

The displays in the galleries of the Palacio de Buenavista are designed to examine issues related to important aspects of Pablo Picasso's œuvre. These themes include the sense of origin, of roots, and of family and the importance in his work of those closest to him and everyday life; the historic role that the artist played as the creator of Cubism and his invention of images which synthesise multiple formal but also conceptual viewpoints; Picasso's approach to classic genres in the history of painting, such as portraiture, still life, landscape, and the nude, as well as the profound relationship of respect, inspiration, and rivalry that he maintained with the great masters of the past; and finally, his remarkable ability to discover processes and invent supports that represent innovations in the history of the visual arts.

The Collection encompasses almost eight decades of Pablo Picasso's artistic activity. It conveys the rigour and creative capacity of an artist who is essential for an understanding of the history of Western art, while also giving concrete shape to Picasso's desire to offer his native city some of the fruits of his artistic endeavours.

museo**PICASSO**málaga

THE COLLECTION English



Cover (detail)
WOMAN WITH RAISED ARMS
Paris, 1936
Museo Picasso Málaga.
Gift of Bernard Ruiz-Picasso

Inside (detail)
JACQUELINE SEATED
Paris, 8 October 1954
Museo Picasso Málaga.
Gift of Christine Ruiz-Picasso

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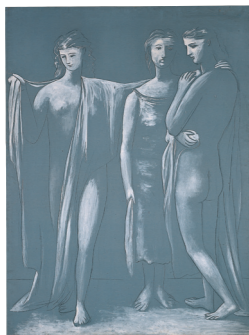
THE COLLECTION THROUGH TEN ARTWORKS

GALLERY 2

THREE GRACES

Paris, 1923

Fundación Almine y Bernard Ruiz-Picasso para el Arte. On temporary loan at the Museo Picasso Málaga



Three Graces embody the concept of beauty, love, and fertility, as well as generosity and friendship. According to Greek mythology, the Graces had the power to endow human beings with the genius required for artistic creation. Painted in 1923, this work reflects Picasso's rethinking of classical iconography, which lasted until the mid-1920s. Characterised by its monumental format and

firm but delicate brushstrokes, the painting accentuates the figures through the use of an empty background and the importance given to light by means of the combination of blacks and whites.

GALLERY 3

FRUIT BOWL

Paris, 1919

Museo Picasso Málaga.
Gift of Christine Ruiz-Picasso



When alluding to the still life genre traditionally called *nature morte* in French, Picasso preferred to use the Spanish term *bodegón*, which refers to the depiction of abundant foodstuffs. The arrangement of the elements in *Fruit Bowl* recalls that of the *papiers collés*, one of the most distinctive contributions of Cubism in the period between 1912 and 1914.

Like Picasso, several artists including Georges Braque would make use of the iconography of the bowl of fruit. This work falls into the late Cubism category in its echo of Cubist theatricality, now exempt of the movement's original essence and experimentation.

GALLERY 4

RECLINING BATHER

Boisgeloup, 1931

Fundación Almine y Bernard Ruiz-Picasso para el Arte. On temporary loan at the Museo Picasso Málaga



In the 1930s while engaged on restoring a mansion in the French town of Boisgeloup, Picasso focused his interest on the evocative power of statuary, resulting in the creation of one of the most important groups of sculptures in his entire career. He had already explored the treatment of space and mass through metamorphic figures in plaster and bronze. An artist always interested in flux and the sea, the theme of bathers became a recurrent motif

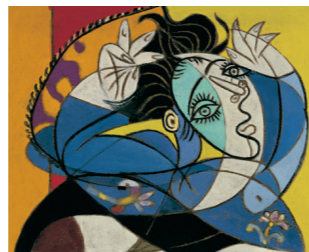
at this time. During these years Picasso's art came close to Surrealist principles. Despite the absence of specific identifying features, the figures in these works have a strange and convulsive sensuality. Picasso always kept this work, the plaster mould from which he cast a single copy in bronze.

GALLERY 5

WOMAN WITH RAISED ARMS

Paris, 1936

Museo Picasso Málaga.
Gift of Bernard Ruiz-Picasso



In the early summer of 1936, Picasso met the photographer Dora Maar, who soon became another muse and companion. She is clearly the inspiration for the figure in *Woman with Raised Arms*, a painting with a markedly ornamental character. Her short dark hair spreads out behind her head as if she were lying down with the artist painting her from above. At this time the Great Depression in the United States was ravaging the rural world, while in Germany the exhibition *Degenerate Art*,

which emphatically condemned modern art, was about to open. The following year Picasso painted *Guernica* (1937).

