

Picasso

Designed by :
Baseline Co Ltd
61A-63A Vo Van Tan
4th Floor
District 3, Ho Chi Minh City
Vietnam

ISBN 978-1-78160-827-2

- © Confidential Concepts, worldwide, USA
- © Parkstone Press International, New York, USA
- © Picasso Estate/ARS, New York, USA

All rights reserved

No part of this publication may be reproduced or adapted without the permission of the copyright holder, throughout the world. Unless otherwise specified, copyrights on the works reproduced lies with the respective photographers. Despite intensive research, it has not always been possible to establish copyright ownership. Where this is the case we would appreciate notification

Foreword

“People want to find “meaning” in everything and everyone. That is the disease of our age, an age that is anything but practical but believes itself to be more practical than any other age.”

Picasso

Table of contents

[Foreword](#)

[Biography](#)

[Study of a Nude seen from the Back](#)

[Academic Study](#)

[Index](#)



Pablo Picasso, Photograph, 1904

Dedicated to Suzanne and Henri Bloch

Biography

- 1881: Birth of Pablo Ruiz Picasso in Málaga. Parents: José Ruiz Blasco, a teacher of drawing at the School of Fine Arts and Crafts and curator of the local museum, and Maria Picasso y Lopez.
- 1888-89: The first of little Pablo's paintings, *Picador*.
- 1895: In Madrid, at the Prado he discovers Velázquez and Goya. Enrols at the School of Fine Arts in Barcelona, popularly called "La Lonja". His father rents a studio for him. Paints his first large academic canvas, *First Communion*.
- 1899: In Barcelona joins a group of avant-garde intellectual artists who frequent the café Els Quatre Gats. Modernist tendencies appear in his works. Paints *The Last Moments*.
- 1900: *The Last Moments* is exhibited at the Paris Exposition Universelle.
- 1901: Publishes the review *Arte Joven*. Development of pre-Fauvist style (Cabaret Period). Exhibition of 65 of his works at the Galerie Vollard. Friendship with Max Jacob. Influenced by Lautrec and Van Gogh. The *Casagemas* death cycle. First Blue paintings.
- 1902: Develops Blue style in Barcelona.
- 1904: Moves into the Bateau-Lavoir in Montmartre. End of Blue Period. Takes up engraving. Friendship with Apollinaire and Salmon. Meets Fernande Olivier.
- 1905: Exhibits at Galerie Serrurier (travelling circus themes). Completes the large canvas *Family of Saltimbanques*. End of the Circus Period.
- 1906: Rose Classicism. Gertrude Stein introduces Picasso to Matisse. Meets André Derain. Summer in Gosol. That autumn in Paris: paints a self-portrait reflecting Iberian archaic sculpture.
- 1907: *Les Femmes d'Alger (O.J.)*. That summer visits the ethnographic museum at Palais du Trocadéro, where he discovers for himself African sculpture. Meets Kahnweiler and Georges Braque.
- 1908: Proto-Cubism. The term "Cubism" is born.
- 1909: From May to September works in Horta de Ebro, develops Analytical Cubism.
- 1910: "High" phase of Analytical Cubism. Nine works shown in London, in the Manet and the Post-Impressionists exhibition.
- 1912: Makes his first collage, *Still-Life with Chair Caning*. Transition of Cubism to Synthetic phase. First papiers collés and constructions.
- 1914: Rococo Cubism combines with Cubist structures in a foreshadowing of Surrealist methods.
- 1915: "Ingres" portraits.

