

regarding space, beauty and time. The artist was no longer obliged to depict the world; he could invent a world of his own.

All this forms part of a research project that strives to place the works in the museum's Collection in their historical context. The show entitled *Drawings and Engravings from the Collection* underlined the circular nature of Picasso's career as an artist, for he was ever dissatisfied yet never repeated himself. On this occasion the intention is to trace a common cultural territory, establishing connections and speculative comparisons.

Movements and Sequences hopes to develop an open exhibition model, adopting a way of looking that verges on anthropology. The works by Pablo Picasso are displayed alongside other cultural testimonies of the period—they are juxtaposed with films, scientific objects, looking machines, written information and varied forms of documentation. Seen in context, the works in the permanent Collection reveal the artist's inquisitive nature and his experimental spirit, and aspire to shorten the distance between the museum of art and the museum of civilization.



Pablo Picasso (1881–1973)
Still Life with Guitar on a Circular Table, Paris, 18 April 1922
Gouache on wood, varnished, 15 x 10 cm
Museo Picasso Málaga. Gift of Christine Ruiz-Picasso

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: 5th January, 24th and 31st December: 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

FREE ADMISSION

Unemployed registered at SEPE
Youths aged 18 and younger children (under 13 accompanied by an adult)
Holders of Euro Youth Card
Students of the Universidad de Málaga with valid identification
Teachers credited with the DIPA Card
ICOM Members
Every Sunday free admission the last two opening hours

ADVANCED TICKET SALES

Access through security control without waiting in the queue by showing your printed tickets at your arrive at the Museum

Guided visits in Spanish to the exhibition *Movements and Sequences. Collection*. Every Saturday at 12 am
For other guided visits: reservas@mpicassom.org

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© Sucesión Pablo Picasso, VEGAP, Madrid, 2015
© Georges Braque, VEGAP, Málaga, 2015

Cover (detail):
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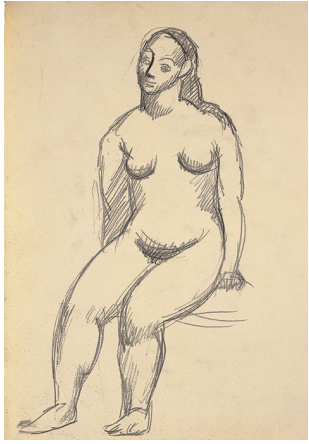
museo **PICASSO** Málaga



museo **PICASSO** Málaga

Movements and Sequences. Collection

02.02.2015 - 17.05.2015



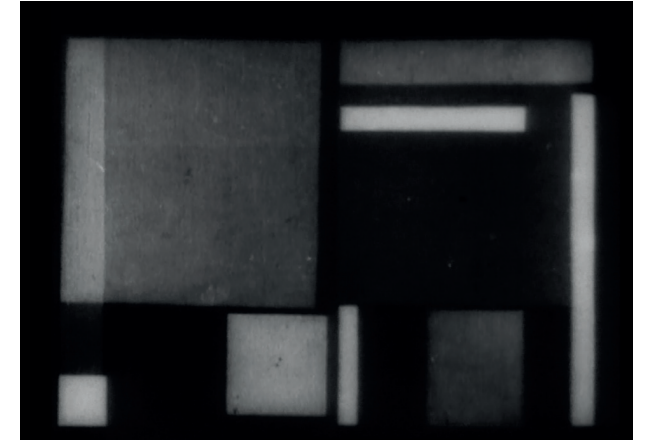
Pablo Picasso (1881–1973)
Seated Woman, Paris, 1906
Pencil on paper, 32 x 25 cm
Museo Picasso Málaga. Gift of
Bernard Ruiz-Picasso



Georges Braque (1882–1963)
Study of Nude, 1907–8
Etching, 56.5 x 38 cm
Fondation Marguerite et Aimé Maeght,
Saint-Paul-de-Vence, France



María Blanchard (1881–1932)
Bottle and Cup of Fruit on a Table, c. 1917–18
Oil on canvas, 73 x 60 cm
Collection Zorrilla Lequerica



Hans Richter (1888–1976)
Still from *Rhythmus 21*, 1921
Silent Film in Black and White, 4 min.
Re:Voir Video Editions, Paris

Movements and Sequences brings together a series of drawings and prints made by Pablo Picasso between 1906 and 1925. In contrast to the exhibition presented from 25 February to 15 June 2014, which was devoted exclusively to works by Picasso, this selection strikes up a dialogue with works by other contemporary artists, as well as with documents and diverse information related to cultural concerns of the period in which they were created.

Starting in 1906, Picasso began to systematically revise conventional genres in the modern history of European painting, such as the nude or the still life, producing increasingly fragmented compositions in which the artist challenged the viewer to perceive the art work as a construction made up of sequences of elementary geometrical shapes. This union of different points of view on the same faceted flat surface heralded the birth of Cubism.

The idea of abandoning realism was startling, and gave rise to numerous explanations of the pictorial programme developed by Picasso and Braque. The geometrical division of the image that characterised Cubism entailed conferring artistic attributes on the representation of movement and the sequencing on a plane, by means of which the artist stimulated optical perception and surpassed the possibilities of vision from a single perspective. The simultaneity of points of view could incite the viewer to try and reassemble the supposed referential image, and hence trigger an internalised movement of mental reconstruction of that image.

Yet, committed as he was to artistic freedom over and above isms and schools, during the second decade of the twentieth century Picasso would continue to alternate between 'styles', as can be appreciated in his drawings of female nudes, which express an obvious interest in classical Mediterranean forms and in Renaissance painters. Some voices were critical of this interest, such as those of the representatives of Italian Futurism or of the German Dadaists, who referred to a supposedly conservative return to order. While abstraction was spreading to the realms of photography and film, exemplified by the works of American photographer Paul Strand and the experimental films of German artist and filmmaker Hans Richter, Picasso was recreating classical Italian stereotypes in modern art.

The exhibition is divided into several complementary parts in order to relate Picasso's oeuvre to different issues that held sway during this period: his influence on the arrival of Cubism in Spain; the profound change in the perception of nature that led to scientific advances; the renewed ties between enlightened culture and popular culture reflected in the works by artists of his generation; and the new gaze cast by modern painters on the female figure as a result of the popularisation of photography.

Members of the Parisian art milieu close to Picasso such as Joan Miró, Georges Braque and Jacques Villon are equated with illustrious Spanish artists such as Federico García Lorca, María

Blanchard and José Moreno Villa. Bibliographic documentation concerning writers of the calibre of Guillaume Apollinaire and Ramón Gómez de la Serna bears witness to the importance of the written word in the shaping of artistic taste.

In the early twentieth century, when Picasso was living in Paris, the increasing use of new machines and devices which had been invented in the nineteenth century such as automobiles, cameras and aeroplanes began to influence lifestyles in modern cities. Film, for instance, succeeded in recording and reproducing moving images for the very first time. The speed at which people, goods and images were able to travel not only affected people's lives but also their vision of the world. Movement took centre stage and cultural episodes succeeded one another in brief yet intense sequences. Avant-garde trends appeared as quickly as they vanished.

Keenly aware of the revolutionary spirit of the age in which original discoveries in the fields of science and the humanities suggested new concepts and ways of understanding a changing world, Picasso explored unusual formal effects in his painting. His strategy of transgression enabled him to bring together dissonant elements in one and the same image, as a result of which the ensuing work disrupted the idea of static meaning. In this way, Cubist paintings offered new possibilities of representation, challenging conventional pictorial convictions