



Fig. 1

HORARIO

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

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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

*Promises for the future. Blaise Cendrars and the Children's Book in
the USSR. 1926-29* is a section of this exhibition and is a coproduction
of the Museo Picasso Málaga with the MuVIM. Museu Valencià de la
Il·lustració i de la Modernitat

Palacio de Buenavista
C/ San Agustín, 8, 29015 Málaga
General information: (34) 902 44 33 77
Switchboard: (34) 952 12 76 00
info@mpicassom.org. www.museopicassomalaga.org

Cover (detail)

Ladislav Sutnar (1897-1976)

Build the Town, 1943

Painted wood, 30 pieces. Various dimensions
Museum of Decorative Arts of Prague

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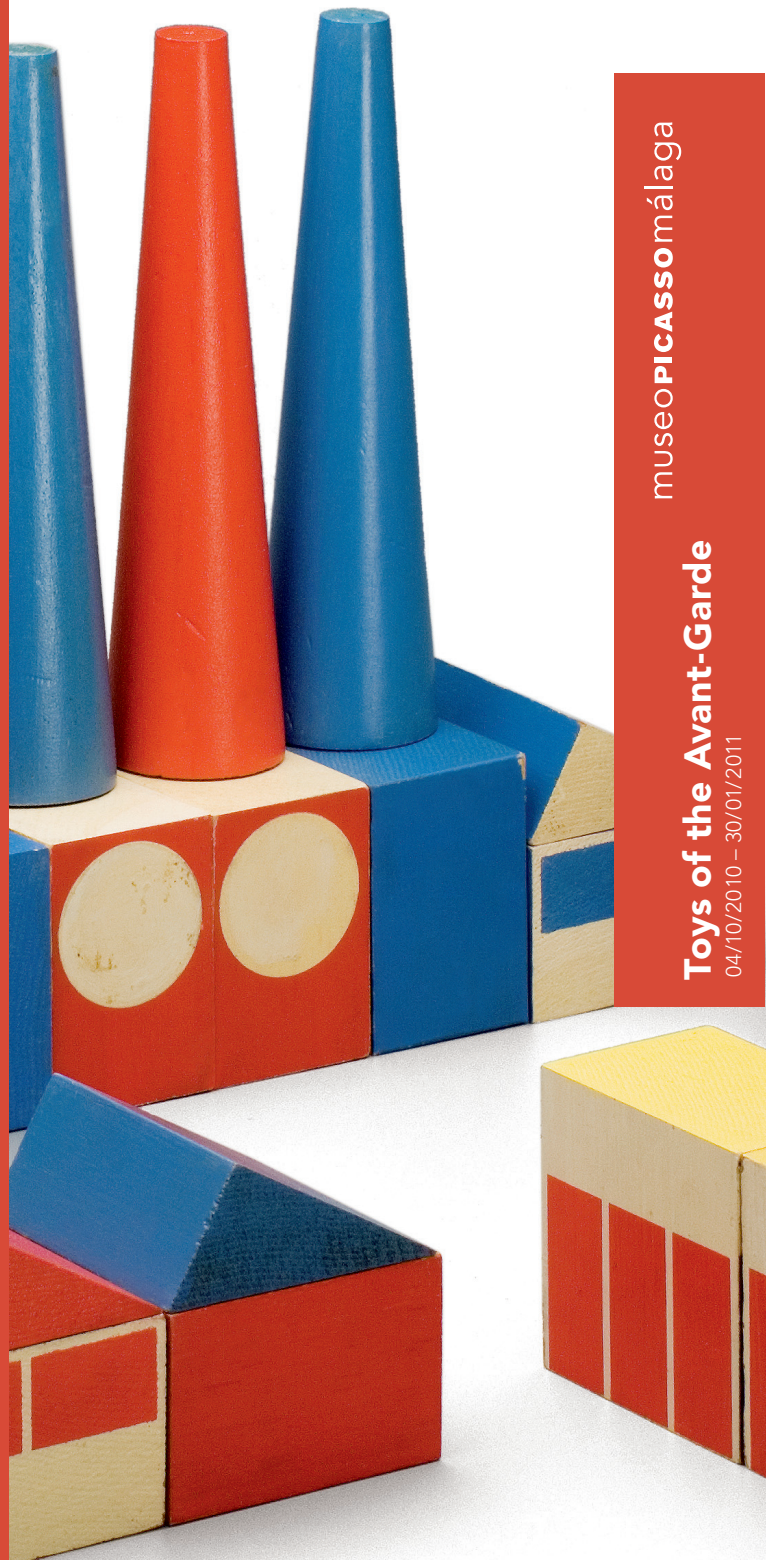
Vladimir Vassilievitch Lebedev. VEGAP, Málaga 2010