- 1917: Joins the Diaghilev troupe in Rome, works on décor and costumes for the ballet *Parade*. Meets ballerina Olga Khokhlova (1891-1955).
- 1918: Wedding of Picasso and Olga (12 July). Death of Apollinaire (9 November). Moves to 23, rue La Boétie.
- 1919: Trip to London (May-August) : design décor and costumes for the ballet *Le Tricorne* (by Manuel de Falla).
- 1921: Birth of son Paulo (4 February). Continues to work for Diaghilev (Cuadro Flamenco). Neo-Classicism.
- 1925: Works in Monte Carlo for the Ballets Russes. Paints *The Dance*.
- 1927: In January meets seventeen-year-old Marie-Thérèse Walter. Theme of biomorphic bathers. First etchings for *Le Chef-d'œuvre Inconnu* by Balzac.
- 1928: Executes the huge collage *Minotaur*. Studio theme appears in his painting, and welded constructions in sculpture (aided by Julio González).
- 1930: Crucifixion based on Matthias Grünewald's Isenheim Altarpiece. Series of etchings illustrating Ovid's *Metamorphoses*.
- 1932: Major retrospective (236 works) in Paris and Zurich. Lives and works at Boisgeloup: "Biomorphic metamorphic" style. Zervos publishes the first volume of the Picasso Catalogue Raisonné.
- 1933: First issue of the Surrealist magazine *Minotaure*. Bullfight and female toreador themes. Fernande Olivier publishes her memoirs, *Picasso et Ses Amis*. Also published is Bernhard Geiser's *Catalogue Raisonné*.
- 1935: Engraves *Minotauremachie*. That summer completely abandons painting in favour of writing. Birth of Maia, daughter of Picasso and Marie-Thérèse Walter. Jaime Sabartés, becomes his companion and secretary.
- 1936: Friendship with Paul Eluard. Beginning of the Civil War in Spain (18 July); the Republican Government appoints him director of the Prado Museum. Meets Dora Maar, who becomes his mistress. Together they discover the town of Vallauris, a nearby ceramics centre.
- 1937: Finds new studio at 7, Rue de Grands-Augustins, where he works on *Guernica* throughout May.
- 1938: *Women at Their Toilette*. Series of seated women (Dora) and portraits of children (Maia).
- 1939: Death of Picasso's mother in Barcelona (13 January). Barcelona and Madrid fall. *Guernica* exhibited in America. Outbreak of World War II finds him in Paris. Leaves for Royan, where he stays, on and off, until December. Major retrospective, Picasso: Forty Years of His Art, at the Museum of Modern Art, New York.
- 1943: Makes the acquaintance of the young painter Françoise Gilot.

PICASSO

- 1945: Paints the anti-war *The Charnel House*. Is attracted to lithography: a portrait of Françoise Gilot.
- 1946: Painting *Monument aux Espagnols*. Begins living with François Gilot. The Palais Grimaldi, soon renamed the Musée Picasso; the themes include fauns, naiads, centaurs.
- 1947: Birth of Claude, first child of Françoise and Picasso (15 May). Takes up ceramics in Vallauris.
- 1948: Illustrations. Together with Eluard, flies to Wroclaw, Poland, for the Congress of Intellectuals for Peace; receives Commander's Cross with Star of the Order of the Renaissance of the Polish Republic. Exhibits 149 ceramics in November in Paris.
- 1949: Lithograph of a dove for the poster of the Peace Congress in Paris becomes known as the *Dove of Peace*. Birth of Paloma (19 April), daughter of Picasso and Françoise Gilot.
- 1950: Awarded the Peace Prize.
- 1951: Paints *Massacre in Korea*, exhibited in Salon de Mai, Paris. Most of the time lives in the Midi, works at Vallauris, visits Matisse in Nice.
- 1953: Major retrospectives in Rome, Milan, Lyons, São Paulo. Separation from Françoise Gilot.
- 1954: Drawings in *Painter* and *Model* series. Portrait of Jacqueline Roque. Series of paintings based on Delacroix's *Women of Algiers*.
- 1955: Major retrospective (150 works) at the Musée des Arts Decoratifs, Paris. Henri-Georges Clouzot's film *Le Mystère Picasso*.
- 1956: Major exhibitions in Moscow and St. Petersburg on the occasion of Picasso's 75th birthday.
- 1957: *The Maids of Honour (Las Meninas)*, after Velázquez.
- 1959: Begins long series of works on theme of Manet's *Déjeuner sur l'Herbe*.
- 1961: Wedding of Picasso and Jacqueline Roque.
- 1962: Awarded the Lenin Prize.
- 1963: Opening of Museo Picasso in Barcelona.
- 1966: Major retrospective in Paris in honour of 85th birthday.
- 1970: Picasso's relatives in Barcelona donate all paintings and sculptures to Museo Picasso, Barcelona. The Bateau-Lavoir destroyed by fire on 12 May.
- 1971: Exhibition in the Grand Gallery of the Louvre in honour of Picasso's 90th birthday.
- 1972: Prepares a new exhibition of his most recent works for the Palais des Papes in Avignon.
- 1973: Exhibition of 156 engravings at Galerie Louise Leiris, Paris. 8 April: Picasso dies at Notre-Dame-de-Vie in Mougins. Buried on 10 April in the grounds of the Château de Vauvenargues.



