

Press Release

**Exhibitions from October 25, 2018
to March 3, 2019**

**PICASSO-
MÉDITERRANÉE
2017-2019**

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PICASSO: A PERIOD OF CONFLICT

Picasso-Méditerranée: an initiative from Musée national Picasso-Paris

Musée d'art contemporain de Nîmes

Picasso-Méditerranée is an international cultural event which has been taking place from 2017 to 2019. Over seventy institutions have come together to create a program based upon the "resolutely Mediterranean" work of Pablo Picasso. Upon the initiative of the Musée Picasso in Paris, this exploration of the artist's works, situated in the places that inspired him, offers a new cultural experience whose goal is to strengthen the ties between all the shores of the Mediterranean.

For the exhibition at the Carré d'Art, the Musée Picasso has consented to an exceptional loan of thirty-nine works. The choice for the Carré d'Art fell upon the creations of Picasso during the agitated political period of the Second World War through to his remarkable 1951 painting, *Massacre in Korea*. Ever since 1937, with the creation of *Guernica*, Picasso experienced a period of political commitment during which he lost all hope of seeing a free Spain. These troubled times were reflected in most of the subjects – portraits, still lifes, landscapes – which he treated over the course of these years. Violence is brilliantly portrayed in *La Suppliante* (1937), as well as in the many portraits of Dora Maar, in which it plays a vital part. It is also present in the Weeping Woman series or *Cat Catching a Bird*.

The exhibition also attempts to initiate a dialogue between Picasso's works and those of contemporary artists. There is, on the one hand, in the very heart of the space dedicated to Picasso, the presence of artists who provide perspectives on his work. Also, in parallel, the exhibition *Lignes de Fuite* (*Vanishing Points*) presents artists of different backgrounds who are directly concerned by the conflicts in the Middle East and Eastern Europe.

VANISHING POINTS

In response to the Picasso exhibit, *Le Temps des Conflits* (*A Period of Conflict*), the exhibition *Lignes de Fuite* (*Vanishing Points*) presents four artists who, like Picasso in his time, have responded to the urgency of the conflicts raging today. They hail from the Middle East or Eastern Europe. Vanishing points evoke movement but also the transitory; they are an open trajectories, even if they are only rarely straight and rectilinear.

Beyond the sense of urgency, sometimes vital, implied by the term fuite ("vanishing"), *Lignes de Fuite* refers to the necessity of escaping a given situation but also the possibilities that can be created.

lbro Hasanovic is interested in the geopolitical changes in the former Yugoslavia and their consequences, and also evokes both collective and individual memory. He takes an interest in micro-events, focusing above all on the experience of individuals.

In *The Procession*, Adrian Paci has developed a body of work on the funerals of Communist dictators of different nationalities and periods. The artist has assembled fragments of video footage recovered from official State archives and televised news segments.

For several years, Mounira Al Solh has been collecting the stories and personal experiences of those caught in the political and humanitarian crises in Syria and throughout the Middle East.

Khalil Rabah founded the Riwaq Biennale in 1991 to preserve a Palestinian collective memory. From 1995 on, he has been developing the Palestinian Museum of Natural History and Humankind Project. This imaginary, utopian museum provides a means of questioning the ways in which society constructs history.

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