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PRESS RELEASE

The Guggenheim Museum Presents *Young Picasso in Paris*

Part of the Picasso Celebration 1973–2023, the exhibition features *Le Moulin de la Galette*.

Exhibition: *Young Picasso in Paris*
Venue: Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York
Location: Tower Gallery 2
Date: May 12–August 6, 2023

(NEW YORK, NY—May 12, 2023) The Guggenheim Museum presents *Young Picasso in Paris*, an intimate exhibition comprising a total of ten paintings and works on paper executed during Pablo Picasso's introduction to the French capital. Created over the course of one pivotal year, these works explore a critical juncture in his artistic development, as Picasso encountered novel contemporary subjects and styles.

Picasso (b. 1881, Málaga, Spain; d. 1973, Mougins, France) arrived in Paris from Barcelona in autumn 1900, during the final weeks of the Exposition Universelle that included his 1898 painting *Last Moments* in the Spanish pavilion. The *ville lumière*, or city of lights, captivated, and ultimately transformed, the nineteen-year-old Spaniard. He absorbed much of what Paris had to offer over his initial two-month stay and during his return the following May through the end of 1901. Picasso patronized not only the art galleries, but also the bohemian cafés, raucous nightclubs, and sensational dance halls in the hilltop neighborhood of Montmartre.

Coinciding with the fiftieth anniversary of Picasso's death, *Young Picasso in Paris* highlights a significant work, *Le Moulin de la Galette* (ca. November 1900), from the Guggenheim collection. The famous dance hall—formerly a mill engaged in the production of a brown bread, or *galette*—had also been depicted by such avant-gardists as Ramón Casas, Pierre-Auguste Renoir, Henri de Toulouse-Lautrec, and Vincent van Gogh. In his titillating version, Picasso rendered a vibrant cross section of Paris society mingling under the dance hall's lights.

One of his first paintings executed in Paris, *Le Moulin de la Galette* was also recently the subject of an extensive conservation research and treatment project at the Guggenheim. Findings of analytical work

and imaging, conducted in collaboration with the Metropolitan Museum of Art, New York, and the National Gallery of Art, Washington, D.C., informed the removal of accumulated surface dirt and a nonoriginal, discolored varnish. The treatment unveiled previously obscured subtleties in Picasso's painting, including the brushwork, colorful palette, and spatial definition. Furthermore, technical imaging revealed that at an earlier stage *Le Moulin de la Galette* included a lapdog seated on a chair in front of the table at the bottom left of the painting. As the final composition evolved, Picasso hastily covered the dog with strokes of brown paint, leaving the contour of its head evident and allowing hints of the underlying colors to show through. Picasso directed more attention toward the figures and the space by eliminating the canine. Nevertheless, he left visible clues of the compositional change, which would become a frequent practice for the artist.

The young Picasso was fascinated with unconventional aspects of modern life, finding inspiration in the sites of social gathering where divisions of gender and class were circumvented and in the people who attended them. All told, his forays into Paris left a strong impression; he would settle there in 1904. An emerging artist in 1900, Picasso eventually surpassed his academic training to forge a singular practice reflective of his time.

Young Picasso in Paris is organized by Megan Fontanella, Curator, Modern Art and Provenance. Conservation research and treatment of Picasso's *Le Moulin de la Galette* were conducted by Julie Barten, Senior Painting Conservator and Associate Director of Conservation Affairs.

Funders

Support for *Young Picasso in Paris* has generously been provided by Almine Rech and Bernard Ruiz-Picasso, Acquavella Galleries, Helena and Per Skarstedt, Judy and Leonard Lauder, The Ronald and Jo Carole Lauder Foundation, Linda Lindenbaum, and Audrey and David Mirvish.

Additional funding is provided by the Solomon R. Guggenheim Museum's Patrons Circle.

Scientific analysis of *Le Moulin de la Galette* was conducted in collaboration with the Network Initiative for Conservation Science (NICS), a Metropolitan Museum of Art program. Support for NICS was provided by grants from the Mellon Foundation and the Sloan Foundation.

