

**HEIDI HORTEN COLLECTION**



# **RENDEZ-VOUS**

**PICASSO · CHAGALL · KLEIN**

**Pocket Guide EN**

RENDEZ-VOUS

PICASSO, CHAGALL, KLEIN AND THEIR TIMES

May 6 – October 29, 2023



1–34

In the exhibition, this pictogram refers to the corresponding number of works discussed in this booklet.

Cover:

Pablo Picasso, *Visage de femme*, 1953

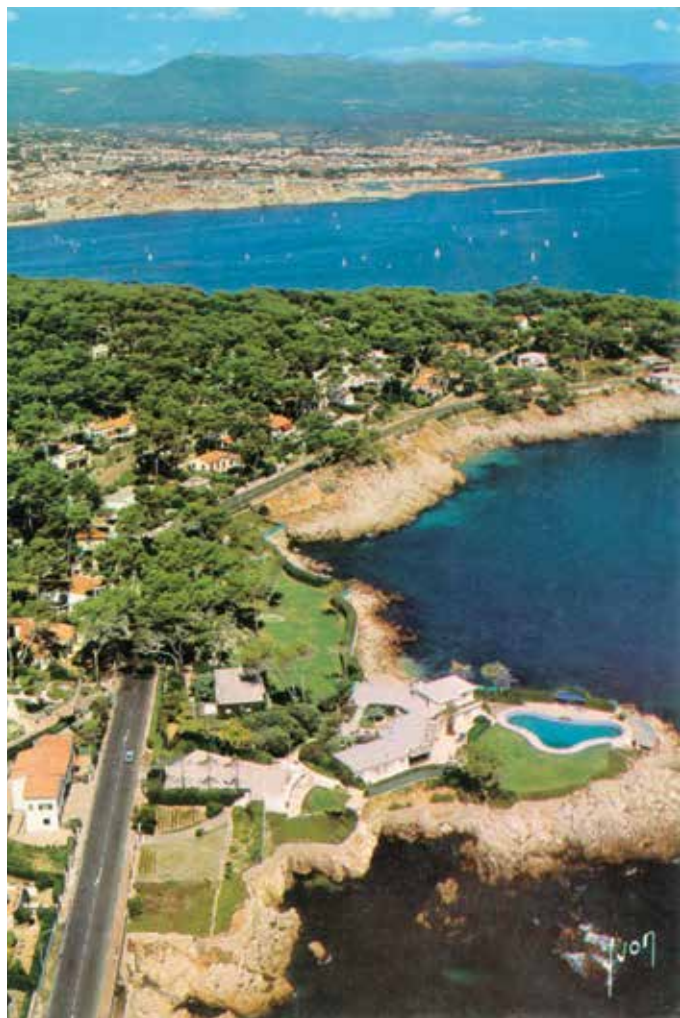
## ABOUT THE EXHIBITION

Paris around 1900: The art capital of the world—pulsating, radiant, inviting, and loud—a melting pot of cultures, a city in flux. The Seine metropolis had become a magnet for intellectuals, gallery owners, and artists alike, among them the young Pablo Picasso, Henri Matisse, Georges Braque, Marc Chagall, Moïse Kisling, and Chaim Soutine. The works of Joan Miró, Jean Fautrier, Jean Dubuffet, and Serge Poliakoff fundamentally changed the art of the late twentieth century. They all contributed to the rise of Modernism by introducing new modes of perception, shocking the senses with bright colors, provocatively dissecting the world piece by piece, and integrating people on the margins of society, the abstract, and their own times into their art. Yet many of these rebels lived in poverty, in Montmartre, a neighborhood known for its painters, misery, and big dreams. Some soon moved on to the Montparnasse quarter, while others left Paris to find inspiration in the South of France, or le Midi as it was called.

There is something alluring about the sea, the air, and the light in *le Midi*. Vincent van Gogh, Paul Signac, and Pierre-Auguste Renoir were among the first painters to settle here. Matisse, Pierre Bonnard, Chagall, and Yves Klein, who was born in Nice, followed in their footsteps. Then there was Picasso, the titan of Modernism. No one left a greater mark on the region than he did. From 1947 until he died, exactly fifty years ago, he lived first in Antibes and Vallauris, then in Cannes, and finally in Mougins.

