

PICASSO: MASTERPIECES FROM THE MUSÉE NATIONAL PICASSO, PARIS

October 8, 2010 – January 17, 2011

La Mort de Casagemas (The Death of Casagemas),

Paris, summer 1901

Oil on panel

Pablo Picasso, Spanish (worked in France), 1881-1973
10 5/8 x 12 3/16 in.

Pablo Picasso Bequest, 1979

Inspired primarily by the work of Vincent van Gogh, Picasso's earliest Parisian paintings display harsh colors and bold brush-work. This violently colored small canvas is a memento mori commemorating the shocking suicide of Picasso's friend, the young Catalan painter and poet Carles Casagemas, who shot himself over a failed romance. Picasso was haunted by his friend's death-both the destructive power of love and the physical violence to the body.

Groupe de femmes (Group of Women), Paris, 1901

Oil on paper

Pablo Picasso, Spanish (worked in France), 1881-1973
6 5/16 x 4 7/16 in.

Pablo Picasso Bequest, 1979

Femme nue implorant le ciel (Nude Woman Imploring the Heavens), Paris, December 1902

Pen and brown ink with wash and scraping over graphite sketch on notebook paper

Pablo Picasso, Spanish (worked in France), 1881-1973
12 5/16 x 9 1/8 in.

Pablo Picasso Bequest, 1979

La Célestine (La Femme à la taie) (La Celestina [The Woman with a Cataract]), Barcelona, March 1904

1904

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973
29 5/16 x 23 1/16 in.

Gift of Fredrik Roos, 1989

Following the suicide of his friend Carles Casagemas, Picasso eliminated bright color from his paintings and created a series of melancholy works painted mostly in blue, which focused on the downtrodden and misfits of society. This portrait of a Barcelona woman named Carlotta Valdivia is one of the most iconic works of the Blue Period. In titling the painting *La Celestina*, Picasso refers to the conniving procuress who is one of the most famous characters in Spanish literature. In contrast to many works of the Blue Period, this portrait shows neither sentimentality nor pathos-instead, her baleful eye and watchfulness are the focus.

Le repas frugal (The Frugal Repast), Paris,

September 1904

Etching on laid paper

Pablo Picasso, Spanish (worked in France), 1881-1973
24 1/8 x 17 3/8 in.

Pablo Picasso Bequest, 1979

Only the second print made by the 23-year-old artist, this masterly work marks the emergence of the greatest printmaker of the 20th century. It contains all the pathos of the Blue Period, which focuses on deprivation, hunger, cold, and illness. The two figures embody the opposing values of blindness and sight, a recurring theme in Picasso's work.

Le Fou (The Jester), Paris, 1905

Bronze

Pablo Picasso, Spanish (worked in France), 1881-1973
16 5/16 x 14 9/16 x 9 in.

Pablo Picasso Bequest, 1979

Picasso lived up the hill from the Medrano Circus, which he visited with friends several times a week. Like Degas and Toulouse-Lautrec before him, he found visual inspiration from the performers and unconventional environment of the circus. Returning home one night with the poet Max Jacob, Picasso began sculpting this head in clay. What began as a portrait of his friend became a jester when Picasso added the pointed cap. As the artist explained, "One never knows what one is going to do. One starts a painting and then it becomes something quite different."

Nu aux jambes croisées (Nude with Crossed Legs), Paris, 1905

Pencil and charcoal on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973
39 3/8 x 32 1/16 in.

Jacqueline Picasso Bequest, 1990

This drawing depicts an early mistress of Picasso who is known only by her first name, Madeleine. The slender proportions of her body accord with the underfed saltimbanque physiques; but in the coming years this figure type will be replaced by the more robust form of her successor, Fernande Olivier.

continued

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Les deux saltimbanques (The Two Saltimbanques),

Paris, 1905

Drypoint on Japanese paper, 3rd state

Pablo Picasso, Spanish (worked in France), 1881-1973

19 1/8 x 13 1/4 in.

Pablo Picasso Bequest, 1979

La toilette de la mère (The Mother's Toilette), Paris,

1905

Etching on laid paper

Pablo Picasso, Spanish (worked in France), 1881-1973

12 15/16 x 9 13/16 in.

Pablo Picasso Bequest, 1979

La famille de saltimbanques au macaque (The

Family of Saltimbanques with a Macaque), Paris,

spring 1905

Drypoint on laid paper

Pablo Picasso, Spanish (worked in France), 1881-1973

12 3/4 x 9 13/16 in.

Pablo Picasso Bequest, 1979

Nature morte sur un guéridon Still Life on a

Pedestal, 1912

Pen and black ink on paper

Pablo Picasso, Spanish (worked in France), 1881-1973

10 11/16 x 8 3/8 in.

Les deux frères (The Two Brothers), Gósol, summer

1906

Gouache on cardboard

Pablo Picasso, Spanish (worked in France), 1881-1973

31 1/2 x 23 1/4 in.

Pablo Picasso Bequest, 1979

The happy, productive summer Picasso spent with Fernande Olivier in the Catalan village of Gósol helped him shake off the melancholy imagery and chilly tone of the Blue Period works. Inspired by the mountainous terrain and terracotta buildings of the village, Picasso brightened his palette and brought light into his paintings. While maintaining the saltimbanque theme, this image has a classical Mediterranean quality, both in the earthy colors and in the boy's forward stride, reminiscent of an Archaic Greek kouros.

Autoportrait (Self-Portrait), Paris, autumn 1906

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973

25 9/16 x 21 1/4 in.

Pablo Picasso Bequest, 1979

Picasso's exposure to ancient Iberian sculpture, which he saw at the Louvre in 1905, led him to a more stylized represen-ta-

tion of the human figure, evident here in the graphic rendering of the eyes and the flattened torso. The figure seems to be hewn of unyielding stone, not flesh, and reveals nothing of the artist's personality or emotional state. As in many other self-portraits, Picasso emphasizes his large, black, mesmerizing eyes. His penetrating stare was the object of frequent comment and a key feature of his disarming charisma. Going back to his Andalusian roots, the Spanish term mirada fuerte-literally, "strong gaze"-signifies the gaze as possession, even in a seductive sense. Throughout Picasso's career it is clear that for him, artistic creation and sexuality were metaphorically inseparable.

Fernande à la mantille blanche (Fernande in a

White Mantilla), Gósol, spring-summer 1906

Charcoal on paper

Pablo Picasso, Spanish (worked in France), 1881-1973

24 13/16 x 18 11/16 in.

Pablo Picasso Bequest, 1979

Études pour autoportraits (Studies for Self-

Portraits), Paris, autumn 1906

Graphite on laid paper

Pablo Picasso, Spanish (worked in France), 1881-1973

12 3/8 x 18 11/16 in.

Pablo Picasso Bequest, 1979

Paysage (Landscape), Gósol, summer 1906

Gouache and black pencil on paper

Pablo Picasso, Spanish (worked in France), 1881-1973

18 11/16 x 24 3/16 in.

Pablo Picasso Bequest, 1979

About their summer in Gósol, Fernande Olivier wrote: "The atmosphere of his own country was essential to him and gave him . . . special inspiration. The Picasso I saw in Spain was completely different from the Paris Picasso; he was gay, less wild, more brilliant and lively and able to interest himself in things in a calmer, more balanced fashion; at ease in fact. He radiated happiness and his normal character and attitudes were transformed."

Nature morte: poisson, crâne et encrier (Still Life:

Fish, Skull and Ink Well), Paris, spring-summer 1908

India ink and wash on laid paper

Pablo Picasso, Spanish (worked in France), 1881-1973

18 3/4 x 24 13/16 in.

Pablo Picasso Bequest, 1979

The unexpected suicide of German painter Karl-Heinz Wiegels, Picasso's neighbor and admirer, was discovered by the artist. Haunted by the image of the hanged man, he painted a series of vanitas still lifes in which a skull prominently features.

continued

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Portrait de Fernande Olivier (Portrait of Fernande Olivier), Paris, summer 1906

Drypoint on laid paper

Pablo Picasso, Spanish (worked in France), 1881-1973

14 1/8 x 10 13/16 in.

Pablo Picasso Bequest, 1979

Picasso met Fernande Olivier, the first great love of his life, in 1904, in Montmartre where she worked as an artist's model. She moved in with Picasso shortly after they met, and for the next seven years they had a passionate, possessive relationship that set the model for his future romantic liaisons. Fernande makes a frequent appearance in his work, from naturalistic, sympathetic images that capture her easy-going personality to distorted, unrecognizable renderings where she serves as a vehicle for Picasso's explorations of form.

Tête de Fernande de profil (Head of Fernande in Profile), Gósol or Paris, summer 1906

Monotype on glass

Pablo Picasso, Spanish (worked in France), 1881-1973

12 x 10 9/16 in.

Pablo Picasso Bequest, 1979

Nu debout I (Standing Nude I), Paris, 1906-07

Drypoint on celluloid, 1st state

Pablo Picasso

Spanish, (worked in France) 1881-1973

9 1/2 x 6 1/4 in.

Pablo Picasso Bequest, 1979

Nu assis (Étude pour "Les Demoiselles d'Avignon") (Seated Nude [Study for "Les Demoiselles d'Avignon"]), Paris, winter 1906-07

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973

47 5/8 x 36 13/16 in.

Pablo Picasso Bequest, 1979

This contemplative figure is one of the early single-figure studies that were part of Picasso's process for creating the *Demoiselles*. The muscular woman with her foreshortened, cross-legged pose was transformed into the staring second figure from the left. This curtained space, more dressing room than theater, would be transformed into a garishly lit stage in the final composition.

Buste d'homme (Étude pour "Les Demoiselles d'Avignon") (Bust of a Man [Study for "Les Demoiselles d'Avignon"]), Paris, spring 1907

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973

22 1/16 x 18 5/16 in.

Pablo Picasso Bequest, 1979

In this study of a sailor, one of two males who were edited out of the final composition, Picasso has reduced the face to a flat oval with graphic notations for facial features.

Femme aux mains jointes (Étude pour "Les Demoiselles d'Avignon") (Woman with Joined Hands [Study for "Les Demoiselles d'Avignon"]), Paris, spring 1907

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973

35 5/8 x 28 1/8 in.

Pablo Picasso Bequest, 1979

In the voluminous preliminary sketches for *Les Demoiselles*, Picasso tried many different positions for each of the figures—the changes visible in this study alone demonstrate his constant experimentation. As in the *Bust of a Man* shown nearby, one of the eyes seems to be sightless, perhaps another instance of Picasso's preoccupation with blindness and sight.

