



**Pablo Picasso (1881-1973)**  
*Figure*, 1935

Ladle, claws, wood, string and nails, 112 x 61.5 x 29.8 cm  
Musée national Picasso-Paris. Pablo Picasso Acceptance in Lieu, 1979. MP316  
© RMN-Grand Palais (Musée national Picasso-Paris)/Adrien Didierjean/Mathieu Rabeau  
© Sucesión Pablo Picasso, VEGAP, Madrid, 2019

#### OPENING HOURS

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

#### Special dates:

Christmas: 24th and 31st December and 5th January, 10 am-3 pm  
Closed on 25th December, 1st and 6th January

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

Access to the store and bookstore is allowed up to 15 minutes before the museum's closing

#### 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 *Calder-Picasso*.

Every Saturday at 12 pm.

For other guided visits: [reservas@mpicassom.org](mailto:reservas@mpicassom.org)

Audio guides available in Spanish and English

#### Cover

**Alexander Calder (1898-1976)**

*Wooden Bottle with Hairs*, 1943

Wood and wire, 57 x 33 x 30.5 cm

Whitney Museum of American Art, New York. Purchase, with funds from the Howard and Jean Lipman Foundation, Inc. in honor of the Museum's 50th Anniversary, 1980. 80.28.2a-1

Digital image Whitney Museum of American Art/Scala

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#CalderPicasso



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This exhibition is organized in partnership with the Calder Foundation, New York and the Fundación Almire y Bernard Ruiz-Picasso para el Arte (FABA), coproduced with the Musée national Picasso-Paris.

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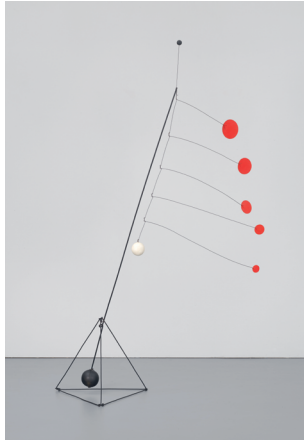
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**Calder-Picasso**

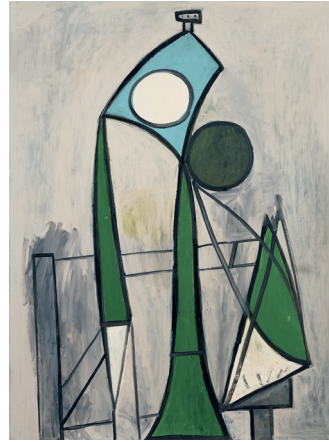
23.09.2019 - 02.02.2020



**Pablo Picasso (1881-1973)**  
*Woman in the Garden, Spring 1930*  
 Welded iron painted white, 206 x 117 x 85 cm  
 Musée national Picasso-Paris. Pablo Picasso  
 Acceptance in Lieu, 1979. MP267  
 © RMN-Grand Palais (Musée national Picasso-  
 Paris)/Adrien Didierjean/Mathieu Rabreau  
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**Alexander Calder (1898-1976)**  
*Object with Red Discs, 1931*  
 Sheet aluminum, wood, wire, steel rod and  
 paint, 224.8 x 83.8 x 120.7 cm  
 Whitney Museum of American Art, New York  
 Purchase, with funds from the Mrs. Percy Urin  
 Purchase Fund, 1986. 86.49a-c  
 Digital image Whitney Museum of American Art/  
 Scala © 2019 Calder Foundation, New York/  
 VEGAP, Málaga



**Pablo Picasso (1881-1973)**  
*Woman, 8 June 1946*  
 Oil on plywood, 130 x 97 cm  
 Fundación Almine y Bernard Ruiz-Picasso  
 para el Arte, Madrid  
 © FABA Foto: Éric Baudouin  
 © Sucesión Pablo Picasso, VEGAP, Madrid, 2019



**Alexander Calder (1898-1976)**  
*Constellation, 1943*  
 Wood, wire, and paint, 83.8 x 91.4 x 35.6 cm  
 Calder Foundation, New York  
 Calder Foundation, New York. Courtesy of Art Resource, NY  
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*Calder-Picasso* is the first exhibition in Spain to focus on the creative connection between these two 20th-century modern masters: the American Alexander Calder (1898–1976) and the Málaga-born Pablo Picasso (1881–1973).

Calder and Picasso innovated entirely new ways to perceive grand themes in art. While the dialogue between them is filled with infinite possibilities, a vital connection can be found in their exploration and exploitation of the void, or the absence of space, which both artists delineated from the figure through to abstraction. Calder externalized the void through curiosity and intellectual expansion, engaging unseen forces in ways that challenge dimensional limitations, or what he called “grandeur immense.” Picasso personalized the exploration, focusing on the emotional inner self: bringing himself inside of each character and collapsing the interpersonal space between author and subject.

Even though there are certain parallels and synergies in the work of these two icons of modern art, their actual encounters were limited. They met in 1931 when Calder presented his first exhibition of non-objective sculptures at Galerie Percier in Paris.

Picasso arrived before the opening of the show to introduce himself to the artist and spend time with Calder's radical new works. Their paths crossed again in July 1937 at the Spanish Pavilion of the International Exhibition in Paris, where Calder's *Mercury Fountain* was installed opposite Picasso's *Guernica*. Both Picasso and Calder became celebrities and key references for their generation.

The exhibition at the Museo Picasso Málaga presents an overview of Calder's extensive oeuvre through a selection of his three-dimensional wire figures and his most celebrated creations, his mobiles and stabiles, in addition to his subsequent Constellations, Towers and Gongs. A creator of forms, an innovator of line and space, Calder investigated the force of gravity, the movement of air and the role of chance. His intellectual curiosity led him to revolutionize sculptural practice through the kinetic potential of art, experimenting with a wide range of materials in his works and engaging natural forces such as the wind's movement. As Jean-Paul Sartre observed, Calder did not suggest motion but rather embodied it: “One of Calder's objects is like the sea and equally spellbinding: always

beginning over again, always new.” Picasso, on the other hand, undertook a personal quest in his art. For this tireless artist the void expressed a creative need that arose from his awareness of mortality. His drawings, paintings and sculptures reveal a shared principle, that of creating figures by adding organic forms, in addition to an unexpected manner of using volume within the limits of the canvas. As Picasso simplified and schematized the solidity of a figure he drew near the truth of the model.

Although they inhabited opposing spheres—Calder explored multidimensional abstractions while Picasso delved in an ongoing investigation into the human body and animals—this exhibition invites the viewer to experience the forms and understand the discourse between the two artists. At the Museo Picasso Málaga, Calder and Picasso encourage us to reconsider anew the most profound principles of the work of art. The similarity of their styles is uncanny at times, and distinguishing between the art of one and the other becomes a game within an unexpected encounter between two giants of modern art: a new reading of art history.