In *Rendez-vous*, the Heidi Horten Collection invites visitors to get to know the French aspects of the collection. By turning back the wheel of time almost 150 years, the exhibition explores the biographies and social connections of more than fifty artists whose lives were shaped by France. The exhibition focuses not only on the remarkable bodies of work by Picasso, Chagall, and Klein but also on Heidi Horten's personal world created around Villa Dubeau in Antibes.





## LIFE ON THE CÔTE D'AZUR

Hollywood celebrities, artists, and the rich and famous. In the golden 1950s, the Côte d'Azur became a hotspot for the international jet set. In 1958, Helmut Horten purchased a luxurious residence in the area: the modernist Villa Dubeau, perched on a picturesque spot on Cap d'Antibes. He often traveled to the French Riviera with his wife, Heidi Horten. The couple attended glamorous events in Cannes, Nice, and Monte Carlo and hosted guests at their residence. The villa was decorated in a cheerful nautical style. Traditional, sophisticated international design and a bamboo pool bar harmoniously paired with local art and prints by Picasso, Chagall, and Miró. A commodious interior was also an essential feature of the Hortens' yachts. They were considered the pinnacle of motor vessels until Lürssen shipyard in Bremen finished the *Carinthia VII* in 2002.

The first major renovations to Villa Dubeau were completed in the mid-1990s under the supervision of architect Carlo Rampazzi. Heidi Horten fundamentally remodeled the building's interior once more in 2015. At this time, historic and contemporary paintings, sculptures, and objects were displayed alongside clocks, precious handicrafts, and exquisite furniture from the eighteenth to the twentieth century. Heidi Horten had been collecting art for over twenty years at that point. Her love of the Côte d'Azur and Villa Dubeau may have influenced her preference for French works.





## Sculpture Garden

**François-Xavier Lalanne (1927–2008)**

***La grande ourse* | The Great Bear, 1994**

**Claude Lalanne (1924–2019)**

***Pomme (très grande)* | Apple (Very Large), 2006**



Stroll through the sculpture garden and you will find a friendly bear standing on the lawn, a heavy bronze apple faintly shimmering in the sun, and a whimsical cabbage head perched on chicken feet. Claude and François-Xavier Lalanne created the amusing trio. The lives and careers of this artistic duo were inextricably linked for nearly half a century. François-Xavier was heavily influenced by the

animal world and was guided by his love of nature, while Claude's ornamental-poetic works were inspired by the botanical world, particularly her garden in Fontainebleau near Paris. The Lalannes' works were intended to be used in daily life and therefore, like Claude's *Trône de Pauline* (Pauline's Throne), are frequently both sculptural and functional in nature. The artist couple's art objects attracted illustrious clients in the 1960s, including fashion designer Yves Saint Laurent, French president Georges Pompidou, and singer Serge Gainsbourg.

**Claude Lalanne (1924–2019)**

***Choupatte (très grand)* | *Choupatte (Very Large)*, 2007/12**

***Trône de Pauline* | *Pauline's Throne*, 1990**



## No. 1

**Camille Pissarro (1830–1903)**

***La prairie de Moret* | The Prairie near Moret, 1901**



Autumn has arrived in the outskirts of Paris. A gentle breeze blows through the trees, moving the branches and the veils of clouds in the sky. The brushwork in this piece is so dynamic that you almost

think you can hear the leaves rustling in the wind. Camille Pissarro, a pioneer of Impressionism, was known for his atmospheric landscapes and snapshots of everyday people. Nature, weather, air, and light captivated the artist. Throughout his life, he maintained close relationships with other artists. Pissarro was a significant influence on the work of Paul Cézanne. He even inspired Paul Gauguin, a stockbroker, to devote himself entirely to art. Apart from Edgar Degas, Pissarro was the only artist to have his works exhibited successfully at all eight Impressionist exhibitions between 1874 and 1886.

## No. 2

**Pierre Bonnard (1867–1947)**

***Le Cannet, la route rose* | Pink Road in Le Cannet, 1935**

*Beau*, for beautiful, Pierre Bonnard noted in his calendar on a sunny day in April 1938. The pencil sketch next to it shows Avenue Victoria in Le Cannet, a town in the South of France. Bonnard's enchanted country villa was just a few steps away, and it was there that he transformed his fleeting impressions into paintings like this one on several occasions. The deep blues and brilliant yellows, the lush greens and vibrant reds seem to take on a life of their own. The brushstrokes in the painting give texture to the tree, the surrounding buildings, and the nearby hill. Shimmering surfaces and strong contrasts of light and shadow create a distinctly Mediterranean flair. In his lifetime, Bonnard's colorful landscapes and intimate scenes made him a famous and successful artist. Unlike the Impressionists, he always painted his pictures in a studio rather than outdoors in front of a subject.



