

BO ZAR

CENTRE FOR FINE ARTS
BRUSSELS

EXPO

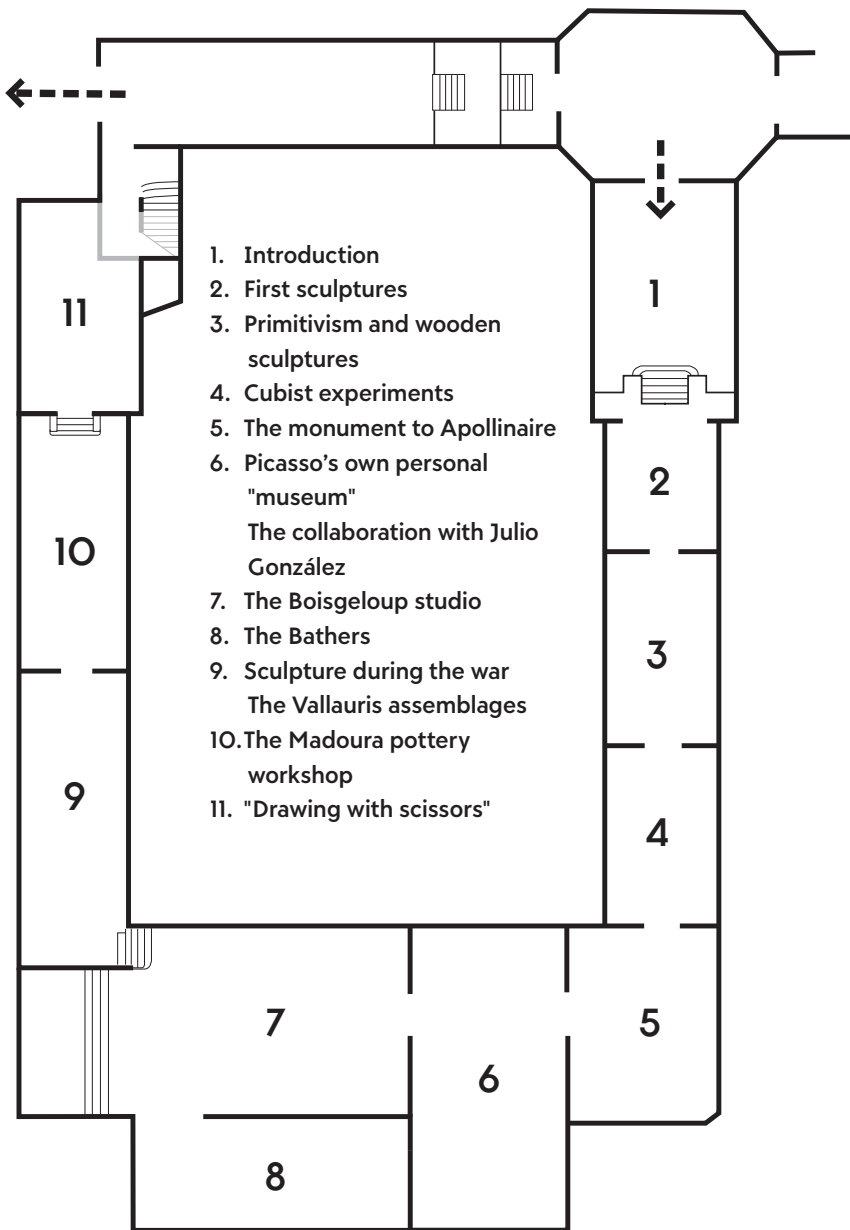


PICASSO. SCULPTURES

26 OCTOBER '16 – 05 MARCH '17

VISITOR'S GUIDE - EN

PALEIS VOOR SCHONE KUNSTEN
BRUSSEL
PALAIS DES BEAUX-ARTS
BRUXELLES



PICASSO. SCULPTURES

26 OCTOBER '16 – 05 MARCH '17

VISITOR'S GUIDE

AVANT-GARDE : THEN, NOW AND IN THE FUTURE

In 2016 and 2017, BOZAR is investigating the significance and repercussions of the avant-garde with a series of exhibitions. Avant-garde artists associate art with a new portrayal of mankind and a society in need of rebuilding. Both world wars represent key avant-garde periods in the 20th century. Then there is a third period: the here and now. We always (re)look at art from a contemporary perspective. How does the spirit of the avant-garde live on today? And - after 'postmodernism' - are we once again on a social threshold?

