

the whole world + the work = the whole world

# Nymphéas L'abstraction américaine et le dernier Monet

De Kooning  
Francis  
Frankenthaler  
Guston  
Louis  
Mitchell  
Newman  
Pollock  
Riopelle  
Rothko  
Still  
Tobey

TATE MODERN







# Kelly and Monet: the power of the eye

"Monet's last paintings had a great influence on me, and even though my work doesn't look like his, I feel I want the spirit to be the same."

Ellsworth Kelly, 2001

Ellsworth Kelly (1923-2015) was an American-born New York City artist who settled in France just after World War II, was introduced to the *Water Lily* panels at a retrospective in Zurich in 1952. Intrigued by these quasi-abstract works and their extraordinary formats, he wrote to Monet's heirs, who invited him to Giverny. The sight of the large panels in the abandoned studio made a powerful impression on him: "I had never seen paintings like this: compositions of thickly applied oil paint representing water with lilies with no skyline. I felt that these works were beautiful, impersonal statements of color and form." Kelly then produced a monochrome painting, *Tableau vert*, in which

he explored the power of the eye and rejected both the traditional and his abstract paintings, he performed a similar act and thus in 1968, he tirelessly traced the original Giverny motif, producing subtle variations again in a series of pencil drawings: a landscape of Belle-Ile and its rocks. Over the years, with their curved canvases and shifting perspectives, or movement in space, in a manner reminiscent of the *Water Lilies* at the Orangerie: the spectator simultaneously









# 04



DÉCEMBRE 1936 - 18 ET 19 AVRIL 1937

Fin 1936 ou début 1937, une délégation de la République espagnole en guerre se rend à l'atelier de Pablo Picasso. Se prépare à Paris l'Exposition internationale des arts et techniques dans la vie moderne où le pavillon espagnol doit être une arme symbolique pour la défense de la République. Max Aub, attaché culturel à l'ambassade d'Espagne à Paris, Juan Larrea, directeur de l'information à l'ambassade, et les architectes désignés Josep Lluís Sert et Luis Lacasa commandent à Picasso une peinture appelée à occuper un mur entier, emplacement visible dans l'esquisse du 19 avril 1937. Face à cette situation inédite, Picasso s'exécute tardivement : les premières esquisses pour le projet n'apparaissent qu'au mois d'avril 1937. Loin d'évoquer la guerre civile, l'artiste travaille d'abord sur le thème familial du peintre et son modèle, s'inspirant de sa compagne Marie-Thérèse Walter, mère de sa fille Maya. Pourtant, la dernière étude de cette suite, autour de l'atelier, marque l'apparition du motif du poing levé, symbole de résistance, et suggère la tentation d'une œuvre engagée, en prise avec les événements contemporains.



## LA COMMANDE ET LES PREMIÈRES ESQUISSES

THE COMMISSION AND THE FIRST SKETCHES  
DECEMBER 1936 - 18 AND 19 APRIL 1937

In late 1936 or early 1937, a delegation of the Spanish Republic at war went to Pablo Picasso's studio. The International Exhibition of Art and Technology in Modern Life was being prepared in Paris, where the Spanish pavilion would be a symbolic weapon for the defence of the Republic. Max Aub, cultural attaché at the Spanish embassy in Paris, Juan Larrea, director of information at the Embassy, and the appointed architects Josep Lluís Sert and Luis Lacasa commissioned a painting from Picasso destined to occupy an entire wall, the location being visible in the sketch of 19 April 1937. Faced with this unprecedented situation, Picasso completed the first sketches for the project late, appearing only in April 1937. Far from evoking the civil war, the artist worked first of all on the familiar theme of the painter and his model, taking his inspiration from his companion, Marie-Thérèse Walter, mother of his daughter Maya. However, the last study of this series in the studio marked the appearance of a raised fist motif, the symbol of resistance, and suggests the temptation of a committed work, in touch with contemporary events.

EL ENCARGO Y LOS PRIMEROS BOCETOS  
DICIEMBRE DE 1936 - 18 Y 19 DE ABRIL DE 1937

A finales de 1936 o principios de 1937, una delegación de la República española en guerra visita el taller de Pablo Picasso. Se está preparando en París la Exposición Internacional de las Artes y Técnicas de la Vida Moderna y en ella el pabellón español debe ser un arma simbólica para la defensa de la Segunda República. Max Aub, agregado cultural en la Embajada de España en París, Juan Larrea, director de información en la Embajada, y los arquitectos, Josep Lluís Sert y Luis Lacasa, piden a Picasso que realice una pintura que ocupe toda una pared, emplazamiento visible en el boceto del 19 de abril de 1937. Frente a esta situación inédita, Picasso tarda en presentar sus primeros bocetos del proyecto, lo cual no hará hasta abril de 1937. Lejos de evocar la Guerra Civil, el artista trabaja en un primer momento sobre el tema familiar del artista y su modelo, inspirándose en su compañera Marie-Thérèse Walter, madre de su hija Maya. No obstante, el último boceto de esta serie, en torno al taller, marca la aparición del puño en alto, símbolo de resistencia, y sugiere la tentación de una obra comprometida, en sintonía con los acontecimientos del momento.