

**RA**

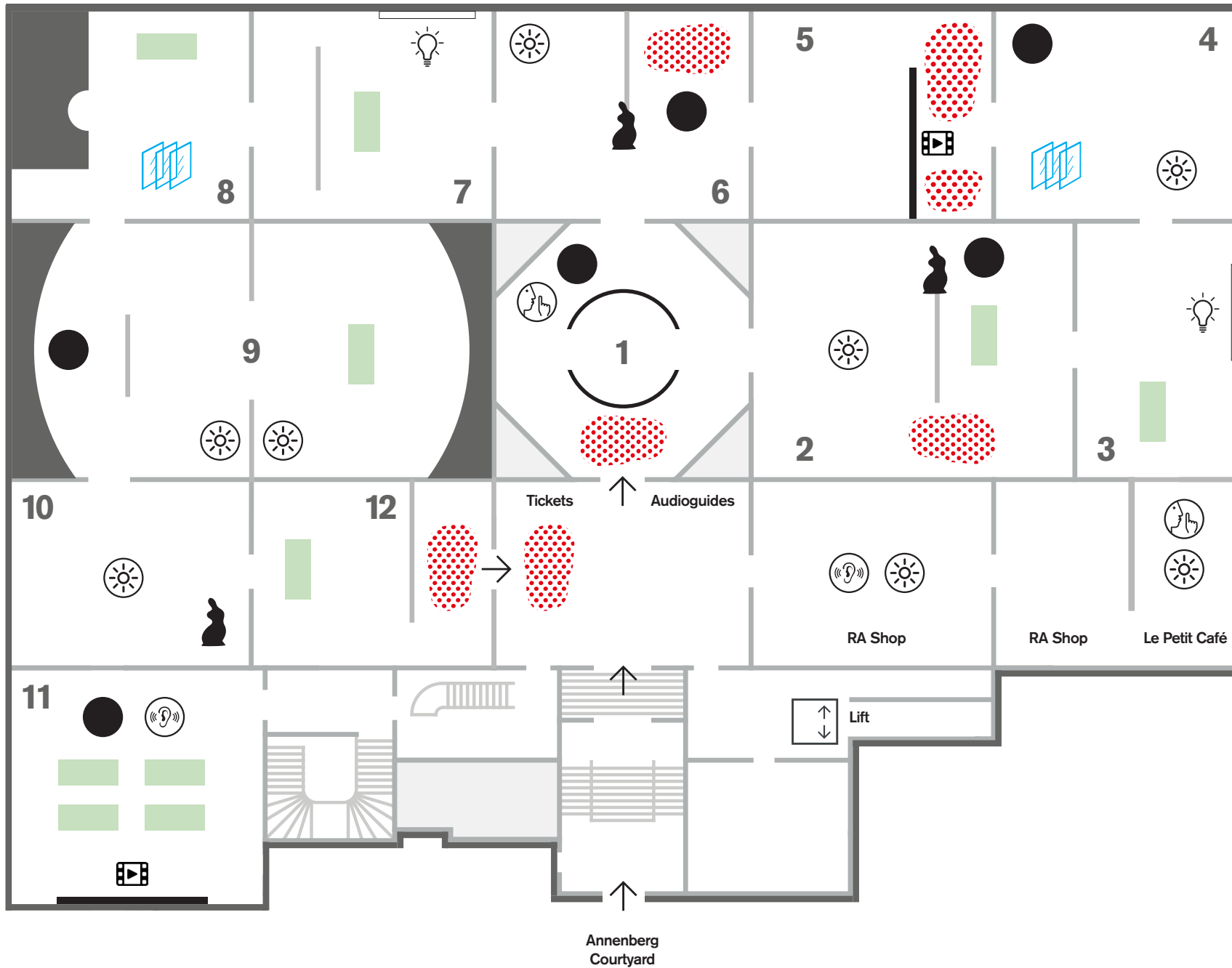
**Sensory Map**

# **Picasso**

**and Paper**



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



### Bright areas

Artificial or natural lighting, including intense changes due to sunlight



### Dark areas

Naturally darker spaces created by the architecture or lighting



### Quiet areas

Spaces with little changing noise



### Noisy areas

Spaces where the architecture may emphasise the sound, there may be high levels of technology or unpredictable sounds



### Seating



### Sculptures

Sculptures that visitors should be mindful of when navigating the galleries



### Video

Videos which may contain loud sounds



### Glass



### Lightbox

Illuminated screens that display images of artworks



### Busy areas

Areas in the exhibition which may be busier

## Visiting Picasso and Paper



### Getting here

*Picasso and Paper* is located in the Main Galleries of Burlington House. We recommend arriving at our Picaddilly entrance via Burlington House Courtyard. You can find more information on getting to the RA online [roy.ac/visit](https://roy.ac/visit)

### Busy times

*Picasso and Paper* is typically busy at all times and can be crowded. If you need assistance skipping the queue or entering the exhibition, ask a member of staff.