L'Arbre (The Tree), Paris, summer 1907

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973

37 x 36 7/8 in.

Pablo Picasso Bequest, 1979

This study reduces tree branches and foliage to the same kinds of curved wedges and triangles that comprise Picasso's human figures of that period. The interior hatching suggests depth but the overall effect is of layers of paper cutouts.

Tête de femme (Fernande) (Head of a Woman [Fernande]), Paris, autumn 1909

Bronze

Pablo Picasso, Spanish (worked in France), 1881-1973

15 15/16 x 9 1/16 x 10 1/4 in.

Pablo Picasso Bequest, 1979

This is the sculptural equivalent of the faceted portraits Picasso painted during the summer of 1909 in the Spanish town of Horta de Ebro. The head is an almost geological formation whose structural foundations are exposed. Seen in conjunction with the nearby drawing, we observe how Picasso went back and forth between two- and three-dimensional explorations of form. After completing this work, Picasso said, "It was pointless to go on with this kind of sculpture." Instead, he pursued the realization of a tangible, volumetric presence on the flat canvas.

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Figure (Figure), Paris, 1907

Carved oak with touches of oil paint

Pablo Picasso, Spanish (worked in France), 1881-1973

31 11/16 x 9 7/16 x 8 3/16 in.

Pablo Picasso Bequest, 1979

This rough-hewn, columnar figure shows the influence of carved wooden sculptures by Paul Gauguin (1848-1903) who, a decade before Picasso, had tried to take his art back to a place that was more "savage" and in his mind, more authentic. Picasso would have seen them in a retrospective of Gauguin's work of 1906. More immediately, Picasso had just acquired a tiki carving from the Marquesas Islands, Gauguin's last retreat.

Femme en robe longue et projet de sculpture (Sheet of studies: Woman in a Long Dress and Design for Sculpture), Paris, 1907

Brush, India ink and graphite on paper

Pablo Picasso, Spanish (worked in France), 1881-1973

25 1/4 x 19 1/2 in.

Jacqueline Picasso Bequest, 1990

Etude pour "Les demoiselles d'Avignon" : l'étudiant en médecine (Study for "Les Demoiselles d'Avignon": The Medical Student), Paris, spring 1907

Pastel and charcoal on paper

Pablo Picasso, Spanish (worked in France), 1881-1973

24 13/16 x 18 3/4 in.

Pablo Picasso Bequest, 1979

Picasso's original plan for the *Les Demoiselles d'Avignon* included a male medical student who entered the scene from the left. In the final painting that figure was turned into a woman, and the profile-with a large, staring eye seen frontally-became more mask-like.

Nu au bras levé (Nude with Raised Arm), Paris, spring 1907

Wood engraving on paper

Pablo Picasso, Spanish (worked in France), 1881-1973

12 1/4 x 9 9/16 in.

Pablo Picasso Bequest, 1979

Carved into a flat piece of wood, Picasso's crude striations add a vibrating energy to this powerful figure study.

Trois figures sous un arbre (Three Figures Under a Tree), Paris, winter 1907-08

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973

39 x 39 in.

Gift of McCarthy Cooper, 1986

This is the first of the Three Women paintings of 1907-08. Picasso later said of this painting that he "painted [it] all at one go like a Van Gogh." The slashing brushstrokes over all of the surfaces evoke tribal scarification, and the mask-like heads teeter above schematized torsos. When Picasso combines figures and setting, it becomes difficult to distinguish the women from their surroundings. The battle between flatness and sculptural form will eventually play itself out in Cubism.

Nu debout au bras levé (Standing Nude with Raised Arm), Paris, spring 1908

Charcoal on laid paper

Pablo Picasso, Spanish (worked in France), 1881-1973

24 11/16 x 18 15/16 in.

Pablo Picasso Bequest, 1979

Marins en bordée (Sailors on Watch), Paris, spring-summer 1908

Graphite, oil paint diluted with turpentine, black ink on paper

Pablo Picasso, Spanish (worked in France), 1881-1973

25 1/4 x 19 5/16 in.

Pablo Picasso Bequest, 1979

Etude pour "Nu debout" (Study for "Standing Nude"), Paris, early 1908

Graphite on paper

Pablo Picasso, Spanish (worked in France), 1881-1973

12 15/16 x 9 13/16 in.

Pablo Picasso Bequest, 1979

During 1907 and 1908 Picasso painted a series of compositions of three women in a forest. As he had for the *Les Demoiselles d'Avignon*, Picasso made numerous studies of individual figures, simplifying the female form into faceted shapes with razor-sharp edges. About Picasso's work from this period, his biographer John Richardson writes, "It seems as if a sculptor were trapped inside the painter."

Etude pour "Baigneuses dans la forêt": la femme de droite (Study for "Bathers in the Forest": The Woman at Right), Paris, spring 1908

Charcoal on laid paper

Pablo Picasso, Spanish (worked in France), 1881-1973

24 11/16 x 18 7/8 in.

Pablo Picasso Bequest, 1979

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Nature morte au comptoir (Still Life with Compote Dish), Paris, winter 1908-09

Drypoint and scraping on laid paper, 1st state
Pablo Picasso, Spanish (worked in France), 1881-1973
12 x 8 3/4 in.
Pablo Picasso Bequest, 1979

Etude pour "Carnaval au bistrot" (Study for "Carnival at the Bistro"), Paris, winter 1908-09

Gouache and India ink over pencil sketch on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
12 5/8 x 19 1/2 in.
Pablo Picasso Bequest, 1979

Étude pour "Tête de femme (Fernande)" (Study for "Head of a Woman [Fernande]"), Horta de Ebro,

summer 1909
Charcoal and conté crayon on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
24 3/4 x 18 7/8 in.
Pablo Picasso Bequest, 1979

Le Sacré-Cœur (Sacré-Cœur), Paris, winter 1909-10

Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
36 7/16 x 25 9/16 in.
1979

From the window of his new studio in the boulevard de Clichy, Picasso could see the domes of the Sacré-Cœur church, one of the landmarks of the Paris skyline. This apparently unfinished work allows us to see how Picasso builds up the forms on the canvas, a combination of description, suggestion, and deconstruction. Many years later he explained to Françoise Gilot, "You add certain details that [the viewer] understands immediately in order to . . . buoy him up for the difficult parts."

Tête d'espagnole (Head of a Spanish Woman),

1910-11
Charcoal and stump on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
25 3/16 x 19 5/16 in.
Pablo Picasso Bequest, 1979

The volumetric figure studies of 1908 gave way to a disintegration of form. Here, facial features and costume details such as dangling earrings are recognizable, but they appear to be in movement along shifting planes in space. Georges Braque, working closely with Picasso at this time, later explained: "In order to avoid a recession toward infinity, I began superimposing planes one over the other, separated by slight distances. To make the viewer understand that things stand one in front of the other, rather than going back into space."

Mademoiselle Léonie sur une chaise longue (Mademoiselle Léonie on a Chaise Longue),

Cadaquès, August 1910
Etching, scraping and drypoint on Japanese paper, 2nd state
Pablo Picasso, Spanish (worked in France), 1881-1973
12 11/16 x 9 13/16 in.
Pablo Picasso Bequest, 1979

Le couvent (première planche) (The Convent [first plate]), Cadaquès, August 1910

Aquatint, scraping and drypoint, 1st state
Pablo Picasso, Spanish (worked in France), 1881-1973
12 3/4 x 10 in.
Pablo Picasso Bequest, 1979

Homme à la guitare (Man with a Guitar), Paris, autumn 1911

Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
60 5/8 x 30 1/2 in.
Pablo Picasso Bequest, 1979

Art historian Pepe Karmel writes of the dislocating effect of Cubist painting: "Since the Renaissance, [painters] distorted forms according to the laws of perspective, and arranged light and shade into consistent patterns, so that the figures and objects in their pictures seemed to describe a single action seen from a single viewpoint at a single moment in time. Cubism shattered the unities of classical painting. As geometry replaced organic form, the elements of the picture lost their fixed identities. Instead of a fixed moment in time, Cubism suggested the continuous flux of being. Instead of describing an action, it evoked a mental state."

Homme à la mandoline (Man with a Mandolin),

Paris, autumn 1911
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
63 3/4 x 27 15/16 in.
Pablo Picasso Bequest, 1979

In 1910 Picasso was commissioned to paint eleven large-scale Cubist panels to decorate the library in the Brooklyn home of American collector Hamilton Easter Field (1873-1922). This would have been the most ambitious project of Picasso's career, but the series was never completed; five paintings were more or less finished by 1912, but by 1913 the project was abandoned for apparent lack of interest by the patron, who turned his attention to American art. Some of the canvases were painted over and reused, but Picasso left these two paintings unfinished and kept them until his death.

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Homme moustachu à la clarinette (Mustachioed Man with a Clarinette), Céret-Paris, summer-autumn 1911
Pen, India ink and conté crayon on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
12 1/8 x 7 3/4 in.
Pablo Picasso Bequest, 1979

Musicien assis (Seated Musician), Spring 1912
Pen and brown ink on fine paper
Pablo Picasso, Spanish (worked in France), 1881-1973
8 3/8 x 5 1/4 in.
Pablo Picasso Bequest, 1979

Guitare (Guitar), Céret, spring 1913
Oil on canvas mounted on wood
Pablo Picasso, Spanish (worked in France), 1881-1973
34 1/4 x 18 11/16 in.
Pablo Picasso Bequest, 1979

This work, as close to pure abstraction as Picasso would ever come, looks like a collage, the form he and Braque pioneered in 1912. While the geometric shapes initially read as applied pieces of paper, they are made of paint brushed on through stencils. Within this pared-down geometric language, Picasso made several similar compositions that he titled differently—one is a Head, while another, nearly identical to this work but outfitted with a spiraling sound-hole, is titled Guitar. Picasso would continue to assert the mutability of objects throughout his career.

Guitare et bouteille de Bass (Guitar and Bottle of Bass), Paris, summer-autumn 1913
Partially painted pine, papier collé, charcoal, nails, on wood panel
Pablo Picasso, Spanish (worked in France), 1881-1973
35 1/4 x 31 1/2 x 5 1/2 in.

To the bewildered public who could not understand multi-media constructions by Picasso and asked, "What is it? Should it have a base? Is it meant to hang on the wall? What is it supposed to be, painting or sculpture?" critic André Salmon replied, "Now we are delivered from the imbecile tyranny of genres. It's neither one thing nor another. It's nothing. It's the guitar! Art will at last be fused with life, now that we have at last ceased to try to make life fuse with art."

