

Centre Pompidou visits

Guided audio tours through the exhibitions and permanent collection.

“Picasso. Endlessly Drawing” exhibition

“Picasso. Endlessly Drawing” (18 October 2023 – 15 January 2024) highlights the abundant creativity of Pablo Picasso, who explores all the possibilities of drawing. In this podcast, Anne Lemonnier and Johan Popelard, curators of the exhibition, guide you through this retrospective by commenting on a selection of twenty works.

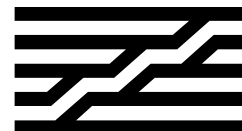
Colour code:

In black, speakers

In purple, the musical excerpts

In red, all the other sound indications





Podcast transcription

Reading time: 20 minutes

1 – Introduction

[jingle de l'émission] Hello, good evening, welcome. Open wide your eyes and ears. You'll be taken for a visit at the Centre Pompidou.

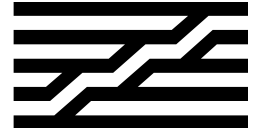
[Anne Lemonnier, curator at the Museum of Modern Art and co-curator of the exhibition] For “Picasso. Endlessly Drawing”, we decided not to organize the exhibition into an academic-style review of his various eras, but to opt for a more open free structure.

We address questions around lines, arabesques, continuous lines, clear lines and questions around representations of bodies: assembled bodies as a way to play with construction, deployed bodies in the 1940s and 1950s, and deconstructed bodies in the final years. In this exhibition, the main topics truly are lines and drawing.

Drawing as a constant experiment in the artist's sketchbooks, series and variations. Drawing as a journey to the border with sculpture and painting. Like an extension of thought and a medium for all the ways he shook up representation.

Pablo Picasso asks us how we can transcribe the density of a volume or the presence of a being. He challenges himself and asks himself: what is a face? Can we create a portrait of what's inside? The aim of this exhibition is to look from a different perspective. Here, there's no mention of masterpiece, genius or muse - concepts that represent a biased lens for interpretation in light of societal debates, which take place not only in the street, but also in museums.

On one side are those who advocate for interpreting art history through the lens of modern issues like gender equality, denouncing violence or deconstructing



phenomena of control. And on the other side, there are the people who believe that museums are venues for free expression, where aesthetics outweigh any moral consideration and nothing should be censored.

Picasso is at the centre of this argument, both as a target and a symbol. Undoubtedly because he did not leave his entourage unscathed, and also because he is the most famous artist of the 20th century. Violence fed into his work, from the personal to the political, from the “embraces” to *Guernica*.

The debate is far from over, and so much the better as it allows us to interrogate who we are and to look at works with greater clarity. [transitional sound]

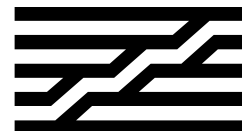
2 – Arabesque - Acrobats

[Johan Popelard, art historian and co-curator of the exhibition] *Blue Acrobat* of november 1929, and *The Acrobat* of 18 January 1930 immediately testified to the mixture of mediums in Picasso's work. They show how tenuous the limits between the arts are, the extent to which drawing is the matrix of everything.

Blue Acrobat, a charcoal on canvas, is very much in the realm of drawing. It hides nothing of the fragility of the line. It's one of those works that brings the question of the line to the fore.

In the 1920s, Picasso worked for Sergei's Diaghilev's ballet company, the Ballets russes. But in the late 1920s he accompanied his son Paolo to the Cirque Medrano, a circus at the foot of the Montmartre hill, the same place that inspired him when he lived in Bateau-Lavoir.

This was the start of a series of paintings made around the figure of the acrobat between autumn 1929 and winter 1930. Simply contoured by a cursory line, the bodies seemed to float in the space of the canvas, carried by their momentum weightless.



Picasso applied the same motif to the swimmer, in memory of the summer spent on the beaches of Dinar. Acrobats and swimmers share the same mobile nature, the same radiant energy.