### RA Shop and Le Petit Café

The RA shop can be very busy and has merchandise on table tops. Le Petit Café is located at the back of the shop and serves hot drinks and light bites. Visitors to Le Petit Café are encouraged to doodle on the tables.

### Seating

There is limited seating inside the exhibition, marked in blue. Portable gallery stools are located at the entrance to the exhibition. If you need help finding a portable gallery stool, ask a member of staff.

**Share your experience**  
#PicassoandPaper

### Lighting

This exhibition has a very low level of light due to the delicate nature of these works. There can be stark changes between light and dark in the same gallery.

### Artworks

Please do not touch any works of art in this exhibition.

### Photography

Photography of artworks is permitted throughout the exhibition for personal use unless otherwise indicated.

## Stairs

### Stairs to the Main Galleries

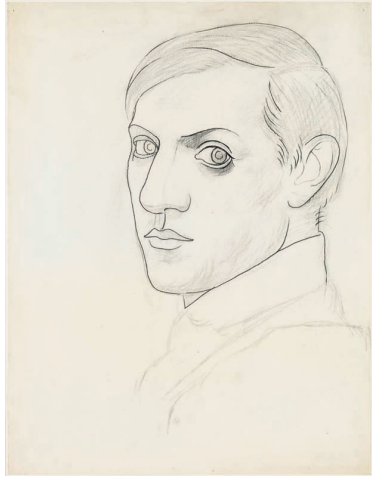
The stairs from the ground level to the first floor are covered in white vinyl for *Picasso and Paper*. This vinyl looks textured in some areas to emulate the effect of paper. If you have difficulty with the stairs, please use the Sackler Lift.



Installation view of the 'Picasso and Paper' exhibition at the Royal Academy of Arts, London (25 January – 13 April 2020)  
Photo © David Parry/Royal Academy of Arts



# Introduction



Pablo Picasso, *Self-portrait*, [Montrouge], 1918. Pencil and charcoal on wove paper, 64.2 x 49.4 cm. Musée national Picasso-Paris. Pablo Picasso Gift in Lieu, 1979. MP794. Photo © RMN-Grand Palais (Musée national Picasso-Paris) / Mathieu Rabeau. © Succession Picasso/DACS, London 2020

**'To this day, I remember him lost in a mountain of papers.'**

Jaume Sabartés

Pablo Picasso's fascination with paper grew from his deep appreciation of the physical world and a desire to manipulate diverse materials. He drew incessantly, using many different media, on a wide range of papers.

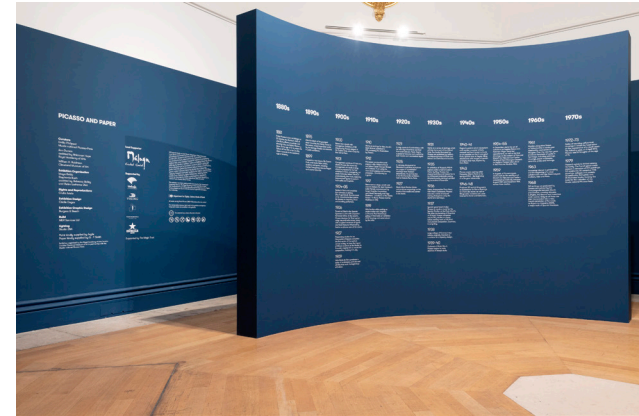
This exhibition presents a broad overview of Picasso's lifelong engagement with paper. The objects were chosen to show the range and diversity of his use of paper, guided by the aim of illuminating the creative process of one of the most inventive artists of our time.

To provide context and crucial points of reference, the paper works are displayed alongside a limited selection of closely related paintings, sculptures and didactic materials.

Wherever possible, we have included detailed descriptions of the types of paper Picasso used in each artwork. You can find a glossary of terms on Page 19 of this booklet.

# Gallery 1

For those needing to take a break, there is a small space behind the backmost curved wall that is dark and quiet.