Bouteille de vieux marc et journal (Bottle of Vieux Marc and Newspaper), Céret, spring 1913
Papier collé with pinned paper, charcoal, and chalk on laid paper
Pablo Picasso, Spanish (worked in France), 1881-1973
18 13/16 x 24 7/16 in.
Pablo Picasso Bequest, 1979

Georges Braque introduced collage into the practice of Cubism in 1912, and he and Picasso quickly began to explore the possibilities of incorporating real materials into their compositions. Picasso later stated, "The goal of the papier collé was to show that different materials can enter into a composition to become, in the picture, a reality able to compete with nature."

Étude de tête (Study of a Head), 1913
India ink on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
6 7/8 x 4 5/16 in.
Pablo Picasso Bequest, 1979

Femme nue à la guitare (Nude Woman with a Guitar), Paris, 1913
Etching, scraping and drypoint on paper, 2nd state
Pablo Picasso, Spanish (worked in France), 1881-1973
7 1/2 x 5 11/16 in.
Pablo Picasso Bequest, 1979

Guitare, clarinette et bouteille de Bass (Guitar, Clarinet and Bottle of Bass), Spring 1914
Drypoint on paper, 7th state
Pablo Picasso, Spanish (worked in France), 1881-1973
4 7/16 x 4 1/8 in.
Pablo Picasso Bequest, 1979

Musicians and musical instruments make up much of the imagery of the Cubist period. Picasso was less interested in the sound than in the forms of the instruments. Guitars and mandolins are often symbolically associated with the female figure, in what one critic calls a "pictorial double entendre."

La guitare sur la table (The Guitar on the Table), Paris, winter 1913-14
Wood engraving on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
6 3/4 x 4 5/8 in.
Pablo Picasso Bequest, 1979

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Violon (Violin), Paris, 1915

Cut, bent, and painted sheet metal and wire

Pablo Picasso, Spanish (worked in France), 1881-1973

39 3/8 x 25 1/16 x 7 1/16 in.

Pablo Picasso Bequest, 1979

Picasso once declared to the Spanish sculptor Julio González, "With these paintings one needs only to cut them out-since when all is said and done, the colors are no more than indications of different perspectives, planes sloping this way or that-and then to assemble them according to color to find ourselves in the presence of a 'sculpture.'

Portrait d'Olga dans un fauteuil (Portrait of Olga in an Armchair), Montrouge, spring 1918

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973

51 3/16 x 34 15/16 in.

Pablo Picasso Bequest, 1979

Picasso painted this portrait from a photograph, which may explain the air of detachment in Olga's faraway gaze. Having turned from the claustrophobic spatial disruptions of Cubism, during the next several years Picasso's work would often recall the classicizing paintings of earlier artists such as Ingres. Olga Khokhlova (1891-1955) was a Russian-born ballerina with the Ballets Russes. Picasso fell in love with her when he traveled with the troupe in Italy in 1917, and they married the following year. The couple settled into an affluent lifestyle which Picasso could now afford. While he enjoyed his new status and its attendant pleasures, there was conflicting tension with his bohemian impulses.

Les Baigneuses (The Bathers), Biarritz, summer 1918

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973

10 5/8 x 8 11/16 in.

Pablo Picasso Bequest, 1979

For their honeymoon, the Picassos spent the summer of 1918 with friends at the fashionable resort town of Biarritz in the southwest corner of France. Among the other residents was Coco Chanel, whose form-fitting knit bathing suits made an early appearance on the Biarritz beaches. This free-spirited painting records Picasso's admiration of Chanel's innovations. Picasso would turn again and again to the traditional theme of bathers. Though the painting breathes the air of the classical tradition, in the upright figure we see the distortions and simultaneous front and side views that would have been unthinkable before Cubism.

Pipe, verre et carte à jouer (Pipe, Glass, and Playing Card), Paris, 1918

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973

14 15/16 x 18 1/8 in. (38 x 46cm)

Pablo Picasso Bequest, 1979, MP58, T2009.178.70

Nature morte au pichet et aux pommes (Still Life with Pitcher and Apples), 1919

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973

25 9/16 x 16 15/16 in.

Pablo Picasso Bequest, 1979

Throughout his career Picasso painted and sculpted traditional subjects such as portraits and still lifes, but he often treated them in a way that moved beyond convention. This simple arrangement of a pitcher and apples, with its muted colors, has been compared to Roman frescoes the artist would have seen in Italy. It also has an anthropomorphic quality, with swelling curves and full mouth reminiscent of a sensual human nude. Picasso often imparted life to inanimate objects, even as he objectified and immobilized his friends and lovers.

Projet de costume pour le ballet "Tricorne": vieil homme avec des béquilles (Costume Design for the Ballet "Tricorne": The Man with Crutches), London, 1919

Gouache and India ink on graphite drawing on paper

Pablo Picasso, Spanish (worked in France), 1881-1973

10 7/16 x 7 3/4 in.

Pablo Picasso Bequest, 1979

After the success of *Parade* (1917), the ballet conceived by Jean Cocteau and staged by the Ballets Russes, Picasso was commissioned to design the sets and costumes for a new ballet choreographed by Léonide Massine with music by Manuel de Falla. His designs were a natural outgrowth of the decorative tendencies of Synthetic Cubism, which emphasizes pattern and flatness.

Projet de costume pour le ballet "Tricorne": un fou (Costume Design for the Ballet "Tricorne ": A Fool), London, 1919

Gouache and India ink over graphite drawing on paper

Pablo Picasso, Spanish (worked in France), 1881-1973

10 5/16 x 7 13/16 in.

Pablo Picasso Bequest, 1979

After the success of *Parade* (1917), the ballet conceived by Jean Cocteau and staged by the Ballets Russes, Picasso was commissioned to design the sets and costumes for a new ballet choreographed by Léonide Massine with music by Manuel de Falla. His designs were a natural outgrowth of the decorative tendencies of Synthetic Cubism, which emphasizes pattern and flatness.

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“Italienne,” femme au livre (Italian Woman with a Book), Paris, winter 1919
Etching on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
9 13/16 x 6 5/16 in.
Pablo Picasso Bequest, 1979

This print is related to a painting, now lost, that occupied Picasso during the winter of 1919-20. Like this work, it showed a robust young woman in provincial dress. The two works are probably inspired not by an actual sitter but a painting by Jean Baptiste Camille Corot (1796-1875), another of the many artists whose paintings Picasso visited in the Louvre.

Études (Studies), 1920
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
39 3/8 x 31 7/8 in.
Pablo Picasso Bequest, 1979

This fascinating work, a compendium of Cubist and classical styles and subjects, was unknown until after Picasso's death. The head and hands recall studies from an artist's sketchbook; but some of the Cubist still lifes are deliberately "framed." These disjunctions stem from collage, in which disparate elements are brought together in a single composition. Cubism made possible an open-ended, multi-faceted approach which informed Picasso's work for the rest of his career.

Femme assise (Seated Woman), Paris, 1920
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
36 1/4 x 25 9/16 in.
Pablo Picasso Bequest, 1979

In the early 1920s, inspired by Roman monuments and French architectural sculpture of the Renaissance, Picasso painted a series of robust maidens, often in classical poses. His friend, the writer Jean Cocteau, described the figures as "Junos with cow-like eyes and great, square hands that hold drapery made of stone." While this pensive woman has a convincing sculptural solidity, Picasso pulls her left hip out to the surface to emphasize the flatness of the image—a post-Cubist reminder that the painting is above all an object.

Guitare et partition sur guéridon Editions dite des “Pochoirs Rosenberg“ (Guitar and Musical Score on Pedestal [“Rosenberg Stencil” series]), Juan-les-Pins, 1920
Mechanical reproduction after an original gouache
Pablo Picasso, Spanish (worked in France), 1881-1973
9 x 11 7/16 in.
Pablo Picasso Bequest, 1979

Joie maternelle (Maternal Joy), Fontainebleau, 1921
Etching on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
5 5/8 x 7 7/8 in.
Pablo Picasso Bequest, 1979
The birth of Paulo Picasso in February 1921 prompted a wealth of tender maternal images in the neo-classical style.

La Danse villageoise (Village Dance), Paris, 1922
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
54 15/16 x 33 11/16 in.
Pablo Picasso Bequest, 1979

Picasso painted many dancing couples in the early years of his marriage. This image of young village dancers evokes the spirit of Pierre-Auguste Renoir (1841-1919), whose work Picasso admired and owned. Picasso had the belief that after an artist's death he absorbed their vision, which may help to explain the appearance of fleshy female figures in his work at this time.

Deux femmes courant sur la plage (La course) (Two Women Running on the Beach [The Race]), Dinard, summer 1922
Gouache on plywood
Pablo Picasso, Spanish (worked in France), 1881-1973
12 13/16 x 16 3/16 in.
Pablo Picasso Bequest, 1979

This tiny masterpiece, painted during a family beach vacation, is rare in Picasso's work for depicting joyous, exuberant motion. Two years later Serge Diaghilev would use an enlarged version as a backdrop for the ballet *Le Train Bleu*.

Deux femmes couchées dans les rochers au cap d'Antibes (Two Women Reclining on the Rocks at Cap d'Antibes), 1923
Lithograph on paper, 5th state
Pablo Picasso, Spanish (worked in France), 1881-1973
11 x 8 7/16 in.
Pablo Picasso Bequest, 1979

Paul en arlequin (Paulo as a Harlequin), Paris, 1924
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
51 3/16 x 38 3/8 in.
Pablo Picasso Bequest, 1979

In this enchanting portrait, Picasso transfers his alter ego—the harlequin—to his three-year-old son. As in the portrait of Paulo's mother shown nearby in this gallery, Picasso leaves the canvas unfinished so that the boy's figure and the chair against which he leans seem like flat decals against the background.

continued

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Le Baiser (The Kiss), Juan-les-Pins, summer 1925
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
51 3/8 x 38 3/16 in.
Pablo Picasso Bequest, 1979

Nothing Picasso had painted to this point prepares us for the intensity of this strident declaration of sexual hunger. This is no tender lovers' kiss but an aggressive mutual attack teeming with erotic shapes and sizzling color. Untangling the patterned surface reveals a woman in a black and white dress, embraced from behind by a man as she twists her head back to meet his in a wide-eyed kiss. One writer, however, interprets the image as a mother greedily embracing her child. Picasso, champion of paradox and ambiguity, would have welcomed multiple interpretations.

