



Pablo Picasso
The Victims, Spring 1901
 Oil on card mounted on wood, 49.5 x 64.8 cm
 Private Collection
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Pablo Picasso
Nude Rider, 1919
 Graphite on paper, 60 x 48 cm
 Private Collection
 © Photo: Prudence Cuming, London

OPENING HOURS

Tuesday to Thursday, 10 am to 8 pm
 Fridays to Saturdays, 10 am to 9 pm
 Sundays and public holidays, 10 am to 8 pm
 24 and 31 December, 10 am to 3 pm
 Closed on Mondays, 25 December and 1 January

ADMISSION FEES

Permanent collection: 6.00 euros
 Temporary exhibition: 4.50 euros
 Combined ticket: 8.00 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

Youths aged 18 and younger
 (children 12 and younger accompanied by an adult)
 Holders of EURO<
 Students of the Universidad de Málaga with valid identification
 ICOM members
 Last Sunday of every month

ADVANCE TICKET SALES

Tickets may be bought in advance by calling (34) 902 360 295
 or online at www.generaltickets.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, *Charlas en el Museo*, given in Spanish,
 every Thursday at 6.00 pm. For other guided visits, please contact:
educacion@mpicassom.org

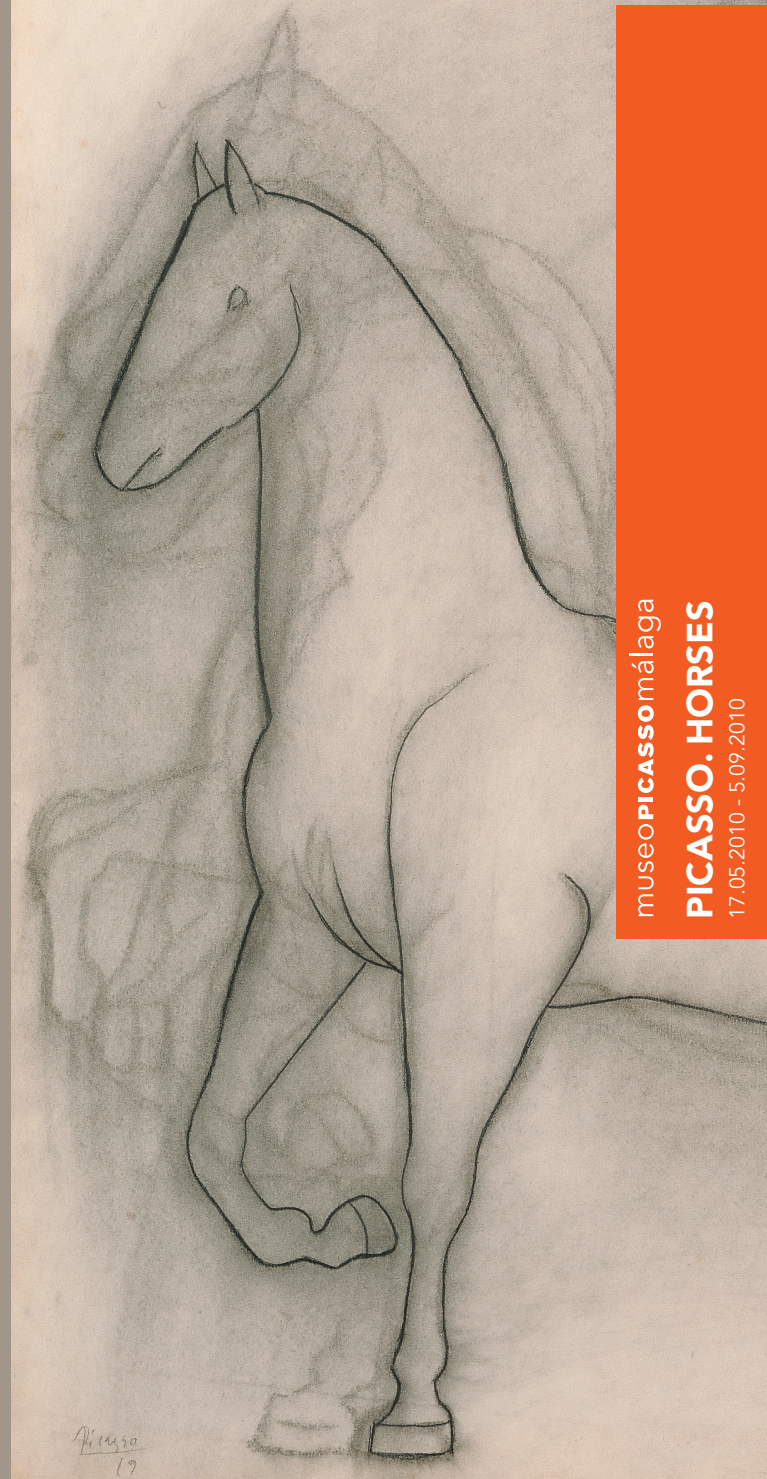
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Cover detail:
 Pablo Picasso
 Nude Rider, 1919
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PICASSO. HORSES