### No. 3

**Maurice Utrillo (1883–1955)**

***Rue sous la neige à Sannois* | Street under Snow in Sannois, c. 1914**

Maurice Utrillo's life was dominated by three things: his love of painting, his destructive penchant for red wine, and his admiration for his mother, Suzanne Valadon. Known for her fun-loving attitude and free-spirited nature, she was a sought-after model in Montmartre. Valadon posed for Renoir and Toulouse-Lautrec and later made a name for herself as an artist. Utrillo was self-taught, like his mother. He captured in virtuoso style Montmartre's tenements, wooden barracks, and the small town of Sannois near Paris. The painter draws the viewer's gaze far into the background; only a few brushstrokes suffice to describe passers-by, bare branches, or tracks in the snow.

With its predominance of off-white, the painting is attributed to Utrillo's White Period, which is considered to be one of the most notable phases of his career.



## No. 4

**Gustave Loiseau (1865–1935)**

***Rue de Clignancourt, Paris, le 14 juillet, c. 1925***



A rich past and a vibrant present. Every year on July 14, France celebrates itself. All of Paris is on its feet, commemorating the storming of the Bastille at the start of the French Revolution in 1789. Gustave Loiseau took advantage of the national holiday to evocatively convey patriotic excitement. He painted

Rue de Clignancourt at the foot of Montmartre from a high vantage point, most likely from a balcony or window. Loiseau dissolves the blue-white-red of the *tricolore* flying from houses, people, and automobiles, a merry-go-round, and advertisements on storefronts into vibrating brushstrokes. The painter's trademark was this particular brushstroke, applied in a cross-hatched grid pattern also known as *touche croisée*. It imparts to the painting the fleeting character that the Impressionists sought to achieve more than fifty years earlier.

## No. 5

**Marc Chagall (1887–1985)**

***Les amoureux* | The Lovers, 1916**



Chagall wrote when he first met Bella Rosenfeld, “Her words, her sentences feel like the breath of paint on a canvas.” She immediately captured his heart. Years later, when the couple became parents, the artist dedicated this intimate painting to his wife. It exudes an aura of deep love and security — the kiss takes center stage against a sea of blue. The

vivid blues, greens, and subtly shaded pink hues bring life to the forms. The colors, however, do not even attempt to imitate nature; instead, they evoke feelings of harmony and poetic beauty. Marc never wavered in his love for Bella. Unfortunately, she passed away from a benign infection in 1944. It would take Chagall a long time to recover from his loss.

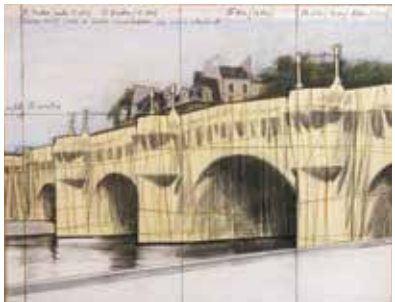


## No. 6

**Christo (1935–2020)**

### ***The Pont Neuf, Wrapped (Project for Paris)***

Even a bridge can be transformed into art when properly wrapped! The Pont Neuf project was completed after years of wrangling with then-Mayor Jacques Chirac. Finally, at the end of September 1985, the bridge shimmered, silky and golden, over the Seine: 13,000 meters of rope and 12.1 tons of steel chains were used to secure 41,000 square meters of polyamide fabric. With this and other large-scale projects, Christo and Jeanne-Claude gained international attention. The artists typically raised their own funds to avoid any obligations to donors. Sketches and collages were created ahead of time for this purpose, and the fabric was then sold in small pieces. Each design stands on its own as a vision of the wrapping process on paper—-independent works of art that lead to a larger whole.



## No. 7

**Jean Dufy (1888–1964)**

***Bois de Boulogne, ca. 1950***



West of Paris, there is a forest. The Bois de Boulogne, formerly a royal hunting ground, was converted into a public recreation area in 1783. The Hippodrome de Longchamp, a horse race-track, opened its doors here

around 1850, causing excitement among sophisticated Parisians. Many of the paintings by French painter and graphic artist Jean Dufy depict urban life and bourgeois leisure culture. This scene was created around 1950 when people could finally breathe and enjoy their freedom after years of war. As a result, the painting exudes a sense of lightness, inviting you to linger and observe from a distance. The composition is captivating due to its bright colors, carefully placed accents, and Dufy's refined use of light and shadow.

