PICASSO'S KITCHEN

25.05—30.09

2018

Press book — 23.05.18

Museu Picasso

PICASSO'S KITCHEN

25.05 — 30.09

2018

Press conference
23 May at 11.30 am

Opening
24 May at 7 pm

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PRESENTATION

An exhibition on Picasso's kitchen and cooking? Why not? There is nothing at all incongruous in the idea, because cooking is a subtle revelation of Picasso's art: painting, engraving, sculpture, ceramics, poetry and theatre. What is more, we should not neglect the role of the restaurant as a meeting place for the avant-gardes, from Quatre Gats tavern in Barcelona to Au Lapin Agile on Montmartre, where the bohemians of the time and Picasso's little entourage would share a table. Food, utensils and places related to cooking have a tremendous power to evoke and link ideas. Indeed, the very act of eating and digesting is a metaphor for a creative artist. In the edible - and even the inedible - there is the joyful possibility of swallowing the world. Picasso had this taste for the world and every tangible thing in it, to the point of biting into it: 'I can no longer bear the miracle of knowing nothing in this world and of having learnt nothing except to love things and eat them alive.' His endless inventions and the euphoria of his imagination bear witness to an insatiable appetite: Picasso enters the arena of the kitchen and the great ceremony begins. As Heraclitus said: 'the gods are in the kitchen'.

— Emmanuel Guigon
Director of the Museu Picasso, Barcelona

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ABOUT THE EXHIBITION

ABOUT THE EXHIBITION

Curated by Emmanuel Guigon, Director of the Museu Picasso, Claustre Rafart, conservator of graphic works at the Museu Picasso, and Androula Michael, lecturer in contemporary art at the Université de Picardie Jules Verne, this exceptional exhibition at the Museu Picasso in Barcelona brings together more than 180 artworks, among which there are paintings, sculptures, prints and drawings from various periods of Picasso's oeuvre, as well as a selection of documents and photographs. The stars of the show are the kitchen, utensils and food.

Title	Picasso's Kitchen
Date	25 May – 30 September 2018
Press conference	23 May at 11.30 am
Opening	24 May at 7 pm
Venue	Museu Picasso, Barcelona Montcada, 15-23, 08003 Barcelona Tel. (+34) 932 563 000 museupicasso@bcn.cat www.museupicasso.bcn.cat #PicassoKitchen
Opening times	Monday 10 am to 5 pm, Tuesday to Sunday 9 am to 8.30 pm and Thursday 9 am to 9.30 pm.
Price	**Exhibition ticket**: €6.50. **General price** (temporary exhibition + permanent collection): €14. **Reduced price** (temporary exhibition + Permanent collection): €7.50; (temporary exhibition): €4.50; people between 18 and 24 years old, people 65 years old and over, unemployed people or holders of the 'reduced pink card', and holders of the Barcelona Libraries Card. **Special conditions**: please check on our website. **Free entry**: Thursday afternoons from 6 pm to 9.30 pm and the first Sunday of every month.
Guided tours	**Of the exhibition**, Saturdays from June 2nd at 12 noon in Catalan, 1 pm in Spanish, 3 pm in French and 4 pm in English. **Of the collection and palaces**, please check on our website.
Audio guides	Audio guides available in Catalan, Spanish, English and French.
Museu Picasso Card	**Individual card**: €15. The card gives priority access to the permanent collection and temporary exhibition all year round.
Organisation and production	**Museu Picasso, Barcelona**
Exhibition space	First floor of the Finestres Palace, Rooms A and corrido of the permanent collection, Mauri Room and Meca Room (new room on Carrer de Montcada).
Publications	**Catalogue**: *Picasso's Kitchen*. RRP: €39 (editions in Catalan, Spanish, English and French). *Connaissances des Arts*: €9 (editions in Spanish, English and French). **Available from the Laie shop at the Museu Picasso.**

LIST OF LENDERS

The Museu Picasso extends its most sincere gratitude to all the museums, galleries and private collectors – including those who wish to remain anonymous – who have generously loaned their works to the exhibition *Picasso's Kitchen*. The making of the exhibition has been possible thanks to their collaboration:

Arxiu Històric de la ciutat de Barcelona

Biblioteca de Catalunya. Barcelona

Callimanopulos Collection

Col·lecció Fundació Palau, Caldes d'Estrac

Centre Pompidou, Paris. Musée national d'Art moderne - Centre de création Industrielle

Museo Picasso Málaga

elBullifoundation

Fundación Almine y Bernard Ruiz-Picasso para el Arte, Madrid

Gaspar Farreras Family

Fondation Beyeler, Riehen/Basel, Beyeler Collection

Fundación Francisco Godia, Barcelona

Galerie Natalie Seroussi

Institut Amatller d'Art Hispànic. Arxiu Mas

Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut, Villeneuve d'Ascq

Marc Marti Col·lecció

Museu Nacional d'Art de Catalunya, Barcelona

Musée d'art moderne de la Ville de Paris

Musée d'art moderne de Céret

Musée d'art moderne et contemporain de Saint-Étienne Métropole

Musée des beaux-arts et d'archéologie de Besançon

Musée de l'Orangerie

Musée des Beaux-Arts de Lyon

Musée national Picasso-Paris

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Museo Nacional Centro de Arte Reina Sofía

