



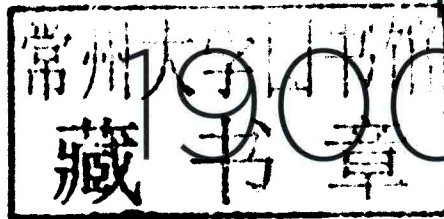
PICASSO

IN PARIS 1900-1907

MARILYN McCULLY

Thames & Hudson

PICASSO IN PARIS 1900-1907



Marilyn McCully

With contributions by

NIENKE BAKKER

ISABEL CENDOYA

PETER READ

Edited by

MICHAEL RAEBURN

 **Thames & Hudson**

In association with the Van Gogh Museum
and the Museu Picasso Barcelona

PUBLISHED ON THE OCCASION
OF THE EXHIBITION

PICASSO IN PARIS, 1900-1907. EATING FIRE

Van Gogh Museum, Amsterdam
18 February - 29 May 2011

DEVORAR PARÍS. PICASSO, 1900-1907

Museu Picasso, Barcelona
30 June - 15 October 2011

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Ronny Gobyn (director)

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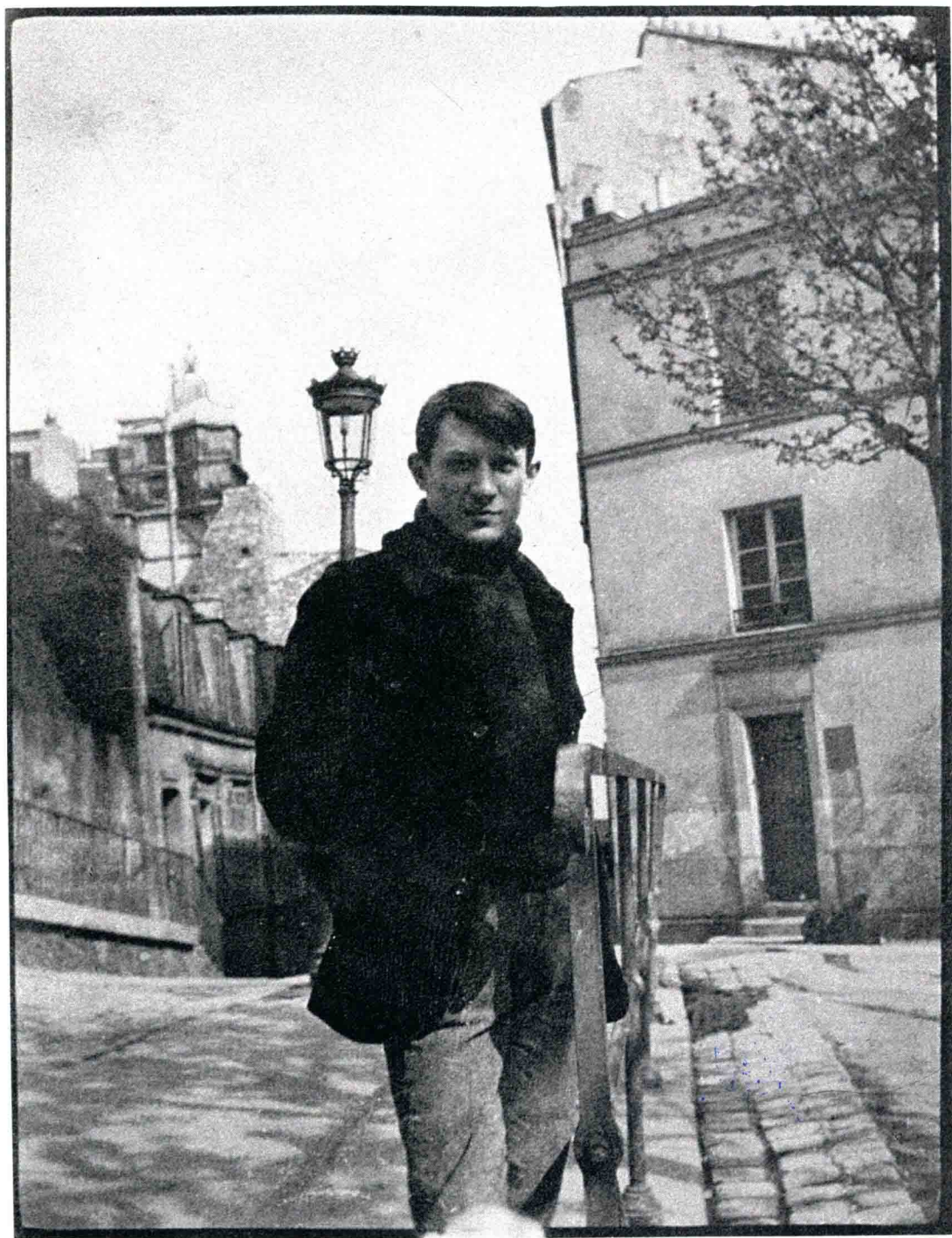
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FOREWORD

The Van Gogh Museum in Amsterdam and the Museu Picasso in Barcelona are specialized centres, each devoted to the work of a single artist who has become part of the world's collective imagination: two essential figures in art history who have provided a visual reference for many generations.

