he did at that time, drawings that were often bigger than his canvases.

Finally, as epilogue to this journey illustrating the 1920s and 1930s, the public will be able to continue their visit at the Musée Picasso in Antibes, a partner of the exhibition, which houses the most important collection of the artist's works executed while he was on the Riviera, before he left Paris definitively to set up his studio first in Cannes, then at Mougins.

Bringing together fifty works from prestigious institutions such as The Museum of Modern Art and the Solomon R. Guggenheim Museum New York, the Stedelijk Museum in Amsterdam, Musée national d'art moderne at the Centre Pompidou, Paris, as well as many loans of works—rarely shown— from the Picasso estate and French and international private collections, this thematic section provides a comprehensive view of Picasso's responses to the place and his private concerns during these years.

Among the lenders

Musée Picasso, Antibes

Musée de Grenoble

Musée national d'art moderne, Centre Georges Pompidou, Paris

Stedelijk Museum, Amsterdam

Redfern gallery, London

The Penrose Collection, England

Solomon R. Guggenheim Museum, New York

The Museum of Modern Art, New York

Nouveau Musée National de Monaco

Courtesy Opera Gallery Monaco

Private collections

Ludwig Stoffel collection

Richard and Mary L. Gray and The Gray Collection Trust

Collection of Michael LaFetra, Los Angeles, California

Collection Ezra et David Nahmad

Estate Brassai

II) Picasso in the Nahmad Collection

The exhibition *Miró, Monet, Matisse—The Nahmad Collection* at the Kunsthaus in Zurich in 2011 was a partial revelation of the well-known passion the Nahmad family has had for the work of Picasso, a passion that led to the creation of a collection of about 200 works covering the majority of Picasso's artistic periods. In Monaco the 101 masterpieces presented to the public for the first time provide visitors with a retrospective of the artist's work through a careful selection of works of rare quality, equal to the spirit which animates this family of collectors.

From the beginning of the 1960s, Ezra and David Nahmad built up a collection inspired as much by aesthetics as by market values, in the tradition of the great collections of the 20th century. Their collection brings together the great masters of modern and contemporary art and is distinguished as well by the presence of works by the Impressionists and Miró and Picasso. The choice of their acquisitions has been very deliberate, to the point of sometimes bringing together different variations around the same theme. The Nahmad family collection bears witness to a true passion for Picasso's work and enables us to present for the first time an exceptional selection of the artist's work.

One of the features of this collection is that many aspects of the artist's work are included; in particular, the series focused on the artist's studio at *La Californie* in Cannes and on *The Painter and his Model*.

During a conversation between Helly Nahmad, Ezra Nahmad's son, and Jean-Louis Andral, two views of Picasso's work are revealed: that of the collector and that of the exhibition curator.

Helly Nahmad says:

Regarding the spirit of the collection:

“At a time when my father Ezra and my uncle David were selling the first Picassos in Italy, their approach as art dealers was evolving at the same time as their respect and love for the artist and his works was growing....When one has the privilege to have a Picasso in one's hands, everything changes...It's how one understands the great artists, Picasso first of all. An idea dominates: if one sells, it's good; if one doesn't sell, it's even better. Little by little, they began to realize that selling the paintings of the masters brought them less pleasure for they had become attached to the work. Their desire to sell took over only when it was a question of buying an even more important work. From that, their vocation to collect and to enrich the Collection was born.”

Regarding the viewpoint on the artist: The Nahmad Picasso Collection, rich in works never before shown to the public, covers a broad range of subjects, including the figure, still lifes, landscape and references to the history of art, and provides an opportunity to appreciate Picasso's formal experimentation and mastery of technique.

Helly explains: “Picasso is the capital of the art world, the capital of the art history, the heart of the art scene. For us it’s as if he was our mentor, someone who’s done everything. He’s a whirlwind of creative power. He’s the ultimate in art and he’s ultimate for us.”

Jean-Louis Andral: “Is he then a constant reference regarding your relationship to art?”

Helly: “Yes, he shaped us with his idea of inventiveness and hard work: his way of living, thinking, and his enormous intelligence—they’re an example for us, just like his simplicity, especially towards the end of his life.

Regarding the theme of variation:

The theme of variation is fundamental to the organization of the exhibition. Certain groups of works, including Picasso's versions of Delacroix's *Femmes d'Algers* and a whole series devoted to *The Painter and his Model*, represent sequences of the artist's own variations on a particular theme.

“These remarkable thematic series, of four, six, or as many as twelve paintings, that mix the different periods of the artist, are constructed like a musical composition with its variations and its prelude. They illustrate the way the artist developed his approach over time and the treatment of these themes,” points out Jean-Louis Andral, echoed by an enthusiastic Helly Nahmad. “I think that rather than having a painting that represents every period, it’s also interesting to see twenty paintings from the same week, because at that moment, as you see the series developing, you get inside the artist’s head, inside his soul, as if you were watching him painting in his studio.”

From this perspective, the most obvious example is the series of paintings based on Manet’s *Déjeuner sur l’herbe* (*Luncheon on the Grass*) acquired shortly after Picasso had finished the series, and which have always remained in the Nahmad collection. These works will be shown at the Grimaldi Forum.

THE NAHMAD FAMILY, 50 YEARS SERVING ART

The Nahmad Family were originally from Aleppo, in Syria where they had a small banking business. They were hard-working and lived in a traditional Jewish environment. However, after World War II, the political situation in Aleppo became difficult so they left for Beirut, where Ezra and David were born in 1945 and 1947. Beirut was a bustling metropolis, very cosmopolitan and had a mixture of cultures and religions. There they had a happy childhood. Their father Hillel was an extremely hard-working and very good humored patriarch. He was a real pillar of his community; very well known, loved and respected. His wife, Mathilde, was 100 percent a mother, she had eight children and she devoted her whole life to them. She was very European in outlook. Together they provided a stable, hard-working environment and gave their children a lot of confidence. They knew their value and they knew the value of work. They were encouraged to pursue their dreams, despite the fact that their way of life was not excessive in any way. A very down-to-earth life, but spiritually very rich. The family stayed there for several years and left in the 60s.

At that time the family suffered an enormous blow when the eldest son, Albert, who had left home as a teenager and was making a successful career in banking, was killed in a plane crash in South America. For his parents this was obviously a massive tragedy and they were heartbroken, so because of the political situation in Beirut and because of this event, they all wanted to go and be together with Joseph in Milan where he was an art collector...

At this time Ezra and David were teenagers. Milan had a very dynamic culture. There was rejuvenation and it was fun, there were movies and glamour and there was a bustling art scene. Joseph had become a success in business. There were many opportunities in post-war Europe and the modern world as we know it was just starting to take shape. He was investing in real estate and importing and exporting. He loved glamorous Italian cars, houses and art, and stayed in Portofino and Venice. He never married, and was addicted to work. He was a risk taker, quite the opposite of his father, the conservative family man, and this is when he started to collect art. Joseph's father disapproved of his son's art collection and one evening, during a dinner party at Joseph's apartment, a small masterpiece by Gauguin was stolen! A few days later, when Joseph's father read about the robbery in the newspaper, he exclaimed that his son was not robbed during the party, but the moment he purchased the painting!

Joseph loved art. In his apartment in Milan he had special commissions by Lucio Fontana and Wifredo Lam, the Cuban artist living in Italy, and from Arnaldo Pomodoro. He also had commissions by Giorgio de Chirico, with whom he later had a contract. He knew everyone. He knew all of Milan. He was very gregarious, very outgoing, and very bohemian in a way. There were always starlets in the house like Rita Hayworth and people like that! He had good taste and started collecting art in a meaningful way.

