

The exhibition programme

Every day (during the exhibition)

• **Non-stop projection: "Visit to Picasso"**, a film by Paul Haesaerts, Art et Cinéma Production. Copyright Eyeworks Film & TV Drama.

Friday 17 August

• **Concert "Unitrio plays Picasso"**, an original and attractive journey combining music and painting with Frédéric Borey (saxophone), Damien Argentieri (organ) and Alain Tissot (drums). Palais Lumière Auditorium, 8 p.m. €16 / €13 (discounts). Included in the visit to the exhibition. Ticket service and reservations at reception.

Friday 7 September

• **Conference-projection "Picasso and the Minotaur: at the sources of inspiration"**, introduced by Olivier Le Bihan, exhibition curator.

Palais Lumière Auditorium, 7.15 p.m. Free (thanks to sponsorship by the Friends of the Palais Lumière).

Workshops

• Workshops for children (ages 6-12)

- **Saturday 1 September: "The monster in the studio"**, design a monster (drawing, collage, cut-out).

- **Saturday 8 September: "The mask of the minotaur"**, make your own mask, Picasso-style.

Palais Lumière, 10 a.m.-noon. Workshop (2 hrs) preceded by a short visit to the exhibition (30 mins). Registration required at reception: €5 / child.

• **Family workshop** (ages 3 and over)

- **Saturday 6 October: "Paper, colour, Minotaur"** (drawing, collage, colouring).

Palais Lumière, 10 a.m.-noon. Workshop (2 hrs) preceded by a short visit to the exhibition (30 mins). Registration required at reception: €5 for children and €8 for adults

Reservation required

• **Workshop available for schools** in September (infants, primary, secondary schools).

Reservation required: 04 50 83 10 19 or courrier@ville-evian.fr. Workshop (2 hrs) preceded by a short visit to the exhibition (30 mins). €55 per class.

Monday 2 and Tuesday 3 July at 5 p.m.

• **Free guided visits** open to primary and secondary school teachers

• **Holiday courses** (ages 6-12)

Tuesday 17 and Wednesday 18 July

The "Mino'terre", creation of a painted modelling clay or clay minotaur. "Introduction to a potter's work", with Valéry André and Alice Martin, ceramic artists. Studio-gallery "Matin Ocre", 8, Rue Pierre et Gustave Girod. www.matinocre.com.

Tuesday 21 and Wednesday 22 August

"The monster in the labyrinth", writing, drawing, collage workshop. Creation of a giant-sized labyrinth.

Palais Lumière, 2-4 p.m. Workshop preceded by a short visit to the exhibition (30 mins). Reservation required on 04 50 83 15 90: €8 / Child for 2 days.

• **The Pathways to Culture**

(arts, history, literature students)

From 18 to 21 September and from 2 to 5 October

As part of the "Pathways to culture" campaign launched by the local authorities: an introductory visit to heritage and the plastic arts. Visit to the exhibition, the Palais Lumière and workshops.

Palais Lumière.

Reservation required on 04 50 83 10 19.



Gustave Moreau, *Athenians Given to the Minotaur in the Cretan Labyrinth*, 1854, oil on canvas. Bourg-en-Bresse, royal monastery, Musée de Brou © RMN.



François-Xavier Lalanne, *The Minotaur*, 1970, calaminated and soldered sheet metal. Fine Arts Museum, Agen © Lalanne ADAGP.



Isabelle de Borchgrave, *"Picasso-Minotaur and the seven women of the Labyrinth"*. Detail of the installation, 2017-2018 © Jean-Claude Encalado and © Isabelle de Borchgrave.

Practical information

Palais Lumière, Evian (Quai Charles-Albert Besson)

Open every day 10 a.m.-7 p.m. (Monday 2-7 p.m.) and on public holidays (14 July and 15 August). Evening visits every Thursday until 9 p.m. (in July-August).

Tel. +33 (0)4 50 83 15 90 / www.ville-evian.fr / Join the Palais Lumière on [facebook](#)

Curators: Olivier Le Bihan, head curator for heritage and university professor, Robert Rocca, assistant, and William Saadé, honorary head curator for heritage and scientific advisor at the Palais Lumière.

