



**Head of a Bull**  
 Paris, Spring 1942 (assembled April 1997)  
 Bronze, 42 x 41 x 15 cm  
 Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el  
 © Fundación Almine y Bernard Ruiz-Picasso para el Arte. Photo: Eric Baudouin

One of the characteristics of Pablo Picasso's creative activity was his exploration of the relationships between object and image. From the time of Cubism onwards, for example, he incorporated numerous everyday objects into his works, as we see in *Head of a Bull*, made from a bicycle seat and handlebars. The choice of ceramics as a medium of expression is a result of this process of investigation as the discipline offered Picasso the opportunity of creating figurative works through utilitarian objects, together with the particular associations inherent in this ancient medium.

Picasso's approach to ceramics was thus not an isolated one but rather formed part of his oeuvre as a whole. Placing Picasso's ceramics back into this overall context is the key aim of the present exhibition, in addition to that of highlighting their merits as works created in this particular medium. The curators' intention has thus been to look at ceramics from the artist's own viewpoint, for whom this field was not a minor art form but one of equal merit to sculpture and painting, profoundly rooted in the principles and specific codes of the ceramic tradition but at the same time completely integrated into his creative process.

Picasso's ceramics present numerous and significant points of contact with the rest of his work. The creation of new forms through preparatory drawings, based on

the principles of series, variations and metamorphosis, is identical to his manner of creating sculptures and paintings. In addition, his ceramics are often painted, volumetric forms and consequently offer numerous analogies with his Cubist polychrome sculptures such as *The Glass of Absinthe* of 1914. In that work Picasso introduced a real object—the spoon—for the first time, anticipating his sculptures made from the assemblage of found and painted objects such as *The Crane*, or his ceramics in which a human or animal body is represented through one or more objects. In addition, the way in which the artist transformed a positive into a negative volume would later be developed in various ceramic jugs and pieces such as the large bowl entitled *Face*.

While Picasso brought all his artistic experience to the field of ceramics, his visual treatment of the surface



**The Glass of Absinthe**  
 Paris, 1914  
 Painted bronze and metal spoon, 21 x 14 x 7 cm  
 Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte  
 © Fundación Almine y Bernard Ruiz-Picasso para el Arte. Photo: Eric Baudouin



**Face**  
 30 January 1958  
 White earthenware, thrown; painted and oxide, glazed  
 Height: 10.5 cm, diameter: 44 cm  
 Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte  
 © Fundación Almine y Bernard Ruiz-Picasso para el Arte. Photo: Marc Damage

inevitably responded to the particular requirements of the medium, which differs considerably from other pictorial or graphic techniques. He was therefore obliged to rethink the creative process behind the work, resulting in new methods and new graphic solutions that made full use of the medium's expressive potential. Many of these creative discoveries subsequently appeared in works of other types, in the same way that Picasso's ceramics borrowed numerous devices and principles developed in other fields. These translations between media are evident both in formal aspects and in specific technical ones, even extending to the conceptual principles underlying the works.

For Picasso, however, it was not just the conceptual and visual possibilities specific to ceramics that were important: he also took into account the symbolic associations of the vessel in question and the cultural significance of ceramics. This is evident, for example, in the group of sculptures of the early 1950s created using assemblage, in which the act of combining ceramic objects is an invocation to fertility and gestation. One such example is *Pregnant Woman*, in which Picasso created the stomach and breasts from ceramic pots.

In his interpretation of the arts of other cultures Picasso incorporated both their formal characteristics and their

animist and magical content. Similarly, in the field of ceramics, the artist recreated not just the forms of the ancient tradition of ceramics but also its supposedly lost meanings, filtering them through his own artistic experience to reintegrate and update them within the context of modern art.



**Pregnant Woman (first state)**  
Vallauris, 1950  
Bronze, 104 x 30 x 32 cm  
Private collection  
© Photo: Patrick Goetelen

**Cover: The Crane**  
Vallauris, 1951-1953  
Painted bronze, 74 x 44 x 27 cm  
Staatliche Museen zu Berlin, Nationalgalerie, Museum Berggruen, Berlin  
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#### 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< 26 Youth Card  
ICOM members

Last Sunday of every month, free entrance from 3 pm

#### ADVANCE TICKET SALES

Tickets may be bought in advance by calling (34) 902 360 295 or online at [www.unicaja.es](http://www.unicaja.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.

Guided tours, please contact:  
[educacion@mpicassom.org](mailto:educacion@mpicassom.org)

Catalogue of the exhibition (Spanish-English) available at the MPM Bookstore. Orders: [lalibreria@mpicassom.org](mailto:lalibreria@mpicassom.org)

Palacio de Buenavista  
C/ San Agustín, 8  
29015 Málaga

General information: (34) 902 44 33 77  
Switchboard: (34) 952 12 76 00  
[info@museopicassomalaga.org](mailto:info@museopicassomalaga.org)  
[www.museopicassomalaga.org](http://www.museopicassomalaga.org)

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