

**OLGA** **ОЛЬГА**  
**PICASSO**

**Press Release**

**CaixaForum Madrid**

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From 19 June to 22 September 2019

CaixaForum Madrid presents the first exhibition to make an in-depth examination of Picasso's "Olga period". The show features 335 works, including more than 40 paintings

# OLGA ОЛЬГА PICASSO

Pablo Picasso and the ballerina Olga Khokhlova met in 1917, when the painter was in Italy to present the ballet *Parade* with Sergei Diaghilev's Ballets Russes company. A year later, Khokhlova became the artist's first wife and while the relationship lasted, until their separation in 1935, she was the artist's favourite model in what became known as Picasso's neoclassical period. CaixaForum Madrid is pleased to present *Olga Picasso*, an exhibition that examines the artistic, living and emotional adventure represented by this period in Picasso's career. The show, which features 335 works, including paintings, drawings, graphic works, sculptures, photographs, films, documents and objects, invites visitors to rediscover the "Olga period" through such masterpieces as *Portrait of Olga in an Armchair*, *Olga in Pensive Mood*, *Crucifixion*, and portraits of the couple's son Paulo as Harlequin and Pierrot. Besides this purely artistic journey, the exhibition also narrates the life of the couple, highlighting hitherto little-known aspects, such as Olga's dramatic family history. The show is the result of intense research into the letters and photographs found in Olga's travel trunk and archives. It was organised by the Musée national Picasso-Paris and the Almine y Bernard Ruiz-Picasso Fundación para el Arte, in cooperation with "la Caixa", the Pushkin Museum of Moscow and the Museo Picasso Málaga.

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**Olga Picasso. Dates:** From 19 June to 22 September 2019. **Place:** CaixaForum Madrid (Paseo del Prado, 36). **Organisation:** Exhibition organised by the Musée national Picasso-Paris and the Almine y Bernard Ruiz-Picasso Fundación para el Arte, Madrid, in cooperation with "la Caixa", the Pushkin State Museum of Fine Arts and the Museo Picasso Málaga. **Curators:** Emilia Philippot, curator of Paintings and Drawings at the Musée national Picasso-Paris; Joachim Pissarro, Professor of Art History and Director of the Hunter College Art Galleries of the City University of New York; and Bernard Ruiz-Picasso, co-chair of the Almine y Bernard Ruiz-Picasso Fundación para el Arte.

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**Madrid, 18 June 2019.** This morning, Elisa Durán, Deputy General Director of "la Caixa" Banking Foundation; Bernard Ruiz-Picasso, co-chair of the Almine y Bernard Ruiz-Picasso Fundación para el Arte; Joachim Pissarro, Professor of Art History and Director of the Hunter College Art Galleries of the City University of New York; Emilia Philippot, curator of Paintings and Drawings at the Musée national Picasso-Paris; and Isabel Fuentes, Director of CaixaForum Madrid, presented the exhibition *Olga Picasso*.

In its programme of activities, "la Caixa" pays particular attention to art from around the turn of the twentieth century in order to promote appreciation of a period of great artistic vitality, one that is key to understanding what happened in the following decades. In this respect, the name of Pablo Picasso is at the very heart of many of the artistic adventures that were then beginning.

The exhibition *Olga Picasso*, presented at CaixaForum Madrid, is the first in-depth exploration of the years that Pablo Picasso and Olga Khokhlova shared as a couple, from their meeting in 1917 to their separation in the mid-nineteen-thirties. Through a large selection of personal documents – some of them shown here for the first time – the exhibition invites visitors to rediscover the "Olga period" and the works it generated, while also examining the personal and existential context in which they were created, and revealing the distance that sometimes separates the model from her image as represented in the painter's works.