Prices

• **All visitors**

- **Adults:** €10

- **Joint visit with the exhibition "Evian Mondain"** at the Maison Gribaldi: 1% off admissions

- **Guided visit** for individual visitors every day at 2.30 p.m. €4 in addition to price of admission

- **Themed visits:** €4 in addition to price of admission (see details in "about the exhibition")

- **French/English audio-guides:** €4 in addition to price of admission

• **Young people / families**

- **Free** for children under 16

- **Discounts:** €8 for students and large families, members of the "Petit Léonard" club

- **Discovery visit** for children (under 16) with their parents, every Wednesday at 4 p.m. (adults: €8)

- **"Little Palais Lumière game"** (ages 6-12): an entertaining booklet for your visit to the exhibition, available from the reception;

- **Educational workshops:** €5 for children-teenagers for workshop with your family (€8 for adults) (see details in: "about the exhibition")

- **Courses and workshops during the holidays:** €8 for two sessions (see details in "about the exhibition")

• **Groups**

- **Discounts:** 8 € (groups of under 10 people)

- **Guided visits,** reservation required: 04 50 83 10 19 / courrier@ville-evian.fr, €55 for groups of 10 to 25 people, in addition to price of admission

• **School groups / teachers**

- **Free** for school groups

- **Guided visits,** reservation required: 04 50 83 10 19 / courrier@ville-evian.fr, €55 for groups of 10 to 30 pupils

- **Educational workshops:** for schools, youth centres, holiday centres (see details in: "about the exhibition"), €55 per group

- **Teaching resources** online on www.ville-evian.fr

• **Special rates** (proof required)

- **Free** for members of the UDOTSI, Léman Sans Frontières and journalists

- **Discounts:** See details on: www.palaislumiere.fr

- **50% off** admission (adult or discounts) on presentation of a "City of Evian" family card

- **30% off** admission to exhibitions on presentation of a ticket for the Fondation Pierre Gianadda in Martigny.

• **Partnership offers**

- **Rencontres Musicales Festival / Festival Off**

Purchase of a ticket for the exhibition gives visitors a discount on admission to a concert during the Rencontres Musicales d'Evian Festival and the Festival Off (information and reservations on the website: www.rencontres-musicales-evian.fr) and the Académie Musicale (www.academie-musicale.fr for the Festival Off), and conversely.

- **"Les Salons d'Emilie"**

Purchase of a ticket for the "Les Salons d'Emilie" concerts given by the Terres Musicales association in the Palais Lumière hall gives you a discount on admission to the exhibition. Purchase of ticket for the exhibition also gives you a disc, and conversely.

• **Exhibition catalogue:** co-published by the Palais Lumière-Somogy Editions, on sale in the shop: €35



Tickets on sale in the FNAC network and on www.fnac.com. And in the CGN sales outlets (boats and ticket offices)



What to see in 2018-2019

At the Palais Lumière

• **24 Nov-17 Feb. 2019**
"Legends of the North"

At the Maison Gribaldi

• **Until 4 November**
"High society Evian, the golden age of the spa"

At the Fondation Pierre Gianadda in Martigny

• **15 June-19 Nov. 2018**
"Pierre Soulages"

At the Jenisch Museum in Vevey

• **21 June-7 Oct. 2018**
"Picasso, Curtain-raiser, the Arena, the Workshop, the Alcove"

Picasso | the minotaur's studio

With special support from National Picasso Museum, Paris



Pablo Picasso, *Minotaur*, 1958, oil on wood © Photograph Claude Germain © Picasso Estate 2018.

30 June-7 October 2018 | Palais Lumière Evian



In 1959, Pablo Picasso, with his face masked by a bull's head made of wicker, posed as the "Minotaur" for the photographer Edward Quinn in his studio in the villa La Californie in Cannes. With a series of bull masks, the artist revisited the myth that had brought his inspiration back to life in the late 1920s.

young virgins and seven youths drawn by lot to Crete to satisfy the Minotaur's appetite. The hero Theseus chose to join the young people to fight the monster. Once in Crete, he fell in love with one of the king's daughters, Ariane. She gave him the ball of thread that helped him find his way out of the labyrinth after killing the Minotaur.

The Cretan Legend

Legend has it that the god Poseidon placed a curse on Queen Pasiphaë, to punish Minos, the king of Crete, for having forgotten to sacrifice the finest bull in his herd to him. The queen fell in love with a bull and, from their adulterous union, was born a hybrid creature, half human, half bovine. To keep the monster hidden, the architect Daedalus built a labyrinth. Every nine years, the Athenians had to send a tribute of seven

The seven women of the labyrinth

While the Ancient Greek heritage gave pride of place to the example of Theseus' victory over the monster, Picasso broke with this tradition and adopted the viewpoint of his adversary. The Minotaur embodies the vigour and complexity of inspiration. Isabelle de Borchgrave has used this character trait to bring together the seven main female "victims" of the artist in a paper labyrinth. This original installation entitled "Picasso-Minotaur



Pablo Picasso, *Minotaur and nude*, 12 December 1933, charcoal on paper. Private collection © Picasso Estate 2018 © Photograph Claude Germain.



Edward Quinn, *Picasso wearing a bull mask made of rattan*, 1959, photograph National Picasso Museum, Paris © Picasso Estate 2018 © Edwardquinn.com.

and the seven women of the Labyrinth" gives each of his muses the virtue of embodying a "period" or even a style, by identifying them with a form of clothing.