Museo Picasso-Colección Eugenio Arias. Comunidad de Madrid

Museu del Disseny de Barcelona

Museum Ludwig, Köln

Staatliche Museen zu Berlin, Nationalgalerie, Museum Berggruen

Staatsgalerie Stuttgart, Stuttgart

The Hunt Museum

EXHIBITION CREDITS

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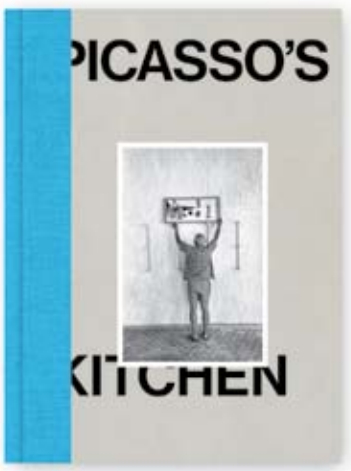
Audiovisuals	Ada Serra (edition) Baf (installation)

PUBLICATIONS

Exhibition Catalogue *Picasso's Kitchen*

A comprehensive 328-page illustrated catalogue has been published, containing texts written by 13 collaborators: Emmanuel Guigon, Claustre Rafart i Planas, Androula Michael, Ferran Adrià, Laurence Bertrand Dorléac, Jean-Paul Morel, Cécile Godefroy, Marie-Laure Bernadac, Jèssica Jaques Pi, Christine Piot, Coline Zellal, Peter Read and Émilie Bouvard. The catalogue is available in Catalan, Spanish, French and English.



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Summary

- *The Gods Are in the Kitchen* Emmanuel Guigon
- *What Can Picasso's Kitchen Do?* Androula Michael
- *Among Pencils, Brushes and Words* Claustre Rafart i Planas
- *From the Quatre Gats Tavern to the Cal Tampanada Inn-Cum-Studio* Claustre Rafart i Planas
- *Cubist Unstill Lifes* Androula Michael
- Picasso's Glass Laurence Laurence Bertrand Dorléac
- *Commotion in the Kitchens: The Epic Tale of Cubist Cuisine* Jean-Paul Morel
- *From Metaphor to Reality: the Vallauris Assemblage Sculptures* Cécile Godefroy

THE WRITINGS OF PICASSO AND THE KITCHEN

Stomach Painting Marie-Laure Bernadac

Inedible Food and the Black Bile of Melancholy Androula Michael

What's Cooking in Desire Caught by the Tail or the Gastropoietic Dramaturgy Under the Occupation Jèssica Jaques Pi

The Fruits of the Earth in The Four Little Girls Christine Piot

- *The Years of the Occupation and the Restaurant Le Catalan* Emmanuel Guigon
- *Between Eros and Thanatos, Inside Picasso's The Kitchen* Peter Read
- *Picasso and the Print Recipes* Coline Zellal
- *Pablo Picasso's Luncheons on the Grass (1959–1962): the Philosophical Picnic* Émilie Bouvard

POST SCRIPTUM

There's a Hair in My Soup: Notes on Ferran Adrià's Question 'What is Cooking?' Emmanuel Guigon i Jèssica Jaques Pi