## No. 8

**Fernand Léger (1881–1955)**

***Le port de Trouville* | The Port of Trouville, 1951**

Some fishing nets, sailboats, heavy iron chains and the sound of the ocean. Trouville's harbor is bustling with activity. People have been fishing here for centuries, and Fernand Léger captured



this atmosphere in 1951. Like many others, he found inspiration in Normandy. Numerous painters from nearby Paris were drawn to the region in northern France. Even before Léger, Claude Monet was captivated by the beaches, rugged cliffs, exceptional light conditions, and vacation culture emerging in this region. It was thanks to him that Normandy became the birthplace of Impressionism. Léger experimented with a variety of styles throughout his career. He transitioned from Impressionism and Fauvism to Cubism, and his later works became a source of inspiration for American Pop artists.

## No. 9

**Henri de Toulouse-Lautrec (1864–1901)**

***May Belford, 1898***

“Lautrec drank and drew all night; what some thought was his pleasure, was in fact, the most strenuous effort, a perpetual strain on his relentless powers of observation,” said Edouard Julien, the artist’s contemporary. Henri de Toulouse-Lautrec was drawn to Montmartre’s demimonde from an early age. A scion of old aristocracy, filthy rich, and petty all at once, he became a regular at all the famous nightclubs in town. His unflattering gaze on dancers, prostitutes, and guests made him famous. De Toulouse-Lautrec depicts Irish singer May Belford in a snapshot-like manner. Despite being only thirty, her haggard face appears tired and worn. Yet it is de



Toulouse-Lautrec’s realistic and precise gaze that also reveals the artist’s profound respect for his model.

## No. 10

**Pablo Picasso (1881–1973)**

***Femme à la robe rouge* | Woman in a Red Dress, 1901**

Red lips, a red flower, and a red gown. Long nights have marked this woman, and she is no longer young. Frontally positioned in the picture, she stares at us suspiciously. The portrait was painted by a young artist utterly unknown in France at the time: Pablo Ruiz Picasso, who was only nineteen years old. He had just recently arrived in Paris with the intention of reinventing



painting. Everything avant-garde here had a magical allure for him. Initially, the Spaniard was inspired by Henri de Toulouse-Lautrec. He, like de Toulouse-Lautrec, began to explore and depict Montmartre's entertainment district. Picasso quickly mastered the balance of spontaneously placed brushstrokes, surface effects, and luminous accents to perfection. Yet the bold use of color is also irritating. Picasso would have laughed and replied: "What redeems me is that I do it worse every day!"

## No. 11

Edgar Degas (1834–1917)

*Torse de femme* | Woman's Torso, c. 1886/89



Edgar Degas dedicated himself to life on and off the stage. He was difficult to like and is best known for his scenes featuring graceful and delicate ballet dancers. To be

close to them, he turned the Paris Opera into his studio. Degas, an insatiable voyeur, hid behind the curtains and carefully observed the young female figures, their every movement and every ray of light. He created this intimate nude from behind in brown, blue, and white pastels. The woman turns her head to the right and tugs at her shoulder with her left hand. The oil painting *En attendant l'entrée en scène* makes clear her gesture: four ballet dancers are waiting to go on stage, and the young dancer depicted here—now dressed—adjusts her shoulder strap.

## No. 12

**Moïse Kisling (1891–1953)**

***Portrait de jeune fille* | Portrait of a Young Woman,  
c. 1926**

Indifferent and dreamy would perhaps be the best words to describe the girl's gaze into space. Her expression with wide-set eyes is difficult to read. Moïse Kisling's portraits are often highly simplified, with a monochrome background to draw the viewer's attention to the subject. Kisling was born in Krakow, Poland. Like many artists of Jewish descent, he moved to Paris to study in 1910 and stayed there for the rest of his life. From his studio in Montmartre, Kisling maintained close contact with Picasso, Amedeo Modigliani, and Chaim Soutine. In addition to portraits, he painted landscapes and nudes—all in his unmistakable style. He is remembered for his soft, curved surfaces, exaggerated forms, and artificial colors.