The neo-classical Minotaur

While the iconography centring on the minotaur abounded in Antiquity, it remained little used by modern artists until the mid-18th century. They generally depicted the monster in the form of a



Pablo Picasso, *Minotaure caressant du mufle la main d'une dormeuse*, 1933-1934, drypoint. Sylvie Mazo Collection © Picasso Estate 2018 Photo © Bouquinerie de l'Institut.



Pablo Picasso (based on), *Minotaur running*, 1935, wool and silk tapestry (Manufacture des Gobelins), Picasso Museum, Antibes. Picture © François Fernandez © Picasso Estate 2018

quadruped with a human torso. The discovery in Herculaneum of a fresco showing *Theseus overcoming the Minotaur* overturned this tradition in favour of the image of a man with a bull's head. The neoclassical masters followed this tradition, as did the Romantic sculptor Antoine-Louis Barye. But in the mid-19th century, the painter Gustave Moreau did try to revive the mythical image of the quadruped, using collections of intaglios and cameos from Antiquity as his model.

The Minotaur on stage and on theatre curtains

An essential part of the Minotaur's history was played out in the theatre. Archaeological discoveries had a great influence on set designers in the early 20th century. In 1917, Picasso took advantage of a stay in Italy to visit Rome, Naples and Pompei. His interest in the great Mediterranean civilisations met up with that of contemporary dramatists. In 1928, his first depictions of the Minotaur revived the stylised design of Attic vase painting and the effigies stamped on

coins in antique Knossos. The legendary character became a familiar feature in the Picasso repertoire of the 1930s. It was humanised and lent itself to all the playful use of masks and roles the painter could imagine, even becoming as one with him. The monster entered the studio, seduced the models, feasted and went to the bull ring. It haunted the engraved plates in the *Vollard Suite* and featured on the vast curtain at the Alhambra Theatre for Romain Rolland's play *14 July*. But the warning signs of war brutally put an end to the erotic games of the studio and revealed its deadly bestiality.

The Minotaur review

In a Europe darkened by the rise of the extremes, the hybrid monster embodied all the latent tensions revealing our dual nature, human and animal, rational and irrational, conscious and unconscious. The *Minotaure* review, published between 1933 and 1939 by Albert Skira and Tériade, a publication close to the



Pablo Picasso (according to), *The Minotauro-machie*, 1991, smooth low tapestry, wool, private collection © Cauquil-Heck, Darius Hecq-Cauquil © Picasso Succession 2018 © ADAGP, Paris 2018.

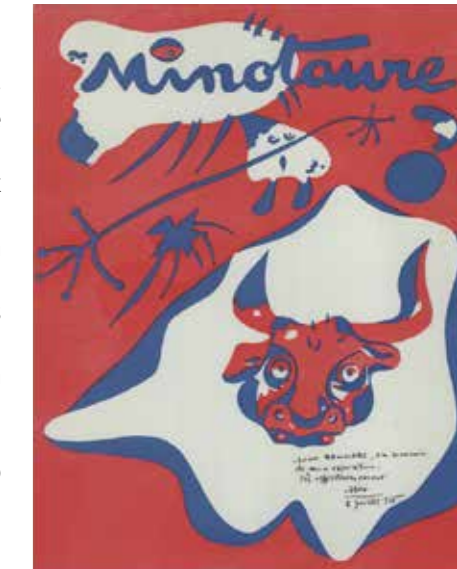
Surrealists, became a multi-disciplinary laboratory for living art. Picasso designed the cover for the first issue (*Minotaur with a dagger*), and Henri Matisse, Salvador Dalí, Max Ernst, André Masson and Joan Miró all took part in this outstanding publication.



Ernest Pignon-Ernest, *Picasso-Mithra*, 1992, charcoal drawing. Private collection © N'Guyen.

Sacrifices

In 1936, Georges Bataille published *Sacrifices*. The writer looked at the permeability of the borders between the sacred and the profane, horror and beauty, eroticism and death. The work was illustrated by Masson (*Mithra*, *Orphée*, *Le Crucifié*, *Minotaure*, *Osiris*). In 1992, Ernest Pignon-Ernest immortalised the image of Picasso cutting a bull's throat in a large drawing, *Picasso-Mithra*. The work recalled that the Indo-Persian cult of Mithra linked the sacrifice of a bull to the promise of eternity. Picasso did what King Minos had forgotten to do and which had given rise to the Minotaur.



Joan Miró, *Cover of n°7 of the review Minotaure*, 1935, autographed for Henriette Gomes. Marc Lebouc Collection © ADAGP, Paris Photo © Bouquinerie de l'Institut.

Pablo Picasso, *Dora and the Minotaur*, 5 September 1936, graphite pencil, coloured pencils, ink and grattage on vellum paper. National Picasso Museum, Paris © Picasso Estate 2018 © RMN.

