The exhibition programme

Every day (during the exhibition)
- Non-stop projection: "Vidéo Piscater", a film by Paul Suetens, Art et Cinéma, Production: Copyright Suetens Films & TV Drama.

Friday 27 August
- Concert "Brève danse Piscater": an original and intimate journey combining music and painting with Frederic Bonney (saxophone), Domenico Aristide (guitar) and Alan Tress (drums).

Palais Lumière Auditorium, 8 p.m. €4, 3 p.m. €2, £1 (under-16s). Included in the visit to the exhibition. Service and reservations at Longchamp.

Friday 7 September
- Conference-projection: "Picasso and the Minotaur": on the sources of inspiration
- Curators: Olivier Leblan, exhibition curator, and Christiane Argeliers, assistant, and
- William Sadler, honorary head curator for heritage and scientific advisor at the Palais Lumière.

Curators: Olivier Leblan, head curator for heritage and university professor, Robert Rousset and William Sadler, honorary head curator for heritage and scientific advisor at the Palais Lumière.

Prices
- Adults: €10
- 30% off: concessions, schoolchildren, pupils between the ages of 16 and 23, students, members of the "Petit Léonard" club, senior citizens, members of the Fondation Pierre Gianadda, guests of the "Art et Cinéma" evening
- 50% off: school groups, youth centres
- Discounts: €5 for children-teenagers

What to see in 2018-2019
At the Palais Lumière
- 16 August - 20 October 2018: "High Society, Léman sans Frontière and journalists, 1% off admissions for individual visitors every day at 2.30 p.m.
- Special rates: 30% off for families under six (€20), 50% off for groups of 10 to 25 people (€55 per group)
- French/English audio guides: €6 in addition to entrance price
- Themed visits: €8 for adults
- 14-15 July: "High Society, Léman sans Frontière and journalists, 1% off admissions for individual visitors every day at 2.30 p.m.
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In 1955, Pablo Picasso, with his face masked by a bull’s head made of wicker, posed as the “Minotaur” for the photographer Édouard Quinn in his studio in the Villa La Californie in Cannes. With a series of bull masks, the artist revisited the myth that had inspired him in his artistic activity.  

**The Seven Wonders 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 aspect of his creator. The hero Theseus, chosen to join the young people to fight the monster, struck him in 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 monster. The seven women of the Labyrinth  

The neoclassical Minotaur  
While the iconographycentring on the minotaur abounded in Antiquity, it remained little used by painters until the mid-19th century. They generally depicted the monster in the form of a quadruped with a human torso. The discovery in Herculaneum of a fresco representing the Minotaur emboldened the painter to explore the image of the Minotaur. The neoclassical masters followed this tradition in their paintings of the image of a man with a bull’s head. The neoclassical masters followed this tradition in their paintings of the image of a man with a bull’s head. Picasso oversimplified the Minotaur’s head.  

**The Minotaur review**  
In a Europe darkened by the rise of the irrational, conscious and unconscious. The Minotaur review, published between 1933 and 1939 by Albert Skira, was a 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.  

**Sacrifices**  
In 1936, Georges Bataille published Sacrifices. The writer looked at the permeability of the borders between the sacred and the profane, honor and beauty, eroticism and death. The work was illustrated by Masson (Mithra, Orphée, Le Crucifix, Minotaure, Oedipe) in 1937, Éret Pigoin-Érnest immortalised the image of Picasso cutting a bull’s throat in a charge 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.

**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 1927, Picasso took advantage of a stay in Italy to visit Rome, Naples and Pompéi. His interest in the great Mediterranean civilisations met up with that of contemporary dramatists. In 1936, Georges Bataille published Sacrifices. The writer looked at the permeability of the borders between the sacred and the profane, honor and beauty, eroticism and death. The work was illustrated by Masson (Mithra, Orphée, Le Crucifix, Minotaure, Oedipe) in 1937, Éret Pigoin-Érnest immortalised the image of Picasso cutting a bull’s throat in a charge 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.

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