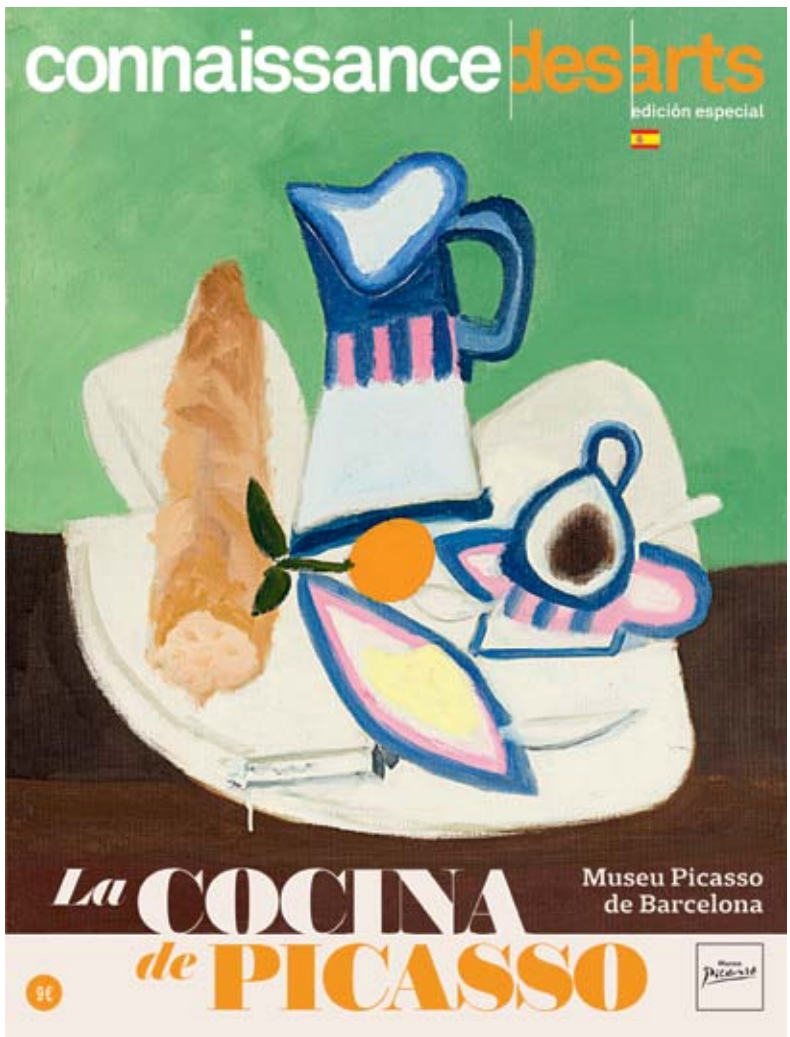
List of works

Connaissance des Arts

A special edition of the journal Connaissance des Arts published by the SFPA (Société française de promotion artistique) specifically for the exhibition Picasso's Kitchen. It is available to buy in French, Spanish and English from the Laie shop at the Museu Picasso.

Summary

- «The Gods are in the Kitchen», by Emmanuel Guigon
- «Conversation Picassos's Kitchen», by Manuel Jover
- «Cuisine as a creative process», by Androula Michael
- «Els Quatre Gats and the catalan period», by Claustre Rafart i Planas
- «Argument for a cubist cuisine», by Jean-Paul Morel
- «Post-cubism "Living"-life», by Androula Michael
- «Cuisine in Picassso's poetry», by Marie-Laure Bernadac
- «Earth, water, fire The ceràmics of Vallauris», by Claustre Rafart i Planas
- «Ferran Adrià. What is cooking?», by Emmanuel Guigon i Jèssica Jaques
- Useful Information



PROJECT "PICASSO-MÉDITERRANÉE"

The exhibition *Picasso's Kitchen* is part of Picasso Mediterranean, an initiative of the Musée national Picasso-Paris.

Picasso Mediterranean is an international cultural event to be held from Spring 2017 to Spring 2019. More than sixty institutions have created programmes related to the "obstinately Mediterranean" work of Pablo Picasso (as Jean Leymarie described it). An initiative of the Musée national Picasso-Paris, this review of the artist's work and the places that inspired it offers an unprecedented cultural experience seeking to strengthen the connections between all shores of the Mediterranean.

EXHIBITION MAP

02

PICASSO'S KITCHEN

ROOM 01 CATALAN COOKING

In 1899 Picasso began frequenting Quatre Gats, a bar and restaurant on Carrer de Montsió, in Barcelona, open between 12 June 1897 and 26 June 1903. It was founded by Miquel Utrillo, Santiago Rusiñol, Ramon Casas and Pere Romeu, with financial backing from businessman Manuel Girona and industrialist Maties Ardèniz.

The manager, Pere Romeu, soon noticed Picasso and asked him to design several items, including the menu and the poster for the dish of the day. The artwork in the restaurant was almost entirely by Ramon Casas.

The food at Quatre Gats was never anything special. The establishment's advertisements and promotions to drum up custom certainly showed that the owner was keen to publicise its culinary offerings. However, in the words of writer Josep Pla, "The portions were a triumph of hope over substance. More than a restaurant, it was an exhibition of painted dishes, miniature cooking more suited to a kindergarten. The servings were tiny, bordering on the ethereal."

ROOM 02

CUBIST COOKING

'What could be more familiar to a painter, to the painters of Montmartre or Montparnasse, than their pipe, their tobacco, a guitar on the wall above the sofa or a soda syphon on top of the coffee table?' Picasso's comment on the iconography of Cubism, a movement born in bars and kitchens, explains why his work is full of the simplest things in life: a real spoon for a glass of absinthe, a bottle of Anís del Mono or a restaurant sign with the bill of fare: wine, cured ham and a well-fattened chicken. This demystification of painting and sculpture —in the form of food and all the related objects and spaces— extols everyday life and roots Picasso's art in the "flavour of real life".

The Cubist-Futurist Manifesto

1 September 1913: revolution of the scullions
In response to Guillaume Apollinaire's
challenge on the eve of the Great War
to create a 'modern cuisine'
"that would be to the old culinary art what Cubism is to old painting",
one Jules Maincave who had an open table in the capital
at number 9 on Rue Georges Saché in the Montparnasse district
published a spectacular manifesto seconded by Lucien Métivet
declaring, among other things:
"For centuries man – like any beast – has simply fed. He has not yet eaten.
The human palate, meant for the refined pleasures of the table,
has become a dustbin.
The time has come to rebel against a situation that, if it persists, risks
reducing man to the level of a ruminant".
To fight against the "two formidable Bastilles of modern cuisine:
combinations and *flavours*".
In two shakes of a lamb's tail were thus stated the essential principles
of what sixty years later would be called the 'new cuisine'.

ROOM 03

KITCHEN'S UTENSILS

Picasso said that, for him, objects were the vehicles of thought. In a flash, he captured their evocative power. The rounded shape of a ladle, for example, could "signify" a human head; on other occasions, colanders might perform the same function. Picasso used an object's power of suggestion in a given context to play with combinations thrown up by metamorphosis. In his still lifes, he captured simple things in an instant: breakfast, a plate of cheese, a lamb cutlet or fish wrapped in newspaper. In this way, he reaffirmed the poetry of everyday life in the most ordinary details.

