

never been to Germany, even more highly than the great achievements of his beloved and respected Italian masters.

While these records try to give an idea of the enormous flow of creative renovation which many of them brought to the task of aestheticising life and making it a scenario for the imagination, it remains impossible to ignore the suffering and grief caused to these artists by living in their time. Picasso's famous definition of his œuvre as a "sum of destructions" sounds today like a proclamation of the future lying in wait for that modern adventure. Incomprehension, mockery, exile and an early death were the prices some had to pay for contributing with their work to the most creative period in all the 20th century.

We invite visitors to roam the exhibition on an open itinerary where artworks, historic documents, photographic testimonies or quotations by the artists and those close to them come together in a rich reference archive. We hope it will help towards a better understanding of the beautiful cultural legacy these artists left to the western history of the image, and a fuller appreciation of the value of their contribution at a time as difficult and perilous, yet as exciting, as that of the Europe of these classic moderns.



Pablo Picasso (1881–1973)
Portrait of a Young Girl, after Cranach the Younger, II, 4th July 1958
Color linocut. Second state of 'Bistre and Noir plates', 79.5 x 60 cm
Courtesy Frederick Mulder Ltd.

OPENING HOURS

November-February: open daily 10 am to 6 pm
March-June: open daily 10 am to 7 pm
July-August: open daily 10 am to 8 pm
September-October: open daily 10 am to 7 pm

Easter: open daily 10 am to 8 pm
Christmas: 24th and 31st December, 5th January: 10 am to 3 pm
From 26th to 30th December and from 2nd to 4th January: 10 am to 7 pm. The Museum will be closed on 1st and 6th January and 25th December

Visitors will be asked to begin leaving the galleries 10 minutes before closing time. Tickets are on sale up to 30 minutes before

ADVANCED TICKET SALES

Access through control without waiting in the queue by showing your printed tickets upon your arrival at the Museum

Guided visits in Spanish to the exhibition *Picasso. German Records*. Every Saturday at 12 pm. For other guided visits: reservas@mpicassom.org

Audio guides available in Spanish and English

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© Sucesión Pablo Picasso, VEGAP, Madrid, 2015
© Karl Schmidt-Rottluff, Otto Dix, VEGAP, Málaga, 2015

Cover (detail):

Pablo Picasso (1881–1973)

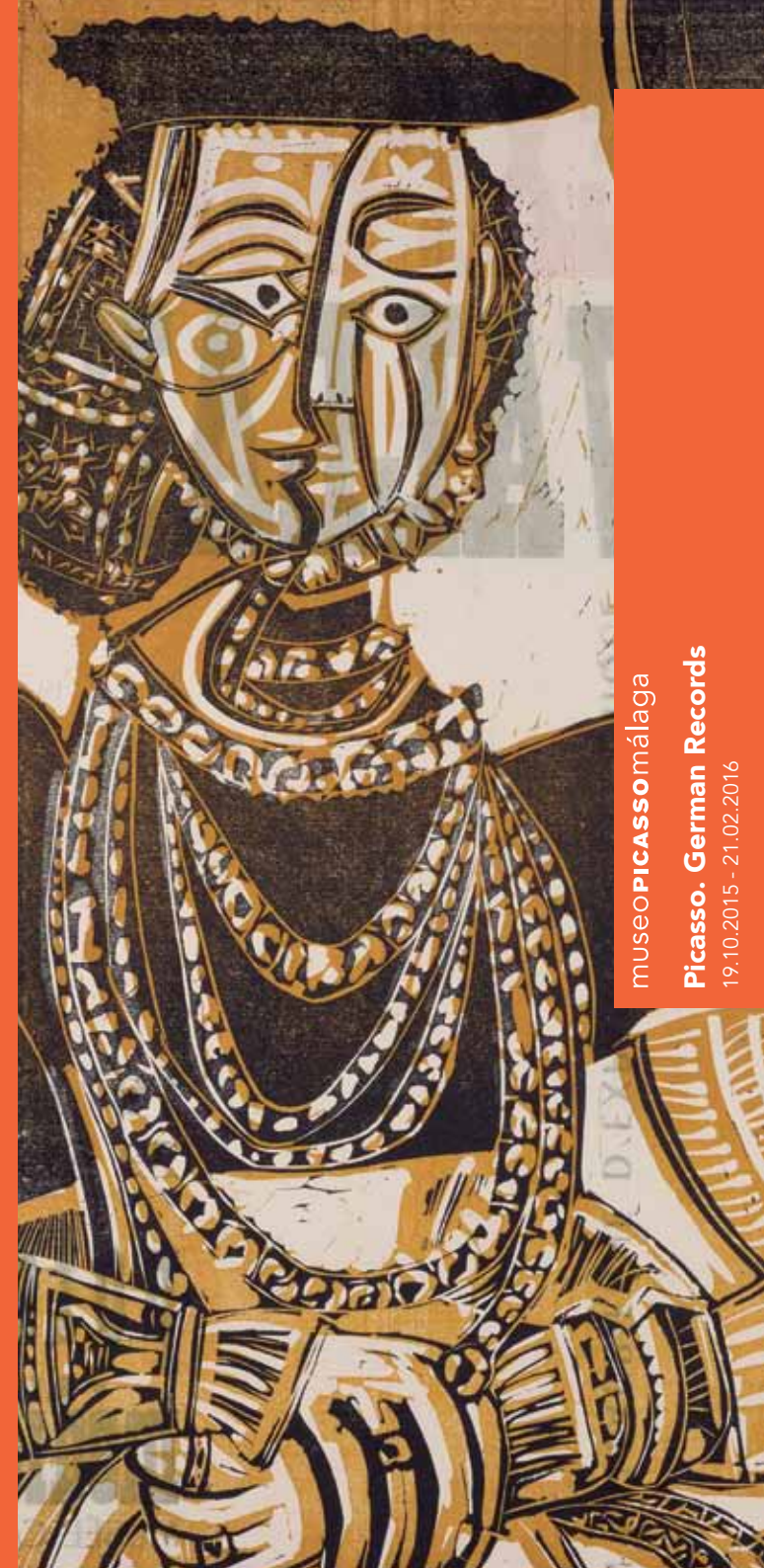
Portrait of a Young Girl, after Cranach the Younger, II, 4th July 1958