Here we are not faced with a fantasised anatomy, but with the artistic translation of the body's movement and flexibility. The tight framing emphasises the perception of contort motion, because the bodies bow to the law of the frame. Far from transforming the subject into a purely ornamental motif or decorative convulsions, Picasso's undulating line aims to transcribe the essence of movement. [transitional sound]

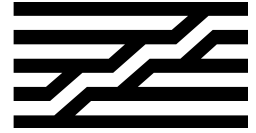
3 – Notebooks

[Johan Popelard] From late 1906 to summer 1907, Picasso sketched prolifically, mainly in 16 notebooks of various formats, which eventually led to the creation of *Les Femmes d'Alger*. Mapping this graphic worksite is quite complex, as these notebooks were also used for other artworks at the same time.

During the process, Picasso abandoned a number of variations and created an entire series of experiments. In winter 1906-1907, the women can be first seen drawn in black ink and gouache or red watercolour: heads, busts, nudes, figures standing or cut off halfway.

These sketches are some of the first that can be associated with *Les Femmes d'Alger* project. In the first sketchbooks for *Les Femmes d'Alger*, we see studies for the painting alongside studies for another work, *Two Nudes*.

This piece features what is known as Picasso's Iberian canon, with mask-like faces: eyes outlined as if petrified, ears sticking out, and arched eyebrows attached to the nose with a continuous line.



The first drafts of *Les Demoiselles* also resemble this Iberian style, while marking a rather radical morphological shift. Picasso straightens the shoulders, brings in the waist and gives the bust a trapezium shape.

In his sketchbooks, Picasso repeats his silhouettes in a frenetic, obsessive way, switching between front, back and side views. Sketching quickly seems essential to establish these anatomic formulae, which are almost like automatic drawings.

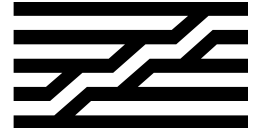
On a single page or from one page to another in his sketchbook, Picasso repeats the same posture, gesture or detail, aiming to reduce form to its most essential components. A body is sometimes reduced to a few lines, like a monogram.

At the same time, the sketches break up the unity of the anatomy. We find headless bodies, body-less heads, studies of feet, hands and chests. Each element seems to be able to evolve according to its own graphic logic. Simplification and dislocation characterise the complex journey for *Les Demoiselles d'Avignon*. [transitional sound]

4 – Anatomy - Academic study after the Antique

[Johan Popelard] In October 1862, Picasso was admitted to the School of Fine Arts in A Coruña. He was 11 years old. He had come from Málaga and would soon leave for Barcelona. In A Coruña, he studied the academic curriculum of art as it was taught at the time. He learnt to draw using live models, plates in a textbook, and ancient statues, often plaster casts.

In this piece, Picasso worked from one of the plates in the Charles Barye drawing course, which dated back to 1869 and was a classic in the education of young artists in 19th-century Europe.



This method of drawing involved multiple stages. First, to establish the key lines of the composition on the paper, drawing large lines in black pencil – one at the top, at the shoulder level, and one at the base of the back. Then, the student, in this case Picasso, had to draw the contours, which we can see very clearly here. Lastly, you must give the form some volume, by using chiaroscuro. Picasso would use charcoal to deepen the hollows, give relief to the prominent parts of the torso, in this case the back, and create shading.

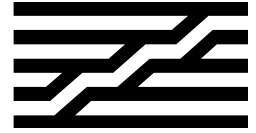
But the young Picasso's work in A Coruña was not limited to these academic plates, and we find many sketches and caricatures in his school books. In the A Coruña sketchbooks, there are also a number of landscapes depicting areas in the surroundings of the city.

One of his favourite subjects was his family - his father, sister and mother - who he drew very frequently. From this period on, Picasso truly opened up his sketching palette and learnt the major technical principles of drawing. [transitional sound]

5 – Pastels

[Anne Lemonnier] In the 1920s, Picasso began a series of portraits for which he returned to the typical graphic techniques of classical drawing, like sanguine and pastels. *Young Woman in Red Hat* is one of the pastels he created in Fontainebleau in summer 1921.