Left: photograph attributed to Émile Delétang, Olga Khokhlova with a fan, seated in an armchair, Montrouge, spring 1918. © Photo Béatrice Hatala. Right: Pablo Picasso, *Portrait of Olga in an Armchair*, 1918. Musée national Picasso-Paris © Sucesión Pablo Picasso, VEGAP, Madrid, 2019 © RMN-Grand Palais / Mathieu Rabeau

The starting-point for the project is Olga's travel trunk, which is included in the exhibition. This trunk was rediscovered by Bernard Ruiz-Picasso, the grandson of Pablo and Olga and one of the exhibition curators. Marked with the initials O.P., the trunk was kept in an empty room in the mansion in Boisgeloup inherited by couple's only child, Paulo, after Olga's death. It contained letters and photographs of the ballerina that enabled a reconstruction of a personal and artistic narrative that runs parallel to another political and social history. "In some of the drawers there were, among other things, photographs still in their Kodak envelopes. Photographs that told the story of my grandmother's life: Olga with Picasso, Olga with my father, my father's childhood, trips to Barcelona, Monte Carlo, the sculpture studio in Boisgeloup, etc. In other drawers there were letters in French and Russian, tied in fine pink or blue silk ribbons. There were also dancing shoes, tutus, a crucifix, an orthodox Bible in Russian, personal effects and ballet programmes", recalls the couple's grandson.

All this material fuelled the research that resulted in the exhibition's premiere in Paris in 2017, marking centenary of the couple's first meeting. The show was subsequently presented in Moscow and Malaga. *Olga Picasso* was made possible thanks to the collaboration of four international art institutions. The exhibition that now opens at CaixaForum Madrid was organised by the Musée national Picasso-Paris and the Almine y Bernard Ruiz-Picasso Fundación para el Arte in cooperation with "la Caixa", the Pushkin State Museum of Fine Arts of Moscow and the Museo Picasso Málaga.

This is, then, the first exhibition to focus on Picasso's "Olga period". Documents and personal effects belonging to Olga Khokhlova enabled the construction of a narrative that fuses Picasso's artistic evolution during the years with Olga, when she was his favourite model, with the life of the couple, marked by love and disillusionment, as well as Olga's maternity and her anguish due to the terrible experiences of her family in Russia.

The exhibition is curated by Emilia Philippot, curator of Paintings and Drawings at the Musée national Picasso-Paris; Joachim Pissarro, Professor of Art History and Director of the Hunter College Art Galleries of the City University of New York; and Bernard Ruiz-Picasso, co-chair of the Almine y Bernard Ruiz-Picasso Fundación para el Arte.

The exhibition features 335 pieces from the Musée national Picasso-Paris and the Almine y Bernard Ruiz-Picasso Fundación para el Arte. These

include 41 paintings, 74 drawings, 1 sculpture, 12 notebooks, 12 graphic works, 167 photographs, 13 letters and postcards, 3 articles of furniture and 12 previously unshown films.

### From melancholy to jealousy

"I am Olga Khokhlova, the niece of the Tsar". These were the first words spoken by the Ukrainian ballerina when, in 1917, in a theatre dressing room, Jean Cocteau introduced her to Pablo Picasso during performances by Diaghilev's Ballets Russes in Rome. The daughter of a colonel in the Russian imperial army, Olga Khokhlova (Nezhin, Ukraine, 1891 - Cannes, France, 1955) had joined the Ballets Russes, a prestigious and innovative dance company led by Sergei Diaghilev, in 1911. Picasso later began to collaborate with the company, creating sets and costumes for the ballet *Parade*, which featured music by Erik Satie.

It seems that Picasso fell in love with the Ukrainian dancer at first sight. He was 36 years old and she was 27. Olga became the female figure most frequently portrayed in the master's art since the end of the nineteen-tens, occupying a central place particularly in the early-nineteen-twenties. The couple married in Paris on 12 July 1918, with Jean Cocteau, Max Jacob and Guillaume Apollinaire as their witnesses.

