

Richard Prince
Untitled
 1972. Graphite and watercolor on paper, 32.01 x 24.8 cm
 Courtesy of the artist
 © Richard Prince. Photo: Richard Prince Studio

OPENING HOURS

Tuesday to Thursday, 10 am to 8 pm
 Friday to Saturday, 10 am to 9 pm
 Sunday and public holidays, 10 am to 8 pm
 24 and 31 December, 10 am to 3 pm
 Closed on Monday, 25 December and 1 January
 Extraordinary opening on Monday 2nd and 30th of April and every Monday in July and August from 10 am to 8 pm
 Free opening day: October 27th, Anniversary of the MPM

ADMISSION FEES

Permanent collection: 6.00 euros
 Temporary exhibition: 4.50 euros
 Combined ticket: 9.00 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

Unemployed registered at SEPE
 Youths aged 18 and younger children (under 13 accompanied by an adult)
 Holders of EURO<
 Students of the Universidad de Málaga with valid identification
 ICOM members
 On Sundays between 18:00 h and 20:00 h - half an hour before closing

ADVANCED TICKET SALES

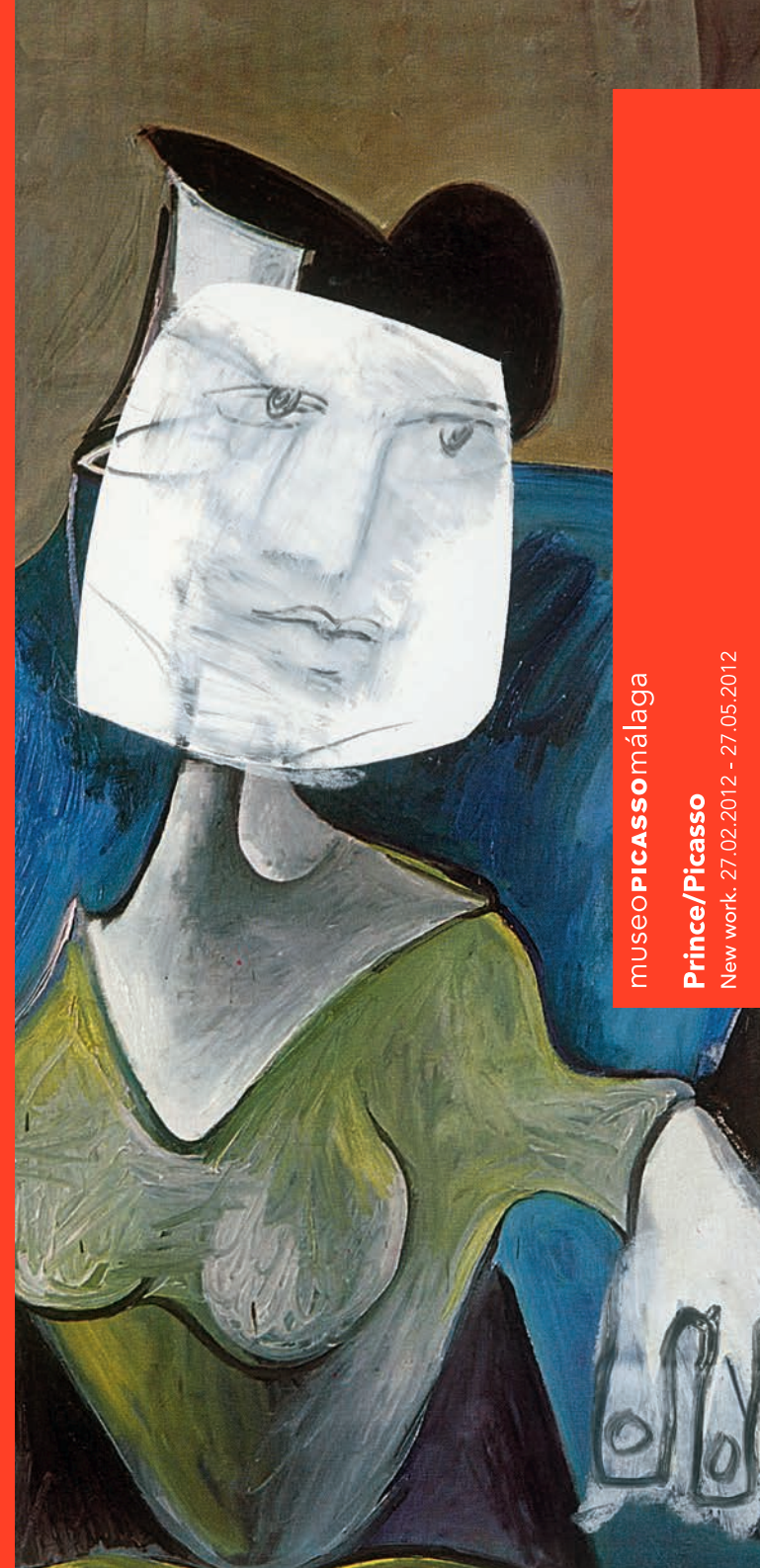
Tickets may be bought in advance by calling (34) 902 360 295 or online at www.unientradas.es
 Advance tickets are retrieved on the day of visit at the Museum's ticket desk, upon compulsory presentation of a credit card and a valid identity card or passport.
 The Museum and Unicaja decline any liability 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 *Prince/Picasso* given in Spanish. Thursday at 6 pm
 For other guided visits, please contact: educacion@mpicassom.org