Theo van Doesburg kicked off our avant-garde series last spring. Along with his colleagues from De Stijl and the Bauhaus he brought art, life and technology closer together. With *Facing the Future*, BOZAR spent the summer focusing on the resurgence of the avant-garde movement between 1945-1968. Artists from West and Central Europe reverted back to the achievements of the historical avant-garde and made big steps towards the future with kinetic art, media art and performances. *Facing the Future* is now travelling to ZKM in Karlsruhe and the Pushkin Museum in Moscow.

With a new triptych of exhibitions BOZAR is opening up its perspective on avant-garde art. *The Power of the Avant-Garde. Now and Then* produces an area of tension between the past and the present. The exhibition is in the context of First World War commemorations, but is not a themed overview of art works about the war. The war can be seen in the images; as the energy, the dynamics, the fragmentation, the utopias and the visual

power of what is today referred to as 'the historical avant-garde', reverberate in the exhibition halls. With *Picasso. Sculptures*, BOZAR is paying host to possibly the best known artist of the 20th century. Picasso's career spanned the two world wars. He was one of the first modern artists to be influenced by masks and sculptures from Africa and Oceania. A Eurocentric perspective had dominated modern art for far too long.

A Feverish Era in Japanese Art. Expressionism of the 1950's and 1960's, takes us to postwar Japan onwards. After the catastrophes of Hiroshima and Nagasaki the country was once again opening up to the world and this soon led to a two-way exchange. The French art critic Michel Tapié exhibited the new *art informel* in Japan, Yves Klein learnt calligraphy and Japanese artists such as Saburo Murakami and Kazuo Shiraga got also involved in the German ZERO movement. They put performance art back in the spotlight. Informal art from Western Europe that was all about matter, repetition, abstraction and gesture was greeted with a very 'natural' sounding board in Japan. Tradition and avant-garde intertwined.

To be continued... with an Yves Klein exhibition in 2017.



Pablo Picasso, *The Sculptor*, 1931. Musée national Picasso-Paris
© Succession Picasso - SABAM Belgium 2016. Photo © RMN-Grand
Palais (musée Picasso de Paris) / Béatrice Hatala

INTRODUCTION

The exhibition *Picasso. Sculptures*, presented by BOZAR and the Musée national-Picasso Paris, brings together eighty sculptures in conjunction with paintings, ceramics, and other works from the artist's personal collection. The exhibition follows the *Picasso Sculpture* retrospective organized by the Museum of Modern Art in New York (2015), and the exhibition *Picasso. Sculptures* by the Musée national Picasso-Paris (2016). These three projects offer three complementary visions of Picasso's sculpture. Following the exhibition at the MoMA in New York, which presented the highlights from the artist's plastic oeuvre, the exhibition in Paris, *Picasso. Sculptures*, examined a little-studied aspect of Picasso's sculpture: the dimension of multiplicity across issues related to series, drafts, and variations. At the Centre for Fine Arts in Brussels, an innovative dialogue is opened up between Picasso's sculptural works and his paintings, ceramics, and pieces from his own personal collection.

This exhibition is arranged chronologically and thematically, providing a comprehensive overview of Picasso's sculptural oeuvre. Having long remained in the shadow of the paintings, the sculptures are placed in their original context thanks to the pictures and objects collected by the artist, which include Iberian art, African sculpture, and ethnographic collections. Exceptional combinations are brought together to illuminate the huge variety of techniques and media in Picasso's explorations and to mark the high points of the exhibition: the bronzes produced by Ambroise Vollard, the wooden sculptures from Gósol and Paris, the cubist assemblages, the sculptures made from welded iron wire that were conceived for the monument to Apollinaire, the bronzes cast from plaster moulds from the studio in Boisgeloup, the Valsuani and Robecchi editions that were born out of complex, playful assemblages, the painted bronzes of the 1950s, the ceramics, the public sculptures, such as *Man with a Lamb*, and finally, a remarkable set of works in sheet metal that the artist has folded, cut and painted.