Young Picasso in Paris is organized by the Solomon R. Guggenheim Museum with the special support of the Musée national Picasso-Paris.

About the Picasso Celebration 1973–2023: Fifty Exhibitions and Events to Celebrate Picasso

2023 marks the fiftieth anniversary of Pablo Picasso's death and thus is devoted to the celebration of his work in France, Spain, and internationally. To celebrate Picasso's legacy today is to question what this major work of Western modernity represents today; it is to show its living, accessible, and current part.

The Picasso Celebration 1973–2023 was initiated by the Musée national Picasso-Paris, the main lender of the event and its coordinator, and Bernard Ruiz-Picasso, grandson of the artist and president of the Fundación Almine y Bernard Ruiz-Picasso para el Arte (FABA) and the Museo Picasso Málaga. It is structured around some fifty exhibitions and events that will be held in renowned cultural institutions in Europe and North America and which, together, thanks to new interpretations and approaches, will make it possible to review the current state of studies and understanding of Picasso's work.

The French and Spanish governments have decided to work together on this major transnational event, and thus the commemoration will be punctuated by official celebrations in France and Spain and will end with a major international symposium in autumn 2023, at the time of the opening of the Centre d'Études Picasso à Paris.

It is the theme of "Picasso today" that embodies this celebration and which lays the foundations for the Musée national Picasso-Paris of tomorrow.

About the Solomon R. Guggenheim Foundation

The Solomon R. Guggenheim Foundation was established in 1937 and is dedicated to promoting the understanding and appreciation of modern and contemporary art through exhibitions, education programs, research initiatives, and publications. The international constellation of museums includes the Solomon R. Guggenheim Museum, New York; the Peggy Guggenheim Collection, Venice; the Guggenheim Museum Bilbao; and the future Guggenheim Abu Dhabi. An architectural icon and "temple of spirit" where radical art and architecture meet, the Solomon R. Guggenheim Museum is now among a group of eight Frank Lloyd Wright structures in the United States recently designated as a UNESCO World Heritage site. To learn more about the museum and the Guggenheim's activities around the world, visit guggenheim.org.

#PicassoCelebration
#CelebraciónPicasso
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For press image requests, contact pressoffice@guggenheim.org.

Updated May 12, 2023

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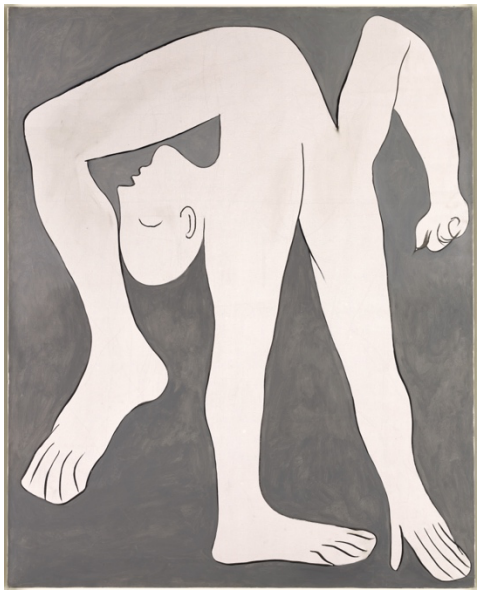
Picasso Celebration 1973–2023: Fifty Exhibitions and Events to Celebrate Picasso



Pablo Picasso, *L'acrobate*, 1930, Huile sur toile, 162 x 130 cm, MP120, Musée national Picasso-Paris © RMN-Grand Palais (Musée national Picasso-Paris) / Adrien Didierjean © 2023 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

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Picasso
Celebration
— 1973.2023

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Claire Yi, cheffe du département des systèmes d'information

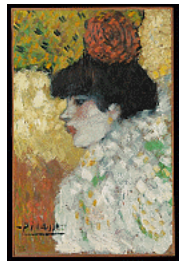
Young Picasso in Paris

Pablo Picasso
b. 1881, Málaga, Spain; d. 1973, Mougins, France
Le Moulin de la Galette, Paris, ca. November 1900
Oil on canvas
35 5/16 inches x 46 inches (89.7 x 116.8 cm)
Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser, 1978
78.2514.34