## No. 13

**Marie Laurencin (1883–1956)**

***Deux femmes à l'éventail* | Two Women with a Fan, 1914**

Marie Laurencin overcame great obstacles to pursue her dream of becoming an artist. She studied with Georges Braque, met Picasso, and maintained a long relationship with the poet Guillaume Apollinaire. Born an illegitimate child in 1883 in humble circumstances, she had no promise of artistic success. Nonetheless, she made her mark in the male-dominated art world of Paris. Laurencin



frequented the Bateau-Lavoir studios in Montmartre and was a member of the *Bande Picasso*. Her work is less abstract and features graceful bodies in relief. With this style, Laurencin established herself as a sought-after portraitist, counting Coco Chanel among her clients.



## No. 14

**Kees van Dongen (1877–1968)**

***Comedia (Montparnasse Blues)*, c. 1925**

Two willowy bodies wrapped in a wisp of nothing. Heavily made-up women's eyes, glaring red lips, and a green glow on the skin that seems to reflect the pale light of the night. The scene is completed by three more figures in suits and tails, as if magnetically drawn to this blatantly frivolous sensuality. Paintings like this made Kees van Dongen the favorite painter of illustrious society in fashionable Paris during the Roaring Twenties. He specialized in portraying free-spirited demimonde beauties and fashionable ladies from high society. Together, they turned the Dutch-born artist into a painterly chronicler of an era when people partied excessively to forget World War I.



## No. 15

**Jean Dubuffet (1901–1985)**

***Minerva*, 1945**

"Anyone can be an artist!" This was the maxim of Jean Dubuffet. His paintings have a childlike, naive quality to them. *Minerva* also exhibits these qualities. She resembles a stick figure, frightening and filled with horror, and bears a striking resemblance to a Stone Age cave painting. Dubuffet wished to express



the reality of life—his life—in the same way people did back then. This portrayal of humanity as raw and damaged is a reaction to the devastation of World War II. The artist coined the term Art Brut (or "raw art") to describe his constant pursuit of the simple and unadulterated. Dubuffet is now regarded as one of the most important painters of French postwar art.

## No. 16

Joan Miró (1893–1983)

*Trois femmes* | Three Women, 1935

*Trois femmes* appears to be a cheerful work of art with its clean shapes and colors, but it is far from that. When Joan Miró painted the picture, fascism and nationalism were spreading like wildfire. “I sensed something was brewing, but I didn’t know what,” the Spaniard later described his premonition. The destructive forces of the time led him to fabricate these monstrous bodily distortions. The results are sometimes organic, other times angular heads, squiggly lines, hollow eyes, and isolated extremities—such as here, red breasts on a line or the withered female genitalia between skinny legs under the white head on the right. Miró rose to prominence in twentieth-century art with his surreal imagery. He spent significant periods of his life in France.



## No. 17

**Jean Fautrier (1898–1964)**

***Tête d'otage no. 3* | Hostage Head No. 3, 1944**

The writer André Malraux describes the *Otages* series as "hieroglyphics of pain." The massacres of World War II are deeply inscribed in them. Shortly before their creation, the artist and resistance fighter Jean Fautrier took refuge in a psychiatric clinic. Shots could frequently be heard from the neighboring forest. For every German soldier killed by partisans, up to one hundred people were executed there by order of the Wehrmacht. With works like this, Fautrier created a poignant memorial to these victims. Highly simplified, he shows head and torso, eyes, nose, and mouth. The face appears frozen in a muted scream, and in the darkness of the forest, it seems to disappear into the anonymity of a massacre that has exterminated everything that is individual.



## No. 18

**Pablo Picasso (1881–1973)**

***Plante de tomate* | Tomato Plant, 1944**

Picasso dates this still life to April 8, 1944, a point at which Paris had already been ruled by Hitler's troops for four years. Only three weeks later, the city would finally be liberated. The artist had holed him-



self up within his own four walls and was growing tomatoes. While the background suggests a dreary gray courtyard, the tomato plant in front appears alive and powerful. It stands for distraction from the reign of Nazi terror, but also symbolizes inner resistance and a burgeoning hope for longed-for liberation. "I have not painted the war," Picasso said, "because I'm not that kind of painter, the kind who goes, like a photographer, in search of a subject. But there's no doubt about the war existing in the pictures I did at the time."