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Oggebbio, Italia, 2010

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museo**PICASSO**málaga

Toys of the Avant-Garde

04/10/2010 – 30/01/2011

Alvar Aalto • Laure Albin-Guillot • OS Cecil Aldin
Natan Isaiévitch Altman • Giacomo Balla • Raoul Barba
Rafael Barradas • Armen Baruchev • Gregori Berchadski
Francis Bernard • Norah Borges de Torres
Olga Bonch-Osmolovskaya • Dimitri Boulanov • Marcel Breuer
Lev Bruni • Alexander Calder • Josef Čapek • Henri Cartier-Bresson
Galina Chichagova • Olga Chichagova • Kornei Chukovsky
Marc Riboud • Pancho Cossío • Alexandre Alexandrovitch Deïneka
Olga Deineko • Sonia Delaunay • Nikolai Fiodorovitch Denissovski
Fortunato Depero • Erich Dieckmann • Nikolai Dmitriev
Robert Doisneau • Elizaveta Dorfman • Marcel Duchamp
Charles Eames y Ray Eames • Georgi Echeistov • Ivan Efimov
Boris Vladimirovitch Ender • Vera Ermolaeva • Evgenia Evenbakh
Alexandra Exter • Itzik Fefer • Leonid Feinberg • Lyonel Feininger
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André François • Isidor Frantsuz • Gelindo Furlan
Léonid Émiliévitch Gambourger • Yuliy Ganf • Margarita Genke
Émile Guillot • V. G. Gwaita • André Hellé • George Him
Hannah Höch • Josef Hoffmann • Pavel Hrdlička • Hersh Inger
Johannes Itten • Élisabeth Andréïevna Ivanovski • Floris Jespers
Lydia Joltkevich • Kapoustine • André Kertész • Paul Klee
Fedor Kondratov • Vladimir Konashevich • Konstantin Vassiliévitch
Kouznetsov • Boris Kreitser • Eduard Krimmer • Afanasii Kulikov
Nikolia Kupreianov • Josef Lada • Nikolai Lapshin
Vladimir Vasilievich Lebedev • Edy Legrand • Jan Lewitt • El Lissitzky
Lou Loeber • K.A. Lugin • Vladimir Maiakovski • Maruja Mallo
Jean Manfredi • Piet Marée • Dimitri Melnikov • Margarita Mikhaelis
Liubov Mileeva • Joan Miró • Otto Morach • Bruno Munari
Kit Nicholson • O'Galop • Alexei Pakhomov • Nathalie Parain
P. Pastukhov • A. Pestun-Dibrovsky • Alexandra Petrova
Pablo Picasso • Yuri Pimenov • Pierre Pinsard • Minka Podhájská
Boris Pokrovsky • Fania Polishchuk • Lydia Popova • Gerrit Rietveld
Alexander Rodchenko • Pierre Roy • Konstantin Rudakov
Nina Sakonskaya • Oskar Schlemmer • Wolfgang A. Schlosser
Marvin W. Schwartz • Kurt Schwitters • Teo da Sepino
Oskar Seyffert • Tatiana Shevchenko • Nisson Abramovich Shifrin
Sarah Shor • David Shterenberg • M. Shtern • Alma Siedhoff-Buscher
Nina Simonovich-Efimova • Maria Siniakova • Otto Soglow
Emmanuel Sougez • Václav Špalá • Edward Steichen
Barbara Stepanova • David Petrovich Sterenberg • Adolf Strakhov
Ladislav Sutnar • Sophie Taeuber-Arp • Vladimir Yévgrafovitch
Tatlin • Bruno Taut • Giuseppe Terragni • Franciszka Themerson
Stefan Themerson • Tono • Joaquín Torres-García
Sándor A. Tóth • Toyen • Walter Trier • V. Tronov • Nikolai Troshin
Mikhail Mikhaïlovitch Tsekhnovski • Georgi Tuganov
Vassili Tvardovsky • Nikolai Tyrsa • Marie von Uchatius
E. Ulrikh • Arne Ungermann • Natalia Ushakova • Alexei Uspensky
Vladimir Vassiliev • Luigi Veronesi • Antonio Vitali • Julian Wehr
Ylla • Franz von Zülów • Piet Zwart



Fig. 2

Among their activities, a large number of artists, writers and architects associated with many of the twentieth century's art movements specifically focused on producing objects for children, including books, toys and furniture that were published, made and distributed by commercial firms. We also encounter numerous architectural projects that took definitive shape in the form of schools, holiday villages and children's homes.