Ezra and David had been very entrepreneurial since their childhood. At school they bought and sold marbles and sweets, and then sold English novels to American Sailors stationed in the port of Beirut. Then in Milan, they would go to San Siro Stadium on Sundays, after football matches, and sell T-shirts and badges of the winning team. They knew that only the fans of the winning team would be in the mood to buy! They would watch the match in the local bar until half-time and then speculate on which team's T-shirt to have quickly printed! Working was in their DNA. This was their fun, not playing in the garden. At the age of about 15 they had started to borrow money and invest in the Italian stock market. At one point, they spent entire days trading on the floor of the stock exchange instead of going to school! That was their character. This commercial attitude combined with the cultural scene in Milan and the fact that their elder brother was a passionate art collector lead to a natural interest in the art market.

There were already several important galleries in Milan but none of them had access to international artists, who were mostly based in Paris. At the time there was no easy way to do business with Paris. None of the Italian art dealers spoke French or had even thought to travel abroad, so it created a unique opportunity for them. They spoke perfect French and were very happy to take risks, very happy to go to Paris and very excited to travel and work non-stop. They were really the first in Italy to have Picasso, Miró, Kandinsky and Léger. At that time in Italy there was a lot of business going on, but in a very Italian way! It was, "I'll give you one of these against one of those, and half a cheque, and six months later you'll get paid." It was an incredible place to learn. But they managed to find their way through this, working at full steam with a lot of risk and very little capital and making ends meet. It was a fun working time, a heroic time.

There was an exhibition in Rome of the Cubist painter Juan Gris organized by Daniel-Henri Kahnweiler, the legendary Parisian art dealer. There they purchased two paintings and a year later they made their way to the Louise Leiris gallery in Paris, where they finally met Kahnweiler himself. When he discovered that these were the young boys who had purchased the paintings by his favourite Cubist painter the relationship was set. The exhibition in Rome was during the summer months and so apart from those two paintings nothing else had sold at all. Kahnweiler immediately admired their energy, their youth, their courage and, of course, their love of Gris! It was a genuine love.

Kahnweiler was astonished because they were so different from all the other people in the art world in Paris. They were intriguing to him as he was obviously from a different generation. He was acknowledged and respected around the world and had excellent contacts with artists and museums. Ezra and David, being so young, had almost no contacts at all. They were still teenagers. They actually tried to pay for the paintings on the spot.

As a sign of goodwill and also to show how serious they were. They said "we're going to pay you right now", and not like in Italy where everyone paid slowly. But Kahnweiler replied, "Take the paintings and pay in six months." He suggested it. So they went back to Milan with the paintings and the money! Nobody in Italy had any paintings by Picasso so there was real demand. They were back in Paris within a week! They stayed in small hotel rooms, drove all the way or took a train at night,

coming back in the morning. One day, after buying a large and important painting by Picasso, they decided to drive all night, straight back to Milan. As the painting was too large to fit into the boot of their Morris Minor they decided to tie it to the roof of the car! When they arrived in Milan, to their horror, they discovered that the painting was no longer there - it had been blown away on the motorway! They immediately started to drive back and luckily found the painting, unharmed, lying in the grass on the side of the road!

This went on for many years and they bought and sold much of what you see in major museums and collections today. From Kahnweiler they bought Cubists, Picasso, Braque, Léger and Gris. From Maeght they bought works by Giacometti, Miró and Kandinsky. Those were their main artists. There was a lot of back and forth. Kahnweiler gave them this incredible opportunity. He recognized in these boys an enthusiasm for work and solid values which reminded him of his own journey. He had a genuine affection for them. That whole period was a great adventure for the two brothers. It was at this point that Picasso was busy working on his famous series *Dejeuner sur l'Herbe*, which you can see in the exhibition, and which was purchased by them as soon as it was painted.

In the mid-sixties they had made their first trips to New York, and saw that the market there was different from Europe. There were great galleries, such as Pierre Matisse (the son of Henri Matisse), Klaus Perls and Sidney Janis. They opened a gallery on Madison Avenue on the corner of the Carlyle Hotel, opposite Sotheby's. The gallery was inaugurated by Salvador Dali himself and the whole of New York turned up! It was here that they met most of the greatest collectors of the twentieth century from around the world. Over the years, they bought and sold paintings from the collections of Andre Meyer, Andre Lefevre, Henry Havemeyer, Henry Ford, Alfred Barr, Douglas Cooper, Roland Penrose, Edward James, Baron Thyssen and Peggy Guggenheim, to name but a few!

Then by the early 70s things started to change in Milan. The global petrol crisis in 1973 led to a recession and the rise of the Communist Red Brigades. Things became very unstable. The Prime Minister was kidnapped and killed; there was social unrest. The situation in Italy started to turn sour, everything started to change. Milan was more or less finished.

During the 1970s everyone was living in different cities and so at this point they started to see Monaco, where their parents spent a lot of time, as their common place. It was where we could all meet and be together. As they were now so spread out, spoke several languages and had gained quite a lot of experience, they were really among the first players in the art world with a global perspective of the art market. They were laying the foundations of the truly international art scene we all recognize today.

From that period a new emphasis emerged for the Nahmads to acquire only the best paintings with a view to building a permanent collection. Now we have the opportunity to experience this collection and share it with the public. However, the deeper significance is to celebrate the extraordinary achievement of these brothers over half a century.

THE CURATORS

JEAN-LOUIS ANDRAL

Jean-Louis Andral is the current director of the Musée Picasso in Antibes. He was curator at the Musée d'art moderne de la ville de Paris from 1990 to 2001. In Antibes, he oversaw the renovation of the Picasso Museum from 2006 to 2008. During the renovation, he organized a traveling exhibition of the collection in five stages through-out Europe and in Canada.

In 2009 at the end of the renovation, he organized the inaugural exhibition *Picasso, 1945-1949: The Era of Renewal*. In 2011, he organized in conjunction with the Art Institute of Chicago and the CICRP in Marseilles a conference "Picasso Express" dedicated to the use of industrial paint by Picasso, among other artists. In the spring of 2012, he presented the exhibition *Modern Antiquity Picasso, De Chirico, Léger, Picabia* at the Musée Picasso, Antibes, in collaboration with the J. Paul Getty Museum, Los Angeles.

MARILYN McCully

Marilyn McCully is based in London and is a recognized specialist on Picasso. She has organized numerous international exhibitions and has published many articles on the artist, his work, and his beginnings in Spain. As the first expert to have organized a wide-ranging exhibition dedicated to unique ceramics by Picasso (Royal Academy of Arts, London and the Metropolitan Museum New York, 1998-1999), she also has been the organizer of several other exhibitions on Picasso's ceramics at Ferrara, Málaga and in Japan (Expo 2005 Aichi). She was also co-curator of an exhibition dedicated to three decades of Picasso's drawings which took place at the Frick Museum in New York in 2011. She is currently preparing a publication on Picasso's correspondence and writings which will be translated in English for the first time.

MICHAEL RAEBURN

Michael Raeburn is a writer, editor, designer and publisher of books and illustrated catalogues. He has published catalogues for various museums including the Hayward Gallery in London, the Sainsbury Center of Visual Arts in Norwich, the New Walk Museum in Leicester, the Metropolitan Museum of Art in New York, the Minneapolis Museum of Art, the Denver Art Museum, the Palazzo dei Diamanti in Ferrara, the Sakip Sabanci Müzesi in Istanbul and the Auckland City Art Gallery. He is the author of a number of works on art, architecture, design and music, such as *Chronicle of Opera*. He is currently working on a book on the American artist Joseph Glasco.