Pablo Picasso
b. 1881, Málaga, Spain; d. 1973, Mougins, France
The Fourteenth of July, 1901
Oil on cardboard
18 7/8 x 24 3/4 inches (48 x 62.9 cm)
Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser, 1978
78.2514.36

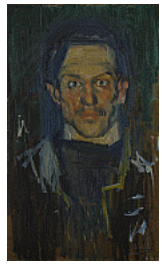
Pablo Picasso
b. 1881, Málaga, Spain; d. 1973, Mougins, France
Self-portrait, Paris, late 1901
Oil on canvas
31 7/8 x 23 5/8 inches (81 x 60 cm)
Musée national Picasso, Paris
X.2009.1148

Pablo Picasso
b. 1881, Málaga, Spain; d. 1973, Mougins, France
Woman in Profile, Paris, 1901
Oil on paper board mounted on particle board
image: 20 1/2 × 13 1/4 inches (52.1 × 33.7 cm)
frame: 26 × 19 × 3 inches (66 × 48.3 × 7.6 cm)
The Metropolitan Museum of Art, New York, Jacques and Natasha Gelman Collection, 1998 (1999.363.58)
X.2021.644



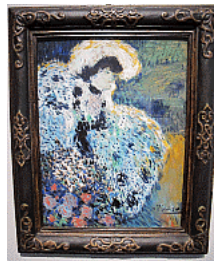
Pablo Picasso
b. 1881, Málaga, Spain; d. 1973, Mougins, France
Jardin de Paris (Design for a Poster), 1901
Ink and watercolor on paper
image: 25 1/2 × 19 1/2 inches (64.8 × 49.5 cm)
frame: 35 inches × 28 1/2 inches × 1 1/2 inches (88.9 × 72.4 × 3.8 cm)
The Metropolitan Museum of Art, New York, Gift of Raymonde Paul, in memory of her brother, C. Michael Paul, 1982 (1982.179.17a, b)
X.2021.646

Pablo Picasso
b. 1881, Málaga, Spain; d. 1973, Mougins, France
Self Portrait (Yo), 1901
Oil on cardboard mounted on wood
20 1/4 × 12 1/2 inches (51.4 × 31.8 cm)
The Museum of Modern Art, New York. Mrs. John Hay Whitney Bequest, 1998
X.2021.647



Pablo Picasso
b. 1881, Málaga, Spain; d. 1973, Mougins, France
The Diners, 1901
Oil on cardboard
18 5/8 × 24 9/16 inches (47.3 × 62.4 cm)
Museum of Art, Rhode Island School of Design, Providence, Bequest of George Pierce Metcalf 57.237
X.2021.1081

Pablo Picasso
b. 1881, Málaga, Spain; d. 1973, Mougins, France
Absinthe Drinker, ca. 1901
Crayon on paper
5 1/2 × 8 3/16 inches (14 × 20.8 cm)
Private collection
X.2022.3
Lender's Number: Lot 00192 (Sotheby's New York, November 5, 2008, Impressionist & Modern Art Day Sale, Lot 192)



Pablo Picasso
b. 1881, Málaga, Spain; d. 1973, Mougins, France
Courtesan with Hat, 1901
Oil on paperboard
26 × 20 inches (66 × 50.8 cm)
Iris & B. Gerald Cantor Center for Visual Arts at Stanford University; Bequest of Marjorie G. Lewisohn 2004.24
X.2022.235

Pablo Picasso
b. 1881, Málaga, Spain; d. 1973, Mougins, France
Leaving the Universal Exhibition, Paris, Paris, 1900
Charcoal and crayon on paper
sheet: 18 3/4 inches × 24 inches (47.6 × 61 cm)
frame: 31 1/8 × 36 1/2 × 3/4 inches (79.1 × 92.7 × 1.9 cm)
Private collection
X.2022.345

