

Man Ray, Irving Penn and Richard Avedon bolstered the effect, because their portraits rose to iconic status.

Similarly the famous photo by Robert Doisneau, which shows Picasso in a striped shirt and with pudgy bread-roll "fingers", is firmly anchored in our collective visual memory and is often referred to. Here the French photographer has realised his own visual idea – unusually so, because Picasso normally chose his own poses. Doisneau became known for his humorous and subtle depictions of people.

The uninhibited and playful portraits of Picasso from his bohemian days were largely taken by his artist friends. Later, however, the mature artist had to deal more and more with society photographers and at times the stagings come across as a little stilted. The naturalness in the early years seems gradually to have been replaced by Picasso's wish for greater control over the impression he gave.

Viewed as a whole, the exposures taken from these highly varied perspectives allow one to come much closer to Picasso the man, the artist and the myth. But no one will ever manage to decipher him completely.



Cover (detail):  
Gjon Mili (1904-1984)  
Pablo Picasso drawing a centaur with light  
in the Madoura pottery workshop  
Vallauris, 1949. Gelatin silver print, 46 x 35.5 cm  
Münchner Stadtmuseum, Sammlung Fotografie  
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#### OPENING HOURS

Tuesday to Thursday, 10 am to 8 pm  
Friday to Saturday, 10 am to 9 pm  
Sunday and public holidays, 10 am to 8 pm  
24 and 31 December, 10 am to 3 pm  
Closed on Monday, 25 December and 1 January  
Extraordinary opening on Monday 2nd and 30th of April and every Monday in July  
and August from 10 am to 8 pm  
Free opening day: October 27th, Anniversary of the MPM

#### ADMISSION FEES

Permanent collection: 6.00 euros  
Temporary exhibition: 4.50 euros  
Combined ticket: 9.00 euros  
Ticket sales cease 30 minutes before closing time

#### REDUCED FEES (50 %)

Visitors over 65  
Students under 26 with valid identification  
Groups of 20 people (by appointment)

#### FREE ADMISSION

Unemployed registered at SEPE  
Youths aged 18 and younger children (under 13 accompanied by an adult)  
Holders of EURO<  
Students of the Universidad de Málaga with valid identification  
ICOM members  
On Sundays between 18:00 h and 20:00 h (half an hour before closing)

#### ADVANCED TICKET SALES

Tickets may be bought in advance by calling (34) 902 360 295 or online  
at [www.unientradas.es](http://www.unientradas.es)  
Advance tickets are retrieved on the day of visit at the Museum's ticket desk, upon  
compulsory presentation of a credit card and a valid identity card or passport.  
The Museum and Unicaja decline any liability in the event of loss or theft of tickets.  
Tickets once bought may not be cancelled, replaced or refunded

The guided visits to the exhibition *Memyselfandi. Photo Portraits of Picasso* given  
in Spanish. Thursday at 6 pm  
For other guided visits, please contact: [educacion@mpicassom.org](mailto:educacion@mpicassom.org)

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EXHIBITION ORGANIZED BY MUSEO PICASSO MÁLAGA  
IN COLLABORATION WITH MUSEUM LUDWIG, COLOGNE

EXHIBITION INCLUDED IN *PICASSO 20 GLANCES. MÁLAGA, 20 YEARS UNDER THE SIGHT OF PICASSO*

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**Memyselfandi**

Photo Portraits of Picasso, 5.03.2012 - 10.06.2012



Man Ray (1890-1976)  
 Pablo Picasso  
 1933. Gelatin silver print, 29.8 x 23.1 cm  
 Museum Ludwig, Cologne/Gruber Collection  
 © VG Bild-Kunst, Bonn/RBA  
 © Man Ray Trust, VEGAP, Málaga, 2012

*Memyselfandl*, the title of the exhibition mirrors the obsession with which Pablo Picasso dedicated himself to his art, and simultaneously points to the exceptional talent he had for staging himself, as is testified by the selection of photos on display.