A study of avant-garde ideas reveals that the artists who shared them attempted, obsessively at times, to implant their aesthetic principles in society. In other words, they aimed to invest all everyday activities with their ideals and to contribute as a result to the birth of a new type of lifestyle. Hence their interest in the world of children, who could be brought by early contact with the forms and concepts of modern art and the social ideas underlying them to assimilate and accept them with absolute normality. As a result, children became the vehicles for the longed-for transformation that, according to László Moholy-Nagy, "would lead man to an enriched enjoyment of his modern world."

These approaches, however, did not arise in an isolated fashion. In the first quarter of the twentieth century, political and social ideas emerged that aimed at a radical break with earlier outmoded ones, while new forms of government also appeared. Associated with the ideas that represented political change – Communism, Fascism, or the democratic models that gave rise to republics in the former empires of Central Europe –

were groups of artists who enthusiastically embraced them in the hope that their aesthetic proposals would become a reality on a social level.

While art was evolving, there was a simultaneous consolidation of pedagogical ideas that highlighted the cultural and social aspects of education. In addition, they pointed to the need for a scientific methodology in order to understand and assess influencing environmental factors. The new educational thinking emphasised the importance of scientific pedagogy, educational materials and the collaborative aspects of this endeavour. It could be said that the teacher went from being an adult who moulded the child into his or her own image to one who used the new approach to allow the child to exist in its own right.

In addition to these contributions, which were the subject of serious study by various artists (including Joaquín Torres-García, Kurt Schwitters and Ladislav Sutnar), reference should be made to the psychoanalytical theories of Freud and his followers, which also had a major influence on art. These theories supported the new pedagogy by criticising traditional educational systems while expanding the teacher's knowledge of the child and offering a means to resolve problems affecting the child during the educational process. It could thus be said that during the inter-war period, art and pedagogy developed within the same context, ran along parallel lines, experienced similar contradictions and moved towards the same end.

The work of the artists involved reveals a variety of different directions. We thus encounter examples such as Josef Lada, whose starting point was popular art. This type of art was considered by educationalists to be an exceptionally important resource which, because it was transmitted from generation to generation, represented a connecting link between adult and child as well as a focal point for the conservation of traditional culture. Other artists, such as Alexander Rodchenko, Barbara Stepanova and Emmanuel



Fig. 3



Fig. 4

Sougez, focused on the application of new treatments of the image, and their books systematically use photography, photomontage and typographical montage. In addition, figures such as Vladimir Vasilievich Lebedev and his collaborators developed a non-elitist visual language that combined Constructivism and tradition to bring modern art closer to the world of the child. Finally, we should mention names like Picasso, Klee and Miró, who made works for children as an expression of one more way of looking at the world.

With the passing of time, many of these projects, which were so closely associated with the world of childhood, have come to be considered among the finest examples of Futurism, Constructivism, Surrealism, and many of the other visual and literary trends that prevailed in the decades in question.



Fig. 5



Fig. 6

Fig. 2
Paul Klee (1879-1940)
Untitled (Electric Spook), original, 1923 (replica, 2006–08)
Head: ceramic socket, metal and partly painted plaster; costume: two different fabrics, metal ring. Puppet: 38 cm
Zentrum Paul Klee, Berne

Fig. 3
Kurt Schwitters (1887-1948)
Merz 14/15: Die Scheuche / Merz 14/15: The Scarecrow
Typography: Kurt Schwitters, Käte Steinitz and Theo van Doesburg
Hanover, Appos Verlag, 1925
20.7 x 24.4 cm
IVAM, Institut Valencià d'Art Modern, Generalitat
© IVAM. Foto: Juan G. Rosell

Fig. 4
Alexander Calder (1898-1938)
Circus. Horse, 1926–32
Ink on paper, 28 x 22 cm
Collection Maeght, Paris

Fig. 5
Joaquín Torres-García (1874-1949)
Two Men, c. 1929–30
Painted wood and nails, 22.2 x 7.6 x 1.9 cm / 26 x 8.9 x 1.9 cm
Private collection, New York

Fig. 6
Vladimir Vasilievich Lebedev (1891-1967)
Circus
Leningrad, Moscow: Giz, 1928
29.5 x 22.5 cm
Ville de Paris - Bibliothèque l'Heure Joyeuse