The Centre for Fine Arts was already host to the monumental painting *Guernica* in 1956. Picasso had painted this masterpiece in 1937 for the International Exhibition in Paris, to denounce the Fascists' bombardment of the Spanish town of Guernica. With Picasso having decided that the painting would not return to Spain "until all public freedoms had been restored there", *Guernica* made a tour of Europe, before being exhibited for an extended period at the MoMA in New York. Following the death of Franco, the painting was transferred to Spain in 1981, to the Casón del Buen Retiro, an annexe of the Museo del Prado in Madrid; since 1992 it has been permanently installed at the Museo Reina Sofía in Madrid.

What we are inviting you to discover today is a less known and more intimate – yet equally remarkable – aspect of Picasso's work.



Pablo Picasso, *Woman Combing her Hair*, 1906. Musée national Picasso-Paris © Succession Picasso - SABAM Belgium 2016. Photo © RMN-Grand Palais (musée Picasso de Paris) / Mathieu Rabeau

FIRST SCULPTURES

Picasso was never trained as a sculptor. His early sculptures are part of a plastic tradition that was marked in particular by the art of Auguste Rodin. The first certified sculpture attributed to Picasso dates from 1902, when the artist modelled *Seated Woman* in Barcelona, a small clay figure that looks a little like a *santon* figurine. A number of modelled sculptures follow, including *The Jester* (1905), which was originally a portrait of Max Jacob, a poet and a friend of Picasso's, which the artist sculpted after attending a performance at the Circus Medrano and which he sets off with a harlequin's hat. The delicately scored features on the sculpture *Head of a Woman (Fernande)* from 1906: the delicately scored features and the classical craftsmanship seen in the face of Fernande Olivier, the artist's companion, contrast with the intentionally unfinished head of hair that blends into a broad neck, recalling Medardo Rosso's *non finito*. Picasso's *Woman Combing her Hair* (1906) takes up a recurring motif in his work, that of coiffure, and at the same time combines a classic pose from antiquity and the motif of personal grooming that is present in the works of Jean-Auguste-Dominique Ingres. It is also possible to detect the influence of *Oviri*, the sandstone sculpture much admired by Picasso at the time of the retrospective dedicated to the work of Gauguin at the Parisian Autumn Salon of 1906. There is no trace of wildness, however, in *Woman Combing her Hair*, which prefigures the archaic figures that Picasso carved in wood at the end of his stay in Gósol, where he made the representation of the body his favourite subject, grasped in its raw and primitive nakedness.



Pablo Picasso, *Figure*, 1907. Musée national Picasso-Paris
© Succession Picasso - SABAM Belgium 2016. Photo © RMN-Grand Palais
(musée Picasso de Paris) / Mathieu Rabeau

PRIMITIVISM AND WOODEN SCULPTURES

In the spring of 1906, Picasso stays in Gósol, a small mountain village in the east of the Pyrenees, in the company of Fernande Olivier. The influence of Catalan culture can be seen in the artist's paintings, as well as the first works that he carves in wood with the help of rudimentary tools: for example, the vertically elongated body of his *Bust of Woman (Fernande)*, parts of which are covered in red and black paint, is inspired by a polychrome wooden carving of the Virgin in Gósol (1150-1199, National Museum of Art of Catalonia, Barcelona). In Paris, during the summer of 1907, the artist sculpts new figures in wood that he partially covers in paint, like *Head and Figure*. The technique of roughly hewn direct carving contributes to the primitivism of Picasso's sculptures, whose archaism is reminiscent of that of Paul Gauguin, who was celebrated in a retrospective at the Autumn Salon of 1906. The traces of polychromy that can be seen in these first wooden sculptures testify to Picasso's early desire to combine painting and sculpture without dissociating either practice from the other. The simplification of form and the geometric composition of *Man's Head* and *Landscape with Two Figures*, painted in the autumn of 1908, share a link with the raw approach applied to the wooden sculptures from Gósol. The archaism and the totemic appearance of certain figures evoke the shamanic nature of the African sculptures that Picasso began collecting: in the spring of 1908, the American journalist Frank Burgess Gelett photographs the artist in his studio at the Bateau-Lavoir Paris, as he sits in front of the two ridged wooden posts from New Caledonia that are exhibited in this room.



