

RA

Royal Academy of Arts

Picasso and Paper

Picasso and Paper

Main Galleries

25 January – 13 April 2020

Lead Supporter



Supported by



Supported by



Supported by



In partnership with



In January 2020, the Royal Academy of Arts will present *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 will focus on the myriad ways in which the artist worked both on and with paper, and will offer 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 will be organised within a broad chronological framework exploring all stages of Picasso's career working with paper. Highlights will include *Women at Their Toilette*, winter 1937-38 (Musée national Picasso-Paris) an extraordinary collage of cut and pasted papers measuring 4.5 metres in length, which will be exhibited in the UK for the first time in over 50 years; outstanding Cubist *papiers-collés* such as *Violin*, 1912 (Musée national Picasso-Paris); and studies for *Les Femmes d'Alger (O. J. Version O)*, 1911-12 (Musée national Picasso-Paris) including *Bust of Woman or Sailor (Study for 'Les Femmes d'Alger')*, 1907 (Musée national Picasso-Paris).

Picasso's drawings, including *Self-portrait*, 1918 (Musée national Picasso-Paris) and *Seated Woman (Dora)*, 1938 (Fondation Beyeler), will be fully presented throughout the show. These will 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 will contextualise the paper works, which will be displayed alongside a select number of closely related paintings and sculptures. For example, Picasso's great masterpiece of the Blue Period, *La Vie*, 1903 (Cleveland Museum of Art), will be 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) will be exhibited together with closely associated drawings. The monumental sculpture of the war years, *Man with a Sheep*, 1943 (Musée national Picasso-Paris), will be displayed together with a group of large ink and wash drawings that amplify the sculpture's emotional resonance.

A focused section within the exhibition will examine the materials and techniques used by Picasso over the course of his career. This will include an early woodcut printed by hand using a salad bowl as the block, the collaborative photograms he made 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 - will also be represented.

The film *Le Mystère Picasso* of 1955, a remarkable documentary recording Picasso drawing with felt-tip pens on blank newsprint, will be 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 will be 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 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 Robinson, will accompany the exhibition.

Dates and Opening Hours

Press Preview: Tuesday 21 January, 10am – 2pm
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 will range from £18 - £22 (£20 - 24.50 including Gift Aid donation). Concessions available; under 16s go free; 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](#).

By downloading the images, you acknowledge and accept the terms and conditions found within the link. These images can only be reproduced to illustrate a review or criticism of a work or report as defined by section 30 (i) and (ii) of the Copyright, Designs and Patents Act 1988.

Social Media

Join the discussion about the exhibition online at:

Facebook /royalacademy

Instagram @royalacademyarts

Twitter @royalacademy

#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

For public information, please print 020 7300 8090 or www.royalacademy.org.uk

Royal Academy of Arts, Burlington House, Piccadilly, London W1J 0BD

For further press information, please contact Alexandra Bradley on 020 7300 5615 or press.office@royalacademy.org.uk

11.07.2019