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THE ART INSTITUTE HONORS 100-YEAR RELATIONSHIP BETWEEN PICASSO AND CHICAGO WITH LANDMARK MUSEUM–WIDE CELEBRATION

First Large-Scale Picasso Exhibition Presented by the Art Institute in 30 Years
Commemorates Centennial Anniversary of the Armory Show

Picasso and Chicago on View Exclusively at the Art Institute February 20–May 12, 2013
Special Loans, Installations throughout Museum, and Programs Enhance Presentation

This winter, the Art Institute of Chicago celebrates the unique relationship between Chicago and one of the preeminent artists of the 20th century—Pablo Picasso—with special presentations, singular paintings on loan from the Philadelphia Museum of Art, and programs throughout the museum befitting the artist’s unparalleled range and influence. The centerpiece of this celebration is the major exhibition Picasso and Chicago, on view from February 20 through May 12, 2013 in the Art Institute’s Regenstein Hall, which features more than 250 works selected from the museum’s own exceptional holdings and from private collections throughout Chicago. Representing Picasso’s innovations in nearly every media—paintings, sculpture, prints, drawings, and ceramics—the works not only tell the story of Picasso’s artistic development but also the city’s great interest in and support for the artist since the Armory Show of 1913, a signal event in the history of modern art.
BMO Harris is the Lead Corporate Sponsor of *Picasso and Chicago*. "As Lead Corporate Sponsor of *Picasso and Chicago*, and a bank deeply rooted in the Chicago community, we're pleased to support an exhibition highlighting the historic works of such a monumental artist while showcasing the artistic influence of the great city of Chicago," said Judy Rice, SVP Community Affairs & Government Relations, BMO Harris Bank.

The 1913 Armory Show showcased the works of the most radical European artists of the day alongside their progressive American contemporaries and forever changed the artistic landscape for artists, collectors, critics, and cultural institutions in the United States. Unlike the other venues for the Armory Show in New York and Boston, which were private institutions, the Art Institute enjoys the distinction of being the only art museum to host the exhibition and as such, has the privilege of being the first in the United States to present the works of such artists as Constantin Brâncusi, Marcel Duchamp, Henri Matisse, and Picasso to the public. Indeed, Chicago's interest in Picasso's art would grow over the years, leading to a number of important distinctions: as just one remarkable example, in 1967 the city welcomed the artist's first monumental work of public sculpture.

"It is clear in even the briefest of histories that Chicago played a critical, early role in the reception and development of modern art in the United States," said Stephanie D'Alessandro, Gary C. and Frances Comer Curator of Modern Art at the Art Institute and curator of the exhibition. "While the career of Pablo Picasso is just one of many examples, it is nonetheless an extraordinary story: some of the most significant events in the reception of his art—including the first presentation of Picasso’s works at an American art museum, the first solo show devoted to the artist outside a commercial gallery, and the first permanent display of his work in an American museum—all happened in Chicago and all within just the first two decades of the last century. This exhibition marks the special hundred-year relationship of Pablo Picasso, and our city."

*Picasso and Chicago* documents the development of Picasso’s career alongside the growth of Chicago collectors and cultural institutions, emphasizing the storied moments of overlap that have contributed not only to the vibrant interest in Picasso today but also to the presence of nearly 400 works by the artist in the collection of the Art Institute. The museum began its Picasso collection in the early 1920s with two figural drawings, *Sketches of a Young Woman and a Man* (1904) and *Study of a Seated Man*.
(1905); in 1926 the Art Institute welcomed one of Picasso’s signature Blue Period paintings, *The Old Guitarist* (late 1903–early 1904), as a part of a generous gift in memory of Helen Birch Bartlett. Over the subsequent decades, the museum’s collection has expanded to include such important paintings as the classically inspired *Mother and Child* (1921) and surrealist *Red Armchair* (1931), as well as such memorable sculptures as the Cubist *Head of a Woman (Fernande)* (1909), the playful *Figure* (1935), and the maquette for Picasso’s largest three-dimensional work, the *Richard J. Daley Center Sculpture* (1964–67). The Art Institute has also developed an exceptional collection of works on paper that demonstrates Picasso’s endless inventiveness and masterful draftsmanship, as seen in such extraordinary examples as the turbulent *Minotaur* (1933) and the monumental *Woman Washing Her Feet* (1944). Likewise, the print collection holds special works including *The Frugal Meal* (1904), one of only three examples of this familiar Blue Period etching printed in blue-green ink. Because of the fragility of the drawings and prints, these works from the museum’s collection are rarely on view, and visitors will be offered an extraordinary opportunity to see them in the context of Picasso’s career and the museum’s own collection.