YOUNG PICASSO IN PARIS

Pablo Picasso (b. 1881, Málaga, Spain; d. 1973, Mougins, France) arrived in Paris from Barcelona in autumn 1900, during the final weeks of the city's Exposition Universelle. As many before it, this major world's fair was staged so that nations could advertise their industrial, technological, and artistic innovations; the Spanish section in the newly erected Grand Palais included Picasso's 1898 painting *Last Moments*. The exposition simultaneously promoted ongoing colonial endeavors and the problematic ideas of racial difference that attended them. The *ville lumière*, or city of light as Paris was nicknamed, captivated Picasso. Though the nineteen-year-old Spaniard spoke little French, he absorbed much of what the capital city had to offer over his initial two-month stay, and again after his return to Paris the following spring through the end of 1901. He patronized not only the art galleries, but also the bohemian cafés, raucous nightclubs, and sensational dance halls that permeated his hilltop neighborhood of Montmartre. There, Picasso encountered a vibrant community of artists, writers, dancers, and musicians, not to mention a network of Spanish—and specifically Catalan—expatriates who accelerated his entrée into the French art world.

Coinciding with the fiftieth anniversary of Picasso's death, this exhibition explores a critical juncture in his artistic development, as he encountered novel contemporary subjects and styles. The centerpiece is *Le Moulin de la Galette* (ca. November 1900), one of Picasso's first paintings in Paris and recently the focus of a conservation project that unveiled the work's colorful palette, brushwork, and spatial definition. Ramón Casas, Pierre-Auguste Renoir, Henri de Toulouse-Lautrec, and Vincent van Gogh, among other avant-gardists, had famously painted the Montmartre dance hall in earlier years. In Picasso's titillating version, which alternately subverts and quotes those of his predecessors, a cross section of Paris society mingles under the electric lights.

Young Picasso was fascinated with unconventional aspects of modern life, finding inspiration in the sites of social gathering where divisions of gender and class were circumvented and in the people who frequented them. Moreover, his early work foretells the social disenfranchisement that he brought into sharper focus in his subsequent Blue Period (1901–04) through depictions of exploited and vulnerable subjects. All told, his forays into Paris left a strong impression; Picasso would settle there in 1904. The emerging artist on the precipice in 1900 eventually surpassed his academic training to forge a singular practice reflective of his time.

Young Picasso in Paris is organized by Megan Fontanella, Curator, Modern Art and Provenance. Conservation research and treatment of Picasso's *Le Moulin de la Galette* were conducted by Julie Barten, Senior Painting Conservator and Associate Director of Conservation Affairs.

The Guggenheim expresses deep gratitude to its staff, across all departments, for contributions to the realization of this exhibition.

Learn more about this exhibition from curator Megan Fontanella on the Guggenheim Digital Guide, available for free on the Bloomberg Connects app. Content about this exhibition is available in English, Español, and 普通话.

Picasso Celebration 1973–2023:
Fifty Exhibitions and Events to Celebrate Picasso

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Picasso Celebration — 1973.2023

MuséePicassoParis

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Self Portrait (Yo), Paris, 1901
Oil on cardboard, mounted on wood
The Museum of Modern Art, New York,
Mrs. John Hay Whitney Bequest, 1998

Picasso painted at least four self-portraits in 1901, a testament to this concentrated period of introspection and reinvention. The present example is boldly inscribed "Yo" (I) in the top-left corner. Picasso's arresting expression, what the Spanish call the *mirada fuerte* or strong gaze, exudes confidence. He further emphasized his face by locating it against a nebulous background of greens, blues, and black into which his shoulders and torso disintegrate. The energetic, imprecise brushwork and passages of exposed brown cardboard support suggest a rapid execution and infuse the work with a sense of immediacy.

533
Access a slow-looking exercise related to this work.

The Diners (*Les Soupeurs*), Paris, 1901
Oil on cardboard
Museum of Art, Rhode Island School of Design, Providence,
Bequest of George Pierce Metcalf, 1957

In this discomfiting scene, a couple partake of a light repast and champagne. The mirror above the red banquette where the two are seated side by side and the white tablecloth together suggest that they are in a restaurant. Yet the self-absorption and ponderous pose of the older figure in formal men's attire belie the gaiety of the surroundings and contrast starkly with the festive dress and solicitous demeanor of the attentive companion. The pair's disconnectedness perhaps reflects their uneven social standing or even the alienation of urban life.