## No. 19

### Marc Chagall (1887–1985)

#### *Prophète avec Torah* | Prophet with Torah, 1952

Melancholy, hope, and homeland are all present on this canvas. Marc Chagall, whose real name was Moïche Shagalov, grew up in Vitebsk, Belarus. While he spent most of his life in France, he carried the place of his childhood in his heart until old age. Here he painted the lopsided houses of the Eastern European shtetl, as he often did, even labeling one of them "Chagall." As a witness to a lost world, a bearded prophet mournfully holds the red Torah scroll in his arms. The woman holding a child is not only reminiscent of the Mother of God but also of Chagall's beloved wife Bella. From the side, a donkey's head gleams out of the darkness. This bright yellow hue is also reflected in a bouquet of flowers as the light of hope. Themes of faith and love, identity and exile are thus intertwined. They are more relevant today than ever before.



## No. 20

**Marc Chagall (1887–1985)**

***Le couple à l'horloge* | Couple with a Clock, c. 1970**

Marc Chagall often portrayed himself. Here he can be seen gazing lovingly at his second wife, Valentina Brodsky. The clock behind the couple perhaps refers to the domestic life that united the two. While Chagall's wartime exile in the United States, his first wife, Bella, to whom he also dedicated many



paintings, passed away. His life on the other side of the Atlantic was marked by depression and a sense of being torn between two continents: while he described France as a "completed picture," he felt America was yet to be painted. In 1948, Chagall returned to France and fell in love with Valentina, whom he tenderly called Vava. His new love inspired him to create many paintings. Chagall became increasingly successful and was present at numerous international exhibitions.

**No. 21**

**Marc Chagall (1887–1985)**

***Les saltimbanques* | *The Saltimbanques*, 1971**



*Les Saltimbanques*, acrobats, is what Chagall called this painting. Accompanied by birds, one of them hovers over Vitebsk and reaches for the sun. A second one, with a red blossom in her hair, is handed blue flowers by a third acrobat. The blue-green cow seems weightless between the two. A rooster makes music and

acts as a reference to the chicken yard from Chagall's childhood memories. The cello and violin stand for comfort and are central instruments of Eastern European Jewish culture for all those who were forced from their homeland. What Chagall has unfurled before us is a fairy-tale world that tells of old Russia—a world in which the circus dances, figures take flight, and in which man and beast live in peculiar harmony.



## No. 22

**Pablo Picasso (1881–1973)**

### ***La colombe en vol, fond noir* | The Dove in Flight, Black Background, 1950**

The fact that, of all things, the white dove became the global icon of peace has a lot to do with Picasso and coincidence. From an early age, the artist loved his father's pigeons. He would draw and paint them, initially with photographic precision, but this gave way to an increasingly sketch-like style later on. In 1949, the organizing committee behind the World Peace Congress, which consisted of communists and pacifists, was still in need of a poster. During a friendly visit to Picasso's studio, the poet Louis Aragon discovered what would become the group's motif when he happened to see a lithograph depicting a dove. It was precisely this dove that gave wings to the peace movement at that moment. Picasso, who was active in the French Communist Party, became a father for the fourth time during the congress. Inspired by this messenger of peace, he named his daughter Paloma, the Spanish word for dove.



## No. 23

**Fernand Léger (1881–1955)**

***L'équipe au repos* | The Team at Rest, 1943**

"Tubism" instead of Cubism? Tubular structures dominated Fernand Léger's style for long periods of time. He painted a society in constant flux, a society in which technology set the pace. The artist was generally positive about progress and with his works celebrated the working class in particular. In this painting, Léger portrayed five men with cylindrical arms and legs suggestive of industrial machines. White ink accents their bodies, while rounded shapes converge with a rational grid of lines. When the Nazis occupied France, Léger's non-realistic art was declared "degenerate." The Frenchman then fled to New York, where he remained until 1945 and taught at the renowned Yale University. *L'équipe au repos* dates to the time of his exile in New York.



## No. 24

**Niki de Saint Phalle (1930–2002)**

***Nana (petite Gwendolyn IV)***

*Nana Power!* That was the title Niki de Saint Phalle chose for her 1964 exhibition in which she showed her *Nanas* (French for “female figure”) for the first time. The mixture of cheerful colors, fabric scraps, and wool alone exudes sensuality and joy. The voluptuous, protruding body forms and small head of *Nana (petite Gwendolyn IV)* also recall mythical primordial mothers, Stone Age cult objects, and African fertility goddesses. This piece is one of the first of a series of works that made de Saint Phalle a household name. Her legacy is one of female strength, vitality, and self-determined sexuality, as well as criticism of a society that treats women as second-class citizens