ROOM 04

WORDS IN THE KITCHEN

Cooking ingredients, with their aromas, flavours and colours, as well as the domestic universe of the kitchen, abound in Picasso's poems and plays. Since he often wrote at the kitchen table, it is hardly sur-prising to find food and words intermingled in his work. Tomatoes, peppers, eggs, gazpacho, chorizo, artichokes and leeks come together to form a single whole rooted in everyday household life. In Desire Caught by the Tail —a play written in four days during the winter of 1940— a food shortage turns into overabundance linked to eroticism. Tasty dishes evoke a happy home and childhood memories; the revolting or inedible food in his prose poem "The Dream and Lie of Franco" (fried cod sorbet or nail soup) reflects his disgust of Franco. With Picasso, food and cooking are the best indicators of the permanent ties between his life and work.

Excerpts from Picasso's poems

'For example, I have put a bunch of leeks in this still life, haven't I?
Well, I want the can¬vas to have the smell of leek.'
(June 29, 1945)

'I can no longer bear this miracle, that of knowing nothing of this
world and having learned nothing but to love things and eat them
alive and hear their goodbye.'

"the shopping list gets longer only from that moment on without
the inevitable stop at the table at lunchtime to be able to write
while sitting in the middle of so many mixed hyperboles with
the cheese and the tomato"
(12 November 1935)

"fandango of shivering owls souse of swords of evil-omened
polyps scouring brush of hairs from priests' tonsures standing
naked in the middle of the frying-pan – placed upon the ice
cream cone of codfish fried in the scabs of his lead-ox heart"
(15-18 June 1937)

"what an orgy of lanterns in the frying pan"
(20 March 1938)

'if life cooks in the great assembly room
of the smell of the cabbages its stew of hopes'
(October 3, 1936)

"game of paraboles amusement of the hyperboles pure olive
oil guaranteed unblended mandarins oranges pears grey blue
cerulean green apple"
(20 February 1937)

ROOM 05

WARTIME COOKING AND SHORTAGES

Picasso had already withdrawn to Royan when war broke out in September 1939, and he remained there for almost a year. He set up his studio on the upper floor of the seafront villa Les Voiliers, where he painted Café in Royan (dated 15 August 1940). On 25 August 1940, Picasso travelled back to Paris, where he would remain for the entire Nazi Occupation, seeking refuge in his studio on Rue des Grands-Augustins. Picasso took several cues from these war years, as reflected in his painting. Decor, furniture, utensils and food, as well as many other aspects of cooking and the kitchen, abound in his still lifes: pots and fruit dishes, fish and shellfish, sausages and artichokes, knives and forks, tables and chairs, blue checked tablecloths, the tomato plant from his studio. It looks like a Spanish inn where you eat what you bring with you. It is also the embodiment of a fabulous abundance in a period of scarcity. But this conspicuous consumption is thrown down as a challenge to the misfortunes of the time. 'Look, even a saucepan can shout… Everything can shout,' he told Pierre Daix.

The Buffet at Le Catalan

On 30 May 1943, Picasso painted two versions of The Buffet at Le Catalan. This restaurant, run by a Catalan named Arnau, became Picasso's regular lunchtime haunt and he often brought along several of his friends, including Georges Hugnet (who became its chronicler), Paul and Nusch Éluard, Dora Maar, Pierre Reverdy, Óscar Domínguez, Michel Leiris and Zette, Léon-Paul Fargue, Jacques Prévert, Apel·les Mestre and a number of others. In one of the last texts he wrote before being arrested by the Gestapo, Robert Desnos records this striking and illuminating remark by Picasso: "I had lunch at Le Catalan for months, and day after day I would look at the buffet there without being struck by anything in particular about it. One day, I decided to paint it, which I then did. The next day, when I arrived, the buffet was gone, its place was empty… By painting it, I must have taken it away without realising it." The moment Picasso covets an object, he seizes it, he wrenches it from its world; he feeds on it, swallows it and incorporates it into the space of the picture. This recreated object, cooked and digested, then exists again, this time by the grace of the brush.

CORRIDOR OF THE PERMANENT COLLECTION

The Kitchen

Picasso often represented the kitchen—the space for eating and for storing childhood memories. Here he suggests the domestic universe of his kitchen through a range of signs: plates, caged birds, a woman-flower, etc. Chairs and tables have become ideograms. The space is shaped by curves drawn like lines in calligraphy. By playing with the notion of filling and emptying a space, he frees the kitchen from its role as a place and turns it into writing. The ceramic plates on the walls suggest his current kitchen, and their spirit captures the kitchen of his childhood, in Málaga. The shades of grey hint at somewhat hazy memories.

Receipts

The contents of Picasso's shopping basket closely correspond with what we find in his painting or in his writings. A number of grocer's, cheesemonger's and butcher's notes conserved in the archives of the Musée Picasso in Paris give us an idea of the simple things that Picasso's shopping basket generally contained. There were occasional delicacies (foie gras, smoked eels) and an abundance of vegetables (leeks, potatoes, lettuce, spinach, parsley, salads, tomatoes, carrots, green beans, peas, watercress), fruit (cherries, peaches, bananas, grapes), meat (leg of lamb, roast veal or chicken), honey and royal jelly, cheese, olives, butter and lemons. Numerous little notes indicating 30 days' supplies of milk and of four eggs a day attest to their daily consumption. The same is true of the tallies for the daily delivery of bread (baguettes and pan loaves). Alcoholic beverages (wine and beer) were greatly exceeded by mineral water, which was delivered in large quantities.