534
Access a slow-looking exercise related to this work.

Absinthe Drinker (*La buveuse d'absinthe*), Paris, ca. 1901
Crayon on paper
Private collection

535
Access a slow-looking exercise related to this work.

Jardin de Paris (Design for a Poster), Paris, 1901
Ink and watercolor on paper
The Metropolitan Museum of Art, New York, Gift of Raymonde Paul, in memory of her brother, C. Michael Paul, 1982

Located near the Champs Elysées, the city's famed tree-lined avenue, Le Jardin de Paris was the summer location of the historic dance hall Le Moulin Rouge. Young Picasso pursued commercial work to sustain a living and produced this design as a speculative bid. The venue's Catalan manager, Josep Oller, however, did not purchase it. Both the imagery and style recall that of the iconic Montmartre artist of the 1890s, Henri de Toulouse-Lautrec, whose work Picasso emulated. While he enjoyed Paris's many distractions, Picasso was at this time also mourning his close friend the Catalan painter-poet Carles Casagemas, who died by suicide in Paris in February 1901. Picasso later turned this sheet over to sketch two somber compositions on the theme of death.

536
Access a slow-looking exercise related to this work.

Self-portrait (*Autoportrait*), Paris, late 1901
Oil on canvas
Musée national Picasso-Paris, Dation Pablo Picasso, 1979

Picasso was barely twenty years old when he produced this self-portrait but he appears worn, likely the effect of an emotionally charged year, with hollowed-out features and a pale complexion. His body, enveloped by a rigid overcoat with upturned collar, cuts a stark figure against the flat and monochromatic background. Unlike the frontal self-portrait nearby, the artist turns slightly away here. His psychological intensity is nonetheless reminiscent of the Dutch painter Vincent van Gogh's own exercises in self-portraiture. As the Catalan art critic Miquel Utrillo wrote in 1901, Picasso first journeyed to Paris with the youthful idea of conquering it; in his second extended stay, he carried with him a desire to learn.

The Guggenheim extends its special thanks to the Musée national Picasso-Paris for lending this painting.

B 537
Access a slow-looking exercise related to this work.

HIDDEN IN PLAIN SIGHT

With texts by

Julie Barten, Senior Painting Conservator and Associate Director of Conservation Affairs, Solomon R. Guggenheim Museum, New York (JB)
Kirstin Ringelberg, Professor of Art History, Elon University, North Carolina (KR)
Valerie Steele, Director and Chief Curator, The Museum at the Fashion Institute of Technology, New York (VS)
Sadiah Qureshi, Associate Professor in Modern History, University of Birmingham (SQ)

The Guggenheim conducted scientific analysis and imaging for the *Le Moulin de la Galette* conservation study in collaboration with Elena Basso and Alicia McGeachy, Associate Research Scientists, The Metropolitan Museum of Art, New York; Silvia A. Centeno, Research Scientist, The Metropolitan Museum of Art; and John K. Delaney, Senior Imaging Scientist, National Gallery of Art, Washington, D.C.

Adjacent wall: Interior of Le Moulin de la Galette, Paris, ca. 1900.
Photo: © Albert Harlingue / Roger-Viollet / Granger—All rights reserved