Pablo Picasso, *Glass of Absinthe*, 1914. Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte © Succession Picasso - SABAM Belgium 2016. © FABA. Photo Eric Baudouin

CUBIST EXPERIMENTS

By virtue of its qualities of opacity and transparency, emptiness and fullness, the glass is a favoured motif in cubism, as evidenced by the paintings, collages, and constructions that Picasso created between 1912 and 1914. This set is completed by the glass that Picasso models in wax in the spring of 1914 and to which he adds an absinthe spoon: six copies of the *Glass of Absinthe* have real metal spoons attached before being cast in bronze and individually painted by the artist, who sometimes mixes sand into the paint. Picasso retains one of the works for himself, while the other five are acquired by the dealer, Daniel-Henry Kahnweiler, who has them photographed by Emile Delétang in 1914 in order to ensure their dissemination in artistic circles. In 1915, Picasso continued his cubist experiments in sculpture by cutting and folding a sheet of iron plate to create a *Violin*, whose frontality and expressiveness are reminiscent of the Grebo African mask from his collection. The anthropomorphic representation of *Violin* extends Picasso's experiments in open sculpture, marked by the creation of two small cardboard guitars in the autumn of 1912, innovative assemblages whose planes project into the viewer's space. In dialogue with the non-Western masks that so possessed Picasso, sculpture leaves the field of mimetic representation to become a vocabulary of signs where projections and reliefs are inverted: like the Grebo mask where the eyes protrude outwards rather than being hollowed out into the wood, the neck of the *Violin* is not raised in relief, but rather signified by a void, and the f-holes stand out from the surface of the instrument.



Pablo Picasso, *Figure*, 1928. Musée national Picasso-Paris
© Succession Picasso - SABAM Belgium 2016. Photo © RMN-Grand Palais
(musée Picasso de Paris) / Béatrice Hatala

THE MONUMENT TO APOLLINAIRE

In 1921, the Society of Friends of Guillaume Apollinaire ask Picasso to design an honorary monument at the Père Lachaise cemetery in Paris to adorn the tomb of the poet, who died in November 1918. The artist develops a number of proposals, from a series of biomorphic sculptures entitled *Metamorphoses* to a series of sculptures in welded iron. In collaboration with Julio González, Picasso created four models entitled *Figure* in the autumn of 1928, two of which are presented here. In these sculptures of void and transparency, Picasso seems to be responding to the Bird of Benin - the artist's 'double' from Apollinaire's novel *The Poet Assassinated* - with "a profound statue made of nothing, like poetry and glory". These diverse models in welded iron arose from a series of graphic studies of points connected by lines, where the figure is in dialogue with its environment and is a spatial materialisation of the trail mapped out by the drawing.

The Society of Friends of Guillaume Apollinaire refused all of Picasso's proposals, but in 1959, in response to a request from Jacqueline Apollinaire, the poet's widow, Picasso donated a portrait of Dora Maar in bronze, which was then installed in Square Laurent-Prache in Saint-Germain-des-Prés, in Paris, to honour the memory of his friend. At the sculpture's inauguration, Jean Cocteau paid tribute to the "this inimitable poet who has become a constellation because the drops of ink that shook at the tip of his pen fell onto the blank pages like stars".



Pablo Picasso, *Woman in the Garden*, 1929-1930. Musée national Picasso-Paris. © Succession Picasso - SABAM Belgium 2016. Photo © RMN-Grand Palais (musée Picasso de Paris) / Mathieu Rabeau

PICASSO'S OWN PERSONAL "MUSEUM"

In the autumn of 1943, Brassäi takes on a new project photographing Picasso's sculptures in the artist's studio on the Rue des Grands-Augustins in Paris. Among the most difficult works to photograph are those of a display that Picasso considered his own personal "museum". A genuine cabinet of curiosities, this showcase contained works of small dimensions, such as the wooden objects sculpted in Boisgeloup during the summer of 1930, some plaster casts, engraved pebbles, a *Glass of Absinthe* and various objects collected by the artist, like the two casts of the *Venus of Lespugue*, the glasses melted by the eruption of Mount Pelée in Martinique in 1902, and the skeleton of a bat.