These works are marked by an abundance of forms, mannerist elongations, a search for monumentality and tight framing. While the pose is classic and the figure's plasticity shows full mastery of depth and relief, the portrait is somewhat strange. Namely because of the surprising presence of the woman's huge hat with an enormous black silk bow.



It is clearly not a subject from mythology, but rather a popular subject. Furthermore, it seems that Picasso was specifically inspired by Auguste Renoir in the huge pastels that he created on canvas at the time, like *The Village Dance*, which can be found not far from this work.

The round forms, smooth strokes, porcelain skin tone, and powdered cheeks with a delicate flush of pink give the portrait a somewhat delicious, even sweet effect. The soft lines, particularly those forming the ear, neck and hairline, create a sort of vibration. It all plays a part in emphasizing the sensuality of the image.

[transitional sound]

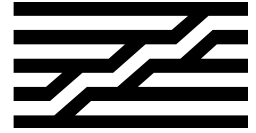
6 – Pasted paper - *Study of The Head of a Man in a Hat*

[Johan Popelard] *Papiers collés* (pasted paper) was a technique invented by Georges Braque in the autumn of 1912 and was immediately taken up and developed by Picasso.

It marked an important shift in the history of Cubism and more broadly, in the history of art. One of the most visible changes introduced by this new technique was the marked reappearance of colour in the foreground of Cubist works, which hitherto had been dominated by dark or muted colours.

More fundamentally, the *papiers collés* challenged certain principles that were considered essential or even intangible to artistic practise. The technique opened up new ways of forging images. With this technique, the artists allowed themselves to use existing materials such as wallpaper, packaging and newspaper.

The *papiers collés* thus paved the way for other artistic practises. Based on reuse, collage and assemblage, *Study of The Head of a Man in a Hat* from the winter of 1912-1913 is a fairly complex example of this new technique.



In this work, Picasso used different types of paper, including coloured paper and newspaper, as well as charcoal and oil paint in certain areas of the drawing.

Newspaper was one of Picasso's preferred materials and has an ambivalent status that has been hotly debated by art historians. It creates visual texture through the vibration of the printed letters on the paper, but also carries meaning, a message and content.

The Head of a man in a Hat, after which the work is named, appears fragmented and is difficult to see at first glance. But you can gradually make out the structure of the hat with its round brim at the top of the image.

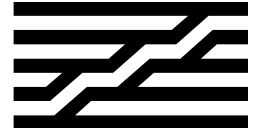
In the centre of the image, on the blue obliquely pasted paper, you can see the features of a face, two eyes perhaps, with glasses, a nose, and further down, what looks like a mouth.

Lastly, an ear can be seen very clearly in the top right corner of the strip of newspaper. It has been treated in a strangely different style, almost naturalistic, that contrasts with the rest of the composition. [transitional sound]

7 – *Man at a Table*

[Anne Lemonnier] Here we are in front of the series known as *Man at a Table* or *Man with Pipe at a Table*, which Picasso drew in Avignon in summer 1914. At this time, Picasso was undeniably the master of Cubism. The *Man with Pipe at a Table* series seems to challenge Cubist codes as, in the first pages, the artist returns to illusionist figuration, a technique used to depict relief, texture and shadow.

But step by step in the series, the man's appearance begins to function like a Cubist construction. It is depicted in geometric planes and we note that the hat remains as an indication of reality, just like the wooden furniture and the small cloud of smoke.



In fact, here, Picasso plays with style by combining classic figuration and Cubism, even if in those years, Cubism was becoming a new form of conventionalism.

The series culminates in the large drawing-painting of the artist and his model, a work that was kept secret throughout his entire life and that may well represent the peak of the graphic liberty expressed during his stay in Avignon in summer 1914.

8 – Parade

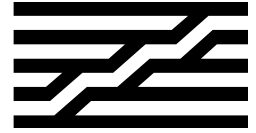
[Anne Lemonnier] *The Rite of Spring*, created by the Ballets Russes in May 1913, was a huge success, so much so that young poet Jean Cocteau sought to create a project with the company under the direction of Sergei Diaghilev, even during a period of war when the art world was at a standstill.