ROOM 06

SEAFOOD

The cuttlefish, the morays, the sea urchins, the octopuses...

Catch the centaurs with seaweed chains.
The lemons emerge from the foam.
Venus asleep goes up to the market.
She buys goat cheese, oil, bread and wine.

— Rafael Alberti. «Picasso Antibes La Joie de vivre»

ROOM 07

FROM EARTH, WATER AND FIRE

Earth, water and fire are the key ingredients in both cooking and pottery, two activities closely linked to the origins of humanity. In 1946 Picasso visited the Madoura pottery workshop, in Vallauris, owned by Suzanne and Georges Ramié. He went back the following year with a few ideas of his own. It was the beginning of Picasso the ceramicist.

He took this new artistic activity very seriously and had soon mastered its ins and outs. In ceramics, as in cooking, the ingredients, condiments and cooking process are key. The relationship between them determines the quality of the pottery, which in Picasso's case often featured food such as sardines, sole, fried eggs, sausages…

«[Picasso] had just fileted a sole meunière
with almost surgical precision, when he picked up the bones to finish off the last stray morsel.s
It looked as if he were playing harmonica—and I grabbed this one shot,
not aware of the distant look in his eyes [...].
Picasso then put down the skeleton, diappeared into the front hallway
of the villa, and returned with a slab of moist potter's clay. He'd eaten the sole,
now its skeleton was to be immortalized.»*

David Douglas Duncan

ROOM 08

OPEN-AIR COOKING

"When I look at *Déjeuner sur l'herbe*, I think: 'Trouble ahead.'" Such was Picasso's opinion of this famous painting, and he kept up a constant dialogue with Manet's work. In parallel, he renewed his interest in the open air, both in the countryside and by the sea. Eating outdoors always reminded Picasso of simple country life: in the Spain he still remembered and in the south of France, where he lived. The food in the foreground of this piece reminds us that eating is one of our body's vital needs. Without sublimating it, Picasso places it at the heart of nature. In this way, the luncheon on the grass is an expression of the joy of life.

ROOM 09

PRINTMAKING RECIPES

Picasso loved engraving, etching and lithography. Not for nothing did he spend seventy years of his life on printmaking.

When he entered the world of original prints, Picasso ceased to be an independent artist creating pieces without much ado and instead had to undertake painstaking processes involving a succession of clearly defined tasks to be done within a certain time.

His prints were the result of a collaborative process with a fixed hierarchy, with Picasso at the head. He often delegated the technique stages of preparing or printing to artisans at the workshop, but would not accept any other interference in his work.

He worked with traditional printmaking techniques. Over the course of his creative career as a printmaker, Picasso explored the fundamental procedures, chemical recipes and operations and was constantly reinventing this art form. His prints started off tentatively but soon became revolutionary. Picasso the printmaker, like Picasso the cook, was constantly experimenting. Through trial and error, he came up with his own recipes for several of the techniques he used, such as linocuts.

PICASSO'S PROMENADE

Promenade de Picasso by Jacques Prévert, recited by Yves Montand on an apple painted by Picasso.

On a very round plate of real porcelain
an apple poses
face to face with it
a painter of reality
vainly tries to paint
the apple as it is
but
the apple won't allow it
the apple
it has its word to say about it
and several tricks in its bag of apples
and there it is turning
on its real plate
artfully on itself
blandly without budging
and like a Duc de Guise who disguises himself as a gas duct
because they want to draw his portrait against his will
the apple disguises itself as a beautiful fruit in disguise
and it's then
that the painter of reality
begins to realize
that all the appearances of the apple are against him
and
like the unfortunate pauper
like the poor pauper who finds himself suddenly at the mercy
of no matter what benevolent and charitable and redoubtable
association of benevolence charity and redoubtability
the unfortunate painter of reality
then suddenly finds himself the sad prey
of a numberless crowd of associations of ideas
And the apple turning evokes the apple tree
the earthly Paradise and Eve and then Adam
a watering-can a trellis Parmentier a stairway
Canadian Hesperidian Norman Reinette and Appian
the serpent of the Tennis Court and the Oath of Apple Juice
and original sin
and the origins of art
and Switzerland with William Tell
and even Isaac Newton
several times prizewinner at the Exhibition of Universal Gravitation
and the dazed painter loses sight of his model
and falls asleep
It's just then that Picasso
who's going by there as he goes by everywhere
every day as if at home
sees the apple and the plate and the painter fallen asleep
What an idea to paint an apple
says Picasso
and Picasso eats the apple
and the apple tells him Thanks
and Picasso breaks the plate
and goes off smiling
and the painter drawn from his dreams
like a tooth
finds himself all alone again before his unfinished canvas
with right in the midst of his shattered china
the terrifying pips of reality.