THE COLLABORATION WITH JULIO GONZÁLEZ

In dialogue with this world of the infinitely small are the metal sculptures made in collaboration with Julio González, the Catalan painter and sculptor, who teaches Picasso the art of welding iron. Alongside González, Picasso produces the metallic assemblages for *Woman in the Garden* (1929-1930), his final proposal for a monument to Guillaume Apollinaire, *Head of a Man* (1929), and *Head of a Woman* (1930), which was born from the welding together of two salad strainers. Welding offers Picasso new opportunities for his sculptural assemblages incorporating objects and materials from everyday life.



Pablo Picasso, *Bust of a Woman*, 1931. Musée national Picasso-Paris
© Succession Picasso - SABAM Belgium 2016. Photo © RMN-Grand Palais
(musée Picasso de Paris) / Mathieu Rabeau

THE BOISGELOUP SCULPTURE STUDIO

In June 1930, Picasso makes the acquisition of the Château of Boisgeloup, near Gisors in Normandy. He sets up his sculpture studio in one of the communal garages and indulges in an intensive practice of modelling plaster, from which a set of female figures emerge - both standing and reclining - and heads and busts of women that are inspired, like his paintings and engravings of the time, by the features of Marie-Thérèse Walter, the artist's young lover and new muse. These are the sculptures that the photographer Brassäi first discovers in December 1932, and which he photographs for the first issue of the journal *Minotaure*, revealing to the world, at the heart of a text by André Breton, the scope of this innovative and wonderful production. The archaism of the figures, some of which are large in size, echoes the primitive art that Picasso continues to surround himself with, as evidenced by the Nimba mask, then present in the Château Boisgeloup. Some of them are cast in cement, like *Bust of a Woman*, which was presented in the Spanish pavilion of the International Exhibition in Paris in 1937 (in the first room of this exhibition), and the majority are cast in bronze in the early 1940s.

Woman with Orange, also known as *Woman with Apple*, is a large bronze sculpture resulting from a work of assemblage with composite materials (the branch of a tree for the left arm, mud, a sand casting for the collar), imprinted objects (the ribbing from a carton on the stretched height of the neck, and a grill of wire mesh for the torso), and modelling. The iconography possibly refers to the mythological figure of Eve presenting the forbidden fruit to Adam.



Pablo Picasso, *Reclining Bather*, 1931. Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte © Succession Picasso - SABAM Belgium 2016. © FABA. Photo Marc Domage

THE BATHERS

In 1931, Picasso models a number of small female bathers in plaster, a subject that is already familiar from his pictorial register. Highlighted by Brassai's photographs, the roughness of the plaster reveals the nuances of the modelling: the abrupt cut of the limbs, the little nicks of the knife in the details of the face, the smoothing of the rounded parts, and the assurance in the roughness of the material. There is a variety in the surface of the work, which, in a rudimentary way, brings the figure 'to life'. *The Bathers* are generally associated with Marie-Thérèse, who was said to be an "expert swimmer". If the integrated pedestal represents the sandbank, for Picasso, the motif of the beach serves a "liberating function" for the body: the precarious balance of the posture and the curve of the shrunken limbs suggest a joyful and mischievous dynamic, of the kind found in other sculptures in the series and some of the *Bathers* paintings that he produced in 1932. The pose of *The Bather* also links it to the series of *Dancers* by Edgar Degas, whose sculptures Picasso discovered at the exhibition, *Degas: Portraitist Sculptor*, which was presented at the Orangerie museum in Paris, in July 1931, while the languid posture of *Reclining Bather*, with its arms arched above its head, is even more reminiscent of the *Odalisques* and *Reclining Nudes* of Matisse, whose sculptures went on show at the Galerie Pierre in Paris in June and July 1930.