His idea was also to use the music of Erik Satie and the Cubism of Picasso. After agreeing to join the project in August 1916, Picasso left for Rome where he joined the company. He began a great phase of research.

For the costumes, he imagined bodysuits covered in stars for the acrobats, an exotic outfit for the Chinese illusionist, a horsehead in the style of an African mask, and elaborate Cubist constructions for the managers, who represented the modern world.

As for the comical character of the little American girl, he seems to be inspired by silent cinema. While the set was Cubist as well, the curtain was more classical, although it does present a few enigmas.

It features a group of acrobats with a number of more mysterious figures: a winged dancer and fantastical animals like a Pegasus, alongside a starry globe and a ladder stretching up to the sky.



Countless images with multiple meanings, which could represent imaginary lands or symbolize a connection between the performers and the celestial world.

[transitional sound]

9 – Clear lines - Olga with a crown of flowers

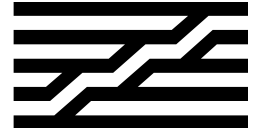
[Anne Lemonnier] On 12 July 1918, at a Russian orthodox church on Rue Daru in Paris, the union between Pablo Picasso and Olga Khokhlova was celebrated according to Russian tradition. The young couple then moved to Rue de la Boétie.

Certain critics saw this event as the key to a radical metamorphosis in Picasso's art. By leaving bohemian Montmartre and moving near to Avenue des Champs-Élysées, it has been said that Picasso was distancing himself from his Cubist explorations of the past ten years and embracing a resolutely academic style.

But one may object that classical drawing reappeared in Picasso's practice as early as 1914 in Avignon, alongside Cubism. Clear lines are one of the constant themes in his drawings, rather than reaching a peak during a particular period.

He never truly abandoned this technique, and it is often placed in tension with other ways of seeing reality. In the portraits created around 1920, it is applied to lines making up faces, recreating creases with perfect mastery.

However, the static model, immobilised in a way by the cool under-eye circles, the density of the white left bare all around, like a background without depth, and the studied pose of the model all resonate as if Picasso was asking questions to another, more artificial medium, that is photography which had become the preferred medium for modern portraits. [transitional sound]



10 – Unbroken Line - Michel Leiris

[Anne Lemonnier] Michel Leiris began his career as an art critic with Picasso.

In *Documents*, a magazine edited by Georges Bataille and published between 1929 and 1931, which gave a voice to Surrealist dissidents, he declared his unconditional admiration for Picasso's art.

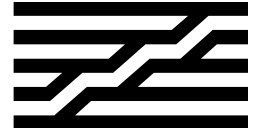
In his 1930 article, "Toiles récentes de Picasso", he defined the works as "the height of the human experience, as well as the most grandiose mythological creations, which are excessive, but yet never stop making the Earth ring out beneath their feet".

He wrote other articles about Picasso through to the end of his life, notably one titled *A genius without a pedestal* that he wrote for the "Le Dernier Picasso" exhibition catalogue in 1987.

One of the passions shared by the painter and the poet was an interest in African art. In 1931, Leiris joined the Dakar-Djibouti mission led by ethnologist Marcel Griaule, after which he published *Phantom Africa*.

Another was bullfighting, which Leiris placed on the same level as artistic creation. This is seen in his preface to the new edition of *Manhood* published in 1946, titled *Literature Considered as a Bullfight*.

In the series of portraits that we see here, drawn in 1963, Picasso's quick lines echoes a flow of thoughts, or the poet's lively tongue. He gives his friend a dual gaze, scrutinizing the world with one eye and looking inside himself concentratedly with the other. [transitional sound]



11 – *Harlequin*

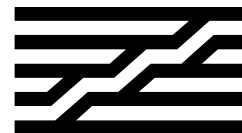
[Johan Popelard] Given how often Harlequin appears in Picasso's work, he could be considered an alter ego for the artist. That being said, in the 1923 version of *Harlequin*, Picasso used a face other than his own, as it is a portrait of another painter, Joaquin Salvado.