In the early days of their relationship, Olga the muse and model is usually depicted in Picasso's paintings with a cold, rather melancholy image, in a series of works featuring fine, elegant lines, that mark the artist's return to classicism and the figurative style, clearly influenced by Ingres. Picasso portrays Olga reading, writing, in a melancholy attitude, pensive, while in the photographs she appears much happier. For their part, the letters from those times reveal the personal drama caused by her separation from her family, who were badly affected by events after the outbreak of the Russian Revolution.

The exhibition allows visitors to observe Picasso's work process during these early days in paintings like a *Portrait of Olga in an Armchair* (1918), a work whose background is incomplete, which can be compared to a photograph attributed to Émile Delétang in which the model adopts the same pose and wears the same striking attire.

Following the birth of their first child, Paulo, on 4 February 1921, Olga and the child became the inspiration for numerous scenes of motherhood in such works as *Maternity* (1921) and *Family at the Seashore* (1922). These paintings, tender and serene, reveal Picasso's new interest in Antiquity and the Renaissance. Little Pablo is Picasso's pride and joy, and in his charming portraits of the boy dressed up as Harlequin and Pierrot the artist returns to the characters of the *Commedia dell'Arte* with which he had identified himself in his youth during the Pink Period. In another portrait, he shows his son busy at drawing, perhaps hoping to revive the feelings that he also felt as a child and a painter's son.

However, Picasso's depictions of Olga are transformed after the artist's meeting in 1927 with Marie-Thérèse Walter, a 17 year old girl who would become his mistress. Picasso began to represent Olga in a deformed and even violent way, not only because of their marital crisis and the jealousy of his wife, who knew that he was being unfaithful to her, but also due to the influence of the Surrealist movement. In a masterpiece like *Large Nude on a Red Armchair* (1929), the female body is sheer pain, and two years later, in the oil painting *The Kiss*, Picasso seems to suggest a relationship of cannibalism rather than a loving gesture.



Pablo Picasso, *Large Nude on a Red Armchair*, 5 May 1929. Musée national Picasso-Paris ©RMN-Grand Palais / Mathieu Rabeau. © Sucesión Pablo Picasso, VEGAP: Madrid, 2019.

In the early-nineteen-thirties, Picasso identifies himself in his work as a minotaur in order to symbolise the complexity of his relationships with women. As the curator Emilia Philippot explains, "the Picassian minotaur is wild and cruel and accepts his tragic destiny, but he is also depicted as blind, the victim of the spell cast by Marie-Thérèse Walter". His turbulent marital life is also expressed in crucifixions and bullfighting scenes. One of the most iconic yet less well-known works from this period is *Crucifixion* (1932).

The couple separated in 1935, things suddenly coming to a head after the birth of Maya, Picasso's daughter with Marie-Thérèse. His last two portraits of Olga date to 1936. In them, Picasso paints Olga, still his wife, as a woman looking at herself in a black mirror. The couple remained legally married until Olga's death

in 1955. Devastated by solitude and pain, she wrote to Picasso almost daily throughout the years of their separation.

A publication in Spanish has been prepared to mark this exhibition. In it, articles by the curators, Bernard Ruiz-Picasso, Joachim Pissarro and Emilia Philippot, are accompanied by texts by Emilie Bouvard, Thomas Chaineux, Caroline Eliacheff, José Lebrero and Charles Stuckey. The 312 pages of this catalogue are richly illustrated by many of the works, photographs and documents featured in the show.

As usual, moreover, a programme of activities for all audiences will be organised parallel to the exhibition. Besides the lecture by the curators, which, exceptionally, took place yesterday, there will also be guided tours for both the general public and groups, as well as coffee-debates and tours organised specifically for schools groups and families.

The exhibition area also includes a family educational space, **An Avant-garde Ballet**, where families can link the world of the ballerina Olga Picasso to Picasso's avant-garde painting.