## No. 25

Yves Klein (1928–1962)

*RE 1 (Relief éponge bleu)* | (Blue Sponge Relief), 1958



At a very young age, Yves Klein mentally signed the sky. Years later, he said that this was his first monochrome work. It was in 1957 in his native city of Nice that Klein found his way to pure blue as a means of artistic expression. He became increasingly fixated on the color of eternity as an idea, a

universal principle, a sensation freed from any purpose or intention. In 1958, the artist noticed the beauty of a particular blue in a sponge. Fascinated by their ability to soak up liquid, saturated sponges became Klein's most important tool. In *RE 1 (Relief éponge bleu)*, they seem to grow and proliferate as if in an underwater landscape. As a sign of abundance and boundless expansion, this intense blue even seems to conquer space.

## No. 26

Yves Klein (1928–1962)

*Anthropométrie sans titre (ANT 23)*

Untitled Anthropometry 23, 1960

Yves Klein remained true to his motto: “As long as it’s blue.” He was particularly devoted to intense ultramarine blue. In fact, he developed his own recipe and registered the paint formula under the name “International Klein Blue (IKB).” In 1960, the French artist staged a live performance unlike anything ever seen before: He hired an orchestra and three models. The women were naked, and on Klein’s instructions, they began to cover themselves with IKB. The body imprints the models, or “human brushes,” left on paper are what the artist referred to as *anthropometries*. Audience reactions to the eccentric happening, which seems to be more topical than ever today, were harsh. Nevertheless, Klein set the stage for many contemporary trends, including body art and performance.



## No. 27

**Pablo Picasso (1881–1973)**

***Visage de femme* | Face of a Woman, 1953**



Vallauris, July 1946: not far from the Côte d'Azur, Picasso discovers the Madoura ceramics workshop belonging to Georges and Suzanne Ramié. Fascinated by the artistic possibilities of traditional pottery, he embraced the new medium with unbridled productivity starting in 1947. By

that time, the sixty-five-year-old had already painted countless variations of his signature motifs—people, pigeons, owls. But now, Picasso took to playing with their plastic form. He sculpted vase women, engraved female faces onto plates, painted owl jars with patterns, and bottles with abstract figures. Ancient Mediterranean and non-European clay vessels consistently afforded him new impulses. It was precisely this return to a popular medium that particularly suited Picasso's efforts to democratize his art, as it was his conviction that his ceramics should be made affordable for everyone.

**No. 28**

**Joan Miró (1893–1983)**

***Nocturne* | *Nocturne*, 1953/58**



Joan Miró's fantastic pictorial worlds are unmistakable. From his beginnings as an artist, the Spaniard despised traditional painting and in 1927 proclaimed, "I want to assassinate painting!" He felt a mystical reverence for nature, was interested in astrology, and loved music and poetry. In his search for the universal, the eternally valid, Miró came upon radically reduced symbols and signs. In *Nocturne*, weightless, whimsical human-like creatures float in front of the blue ground. The green shape can be read as phallus-like and therefore a reference to sexuality, life energy, and creative power. Miró was also an admirer of Zen Buddhism. The red accents could therefore suggest the Japanese flag and characters from East Asian writing systems.

**No. 29**

**Odilon Redon (1840–1916)**

***Bouddha marchant dans les fleurs***

**Buddha Walking among the Flowers, 1905**



What constitutes the mysteries of the human existence? Odilon Redon made it his goal to explore them. He was interested in natural philosophical approaches, teachings of wisdom from India, the hidden, the unconscious, and the fantastic. Soon after 1900, Redon developed colorful dream worlds

like this one with a European-based view of Far Eastern cultures and religions. While Buddha walks reverently through a paradisiacal, blossoming forest, he holds a spiritual pose with his left hand raised in a gesture of encouragement. With his gaze lowered, he radiates calm and goodness. Redon's art joins supernatural visions and mindful observations of nature together in a close relationship. The lush, exuberant, yet often abstract flowers are one of the painter's typical motifs.



## No. 30

**Henri Matisse (1869–1954)**

*Jeune femme à la fenêtre, robe rayée bleue*

**Young Woman at the Window, Blue Striped Dress, 1921/22**

Henri Matisse lived a life of luxury. Longing for the Mediterranean sun, he headed south in 1917 and left the cold of Paris behind him. In Nice, he stayed in elegant hotels and, from 1921, moved into an apartment with a view of the sea. On a hazy day he sat at the easel with Henriette Darricarrère, his



favorite model, opposite him. He painted the woman in muddled profile, almost faceless and silent—seemingly absent despite her physical presence. Her gaze passes through the window to Nice's Cours Saleya, which leads directly to the beach. The room is richly decorated with patterned carpets and fabrics, for which Matisse had a predilection. There is also a clever interplay between interior and exterior. What connects both spheres are the harmonious light pastel tones and the flat, ornamental structure of the painting.