To depict this character, he used a real Harlequin costume that his friend Jean Cocteau had given to him in 1916. Cocteau brought it to Picasso's apartment so he could dress up as a Harlequin himself.

In 1923, Picasso, represented at the time by art dealer Paul Rosenberg, created three large Harlequin paintings, which feature all the classic vocabulary that defined Picasso's style in the 1920s, even if the artist still went back to Cubism a number of times during this period.

The painting that we have here in the exhibition, part of the Musée National d'Art Moderne collection, is particularly striking because it is unfinished but that is on purpose. Picasso left areas without paint to show the sketch underneath. The melancholia of this Harlequin is increased by a sensation of non-reality, created by the unfinished nature of the painting.

Leaving a canvas at the border between drawing and painting was a habit of Picasso's, which can be seen in many works. In fact, he challenged the very idea of finishing an artwork and classical perfection. For him, finishing something meant putting it to death, closing the many doors to what could be possible, which here, remain open. [transitional sound]



12 – *Monument to Apollinaire*

[Johan Popelard] This small sculpture is part of a series of models for a monument to Guillaume Apollinaire, which was never actually created. Guillaume Apollinaire died on 9 November 1918, during the Spanish flu epidemic.

In May 1921, a committee was created to commission and fund a monument in tribute to the poet. Picasso was immediately approached, and he created multiple projects in the form of models, with the idea of replicating them in monumental size.

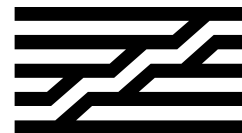
For the models, Picasso created many sketches in multiple sketchbooks of these almost abstract forms, where anthropomorphic silhouettes combine with geometric signs. For the sculpture work, Picasso collaborated closely with his friend Julio González.

In autumn 1928, the artist created at least four sculptures in iron wire, three of which are kept at the Musée National Picasso in Paris. They feature an ensemble of straight lines, joining a series of rounded, bent circles and converging lines at right or oblique angles.

In the middle of this network of varying density, at the top, there is a little face signified by a circle pierced with two eyes and a mouth. These void, see-through sculptures are a reference to a line by Apollinaire in *The Poet Assassinated*.

The Bird of Benin, which represents Picasso in the play, says, “I must model a profound statue out of nothing, like poetry and glory”. Picasso’s project, a kind of anti-monument monument, was rejected by the Society of Friends of Guillaume Apollinaire in the end.

In 1959, a 1941 bronze bust of Dora Maar was installed in the garden of the church of Saint-Germain-des-Prés in tribute to Apollinaire. [transitional sound]



13 – *Crucifixions*

[Anne Lemonnier] Though he came from a Spanish Catholic background, Picasso initially created few representations of crucifixion, up until 1930, when he painted a small work on wood with astonishing violence. It featured cruelly vibrant colours, twisted body parts, a concentration of visual elements and fragments of bodies saturating the space.

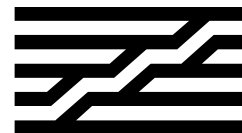
In an underlying way, Picasso makes reference to representations of primitive rites and ritual sacrifices, such as in bullfighting. In September-October 1932, the subject of crucifixion returned, but this time, in a different, black and white version. *Christ on the Cross*, drawn by Picasso on 17 September 1932, depicts a paroxysmal image of pain, with the body broken and limbs twisted.

On 4 October, the expression of pathos deepened in a fevered drawing. The other biomorphic ink variations in the series are no less cruel. They show collections of organs and bones in raw white, reduced sometimes to a network of tenuous lines pulling away from a heavy sky.

The deep black of the ink evokes Goya or Rembrandt, plunging the scene into an unfathomable silence. All that remains are these remains of tortured men, forming a rocky landscape broken up by hallucinatory light.

His first source was a reproduction of an Isenheim altarpiece, painted by Matthias Grünewald between 1512 and 1516. Here, Picasso gives it an eminently Surrealist twist. At the time, André Breton saw Picasso as a painter of the “interior model”, that is a painter who reveals images forged by dreams, fantasies or fears.

