

Les Demoiselles D'Avignon (1997)

I will answer the questions in reverse order. I saw the painting for the first time in New York a few years ago. I was there with a friend who knows it very well because she worked at the MOMA for some time. She had been several times on her own with the painting when the museum was closed to the public and she always told me about the feelings she experienced when facing it 'on equal terms', something very hard to do when the museum is open. I have always wanted to watch it from behind. I don't know why, but I imagine there must be something there. It is common knowledge that Picasso had it facing the wall of his studio for years. It is a painting with which I have an intense love-hate relationship, which also applies to Picasso on the whole. When he painted it, it was tremendously revolutionary, but nobody recognised it at the time; it was only afterwards that it was considered to mark a turning point in history. I believe that, much more recently, some people –trans-avant-garde artists, among others– have looked attentively at this painting which, like all true art, repels and attracts at the same time.

Enrique Marty.