The works of Picasso published in the present volume cover those early periods which, based on considerations of style, have been classified as Steinlenian (or Lautrecian), Stained Glass, Blue, Circus, Rose, Classic, "African", Proto-Cubist, Cubist... From the viewpoint of the "science of man", these periods correspond to the years 1900-1914, when Picasso was between nineteen and thirty-three, the time which saw the formation and flowering of his unique personality.



Study of a Nude seen from
the Back

1895

oil on wood, 22.3 x 13.7 cm

Museo Picasso, Barcelona



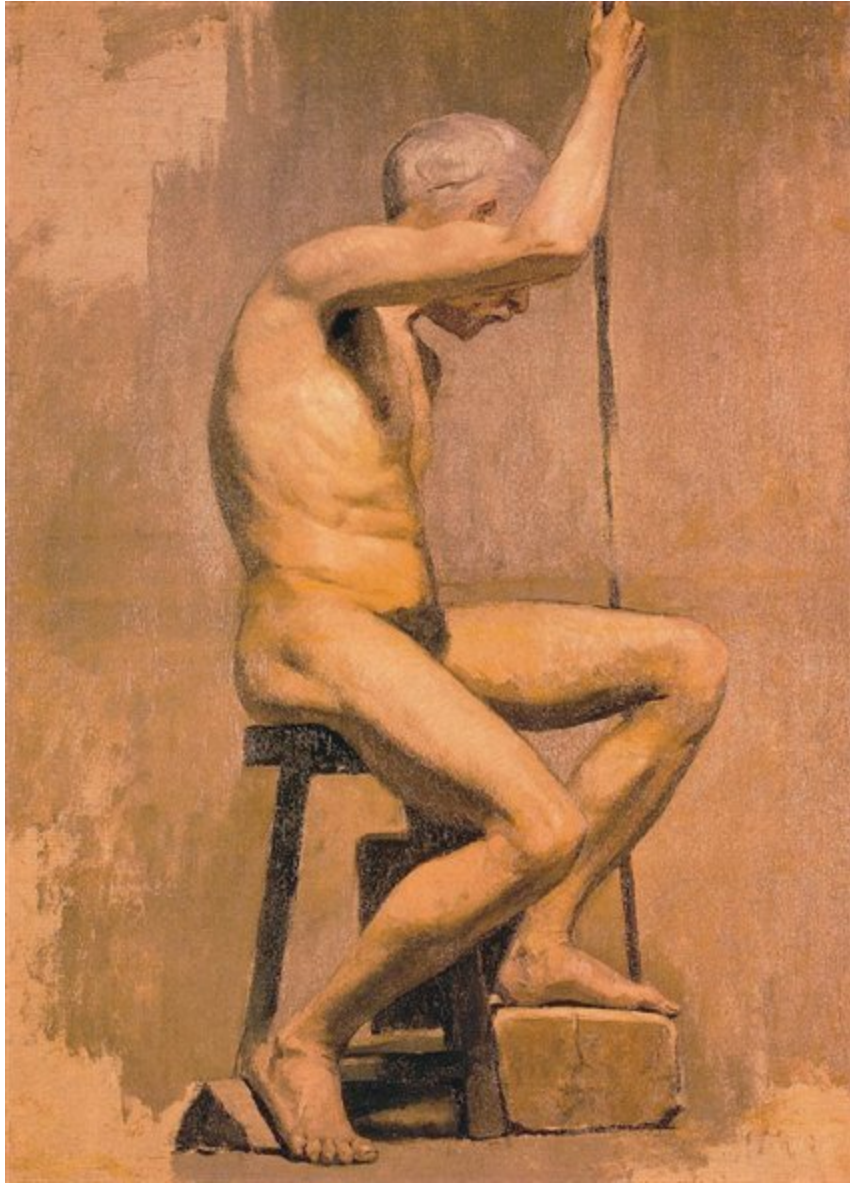


But a scientific approach to Picasso's œuvre has long been in use: his work has been divided into periods, explained both by creative contacts and reflections of biographical events. If Picasso's work has for us the general significance of universal human experience, this is due to the fact that it expresses, with the most exhaustive completeness, man's internal life and all the laws of its development.

