

A Free Course on the History of Western Art

Dr Laurence Shafe www.shafe.uk



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41-01 PABLO PICASSO

DR. LAURENCE SHAFE

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Pablo Picasso, *Self-Portrait (age 20)*, 1901, Musée Picasso, Paris

- This is Section 41 on Cubism and this talk is about the life and major works of Pablo Picasso.

A FEW OF PICASSO'S KEY PAINTINGS

Le petit picador jaune, 1889

The Barefoot Girl, 1895

First Communion, 1896

Science and Charity, 1897

Self-Portrait, 1901

Seated Harlequin, 1901

Still life (The dessert), 1901

Child with a Dove, 1901

The Blue Room, 1901

The Absinthe Drinker, 1901

The Tragedy, 1903

Woman Ironing, 1904

The Old Guitarist, 1904

Au Lapin Agile, 1905

Family of Saltimbanques, 1905

Girl on the ball, 1905
 Garçon à la pipe, 1905
 Les Demoiselles d'Avignon, 1907
 Portrait of Ambroise Vollard, 1910
 Girl with mandolin, 1910
 Still life with the caned chair, 1912
 Ma Jolie, 1912
 Harlequin. 1917
 The Pipes of Pan, 1923
 The Three Dancers, 1925
 The Red Armchair, 1931
 Girl before a Mirror, 1932
 Le Rêve, 1932
 Woman with flower, 1932
 Minotauromachy, 1935
 Portrait of Dora Maar, 1937
 Guernica, 1937
 Bull's Head, 1942
 Still life with Guitar, 1942
 The Charnel House, 1945
 Dove of Peace, 1949
 Jacqueline with flowers, 1954
 Sylvette, 1954
 Don Quixote, 1955
 Jacqueline, 1961
 Le Peintre, 1963

PRONUNCIATION GUIDE

Word/Name	Context	Simplified Sound
Pablo Picasso	Artist's name	PAH-bloh pee-KAH-soh
Málaga soft, like a subtle 'h')	Birth city	MAH-lah-gah (The 'g' is

José Ruiz Blasco koh	Father's name	hoh-SEH rweez BLAHS-
María Picasso López soh LOH-pehs	Mother's name	mah-REE-ah pee-KAH-
Lola	Sister's name	LOH-lah
La Lonja (School)	Art school name	lah LOHN-hah
Carrer d'Avinyó YOH	Barcelona street	kah-REHR day ah-veen-
mon bordel (Technically French, but used in a Spanish context)	Picasso's phrase	mohn bohr-DEL
Guernica	Town/Painting title	gair-NEE-kah
Museu Picasso, Barcelona soh bar-seh-LOH-nah (Catalan)	Museum name	moo-ZAY-oo pee-KAH-
Museo Reina Sofía, Madrid soh-FEE-ah mah-DREETH	Museum name	moo-SEH-oh REI-nah

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Pablo Picasso (1881-1973)
Self-Portrait (age 15), 1896, 32.7 × 23.6 cm, Museu Picasso, Barcelona



Pablo Picasso (1881-1973), *Self-Portrait (age 20)*, 1901, 81 × 60 cm, Musée Picasso, Paris



Pablo Picasso (1881-1973), *Self-Portrait Facing Death (age 90)*, 1972, 65.7 × 50.5 cm, Fuji Television Gallery, Tokyo

Pablo Picasso (1881-1973), *Self-Portrait (age 15)*, 1896, 32.7 × 23.6 cm, Museu Picasso, Barcelona

Pablo Picasso (1881-1973), *Self-Portrait (age 20)*, 1901, 81 × 60 cm, Musée Picasso, Paris

Pablo Picasso (1881-1973), *Self-Portrait Facing Death (age 90)*, 1972, 65.7 × 50.5 cm, Fuji Television Gallery, Tokyo

- How do you summarise Pablo Picasso, an impossible job for anyone. His career spanned nearly 80 years and he was one of the most prolific artists in history, and while the exact count is difficult to pin down, the generally accepted estimate is around **50,000 artworks** over his lifetime. I will focus on painting but even then he produced **over 1,800 works**.
- So, let us start at the beginning. He was born Pablo Ruiz Picasso (pronounced "Ru-iz") on 25 October 1881 in Málaga, Spain. His father José Ruiz Blasco was an art teacher. His mother María Picasso López provided the surname he would make famous.
- His parents said his first word was the children's word for "pencil" and his father started to formally teach him at the age of seven and by the age of 13 his father said he had **nothing left to teach him**. This self-portrait was produced when he was 15 and in the advanced class at the prestigious La Lonja School of Art in Barcelona. Critics noted he could already paint like Raphael. He famously said it took him four years to paint like **Raphael** but a lifetime to **paint like a child**.
- Here we see three self-portraits at different periods of his life and in different style.