Marilyn McCully and Michael Raeburn have worked together on publications such as *Picasso's Picasso* (London, 1981), *Ceramics by Picasso* (Paris, 1999), *Picasso: Scolpire e Dipingere la Ceramica* (Ferrara, 2000) and *Loving Picasso: The Private Journal of Fernande Olivier* (New York, 2001)

THE EXHIBITION DISPLAY

CECILE DEGOS

Exhibition and set designer. She lives and works in Paris.

She was a student in the theatre design department of the l'Ecole Nationale des Arts Décoratifs (ENSAD), graduating in 1997. She has collaborated with Richard Peduzzi on a number of designs for theatre and museums.

Among her design credits are:

Opera: *Mahagonny* at the Salzburg, staged by Peter Zadek; *Angels in America* at the Paris Théâtre du Châtelet, staged by Philippe Calvario with Barbara Hendricks and Julia Migenes.

Museums: *Surrealism: 2 private eyes* at the Guggenheim Museum, New York; staging Daniel Filipacchi's private collection; *Chardin* at the Paris Grand Palais with Pierre Rosenberg; *Nijinsky*, *Arnold Böcklin* at the Paris Musée d'Orsay; *La Cité Idéale (The Ideal City)* at Salines Royales d'Arc-et-Senans.

Cécile Degos has worked over the past ten years for different museums including the Louvre, the Musée d'Art Moderne at the Centre Pompidou-Metz, the Paris Musée d'Orsay...on subjects both classical as well as contemporary. Her museographical creations include: *John Soane* at the Paris National Archives; *L'Art Russe au XIXème siècle* (Russian Art in the 19th century) and *l'Art du Calotype* (The Art of Calotypes) at the Paris Musée d'Orsay; *Mantegna and Antiquité Rêvée* (Dreaming Antiquity) at the Musée du Louvre; *Chirico*, *Deadline*, *Dynasty*, *General Idea*, *Van Dongen*, and *Basquiat* which won the prize for best exhibition in 2010, the Crystal Globe prize, at the Musée d'Art Moderne de Paris; *Micro Mania* at the Gagolian Gallery, Paris; *Sol Lewitt* at the Centre Pompidou-Metz 2012-2013.

In 2012 she designed *L'art en guerre* (Art in War) for the Paris Modern Art Museum, and *Yue Minjun* for the Cartier Foundation, and in 2013, *Art in War* at the Guggenheim Museum in Bilbao and *Keith Haring* at the Paris Modern Art Museum.

Cécile Degos has worked for different theatres and opera houses. Some of the scenic designs she has created include: *The Abduction from the Seraglio* with Miquel Barceló at the Aix-en-Provence Festival; *Moscow Quartier des Cerises* (Moscow, Cheryomushki) and *The Merry Widow* at the Lyon Opera House; *Les Etourdis*, *L'Affaire de la rue de Lourcine* and *La Méchante Vie* at the Nimes Theater; *Mozart Short Cuts* at the Luxembourg Grand Theater and at the Cité de la Musique in Paris; *Era la Notte* with Anna Caterina Antonacci at the Théâtre des Champs Elysées, Paris, and at the Royal Opera of Versailles.

She has collaborated with Dante Ferretti on sets for the opera *The Fly* staged by David Cronenberg, directed by Plácido Domingo at the Châtelet Theater and at the Los Angeles Opera House; *Magdalena* with Kate Whoriskey and Derek McLane at the Théâtre du Châtelet, Paris and *Rêve d'Automne* with R. Peduzzi, staged by Patrice Chéreau at the Théâtre de la Ville, Paris.

Cécile Degos has a refined style which is recognizable for its elegance. It provides perspective and pure lines facilitating different levels of apprehension, and always with airy well-spaced architecture. She often works with the concepts of emptiness and fullness through means of independent architecture, notably separated from the walls.

DESIGN OF THE EXHIBITION

The installation concept for this exhibition was developed from the beginning, taking into account the architectural framework of the building, while, at the same time, offering a completely separate experience. Spaces are divided by panels so that the visitor can easily follow the progression of the exhibition and also be able to approach individual works. Moreover, panels are placed in such a way that views are possible from one room to the next, with the idea of creating perspectives that heighten the links and confrontations between the works, while at the same time favoring an elegant and atmosphere throughout the exhibition.

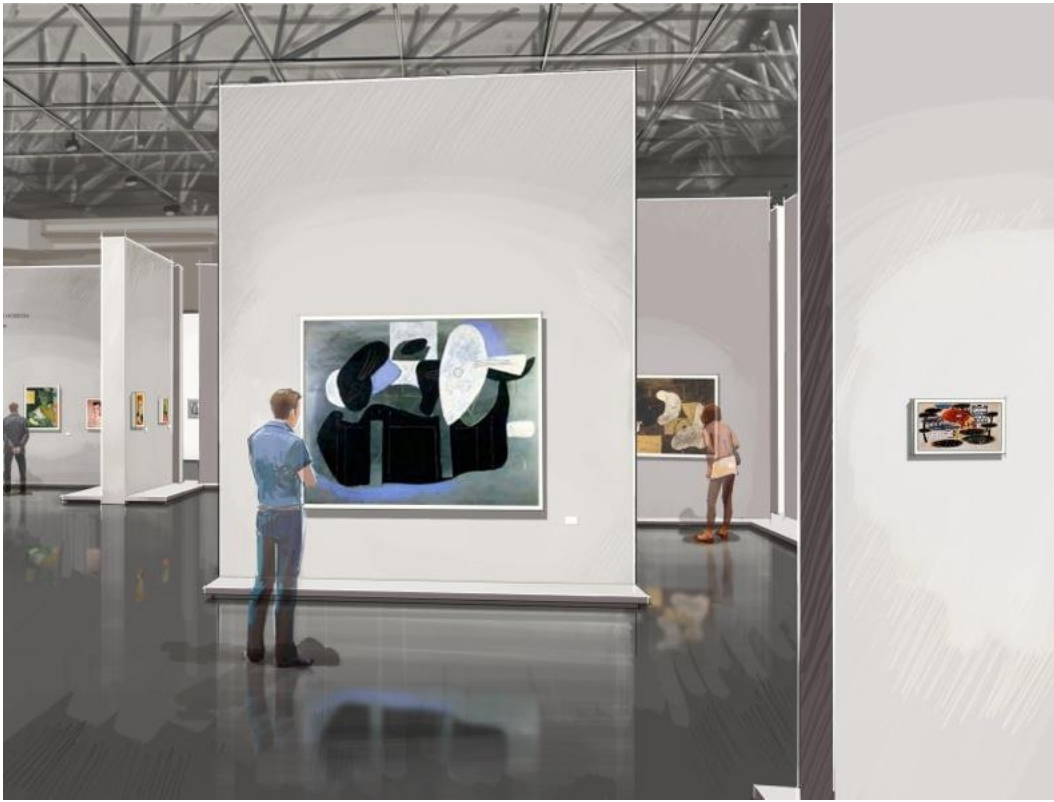
The scenography has been conceived in such a way that each of the themed sections of the exhibition is autonomous, yet very fluid, with openings and perspectives enabling the visitor to have multiple viewpoints.

The architecture of the space is punctuated by placing panels, notably separated from the walls, to differentiate sections of the exhibition. The small white podium-like structure running under the artwork—the distance keeper—is continuous.