Installation view of the 'Picasso and Paper' exhibition at the Royal Academy of Arts, London (25 January – 13 April 2020). Photo © Royal Academy of Arts, London. Photography: Marcus J. Leith

**The first gallery of *Picasso and Paper* features a timeline of the artist's life on a curved wall.**

**1881** Pablo Picasso is born in Málaga on 25 October, the first-born child of José Ruiz y Blasco and María Picasso y López.

**1900** Moves into a studio with the painter and poet Casagemas. Exhibition of 150 drawings by Picasso staged at Els Quatre Gats.

**1901** Casagemas's suicide on 17 February shocks Picasso. He moves into Casagemas's old studio in May, where he prepares for his first exhibition in Paris. Works in predominantly blue hues.

**1904–1905** Settles in Paris and completes first attempts at etching ('The Frugal Meal'). Abandonment of his monochrome blue palette. He focuses on depicting circus and travelling performers.

**1906** In the autumn, Picasso develops his 'Rose' period using rose and ochre tones, along with a stylised treatment of figures and facial features influenced by Iberian sculptures.

**1909** Visits Horta de Ebro; produces a series of landscapes, portraits and still-lives that mark the beginnings of Cubism.

**1912** First paper constructions and papiers collés.

**1917** Starts work on stage, curtain and costume designs for Jean Cocteau's ballet 'Parade', commissioned by Sergei Diaghilev the previous year.

**1925** He participates in the first Surrealist exhibition, held at Galerie Pierre, Paris.

**1935** An exhibition of Picasso's 1912–1914 papiers-collés is held at Galerie Pierre. By May, Picasso has stopped painting and instead turns to writing semi-automatic poetry.

**1937** After the bombing of Guernica, Picasso completes around fifty studies on paper, before starting work on the monumental composition, 'Guernica'.

**1939–1940** Outbreak of World War II. Picasso begins to make sketches of sheep's skulls.

**1954–1955** Starts his set of variations on Eugène Delacroix's 'Les Femmes d'Alger dans leur appartement'.

**1959** Starts work on his variations of Manet's 'Le Déjeuner sur l'herbe' – completed between August 1959 and December 1961.

**1968** 347 etchings are produced by Picasso and printed by the Crommelynck brothers, Aldo and Piero, between March and October, covering circuses, bullfights, the theatre and humorous erotic scenes.

**1972–1973** Series of haunting self-portrait drawings in which the head takes on the appearance of a death mask. The following year, on 8 April 1973, Picasso dies in Mougins at the age of 91.

## Gallery 2

When navigating this room, visitors must walk on the right side of the dividing wall.



Installation view of the 'Picasso and Paper' exhibition at the Royal Academy of Arts, London (25 January – 13 April 2020)  
Photo © Royal Academy of Arts, London.  
Photography: Marcus J. Leith. © Succession Picasso/DACS, London 2020

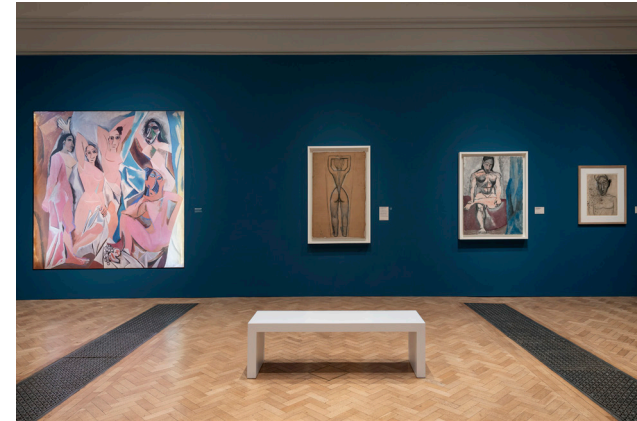
### Early Years and Blue Period: 1890–1904 & the Rose Period: 1904–1906

Picasso claimed he could draw before he could speak. At the age of eleven, he entered the School of Fine Arts in La Coruña, where his father taught. During this time, he created spontaneous and personal drawings in pencil, ink, pastel and chalk; these demonstrate his interest in experimenting with all kinds of techniques on paper.

In 1901, Picasso was profoundly affected by the suicide of his close friend Carles Casagemas, which led to the development of his Blue Period. Blue expressed the melancholy of his subjects, the poverty and loneliness of people struggling to survive on the margins of society. The Blue Period culminated in Picasso's celebrated canvas 'La Vie' ('Life') of 1903, an enigmatic symbolist allegory.