GALLERY 6

HEAD OF A BULL

Paris, 1942

Fundación Almine y Bernard Ruiz-Picasso para el Arte. On temporary loan at the Museo Picasso Málaga



This bull's head was created by joining together the handlebars and seat of a bicycle. The sculpture is an outstanding example of Picasso's ability to transform two everyday found objects, recombining and soldering them to create a visual poem; a bull's head that is at once dramatic and comical. Both objects, liberated from their intended function, remain perfectly recognisable although they now exist in an ambiguous equilibrium. For Picasso, ambivalence and the

GALLERY 7

STILL LIFE WITH ROOSTER AND KNIFE

21 February 1947

Fundación Almine y Bernard Ruiz-Picasso para el Arte. On temporary loan at the Museo Picasso Málaga



In this *Still Life with Rooster and Knife*, sorrow and rage are transformed into explicit violence, expressed through the sacrifice of the bird with its dangling neck. To achieve a sense of tension in the composition, Picasso made use of elements that had already appeared in his early Cubist phase forty years before. He represents a symbolic ritual act that is also a domestic task: the animal has to be killed to satiate hunger. Suggesting a secular altar, the geometrised table has a dark, empty drawer

from which the murdering knife has possibly emerged. The calculated coolness of this cruel act is emphasised by the bowl on which the tool for killing the rooster rests.

GALLERY 8

JACQUELINE SEATED

Paris, 8 October 1954

Museo Picasso Málaga.
Gift of Christine Ruiz-Picasso



This canvas is one of a series of portraits of Jacqueline painted by Picasso in the rue des Grands-Agustins in Paris. These works reflect the initial impact of Jacqueline as a source of inspiration. When depicting the image of a new woman in his life, Picasso always chose to portray the features that for him conveyed both her physical appearance and her personality. This was also his approach when documenting disappointment and emotional rupture in his work. Here Picasso

continues to pursue his interest in deconstructing the visual and tactile experience, and the depth expressed through the background colours confirms that painting is matter as well as image.

GALLERY 9

BUST OF A FAUN

Cannes, 2 April 1957

Museo Picasso Málaga.
Gift of Bernard Ruiz-Picasso



This type of large circular plate with a convex centre, based on a Mozarabic model, is known in France as a *plat espagnol* or Spanish plate. Picasso had it made in 1957 at the Madoura Pottery in Vallauris. When creating his ceramics, the artist was inspired by classical fables and objects. The mythological figure of the faun was a frequent motif in his pottery for more than a decade, appearing on plates, bowls, vessels, tiles, and small statues. Fauns inhabited the same classical world as the centaurs

and flautists which Picasso had so often depicted in earlier sculptures and prints. In the 20th century many other artists became interested in ceramics, but Picasso focused on the formal and conceptual characteristics intrinsic to the medium.

GALLERY 10

JACQUELINE IN A STRAW HAT

Mougins, 14 January 1962

Museo Picasso Málaga. Acquisition 2010



Picasso began to experiment with the technique of linocut in the 1950s and worked with it for two decades. During that time he innovated and perfected it, cutting the same plate with vivid colours rather than making a different plate for each ink. Here he used four colours, but in other examples he used up to twelve on the same plate. Picasso's artistic life was a journey filled with daring experimentation and successfully resolved risks. The rigorous academic exercises of his early

youth, his audacious Cubist constructions, and the volumetric corporeal deconstruction and fragmentation of the 1930s explain the existence of these intangible faces.

GALLERY 11

MAN, WOMAN AND CHILD

Mougins, 22 May 1972

Museo Picasso Málaga.
Gift of Christine Ruiz-Picasso



The man, woman, and child in this painting are related to the numerous pictures of musketeers that appear in Picasso's extensive late output, which also returns to long-standing themes in his work such as masculinity and fatherhood. The regular lines reproduce the ridges in the corrugated cardboard which he used for his collages while the pierced holes in the figures relate to the artist's sculpture. The woman's curious hat recalls the biomorphic compositions of Picasso's 'bone style', present in his

works between the late 1920s and his Surrealist phase. This oil on canvas was among the works exhibited at the Palais des Papes in Avignon a few weeks after Picasso's death on 8 April 1973.