The placement of artworks was made in close collaboration with the curators.

The design plays on the contrast of emptiness and fullness providing rhythm and flow to a design punctuated with curves. A large oval room welcomes the visitor and serves the two sections of the exhibition.

ARTIST'S IMPRESSION



PABLO PICASSO'S BIOGRAPHY

Pablo Ruiz Picasso was born in 1881 in the Andalusian port of Málaga in the south of Spain. His father José Ruiz Blasco was a local painter and art conservator, while his mother's family, the Picassos, boasted Italian heritage. At the age of nineteen, Picasso would take his mother's name.

As a child, Pablo showed exceptional artistic promise, and his family sent him to art schools in La Coruña, where his father was an instructor of drawing from 1891-95; Barcelona, where the family moved in 1895; and, in 1897-8, at the celebrated Academia de San Fernando in Madrid. After a period of illness, he gave up formal training and embarked on a career as a graphic artist in Barcelona. His first show, which featured coloured portrait drawings of his artist and writer friends, was held at the Bohemian tavern Els Quatre Gats early in 1900.

Picasso travelled to Paris for the first time in October 1900 in order to see the Exposition Universelle, where one of his own paintings, *Science and Charity* (Museu Picasso, Barcelona), hung in the Spanish section. During his brief stay in the French capital, he was introduced by fellow Spaniards into the artistic world of Montmartre, and he sold some of his paintings and drawings to various collectors. After a return trip to Spain over the winter, he went back to Paris, where he had his first major exhibition at Ambroise Vollard's gallery in June 1901. He alternated residence between Spain and France for a few years, in which he concentrated on paintings of poverty and social alienation -- his so-called Blue period -- but he soon recognized that his artistic future lay in Paris.

In 1904, Picasso settled in the Bateau Lavoir, a ramshackle building high up in Montmartre, and his studio became a gathering place for other aspiring artists and writers. He began a relationship with the model Fernande Olivier, who shared his life until 1912. In his paintings, his palette changed from predominantly blue to pinks, emphasizing both the poetry of his depictions of harlequins and acrobats and the sculptural quality of his nudes. His artistic development was rapid, and in 1907 he painted his first, triumphant masterpiece, *Les Femmes d'Alger (O.J.)* (The Museum of Modern Art, New York). From that point, he became recognized as a leader of the avant-garde.

Picasso rarely worked closely with other painters, but his association with the French artist Georges Braque was an exception. From 1908 until the outbreak of World War I, they spent much time together, developing a radical new cubist approach in their compositions to the representation of objects in space. In 1912 they added printed papers to their drawings to make *papiers collés*, and this initiated a new phase in their cubism.

During World War I, Picasso spent most of his time in Paris, although he was invited to work with Diaghilev's Ballets Russes on their production of *Parade*, and in early 1917 he travelled to Italy to design the sets and costumes. Among the Russian dancers he met Olga Khokhlova, and they married in the following year. They took

an apartment on the Right Bank on the fashionable rue la Boétie, next door to Paul Rosenberg, who would be Picasso's dealer through the 1920s and 30s. Their son Paulo was born in 1921.

Picasso's post-war work reflects a distillation of cubist ideas and formats, often focusing on still lifes and portraits of his wife. He and Olga began to spend their summers at the beach, starting an annual pattern, which is reflected in new directions and subjects, including modern-day bathers, in his work. A renewal of classicism, in the form of monumental figures and certain techniques, including pastel and sanguine, represented another important aspect of the artist's approach in the early 1920s.

From the mid-1920s, Picasso's work, which was much admired by the surrealists at that period, focused on highly charged and erotic subjects, accompanied by equally disturbing and provocative forms. In this way, the subject of bathers, for example, was transformed. In the 1925 painting *Le Baiser* (Musée Picasso, Paris), the aggressive and bold encounter is conveyed through the use of strong colours, distortion and the tangle of exaggerated limbs.

In 1927 the artist met the seventeen-year-old Marie-Thérèse Walter, who became his mistress. Their daughter Maya was born in 1935. Picasso bought the château de Boisgeloup, north-west of Paris in 1930, and he set up a sculpture studio in the outbuildings. Over the next few years he made monumental plaster sculptures, based primarily on the voluptuous body of Marie-Thérèse. In 1932, his paintings of his mistress were featured in the great retrospective exhibition of his work, held in the summer at the Galerie Georges Petit in Paris and at the Kunsthau Zurich in the autumn.

During this period, Picasso also began working with great enthusiasm in printmaking, leading to several important series, including illustrations for Balzac's *Le Chef d'Oeuvre inconnu* (1931), Ovid's *Metamorphoses* (1931) and the 100 prints of the *Suite Vollard* (1930-7), many of which are devoted to the subject of the artist and model in the studio. Coinciding with visits with his wife and son to Spain in 1933 and 1934 (his last trip to his native country), Picasso concentrated on the subject of the bullfight, which he broadened to include the hybrid Minotaur (head of a bull, body of a man). In some of his graphic work, both the Minotaur and Marie-Thérèse have key roles in the artist's personal narrative.

Picasso and Olga separated in 1935, and the artist devoted much of his time in 1936 to writing free-association poetry. He would continue this practice, including writing several plays, over the course of the next thirty years. He met the photographer Dora Maar in 1936, and she became his constant companion. Their circle included poets and writers and a number of photographers, including Maar's mentor Man Ray. In the summer of 1939, they would take over Man Ray's studio in Antibes, where Picasso painted *Night Fishing at Antibes* (Museum of Modern Art, New York).

In 1937 Picasso painted *Guernica* (Museo nacional Centro Reina Sofia, Madrid) in a new studio on the rue des Grands Augustins in Paris. Dora Maar assisted him, and she photographed the different stages of the mural-size painting in progress.

Guernica, which makes reference to the bombing of the historical capital of the Basque nation, was installed in the Spanish Republican pavilion at the Paris World's Fair in the summer. In related paintings, drawings and prints, Picasso depicted Maar as a weeping woman.

After the declaration of war in 1939, Picasso and Dora Maar moved to Royan on the Atlantic coast, where Marie-Thérèse and Maya were already installed. He and Maar returned to Paris for the duration of the war the following year. The deprivations of wartime make themselves felt in his still lifes and in many anguished portrayals of Maar, who suffered a nervous breakdown a few years later.

At his Paris studio in 1943, Picasso received a visit from the young painter Françoise Gilot, and she began to appear in his work by the end of that year. She would become his partner over the next decade and mother to their two children, Claude (b.1947) and Paloma (b.1949). After the end of the war, Picasso and Gilot travelled to the south of France, spending part of 1946 in Antibes, where he painted in the Château Grimaldi (Musée Picasso, Antibes). Gilot appears as a dancing nymph among centaurs and fauns in the large painting *La Joie de Vivre* (Musée Picasso, Antibes), which Picasso did while they were there. In the following year, Picasso began working at the Madoura ceramics factory in Vallauris, and in 1948 he bought the villa La Galloise, which overlooks the town. He and Gilot and their children would alternate residence between Vallauris and Paris for the next few years.

During the post-war period, and especially at Vallauris, Picasso associated himself publicly with the Communist Peace movement. A bronze cast of his sculpture *Man with a Sheep* (1943) was installed in 1950 in the centre of Vallauris at a ceremony presided over by local communist officials, and he later decorated a medieval chapel in the town as a temple of peace.

