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**PICASSO AND  
THE GERMANS**

The exhibition 'Picasso. German records' includes  
works by Grosz, Beckmann and Nolde #24&25

Four of the German 'Picassos' in the new temporary exhibition open in Malaga. **FERNANDO GONZÁLEZ**

24 | **LIFESTYLE** | October 23rd to 29th 2015  
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## A new exhibition examines the relationship between Picasso and German art



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The Picasso Museum has inaugurated an ambitious project with works by Kandinsky, Grosz, Beckmann and Nolde, among other names in modern art

**MALAGA.** An unusual new exhibition was inaugurated this week at the Picasso Museum in Malaga. 'Picasso. Registros alemanes' (Picasso: German records) is a selection of works produced by Malaga's favourite son and a select group of German artists; it weaves an innovative narrative of the history of art in the first half of the 20th century, a period when, as José Lebrero, the artistic director of the Picasso Museum, explained at the inauguration, the idea of the modern artist began to take root in Paris.

The relationship between Picasso's art and German art has not been examined in depth before. This exhibition is significant because it looks at the connections, affiliations and divergences between Picasso and some of the German artists who are considered to have changed the direction of the history of art.

On one side, we have names like Otto Dix, Vasily Kandinsky, George Grosz, Max Ernst and Emil Nolde. On the other, Picasso. The first impression visitors gain from a walk through this exhibition is the sensation of tunneling through a territory which is little known, almost one which has never been seen before.

'Picasso. Registros alemanes' is the result of three years of work by the team at the museum. The exhibition has been arranged on 22 themes which are related but are independent of each other.

This is a united yet fragmented discourse of the time period between 1905 and 1955, when El Puente group was formed and the first Documenta art exhibition was held in Kassel. This event continues to be held every five years, and it converts this small German town into the epicentre of contemporary art. The very first Documenta included a number of Picasso's works: "Germany is a country in which Picasso's work has always been studied and collected, and it is where he first sold the idea of Cubism," explained José Lebrero.

**Links and associations**  
But beyond the chronological and the quantitative (500 works and 17 artists) 'Picasso. German records' offers, above all, a reflection of the seemingly inexhaustible associations between Picasso and his peers.

There is the obvious relationship between the Cubism of 'Portrait of Lee Hoetger with flower' (1906) by Paula Modersohn-Becker and Picasso's 'Head of a man, autumn' (1908) as an example of what awaits the visitor. The threads are invisible, but strong, taut. In the section dedicated to feminine portraits, we have 'Portrait of Naila' (1934) by Max Beckmann matched by the Picassian 'Portrait of woman with fur collar (Olga)' (1922-23).

One of the most revealing reflections comes in the section about nature and landscape. Picasso opens and closes this section. He begins with the schematic outline of 'Landscape with two figures, autumn' (1908) and ends with the classicism of 'The fountain' (1921). In between are Erich Heckel, Max Pechstein and Karl Schmidt-Rottluff, members of El Puente with Fauvian reminiscences, hints of Gauguin, solid guides to the route towards artistic modernity nearly a century ago.

More associations: the tightrope walkers sculpted by Beckmann and Kirchner, also painted by the latter a couple of years after Picasso's 'Acrobat,' which is a star of the museum's collection; Picasso's 'Woman in green' (1909) is in almost the same pose as 'The reader' painted by Schmidt-Rottluff in 1912; and Heinrich Campendonk's 'Woman with cello' (1912) resembles Picasso's 'Woman in a corset, reading' (1914-1917).

**Reflections of the past**  
This exhibition at the Picasso Museum, which continues until 21 February, shines new light on some of Picasso's works which have been displayed in other exhibitions in the past.

His subjects include Lucas Cranach the Elder's 'Venus and Cupid,' or the landscape in 'David and Bathsheba'; Lucas Cranach the Younger's 'Lucrecia', which was recreated by Picasso 400 years later; or 'The crucifixion' by Matthias Grünewald (1512-16) which Picasso transformed into a tangle of bones in the autumn of 1932 and the pain of which is still obvious to the eyes of everyone who sees it.

'Picasso. German Records' is a fascinating and enlightening exhibition which provides a new perspective on the development of modern art.

**THE EXHIBITION**

- **Title.** 'Picasso. German Records'.
- **Venue and date.** Picasso Museum, Malaga. Until 21st February.
- **Opening hours.** October, every day from 10.00 to 19.00 h. November to February, every day from 10.00 to 18.00h.
- **Tickets** Permanent collection, 7 euros; exhibition, 5.50 euros; combined, 10 euros.

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Sección: Madrid - Cultura

Página: 2 / 2

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**LIFESTYLE | 25**



**1** Detail of 'Street scene' (1925) by George Grosz.

**2** Female portraiture links Picasso with the members of El Puente group.

**3** A new look at a work by Frans Francken the Younger from the 17th century.

**4** African sculptures at the start of the exhibition.

PHOTOS FERNANDO GONZÁLEZ