— Jacques Prévert

elBulli
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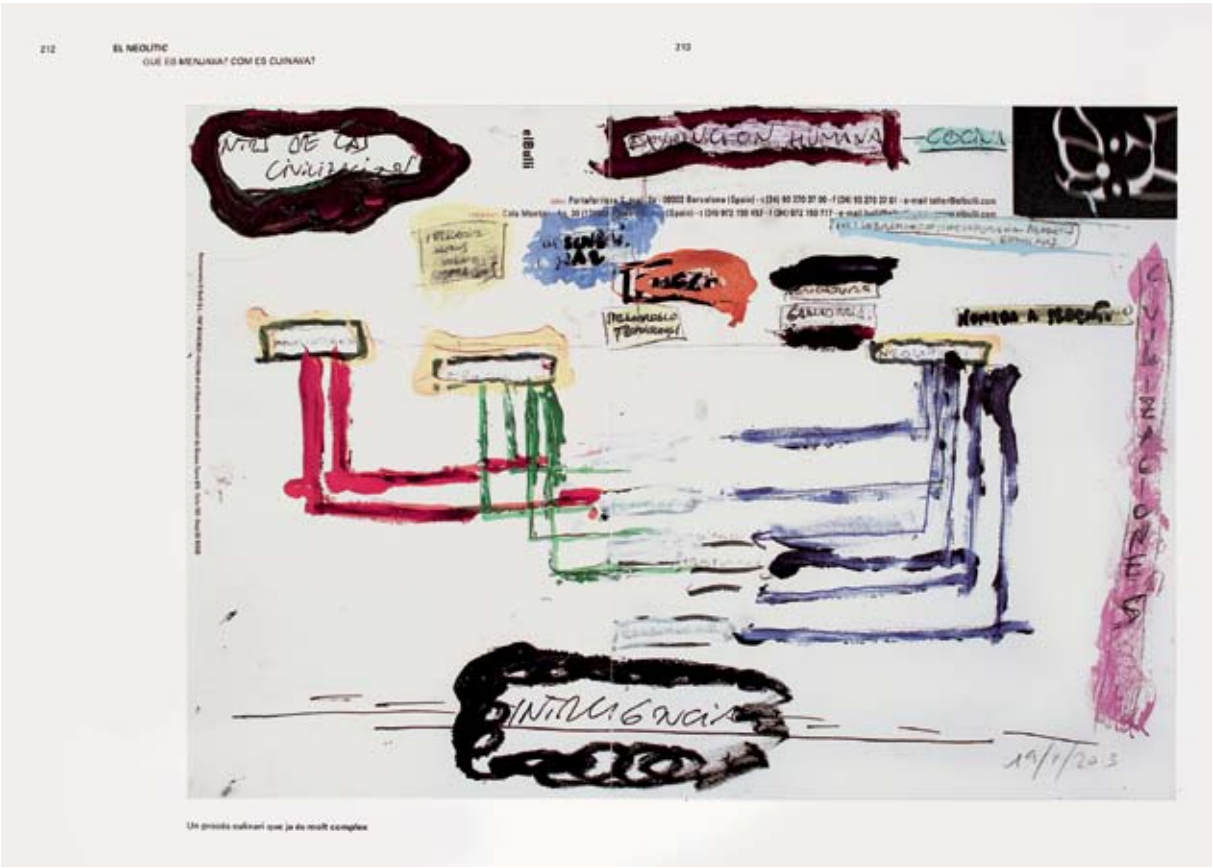
gelè
SOPA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EL NEOLITIC
QUÉ ES MENJAVA? COM ES CUINAVA?
213
elBulli
EVOLUCION HUMANA
COCINA
CIVILIZACIONES
INTELIGENCIA
19/1/2013
Un procés culinari que ja és molt complex

1

MAURI ROOM

FERRAN ADRIÀ

1 Ferran Adrià. *Theory of Culinary Evolution*. 2013. Published in the book Com va començar la cuina. Teoria de l'evolució culinària. Barcelona: Bullipedia / CaixaBank, 2015. pp. 200–201 and 212–213. Arxiu-elBullifoundation / Pepo Segura

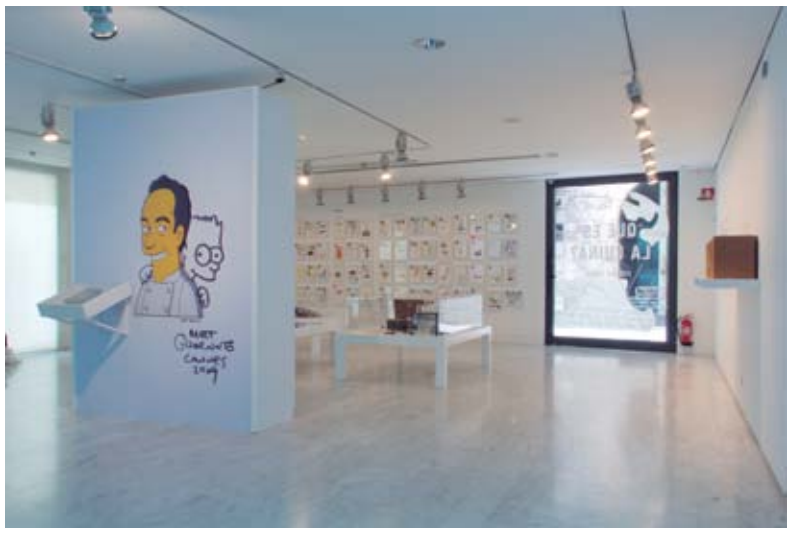
2 *What is cooking?* exhibition by Ferran Adrià, Mauri's room in Museu Picasso. Photo: Diego Bustamante

Opened last year at the Museu Picasso, the Mauri Room is entirely dedicated to contemporary art. For this exhibition, it host an intervention by Ferran Adrià.