After Gilot left Picasso with their children (in 1953), he started a relationship with Jacqueline Roque Hutin, whom he had met at Madoura, and she would become his second wife. They left the south for Picasso's rue des Grands Augustins studio in the autumn of 1954, and there the artist painted his series after Delacroix's *Femmes d'Alger*, inspired in part because of the resemblance of Jacqueline to one of the women in the painting, and in part by the painter Henri Matisse, who died that year. Picasso was to say that "Matisse left me his odalisques."

Jacqueline and Picasso moved to the Côte d'Azur permanently in 1955, and the artist set up a variety of studios for painting, sculpture, printmaking and pottery, in the villa La Californie, overlooking Cannes. The Belle Époque building and the lush garden outside the principal atelier on the ground floor inspired a series of what the artist called "interior landscapes." In the summers Picasso's children and Jacqueline's daughter came to stay, and their presence is reflected in his art.

Picasso's celebrity was at an all-time high when he lived in Cannes, and he was frequently photographed at La Californie or at the bullfights that he and Jacqueline and their entourage attended at Arles. The subject of the *corrida* reappears in his work, especially in prints and on ceramic objects. At the end of 1958, Picasso bought the château de Vauvenargues at the foot of Mont Sainte Victoire, where he

and Jacqueline could escape the busy routine of their life in Cannes. Picasso housed his own collection of art, including paintings by Cézanne, Matisse, Derain and the Douanier Rousseau, at the château.

A number of new artistic avenues opened up to Picasso in his later years. With the Vallauris printer Hidalgo Arnera, with whom he collaborated on bullfight and pottery posters for the town, he developed a sophisticated process of lino-gravure. In addition, Picasso and Lionel Prejger, owner of a scrap metal yard and a metal tubing factory in Vallauris, collaborated on cut sheet-metal sculptures that were based on Picasso's paper maquettes. The artist also worked with the Norwegian Carl Nesjar on concrete sculptures, on which Picasso's designs were sandblasted. Finally, in the mid-1960s, Picasso started a rich collaboration on etchings and aquatints with the master printers Piero and Aldo Crommelynck.

Picasso and Jacqueline married in 1961, and they moved to Notre-Dame-de-Vie in Mougins, where the artist set up his last studio. During the final decade of his life, he travelled little, apart from time spent at Vauvenargues. His paintings focused on variations on old masters, including Cranach, Poussin, David, Rembrandt, Velázquez and Manet. One of his favourite subjects was the musketeer, and many of the women he portrayed were inspired by the constant presence of Jacqueline. Among Picasso's very last paintings (up to 1972) are many references to his youth in Spain as well as to old age and mortality. The last exhibitions of his work from those final years were held in the Palais des Papes in Avignon (1970, 1973). In response to the last of the Avignon shows, his biographer Pierre Daix wrote "It is typical of him, to my mind that his last exhibition should have been so disconcerting and disturbing to the conventions even of our own day. It also bears witness to the continuity of his life as a painter, in which successive reassessments were integrated into the unceasing battle with every kind of material which might, in two or in three dimensions, preserve the imprint of the form imposed on it by the act of creation." (Pierre Daix, "L'arrière-saison de Picasso ou l'art de rester à l'avant-garde," *XXe Siècle* (December 1973).

The artist died at Notre-Dame-de-Vie on 8 April 1973 at the age of ninety-one. He was buried in the grounds of the château de Vauvenargues. The grave is marked a bronze cast of Picasso's sculpture *Woman with a vase* (1933), which had originally been exhibited (in plaster or cement) in front of the Spanish Republican Pavilion at the 1937 World's Fair in Paris.

Marilyn McCully

Some reference dates

1881 Born in Málaga, Spain.

1900 First exhibition of 150 portraits, in Barcelona.
Moves to Paris and beginning of the Blue Period at the end of the following year.

1904 Rose Period.

1907 *Les Femmes d'Alger (O.J. Version O)* gives rise to cubism.

1917 Meets Olga Kokhlova.
Beginning of the Neoclassical Period.

1921 Birth of his and Olga's son, Paulo.

1927 Meets Marie-Thérèse Walter. Birth of their daughter Maya in 1935.

1936 Meets Dora Maar.

1937 Paints *Guernica*. *Les Femmes d'Alger (O.J. Version O)* is purchased by the New York Museum of Modern Art (MoMA).

1939 and 1946 Retrospectives at MoMA.

1943 Meets Françoise Gilot.

1947 Birth of Claude, son of Françoise Gilot. Moves to Vallauris, works on ceramics.

1949 Birth of Paloma, daughter of Françoise Gilot.

1954 Meets Jacqueline Roque, with whom he moves to Mougins (Alpes-Maritimes)

1963 Opening of the Museu Picasso, Barcelona.

1973 Dies at Mougins.

VISITS TO THE COTE D'AZUR: 1920-1939



1920

Villa Les Sables, Chemin des Sables, Juan-les-Pins

Picasso and his wife Olga arrived on 26 June at the Hôtel Continental et des Bains in Saint-Raphäel, where they had stayed the previous summer. From there, they made arrangements to rent the Villa Les Sables in Juan-les-Pins. Three days later, they moved into the villa, located on the hillside above the bay, where they remained until late September. Among their visitors that summer were the composer Darius Milhaud and the diplomat Paul Morand.

Back in Paris in the autumn of 1920, Picasso showed his English friend Clive Bell the photographs he had taken in the summer: according to Bell, “They were mostly of himself and la belle Olga at Antibes, generally more or less naked, Picasso black as an Indian and très beau. He learnt to swim. Imagine his pride and satisfaction.”

1923

Hôtel du Cap, Cap d’Antibes

In late July, Picasso, Olga and their two-year old son Paulo travelled to Royan on the Atlantic coast, where they stayed at the Grand Hôtel du Parc. After a week, they decided to leave for the Côte d’Azur. They stopped en route at Toulouse, where they stayed at the Grand-Hôtel Tivollier. Finally, they joined the Americans Gerald and Sara Murphy and their children at the Hôtel du Cap. The Murphys, whom the Picassos knew from Paris, had persuaded the proprietor Antoine Sella to keep a few rooms open for the summer (he normally closed from May to September). This led to the transformation of the Riviera into a fashionable summer resort.

1924

Villa La Vigie, Route du Cap (now, boulevard Edouard Baudoin), Juan-les-Pins

Around 20 July the Picasso family arrived at the Hôtel du Cap, where they spent a few days, before moving into the villa La Vigie, overlooking the bay at Juan-les-Pins. The artist converted the garage across the road into an atelier.

Among friends whom the Picassos saw in the summer were the Stravinskys, who were staying in Nice, and the pianist Marcelle Meyer, who would later give piano lessons to Paulo in Paris. The Murphys once again stayed at the Hôtel du Cap, and they introduced Picasso to a number of their American friends, including Gilbert Seldes, who later commissioned illustrations from him for an edition of *Lysistrata* (1934).

Picasso and his family left La Vigie towards the end of September, but before their departure, the artist was made to pay for damages to the garage that he had used as his studio and where he apparently had painted on the wall.

1925

Hôtel de Paris, Place du Casino, Monte-Carlo

Serge Diaghilev invited Picasso, Olga and Paulo to come to Monte Carlo to attend a trial run of a new Ballets Russes production, *Zephyre et Flore*, with choreography by Léonide Massine and sets and costumes by Georges Braque. They were escorted on the train journey from Paris by Boris Kochno, who assisted Diaghilev in all manner of ballet arrangements. They stayed at the Hôtel de Paris until mid-May.