World's Fairs and Empire

World's fairs like the 1900 Exposition Universelle in Paris were visual encyclopedias that celebrated the hosts' industry, scientific expertise, and technological capabilities. After the first in London's Crystal Palace in 1851, they were organized across Africa, Australia, and Europe, as well as in India and the United States. Fairs were crucial sites for the making of modern ideas about nation, race, and empire, and millions visited them. Critically they included displays of colonized peoples as living exemplars of racist human hierarchies that placed whiteness at the top, and Blackness at the bottom. In Paris the Eiffel Tower—built for the 1889 fair—was often contrasted with reconstructions marketed as "native villages" on the nearby Trocadéro. The juxtaposition of the tower, applauded as a French technical marvel, with the French colonial pavilions and their denizens positioned the latter as ostensibly less civilized. Young Picasso visited the 1900 fair where he encountered these hierarchical ideas about race and empire. This preceded his visits to the Musée du Ethnographie du Trocadéro, where he engaged with, for example, the arts of African peoples and cultures, mediated through a colonial lens that reduced them to artifacts. These art forms would have a substantial influence on his practice. (SQ)

Exposition Universelle, Paris, 1900, showing a panorama of the parks of the Trocadéro, where the colonial section was staged, and the Champ de Mars. Photo: © Neurdein frères / Roger-Viollet

Gender Visibility

In Paris Picasso frequented settings filled with a wide variety of people whose gender and sexuality were both performed and lived outside of the identity binaries, despite emerging social, legal, and medical restrictions that aimed to limit the definitions of sex, gender, and sexuality. Ample evidence shows that not just the bohemian dance halls and *café-concerts*, but also more restrained bourgeois salons in Paris were patronized by known lesbian, gay, and bisexual people, as well as those who understood their genders to be pliable or distinct from the ones they were assigned. Certainly their number was far greater than most paintings of the time seem to expressly depict—although gender-normative conventions of looking also may inhibit our ability to see such figures even when they are represented. In order to reinvest the moment with its actual sexual and gender queerness, we all need to challenge the assumptions made when looking at an artwork such as Picasso's *Le Moulin de la Galette*. This approach might question whether working-class women's caresses are solely to tempt heterosexual men, or if everyone wearing makeup and a floor-length dress is a cisgender woman. Queer and trans people may be hiding in plain sight in paintings of this period. All were present, and visible, in Paris. (KR)

Lesbian couple Renée Vivien (standing), a poet, and Natalie Clifford Barney, a writer and host of a literary salon, posing in Directoire-era (ca. 1795–99) costume. Paris, ca. 1900. Photo: Otto Studio, courtesy Bibliothèque littéraire Jacques Doucet, Paris, France © Archives Charmet / Bridgeman Images

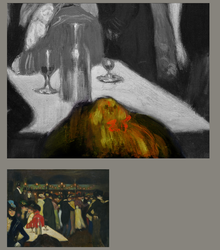
Fashion and Identity

In Picasso's *Le Moulin de la Galette*, fashion communicates aspects of people's social identities, such as gender, sexual orientation, and class status. The trio at the top left of the painting, for example, wear shiny black top hats and evening suits, which were coded as elite men's formal attire. Below them sits a figure in a red and gold-trimmed coat, a peacock style suggesting a military officer's uniform. But fashion can also be deceptive or ambiguous, and already in 1900, some people dressed across gender and class lines. Many in Paris were worried that women's fashion, in particular, blurred the line between *le monde* (the "world" of high society) and *le demi-monde* (the shadowy "half-world" of illicit sex, especially commercial sex associated with venereal disease). Most of the subjects in Picasso's painting wear fashionable, expensive-looking clothes—including lavish furs, pale silky dresses, and elaborate hats adorned with brooches or feathers. Yet no one in 1900 would have mistaken the feminine-presenting figures for so-called respectable ladies, because Picasso emphasized conspicuous make-up and dyed hair, which would have been perceived as typical of sex workers and actresses. In reality, women of all backgrounds, including tourists, visited such entertainment venues. (VS)

Henri de Toulouse-Lautrec, *Divan Japonais*, 1892–93. Lithograph printed in four colors, wove paper, 80.8 × 60.8 cm. The Metropolitan Museum of Art, New York. Bequest of Clifford A. Furst, 1958. This advertisement for Le Divan Japonais, an established *café-concert* in Montmartre, depicts the celebrated performer Jane Avril seated in the foreground. The attire and bent arm of the statuesque figure at far right in Picasso's *Le Moulin de la Galette* resemble Avril's here, suggesting his possible allusion to Lautrec. Photo: Courtesy The Metropolitan Museum of Art / Art Resource, New York