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## EXHIBITION SECTIONS

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### **Melancholy**

At the time Olga met Pablo Picasso in 1917, the country she had left just a few years earlier to join Sergei Diaghilev's ballet company was immersed in turbulent historical events: the February Revolution, which led to the abdication of Tsar Nicholas II, followed by the October Revolution, when the recently installed provisional government was defeated and a civil war lasting several years began. The young ballerina lost contact with her family between October 1917 and 1920, and when correspondence between them was finally restored, the news about her mother Lidia and her sister Nina was alarming. Although her father and brothers had enlisted in the counterrevolutionary forces, the former as a colonel and the latter as officers, the establishment of the new Soviet regime suddenly plunged the family into a highly precarious situation. At that time, Olga was omnipresent in the works of Picasso. The many classical-style portraits that the artist painted of his wife show her in almost canonical, motionless, pensive poses. Her fixed, often absent gaze perhaps reflects her deep concern about her loved ones. Picasso perfectly understood all the ambiguity that resided in this woman, whose beauty, exalted by expressive line in the style of Ingres or a roundness of volume evoking Ancient art, is permeated by a sweet, profound melancholy, reflecting her tragic situation and her impotence before the dramatic events that had affected her family.

### **The story of a life**

Shortly after Olga's death in 1955, her son Paulo recovered her personal clothing trunk, engraved with her initials. This trunk is an important, almost magical object which reveals glimpses of a life that had been little known for many years. Its contents – letters in French and Russian, old photographs and a range of personal effects including ballet shoes, tutus, crucifixes and almanacs – trace out the extraordinary life of a woman who left her family in 1915 without knowing whether she would ever see them again. Completed by a series of archives and works by Pablo Picasso, this room evokes, particularly, Olga's career as a ballerina after joining the Ballets Russes company in 1911, her meeting with Picasso in Rome in February 1917 during preparations for the ballet *Parade*, and her wedding, in July 1918, at the Saint Alexander Nevsky Russian Orthodox Cathedral Church in Rue Daru, Paris, a site that became one of the main meeting places for the White Russian émigré community after 1917.

### **A change of scene**

While Russia was undergoing a serious economic and food crisis that seriously affected Olga's family, the young couple were enjoying a dazzling social rise due to the growing acclaim that Pablo Picasso's work was receiving. Their circle of friends, and the places where they lived and spent their holidays, such as the apartment in Rue La Boétie in Paris from 1918, the villa in Juan-les-Pins and, later, the castle in Boisgeloup, which they acquired in 1930, all testify to this new social standing. The bohemia of Montmartre, embodied in the main by Max Jacob and Guillaume Apollinaire, gave way to the *intelligentsia* of the postwar period, an intellectual elite of unprecedented modernity. New figures began to gravitate around the Picassos' immediate circle: Eugenia Errázuriz, a wealthy Chilean who arranged the first meetings between Picasso and Sergei Diaghilev;

Igor Stravinsky; Jean Cocteau; and even Count Étienne de Beaumont, particularly well-known for his frequent organisation of the great receptions that Olga enjoyed so much.

### **Motherhood**

After the birth of the couple's first and only child, Paulo, on 4 February 1921, Olga inspired numerous maternity scenes, compositions full of tenderness previously unknown in the work of Pablo Picasso. These family scenes reflect a serenity that reaches its plenitude in certain timeless figures that reflect Picasso's renewed interest in Antiquity and the Renaissance, which he rediscovered with Olga in Italy in 1917 and which was revived once more after a summer stay at Fontainebleau in 1921. Motherhood brought husband and wife closer together, but did not dispel Olga's latent melancholy as she constantly battled between daily life and the anguish that clearly affected her when she read the news from her family, whose life was going from bad to worse.

### **Paulo**

Paulo's arrival into the couple's world heralded in a new lifestyle, which included a nanny, a cook and a driver. Paul was the object of all Olga's attention. Their delight in each other is reflected in many photographs and films. Paulo was also his father's pride and joy. Picasso made several portraits of his son that reflect this adoration, particularly by depicting Paulo in the costume of Harlequin, the Commedia dell'Arte character with which he himself had identified in his youth during the Pink Period. In one portrait, he even shows his son drawing, perhaps seeking to reconnect with his own childhood feelings as the son of a painter. Paulo never met his Russian grandparents, though they corresponded with him. The exchanges between the two families continued and Pablo and Olga provided support by regularly sending money and even some of the painter's works, including a horse, no doubt a *découpage* made during the same period for Paulo.

