

RA

Royal Academy of Arts

Picasso and Paper

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Main Galleries

25 January – 13 April 2020

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The Royal Academy of Arts presents *Picasso and Paper*, the most comprehensive exhibition devoted to Picasso's imaginative and original uses of paper ever to be held. Bringing together over 300 works and encompassing Picasso's entire prolific 80-year career, this ground-breaking exhibition focuses on the myriad ways in which the artist worked both on and with paper, and offers new insights into his creative spirit and working methods.

One of the most important artists of the 20th century, Pablo Picasso (1881-1973) worked across a range of mediums including painting, sculpture, ceramics and graphic arts. He also invented a universe of art involving paper. His prolonged engagement with the medium grew from the artist's deep appreciation of the physical world and his desire to manipulate diverse materials. He drew incessantly, using many different media, including watercolour, pastel and gouache, on a broad range of papers. He assembled collages of cut-and-pasted papers; created sculptures from pieces of torn and burnt paper; produced both documentary photographs and manipulated photographs on paper; and spent decades investigating an array of printmaking techniques on paper supports.

The exhibition is organised within a broad chronological framework exploring all stages of Picasso's career working with paper. Highlights include *Femmes à leur toilette*, winter 1937-38 (Musée national Picasso-Paris) an extraordinary collage of cut and pasted papers measuring 4.8 metres in length, which is shown in the UK for the first time in over 50 years; outstanding Cubist *papiers-collés* such as *Violin*, autumn-winter 1912 (Musée national Picasso-Paris); and studies for *Les Femmes d'Avignon*, 1907 including *Bust of Woman or Sailor (Study for 'Les Femmes d'Avignon')*, 1907 (Musée national Picasso-Paris).

Picasso's drawings, including *Self-portrait*, 1918 (Musée national Picasso-Paris) and *Seated Woman (Dora)*, 1938 (Fondation Beyeler), are fully presented throughout the show. These feature alongside key examples of the variety of printing techniques that he explored – etching, drypoint, engraving, aquatint, lithograph and linocut – such as *'Le Déjeuner sur l'herbe' after Manet I*, 26 January – 13 March 1962 (Musée national Picasso-Paris).

Throughout the exhibition, a sequence of unfolding themes contextualises the paper works, which are displayed alongside a select number of closely related paintings and sculptures. For example, Picasso's great masterpiece of the Blue Period, *La Vie (Life)*, 1903 (Cleveland Museum of Art), is displayed with preparatory drawings and other works on paper exploring corresponding themes of poverty, despair and social alienation. Picasso's Cubist bronze *Head of a Woman (Fernande)*, 1909 (Musée national Picasso-Paris) is exhibited together with closely associated drawings. The monumental sculpture of the war years, *Man with a Sheep*, 1943 (Musée national Picasso-Paris), is displayed together with a group of large ink and wash drawings that amplify the sculpture's emotional resonance.

A focused section within the exhibition examines the materials and techniques used by Picasso over the course of his career. This includes an early woodcut printed by hand using a salad bowl as the block, photographic collaborations with Dora Maar and later with André Villers, as well as experimental graphic works and illustrated books. A display ranging from newspaper and envelopes to antique laid papers with distinctive watermarks will demonstrate the different papers Picasso used, while the astonishing array of ephemera he kept - personal letters and cards decorated with drawings - are also represented.

The film *Le Mystère Picasso* of 1956, a remarkable documentary recording Picasso drawing with felt-tip pens on blank newsprint, is shown alongside original drawings made for the production.

The closing section focuses on Picasso's last decade which saw the final flourishing of his work, particularly as a printmaker. Drawings and prints are shown together with a series of copper plates, as well as Picasso's printing press from the period.

The majority of the loans in the exhibition have been generously lent by the Musée national Picasso-Paris.

Organisation

Exhibition organised by the Royal Academy of Arts, London and the Cleveland Museum of Art in partnership with the Musée national Picasso-Paris.

Exhibition curated by Ann Dumas, Royal Academy of Arts, William H. Robinson, Cleveland Museum of Art and Emilia Philippot, Musée national Picasso-Paris.