In the spring of 1904, Picasso found a new direction in itinerant circus performers known as saltimbanques, beginning his Rose Period. Picasso loved the circus and regularly mingled with the clowns and other performers at the Cirque Medrano in Montmartre. Tinged with a poignant melancholy, Picasso's works from this period convey his sympathy for the precarious existences of these circus performers.

## Gallery 3



Installation view of the 'Picasso and Paper' exhibition at the Royal Academy of Arts, London (25 January – 13 April 2020)  
Photo © Royal Academy of Arts, London.  
Photography: Marcus J. Leith. © Succession Picasso/DACS, London 2020

### Les Femmes d'Alger: 1906–1907

In the autumn of 1906 Picasso began filling his sketchbooks with studies for 'Les Femmes d'Alger' ('The Young Women of Avignon'), one of the most revolutionary paintings in the history of art.

Influenced partly by ancient Iberian and African sculpture, he explored new methods of flattening, splintering and reducing forms to abstract, geometric shapes. Picasso continued to develop these ideas over the course of several years, producing an array of closely related works and parallel studies that contain the seeds of Cubism. When he finally showed 'Les Femmes d'Alger' to fellow artists, many reacted with horror and condemnation.

**This room contains a lightbox reproduction of *Les Femmes d'Alger*.**

**The image is backlit by white light.**

## Gallery 4



Installation view of the 'Picasso and Paper' exhibition at the Royal Academy of Arts, London (25 January – 13 April 2020)  
Photo © Royal Academy of Arts, London.  
Photography: Marcus J. Leith. © Succession Picasso/DACS, London 2020

### Cubism: 1908-1914

Paper played a crucial role in the origins and development of Cubism, a new approach to representing the world. Early signs of the new style, notable for combining multiple perspectives in a tightly condensed composition, appear in Picasso's sketches and drawings of 1908.

In 1912, Picasso and Braque, the co-inventors of Cubism, began using the techniques of papier collé (pasted paper) and collage (an assemblage of disparate materials).

Papier collé and collage ignited a revolution taken up by the Surrealists, among many others, that continues to resonate in the visual arts today.

**This room contains a glass wall to display small works of cut paper. The area around the glass wall may become busy as visitors navigate to the following gallery.**

## Gallery 5



Costume for 'The American Manager' in the 1917 Ballet 'Parade', 1919 (reconstruction).  
Mixed media, 300 x 150 x 80 cm. Opéra national de Paris

### 'Parade' and Neo-Classicism: 1917-1924

In 1917, the poet Jean Cocteau invited Picasso to design the sets and costumes for 'Parade', a one-act ballet. In Cocteau's story, a group of travelling performers stage a "parade" or side-show to attract passers-by. Picasso's designs for the safety curtain and some of the costumes—the Little American Girl and the Acrobat—were decoratively realistic, while the Manager was clad in a cardboard Cubistic skyscraper, a motif repeated in the rickety backdrop.

Between 1914 and 1924, Picasso moved back and forth between late decorative Cubism and a realistic linear style that reflected his admiration for the painter Ingres. This is especially evident in his portrait drawings of 1917–1918, executed with a great economy of line which left much of the paper blank. In a range of media, pencil, red chalk or pastel, he exaggerated the forms of figures to achieve gravitas and monumentality.

**There is a video excerpt from a filmed reconstruction of 'Parade' which includes audio. It may be noisy and busy near the video.**



## Gallery 6

Content note: The works on show in this gallery suggest sexual violence.



Installation view of the 'Picasso and Paper' exhibition at the Royal Academy of Arts, London (25 January – 13 April 2020)  
Photo © Royal Academy of Arts, London.  
Photography: Marcus J. Leith. © Succession Picasso/DACS, London 2020

### Surrealism and Marie-Thérèse Walter: 1924–1936

Although Picasso never officially joined the Surrealist movement, he maintained close ties with its artists and poets, contributed to their exhibitions and publications, and wrote stream-of-consciousness poetry. His works were so influential that in 1925 the movement's leader, André Breton, declared: "we proudly claim him as one of us."

Picasso's life took a dramatic turn when he initiated a secret relationship with Marie-Thérèse Walter in January 1927; his infatuation with her inspired a torrent of erotic artworks. She appears in over forty prints and drawings and as the beautiful consort of the artist's alter ego, the lustful Minotaur. Picasso identified with the human and animalistic characteristics of strength and masculinity symbolised by half-human creature from Greek mythology.

The Minotaur's ability to overpower women is visible in many of the compositions in this section, whose figures resemble the women in Picasso's life at this time – Olga Khokhlova, Marie-Thérèse Walter and Dora Maar.