In 2007 the Van Gogh Museum in Amsterdam presented the major exhibition *Barcelona 1900*, a tribute to the city and its art scene at the turn of the century, and invited the Museu Picasso to take part through the loan of key works. The two museums were struck by their evident similarities, the correspondence in their approaches to research and the wish to forge partnerships with other institutions. This realization led almost immediately to the joint organization of an ambitious exhibition tracing the development of Pablo Picasso following his arrival in Paris and immersion in the artistic life of the city. For the Van Gogh Museum the appeal lay in the fact that this period of Picasso's work relates so closely to the museum's collection, which contains works by Van Gogh and many other artists who were working in Montmartre towards the end of the nineteenth century and who inspired Picasso. In Barcelona the exhibition will also trace the parallels between Picasso and Van Gogh, whose sojourn in Paris profoundly influenced his artistic development. Right from the start we felt it was essential that Marilyn McCully, a leading expert on Picasso with a profound knowledge of the young artist's development, should be the person to curate the exhibition.

We are delighted to say that the prestige of the curator, who first suggested the idea for this exhibition, and the solid premises of the project developed by our respective Exhibitions departments, have secured the loan of major works from institutions and private collectors around the world, enabling us to bring together an exceptional selection of pieces. Meanwhile, the desirability of our joint venture has made itself all the more evident by the presence of important works from our respective collections, with the Van Gogh Museum contributing a number of works by other artists who were active in Montmartre around 1900.

The exhibition takes as its starting point the attendance of the nineteen-year-old Picasso at the 1900 Exposition Universelle in Paris, the city where he first showed his paintings outside Spain. To begin with, he took his inspiration from the subjects and styles he saw in the work of other artists, but even then he always succeeded in transmuting these innumerable influences into an individual style of his own. In a very few years he was at the forefront of the avant garde and was breaking new ground, having absorbed everything that the French capital and the foreign artists who had been drawn to it – Van Gogh among them – could offer. The aim of this book is to chart Picasso's development step by step during those crucial years in Paris (1900-1907).

The presentation at the Van Gogh Museum places a special emphasis on works by Picasso, since this is the first major exhibition devoted to the artist's early years in Paris to be held in Holland, while the show in Barcelona focuses more on the context of Picasso in Paris and aims to enrich the line of research and exhibition production that the Barcelona museum has been pursuing for a number of years.

We must begin by expressing our immense gratitude to Marilyn McCully, guest curator and the main author of this book, for creating this unique exhibition and for devoting her great knowledge and expertise to obtaining loans and making this project a success. Her essays on Picasso explore and illuminate this crucial period of the artist's career. McCully's ideas for the exhibition proposal and the accompanying publication were developed in conjunction with her husband, Michael Raeburn, who has edited this book with extraordinary dedication. Co-authors Peter Read and Nienke Bakker respectively, provide fascinating insights into the literary aspects and the link between Van Gogh and Picasso, and Isabel Cendoya completes the volume with a valuable chronology.

Special thanks also go to colleagues in the two museums: the Van Gogh Museum's Head of Exhibitions, Edwin Becker, and former curator Benno Tempel, and the two project managers, Geeta Bruin at the Van Gogh Museum and Isabel Cendoya at the Museu Picasso, who initiated and coordinated the exhibition with great tenacity and commitment, and to Lluís Bagunyà, Fouad Kanaan and Martine Kilburn for their tremendous contribution to its realization.

We also thank Mercatorfonds in Brussels, led by director Jan Martens, for their collaboration and readiness to participate in this project. The publication process was supervised with the utmost professionalism by Ronny Gobyn and his colleagues at Tijdsbeeld & Pièce Montée in Ghent.

In conclusion we would like to express our heartfelt thanks to all those who so generously lent us their works. Here our special thanks go to the Vincent van Gogh Foundation for their generous contribution of important loans. Neither the exhibition nor this book would have been possible without the lenders' faith in our two museums and in this project. We were keenly aware that the works are highlights of the permanent displays in these museums, so we were particularly delighted that they were nonetheless willing to lend so many outstanding pieces.

For an exhibition of this kind financial support is also of crucial importance. We are grateful for the backing of SEACEX (Sociedad Estatal para la Acción Cultural Exterior), which acted as guarantor for part of the insurance and transportation costs, and in Amsterdam our immense gratitude goes to our sponsor, Citroën, which provided substantial assistance for this unique project.

We hope that the readers of this book and the visitors to the exhibition in both venues will come to appreciate Picasso not as the isolated genius he is sometimes thought to be, but as an artist who in his early years was receptive to other artists, and who was always seeking new and surprising paths.

PEPE SERRA
Director
Museu Picasso, Barcelona

AXEL RÜGER
Director
Van Gogh Museum, Amsterdam