Pablo Picasso, *Man with a Lamb*, 1943. Musée national Picasso-Paris. © Succession Picasso - SABAM Belgium 2016. Photo © RMN-Grand Palais (musée Picasso de Paris) / All rights reserved

SCULPTURE DURING THE WAR

Without being a direct representation of the conflicts, Picasso's sculpture during the war years is marked by the tension and violence underlying events. Erected in wartime, *Man with a Lamb* (1943) was sometimes interpreted as a representation of the Good Shepherd, embodying an image of peace and generosity. The motifs of vanitas and still life also spread across his graphic works, paintings, and sculptures, where the representation of the skull appears like a *memento mori*. As such, *Goat's Skull, Bottle and Candle* is a composition of remarkable balance and contrast between the darkness that covers the animal's skull and the light diffused by the candle inserted into a bottle. Assemblage becomes the plastic means with which to metamorphose the real, as in the famous *Bull's Head* from 1942, where the combination of a saddle and handlebars are transformed into a sign embodying the figure of the animal. Picasso is said to have found the objects that constitute the work in a rubbish dump, while on his way to the funeral of Julio González.

THE VALLAURIS ASSEMBLAGES

The appropriation of reclaimed objects and materials gives renewed life to waste materials through the metamorphic power of assemblage, as is the case with the composite plaster casts from Vallauris, the village in the South of France, where Picasso moved to in 1946. *The Crane*, from 1950, and *Pregnant Women* are examples of these "encyclopedic sculptures" constructed from real objects, such as pieces of ironmongery, a palm branch, a piece of ceramics, or a gardener's spade.



Pablo Picasso, *Head of a Woman*, 1953. Musée national Picasso-Paris
© Succession Picasso - SABAM Belgium 2016. Photo © RMN-Grand
Palais (musée Picasso de Paris) / Gérard Blot

ROOM 10

THE MADOURA POTTERY WORKSHOP

Between 1947 and 1953, Picasso engages in an intense period of activity with ceramics in Vallauris, with the Madoura pottery workshop. A formidable and extraordinary production, the ceramic support questions more than any other the notion of the multiple and the issue of reproduction, while pursuing a process that is just as familiar with the methods of sculpture as it is with those of engraving. The thousands of ceramic items created at Madoura are earthenware, and the plates, vases and vessels are either die-cast or turned. Based on Picasso's drawings and instructions, Jules Agard, the master-turner of Madoura, gives life to the forms in volume, which the artist then paints once the clay is dry, highlighting the anthropomorphic dimension of the vases and spheres, as attested by *Vase-Bikini*, *Head of a Woman*, and *Vase: Woman*. Painted bricks, terracotta tiles, potsherds and plates illustrate this appetite of Picasso's for covering all kinds of support with different motifs, women's faces, or heads, bacchanalian scenes, and for marrying pre-existing forms at will.



Pablo Picasso, *Woman with Outstretched Arms*, 1961
Musée national Picasso-Paris © Succession Picasso - SABAM Belgium
2016. Photo © RMN-Grand Palais (musée Picasso de Paris) / Mathieu
Rabeau

"DRAWING WITH SCISSORS"