The crucifixion series can be connected to Georges Bataille’s reflections in an article dedicated to Picasso, titled *Rotten Sun*, on the theme of sacrifice, simultaneously sublime and terrifying. [\[transitional sound\]](#)



14 – *Aubade*

[Anne Lemonnier] Here, you will find an extraordinary collection of drawings from the collections of the Musée National Picasso in Paris, alongside a painting that is one of the masterpieces of the Musée National d'Art Moderne, *Aubade*.

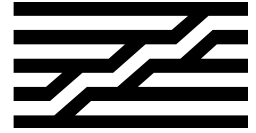
Aubade was completed on 4 May 1942. The title is a reference to classical scenes of serenades, evoking both Titian's *Venus* and *The Odalisque* by Ingres, which feature women reclining, listening to music.

But Picasso's painting takes a turn that is diametrically opposed to any form of sensuality or exoticism. From the first time it was presented to the public at the 1944 Salon d'Automne, known as the "Salon de la Libération", it became the work that represented all of Picasso's production during the Occupation.

Looking at the series of preparatory studies, we see that this work was first considered as a single odalisque in May 1941. Then, in August, a second figure was added to the composition, an observer or a guardian, which adds complexity to the motif. Through to late September 1941, he created more and more studies on the theme of a woman watching and a woman sleeping. The watchers and sleepers are part of Picasso's repertoire. They embody the tension between life and death, anxiety and abandon, vertical and horizontal.

After a long period of pause, he returned to his sketchbooks. He drew a few more studies in early May 1942, and very quickly created the painting, radically transforming the atmosphere of the composition. Many elements in the decor were removed, and the odalisque became a contorted body that seems almost lifeless.

The musician seems more like a guardian and Picasso represents her like the sharp blade of a knife. The surrounding space is bare and dark like a prison. Everything plays a role in creating a profound feeling of malaise, echoing the anxiety of the war years.



Picasso said, “I did not paint the war, because I am not the kind of painter who goes in search of a subject like a photographer, but there is no doubt that the war exists in the paintings that I made then.” [transitional sound]

15 – Violence – *The Minotaur raping a woman*

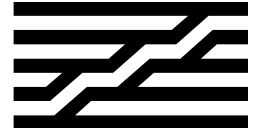
[Johan Popelard] This is a scene of rape between a monster that is half-man, half-animal, a Minotaur, and a woman with her chest upside down, her head twisted, her mouth open, her eyes empty.

The two form a single mass of flesh, muscles and tension, in which we cannot tell what belongs to one or the other. Picasso joins a long string of representations of the sexual act with themes of violence and domination that mark Western art history, like the Rape of Persephone and the Rape of Lucrece.

The power of this image lies in its extraordinary bareness. There is nothing else to look at, nothing to escape the raw, cruel scene. The frame is tight around what is happening: the rape.

Certain details strike the viewer: the knotted arms, the outstretched hand that seems to fade away at the end, the buckled knee, the open mouth, the twisted head, the empty eyes. Here, Picasso shows a certain perspective of the image as an assault.

“I create paintings that bite”, he said about other works, but this quote could also be applied to this drawing. “A good picture has to be bristling with razor blades”. It is certainly the case here. [transitional sound]



16 – *Women of Algiers*

[Johan Popelard] Between 13 December 1954 and 14 February 1955, Pablo Picasso painted 15 variations named alphabetically from A to O, based on the 1834 painting *Women of Algiers in their Apartment* by Eugène Delacroix, which is displayed in the exhibition through the loan of the Musée du Louvre.

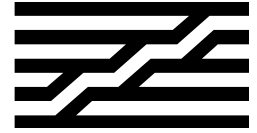
The Musée Picasso Paris has over 70 drawings, studies of the whole or of isolated figures, which accompany the series of paintings. They are all on display here.

If we look carefully at this collection of drawings, we can see how the series of paintings was produced, following the weeks-long hesitations and questions that motivated Picasso. We can see the artist going from a composition with three figures, to one with four.

The positions of the various protagonists are also constantly changing. If we focus on the figure on the right, the sleeping woman, we see that she undergoes the most radical transformations. First she is seated, then lying down, then on her back with her legs up.