Peintre à la palette et au chevalet (Painter with Palette at His Easel), 1928
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
51 3/16 x 38 3/16 in.
Pablo Picasso Bequest, 1979

The artist at his easel became a frequent subject for Picasso, providing a vehicle to address the correlation between sight and possession, and fiction and reality. This example, which omits the model, focuses instead on the experience of addressing the blank canvas.

Le peintre et son modèle (The Painter and His Model), Paris, 11 February 1928
Pen and India ink on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
8 5/16 x 10 5/8 in.
Pablo Picasso Bequest, 1979

This drawing includes several features of Picasso's work in 1928: the subject of the artist at his easel; a mask-like face made of black and white intersecting profiles within a circle; and an eyeless silhouette. Here the silhouette represents the likeness of the sitter posing for the artist but in later works would often be used as a sign for the artist himself.

Baigneuse ouvrant une cabine (Bather Opening a Cabana), Dinard, 9 August 1928
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
12 15/16 x 8 11/16 in.
Pablo Picasso Bequest, 1979

Figure (proposé comme projet pour un monument à Guillaume Apollinaire) (Figure [Proposed as a Project for a Monument to Guillaume Apollinaire]), Paris, autumn 1928
Wire and sheetmetal
Pablo Picasso, Spanish (worked in France), 1881-1973
19 7/8 x 7 5/16 x 16 1/16 in.
Pablo Picasso Bequest, 1979

The poet and critic Guillaume Apollinaire died in 1918 at the age of 42. Three years later Picasso was commissioned to create a monument to his beloved friend. The assignment spurred a resurgence of interest in sculptural problems. However, a series of innovative designs, including this barely-there image, were uniformly rejected by the committee. Decades later a more conventional bronze bust of Dora Maar was finally installed in Apollinaire's honor. This maquette is one of a series of models that the sculptor Julio González helped Picasso execute based on line drawings in Picasso's sketchbooks. A memorial made of almost nothing corresponds to Apollinaire's 1916 description of a monument in his work *Le Poète assassiné*: "a statue out of nothing material, like poetry and like fame."

Baigneuses jouant au ballon (Bathers Playing with a Ball), Dinard, 20 August 1928
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
8 9/16 x 16 1/4 in.
Pablo Picasso Bequest, 1979

Picasso and his family went to the beach every summer, and in August 1928 he secretly installed his young mistress, Marie-Thérèse Walter, nearby so that he could see her daily. That month he made numerous small, simple paintings of bathers at the seashore. They are playful but also full of sexual symbolism and figural distortions, both of which reflect Picasso's interactions with the Surrealist movement which came to prominence in the mid-1920s.

Tête de femme (Head of a Woman), Paris, 1929-30
Iron, sheetmetal, painted springs and sieves
Pablo Picasso, Spanish (worked in France), 1881-1973
39 3/8 x 14 9/16 x 23 1/4 in.
Pablo Picasso Bequest, 1979

This is one of Picasso's first sculptures assembled from found objects, a practice he would revive in the 1950s. The stillness of the standing figure, reminiscent of an African Kota figure, is offset by her windblown hair.

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L'Acrobate (The Acrobat), Paris, 18 January 1930
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
63 3/4 x 51 3/16 in.
Pablo Picasso Bequest, 1979

This rubbery contortionist, all limbs and no torso, was inspired by Spanish medieval manuscript illuminations, which Picasso saw in the Surrealist journal Documents of 1929. This work and related paintings may also refer to a childhood dream of Picasso's "that used to frighten me greatly. I dreamed that my legs and arms grew to an enormous size and then shrank back just as much in the other direction. . . . I saw other people going through the same transformations, getting huge or very tiny. I felt terribly anguished every time I dreamed about that."

Figures au bord de la mer (Figures at the Seashore), Paris, 12 January 1931
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
51 3/16 x 76 3/4 in.
Pablo Picasso Bequest, 1979

The seashore, typically portrayed by Picasso as a place of careless repose and enjoyment, here becomes the site for primal carnal action, enacted by strange stone-like figures, simultaneously human and non-human. Metamorphosis was a recurrent theme in Picasso's work, particularly during 1930-31 when he was creating illustrations of Ovid's Metamorphoses for publisher Albert Skira.

Femme lançant une pierre (Woman Throwing a Stone), Paris, 8 March 1931
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
51 3/8 x 76 15/16 in.
Pablo Picasso Bequest, 1979

The classic odalisque, a reclining seductress, has become a precariously balanced heap of stones. This painting and Figures by the Sea, shown nearby, coincide with a tremendously fertile period in Picasso's sculptural production—one scholar has called these paintings "surrogate sculptures."

Grande nature morte au guéridon (Large Still Life on a Pedestal Table), Paris, 11 March 1931
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
76 3/4 x 51 3/8 in.
Pablo Picasso Bequest, 1979

This joyful still life, with its dancing forms and playful color, is a disguised portrait of Marie-Thérèse Walter, not the first time Picasso animated the venerable still-life tradition. Constantly alert to suggestive visual puns, Picasso once said, "Objects rhyme, as words do; in painting melon rhymes with mandolin."

Tête de femme (Head of a Woman), Boisgeloup, 1931
Bronze
Pablo Picasso, Spanish (worked in France), 1881-1973
28 1/8 x 16 1/8 x 13 in.
Pablo Picasso Bequest, 1979

During 1931 Picasso worked intensively in the sculpture studio at Boisgeloup, modeling a series of plaster sculptures that were later cast in bronze. Some are nearly abstract, replacing recognizable facial features with breasts and phalluses, but all are based on the head and bust of Marie-Thérèse. The largest and latest of the sculptures has an additional source, a Nimba fertility mask that Picasso owned. A similar mask from SAM's collection is displayed outside of the exhibition gallery.

Buste de femme (Bust of a Woman), Boisgeloup, 1931
Bronze
Pablo Picasso, Spanish (worked in France), 1881-1973
24 5/8 x 11 x 16 5/16 in.
Pablo Picasso Bequest, 1979

Buste de femme (Bust of a Woman), Boisgeloup, 1931
Bronze
Pablo Picasso, Spanish (worked in France), 1881-1973
30 11/16 x 17 1/2 x 21 1/4 in.
Pablo Picasso Bequest, 1979

Tête de femme (Head of a Woman), Boisgeloup, 1931
Bronze
Pablo Picasso, Spanish (worked in France), 1881-1973
33 7/8 x 12 5/8 x 19 1/8 in.
Pablo Picasso Bequest, 1979

Tête de femme (Head of a Woman), Boisgeloup, 1931
Bronze
Pablo Picasso, Spanish (worked in France), 1881-1973
50 9/16 x 21 7/16 x 24 5/8 in.
Pablo Picasso Bequest, 1979

Le peintre et son modèle devant le tableau (The Painter and His Model Before a Painting), Boisgeloup, 31 October 1930
Pen and India ink on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
9 1/8 x 11 5/16 in.
Pablo Picasso Bequest, 1979

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La lecture (Reading), Boisgeloup, 2 January 1932

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973

51 3/16 x 38 3/8 in.

Pablo Picasso Bequest, 1979

Marie-Thérèse's moon face, shown in simultaneous profile and full-face views, balances atop her body, composed of undulating curves and spheres. Her boneless arms echo the protective form of the striped armchair, while a strategically placed open book becomes a sexual metaphor. The rounded forms and cool palette were a visual language associated exclusively with Marie-Thérèse. Picasso would develop a new style for each serious relationship, and once said, "How awful for a woman to realize from my work that she is being supplanted."

Femme au fauteuil rouge (Woman in a Red Armchair), Boisgeloup, 27 January 1932

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973

51 1/4 x 38 3/16 in.

Pablo Picasso Bequest, 1979

Painted three weeks after Reading, shown nearby, Picasso transforms the traditional image of a woman in an armchair into another impossible stone agglomeration. While this figure would collapse if rendered three-dimensionally, a delicate balance is achieved with the help of even, consistent lighting.

Nu couché (Reclining Nude), Boisgeloup, 4 April 1932

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973

51 3/16 x 63 11/16 in.

Pablo Picasso Bequest, 1979

Picasso often depicted Marie-Thérèse sleeping. In this vibrant image of an afternoon nap, the sun bathes her plant-like body in a sizzling envelope of warmth and life-giving light. Her eyes are closed but her breasts are wide-awake, reminiscent of Picasso's staring eyes in his self-portraits. These works belong to the European tradition of the reclining nude, but Picasso also continued to find visual and metaphorical affinities between animals, plants, and inert objects.

Baigneuses sur la plage. III (Bathers on the Beach, III), Paris, 22 November 1932

Etching on Japanese paper

Pablo Picasso, Spanish (worked in France), 1881-1973

6 5/8 x 5 1/16 in.

Pablo Picasso Bequest, 1979

Les trois Grâces sur la plage (The Three Graces on the Beach), Paris, December 1932

Etching on paper

Pablo Picasso, Spanish (worked in France), 1881-1973

6 3/8 x 4 3/4 in.

Pablo Picasso Bequest, 1979

Corrida: la mort du torero (Bullfight: Death of the Bullfighter), Boisgeloup, 19 September 1933

Oil on wood

Pablo Picasso, Spanish (worked in France), 1881-1973

12 3/16 x 15 3/4 in.

Pablo Picasso Bequest, 1979

In the early 1930s Picasso began to incorporate bullfight imagery into his work. This quintessentially Spanish art form and spectacle offered a struggle between life and death that in his mind lifted it to universal status. Oppositions of violence and beauty, animal strength and human courage, the brute bull and the noble horse—these essential equations would make the bullfight a powerful, personal vehicle for themes of good and evil applied to larger events in the world.

Accouplement (Coupling), Boisgeloup, 21 April 1933

Graphite on paper

Pablo Picasso, Spanish (worked in France), 1881-1973

13 7/16 x 20 1/4 in.

Pablo Picasso Bequest, 1979

Tête de femme (Head of a Woman), After 16 February 1933

Drypoint on laid paper, 17th state

Pablo Picasso, Spanish (worked in France), 1881-1973

13 1/2 x 10 3/16 in.

Pablo Picasso Bequest, 1979

Accouplement I (Coupling I), Paris, 2 November 1933

Etching and drypoint on hand-laid paper

Pablo Picasso, Spanish (worked in France), 1881-1973

10 1/4 x 13 11/16 in.

Pablo Picasso Bequest, 1979

L'étreinte III (Rape, III), 23 April 1933

Drypoint on laid paper

Pablo Picasso, Spanish (worked in France), 1881-1973

15 3/16 x 19 11/16 in.