### **Metamorphosis**

It was probably in 1925 that Pablo Picasso became aware that his marriage to Olga had ended. In April, he travelled with her to Monte Carlo, where they joined up with Sergei Diaghilev and he made numerous drawings of dancers rehearsing. This visit undoubtedly aggravated Olga's bitter feelings, as she had given up her career as a ballerina several years before due to health reasons. From that moment on, and until the mid-nineteen-thirties, the figure of the wife gradually metamorphosed in Picasso's painting. In 1929, in *Large Nude on a Red Armchair*, Olga was nothing more than pain, a soft, monstrous form whose expressive violence reflected the great crisis in which the couple had become immersed. By 1931, the red armchair was clearly occupied by another woman. The face is still undefined, partially erased, but the roundness and sensuality of the body's forms leave no doubt about the existence of a new muse in the artist's work.

### **On screen**

As a counterpoint to the representations of Olga in paintings, drawings and engravings, the films made by the couple of private life in their Rue La Boétie apartment, on holiday in Dinard, Cannes and Juans-les-Pins and in the park in Boisgeloup reveal another facet of *Madame* Picasso. In them, we discover a woman in motion, outgoing and cheerful, who attracts the light and seeks to seduce the camera. This facet of Olga that Pablo Picasso shows us here is the freer, more spontaneous, secret side of the private life of an artist

clearly delighted by the magic of the moving image and its dramatic possibilities. Regardless of the real purpose of these documents, the films, made in the early-thirties, provided a medium for productions in which Olga played a leading role and seemed to find, once more and to her great pleasure, a certain talent for comedy.

### **Bathers**

In 1927, Pablo Picasso met Marie-Thérèse Walter, beginning a clandestine affair with her that accentuated even more the crisis the couple were going through. Although – above all due to Marie-Thérèse's tender age – the relationship between the lovers remained secret, it had an explicit effect on Picasso's painting. While Olga appeared implicitly in numerous figures influenced by Surrealism, often disturbing and brutal, Marie-Thérèse inspired the series *Bathers*, painted in Dinard, a small spa town in Brittany where the family – and Marie-Thérèse, secretly – spent a few weeks in 1928 and 1929. While Olga is depicted in dull, grey tones and sharp, heavy forms, Marie-Thérèse is portrayed with a fresher palette and her poses are more graceful, reflecting the energy and the happiness that she generated in the artist.

### **The circus**

The circus and acrobats, key themes in the Pink Period, reappeared in Pablo Picasso's work of Pablo Picasso in the early-nineteen-twenties and thirties. Revived, probably, due to the birth of Paulo, the 1922 representation of the circus, a theme associated with the Harlequin paternity cycle (the artist's alter ego) since 1905, continued to generate a wide and varied iconography linked to show business. It was not so much the scene itself that interested Picasso, rather what surrounded it, that wandering, marginal life, with women breastfeeding, tightrope walkers resting and figures combing their hair. As he had done before, Picasso continued to blend sources from the Commedia dell'Arte with the circus world and to transport his private life to the theatrical stage. In 1930, his attention was captured by acrobatic feats and the anatomical freedoms that these unleash.

### **In the studio**

Employing an entirely arabesque painterly writing style, *Painter and Model* suggests a view of the studio in which the artist, the model and the painting are inseparably linked and interdependent. The same thing was true in reality. Olga was omnipresent in the portraits of the Classical Period, as it is known, and although her face gradually ceased to appear in Picasso's painting after 1925, she disappeared completely from his work. Her idealised, melancholic image gave way to radically distorted female representations, often adopting violent or aggressive attitudes. Olga truly assaulted Picasso's painting and invaded his space, his studio, which he considered his refuge. Her image was transformed into that of a menacing, monstrous woman, with a nose pointed like a dagger, showing all her teeth. In some of the canvases and drawings she even covers Picasso's self-portrait in profile, demonstrating the influence that she still exercised over the man and the artist. The 1931 painting, *The Kiss*, featuring one figure with its eyes closed, abandoned, and a second personage looking away, symbolises the decline and the ambiguity of that loving relationship, which consumed the couple.