In the works produced in folded and painted sheet metal, there is a synthesis of drawing, painting, and sculpture at play. As Picasso himself describes it: "First I start with sheets of paper, which I fold, fold once more, cut and then fold again, and once they're made in paper, they are so fragile that they go out of shape if they so much as touch against each other, so I make them a little more solidly, in sheet metal [...]. This is a laboratory, essentially, it's the stuff of the laboratory." Through the folding and the variation of the painted decoration, the perception of the sculpture changes according to the shifting point of view and perspective. This final remarkable collection of sculptures is born out of the encounter with the art dealer, Lionel Prejger, and the master blacksmith, Joseph-Marius Tiola, with whom Picasso begins to work around the start of the 1960s. Returning to the cutting work already explored in the cubist period, Picasso benefits from Tiola's extraordinary resources, which allow him to transpose his cardboard models onto sheet metal, first to scale, and then enlarged and painted. The sculpture evolves over the course of the cutting: reproduced in sheet metal in two different versions, the work that was formerly known as *Woman with Tray and Bowl* turns into *Woman with Child*, and so becomes a work about maternity. Picasso's final sculptural creations realise a dream dear to the artist: for his sculpture to attain monumental proportions and public space. This project had first appeared in 1927, when Picasso was enjoying coming up with ideas for the *Metamorphoses* with which he filled a sketchbook of designs, including the one for so many bathers of monumental proportions to come to populate the Croisette in Cannes. The monumental dimension is offered to him as the result of his meeting with Carl Nesjar, the Norwegian sculptor and painter who gives Picasso access to his 'betograde' technique for sculpting in concrete, in which the concrete enlargement mimics the design of the original sculpture through the projection of sandblasting onto its surface. The *Woman with Outstretched Arms* is an illuminating example of this transition from the private sphere to the public space: the folded cardboard model is transposed to scale, and then enlarged in sheet metal, before achieving monumentality in the version in engraved concrete.

AROUND PICASSO. SCULPTURES

FAMILIES & KIDS

02.11, 20.11, 28.12.2016 & 04.01, 01.03.2017 · 14:30
DISCOVERY TRAILS WITH THE FAMILY (6 > 12)

12.02.2017 · 10:00
FAMILY DAY (3+)
Exhibition, workshops and music

26.02.2017 · 11:00
THE ARTIST AT WORK (5+)
In the context of Visual Voices
Family-friendly film

MUSIC

09.02.2017 · 19:00
STRAVINSKY & PICASSO: PARTNERS IN CRIME
Lecture-Performance by David Ramael and the Boho4 String Quartet
+ Guided tour *Picasso. Sculptures*

AND ALSO

28.10 - 18.11 - 09 & 30.12.2016
20 & 27.01 - 03, 10 & 17.02 - 03.03.2017
Friday · 12:30
LUNCH TOUR
In the space of 45 minutes a guide uncovers a few highlights of the exhibition.

INFO & TICKETS

ACCESS

Rue Ravenstein 23

1000 Brussels

Tue > Sun : 10:00 > 18:00

Thu : 10:00 > 21:00

+32 2 507 82 00 - www.bozar.be

TICKETS COMBI

Picasso. Sculptures + The Power of the Avant-Garde: € 24 - 22
(BOZAR FRIENDS)

Picasso. Sculptures + Guggenheim. Full Abstraction (@ ING Art Center) : € 26

Day Pass

Picasso. Sculptures + The Power of the Avant-Garde + A Feverish Era in Japanese Art + Congo Art Works : € 40

Make the most of your visite

A visit to BOZAR also means the chance to take in the splendour of the Centre for Fine Arts, to browse in the BOOKSHOP, to drink a cup of coffee at BOZAR CAFÉ VICTOR, to have a bite in the BRASSERIE or to follow a guided tour in the exhibition halls with friends and family.

BOZAR CAFÉ VICTOR

Rue Ravenstein 23

1000 Brussels

10 AM - 10 PM, closed on Mondays

BOZAR BOOKSHOP (coming soon)

Rue Ravenstein 23

1000 Brussels

10 AM - 6 PM, closed on Mondays

Thursday: open until 9 PM

BOZAR BRASSERIE

Paleis voor Schone Kunsten

Rue Baron Horta 3

1000 Brussels

PICASSO. SCULPTURES - COLOPHON

Exhibition

Head of Exhibitions : Sophie Lauwers
Curators : Cécile Godefroy, Virginie Perdriset
Exhibition Coordinator : Anne Judong
Head of Production : Evelyne Hinqué
Scenography : Jasmin Oezcebi
Technical Coordinator : Nicolas Bernus
Publication Coordinator : Vera Kotaji

Organized in collaboration with the Musée national Picasso-Paris :

Président : Laurent Le Bon
Directrice des collections et de la production : Claire Garnier
Directrice de la communication, du mécénat et des privatisations : Leslie Lechevallier
Responsable du département de la production : Sophie Daynes-Diallo
Régisseur des expositions : Audrey Gonzalez
Chargée de production : Anna de Cassin
Responsable des éditions et produits dérivés : Virginie Duchêne

Thanks to

Axelle Ancion, Marie Claes, Eléonore Duchêne, Colin Fincoeur, Ann Flas, Diane Van Hauwaert, the BOZAR Art Handlers and BOZAR hosts.