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Nu dans un jardin (Nude in a Garden), Boisgeloup, 4 August 1934
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
63 3/4 x 51 3/16 in.
Pablo Picasso Bequest, 1979

Like a fertility goddess, Marie-Thérèse is surrounded by plants in a humid atmosphere of regeneration. Her body, heavy in sleep, is compressed into a sign for female sexuality and availability. One of his dealers commented on these images of his sleeping mistress: "It seems as if a satyr who has just killed a woman could have painted this picture . . . it's very alive, very erotic, but with the eroticism of a giant."

La minotaumachie (Minotaumachy), Paris, 23 March 1935
Etching on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
22 7/16 x 29 in.
Pablo Picasso Bequest, 1979

Often called the greatest print of the 20th century, this image rivals etchings by Rembrandt and Goya in conveying drama in nuanced black and white. Infused with Picasso's personal mythology, the image unfolds as if on a stage with actors and onlookers. The central scene shows a dead female bullfighter splayed over a gored horse. They are illuminated by the candle of the steadfast little girl, whose light the minotaur tries to block out with his hand. These themes of light and darkness, innocence and evil, will re-emerge in *Guernica*, another powerful image in black and white.

Tête (Head), Juan-les-Pins, 1 May 1936
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
24 x 19 11/16 in.
Pablo Picasso Bequest, 1979

This polyp-like head emerged from portraits of Marie-Thérèse to become Picasso's symbol for the Fascist general Francisco Franco, who led the uprising against the Spanish Republic and went on to rule as dictator until 1975.

Portrait de Dora Maar au chignon (Portrait of Dora Maar with a Chignon), Paris, October 1936
Drypoint on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
13 5/8 x 9 3/4 in.
Jacqueline Picasso Bequest, 1990

Portrait de Dora Maar (Portrait of Dora Maar), Paris, 1937
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
36 1/4 x 25 9/16 in.
Pablo Picasso Bequest, 1979

This portrait captures the qualities that beguiled Picasso—classical features defining a personality at once dreamy and alert. Dora's black jacket and armchair contrast with the glowing corner of the white room: the whole painting is infused with light. Where Marie-Thérèse is all curves and undulations, Picasso adopts a new visual vocabulary for Dora Maar—brittle and bright, with large half-lidded eyes and rounded chin setting off the spiky points of her red fingernails. The nail-like designs on her bodice will reappear later that year as tears streaming down the faces of Picasso's weeping women.

Femme assise devant la fenêtre (Seated Woman Before a Window), Tremblay-sur-Mauldre, 11 March 1937
Oil and pastel on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
51 3/16 x 38 5/16 in.
Pablo Picasso Bequest, 1979

In 1937 Picasso alternated between Marie-Thérèse Walter and Dora Maar and continued to portray the two in the distinctive style he had assigned to each woman. It was not an easy time for any of them. In this work, familiar lilac, yellow, and pink colors are applied in fragments as Marie-Thérèse sits rigidly on a hard wooden chair. Uncharacteristic anxiety marks her folded but nervous hands, and the composition wedges the figure and architectural details into a space of confinement.

La Femme qui pleure (Weeping Woman), Paris, 18 October 1937
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
21 3/4 x 18 1/4 in.
Pablo Picasso Bequest, 1979

Picasso once claimed he had no control over the forms that emerged in his paintings. About portraits of Dora Maar, he revealed, "I couldn't make a portrait of her laughing. For me she's the weeping woman. For years I've painted her in tortured forms, not through sadism, and not with pleasure, either; just obeying a vision that forced itself on me. It was the deep reality, not the superficial one."

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La Suppliante (The Suppliant), Paris, 18 December 1937

Gouache on wood

Pablo Picasso, Spanish (worked in France), 1881-1973
9 7/16 x 7 5/16 in.

Pablo Picasso Bequest, 1979

This distraught woman, whose exposed breast suggests that she has lost a child, implores the heavens for relief. Picasso drew a woman in a similar pose during the Blue Period (in the first gallery) but this figure, dressed like a Spanish widow, declares the specific tragedies of the Spanish Civil War.

La femme qui pleure I (Weeping Woman I), Paris, 1 July 1937

Etching on paper, 4th state

Pablo Picasso, Spanish (worked in France), 1881-1973
27 1/4 x 19 1/2 in.

Pablo Picasso Bequest, 1979

Portrait de Dora Maar (Portrait of Dora Maar),

Mougins, 15 August 1937

Drypoint on paper

Pablo Picasso, Spanish (worked in France), 1881-1973
13 5/8 x 10 in.

Pablo Picasso Bequest, 1979

Femme qui pleure devant un mur (Weeping Woman Facing a Wall), Paris, 22 October 1937

Drypoint and aquatint on paper

Pablo Picasso, Spanish (worked in France), 1881-1973
13 5/8 x 9 3/4 in.

Pablo Picasso Bequest, 1979

La femme qui pleure IV (Weeping Woman IV), Paris, 4 July 1937

Drypoint on paper

Pablo Picasso, Spanish (worked in France), 1881-1973
13 11/16 x 9 13/16 in.

Pablo Picasso Bequest, 1979

La fermière (The Farm Woman, or The Farmer's Wife), Paris, 23 mars 1938

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973
47 1/4 x 92 1/2 in.

Pablo Picasso Bequest, 1979

The reclining nude, a staple of traditional European painting, is given ungainly proportions and transported to the French countryside. The farm woman ignores her daily tasks and the animals that depend on her, leading to interpretations that she

represents self-absorbed Europe ignoring the urgent crowing of the rooster, which warns of war.

L'artiste devant sa toile (The Artist Before His Canvas), Paris, 22 March 1938

Charcoal on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973
51 3/16 x 37 in.

Pablo Picasso Bequest, 1979

As in other pictures of artists at work, Picasso emphasizes the head with its wide-open eyes, and the arms, which hold the palette and wield the brush. The legs are ignored. As he once explained to a questioner who asked if it didn't tire his legs to stand in one spot for so long while working, "No, while I work I leave my body outside the door, the way Muslims take off their shoes before entering the mosque."

L'Homme au chapeau de paille (Man with a Straw Hat and Ice Cream Cone), Mougins, 30 August 1938

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973
24 x 18 1/8 in.

Pablo Picasso Bequest, 1979

Chat saisissant un oiseau (Cat Seizing a Bird),

Paris, 22 April 1939

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973
31 7/8 x 39 3/8 in.

Pablo Picasso Bequest, 1979

Femme au chapeau bleu (Woman in a Blue Hat),

Royan, 3 October 1939

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973
25 13/16 x 19 11/16 in.

Pablo Picasso Bequest, 1979

Many of Picasso's paintings during the war seem to emphasize ugliness, perhaps in conscious defiance of Nazi standards of beauty that condemned work by avant-garde artists as "degenerate." They were not publicly shown until after the liberation of Paris in 1944, when Picasso had his first major exhibition since 1939.

continued

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Tête de femme (Head of a Woman), Royan, 4
October 1939
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
25 13/16 x 21 7/16 in.
Pablo Picasso Bequest, 1979

While much of work from this period focused on the negative impact of war, Picasso also devoted himself to new explorations of the female form. This series is based on Dora Maar's head and her collection of fanciful hats. The artist later admitted that another source for these images was the muzzle of his pet afghan hound, Kazbek, because "I wanted to comment on the animal nature of women."

Nu debout (Standing Nude), Antibes, 19 July 1939
India ink wash on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
25 3/8 x 17 15/16 in.
Pablo Picasso Bequest, 1979

Tête de femme (Head of a Woman), Royan, 30
November 1939
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
25 9/16 x 21 1/4 in.
Pablo Picasso Bequest, 1979

Tête de femme n°1. Portrait de Dora Maar (Head of a Woman no. 1, Portrait of Dora Maar), Paris, 1939
5-color aquatint on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
11 3/4 x 9 5/16 in.
Pablo Picasso Bequest, 1979

Tête de femme n°2. Portrait de Dora Maar (Head of a Woman no. 2, Portrait of Dora Maar), Paris, April 1939
4-color aquatint on laid paper
Pablo Picasso, Spanish (worked in France), 1881-1973
17 11/16 x 13 9/16 in.
Pablo Picasso Bequest, 1979

Tête de femme n°4. Portrait de Dora Maar (Head of a Woman no. 4, Portrait of Dora Maar), Paris, April-May 1939
5-color aquatint on laid paper
Pablo Picasso, Spanish (worked in France), 1881-1973
11 3/4 x 9 5/16 in.
Pablo Picasso Bequest, 1979

Tête de femme n°5. Portrait de Dora Maar (Head of a Woman no.5, Portrait of Dora Maar), Paris, 1939
4-color aquatint on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
11 7/16 x 9 5/16 in.
Pablo Picasso Bequest, 1979

Tête de femme n°6. Portrait de Dora Maar (Head of a Woman no. 6, Portrait of Dora Maar), Paris, 1939
4-color aquatint on laid paper
Pablo Picasso, Spanish (worked in France), 1881-1973
11 3/4 x 9 5/16 in.
Pablo Picasso Bequest, 1979

Femme couchée lisant (Reclining Woman Reading), Tremblay-sur-Mauldre, 21 January 1939
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
38 x 51 3/16 in.
Pablo Picasso Bequest, 1979

Curled up like a cat on a winter afternoon, Marie-Thérèse indulges in a favorite pastime. While the passion of their earlier relationship had cooled, Picasso continued to provide for Marie-Thérèse and visited her and their daughter Maya regularly. His continuing affection is visible in this sympathetic image.

Tête de taureau (Head of a Bull), Paris, spring 1942
Leather bicycle saddle and metal handlebars
Pablo Picasso, Spanish (worked in France), 1881-1973
13 3/16 x 17 1/8 x 7 1/2 in.
Pablo Picasso Bequest, 1979

"I noticed in a corner the seat and handlebars of a bicycle, placed in such a way that they resembled a bull's head. I assembled these two objects in a certain way. Finally, I made this handlebar and seat a bull's head that everyone recognized as a bull's head. The metamorphosis was accomplished and I wish another metamorphosis would occur in the reverse sense. If my bull's head were thrown in a junk heap, perhaps one day some boy would say: 'Here's something which would make a good handlebar for my bicycle...' Thus, a double metamorphosis would have been accomplished."