Academic Study

c. 1895-1897

oil on canvas, 82 x 61 cm
Museo Picasso, Barcelona





Only by approaching his œuvre in this way can we hope to understand its rules, the logic of its evolution, the transition from one putative period to another.

Picasso was born a Spaniard and, so they say, began to draw before he could speak. As an infant he was instinctively attracted to the artist's tools. In early childhood he could spend hours tracing his first pictures in the sand.

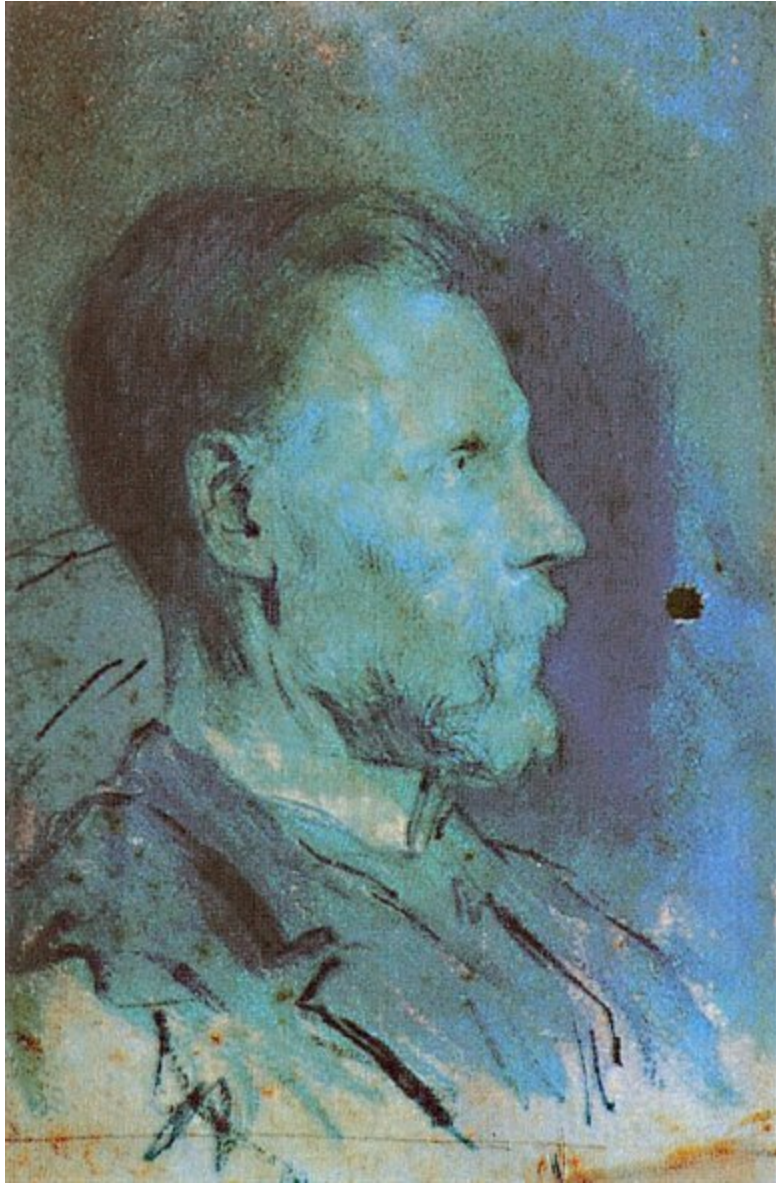


Portrait of the Artist's Father

1896

oil on canvas and cardboard,
42.3 x 30.8 cm

Museo Picasso, Barcelona





This early self-expression held the promise of a rare gift.