Coproduction: BOZAR, Musée national Picasso-Paris
With the support of the Chancellery of the Prime Minister, Belgian Federal Public Service, Foreign Affairs, Foreign trade & Development Cooperation,
With the support of Fundación Almine y Bernard Ruiz-Picasso para el Arte, Olga & Pieter Dreesmann



.be



KINGDOM OF BELGIUM
www.diplomatie.belgium.be

FUNDACIÓN
ALMINE Y BERNARD
RUIZ-PICASSO
PARA EL ARTE

28

Management BOZAR

Chief Executive Officer - Artistic Director : Paul Dujardin
Director of Operations : Albert Wastiaux
Director of Finances : Jérémie Leroy
Head of Exhibitions : Sophie Lauwers
Head of Music : Ulrich Hauschild
Head of Cinema : Juliette Duret
Head of Artistic Transversal Policy : Marie Noble
Director of Technics, IT, Investments, Safety & Security : Stéphane Vanreppelen
Director Marketing and Communication: Johan Van Roy
Director of Human Resources : Marleen Spileers
Secretary General : Didier Verboomen

This is a BOZAR publication

Editors : Olivier Boruchowitch, Marianne Van Boxelaere, Anne Judong
Layout : Olivier Rouxhet
Texts : Cécile Godefroy, Virginie Perdriset
Translation : Duncan Brown

Follow us    

Media partners



LE SOIR

LA V.I.P.

LA PREMIERE

E.r. Paul Dujardin, rue Ravenstein 23 - 1000 Bruxelles

Cover: Pablo Picasso, *Head of a Woman*, 1962, Musée national Picasso-Paris © Succession Picasso - SABAM Belgium 2016 Photo © RMN-Grand Palais (musée Picasso de Paris) / Adrien Didierjean / Mathieu Rabeau.

SAVE THE DATE



29 SEPT. '16 – 22 JAN. '17

THE POWER OF
THE AVANT-GARDE
NOW AND THEN



07 OCT. '16 – 22 JAN. '17

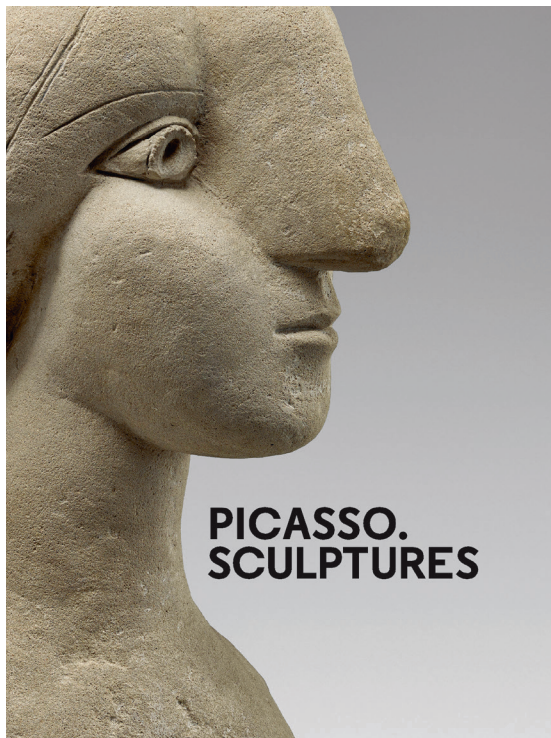
CONGO ART WORKS
POPULAR PAINTING



14 OCT. '16 – 22 JAN. '17

A FEVERISH ERA IN
JAPANESE ART
EXPRESSIONISM IN THE
50'S AND 60'S

CATALOGUE



BOZAR BOOKS, Musée national Picasso-Paris & Somogy
(FR · NL, 352 p.)
BOZAR BOOKSHOP: € 45 - 40,50 (BOZAR FRIENDS)