What is cooking?

On the occasion of the exhibition *Picasso's Kitchen*, Ferran Adrià asks the question *What is cooking?*, with the conviction that the answer may shed light on what it means to be human and creative. That is why the hall features a text by Picasso in which he explains the reason for dating all his work: to facilitate the emergence of a science built on creativity. Such is the ambition of the team at elBulli, who, following the restaurant's closing in 2011, have spent their time cooking up ideas and developing a methodology called *Sapiens*, which promotes comprehension and creation in any field or sector. Some of the milestones resulting from the application of *Sapiens* to the culinary world may be found within this hall: from elBulli's *Catalogue raisonné*, which contains 1,846 dishes, to the carousel of the three dimensions of the functional system of cooking: creation, reproduction and experience. The carousel is made up of flow charts that connect the three aspects and grant the diner as much creative power as the chef. Adrià's sketches and paintings stand as visual instruments of gastronomic thought, which reflect on the relationship between human knowledge and the question commanding the hall, the answer to which exposes the magic that fuels certain everyday actions.

Ferran Adrià exhibition in the Mauri Room



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03

ACTIVITIES PICASSO'S KITCHEN

GASTRO-ARTISTIC GATHERINGS

Gatherings in restaurants from Picasso's era and spaces linked to the exhibition. Moderator: Elisenda Camps.

Tuesday 05/06/18, at 6.30 pm
In feminine
What are the challenges and difficulties faced by women in professional fields traditionally dominated by men?

– Restaurant 7 Portes
  Passeig d'Isabel II, 14
– Guests: Carme Ruscalleda, chef; Ada Parellada, chef; Pilar Talavera, artist; Àngels Margarit, dancer and choreographer.

Tuesday 12/06/18, at 6.30 pm
Gastronomy and the word
An approach to the literary extension of the culinary arts and their interactions

– Restaurant 4 Gats
  Carrer Montsió, 3 bis.
– Guests: Cristina Jolonch, journalist; Abigail Monells, cultural manager and poet; Toni Massanés, journalist.

Tuesday 19/06/18, at 6.30 pm
Science and gastronomy
When chemistry and physics approach the palate

– Museu Picasso
  Plaça Sabartés 1
– Guests: David Casacuberta, Professor of Logic and Philosophy of Science, UAB; Marco Bellonzi, digital artist; Josep Perelló, Professor of Physics of Condensed Matter, UB

Tuesday 26/06/18, at 6.30 pm
Gastroart
Links, confluences and explorations between both disciplines

– Hotel Mandarin Oriental
  Passeig de Gràcia, 38-40
– Guests: Christian Escribà, pastry chef; David Ymbernon, artist; Joan M. Minguet, art historian

All the sessions by prior booking
museupicasso_reserves@bcn.cat

SPECIAL TALKS AND GUIDED VISITS

Thursday 31/05/18, at 7.00 pm
Devouring culture
Open conversation between Ferran Adrià, president of the elBullifoundation; Emmanuel Guigon, director of the Museu Picasso of Barcelona and co-curator of the exhibition; and Jèssica Jaques, art historian.

– Museu Picasso, Barcelona
  Lecture hall
  Plaça Sabartés, 1
– With prior booking
  museupicasso_reserves@bcn.cat

SENSORY VISITS

Thursdays, 7 and 21/06 at 9.30 pm
Ferran Adrià with Emmanuel Guigon: "Picasso's kitchen" based on taste
Ferran Adrià, president of elBullifoundation, proposes a personal visit to the exhibition in which he will talk to us about those Picasso works that are directly linked to his gastro-cultural world, and will share his experiences and processes with Emmanuel Guigon, director of the Museu Picasso and co-curator of the exhibition.

– Museu Picasso, Barcelona
  Temporary exhibitions room
  Pati Finestres
  Carrer Montcada, 23
– With prior booking
  museupicasso_reserves@bcn.cat

THEATRE: POL LÒPEZ REINTERPRETS PICASSO

Thursdays, 21, 28/06 and 05, 12/07 at 7.00 pm
***Tros i trossos d'obra famèlica* (Bits and pieces of a hungry work) by Pol López**
Theatrical intervention based on the work based on the work Desire caught by the tail by Pablo Picasso, in the exhibition of a thing and Pol López as well.

Put the head in the appetite like the cow wets its snout into a Com and satiates itself, the fat and very precious one. (A 'Com' is what is known as a drinking trough in Catalan). How good it is that there are some parentheses in this text; it makes you want to take them and use them as toothpicks (which in Greek are called odontoglyphs) and chop all these letters and eat them, swallow them all like a whale would gush down a porró full of plankton. Hunger, cold, desire ... Pol López faces the Picassian universe of the fleshy and automatic poetry of the theatrical work Desire caught by the tail and gives us an interpretation right in the middle of the exhibition. In this intervention, which is an interference as well as a contribution to the exhibition, Picasso's words take on the value of a pictorial work and his visual universe is translated into sound and gesture.