Villa Belle Rose, rue St. Honorat, Juan-les-Pins

The Picassos left Paris on 11 June and travelled to the south in Olga's chauffeur-driven Panhard, stopping in Marseilles for a night at the Hôtel de Noailles, before arriving in Juan-les-Pins on the following day. The villa Belle Rose, which they had rented for the summer, was located in the town rather than above the bay.

The painter Francis Picabia and Germaine Everling and their son, who was the same age as Paulo, were staying in Mougins at Picabia's Château de Mai. The families exchanged visits, and Everling recalled that the conversations between the two painters not only reflected mutual respect but also a certain professional suspicion: "Les mots qu'ils échangeaient au cours de leurs conversations rendaient le même ton; une méchanceté, légère, au moins en apparence, s'exerçait simultanément envers leurs contemporains. Il est probable qu'intérieurement elle s'exerçait aussi de l'un à l'égard de l'autre." And of Olga, Everling added, as if to contrast the Bohemian nature of the two painters: "Olga Picasso était fine et charmante, très mondaine par goût."

1926

Villa La Haie Blanche, route du Littoral, Antibes

The following summer, the Picassos departed from Paris on 10 July, this time travelling in Picasso's chauffeur-driven Hispano-Suiza. They stayed first for several days at the Hôtel Majestic in Cannes, before moving to the villa La Haie Blanche,

off the route du Littoral in Antibes. Apparently the house was called La Haie Blanche because the owner was named Mademoiselle Blanche Hay.

One of the highlights of the summer of 1926 was the opportunity to attend the bullfights in Nîmes, and among the friends who accompanied Picasso was Michel Leiris, for whom this was his first corrida. Another of Picasso's close friends, also an *aficionado*, who was staying nearby in Antibes that summer was Manolo Angeles Ortiz.

When the Picassos departed, they drove to Céret (to visit the sculptor Manolo) and then to Barcelona, in order to see Picasso's family. On their return journey to Paris, the paintings that the artist had done at La Haie Blanche were reportedly stolen from the top of the Hispano Suiza.

1927

Villa Madrid (Chalet Chapron), Boulevard Alexandre III Cannes

Picasso and his family once again travelled by car to the south in mid-July. They stayed first at the Hôtel Majestic in Cannes, before moving into the Villa Madrid (Châlet Chapron), boulevard Alexandre III (not far from where Picasso would settle in the villa La Californie in Cannes in 1955). Picasso's dealer Rosenberg remarked that the artist's change of summer residence would have an impact on the summer crowd on the coast: "Juan-les-Pins va être désolé d'avoir perdu son centre, vous allez faire la fortune de Cannes....Mais on organise des trains speciaux de plaisir pour Juan-les-Pins pour voir le fameux peintre Cubiste!"

1930

Villa Bachlyk, Avenue de l'Esterel, Juan-les-Pins

The Picassos travelled by car to the Côte d'Azur at the beginning of August, stopping first in Belley (near Bilignin) to visit Gertrude Stein and Alice Toklas. From there, they continued on to Juan-les-Pins, where they rented the Villa Bachlyk. The imposing house boasted a striking entrance and a balustraded balcony on the first floor.

While he was at the Villa Bachlyk, Picasso made an unusual series of sand reliefs. He began by gathering objects, including toy boats and assorted pieces of rope, rags and wood, and then arranged them on the little canvases. For the most part, he attached them to the reverse, so that the stretcher provided an internal frame. Once finished, he dipped the whole assemblage in glue and then in sand.

1931

Villa Chêne Roc, Route du Cap (now, boulevard Edouard-Baudoin), Juan-les-Pins

The Picasso family returned to the Côte d'Azur for their summer holiday in 1931, and they once again travelled by car, stopping off en route to see Gertrude Stein and Alice Toklas, before driving to Lausanne, where they visited one of Picasso's collectors, Dr. G.F. Reber at his Château de Béthusy. From there they continued to Juan-les-Pins, where they rented the villa Chêne Roc. They knew the location well, since it was just across the road from the villa La Vigie, where they had stayed in 1924. This summer, however, Picasso no longer had the garage/atelier.

At Chêne Roc, Picasso did a series of paintings of the villa itself, with its sweeping staircase leading up to the entrance. The various compositions feature the façade of the house and a view of the bay at Juan-les-Pins, as well as the hills beyond. In most of the compositions, Picasso recorded the fires that had broken out in mid-August and were visible on the hillsides of the area around Mougins and Vallauris.

1933

Hôtel Majestic, Cannes (boulevard de la Croisette)

Picasso, Olga and their son Paulo, who was then twelve years old, returned to Cannes, where they stayed once more at the Hôtel Majestic. This would be the last time the family spent their summer holidays together on the Côte d'Azur.

1936

Villa Sainte-Geneviève, Avenue du Docteur Hochet, Juan-les-Pins

On the 25th of March, Picasso, Marie-Thérèse Walter and their baby daughter Maya travelled by train to Juan-les-Pins, where they stayed for some six weeks at the Villa Sainte-Geneviève on the Avenue du Docteur Hochet. He described the place to his friend and secretary Jaime Sabartés as "a little house with the most delightful garden, close to the sea."

Picasso also told Sabartés that he was going to give up painting and, instead, devote himself to singing! Although he was joking about the singing, he did continue painting and drawing at Juan-les-Pins, including a powerful series based on the image of a drowning. At the same time, he began to spend more and more time writing poetry.

1936

Hôtel Vaste Horizon, Boulevard Georges Courteline, Mougins

Early in August, Picasso departed for Mougins, where, at the suggestion of the poet Paul Eluard, he stayed at the Hôtel Vaste Horizon. The photographer Dora Maar, who was in Saint-Tropez, joined him there. Roland and Valentine Penrose, Paul and Nusch Eluard and Paul's daughter Cécile, the poet René Char, Christian and Yvonne Zervos (publishers of *Cahiers d'Art* and catalogue raisonné of Picasso's work), and Man Ray were also at the hotel. Penrose recalled that Picasso "dressed in a striped sailor's vest and shorts" made portraits on the tablecloth from found objects --

“burnt matches, lipstick, mustard, wine or colour squeezed from flowers and leaves.”

1937

Hôtel Vaste Horizon, Boulevard Georges Courteline, Mougins

After the opening on 12 July of the Spanish Republican pavilion at the World’s Fair, in which Picasso’s *Guernica* and two of his sculptures were featured, he and Dora Maar left Paris. Together with Picasso’s Afghan hound Kazbek, they travelled in the Hispano Suiza to Mougins, where they stayed at the Hôtel Vaste Horizon. They were joined at the hotel in August by Roland Penrose and the photographer Lee Miller, the Eluards, Man Ray and his girlfriend Ady Fidelin, the English surrealist Eileen Agar and her husband Joseph Bard. The surrealist André Breton and his wife Jacqueline Lamba also visited.

1938

Hôtel Vaste Horizon, Boulevard Georges Courteline, Mougins

Picasso and Dora Maar returned to the Hôtel Vaste Horizon at the end of the first week of July. The Eluards were also there. Picasso painted a number of portraits of Nusch Eluard and of Dora Maar, the most remarkable of which are those in which the features of his lover are made up of wicker, like the chair on which she is seated.

1939

Palais Albert 1^{er}, Boulevard Albert 1^{er}, Antibes

Picasso and Dora Maar took the Train Bleu to Antibes in early July, and they moved into Man Ray’s apartment on the Boulevard Albert 1er, near the sea. While they were there, Jacqueline Lamba came to stay. At the end of the month Picasso started his huge painting, *Night Fishing at Antibes* (The Museum of Modern Art, New York), which he painted in his studio in the Palais Albert 1er. He included Dora and Jacqueline in the composition as observers who watch the fishermen from the promenade overlooking the sea.