### Crucifixions and bullfights

Apart from their own peculiar symbology, the bullfight and the crucifixion, powerful, central themes in Pablo Picasso's work in the early-nineteen-thirties, were also closely linked to the artist's personal life. In the female bullfighter we can recognise the face of Marie-Thérèse Walter, while certain organic, threatening aspects of the Crucifixion remind us, due to the stylistic approach taken to them, of representations of Olga from that same period, especially the more inorganic-looking bathers. The bullfight, occasionally reduced to a combat between the bull and the horse, excluding the bullfighter, foregrounds the violence of the confrontation between two entities that, by extension, can be interpreted as masculine and feminine, Pablo and Olga. Once again, Picasso immersed himself in a traditional iconography in order to rework it through the prism of his personal history. His private life influenced his work and gave his works a tragic dimension that reflects both a tumultuous period of history and a conjugal experience that he felt more and more as a painful trial, for which bullfights and crucifixions suggest moving metaphors.

### Eros and Thanatos

Representing like no other element the union of the life and death instincts, the Minotaur, Picasso's new alter ego, symbolises the complexity and ambivalence of the relationships that the artist conducted with women in the early-nineteen-thirties. The artist, divided between his passion for Marie-Thérèse Walter, who gave birth to a girl (Maya) in September 1935, and his duty as a husband to Olga, transferred his personal history to ancient mythology. He embodied the violence of loving relationships and the impetus of desire in representations of abductions and scenes inspired by Dionysian Antiquity. Picasso even created his own personal mythology, the fusion of different iconographic sources (the bullfight, the crucifixion and the Minotaur) in the famous work *Minotauromachy*, a tragic fable that crystallises the profound crisis that affected him at that time and which resulted in a temporary interruption of his painting in 1935. From that year, which marked the final separation of the couple, Olga's presence in his work became more discreet and serene, reflecting the solitude and suffering of a woman who would write almost daily to one who, in the eyes of the law, continued to be her husband until her death in 1955.