Compositional Evolution

Recent technical imaging has revealed that *Le Moulin de la Galette* originally included a King Charles Spaniel–like lapdog seated on a chair in front of the table. As the final composition evolved, Picasso hastily obscured the dog with strokes of brown paint, leaving the contour of its head evident and allowing hints of the underlying colors to show through. The red ribbon around the animal's neck and its tactile fur would have echoed the patrons' bedecked hats and garments, the latter's subtle textures newly unveiled through recent conservation treatment. Dogs were not an uncommon sight in public venues like this dance hall. The depiction of the canine may have symbolized companionship, luxury, touch, or even desire. Its outward gaze and endearing presence, evident in the imaging, would have captivated the viewer. By eliminating the dog, Picasso focuses more attention on the figures and the space. Nevertheless, he left visible clues of the compositional change, which would become a frequent practice for the artist. Look closely at the brown form in the painting and you may discern the little dog's ghostly presence. (JB)



Top: Detail of the lower-left corner of Picasso's *Le Moulin de la Galette*, with inset optimized, false-color image approximating the appearance of the underlying dog that Picasso eventually concealed. The visualization of the dog, derived from scanning X-ray fluorescence, shows the distribution of the pigments vermillion red, zinc white, and iron-containing ochres. Imaging by Elena Basso, Silvia Centeno, John Delaney © 2023 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Bottom: Pablo Picasso, *Le Moulin de la Galette*, Paris, ca. November 1900. Oil on canvas, 89.7 × 116.8 cm. Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser 78.2514.34. Photo: Solomon R. Guggenheim Foundation, New York © 2023 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Woman in Profile (*Femme de profil*), 1901
Oil on paperboard, mounted on particle board
The Metropolitan Museum of Art, New York, Jacques and Natasha Gelman Collection, 1998

Picasso returned to Paris in May 1901 (through January 1902), in preparation for a major exhibition at the Galerie Vollard. Sixty-four catalogued paintings plus several drawings were ultimately shown—some executed in Madrid and Barcelona in early 1901, and others painted in Paris—including this figure with a heavily-powdered face and rouged cheeks. The strokes of green and black at upper left are part of an intricate headdress that appears in related Picasso works thought to be associated with the dance hall Le Moulin Rouge. With such adornments obscuring the individuality of the sitter, this is less a portrait than it is a seductive object for consumption. Indeed, Picasso granted few in his oeuvre a direct and commanding gaze beyond himself.

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Access a slow-looking exercise related to this work.

Courtesan with Hat (*Courtisane au chapeau*), Paris, 1901
Oil on paperboard
Cantor Arts Center, Stanford University,
Bequest of Marjorie G. Lewisohn

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Access a slow-looking exercise related to this work.

Le Moulin de la Galette, Paris, ca. November 1900
Oil on canvas
Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser 78.2514.34

401 530
Discover more about this artwork from curator Megan Fontanella, and access a slow-looking exercise related to this work.

Modernists at the Mill

Le Moulin de la Galette dance hall—formerly the site of a mill (*moulin*) that produced a brown bread or cake (*galette*)—was located in Montmartre. In contrast to the wide boulevards and other modernizing projects that had radically altered central Paris, this once-rural neighborhood maintained its steep, narrow streets and humble dwellings. It also garnered a reputation as a locus for popular entertainment, especially for establishments open late into the night, aided by the electric lights installed around the turn of the twentieth century. In the cabarets and *café-concerts* where consumerism of all kinds prevailed, including that of a sexual nature, class lines were blurred and social mores destabilized.

The Catalan painter Ramón Casas (who briefly lived above Le Moulin de la Galette) and Frenchmen Pierre-Auguste Renoir and Henri de Toulouse-Lautrec, among others, had earlier memorialized the site through paintings likely known to Picasso. The young Spanish artist followed suit, focusing his lens on the disparate patrons emerging from the shadows. Noteworthy is the enigmatic figure seen from behind at far right who, with gloveless hand and donning a modest hat, engages with a statuesque reveler. From the trio of bourgeois spectators elevated at left, to the intimate pair seated at the table and the frieze of ornamented dancers, which most likely includes sex workers, Picasso presents his own tableau of modern life.