The 1939 stay on the Côte d’Azur would be Picasso’s last until he returned to Antibes after the war with the painter Françoise Gilot. They stayed in Golfe Juan, while Picasso worked at the Château Grimaldi in Antibes.

Marilyn McCully

MAP SHOWING PICASSO'S HOLIDAY HOMES IN THE CÔTE D'AZUR



IMAGE SHEET

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I) Picasso Côte d'Azur



Pablo Picasso

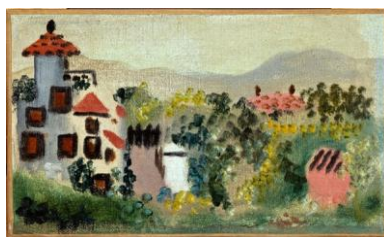
Villa Chêne-Roc (Juan-les-Pins, 27 août 1931)

Huile sur toile, 16 x 27 cm

Collection particulière

Photo Maurice Aeschimann Genève

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Pablo Picasso

Paysage vallonné et fleuri avec maison sur la gauche (Juan-les-Pins, 28 juillet 1920)

Huile sur toile, 15 x 24,5 cm

Collection particulière

Photo Maurice Aeschimann Genève

© Succession Picasso 2013



Pablo Picasso
Les Toits rouges et bleus (Juan-les-Pins, 1920)
Crayon et aquarelle sur papier, 31 x 43 cm
Collection particulière
Photo Maurice Aeschmann Genève
© Succession Picasso 2013



Pablo Picasso
Femme lisant (Juan-les-Pins, été 1920)
Huile sur toile, 100 x 81,2 cm
MG 2132
Musée de Grenoble
© Musée de Grenoble
© Succession Picasso 2013



Pablo Picasso
Composition (Cannes, 15 juillet 1933)
Aquarelle, plume et encre sur papier marouflé sur carton, 41 x 51 cm
Collection privée
© Succession Picasso 2013



Pablo Picasso
Danseurs (Monte Carlo, avril 1925)
Lavis d'encre brune sur papier, 63 x 47 cm
Collection privée
© Succession Picasso 2013



Pablo Picasso
Deux danseurs (Monte Carlo, avril 1925)
Encre sur papier, 35,2 x 25,2 cm
Richard and Mary L. Gray and The Gray Collection Trust
© Succession Picasso 2013



Pablo Picasso

Studio with Plaster Head (Juan-les-Pins, été 1925)

Huile sur toile, 98 x 131 cm

Acquisition, 1964

Inv. 116.1964

New York, Museum of Modern Art (MoMA)

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Pablo Picasso

Nature morte (Juan-les-Pins, été 1925)

Huile et sable sur toile, 121 x 154 cm

Dation en 1982

AM 1982-434

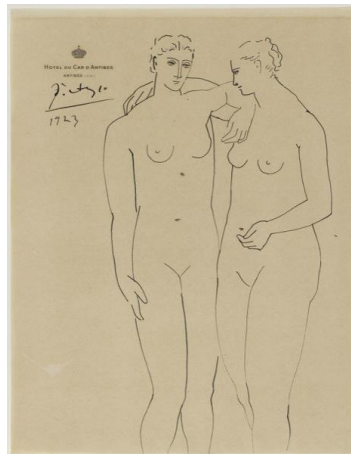
Paris, musée national d'Art moderne - Centre Georges Pompidou

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Pablo Picasso
Guitar, Compote Dish and Grapes (Juan-les-Pins, été 1924)
Huile sur toile, 97,5 x 130 cm
Acquisition, 1958
A6437
Collection Stedelijk Museum Amsterdam
© Succession Picasso 2013



Pablo Picasso
Deux nus (Cap d'Antibes, été 1923)
Encre sur papier à lettres, 42 x 36 cm
Donation de Louise et Michel Leiris en 1984
AM 1984-666
Paris, musée national d'Art moderne- Centre Georges Pompidou
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© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Philippe Migeat



Pablo Picasso
Minotaure à la carriole (06 avril 1936)
Huile sur toile, 45,5 x 54,5 cm
Collection particulière
Photo Maurice Aeschimann Genève
© Succession Picasso 2013



Pablo Picasso
Femme à la draperie assise. Femme nue assise (1924)
Huile sur toile, 24 x 19 cm
Collection particulière
Photo Maurice Aeschimann Genève
© Succession Picasso 2013



Pablo Picasso

Portrait of Lee Miller as L'Arlesienne (1937)

Huile sur toile, 81 x 60 cm

The Penrose Collection, England- www.rolandpenrose.co.uk

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Pablo Picasso

La Vigie, la nuit

1924, Juan-les-Pins

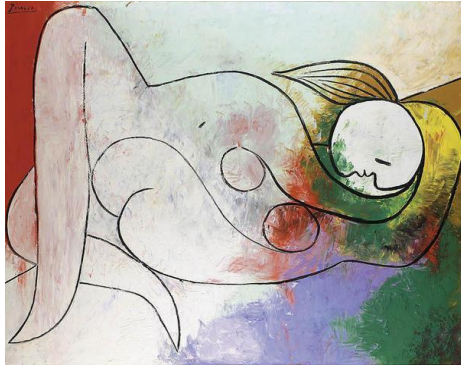
Oil on canvas, 12 x 22 cm

Collection particulière

Photo Maurice Aeschimann Genève

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II) Picasso dans la Collection Nahmad



Pablo Picasso
Femme couchée à la mèche blonde, (21 décembre 1932)
Huile sur toile, 130 x 162 cm
Collection Ezra et David Nahmad
© Succession Picasso 2013



Pablo Picasso
La ceinture jaune (Marie-Thérèse Walter), (6 janvier 1932)
Huile sur toile, 130 x 97 cm
Collection Ezra et David Nahmad
© Succession Picasso 2013



Pablo Picasso

Femme à l'oiseau (Dora Maar), (17 juin 1939)

Huile sur toile, 92 x 73 cm

Collection Ezra et David Nahmad

© Succession Picasso 2013



Pablo Picasso

Les femmes d'Alger (Version H), (24 janvier 1955)

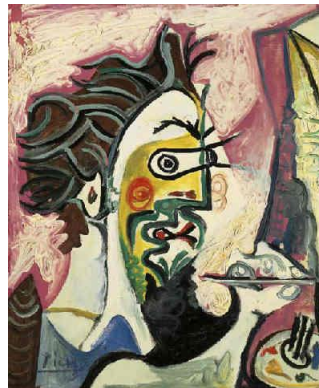
Huile sur toile, 130,2 x 162,3 cm

Collection Ezra et David Nahmad

© Succession Picasso 2013



Pablo Picasso
Le déjeuner sur l'herbe, (27 février 1960)
Huile sur toile, 114 x 146 cm
Collection Ezra et David Nahmad
© Succession Picasso 2013



Pablo Picasso
Le peintre, (10 mars 1963)
Huile sur toile, 61 x 50,1 cm
Collection Ezra et David Nahmad
© Succession Picasso 2013



Pablo Picasso
Homme à la pipe, (1968)
Huile sur toile, 130 x 97 cm
Collection Ezra et David Nahmad
© Succession Picasso 2013

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- *Jours de Cirque*, 2002
- *SuperWarhol*, 2003
- *Imperial Saint Petersburg, from Peter the Great to Catherine the Great*, from the collections in the Hermitage Museum and the Academy of Fine Arts, 2004
- *Arts of Africa*, from traditional arts to the Jean Pigozzi contemporary collection, 2005
- *New York, New York*, 50 years of art, architecture, cinema, performance art, photography and video, 2006.
- *Grace Kelly years, Princess of Monaco*, 2007.
- *Queens of Egypt*, 2008
- *Moscow, Splendours of the Romanovs*, 2009
- *Kyoto-Tokyo, from Samourais to Mangas*, 2010
- *The Magnificence and Grandeur of the Courts of Europe*, 2011
- *Extra Large*, 2012
- *Monaco celebrates Picasso*, 2013

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But the Grimaldi Forum Monaco has a dual function and it is that which gives it its particularity vocation: it is also a congress and trade show centre hosting some 100 corporate events each year (congresses, trade fairs, conventions etc).