## Gallery 7



Pablo Picasso, *Femmes à leur toilette*, Paris, winter 1937–38. Collage of cut-out wallpapers with gouache on paper pasted onto canvas, 299 x 448 cm. Musée national Picasso-Paris. Pablo Picasso Gift in Lieu, 1979. MP176. Photo © RMN-Grand Palais (Musée national Picasso-Paris) / Adrien Didierjean. © Succession Picasso/DACS, London 2020



### 'Guernica' and 'Femmes à leur toilette': 1937–1939

Picasso's works of 1937–1939 are filled with feelings of angst and foreboding that reflect tensions in both his personal life and on the international stage. Picasso accepted a commission to paint a mural for the Republic's pavilion at the Paris World's Fair of 1937.

He found his subject in the aerial bombing of the Basque city of Guernica on 26 April 1937, in which hundreds of innocent civilians perished. Picasso continued to depict figures in states of fright, grief and anxiety in his 'Weeping Woman' series (1937) and his magnificent collage, 'Femmes à leur toilette' (1937–38).

He constructed this collage using a large stockpile of decorative papers he obtained from wallpaper shops.



## Gallery 8



Pablo Picasso, *Mask*, Paris, 1943. Fragment of a torn, printed-paper tablecloth, 32.2 x 25.3 cm. Musée national Picasso-Paris. Previously Dora Maar Collection. MP1998-24. Photo © RMN-Grand Palais (Musée national Picasso-Paris) / Béatrice Hatala. © Succession Picasso/DACS 2020



### World War II

With the outbreak of war in September 1939, Picasso, accompanied by Dora Maar, left Paris for Royan on France's Atlantic coast. During the following months, he filled eight sketchbooks – three of which are on view here – with drawings in pencil, ink, gouache, oil and crayon, many on precisely dated pages.

Picasso moved back to Paris in August 1940 and remained there throughout the German occupation. Condemned by the Nazis as a degenerate artist and threatened with extradition to fascist Spain, Picasso was forbidden to exhibit or publish but continued to work in his studio, the windows blacked-out, on the Rue des Grands-Augustins.

With artists' materials in short supply, Picasso was endlessly resourceful. He created a world of shapes – masks, birds, even a memorial of Maar's recently deceased dog – by tearing, cutting and burning paper napkins.

**This room contains a glass wall to display small works of cut paper. The area around the glass wall may become busy as visitors navigate to the following gallery.**

## Gallery 9



Pablo Picasso, *'Le Déjeuner sur l'herbe' after Manet, I*, Mougins, 26 January–13 March 1962. Linocut, fifth state. Artist's proof on Arches wove paper, printed in six passes in purple, yellow, red, green, blue and black, 62 x 75.2 cm. Musée national Picasso-Paris. Pablo Picasso Gift in Lieu, 1979. MP3488. Photo © RMN-Grand Palais (Musée national Picasso-Paris) / Marine Beck-Coppola. © Succession Picasso/DACS, London 2020



### “The Paper Seduced Me” – Materials and Techniques & Encounters with Delacroix and Manet

Picasso famously said, “the paper seduced me.” This gallery explores the vast range of media and techniques Picasso used for creating works with paper. He drew or painted on recycled sheets from notepads, fine antique papers, postcards, envelopes, hotel stationery, publicity stickers, invitation cards and blotting paper. He collected paper with a passion, paying close attention to its colour,

weight and structure. Picasso used these papers across a broad range of media: drawing, printmaking, painting, sculpture, book illustration and photography.

Although perhaps the most innovative artist of the twentieth century, Picasso always had the deepest admiration for the “great masters”. From 1954 to 1961 he studied masterpieces he particularly admired, among them Eugène Delacroix's ‘Femmes d'Alger dans leur appartement’ (‘Women of Algiers in Their Apartment’) (1834) and Edouard

Manet's ‘Le Déjeuner sur l'herbe’ (‘The Luncheon on the Grass’) (1863).

Picasso's variations represent a searching deconstruction of the past undertaken in a wide range of techniques, and in a spirit of emulation as well as parody.



## Gallery 10



Pablo Picasso, *Head of a Woman*, Mougins, 4 December 1962. Pencil on cut and folded wove paper, 42 x 26.5 cm. Musée national Picasso-Paris. Pablo Picasso Gift in Lieu, 1979. MP1850. Photo © RMN-Grand Palais (Musée national Picasso-Paris) / Béatrice Hatala. © Succession Picasso/DACS, London 2020



### The Last Studio – I: 1961–1968

Picasso turned 80 years old in 1961, married his last companion and muse Jacqueline Roque, and moved to Mougins, a small commune in the south of France.