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Cover
 Richard Prince
Untitled
 2011. Collage, oil crayon, pastel, charcoal and graphite on paper, 30.2 x 27.6 cm
 Courtesy of the artist
 © Richard Prince. Photo: Robert McKeever



museo **PICASSO** Málaga

Prince/Picasso

New work. 27.02.2012 - 27.05.2012



The temporary exhibition presents recent work by the American artist Richard Prince (Panama Canal Zone, 1949), one of the most prominent and keenly observed artists in the current international artistic panorama. For the occasion, Prince tackles the Picasso figure using a strategy that “cannibalizes” the Malaga artist. The intensity with which he introduces himself into Picasso’s work brings to mind the comment that Cézanne made to a friend in 1905: “I owe you the truth in painting and I will reveal it to you”, which Prince could make his own: “Picasso, I owe you the truth in painting and I will reveal it to MYSELF”. Revelation as rebellion for self re-invention. The project on which Prince has been working is now presented to the public for the first time and has involved a process of fine-tuning the work, culminating in a coherent exercise that is at times both radical and singular in its use of the representative imaginary of Picasso.

Richard Prince begins his professional trajectory alternating with a job as a cataloguer in a periodicals archive in New York where, manipulating and re-framing the images of others, he begins to formulate a working methodology of his own. Icons from the popular culture of the American media, the mechanisms of humour and caricature; conventional representations of women in rural and working environments in the United States; film culture or the power of photography in daily life: these have all been constant themes in his artistic

practice, transformative yet respectful of the great masters in the history of modern art. At the same time, he speculates by establishing complex relationships and short-cuts between elements from the world of the image and the word. In fact, his work has been associated with an avant-garde practice arising in the twentieth century whereby existing text or images are transformed to become one’s own, achieved by means of diverse formal manipulation techniques. Such creative practice clearly references, for instance, the cubist collages, the constructions of George Braque as well as Picasso himself, Marcel Duchamp’s readymades or Salvador Dalí’s assemblage objects.

Directly altering motifs painted by predecessors as practised by new generations, has been a constant in research and a way of structural advancement in the history of visual artists. Overcoming the iconography of the other by exploiting it is a practice without which it would be difficult to understand movements like Dadaism, Pop Art or Conceptualism. In this case, Richard Prince combines representations from so-called “high culture” (Picasso) with others from popular culture, such as the fragments from magazines of nudes.

The exhibition is the world’s first show of canvases, collages and photocollages assembled by the artist over the last two years. Prince has worked and reflected hard in order to go

beyond and avoid any interpretation of his work as “illustration of” or “mimetic”. On the contrary, his method is based on a laborious and patient process of synthesis and intertextuality: he sketches on painted canvas; inserts photographic fragments of female nudes extracted from catalogues and vintage magazines; he tears out reproductions from books on Picasso; he draws with graphite, paints with oils; he distorts by blocking areas, deforming silhouettes, inserting textures, improving, overlaying, leaving blank, distressing...

At nineteen years of age, the artist first encounters the overwhelming work of the Picasso genius and is struck by the brilliance of the drawing and the abundance of creative freedom. In 1972, in the spirit of the Malaga artist rather than inspired by him, he produces a series of watercolors, which can be contemplated for the first time in this exhibition, where Prince, the creator, in order to become Prince the artist, attempts to “possess” Picasso. And today, the result is daring and exuberant by the sheer will of the artist to adopt this condition of being the other with respect to what could have been the original source, that is to say, Picasso. Now, forty years later, in full intellectual maturity, the contemporary artist settles scores with the maestro.

Through this presentation of works, the Museo Picasso Málaga is once again able to accomplish its mission to engage with the contemporary, as did Pablo Picasso with his own times, thus pursuing the exhibition line initiated with the *Bill Viola. Figurative Work* and *Kippenberger Meets Picasso* shows, held in 2010 and 2011 respectively.

Exhibition curated by the Museo Picasso Málaga and organised in collaboration with the Fundación Almine y Bernard Ruiz-Picasso para el Arte (FABA).

Richard Prince
Untitled
2010. Ink jet, acrylic, oil crayon and graphite on paper, 80 x 176.5 cm
Courtesy of the artist
© Richard Prince. Photo: Robert McKeever