## No. 31

**Pablo Picasso (1881–1973)**

***Rue à Barcelone et Palais des Beaux-Arts***

**Street in Barcelona and Palace of Fine Arts, 1901**

Although Barcelona's art museum, its roof, and the distant hills are illuminated by flat rays of sunlight, the painting's overall impression is defined by the icy blue of the sky, various gray-blue tones, deep shades of blacks and blues, together with pale blues and greens: Picasso had abruptly abandoned vibrant hues in favor of somber blues, which set the stage for his first significant color period. While the Spaniard was commuting between Paris, Barcelona, and Madrid, he lost his closest friend, Carlos Casagemas, who



committed suicide after a painful love affair. Picasso's intense depression following the tragedy inspired him to adopt blue as his dominant color. His Blue Period lasted four years and reflected his inner turmoil. It was followed by the Pink Period in 1904, which signaled his renewed enthusiasm for life.

## No. 32

**Pablo Picasso (1881–1973)**

***Femme à la couronne de fleurs***

**Woman with Crown of Flowers, 1939**



Picasso painted this picture on June 18, 1939. The date is engraved into wet paint at the very top. At the time, the Spanish artist had been in a relationship with Marie-Thérèse Walter for twelve years already. His blond lover frequently appears in his paintings. Because Picasso valued her gentle nature, he painted her in cheerful and primarily bright colors. From his beginnings as a Cubist, he aimed to capture the dimension of time in his works. He was able to achieve this effect by combining frontal and profile views. Consequently, the oversized nose and eyes are seen from the side, whereas the nostrils and breasts are seen from the front. In this way, multiple views are shown simultaneously, which simulates the turning of the head and gives the appearance of temporal progression.

## No. 33

**Pablo Picasso (1881–1973)**

***Femme assise de profil dans un fauteuil bleu***

**Woman in Profile Sitting in a Blue Armchair, 1960**



Picasso has been characterized as a Modernist giant, a womanizer, and an egomaniac. Even today, his reputation remains controversial. However, there is no doubt that his relationship with women significantly impacted his creativity. Jacqueline Roque became Picasso's final companion in 1954. They moved to Chateau Vauvenargues in Provence in 1959, where it is suspected this painting could have been created. When referring to the sheet metal works he had been working on concurrently, Picasso described the creative process as a "dramatic event where reality is dismantled." This portrait boasts a striking color scheme: red for Jacqueline's classic profile and eye, green for her face, yellow for her hair band and arm, and brown for her spread-apart breasts. Last to be painted were the blue armchair in the background and the green and rusty red surfaces to the side.

## No. 34

**Pablo Picasso (1881–1973)**

***Buste d'homme* | Bust of a Man, 1969**

In June of 1969, Picasso was eighty-seven years old. He had long been regarded as the world's most famous artist, always years ahead of his time. But Picasso's work, for all its innovation, was also deeply rooted in Spanish art and culture. Pablo, child prodigy, first encountered the classic masters Diego Velázquez and El Greco in 1897. Their influence is still apparent in this late painting. This portrait shows a seventeenth-century nobleman with a handle-bar mustache, breastplate, rust-red doublet, and a ruff made from five brown circles. The wide-open eyes may also draw on the idea of *mirada fuerte*—Picasso, like all southern born Spaniards, believed that a man could captivate a woman with nothing more than his “steel-eyed look.” Four years after completing *Buste d'homme*, Picasso died in Mougins, France. He left behind four children and an enormous body of work. A half-century later, his myth is still alive and well.



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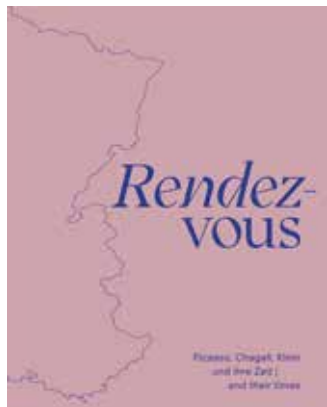
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