There are exposures by famous photographers such as Richard Avedon, Cecil Beaton, Henri Cartier-Bresson and Man Ray, as well as snapshots by lesser-known artists. And like an enormous jigsaw, the pieces all fit together to form a composite whole and round off our image of this outstanding artist. Classical portraits, arranged scenes in his studios, and very intimate photos: Picasso was quick to recognise the possibilities of photography; he worked with it himself, and above all he understood how to employ it to build up his own cult of personality.

The large number of photos that show Picasso with a wide range of different people reflect the large circle of friends and acquaintances he spent time with at the beginning of the 20th century as a bohemian in Paris. In 1936 he got to know the photographer Dora Maar, a French woman with Croatian blood. Maar became his constant companion during the Second World War years and inspired many of his works. She also documented Picasso during his work on *Guernica*, the famous painting with which he voiced his protest in 1937 against the brutality of war.

Other women trained their cameras on Picasso. Lee Miller photographed him over 36 years. The American led a very eventful



Brassai (1899-1984)  
 Picasso's right hand  
 1944. Gelatin silver print, 22.6 x 29.6 cm  
 Estate Brassai, Paris  
 © RMN/Estate Brassai

life, first working as a model herself, then researching Egyptian settlements with the camera before successfully working together for a period with Man Ray as a photographer in Paris, and ultimately presenting a unique pictorial documentation of the Allied invasion right up till the end of the Second World War in her role as a US war photographer.

Madame d'Ora managed to take an unusual shot of Picasso: he seems to have relaxed completely and dropped all his poses and tensions. Madame d'Ora was a celebrated society and fashion photographer who was also known for her artist portraits.

Edward Quinn got to know Picasso in 1951. In the years that followed he specialised in portraying artists and writers, including Max Ernst, Alexander Calder, Alberto Giacometti and Francis Bacon. But for a long time Picasso was his favourite model. The exposures of Picasso's studio in Mougins testify the artist's vocation for raw chaos as an undying source of inspiration.

The photographer Brassai tells of how he sometimes encountered the artist painting in the most uncomfortable positions imaginable, often stooped over or squatting down, paying no heed to the easels. According to Brassai's impression, Picasso seems to be stimulated rather than disturbed by this discomfort. The Hungarian photographer who first worked in Paris as a sculptor, painter and journalist, soon captured the French metropolis with his camera. In 1949, Brassai's masterful photographs of Picasso's sculptures attribute to the fame



Robert Capa (1913-1954)  
 Françoise Gilot, Pablo Picasso and his nephew Javier Vilató at the beach  
 Golfe Juan, August 1948. Gelatin silver print, 40.4 x 51 cm  
 International Center of Photography, New York  
 Robert Capa © International Center of Photography / Magnum Photos

of the artist as sculptor. In one of the photos from André Villers we see the artist in rapt contemplation. His arm seems to be the direct extension of his fixed gaze, which appear to see the as yet unpainted work already before it. At the age of 27, Villers was given his first Rolleiflex as a gift from Picasso, marking the beginning of his photographic career, which was closely linked with Picasso. He also photographed many of the great names of art, including Salvador Dalí, Joan Miró and Marc Chagall.

Another photographer whom Picasso gave a strong helping hand for his work was the Pole Michel Sima. Sima only just survived the concentration camp at Blechhammer and afterwards was unable to pursue his previous profession as a sculptor. Picasso put him in contact with many number of his artist colleagues and had himself portrayed by him time and again.

Picasso always lived in full view to the public. Scarcely another artist has left us with so many documents that grant insights into their lives and their creative production. And yet he had an ambivalent relationship to his audience. On the one hand he often felt that the persistent stream of visitors disturbed him and his output, on the other he definitely wanted to observe people's reactions to his works and was in his element when he presented them. Picasso showed friendliness towards his guests and photographers, which never revealed that he sometimes found them trying. He knew that photography was vital to the cult of personality. Exposures by famous photographers such as