

#### OPENING HOURS

Tuesday to Thursday, 10 am to 8 pm  
Fridays to Saturdays, 10 am to 9 pm  
Sundays and public holidays, 10 am to 8 pm  
24 and 31 December, 10 am to 3 pm  
Closed on Mondays, 25 December and 1 January

#### ADMISSION FEES

Permanent collection: 6.00 euros  
Temporary exhibition: 4.50 euros  
Combined ticket: 8.00 euros

Ticket sales cease 30 minutes before closing time

#### REDUCED FEES (50%)

Visitors over 65  
Students under 26 with valid identification  
Groups of 20 people (by appointment)

#### FREE ADMISSION

Youths aged 18 and younger (children 12 and younger accompanied by an adult)  
Holders of EURO<  
Students of the Universidad de Málaga with valid identification  
ICOM members  
Last Sunday of every month

#### ADVANCE TICKET SALES

Tickets may be bought in advance by calling (34) 902 360 295 or online at [www.generaltickets.es](http://www.generaltickets.es)  
Advance tickets are retrieved on the day of visit at the Museum's ticket desk, upon compulsory presentation of a credit card and a valid identity card or passport. The Museum and Unicaja decline any liability in the event of loss or theft of tickets. Tickets once bought may not be cancelled, replaced or refunded

The guided visits to the exhibition: Charlas en el Museo given in Spanish every Tuesday at 12.00 am. For other guided visits, please contact: [educacion@mpicassom.org](mailto:educacion@mpicassom.org)

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Cover  
Pablo Picasso  
*Dream and Lie of Franco* [detail]  
8-9 January and 7 June 1937  
Museo Picasso Málaga

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museo**PICASSO**málaga

**Cartoons on the Front Line**

20.06.2011 - 02.10.2011



This exhibition continues the series dedicated to the in-depth analysis of works included in the permanent collection of the Museo Picasso Málaga as a contribution to extending awareness of aspects of the artist's great aesthetic diversity. *Dream and Lie of Franco* is the starting point for *Cartoons on the Front Line*, which shows both the original copper plates, and also two sets of sketches belonging to different print runs: two etchings on China paper glued to Japan paper (signed and numbered 1 to 150), and two etchings on Montval laid paper (the signature stamped in grey ink, and numbered 1 to 850). The two engravings were finally published on Picasso's initiative, together with a text written by himself, all presented in a portfolio with a facsimile of the handwritten title glued to the cover. All proceeds from the sale of copies went to support the Republican cause.

Pablo Picasso began work on the plates on 8th January 1937. His illustrations are images against the military uprising of July 1936. Each plate contains nine vignettes arranged in a manner reminiscent of satirical cartoons and comic strips, where the artist caricatured questions such as violence, the destruction of art, the consequences of totalitarianism, confrontation, and the drama of the innocent, in a language combining the avant-garde and the popular as a means of denouncing the barbarity of war.

The plates were concluded in June 1937, and between the first vignettes and the last, satire and parody shifted towards a representation of the harshness of the drama of war. This was made particularly clear in the figure of the mother with the dead child, where the viewer recognises the iconography of one of Picasso's great masterpieces, *Guernica*, which he had begun in May that same year to be shown at the pavilion of the Spanish Republic in the Paris International Exhibition. This central piece of the pavilion was shown



Pablo Picasso  
*Dream and Lie of Franco*  
 8-9 January and 7 June 1937  
 Etchings and sugar aquatint  
 31.5 x 42 cm  
 Museo Picasso Málaga

together with almost 120 other works and documents by both Pablo Picasso and other artists who, like the artist from Malaga and faced with the tragedy of the conflict, shared graphic and visual processes in their search for emotional impact.

This then is an attempt to make a detailed iconographic analysis based on the comparison of images. As a whole it allows us to approach the intense plastic activity carried out on both sides during the Spanish War, in particular using techniques associated with the graphic arts. In these works, the artists displayed their talent in the service of a cause, often making use of avant-garde forms and techniques, such as post-cubism, futurism, expressionism or surrealism. Thanks to the development of the mass media, this collective that the poet Mayakovski called the "Army of Art" definitively transformed propaganda language and satire in Spain. An example are the drawings of Toño Salazar, from El Salvador, John Heartfield's photomontages, the graphic compositions of Josep Renau and Mauricio Amster, the caricatures of Luis Bagaría and George Grosz, or the photographs of Agustí Centelles. The exhibition also shows some engravings from the *Disasters of War* series by Goya, reprinted by the Republican government in 1937.

This exhibition has been curated by Inocente Soto Calzado, Salvador Haro González, and Claustre Rafart I Planas, with the collaboration of Carlos Pérez as scientific advisor.

This exhibition has been devised by the Museu Picasso de Barcelona and co-produced by the Museu Picasso de Barcelona and the Museo Picasso Málaga.