## CHRONOLOGY

<b>17 June 1891</b>	Olga is born in Nezhin (a city of the former Russian Empire now known as Nizhyn) to Colonel Stepán Khokhlov and Lidia Khokhlova. The children born into this family are Vladímir, Olga, Nina, Nikolái and Yevgueni. At an unknown date, the family moved to Petrograd (Saint Petersburg) and later, in 1910, to the Kars region.
<b>1911</b>	Olga joins the Ballets Russes dance company and tours Europe and the United States.
<b>February 1917</b>	The Russian Revolution begins. Abdication of Tsar Nicholas II and formation of a provisional government. Pablo Picasso and Jean Cocteau meet in Rome to work with the Ballets Russes on the piece <i>Parade</i> . Olga and Picasso meet. The show opens in Paris, at the Théâtre du Châtelet, on May 18. In the autumn, Picasso travels with the company to Barcelona.
<b>October 1917</b>	The provisional government is overthrown by the Bolsheviks. Olga's father and two of her brothers join the counter-revolutionary White Army that forms in the south. Loss of contact with the family.
<b>Early-1918</b>	A leg injury forces Olga to stop dancing temporarily.
<b>12 July 1918</b>	Olga and Picasso marry at the Russian Orthodox church in Rue Daru, Paris. The honeymoon in Biarritz, at La Mimoseiraie, the villa owned by Eugenia Errázuriz.
<b>November 1918</b>	The young couple take up residence at 23, Rue La Boétie, not far from the gallery of Paul Rosenberg, Picasso's art dealer.
<b>May - July 1919</b>	Visit to London to work on the set and costumes for the ballet <i>El sombrero de tres picos</i> , with music by Manuel de Falla. After a brief return, Olga leaves the Ballets Russes and ends her career as a ballerina.
<b>September - December 1919</b>	Defeat of the White Army of southern Russia. Olga's father and her two brothers that enlisted are missing. Stepán is thought to have died of typhus in December, although the family never received confirmation.
<b>1920</b>	Contact with the family is restored. Olga learns that her younger brother, Yevgueni, died in September 1917 and that her mother and sister are living in great hardship in Tbilisi (Georgia). Her brother Nikolái, like thousands of Russians, is living in exile in Serbia.
<b>15 May 1920</b>	Premiere of the ballet <i>Pulcinella</i> at the Paris Opera, with music by Igor Stravinsky based on Pergolesi.
<b>4 February 1921</b>	Birth of Paulo Picasso, first and only child of the couple
<b>April 1921</b>	First book devoted to Picasso, by Maurice Raynal
<b>22 May 1921</b>	First performance of the ballet <i>Cuadro flamenco</i> at the Théâtre de la Gaité-Lyrique with traditional music adapted by Manuel de Falla.
<b>Early-1922</b>	Olga finally traces Nikolái in Serbia and uses her contacts so that he can take up residence in Belgrade. Picasso is engaged on a project to create a new curtain to replace the one designed by Léon Bakst for <i>L'après-midi d'un faune</i> , the ballet by Vaslav Nijinsky with music by Claude Debussy.
<b>Summer 1923</b>	Holidays in Cap-d'Antibes. Meetings with Count Étienne de Beaumont and the American painter Gerald Murphy and his wife Sarah.
<b>15 June 1924</b>	First performance of the ballet <i>Mercure</i> at the Théâtre de la Cigale in Paris, with music by Erik Satie.

**Press Release**

<b>20 June 1924</b>	Premiere of the ballet <i>Le train bleu</i> at the Théâtre des Champs-Élysées in Paris, with music by Darius Milhaud.
<b>Autumn 1924</b>	Persuaded by André Breton, the fashion designer and art collector Jacques Doucet buys the painting <i>Demoiselles d'Avignon</i> for 25,000 francs.
<b>January 1925</b>	First heart attack of Olga's mother, Lidia. Meeting seriously considered.
<b>Summer 1925</b>	Holidays in Monte Carlo during the Ballets Russes season, and at Juan-les-Pins.
<b>January 1927</b>	Picasso meets Marie-Thérèse Walter, then 17 years of age.
<b>July 1927</b>	Lidia has another heart attack. Her state is critical, and she dies on 23 August 1927.
<b>1 January 1928</b>	The Minotaur theme appears for the first time in Picasso's work.
<b>Summer 1928</b>	The family stay in Dinard, with the clandestine presence of Marie-Thérèse.
<b>From 1929</b>	Olga's relations with her family become more and more distant.
<b>June 1930</b>	Picasso buys Boisgeloup Castle, near Gisors, installing a sculpture studio there.
<b>Autumn 1930</b>	Marie-Thérèse moves into 44, Rue La Boétie.
<b>Summer - autumn 1932</b>	First retrospective of Picasso's work, in Paris, at the Galerie Georges Petit and, later, at the Kunsthaus in Zurich.
<b>1932</b>	Christian Zervos publishes the first of the thirty-three volumes in his catalogue raisonné on Picasso.
<b>April 1935 - April 1936</b>	Picasso stops painting and begins to write.
<b>June 1935</b>	Picasso and Olga separate. From now on, Olga will go from hotel to hotel.
<b>July 1935</b>	Picasso invites his friend Jaume Sabartés to take over the management of his affairs. He spends the summer in Paris and at Boisgeloup.
<b>5 September 1935</b>	A daughter is born to Picasso and Marie-Thérèse Walter: María de la Concepción, known as Maya.
<b>November 1935</b>	Sabartés becomes Picasso's private secretary.
<b>Autumn 1936</b>	Picasso is required to give up Boisgeloup Castle to Olga, who only stays there occasionally. Ambroise Vollard offers Picasso a new studio in Le Tremblay-sur-Mauldre, and the artist takes up residence there with Marie-Thérèse y Maya
<b>1940s</b>	Apart from the occasional calm period, relations between Olga and Picasso are, generally speaking, difficult. Olga writes to the artist nearly every day until the end of her life, on several occasions using family photographs to make greetings cards for him.
<b>Early-1952</b>	Olga is admitted to a clinic in Cannes, never to leave.
<b>11 February 1955</b>	Olga Picasso dies in Cannes.