The exhibition is accompanied by a handsome catalogue, *Picasso and Chicago: 100 Years, 100 Works*, that brings together 100 of Picasso’s finest works in Chicago. The artworks survey Picasso’s extensive material experimentations and subjects that are emblematic of the artist, including the emotive individuals of his Blue and Rose periods, the faceted faces and still-life objects of his Cubist years, and the monumental personages from his post-World War II production. An illustrated chronology documents notable exhibitions and acquisitions in Chicago and the important role many works in the collection played in the artist’s career, as well as outlines Picasso’s varied contributions to a city that has enthusiastically collected his art for the past century. The book, written by Stephanie D’Alessandro, the Gary C. and Frances Comer Curator of Modern Art at the Art Institute, features 106 color and nine black-and-white illustrations, and an insightful essay written by Adam Gopnik of *The New Yorker*. *Picasso and Chicago: 100 Years, 100 Works* is published by the Art Institute and distributed by Yale University Press. The book will be available beginning March 4, 2013, at the Art Institute’s Museum Shop for $24.95.
Additional Presentations Celebrating *Picasso and Chicago*

Complementing *Picasso and Chicago* is a host of special installations throughout the museum including special loans from the Philadelphia Museum of Art, to a presentation of artworks shown at the 1913 Armory Show, to nine focused exhibitions from various curatorial departments exploring Picasso’s wide-ranging artistic interests and influences. The museum will also offer a full slate of programs that bring Picasso to life.

“Picasso’s aesthetic appetite was voracious, so it is only fitting that our celebration of Picasso touches nearly every collection in our encyclopedic museum,” said Stephanie D’Alessandro. “Picasso looked around the world and across the centuries to fuel his extraordinary imagination, from African art to the paintings of Goya, Rembrandt, Ingres, and more. Only a museum such as the Art Institute allows visitors to see art as a conversation that spans centuries and countries. Rarely have so many departments here participated in honoring a single artist; even rarer still is the presence of magnificent paintings by Picasso lent for the occasion by the Philadelphia Museum of Art.”

**Special Loans from the Philadelphia Museum of Art**

While some of the Art Institute’s iconic canvases by Picasso move from their home in the Modern Wing to the special exhibition in Regenstein Hall, the museum is thrilled to welcome two masterpieces by the artist from the Philadelphia Museum of Art: Picasso’s emblematic *Self-Portrait* (1906) and his monumental *Three Musicians* (1921). Both works, presented within the museum’s permanent collection of European modern art in the Modern Wing and installed in G391 and G394, respectively, will offer fresh and exciting new dialogues. A third painting from Philadelphia, *Old Woman with Gloves* (1901), once owned by legendary Chicago collector Arthur Jerome Eddy, will be included in *Picasso and Chicago* in Regenstein Hall. These paintings have not been shown at the Art Institute for more than 60 years.

**The Anniversary Presentation of the Armory Show**

In honor of the 100th anniversary of the revolutionary Armory Show, Gallery 391 in the Modern Wing will showcase works in the museum’s modern art collection that were displayed at the original 1913 exhibition. This presentation will be complemented by a display of archival materials in the Ryerson and
Burnham Libraries that offers a glimpse of the artistic landscape of the museum as it was in 1913. In addition, the museum has prepared a special online exhibition focused on the Armory Show, which features photographs of the galleries, stories of the individuals who brought the exhibition to Chicago, rare documents and publications, and the often excoriating response to the exhibition in Chicago and elsewhere. The online presentation will debut in mid-February at [www.artic.edu/armoryshow].

**Special Installations around the Museum**

*The Artist and the Poet*
Galleries 124–127
Over 100 works on paper survey the myriad ways visual artists have been inspired by or collaborated with poets in the 20th century, paying homage to Picasso’s close relationships with poets and poetry.

*Picasso and African Art*
Gallery 137
Comparable to works once owned by Picasso, these African artworks provide a catalyst for a consideration of Picasso’s collecting taste and the early development of an international African art market.

*Picasso and American Art*
Gallery 271
These specially selected works examine how Picasso’s radical artistic innovations inspired American artists in the early decades of the 20th century to rethink pictorial form and space.