Exhibition Tour

Royal Academy of Arts, London	25 January – 13 April 2020
The Cleveland Museum of Art, Ohio	24 May – 23 August 2020

Accompanying Publication

A new publication with texts by Violette Andres, Stephen Coppel, Ann Dumas, Emmanuelle Hincelin, Christopher Lloyd, Emilia Philippot, Johan Popelard, Claustre Rafart Planas and William H. Robinson, accompanies the exhibition.

Dates and Opening Hours

Open to public: Saturday 25 January – Monday 13 April 2020
10am – 6pm daily (last admission 5.30pm)
Late night opening: Fridays until 10pm (last admission 9.30pm)

Admission

Prices range from £18 - £22 (£20 - £24.50 including Gift Aid donation). Concessions available; under 16s go free([T&Cs apply](#)); Friends of the RA go free.

Tickets

Tickets for *Picasso and Paper* are available daily at the RA or online at www.royalacademy.org.uk.
Group bookings: Groups of 10+ are asked to book in advance. Telephone 020 7300 8027 or email adultgroups@royalacademy.org.uk.

Images

Publicity images for *Picasso and Paper* can be downloaded via this [link](#).

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Sponsor statements

City of Málaga

The Málaga Mayor, Francisco de la Torre, highlighted the importance that the *Picasso and Paper* exhibition will have on tourism and cultural promotion in the City of Málaga, as well as the attraction of investments and entrepreneurial and innovative talent. *Picasso and Paper* is - the most notable exhibition to feature the Málaga painter to be held in 2020, and will promote the city as Picasso's birthplace, as well as one of the most important tourist and cultural destinations in Spain.

In addition, the Mayor commented that Málaga currently has around 70 cultural spaces including museums, exhibition centres, cultural halls and art galleries. The City has significantly improved its cultural positioning in recent years to the point that it is currently the fifth cultural city in Spain, according to the Observatory of Culture 2018 report, and is considered to be among the top five Spanish capitals with the greatest cultural and tourism offering. <http://www.malagaturismo.com/en>

Unicaja

With the sponsorship of the exhibition *Picasso and Paper* at the Royal Academy in London, Unicaja shows once again its support of the dissemination of the work and figure of Pablo Ruiz Picasso, one of the 20th century's most influential artists.

Unicaja, fully committed to the study and knowledge of this brilliant painter, sponsors the exhibition as part of its interest in supporting and promoting culture in general and visual arts in particular. This support connects other activities organised and sponsored by the institution to share Picasso's artistic creations, both in Málaga, Spain, where Unicaja has its origins and with which it has a special relationship, and at a national and international level.

This sponsorship falls within Unicaja's commitment (both of Fundación Unicaja and of the financial institution Unicaja Banco, which has the foundation as its main shareholder) to the promotion of Picasso, as it has been doing for many years, related to Museo Picasso Málaga as well as to the

sponsorship and organisation of different exhibitions, studies, workshops or activities on the artist.

<https://www.unicaibanco.es/en/particulares>

Diputación de Málaga, Costa del Sol

A city with such a visible culture could not hope for a better ambassador than Picasso. The prestige that Málaga has acquired as a city of museums is due in large part to this native-born painter. The Costa del Sol is extremely proud to sponsor this exhibition, and we are greatly honoured that it is being held in the heart of London, given our relationship with Britain as one of our most traditional markets, and home to our most loyal visitors.

Social Media

Join the discussion about the exhibition online at:

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#PicassoAndPaper

About the Royal Academy of Arts

The Royal Academy of Arts was founded by King George III in 1768. It has a unique position in being an independent, privately funded institution led by eminent artists and architects whose purpose is to be a clear, strong voice for art and artists. Its public programme promotes the creation, enjoyment and appreciation of the visual arts through exhibitions, education and debate.

The Royal Academy launched a new campus as part of the celebrations of its 250th anniversary year in 2018. Following this transformative redevelopment, designed by the internationally-acclaimed architect Sir David Chipperfield RA and supported by the National Lottery, the new Royal Academy of Arts reveals more of the elements that make the RA unique – sharing with the public historic treasures from its Collection, the work of its Royal Academicians and the Royal Academy Schools, and its role as a centre for learning and debate about art and architecture – alongside its world-class exhibitions programme. Royalacademy.org.uk

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