Étude pour "L'Homme au mouton" (Study for "Man with a Sheep"), Paris, 19 August 1942
Pen, India ink and wash on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
13 3/16 x 8 1/2 in.
Pablo Picasso Bequest, 1979

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Tête de mort (Death's Head), Paris, 1943
Bronze and copper
Pablo Picasso, Spanish (worked in France), 1881-1973
9 13/16 x 8 1/4 x 12 3/16 in.
Pablo Picasso Bequest, 1979

This head, which has the appearance of something found on the battlefield, was cast during the war with metal secretly donated by Picasso's friends, who reveled in diverting the precious commodity from the German war effort, in the service of art.

L'Homme au mouton (Man with a Sheep), Paris, February 1943
Bronze
Pablo Picasso, Spanish (worked in France), 1881-1973
87 5/8 x 30 11/16 x 30 11/16 in.
Pablo Picasso Bequest, 1979

The design for this famous sculpture—so often likened to the Good Shepherd of Christian art—originated in a drawing depicting a family group with a similar figure at the center. Picasso later realized that he conceived of the figure in the round and modeled him in clay over an iron armature in two days. He then cast it in plaster but was not able to cast it in bronze until after the war, when metal again became available.

Grand nu couché (Large Reclining Nude), Paris, 28 June 1943
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
51 3/16 x 77 in.
Pablo Picasso Bequest, 1979

"I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict. But I have no doubt that the war is in these paintings I have done. Later on perhaps the historians will find them and show that my style has changed under the war's influence. Myself, I do not know."

Pichet et squelette (Pitcher and Skeleton), Paris, 18 February 1945
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
28 3/4 x 36 5/16 in.
Pablo Picasso Bequest, 1979

Nu debout (Standing Nude), Paris, 28 June 1946
Colored pencil on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
20 1/16 x 12 13/16 in.
Pablo Picasso Bequest, 1979

Nu debout (Standing Nude), Paris, 28 June 1946
Colored pencil on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
25 13/16 x 19 7/8 in.
Pablo Picasso Bequest, 1979

Figure (Figure), 21 November 1948
Lithograph on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
26 x 19 13/16 in.
Pablo Picasso Bequest, 1979

Femme au fauteuil no. 4 (Woman in an Armchair no. 4), 3 January 1949
Lithograph on paper, 5th state
Pablo Picasso, Spanish (worked in France), 1881-1973
30 1/16 x 22 5/16 in.
Pablo Picasso Bequest, 1979

In August 1948 Picasso participated in the Congress of Intellectuals for Peace, held in Wrocław, Poland. He brought back an embroidered coat for Françoise and made twenty-seven states of a lithograph showing her wearing it.

Femme enceinte (Pregnant Woman), Vallauris, 1949
Bronze
Pablo Picasso, Spanish (worked in France), 1881-1973
51 3/16 x 14 9/16 x 4 1/2 in.
Pablo Picasso Bequest, 1979

In the wake of Françoise's second pregnancy, Picasso fashioned two sculptures of pregnant women, one naturalistic and this one more abstract—a symbol rather than a portrayal of pregnancy.

La Chèvre (The Goat), Vallauris, 1950
Bronze
Pablo Picasso, Spanish (worked in France), 1881-1973
47 7/16 x 28 3/8 x 56 11/16 in.
Pablo Picasso Bequest, 1979

This celebrated sculpture embodies Picasso's playful approach to sculpture in the postwar period. He scavenged objects lying around the studio for its form—a wicker basket for the stomach, palm fronds for the spine, milk bottles for the udders, pieces of wood, ceramic shards and other objects. He then slathered plaster over them and later cast the sculpture in bronze.

continued

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Massacre en Corée (Massacre in Korea), Vallauris, 18 January 1951
Oil on plywood
Pablo Picasso, Spanish (worked in France), 1881-1973
43 5/16 x 82 11/16 in.
Pablo Picasso Bequest, 1979

A lifelong pacifist, Picasso joined the French Communist party in 1944 and became a prominent advocate for peace, speaking at conferences, signing statements, and creating images. This work, protesting American intervention in the Korean War, is based on Francisco Goya's unforgettable *The Third of May, 1808*. Uncharacteristically for Picasso, it conveys a message but falls short as a compelling painting-lacking the urgency, conviction, and affecting symbolism that made *Guernica* such a powerful anti-war statement.

Guerre et Paix (War and Peace), 5 October 1951
Pen and ink on paper
Pablo Picasso, Spanish (worked in France), 1881-1973
19 7/8 x 25 13/16 in.
Pablo Picasso Bequest, 1979

Crâne de chèvre, bouteille et bougie (Goat's Skull, Bottle, and Candle), Vallauris, 1951-53
Painted bronze
Pablo Picasso, Spanish (worked in France), 1881-1973
31 1/8 x 36 5/8 x 21 1/4 in.
Pablo Picasso Bequest, 1979

Painting and sculpture are often in dialogue in Picasso's work; here, found and cast objects create a three-dimensional equivalent of the vanitas still lifes that he had painted since the war. Once again handlebars, this time painted, serve as the goat's horns, while corrugated cardboard provides the texture for the head. The artist uses nails both for the hair atop the goat's skull and for the intangible light emanating from the candle.

Crâne de chèvre, bouteille et bougie (Goat Skull, Bottle, and Candle), Paris, 25 March 1952
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
35 1/16 x 45 11/16 in.
Pablo Picasso Bequest, 1979

Crâne de chèvre sur la table (Skull of a Goat on a Table), Paris, 17-20 January 1953
Aquatint, scraping on vellum paper, 2nd state
Pablo Picasso, Spanish (worked in France), 1881-1973
20 5/16 x 26 1/4 in.
Pablo Picasso Bequest, 1979

L'Ombre (The Shadow), Vallauris, 29 December 1953
Oil and charcoal on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
51 x 38 in.
Pablo Picasso Bequest, 1979

After a tumultuous ten-year relationship, Françoise Gilot decided she had no future with Picasso and left their home in southern France, taking Claude and Paloma back to Paris with her. Picasso was devastated to lose not only his companion but the two children he adored. This haunting painting records his sense of loss and emptiness. Through the open door to the bedroom they shared, the shadow of the artist falls across a vision of what he has lost. The painting recalls the compositions and style of Henri Matisse, whom Picasso visited regularly. It is a work that influenced other artists, notably the American Jasper Johns, who quoted it in his own work.

La liseuse (The Reader), Vallauris, 29 January 1953
Oil on canvas
Pablo Picasso
Spanish, (worked in France) 1881-1973
44 7/8 x 57 1/2 in.
Pablo Picasso Bequest, 1979

Picasso did not make as many penetrating likenesses of Françoise as of his previous mistresses, and she later attributed that to a guardedness on her part. "The ones of me are more elusive," Gilot says. "There's more of this sort of secret language in them. Also because I did not altogether expose my inner self to him. The portraits of Dora Maar crying are dramatic and inescapable; they create an icon, an archetype of her. My portraits are not boxes in which I fit. I'm not a prisoner of them."

Jacqueline aux mains croisées (Jacqueline with Crossed Hands), Vallauris, 3 June 1954
Oil on canvas
Pablo Picasso
Spanish, (worked in France) 1881-1973
45 11/16 x 34 13/16 in.
Jacqueline Picasso Bequest, 1990

In this early portrait, Picasso transforms the petite Jacqueline Roque into a statuesque goddess who takes on the architectural quality of her surroundings. He applies a faceted Cubist approach to her crouching body, which is compressed into a compact shape as though made from folded paper.

Étude pour "Les femmes d'Alger" d'après Eugène Delacroix (Study for "The Women of Algiers" after Eugène Delacroix), Paris, 28 December 1954
Pen and India ink on squared paper
Pablo Picasso
Spanish, (worked in France) 1881-1973
10 5/8 x 8 1/4 in.
Pablo Picasso Bequest, 1979

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Étude pour "Les femmes d'Alger" d'après Eugène Delacroix (Study for "The Women of Algiers" after Eugène Delacroix), 5 February 1955

Lithograph on paper, 3rd state

Pablo Picasso, Spanish (worked in France), 1881-1973
13 x 17 5/8 in.

Pablo Picasso Bequest, 1979

Jacqueline Roque strongly resembled one of the women in Delacroix's *Women of Algiers* in the Louvre, a work Picasso had always admired. This coincidence, along with his desire to assimilate the orientaling style of Matisse, led Picasso to create numerous studies and paintings after Delacroix's masterpiece.

Atelier de Californie (Studio "La Californie"),

Cannes, 1st November 1955

Brush and India ink on paper

Pablo Picasso, Spanish (worked in France), 1881-1973
8 1/4 x 10 9/16 in.

Pablo Picasso Bequest, 1979

L'atelier de la Californie The Studio at La Californie,

Cannes, 30 March 1956

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973
44 7/8 x 57 1/2 in.

Pablo Picasso Bequest, 1979

Les baigneurs : La plongeuse (The Bathers: The Diver), Cannes, summer 1956

Bronze

Pablo Picasso, Spanish (worked in France), 1881-1973
103 15/16 x 32 7/8 x 32 7/8 in.

Pablo Picasso Bequest, 1979

Les baigneurs : L'homme aux mains jointes (The Bathers: The Man with Joined Hands), Cannes, summer 1956

Bronze

Pablo Picasso, Spanish (worked in France), 1881-1973
84 1/16 x 28 3/4 x 14 3/16 in.

Pablo Picasso Bequest, 1979

Les baigneurs : L'homme-fontaine (The Bathers: The Fountain Man), Cannes, summer 1956

Bronze

Pablo Picasso, Spanish (worked in France), 1881-1973
89 3/4 x 34 5/8 x 30 1/2 in.

Pablo Picasso Bequest, 1979

Les baigneurs : L'enfant (The Bathers [The Diver, Man with Joined Hands, Fountain Man, Child, Woman with Open Arms, Youth]), Cannes, summer 1956

Bronze

Pablo Picasso, Spanish (worked in France), 1881-1973
53 9/16 x 26 3/8 x 18 1/8 in.

Pablo Picasso Bequest, 1979

At the age of seventy-five Picasso, who had revolutionized so many aspects of sculpture in the course of his career, took on the challenge of making a cohesive sculptural composition with multiple figures. Building on Cubism, in which forms are depicted as overlapping planes, he created this group portrait using layers of wooden planks, broom handles, parts of a shovel, and other found objects. Once cast in bronze, those individual components disappear into the overall sculpture.

Les baigneurs : La femme aux bras écartés (The Bathers: The Woman with Open Arms), Cannes, summer 1956

Bronze

Pablo Picasso, Spanish (worked in France), 1881-1973
77 15/16 x 68 1/2 x 18 1/8 in.

