



David Douglas Duncan (b. 1916)
On the Stairs at Nightfall
 Cannes, Villa La Californie, Summer 1957
 Gelatin silver print, 39.8 x 28.2 cm
 Private collection
 © David Douglas Duncan



Pablo Picasso (1881-1973)
Baboon and Young, October 1951
 Bronze, 53.2 x 33.2 x 61 cm
 Private collection
 © Private collection. Photo: Patrick Goetelen

OPENING HOURS

Tuesday to Thursday, 10 am to 8 pm
 Fridays to Saturdays, 10 am to 9 pm
 Sundays and public holidays, 10 am to 8 pm
 24 and 31 December, 10 am to 3 pm
 Closed on Mondays, 25 December and 1 January

ADMISSION FEES

Permanent collection: 6.00 euros
 Temporary exhibition: 4.50 euros
 Combined ticket: 8.00 euros
 Ticket sales cease 30 minutes before closing time

REDUCED FEES (50 %)

Visitors over 65
 Students under 26 with valid identification
 Groups of 20 people (by appointment)

FREE ADMISSION

Youths aged 18 and younger (children 12 and younger accompanied by an adult)
 Holders of EURO<
 Students of the Universidad de Málaga with valid identification
 ICOM members
 Last Sunday of every month

ADVANCE TICKET SALES

Tickets may be bought in advance by calling (34) 902 360 295 or online at www.generaltickets.es
 Advance tickets are retrieved on the day of visit at the Museum's ticket desk, upon compulsory presentation of a credit card and a valid identity card or passport. The Museum and Unicaja decline any liability in the event of loss or theft of tickets. Tickets once bought may not be cancelled, replaced or refunded

The guided visits to the exhibition: *Charlas en el Museo* given in Spanish every Thursday at 6.00 pm. For other guided visits, please contact: educacion@mpicassom.org

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Cover

Pablo Picasso (1881-1973)
Woman with Green Hair, 1948
 Four oblong plaques. White earthenware; incised; elements applied; painted with oxides; glazed, 59 x 25.5 cm each plaque
 Private collection
 © Private collection. Photo: Gerald Friedly

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Picasso at Work Through the Lens of David Douglas Duncan

20.06.2011 - 25.09.2011



David Douglas Duncan (b. 1916)
The Living-Room at La Californie
 Cannes, 1957
 Gelatin silver print, 24.6 x 37 cm
 Private collection
 © David Douglas Duncan

"Probably no other artist of his time was so thoroughly photogenic, or totally at ease while being photographed, as Picasso. Whether with friends, at work, or lolling in his bathtub, he seemed indifferent to a camera. He never even blinked. He radiated the innocent purity of children and the command presence of an emperor."

David Douglas Duncan

David Douglas Duncan (1916, Kansas City, USA) met Pablo Picasso in 1956 on one of his trips to Europe and from then until the artist's death they were united by the friendship that is reflected in this exceptional photographic record.

In those years, Duncan was an internationally recognized photographer working for the prestigious *Life* magazine and covering the most important conflicts of the moment, such as the tension in the Middle East, Indian independence or the Korean War. By documenting the life of his friend Picasso he took on a theme that was utterly unlike that of his other work, but he remained nonetheless faithful to photo reportage—photography together with a story.

Picasso, for his part, had by this time become a world famous personality. His image as a media celebrity artist was to be found all over the world in books, exhibitions or news



Pablo Picasso (1881-1973)
Pigeons, Cannes, 1957
 Oil on canvas, 100 x 80 cm
 Dated on reverse: 12.9 / 57. / II
 Museu Picasso, Barcelona. MPB 70.456
 © Museu Picasso, Barcelona. Photo: Gasull Fotografia S. L.

reports, and this made him very aware of the power and public magnetism of his own figure. As he had always been fascinated by the photographic medium, he therefore knew how to act "naturally" for Duncan—at work, posing, in disguise or dancing, sometimes talking with friends or his wife, or playing with his children. On other occasions, however, he seemed completely unaware of the camera, when working on pottery pieces, concentrating on an engraving, ordering documents or classifying artworks.

This exhibition focuses on Picasso's creative process, his studio and aspects of his daily life as captured by the lens of his friend the photographer between 1956 and 1961. Most of the images were taken in Picasso's villa at Cannes, in the south of France, although other photographs were taken at his residence in Nôtre-Dame de Vie or in the pottery workshop at Vallauris. The villa La Californie was at one and the same time a studio and a family home, a place crammed with boxes, newspapers, wrappers, pottery, pieces of wood, African sculptures, sculpted heads, canvases hidden among family furniture... and as a backdrop, the great ornamentally topped windows through which could be seen the palm trees in the garden and the sea. The great salon is often the outstanding protagonist of Duncan's work, as it is of Picasso's. Picasso called these drawings and canvases inspired by La Californie "interior landscapes," perhaps because he perceived his workshop-home as a microcosm of life itself.



David Douglas Duncan (b. 1916)
The Marriage
 Cannes, Villa La Californie, March 1961
 Gelatin silver print, 24.5 x 35.5 cm
 Private collection
 © David Douglas Duncan

This was where Picasso was to spend most of his time, working. Some of the photographic sequences allow the viewer to reconstruct Picasso's fascinating creative process—the appropriation of everyday objects, the transformation of the use of those ordinary objects into something utterly unexpected, or the constant exploration of shapes and materials.

Together with the selection of around 115 photographs by David Douglas Duncan, the visitor will also find more than seventy original works by Picasso that have been brought together in an exhibition for the first time. Some are easily recognizable in the images taken by Duncan, thus reconstructing the universe made up of Picasso's workshop-residences, where adults, children, animals and works lived together in harmony with the artist as master of ceremonies.

Duncan, whom Picasso called "Ismael", thus recreates the everyday atmosphere of the most famous artist of the twentieth century and introduces the spectator into an intimate space reserved for work, the family and friends.

On seeing these photographic narrations, we can confirm just how much Picasso made no distinction between life, activity and œuvre.