Picasso considered this figure very attentively and devoted a number of sketches to her. Each drawing must be specifically understood in connection with the previous and following ones.

It is like having a moment inside a variation or film, an opportunity to see the changes in the series and the way in which Picasso imagined this reinterpretation of Delacroix's work. **[transitional sound]**



17– *Dolor – Guernica*

[Anne Lemonnier] In January 1937, the Spanish Republic commissioned Pablo Picasso, Joan Miró and Alexander Calder to create works for the Spanish pavilion at the International Exhibition of Art and Technology in Modern Life. The exhibition was scheduled to open in Paris in summer 1937.

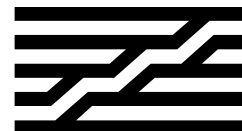
The first ideas that Picasso sketched were swept aside in the wake of the bombing of the Basque town of Guernica on 26 April 1937. The massacre was committed by Nazi military units with support from the Italian Fascists at the request of the Spanish Nationalists. The press reported the events on 28 April.

Picasso abandoned the theme of the artist and his model that he was exploring, and decided to make the bombing the subject of his future painting. He used images from the press to inspire the composition, which also contributed to his final choice to make the painting in black and white.

He also drew inspiration from Republican posters and Goya's paintings. Picasso returned to bloody patterns from his previous works. We see here the figures of the horse and the bull of the Corrida. These motifs evoke his own personal tensions as well as fundamental conflicts, the fight between light and dark, life and death.

But it is the image of the crying woman, the woman carrying her dead child, that constantly reappears in these sketches. Her face is paralysed with fear and ravaged with tears, violently marked by the graphite pencil that sometimes presses so hard that dark voids were created in the image.

Some of the sketches are heightened with chalk, making the skin translucent and softening the contours of the face, as if to depict the figure vanishing, melting away. This representation of a cry of pain combines the iconography of the nativity scene with *La Pietà*. In this way, this *mater dolorosa*, the Mother of Sorrows, becomes the symbol for the unspeakable violence at the centre of *Guernica*. [transitional sound]



18 – Minotauromachy

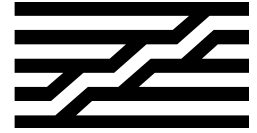
[Anne Lemonnier] The Minotaur, a monster from Cretan mythology, first appeared in Picasso's engraved work in the Vollard series, 100 engravings created between 1930 and 1937. There, it represents the artist's double, standing simultaneously as a violent lover and a vulnerable creature, as in certain engravings he is blind or mortally wounded.

The Minotaur is also an important figure in Surrealism, as demonstrated by the fact that Albert Skira named his magazine after it in 1933. For the first edition, Picasso created the image of a triumphant monster brandishing its blade.

The engraving that we see here, created in spring 1935, is titled *Minotauromachy*. It is the result of a complex creation process, as the aqua fortis gave rise to a number of different states. The image combines Greek mythology with Spanish bullfighting tradition, along with several elements from Picasso's personal life. At first glance, it seems puzzling.

According to Pierre Dex, "It was during this season of engraving that Maya was conceived", Maya being the daughter of Marie-Thérèse Walter and Pablo Picasso. "A drawing from 24 July 1934 shows Marie-Thérèse with a candle lighting a scene where a bull is goring a horse. A beloved woman brings light to the world, full of sound and fury."

Though the narrative framework is based on a personal story, clearly, this image is fascinating for multiple reasons - the bizarre figure of the Minotaur, the extremely fine engraving with the play of shadows, and because it depicts fundamental opposites: life blossoming in the woman's belly and violent death, innocence with the figure of the little girl and bestiality.



The conflict between the bull and the horse would soon be transposed on a monumental scale in *Guernica* in 1937, which would become an icon of the Spanish Civil War. [transitional sound]

19 – Engravings

[Johan Popelard] In just under seven months, between 16 March and 5 October 1968, in the Notre-Dame-de-Vie villa where he was living in Mougins, Picasso created a series of 347 engravings. They were progressively printed by Aldo Crommelynck, in a printing workshop that had been set up nearby. The collection of engravings represents a sort of cosmos for Picasso.