Young Picasso in Paris

Pablo Picasso (b. 1881, Málaga, Spain–d. 1973, Mougins, France) arrived in Paris from Barcelona in autumn 1900, in the final weeks of the Exposition Universelle, where his 1898 painting *Last Moments* was on display in the Spanish section. The *ville lumière*, or city of light as Paris was nicknamed, captivated—and ultimately transformed—Picasso. Though the nineteen-year-old Spaniard spoke little French, he absorbed much of what the capital city had to offer over his initial two-month stay, and again after his return to Paris the following spring through the end of 1901. He patronized not only the art galleries, but also the bohemian cafés, raucous nightclubs, and sensational dance halls that permeated his hilltop neighborhood of Montmartre.

Coinciding with the fiftieth anniversary of Picasso's death, this exhibition explores a critical juncture in his artistic development, as he encountered novel contemporary subjects and styles. The centerpiece is *Le Moulin de la Galette* (ca. November 1900), one of Picasso's first paintings in Paris and recently the focus of a conservation project that unveiled the work's colorful palette, brushwork, and spatial definition. On the precipice in 1900, the artist eventually surpassed his academic training to forge a singular practice reflective of his time.

Learn more about this exhibition from curator Megan Fontanella on the Guggenheim Digital Guide, available for free on the Bloomberg Connects app. Content about this exhibition is available in English, Español, and 普通话.

Leaving the Exposition Universelle, Paris (*La sortie de l'Exposition Universelle, Paris*), Paris, 1900
Charcoal and crayon on paper
Private collection

Picasso's 1898 painting *Last Moments* was on view in the Paris world's fair, initially motivating his and Carles Casagemas's first journey to Paris. The friends temporarily took over the artist Isidre Nonell's Montmartre studio with, among other inhabitants, the artist models known as Germaine (Florentin, née Laure Gargallo, later Pichot) and Odette (née Louise Lenoir), who became the momentary romantic interests of Casagemas and Picasso, respectively. From left to right, the figures in this quasi-caricature have been identified as Odette (Lenoir), Picasso, Ramon Pichot, Miquel Utrillo, Casagemas, and Germaine (Florentin). With the fair's main entrance at their backs, the jaunty compatriots set off arm in arm. The King Charles Spaniel–like dog near center closely resembles a canine once visible in the painting *Le Moulin de la Galette* but later recast as an indistinguishable brown form in front of the table.

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Access a slow-looking exercise related to this work.

The Fourteenth of July (*Le quatorze juillet*), Paris, 1901
Oil on cardboard
Solomon R. Guggenheim Museum, New York, Thannhauser Collection, Gift, Justin K. Thannhauser 78.2514.36

This painting is in many ways a foil to its much grander predecessor, on display nearby, *Le Moulin de la Galette*. Whereas the latter draws one deeper into the space, here the dizzying crowd presses forward and is largely composed of featureless blurs of color. Yet, hints of individuality and expressiveness emerge; for instance, the figure in a white shirt, at bottom left, has a brooding appearance. The exposed, mid-toned brown cardboard support, which has darkened over time, contributes to the tones of the composition. Picasso contrasts the jubilation of the national holiday, which commemorates the fall of the Bastille amidst social unrest in 1789, with the melancholy of the sustained marginalization and poverty he witnessed in the city.

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Discover more about this artwork from curator Megan Fontanella, and access a slow-looking exercise related to this work.

Left to right: Pablo Picasso, his Catalan agent Pere Mañach, and visiting Catalan artist Antoni Torres Fuster in the studio at Boulevard de Clichy 130, Paris, 1901. What appears to be a drawing related to Picasso's *Le Moulin de la Galette* hangs on the wall behind Torres Fuster's right cheek.
Photo: Courtesy RMN-Grand Palais / Art Resource, NY
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