The stage in its Salle des Princes, the Principality of Monaco's largest auditorium seating 1800 people, regularly hosts musicals such as *Grease*, *Mamma Mia* and *Thriller Live* international ballet companies (the Kirov and the Bolshoi) and pop and rock concerts (Norah Jones, Mickey 3D, Rokia Traoré, Lou Reed, Black Eyed Peas). Of course it is also the natural venue for Monaco's own long-standing cultural institutions: the Monte-Carlo Ballet, the Philharmonic Orchestra and the Monte-Carlo Opera, which are able to present spectacular productions on its 1000m² stage, equivalent to that of the Paris Opéra Bastille.

The Grimaldi Forum Monaco's calendar reflects this diversity and its consistent ambition to reach beyond cultural divides so as to bring all forms of artistic expression and the business world together and thereby invite an increasingly wide-ranging public to open their minds to the world through this, the Principality's "prism".

The Grimaldi Forum Monaco offers

35,000m² of exhibition and function space comprising:

- Three auditoriums: Salle des Princes (1800 seats), Salle Prince Pierre (800 seats), Salle Camille Blanc (400 seats) including 10,000m² of exhibition space
- Espace Ravel, 4180m² of which 2500m² is without pillars
- Espace Diaghilev, 3970m².

Since October 2008 the Grimaldi Forum has held ISO 14001:2004 environmental management certification.

THE PARTNERS



Presentation of the Compagnie Monégasque de Banque

CMB is the private bank of reference of the Monaco Principality, solidly established since 1976. With a qualified and committed staff, it serves a wealthy international clientele, resident or non-resident.

Attention to and understanding of its clients' specific needs has led to the formulation of financial and investment solutions that CMB puts into action and follows up, always with a goal of excellence and in the respect of an irreproachable professional ethic.

CMB was founded in 1976 by several renown banking groups and stockholders of Monegasque reference. Among its historic stockholders are Banca Commerciale Italiana, Commerzbank as well as the Compagnie Financière Paribas.

Both by its history and its placement in the decision-making center of the Principality, but also because of its interweaving within the local economic fabric, CMB is considered to be the Monegasque bank of reference there.

Mediobanca SpA, holding 100% of its shares, is listed on the Milan Stock Exchange (Ticker Bloomberg Mb IM) and is a member of the FTSE MIB index of reference.

As a key player regarding private banking within the Mediobanca group, CMB enjoys great autonomy, assuring its clients a proximity with the decision-making centers and an outstanding reactivity.

The mission of CMB, to furnish a private banking service of the highest quality, is founded on the values of the group: focusing on the needs of the clients, development of competencies, respect for diversity, and an unfailing integrity.

The CMB group employs 187 people. With a qualified and experienced staff, CMB since its creation has played an innovative role in Monaco.

The reactivity of CMB in the domain of real-estate financing where it occupies a place of leadership in the Principality, the structuring of a real-estate investment fund registered under the Jersey law, investing exclusively in real-estate in the Principality as well as the launching of the first hedge funds in the Principality registered under Monegasque law, built on a universe of managed accounts and at weekly liquidity in conformity to what is today recognized as "Best Practice" in the field of hedge fund multi-management, are among the many achievements which distinguish the group's offer of service, synonymous both with innovation and with quality.

In private banking, with the center of activity focused on financial services, extending from the execution of orders on the international markets to the sophisticated services of Asset Management, CMB proposes to its clients a mandated management according to a policy defined by the bank or individualized management services according to criteria fixed by the client. In addition, it proposes a complete range of Monegasque based funds.

Real estate financing makes up a strategic field of activity for the group and acts as a drawing factor for its clients.

Naturally the CMB offers other kinds of financing, such as overdraft facilities or Lombard credits. The CMB also offers solutions for leasing in the nautical field.

For the managers of independent fortunes, the CMB already offers made-to-measure depositary bank services to several companies independently managed in Monaco. This service offer constitutes a major development direction.

For the private client, the CMB associates its own qualities to those of diverse professionals to offer a made-to-measure service for the needs of a sophisticated clientele, in conjunction with the advantages of being in Monaco concerning confidentiality, discretion and solidity,

It offers to its clients a personalized service, with a team of managers skilled in cosmopolitan relations.



D'Amico

The d'AMICO Group is one of the world leaders of maritime transport. Its origins go back to 1936 when the d'Amico family established a navigation company specializing in forest products. Today the company operates in two main sectors: tank-ships and bulk carriers. d'Amico transports liquid and solid raw materials on the intercontinental routes linking Asia, Europe and America. The deliveries of liquid raw materials—by-products of petroleum and vegetable oils—are transported by the d'Amico International Shipping SA fleet (a company listed on the Italian stock exchange) via its subsidiary companies and primarily the d'Amico Tankers; while the shipments of solid raw materials (metals, wood for construction, coal, grains etc.) are transported by d'Amico Società di Navigazione and d'Amico Dry.

Traditionally a family enterprise based in Rome, the Group has built up a world-wide presence with offices in the most important “maritime capitals” such as London, Singapore, Monaco, Dublin Vancouver, Casablanca, Genoa and Stamford.

For the last two years d'Amico has focused on a development strategy with its fleet thus enabling it to have the most modern and ecological ships on the market in both sectors of activity. In addition, a constant development of new markets and a particular attention to human resources contribute to making the d'Amico company outstanding in its sector of activity.

For more information: www.damicoship.com



Novotel Monte-Carlo :

Ideally located in the very heart of the Principality, the Monte-Carlo Novotel, a state-of-the-art hotel, mirror of its time, was built at the ancient historical location of Monte-Carlo Radio. Only a few steps from the Casino and the Grimaldi Forum, 100 meters from the prestigious brand-names of Monaco's commercial zone, and near the train station,

the hotel has 218 rooms, among them 11 Junior Suites and 40 Executive Suites, some of which have an exceptional view on the Monaco Rocher and the sea. At your disposal at the hotel is its outdoor swimming pool, its hammam, its fitness gym, its lounge bar "the Novotel café", and its restaurant which offers cuisine with the accent of the South, full of sun, savors and fragrances, directed by a great Chef.



Monte-Carlo Novotel

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EXCLUSIVE OFFER

Grimaldi Forum - Monaco celebrates Picasso package
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Come to relax in a mythical atmosphere of culture and refinement and benefit from our offer, *Monaco celebrates Picasso* package, starting at 160,00 €*. This price includes your exhibit entrance ticket, room and breakfast. Your tickets will be delivered to you upon your arrival at the hotel.

Reservation on line at www.novotel.com/5275, forfeit room plus activities.

*One night in a double room for one person