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Exhibition organized by Museo Picasso Málaga with the collaboration of the Federal Foreign Office and the Goethe-Institut Madrid

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Picasso. German Records

19.10.2015 - 21.02.2016



Karl Schmidt-Rottluff (1884–1976)
In the Forest, 1913
Oil on canvas, 87 x 102 cm
LWL-Museum für Kunst und Kultur. Westfälisches Landesmuseum, Münster

German Records is an artistic journey from Berlin to Paris in which German classic modern artists and old masters establish a dialogue with Pablo Picasso. The show reveals the divergences, reactions, antagonisms and affinities the Spanish artist aroused in the context of the German art explored in the show.

The show's narrative is set within a timespan from 1905, the year the group Die Brücke (The Bridge) was founded in Dresden, to 1955, when the international art fair Documenta was first held in the city of Kassel. The restless young radicals who launched Expressionism in the capital of Saxony at the start of the century, like Ernst Ludwig Kirchner and Karl Schmidt-Rottluff, underwent an initiatory experience in their local ethnographic museum similar to the one Pablo Picasso faced when he discovered African statuary at the Musée du Trocadéro. Half a century after that historic watershed, their respective works were brought together in an exhibition for the first time. It was at Documenta, a manifestation of West Germany's desire for international cultural reintegration at a time when the "Cold War", as it was christened by the American financier Bernard Baruch, had split Europe in two.

Putting an end to the old aesthetics of the 19th century, the great cities of Paris and Berlin, the unsettling new scenarios of cultural life, boosted the circulation of numerous artists and intellectuals during the first third of the 20th century, and with them an intense flow of creative ideas and proposals. Most of the episodes



August Macke (1887–1914)
Circus, 1913
Oil on cardboard, 47 x 63.5 cm
Museo Thyssen-Bornemisza, Madrid

exposed in the narrative of this show, articulated in the form of 22 records, fall within this framework of exchange and debate in the modern movement.

At each of these milestones, the show comments on situations, themes, reactions or coincidences which link Picasso with his German contemporaries. These include an effort to overcome art history when it becomes a burden, a profound curiosity for the events of everyday life and the emotions of the people living it, and the rebellion of the individual against abuse of power.

France and Germany were constructed as modern nations endowed with an artistic memory and a set of cultural myths that were both rich and clearly differentiated. The tense socio-political relations that characterised Franco-German dealings no doubt influenced the way in which the Germans, after studying Picasso at length, ended up overtly rejecting the ethical and aesthetic detours, disarticulations or betrayals of the independent course marked out by the Málaga-born artist. Paradoxically, however, it was thanks to the talent of his German dealers that the art of the Cubist Picasso, the most transgressive and innovative of the 20th century, was accepted, bought and collected in Germany before it was in Paris.

In this way, the young Expressionists already had the chance to see the greatest achievements of the Spanish artist's work in



Otto Dix (1891–1969)
Portrait of Mrs. Martha Dix I, 1928
Mixed media on panel, 60 x 59.2 cm
Otto Dix Stiftung, Vaduz, on permanent loan at Kunstmuseum Stuttgart

the galleries of Munich or Berlin during the second decade of the century. The condescending paternalism of the great French painters of the time when they visited these cities contrasted with the existential commitment and poetic hunger of Expressionists like Paula Modersohn-Becker, August Macke or Max Beckmann. "We must do away with the swindle of this French tradition once and for all," exclaimed the always polemical Georg Grosz in 1918.

As a further reaction to the historical process of the constitution of the modern bourgeois mentality, the protagonists of these episodes are artists with a combative stance who changed the norms of art in Germany. Faced with the crisis of artistic naturalism, they promoted the subjective conscience in painting. Picasso's profoundly iconoclastic gesture in using Cubism to react against both the canon of Renaissance perspective and the colourist postulates of Impressionism matches up with the rebellion shared in their diversity by the German artists contemporary with him, who were constructing pictorial alternatives to the hegemonic order of representation that their country had inherited from Romanticism.

To strengthen their discourse on the path to a new art, the members of Die Brücke found firm ancient roots in medieval masters like Cranach, while the perturbing sensibility of their approach to femininity was valued by Picasso, who had then