Málaga must be mentioned, for it was there, on 25 October 1881, that Pablo Ruiz Picasso was born and there that he spent the first ten years of his life. Málaga was the cradle of his spirit, the land of his childhood, the soil in which many of the themes and images of his mature work are rooted.

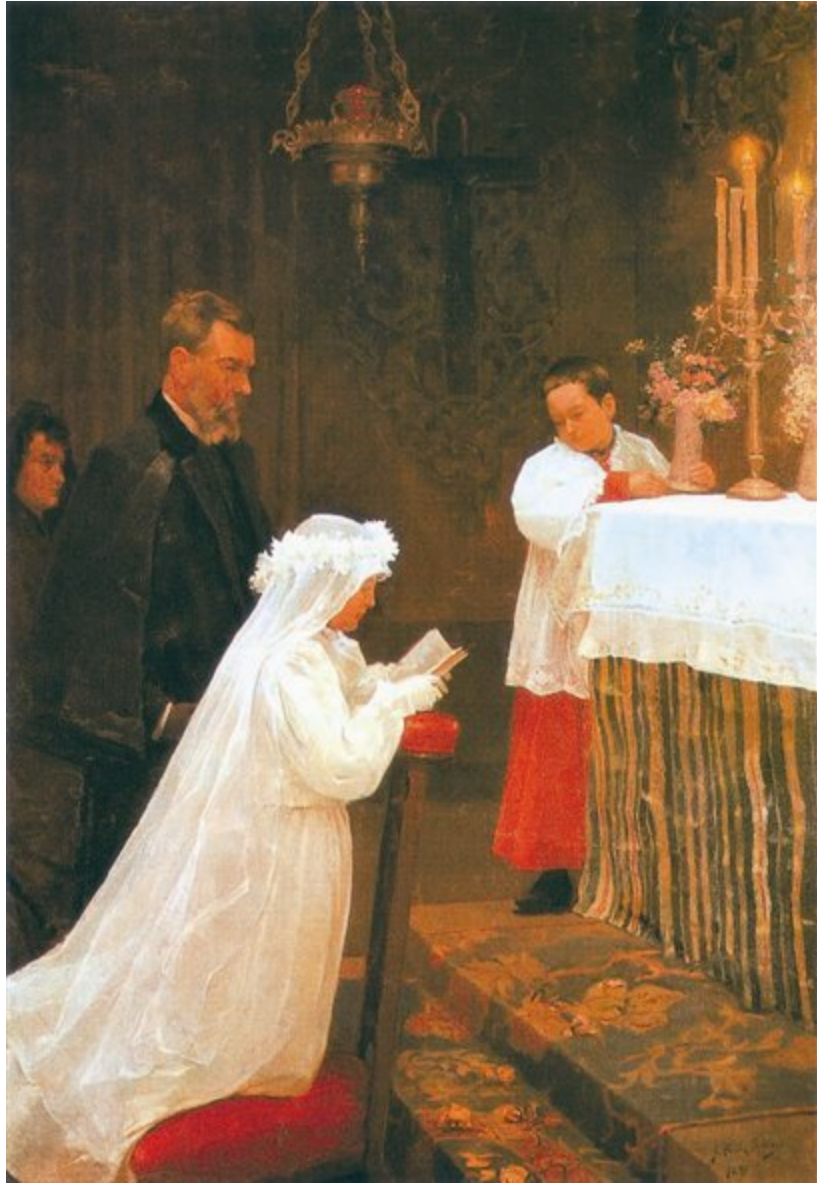


First Communion

1896

oil on canvas, 166 x 118 cm

Museo Picasso, Barcelona





He first saw a picture of Hercules in Málaga's municipal museum, witnessed bullfights on the Plaza de Toros, and at home watched the cooing doves that served as models for his father.

The young Pablo drew all of this and by the age of eight took up brush and oils to paint a bullfight. As for school, Pablo hated it from the first day and opposed it furiously.

Portrait of the Artist's Mother

1896

pastel on paper, 19.5 x 12 cm

Museo Picasso, Barcelona





In 1891, financial difficulties forced the Ruiz Picasso family to move to La Coruña, where Pablo's father was offered a position as teacher of drawing and painting in a secondary school. La Coruña had a School of Fine Arts. There the young Pablo Ruiz began his systematic studies of drawing and with prodigious speed completed (by the age of thirteen!) the academic Plaster Cast and Nature Drawing Classes.