Pablo Picasso Bequest, 1979

Les baigneurs : Le jeune homme (The Bathers: The Youth), Cannes, summer 1956

Bronze

Pablo Picasso, Spanish (worked in France), 1881-1973
69 5/16 x 25 9/16 x 18 1/8 in.

Pablo Picasso Bequest, 1979

Femmes à la toilette (Women at Their Toilette),

Cannes, 4 January 1956

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973
76 15/16 x 51 3/16 in.

Pablo Picasso Bequest, 1979

In 1955 Picasso bought La Californie, a 19th-century villa overlooking Cannes. He set up a painting studio in a room overlooking the vast garden. This view of the studio emphasizes the art nouveau architectural details while recalling his friend Henri Matisse's famous Red Studio of 1911, in which paintings are the most vital and real objects in the room. Picasso told a visitor that the brown and gray color scheme came from Velázquez, and there is a compositional similarity to that artist's most famous work, *Las Meninas*, which Picasso would copy over forty times in the next year.

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“Le Déjeuner sur l’herbe” d’après Manet (“Le Déjeuner sur l’herbe” after Manet), Mougins, 12 July 1961

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973
31 7/8 x 39 5/16 in.

Pablo Picasso Bequest, 1979

Manet's painting of an outdoor picnic-with two clothed men and two nude women-shocked Parisians in 1863 and inspired Picasso to explore the theme and its possibilities for figural composition. In the course of three years he created twenty-seven paintings, 140 drawings, ten cardboard models for sculptures, and several prints. Manet's verdant masterpiece thus became part of what collector and writer Douglas Cooper called Picasso's "laboratory of the image."

La Chaise (The Chair), Cannes, 1961

Cut, bent, and painted sheet metal

Pablo Picasso, Spanish (worked in France), 1881-1973
43 7/8 x 45 1/16 x 35 1/16 in.

Pablo Picasso Bequest, 1979

Femme au chapeau (Woman with a Hat), Cannes, 1961

Cut, folded, and painted sheet metal

Pablo Picasso, Spanish (worked in France), 1881-1973
50 x 29 1/8 x 15 3/4 in.

Pablo Picasso Bequest, 1979

Le Baiser (The Kiss), Mougins, 26 October 1969

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973
38 3/16 x 51 3/16 in.

Pablo Picasso Bequest, 1979

This painting is quite different in tone from the intense 1925 painting of the same title—a vibrant and startling image of all-encompassing carnal desire, seen earlier in the exhibition. Over forty years later, Picasso painted these two lovers with lips touching intimately, but whose gazes communicate a sense of eternal yearning.

Femme à l’oreiller (Woman with a Pillow), Mougins, 10 July 1969

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973
76 3/8 x 51 3/16 in. (194 x 130cm)

Jacqueline Picasso Bequest

Le Matador (The Matador), Mougins, 4 October 1970

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973
57 5/16 x 44 7/8 in.

Pablo Picasso Bequest, 1979

This matador, with his elaborate mutton-chop whiskers and special hairnet, brandishes a sword and a lit cigar as if to dispel any doubts about his macho credentials. The lacy costume is a fanciful throwback to the finery of sitters portrayed by Velázquez, Rembrandt, and Goya, but the wide-open eyes belong to no one but Picasso. In the last decades of his life Picasso thought more and more about Spain, the homeland he had not visited since the 1930s.

Nu couché et homme jouant de la guitare (Reclining Nude and Man Playing the Guitar),

Mougins, 27 October 1970

Oil on canvas

Pablo Picasso, Spanish (worked in France), 1881-1973
51 3/16 x 76 3/4 in. (130 x 195cm)

Pablo Picasso Bequest, 1979

While returning to the classic themes of the European tradition, Picasso used a simplified painterly language, remarking, "At this time I put less and less on my canvases. . . . I want to speak the nude; I don't want to just make a nude as a nude; I want only to speak breast, speak foot, speak hands, belly . . . Find the means to speak and that is enough."

Les coulisses du tableau, odalisque et peintre (Behind the Scenes of a Painting: Odalisque and Painter) 156 Suite, plate 3, Mougins, 15 January-6 February 1970

Aquatint, scraping and drypoint on paper, 4th state

Pablo Picasso, Spanish (worked in France), 1881-1973
16 1/2 x 19 5/8 in.

Pablo Picasso Bequest, 1979

Maison Close. Médisances. Avec Profil de Degas au Nez Froncé (Brothel, Gossip-with a Profile of Degas with Wrinkled Nose), Mougins, 31 May 1971

Aquatint and drypoint on paper

Pablo Picasso, Spanish (worked in France), 1881-1973
19 11/16 x 25 11/16 in.

Pablo Picasso Bequest, 1979

The artist Edgar Degas (1834-1917) visited many Parisian brothels to find source material. These voyeuristic visits were fascinating to Picasso, who frequented brothels in his younger days, but never as a bystander. As in Picasso's other images on the theme of artist and model, he associates observation with possession.

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Musicien (Musician), Mougins, 26 May 1972
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
76 9/16 x 51 in.
Pablo Picasso Bequest, 1979

Paysage (Landscape), Mougins, 31 March 1972
Oil on canvas
Pablo Picasso, Spanish (worked in France), 1881-1973
51 3/16 x 63 3/4 in.
Pablo Picasso Bequest, 1979

Picasso: La guerre et la paix (Picasso: War and Peace), Paris, Cercle d'art, 1954
Library of the Musée National Picasso

40 dessins en marge du Buffon (40 Drawings in the Margin of Buffon's Natural History), Paris, Jonquières, 1957
Facsimile
Pablo Picasso, Spanish (worked in France), 1881-1973
11 x 22 7/16 in.
Library of the Musée National Picasso

Picasso: Les Ménines et la vie (Picasso: "Las Meninas" and Life), Paris, Cercle d'art, 1958
Library of the Musée National Picasso

Pablo Picasso: Les Déjeuners (Pablo Picasso: Les Déjeuners), Paris, Cercle d'art, 1962
14 15/16 in.
Library of the Musée National Picasso

Picasso, théâtre (Picasso, Theater), Paris, Cercle d'art, 1967
11 13/16 in.
Library of the Musée National Picasso

Guernica. Les 42 études préliminaires sur papier (facsimile) (Guernica: The 42 Preliminary Studies on Paper [facsimile]), Paris, Philippe Lebaud, club du livre, 1990
Facsimile
Library of the Musée National Picasso

Toros y toreros (Bulls and Bullfighters), Paris, Cercle d'art, 1961
Pablo Picasso, Spanish (worked in France), 1881-1973
14 15/16 in.
Library of the Musée National Picasso

Le carnet de "La Californie" Dessins, 1.11.1955-14.1.1956 et "Promenade" par Dan Franck (Sketchbook of "La Californie" Drawings, 1.11.1955-14.1.1956 and "Promenade" by Dan Franck), Paris, Cercle d'art, 1959, reissued 1999
Facsimile
Pablo Picasso, Spanish (worked in France), 1881-1973
17 5/16 in.
Library of the Musée National Picasso

Picasso Picasso, Paris, G. Crès, 1928
Library of the Musée National Picasso

Pablo Picasso Papiers Collés - 1910 1914 (Pablo Picasso Collages 1910-1914), Paris 6 rue Bonaparte, Au Pont des Arts, 1966
Jean Cassou
Gift of Lucie Weill, 1980

Picasso: Les bleus de Barcelone (Picasso: The Blues of Barcelona), Paris, au Vent d'Arles, 1963
12 watercolors and pastels
Gift of Marina Ruiz Picasso, 1982

Pablo Picasso (texte de Maurice Raynal) Pablo Picasso: Vingt tableaux (Pablo Picasso: Twenty Paintings), Paris, L. Rosenberg (V. Jacquemin), 1920
12 13/16 x 10 1/4 in.

Portrait de Picasso dans son atelier (Portrait of Picasso in His Studio), Mougins, April 1965
Gelatin silver print (Exhibition print)
André Gomès
19 11/16 x 25 9/16 in.
Archives Picasso, Musée National Picasso

(Portrait de Guillaume Apollinaire), Paris, boulevard de Clichy studio, autumn 1910
Gelatin silver print (Exhibition print)
Pablo Picasso, Spanish (worked in France), 1881-1973
23 5/8 x 31 1/2 in.
Archives Picasso, Musée National Picasso

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Portraits de Fernande Olivier, Pablo Picasso et Ramon Reventos (Portrait of Fernande Olivier, Pablo Picasso and Ramon Reventos), Barcelona, 1906

Gelatin silver print (Exhibition print)

Joan Vidal Ventosa

31 1/2 x 23 5/8 in.

Donated by Sir Roland Penrose, Documentation by Musée National Picasso

Autoportrait devant Homme assis au verre en cours d'exécution (Self-portrait before Homme assis au verre (Seated Man) during its creation), Paris, rue Schoelcher studio, 1915-16

Gelatin silver print from historic negative (Exhibition print)

Pablo Picasso, Spanish (worked in France), 1881-1973
23 5/8 x 31 1/2 in.

Donated by Sir Roland Penrose, Documentation by Musée National Picasso

Autoportrait : l'armoire à glace (Self-portrait: The glass armoire), Fontainebleau, summer 1921

Gelatin silver print (Exhibition print)

Pablo Picasso, Spanish (worked in France), 1881-1973
19 11/16 x 27 9/16 in.

Archives Picasso, Musée National Picasso

Autoportrait (Self-portrait), Horta de Ebro, 1909

Gelatin silver print (Exhibition print)

Pablo Picasso, Spanish (worked in France), 1881-1973
19 11/16 x 27 9/16 in.

Archives Picasso, Musée National Picasso

Autoportrait devant Homme assis au verre en cours d'exécution (Self-portrait before Homme assis au verre (Seated Man) during its creation), Paris, rue Schoelcher studio, 1915-16

Print from historic negative (Exhibition print)

Pablo Picasso, Spanish (worked in France), 1881-1973
19 11/16 x 27 9/16 in.

Donated by Sir Roland Penrose, Documentation by Musée National Picasso

Autoportrait de profil (Self-portrait in Profile), Paris, 1927

Print from original negative, flexible negative no. 117 (Exhibition print)

Pablo Picasso, Spanish (worked in France), 1881-1973
19 11/16 x 27 9/16 in.

Archives Picasso, Musée National Picasso

Vue de l'atelier avec Jacqueline accroupie (View of the studio with Jacqueline Accroupie (Jacqueline with Crossed Hands)), Cannes, La Californie, June 1954

Gelatin silver print (Exhibition print)

André Gomès

19 11/16 x 27 9/16 in.

