



Brian Calvin (1969)
Fiore [Flower], 2023
 Acrylic on canvas, 101.6 x 81.3 cm
 ChanWoo Son Collection. Courtesy of the artist and Almine Rech

For further information about the exhibition, guided tours, hours, cultural and educational programme please visit our website www.museopicassomalaga.org



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#TheEcoOfPicasso #ElEcoDePicasso #ElEcoDePicassoMPM
 #CelebraciónPicasso #Picasso50

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EXHIBITION IN COLLABORATION WITH
 Fundación **Almine y Bernard Ruiz-Picasso**

WITH THE COLLABORATION OF



Fundación "la Caixa"

WITH THE SUPPORT OF THE NATIONAL COMMISSION FOR THE COMMEMORATION OF THE 50TH ANNIVERSARY OF THE DEATH OF PABLO PICASSO. WITH THE EXCEPTIONAL COLLABORATION OF MUSÉE NATIONAL PICASSO-PARIS



Picasso
 Celebración
 — 1973.2023

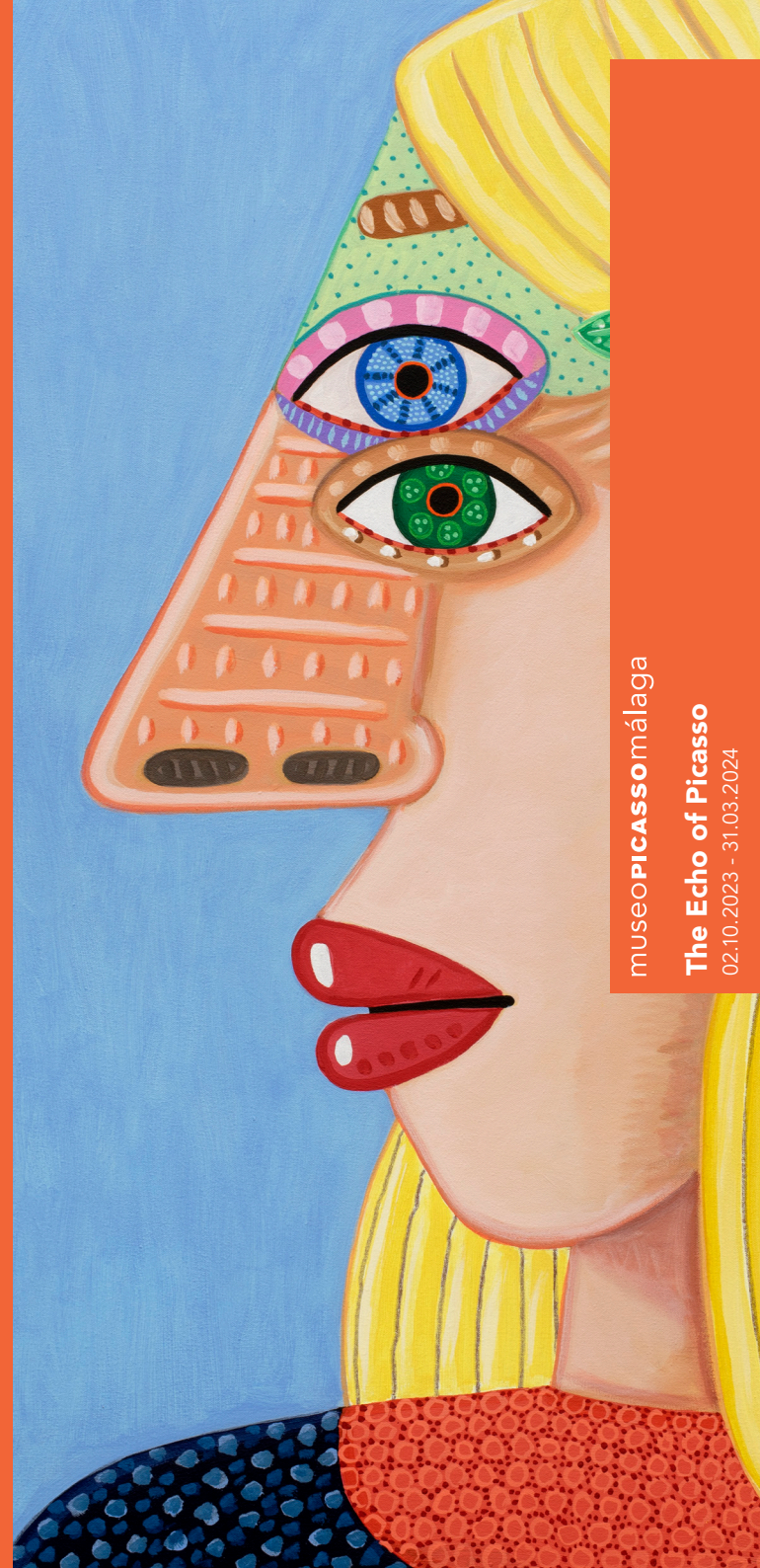


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The Echo of Picasso

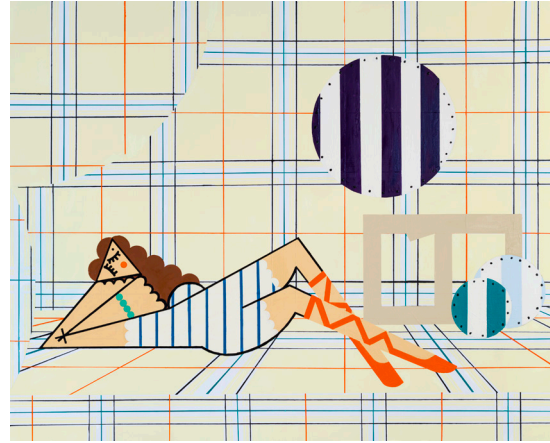
02.10.2023 - 31.03.2024



Willem de Kooning (1904-1997)

Woman, [1952]

Charcoal, pastel and oil paint on two papers glued to paper, 74 × 50 cm
Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle
State purchase 1971, allocation 1976. AM 1976-946



Farah Atassi (1981)

Sleeping Dancer 3, 2021

Glycerol and oil on canvas, 160 × 200 cm
Fundación Almine y Bernard Ruiz-Picasso, Madrid



George Condo (1957)

The Conversation, 2022

Oil and wax crayon on linen, 114 × 146 cm
Courtesy of the artist and Almine Rech

Organised within the framework of the commemoration of the fiftieth anniversary of Pablo Picasso's death and the twentieth anniversary of the Museo Picasso Málaga, the exhibition *The Echo of Picasso* relates the oeuvre of Picasso to fifty-four contemporary artists who echo it in various ways. The creations of some of these artists have triggered Picasso 'pop-ups', thus exploring, on the one hand, the extraordinary presence of Picasso in our imaginary and, on the other, the profound imprint left by his constant search for new forms of artistic expression on the endeavours of more recent generations.

Before becoming a 'common language', Picasso's forms found other ways to permeate the works of artists borne along by the logic of the twentieth-century avant-gardes, who either imagined stylistic developments inspired by those put forward by Picasso (Willem de Kooning, Francis Bacon...) or simply explored the possibilities offered by the representational strategies of Cubism, but who in every case stated their aim of confronting these stylistic developments and eventually surpassing them.