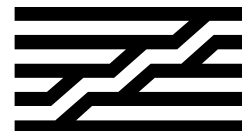
It includes most of the artist's favourite themes, to which he returned throughout his entire life and body of work: the circus, the artist and his model, and Spain, which appears in particular through the figure of Celestine, a tragi-comical Baroque figure to which Picasso devoted a series of images.

We can also see the figure of another artist, the painter Raphael, who appears here in a series of rather risqué situations with *La Fornarina*, sometimes with the Pope also watching. The 347 engravings are also a technical tour de force.

Picasso uses aqua fortis and sugar lift etching techniques to create countless subtle effects, using shadow, light and deep black.

But in other places, Picasso scratches, hatches and bites the copper plates with intensity, to tear out this series of visions. The collection of 347 engravings gives form to a fascinating human comedy, a series of images, an imaginary, fantasy theatre in which hundreds of characters interact, representing a sort of world of its own.

[transitional sound]



20– Portraits of Françoise Gilot

Francoise Gilot was born on 26 November, 1921. She met Pablo Picasso in Paris at the end of the war in 1944 and was part of the artist's life from then on until 1953.

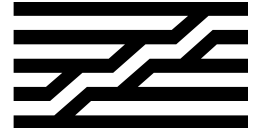
The portraits of Francoise Gilot immediately stand out for their softness, which at times has something melancholic about it, as well as for their harmonic perfection, dominated by the almost perfect oval of the face and finally their frontal aspect, which broke with a preferred profile view of the preceding periods.

This portrait from 20 May 1946 follows on from a series from the end of April, part of which is also presented in this exhibition. However, although this drawing is similar to previous series in several aspects, such as the tight framing, frontal perspective and oval face, it differs on at least two points.

First of all, the full-bodied rendering of the hair, which in a way is a world in its own right, made of waves, swirls, folds and layers. A dynamic world that contrasts with the aesthetic character of the face. The juxtaposition and the tension between the movement of the hair and the immobility of the face are without a doubt the most important aspects of this drawing.

Another element also breaks with previous drawings the inclusion of the arm, which hides the neck and on which the head seems to rest as though it were fixed to a mast. Picasso's portraits of women were part of a biographical fabric, part of the intimate relationship between artist and model, which the writings of Francoise Gilot, who was an artist herself, had the merit to elucidate.

It showed indeed the artistic dialogue, but also the harshness, sometimes cruelty relationships of domination and control that were established between the painter and his model. Interviews with Francoise Gilot, as well as accounts and her memoirs, offer a valuable counter perspective of these portraits and give voice to the model.



21 – *Head and Musketeer Holding a Guitar*

[Johan Popelard] In the final years of his life, the figure of the musketeer became extremely important to Picasso, in his paintings but also in his drawings.

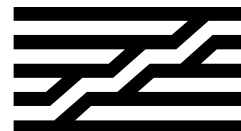
On this page, we see a musketeer that can be recognised by his hat, along with another element that dates far back in Picasso's work: the guitar.

The head is a collection of graphical signs on the left of the paper, which slowly takes form as a head, but partly without contour, as the right eye floats between the face and the musketeer's guitar. The drawing seems to fly off in pieces.

If we look closer, we can see the lines break apart. And if we step back a little, the head reappears: first the hair at the top, drawn as a series of curls, almost scribbles, then a line for the forehead, then a series of parallel lines, some straighter than others, forming the eyebrows.

Then, there is the eye that is too big, almost bulging, a dot, a circle and two curved lines. The line of the nose and the two commas drawn with pencil that represent the nostrils.

In relation to this basic, geometric vocabulary, the most surprising part may be the carnal appearance of the mouth and the almost animal teeth. *Head and Musketeer Holding a Guitar* was dated 4 November 1972, a few months before Picasso's death.



Credits

Production: Clara Gouraud

Editing: Antoine Dahan

Sound design: Sixième son

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