He spent the last twelve years of his life at his villa there, and despite advancing into his nineties, continued working feverishly on new projects involving an astonishing variety of printmaking techniques.

His late sketchbooks are filled with mixed-media drawings bursting with energetic line and colour. He chose subjects that abound with poignant humour, irony and allusions to the follies of old age.

## Gallery 11



Installation view of the 'Picasso and Paper' exhibition at the Royal Academy of Arts, London (25 January – 13 April 2020). Photo © Royal Academy of Arts, London. Photography: Marcus J. Leith. © Succession Picasso/DACS, London 2020/© 1956 Gaumont

### Le Mystère Picasso: 1955–1956

'Le Mystère Picasso' is a remarkable documentary film made by Henri-Georges Clouzot in which stop-action and time-lapse photography capture Picasso at work. One of the most fascinating aspects of watching Picasso drawing is the speed with which he constantly transforms an image – a bunch of flowers turns into a fish and then morphs into a chicken, before taking on its final form as the head of a faun.

Although many of the drawings and paintings were subsequently destroyed so that they exist only on film, two of those that survived have been specially restored for this exhibition and are on view in this room.

**This room is very dark. The seating in this gallery may become crowded as visitors view *La Mystère*. Visitors with noise sensitivities may find the film loud.**

# Gallery 12



Installation view of the 'Picasso and Paper' exhibition at the Royal Academy of Arts, London (25 January – 13 April 2020)  
Photo © Royal Academy of Arts, London.  
Photography: Marcus J. Leith. © Succession Picasso/DACS, London 2020

## The Last Studio – II: 1968–1973

As he entered his nineties, Picasso reflected deeply on his own mortality and depicted la comédie humaine with particular sympathy and compassion. Picasso's renewed interest in Rembrandt and Degas seems inspired less by formal concerns than by an admiration for their humanity as observers of the realities of life, and the universal search for love.

Although conscious of the inevitability of death, Picasso was hardly overwhelmed by the thought. He finally confronted his own mortality by portraying himself in 'Self-portrait' (1972) as a stony skull pierced by a violent indentation. This drawing, along with the other works in this gallery, offers a final perspective on Picasso's lifelong use of paper as an essential component in the creative process.

**This is the last gallery in *Picasso and Paper*. The exhibition exits through a short hallway which may be crowded during busy times.**

# Glossary

## 'Papery processes': A Glossary of Terms

**À la poupée** | An inking technique in which multiple colours are applied to different areas of the print plate, before it is printed in a single pass through the press.

**Antique papers** | Dating from the eighteenth century or sometimes earlier, these handmade papers were prized for the high quality of craftsmanship required to produce such sheets in a pre-mechanical age.

**Cliché-verre** | Translates as 'glass picture'. A print is made by covering a glass plate with a substance like ink or gouache, scratching a design into the surface and then exposing it to light.

**Collage** | An assemblage of disparate materials—including pieces of paper, photographs, newspaper clippings, fabric and sometimes three-dimensional objects—all arranged and fixed to a supporting surface.

**Drypoint** | A printmaking technique which involves marking a plate, usually made of copper, with very fine lines. The printed lines of a drypoint have a soft, velvety appearance, as the raised edges of each line are slightly rough, which captures some of the ink.

**Engraving** | A design is incised into a plate using a tool. The pressure and angle of the incisions dictate the quantity of ink the line can hold, which creates variations in the finished print.

**Erwinography** | A printing technique which involves drawing on tracing paper, then placing the sheet on a glass plate covered with light-sensitive gelatin. The image's blank areas are 'cooked' by exposure to varying degrees of light and plunged in water, thereby stopping the light reaction and allowing the gelatin protected by the drawing to expand, creating raised areas that can be inked.

**Etching** | A printmaking technique that creates thin, fluid lines. An etching needle is used to draw on a metal plate that has been coated with a thin layer of wax. When the plate is placed in acid, the wax protects the areas it still covers, while the drawn lines expose the plate and are 'bitten' by the acid. After removing the coating, the plate is inked, filling only the incised lines. Damp paper is placed on the plate and run through a press, forcing the paper into the incised lines to pick up the ink.

**Gelatin silver print** | A type of black-and-white photographic print invented in 1871, made by exposing light-sensitive paper to light. The light-sensitivity is achieved by coating the paper in a gelatin silver halide emulsion.



# Further information

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