A wealth of works from a host of different periods bear traces of the techniques experimented with or 'liberated' by Picasso, from welded iron (David Smith, César) to painted bronze (Markus Lüpertz, Rebecca Warren), and from collage

(Marina Faust) to the use of everyday materials as a support (Louise Sartor) or as a constituent element of the work (Louise Nevelson). The evolving concerns of artists inform and orient our proclivity to form these relations between contemporary works and those of Picasso. In a similar way, the recent enthusiasm for ceramics, a technique that was marginalised until not long ago, reminds us that Picasso was 'one of the first to inscribe ceramics in the artistic language of the second half of the twentieth century'.

During Picasso's lifetime, responses to his extraordinary formal inventiveness could have met with a devastating reply. George Condo, one of the most accomplished artists of our time whose virtuosic variety almost equals Picasso's, celebrates his freedom from this threat. 'For artists living at the same time as Picasso, it must have been a nightmare trying to keep up with a guy like him. Today we have the freedom of distance'.

Liberated still further thanks to the release afforded by the supposed extinction of the avant-gardes, contemporary artists have established all kinds of rapports with Picasso's oeuvre. Michael FitzGerald – art historian and curator of *Post-Picasso: Contemporary Reactions* (2014), one of the most important exhibitions on the relationship between contemporary artists and Picasso's work – avoids using the word 'influence' in order

to shift attention from Picasso to the contemporary artists. After all, 'influence' is an active term; it implies the impact of something on something else – here of one artist's ideas or work on another artist. But isn't that the opposite of the situation? What we are really talking about are the *choices* made by artists in creating their work and, in particular, the responses they make through engagement with Picasso's work.

Instead of being a potential adversary in life, in death Picasso has become a voluminous encyclopaedia of ideas and images for young artists. One could say that the volume of echoes have moderated with time, but, as sound waves do, they have also spread more widely.

'In museums, for example, you find nothing but pictures *that have failed*. [...] Are you smiling? Think it over and you will see whether or not I am right. The artworks which today we consider 'masterpieces' are those that most deviated from the rules dictated by the masters of the time. The best ones are those that most clearly reveal the "stigma" of the artist who painted them.'

Pablo Picasso in conversation with Jaume Sabartés