17.05.2010 - 5.09.2010



Pablo Picasso
The Rape, Juan-les-Pins, Autumn 1920
 Tempera on wood, 23.8 x 32.6 cm
 The Museum of Modern Art, New York. The Philip L. Goodwin Collection, 1958
 Digital Image © 2010, The Museum of Modern Art / Scala, Florence

Picasso's personal bestiary is enlivened by cats, doves, owls, bulls, dogs and monkeys, but horses hold pride of place there. Picasso tirelessly recorded their movements—graceful or impetuous—forging an infinite variety of horse imagery that combines, throughout his oeuvre, symbols of male and female, myths of light and darkness, entertainment and tragedy, desire and prudence. It is surprising to discover the range of war horses and peace-time horses, tournament stallions, bullfighting horses (whose death is already etched in the eye of the bull), circus and parade horses, proud steeds ridden by Spanish gentlemen, wild horses grazing on anonymous shores, draft horses straining under their burden, idealized horses of antique inspiration, rocking horses and hobbyhorses straddled by his children, hearse-pulling horses, and even mythological hybrids that demonstrate a horse's aptitude for metamorphosis. The beholder thus comes to understand the special significance—sometimes pleasurable, if more often tragic—of horses within Picasso's oeuvre. He openly acknowledged his love of mankind's timeless companion, which fascinated him from childhood when he was enthralled by old-style bullfights. "I must have been ten years old when my father took me to see him [El Lagartijo] fight... The horses dropped like flies, their guts everywhere. Horrible!"



Pablo Picasso
Winged Horse, 18 April 1948
 Indian ink and gouache on paper, 35.5 x 52 cm
 Private Collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte
 Collection of Fundación Almine y Bernard Ruiz-Picasso para el Arte © Marc Domage.
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No one could doubt Picasso's association of horses with pain on looking at the dreadful bullfighting scenes of the 1930 or the etchings entitled *The Dream and Lie of Franco* (1937). Meanwhile, the *Chimera* of 1935 testifies to the resurgence of Picasso's childhood fears at a time when his personal life became tormented. His depictions of horses nevertheless went far beyond clichéd imagery, because a suffering horse swiftly came to symbolize a woman, whereas a bull became a stand-in for Picasso himself in amorous jousts with uncertain victors: "love–bouquet–horse–tongues–elation".

In the early years, the presence of horses was modest and barely noticeable, because they had not yet triggered Picasso's imagination—he simply sketched them labouring on behalf of mankind in Málaga, Barcelona and Paris. Then, over the years, their presence grew as Picasso discovered—or developed—the previously unsuspected metaphorical and symbolic dimension of horses. From that point onwards it would be no exaggeration to say that the horse became an alter ego for the bull and ultimately even surpassed the bull, who remained confined to the bullring whereas the horse rode off to conquer distant horizons in Picasso's imagination. In a more pleasant vein, magic and sweetness abound in

the works devoted to the circus from 1905 onwards. Horses were the glorious animals for whom Sergeant Philip Astley invented the modern circus ring in the mid-eighteenth century. Ever since, horses have been performing with riders, acrobats, jugglers and clowns. In pictures by Picasso—who regularly attended the Medrano Circus in Paris in the early 1900s—they also accompany young acrobats travelling to unknown destinations; here the horse possesses mysterious powers, conjured as a guide towards the world of the dead, or affirms virtuous, mythical characteristics, evoking love.

The depictions of winged horses—which first appeared within the circus imagery and then became autonomous, assimilating such horses with their mythological ancestor, Pegasus—transport the beholder to a dream-world where everything is possible, magnifying the all-powerfulness that Picasso imparts to the animal. And the female circus rider was also endowed with wings in 1968 when Picasso executed the *Suite 347*, reviving his repertoire of imaginary circus figures in a humorous, erotic vein, providing the spectacle of a comical, grotesque, strange life. Picasso's universe began to pivot around horses, shown in a mischievous light that underscored their triumphant virility as these animals—once the symbol of womanhood—suddenly represented a manhood no longer able to pay due homage to circus demoiselles. A wry sadness always accompanies laughter in Picasso's engravings—as it does in the circus, for that matter, and in life.



Pablo Picasso
Claude Picasso Aged Two with His Wheeled Horse, 9 June 1949
 Oil on canvas, 133 x 98 cm
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