– Museu Picasso, Barcelona
  Vestíbul de l'exposició temporal
  Carrer Montcada, 23
– Entrada gratuïta amb l'entrada a l'exposició

DÉJEUNER SUR L'HERBE: PROPOSED PERFORMANCES AROUND CONTEMPORARY ART AND GASTRONOMY

How can you explore the relation between gastronomy and art? Between the social fact of eating and the rituals they include? How is pleasure linked to aesthetics? And is art so necessary for the human spirit as it is to feed the body? To examine these and other unknowns from a contemporary perspective, we have asked various collectives to propose a series of activities that address this question from very different angles.

Wednesday 04/07/18, at 7.00 pm
Futurae Radices: a case study, given by Gulalab
A talk about the neo-gastro-art movement Futurae Radices: its confusing origin, its controversial manifesto and the analysis of the most hepatic works of the most prominent members. Gulalab (http://www.gulalab.org/) is a multidisciplinary project where art, science and gastronomy converge. From this space we analyze and experience the close relationship between gastronomy and other subjects such as sound art, artificial intelligence, architecture or poetry.

– Museu Picasso, Barcelona
  Lecture hall
  Plaça Jaume Sabartés, 1
– Activity free of charge
  Limited capacity

Wednesday 11/07/18, at 7.00 pm
***Agape Insípido* (Tasteless Agape) by Vera García**
A perfo-tasting experience that proposes a trip from the insipid to the savoury through the senses, in which the guests become protagonists. This project, which brings together professionals from different disciplines, originates from the "insipid" notion developed by the French sinologist and philosopher François Jullien. In Chinese culture, insipid is something that possesses value and through art becomes an experience: it is unidentified, which has to do with disaffection and contemplative states, a state in which everything is possible and everything is in power. Concept and host: Vera Livia García https://www.veraliviagarcia.com Design of the tasting: Oriol Castro (Head chef of elBulli, head chef of Disfrutar). Sound ambience: Alessandro Olla. Collaboration in the research: Jèssica Jaques Pi.
Duration: 30 minutes

– Museu Picasso, Barcelona
  Exhibition
  Carrer Montcada, 23
– With prior booking
  museupicasso_reserves@bcn.cat

Wednesday 18/07/18, at 7.00 pm
Culinary Visual Poetry, by David Ymbernon
At a very young age, Ymbernon got intoxicated by drinking a potion that he had carefully prepared: in a glass. He put oil, toothpaste, vinegar, salt, paint and cooking stock. It was an indication of what was to happen, a few years later, with the action Culinary Visual Poetry (National Prize of Artistic Actions 1999, Vespella de Gaià). This consists of cooking a dish in which, in the foods used, there is no relation between the container and the contents.

– Museu Picasso, Barcelona
  Lecture hall
  Plaça Jaume Sabartés, 1
– Activity free of charge
  Limited capacity

CYCLE OF TALKS

Thursday 13/09/18, at 7.00 pm
Picasso's Catalan kitchen
Claustre Rafart, curator of the collection of the Museu Picasso and co-curator of the exhibition

Thursday 20/09/18, at 7.00 pm
Joan Miró's kitchen
Victòria Combalia, art historian

Thursday 27/09/18, at 7.00 pm
Picasso in the kitchen
Androula Michael, art historian and co-curator of the exhibition Picasso in the kitchen

– Museu Picasso, Barcelona
  Lecture hall
  Plaça Jaume Sabartés, 1
– Activity free of charge
  Limited capacity

FAMILY AND CHIDLREN'S ACTIVITIES

All the Saturdays of June and September, at 5.00pm
Dish on the table
Visit-family workshop

With many colours, Picasso painted food, the kitchen, the dish on the table ... we will visit the exhibition and then we will do as he did, decorating our table in a very special way ... and without colours!!! This workshop is based on a proposal from the School of Plastic Expression Traç. The workshop was held during the celebration of the Big Draw, la Festa del dibuix in 2012 under the title "The great meal".

– Museu Picasso, Barcelona
  Temporary exhibitions room
  Pati Finestres
  Carrer Montcada, 23
– Price: €3 per person
  With prior booking
  museupicasso_reserves@bcn.cat

CLOSING OF THE EXHIBITION

Sunday 30/09/18, at 12.30 pm
Vegetable Orchestra
Concert/vermouth where vegetables and other vegetation are turned into edible instruments. Tasty music to say farewell to the tastiest exhibition of the year!

The Vegetable Orchestra is a unique orchestra in the world: all of its instruments are made out of fresh vegetables. The use of various modified vegetable instruments creates an aesthetically unique musical sound universe. Founded in 1998 with its headquarters in Vienna, the Vegetable Orchestra doesn't have musical limits. Contemporary music, 'house' tracks aimed at rhythms, experimental electronics, jazz, noise, dub.... The musical scope of the orchestra expands in a constant way.

– Plaça Jaume Sabartés, 1
– Activity free of charge
  Limited capacity

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Pablo Picasso. *Cuttlefish*. Musée national Picasso-Paris. Photo (C) RMN-Grand Palais (Musée national Picasso-Paris) / Hervé Lewandowski. © Succession Pablo Picasso, VEGAP, Madrid 2018.

Museu Picasso
Montcada,15-23
08003 Barcelona

Get your tickets online
www.museupicasso.bcn.cat
@MuseuPicasso
#PicassoKitchen

PICASSO-MEDITERRANEA 2017-2019

Picasso-Mediterranea
"an initiative of the
Musée national Picasso-Paris"