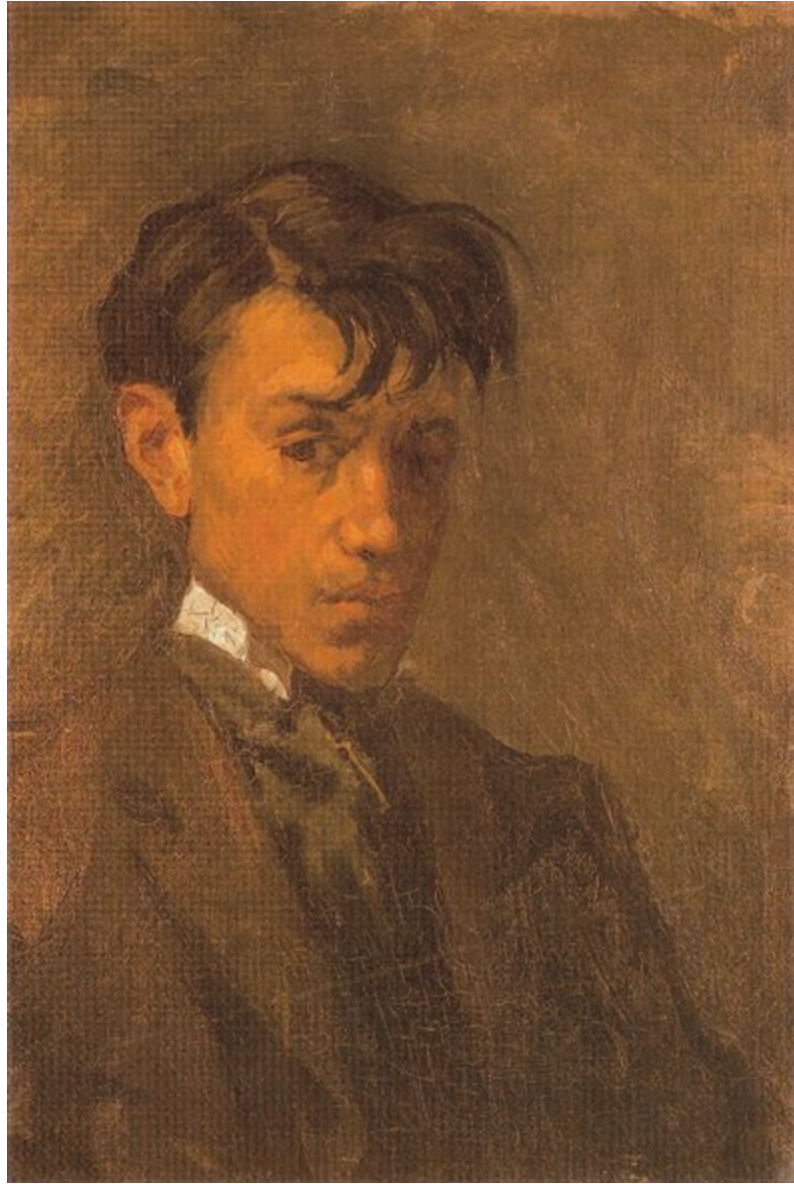


Self-Portrait

1896

oil on canvas, 32.7 x 23.6 cm

Museo Picasso, Barcelona





What strikes one most in his works from this time is not so much the phenomenal accuracy and exactitude of execution as what the young artist introduced into this frankly boring material: a treatment of light and shade that transformed the plaster torsos, hands and feet into living images of bodily perfection overflowing with poetic mystery.



The Embrace

1900

oil on cardboard, 52 x 56 cm
The Pushkin Museum of Fine Arts,
Moscow





He did not, however, limit his drawing to the classroom; he drew at home, all the time, using whatever subject matter was at hand: portraits of the family, genre scenes, romantic subjects, animals. In keeping with the times, he “published” his own journals - *La Coruña* and *Azul y Blanco (Blue and White)* - writing them by hand and illustrating them with cartoons.



Woman Reading

1900

oil on cardboard, 56 x 52 cm
The Pushkin Museum of Fine Arts,
Moscow