## ACTIVITIES PARALLEL TO THE EXHIBITION

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### GENERAL PUBLIC

#### **GUIDED TOURS**

See website for times

Approximate duration: 1 hour. Price per person: €4. Places limited

#### **TOURS WITH COFFEE-DEBATE**

June 25, July 5 and September 10, 6 pm

Approximate duration: 2 hours. Price per person: €6. Places limited

#### **TOURS FOR GROUPS, BY ARRANGEMENT**

Approximate duration: 1 hour. Price per group: €70.

Information and booking: [rcaixaforummadrid@magmacultura.net](mailto:rcaixaforummadrid@magmacultura.net) / 917 879 606

Maximum 25 people per group

#### **TOURS WITH COFFEE-DEBATE FOUR GROUPS**

Approximate duration: 2 hours. Price per group: €70

Information and booking: [rcaixaforummadrid@magmacultura.net](mailto:rcaixaforummadrid@magmacultura.net) / 917 879 606

### FAMILY AUDIENCES



#### **FAMILY VISIT**

Approximate duration: 1 hour. Price per person: €3 Places limited.

#### **AN AVANT-GARDE BALLET 5+**

A family educational space in the exhibition itself where we invite you to explore freely and creatively. Here, we will create an avant-garde ballet fusing the world of the ballerina Olga Picasso with painting.

### SUMMER EDUCATIONAL ACTIVITIES

From June 24 to September 6

#### **WORKSHOP VISIT: OLGA'S TRUNK**

45-12 years. Approximate duration: 90 min. Price per group: €25

Information and booking: [rcaixaforummadrid@magmacultura.net](mailto:rcaixaforummadrid@magmacultura.net) / 917 879 606

#### **GUIDED VISIT**

From 12 years. Approximate duration: 1 hour. Price per group: €25

Information and booking: [rcaixaforummadrid@magmacultura.net](mailto:rcaixaforummadrid@magmacultura.net) / 917 879 606

SCHOOLS**EduCaixa**

September 9-20

From Monday to Friday, times by arrangement. Maximum 30 pupils per group. Price per group: €30. Advance booking: [www.educaixa.com](http://www.educaixa.com)

**DRAMATISED TOURS**

Levels: Infant 2 to and Primary 6

Approximate duration: 90 min

**NARRATED TOURS**

Levels: ESO compulsory secondary education, baccalaureate and vocational training. Approximate duration: 1 hour

**TOURS IN SIGN LANGUAGE (SL)\***

Minimum 10 people per group. Advance booking required by email.

# OLGA ОЛЬГА PICASSO

From 19 June to 22 September 2019

## CaixaForum Madrid

Paseo del Prado, 36  
28014 Madrid  
Tel. 913 307 300

## Times

Monday to Sunday, from 10 am to 8 pm

## "la Caixa" Foundation Information Service

Tel. 900 223 040  
Monday to Sunday, from 9 am to 8 pm

## Prices

Admission free for "la Caixa" customers  
Visitors other than "la Caixa"  
customers: €5 (includes admission to  
all exhibitions)

Admission free for minors under 16  
years

## Ticket sales

CaixaForum ticket offices and  
[www.CaixaForum.es](http://www.CaixaForum.es)

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## "la Caixa" Foundation Communication Department

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Multimedia Press Room: <http://prensa.lacaixa.es/obrasocial>

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