Archives Picasso, Musée National Picasso

Installation de " papiers collés " dans l'atelier du boulevard Raspail (n° 2) (Installation of collages in the boulevard Raspail studio (number 2)), Paris, winter 1912

Print from original negative, glass negative no. 112 (Exhibition print)

Pablo Picasso, Spanish (worked in France), 1881-1973
19 11/16 x 27 9/16 in.

Archives Picasso, Musée National Picasso

Olga Khokhlova dans l'atelier de Montrouge (Olga Khokhlova in the Montrouge Studio), Montrouge, spring 1918

Gelatin silver print (Exhibition print)

Pablo Picasso, Spanish (worked in France), 1881-1973
19 11/16 x 27 9/16 in.

Archives Picasso, Musée National Picasso

Picasso au parasol avec Françoise Gilot et Xavier Vilato sur la plage (Picasso with parasol, with Françoise Gilot and Xavier Vilato at the beach), Golfe-Juan, 1948

Gelatin silver print (Exhibition print)

Robert Capa

19 11/16 x 27 9/16 in.

Archives Picasso, Musée National Picasso

Picasso avec Manitas de Platas (de dos) (Picasso with Manitas de Platas seen from the back), Mougins, 1969

Gelatin silver print (Exhibition print)

André Gomès

19 11/16 x 27 9/16 in.

Archives Picasso, Musée National Picasso

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Picasso entouré de Jacqueline, Paloma, Claude, Catherine Hutin et Gérard Sassier (Picasso surrounded by Jacqueline, Paloma, Claude, Catherine Hutin and Gérard Sassier), Cannes, La

Californie, 1957
Gelatin silver print (Exhibition print)
Anonymous
19 11/16 x 27 9/16 in.
Archives Picasso, Musée National Picasso

Picasso dessinant avec Claude et Paloma (Picasso Drawing with Claude and Paloma), Vallauris, La Galloise, 1953

Gelatin silver print (Exhibition print)
Edward Quinn
19 11/16 x 27 9/16 in.
Archives Picasso, Musée National Picasso

Pablo Picasso au péplum (Pablo Picasso in a peplos (classical costume)), Vauvenargues, château, 1963

Gelatin silver print (Exhibition print)
Robert Doisneau, French, 1912 - 1994
25 9/16 x 19 11/16 in.
Archives Picasso, Musée National Picasso

Vue de l'atelier (View of the Studio), Cannes, La Californie, 1960

Gelatin silver print (Exhibition print)
Edward Quinn
25 9/16 x 19 11/16 in.
Archives Picasso, Musée National Picasso

Picasso et Jacqueline le jour de leur mariage (Picasso and Jacqueline on their Wedding Day), Cannes, La Californie, March 2, 1961

Gelatin silver print (Exhibition print)
David Douglas Duncan
25 9/16 x 19 11/16 in.
Archives Picasso, Musée National Picasso

Présentation de sculptures sur l'escalier de la villa La Californie (Display of sculptures on the stairs at La Californie), Cannes, ca. 1955

Gelatin silver print (Exhibition print)
Anonymous
25 9/16 x 19 11/16 in.
Archives Picasso, Musée National Picasso

Picasso avec des amis (Picasso and Friends), Paris, rue des Grands-Augustins studio, ca. 1944

Gelatin silver print (Exhibition print)
Robert Capa
25 9/16 x 19 11/16 in.
Archives Picasso, Musée National Picasso

Picasso dans son atelier (Picasso in his studio), Paris, rue des Grands-Augustins studio, 1938

Gelatin silver print (Exhibition print)
Peter Rose Pulham
19 11/16 x 25 9/16 in.
Archives Picasso, Musée National Picasso

Autoportrait (Self-portrait), Paris, boulevard de Clichy studio, 1910

Gelatin silver print (Exhibition print)
Pablo Picasso, Spanish (worked in France), 1881-1973
19 11/16 x 25 9/16 in.
Archives Picasso, Musée National Picasso

Picasso en robe de chambre près du calorifère (Picasso in a housecoat near the heater), Paris, Rue des Grands-Augustins studio, 1939

Gelatin silver print (Exhibition print)
Dick Ham
19 11/16 x 25 9/16 in.
Gift 1998, Documentation by Musée National Picasso

Picasso, Jean Cocteau et Claude à la corrida (Picasso, Jean Cocteau and Claude at the Bullfight), Vallauris, 1955

Gelatin silver print (Exhibition print)
Brian Brake
19 11/16 x 25 9/16 in.
Archives Picasso, Musée National Picasso

Picasso entouré de Jacqueline, Paloma et Claude, avec Edouard Pignon et Jacques Prévert derrière lui, à la corrida (Picasso surrounded by Jacqueline, Paloma and Claude, with Edouard Pignon and Jacques Prévert behind him, at the bullfight), Vallauris, 1958

Gelatin silver print (Exhibition print)
E. Kasemeter
25 9/16 x 19 11/16 in.
Archives Picasso, Musée National Picasso

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Picasso, Paloma, Claude et Maya à la villa La Galloise (Picasso, Paloma, Claude and Maya at La Galloise), Vallauris, December 25, 1953
Gelatin silver print (Exhibition print)
Edward Quinn
19 11/16 x 25 9/16 in.
Archives Picasso, Musée National Picasso

Picasso derrière la vitre (Picasso behind a window), Vallauris, September 5, 1952
Gelatin silver print (Exhibition print)
Robert Doisneau, French, 1912 - 1994
19 11/16 x 25 9/16 in.
Archives Picasso, Musée National Picasso

Fernande Olivier et Georges Braque au café (Fernande Olivier and Georges Braque at a café), Paris, 1908-10
Gelatin silver print (Exhibition print)
Pablo Picasso, Spanish (worked in France), 1881-1973
19 11/16 x 25 9/16 in.
Archives Picasso, Musée National Picasso

Portrait de Picasso à l'âge de 14 ans (Portrait of Picasso at 14 years old), Barcelone, 1895
Gelatin silver print (Exhibition print)
Anonymous
19 11/16 x 25 9/16 in.
Archives Picasso, Musée National Picasso

Manuel Ortiz de Zarate, Max Jacob, Henri-Pierre Roché et Pablo Picasso en face du café de la Rotonde (Manuel Ortiz de Zarate, Max Jacob, Henri-Pierre Roché and Pablo Picasso in Front of the Café de la Rotonde), Paris, August 12, 1916
Reproduction from *A Day with Picasso* by Billy Kliver (Exhibition print)
Jean Cocteau
25 9/16 x 19 11/16 in.

Portrait d'Eva Gouel (Marcelle Humbert) (Portrait of Eva Gouel (Marcelle Humbert)), Avignon, 1914
Gelatin silver print (Exhibition print)
Pablo Picasso, Spanish (worked in France), 1881-1973
25 9/16 x 19 11/16 in.
New Haven, Yale University, Beinecke Rare Book and Manuscript Library, Documentation by Musée National Picasso

Présentation des toiles des séries Femmes assises et Femmes au chapeau (Display of canvases from the series Femmes assises and Femmes au chapeau (Seated Women and Women with Hats)), Paris, rue des Grands-Augustins studio, ca. 1939
Gelatin silver print (Exhibition print)
Dora Maar, French, 1907 - 1977
19 11/16 x 25 9/16 in.
Archives Picasso, Musée National Picasso

Olga et Paulo (Olga and Paulo), 1921
Gelatin silver print (Exhibition print)
Bert Sabourin (successor)
19 11/16 x 25 9/16 in.
Archives Picasso, Musée National Picasso

Autoportrait dans l'atelier (Self-portrait in the studio), Royan, Les Voiliers, 1940
Gelatin silver print (Exhibition print)
Pablo Picasso, Spanish (worked in France), 1881-1973
19 11/16 x 25 9/16 in.
Donated by Sir Roland Penrose, Documentation by Musée National Picasso

« **Guernica** » en cours d'exécution, état 1, Paris, atelier de la rue des Grands-Augustins (**Guernica in the course of execution, state 1**), Paris, rue des Grands-Augustins studio, May-June 1937
Modern print from original negative
Dora Maar, French, 1907 - 1977
23 5/8 x 23 1/4 in.

« **Guernica** » en cours d'exécution, état 1 bis, Paris, atelier de la rue des Grands-Augustins, (**Guernica in the course of execution, state 1 (second)**), Paris, rue des Grands-Augustins studio, May-June 1937
Modern print from original negative
Dora Maar, French, 1907 - 1977
23 15/16 x 20 5/16 in.

« **Guernica** » en cours d'exécution, état 2, Paris, atelier de la rue des Grands-Augustins, (**Guernica in the course of execution, state 2**), Paris, rue des Grands-Augustins studio, May-June 1937
Modern print from original negative
Dora Maar, French, 1907 - 1977
23 7/16 x 19 in.

continued

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« Guernica » en cours d'exécution, état 2 bis, Paris, atelier de la rue des Grands-Augustins, (Guernica in the course of execution, state 2 (second)), Paris, rue des Grands-Augustins studio, May-June 1937
Modern print from original negative
Dora Maar, French, 1907 - 1977
26 1/16 x 20 3/8 in.

« Guernica » en cours d'exécution, état 3, Paris, atelier de la rue des Grands-Augustins (Guernica in the course of execution, state 3), Paris, rue des Grands-Augustins studio, May-June 1937
Modern print from original negative
Dora Maar, French, 1907 - 1977
24 3/4 x 20 3/8 in.

« Guernica » en cours d'exécution, état 4, Paris, atelier de la rue des Grands-Augustins (Guernica in the course of execution, state 4), Paris, rue des Grands-Augustins studio, May-June 1937
Modern print from original negative
Dora Maar, French, 1907 - 1977

« Guernica » en cours d'exécution, état 5, Paris, atelier de la rue des Grands-Augustins (Guernica in the course of execution, state 5), Paris, rue des Grands-Augustins studio, May-June 1937
Modern print from original negative
Dora Maar, French, 1907 - 1977
24 5/8 x 20 3/8 in.

« Guernica » en cours d'exécution, état 6, Paris, atelier de la rue des Grands-Augustins (Guernica in the course of execution, state 6), Paris, rue des Grands-Augustins studio, May-June 1937
Modern print from original negative
Dora Maar, French, 1907 - 1977
23 1/4 x 19 in.

« Guernica » en cours d'exécution, état 7, Paris, atelier de la rue des Grands-Augustins (Guernica in the course of execution, state 7), Paris, rue des Grands-Augustins studio, May-June 1937
Modern print from original negative
Dora Maar, French, 1907 - 1977
24 5/8 x 19 13/16 in.