*Picasso and Spanish Golden-Age Painting*
Galleries 206, 209, and 211
Including works by El Greco and Velázquez, this installation focuses on Picasso’s connection to Spain’s artistic past—a connection that was often political and at times personal.

*Picasso and Cézanne*
Gallery 246
This presentation features works by Cézanne, whom Picasso saw as “a father for all of us.”

*Picasso, Man Ray, and Les Champs Délicieux*
Gallery 10
This selection of photograms by Man Ray offers insight into the two artists’ friendship and artistic exchanges from the early 1920s, when they first met in Paris, through the next two decades.

*Bacchanalia: Picasso and Ancient Greek Vases*
Gallery 151
A selection of Greek vases explores the influence of the classical theme of the wine god Dionysos and his entourage on Picasso.

*Public Sculpture and the Architectural Frame*
Gallery 24
This exhibition investigates how architectural space has engaged with sculpture, from Beaux-Arts monuments to Picasso’s work in Daley Plaza and from other seminal works of mid-century public art to postmodern inversions of structure and décor.
**The Mark of Modernism: Published Picasso**
Ryerson and Burnham Libraries

Books of classic literature, collections of surrealist poetry, and art journals reveal Picasso’s prolific work as both a collaborator and creator of illustrated books, magazines, and other ephemera.

**Selected Programs Related to Picasso and Chicago**

Lecture: Adam Gopnik: Picasso Not in America
Thursday, February 21, 2013
6:00 p.m., Rubloff Auditorium

Hubbard Street Dance Chicago
Select Thursdays, 6:00 p.m. in Griffin Court
January 24: What is Blue?
March 21: Why Cubism?
April 18: When Classics Come Again
May 9: Unavoidable Impact
Dancers from Hubbard Street Dance Chicago explore Picasso’s oeuvre with four different inspired programs.

Film Screening: *The Mystery of Picasso*
Wednesday, March 6, 2013
12:00 p.m., Fullerton Hall
See Picasso at work in this 1956 French documentary by Henri-George Clouzot.

Lecture: The 1913 Armory Show and Chicago Collectors
Thursday, March 28, 2013
6:00 p.m., Fullerton Hall
Vivian Barnett, independent scholar, discusses the groundbreaking exhibition and its impact on the city.

Symposium: Picasso and Chicago
Friday, April 19, 2013
10:30 a.m., Fullerton Hall
Michael FitzGerald, Trinity College; Janine Mileaf, Arts Club of Chicago; and Diana Widmaier Picasso, art historian, explore three major historical moments: the 1913 Armory Show, the 1923 Arts Club of Chicago exhibition (Picasso’s first solo exhibition outside a gallery), and his 1967 sculpture in Daley Plaza.

*Picasso and Chicago* is organized by the Art Institute of Chicago and curated by Stephanie D’Alessandro, Gary C. and Frances Comer Curator of Modern Art at the Art Institute. BMO Harris is the Lead Corporate Sponsor for *Picasso and Chicago*. Major funding for the exhibition is provided by the Auxiliary Board of the Art Institute of Chicago. Funding for the exhibition catalogue has been provided by Janice and Philip Beck, Margot and Mark Bowen, Nancy and Steve Crown, Janet and Craig Duchossois, Richard and Gail Elden, Richard and Mary L. Gray, Celia and David Hilliard, Ursula and R. Stanley Johnson, Susan and Lew Manilow, Sylvia Neil and Daniel Fischel, and Segal Family Foundation. Annual support provided by the Exhibitions Trust: Goldman Sachs, Kenneth and Anne Griffin, Thomas and Margot Pritzker, the Earl and Brenda Shapiro Foundation, the Trott Family Foundation, and the Woman’s Board of the Art Institute.
IMAGES:

Pablo Picasso in Mougins, France, 1967, showing one of the Art Institute of Chicago studies for the Richard J. Daley Center Sculpture. Photo courtesy of Skidmore, Owings, and Merrill LLP. Art © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Pablo Picasso. The Red Armchair, 1931. Gift of Mr. and Mrs. Daniel Saidenberg. © 2013 Estate of Pablo Picasso / Artists Rights Society (ARS), New York


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10:30 am–8:00 pm Thursday
10:30 am–5:00 pm Saturday, Sunday

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Children under 14 always free
Members always free
City of Chicago residents with Chicago Public Library cards can borrow a "Museum Passport” card from any library branch for free
general admission to the nine members of Museums in the Park, including the Art Institute of Chicago.