- By age 20 he had moved to Paris. This middle self-portrait is from his **Blue Period** and shows melancholy introspection. The monochromatic palette reflected his poverty and his friend **Casagemas's suicide**. He was living in squalor, burning his own drawings for heat.
- His final self-portrait aged 90 was painted a year before his death on 8 April 1973. His mother once told him if he became a soldier he would be **general**, if a monk he would be **Pope**. Instead he became Picasso.
- He fathered **four children with three women**. He married twice. Historians estimate he had **around 100 mistresses**. He was a Communist Party member and political activist. He once said painting is not done to decorate apartments, it is an instrument of war. He died aged 91 in Mougins, (pronounced "mo-geens") France, leaving a legacy that transformed modern art. This trio of self-portraits maps his artistic journey from prodigy to master to mortal.

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<https://www.museopicassoparis.fr/>



Pablo Picasso (1881-1973), *First Communion*, 1896, 166 × 118 cm, Museu Picasso, Barcelona

Slide 2: First Communion

Pablo Picasso (1881-1973), *First Communion*, 1896, 166 × 118 cm, Museu Picasso, Barcelona

- His **first major work** was completed aged 15. The painting depicts his **sister Lola** kneeling at the altar rail beside their father. **Academic realism** dominates. Every detail is **meticulously rendered**. The white **communion dress** glows against dark shadows. The composition follows **traditional religious painting conventions**. His technical prowess was undeniable.
- This was painted in **Barcelona** where the family had moved in 1895. His father secured him **entry to La Llotja art school**. Entrance required a **month-long examination**. **Picasso completed it in one day**. He was **immediately admitted to advanced classes**. His father reportedly gave him his own palette and brushes and vowed never to paint again, recognising his son's superior talent.
- The work was **exhibited** at the Fine Arts and Artistic Industries Exhibition in Barcelona in 1896. It received **favourable reviews**. Critics praised the young artist's maturity. The painting represents the culmination of his academic training. **He would soon reject everything** it represented. Within **five years he abandoned realism** entirely. Art critic John Richardson noted that Picasso needed to master tradition before he could destroy it. The painting remains in Barcelona, a record of the prodigy before revolution.

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Pablo Picasso (1881-1973), *Le Moulin de la Galette*, 1900, 88.2 × 115.5 cm, Solomon R. Guggenheim Museum, New York

Slide 3: Le Moulin de la Galette

Pablo Picasso (1881-1973), *Le Moulin de la Galette*, 1900, 88.2 × 115.5 cm, Solomon R. Guggenheim Museum, New York

- **Painted aged 19** during his first trip to Paris. The scene depicts the famous **dance hall in Montmartre**. Bright colours and loose brushwork show **Impressionist influence**. He had arrived in Paris in October 1900 with **friend Carles Casagemas**. They shared a studio on Montmartre's rue Gabrielle. The city intoxicated him.
- The composition captures **gaslight and movement**. Figures blur together in social animation. He painted it swiftly, perhaps in a **single sitting**. The technique echoes **Toulouse-Lautrec** whom he **admired intensely**. Paris was hosting the Exposition Universelle. Art dealers were everywhere. He sold three bullfight sketches to Berthe Weill, his first sale to a dealer.
- This was his entry into Parisian bohemian life. The **Moulin de la Galette** was where artists, writers and workers mingled. Renoir had painted the same subject decades earlier. Picasso was consciously placing himself in the Impressionist lineage. He would return to Barcelona in December but Paris had claimed him. **Casagemas would shoot himself four months later** over a failed romance. His suicide would trigger the Blue Period. This painting captures the last moment of innocent optimism before tragedy struck.

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Pablo Picasso (1881-1973), *La Vie*, 1903, 196.5 × 129.2 cm, Cleveland Museum of Art

Slide 4: La Vie

Pablo Picasso (1881-1973), *La Vie*, 1903, 196.5 × 129.2 cm, Cleveland Museum of Art

- The **masterpiece of his Blue Period**. Painted in Barcelona when he was 21. The painting depicts a **naked couple** confronting a mother holding a baby. Two canvases within the canvas show additional figures in foetal positions. The symbolism remains debated. Critics suggest it explores themes of **life, death, sexuality and guilt**.
- The **male figure** was originally a **self-portrait**. X-rays reveal he painted over it with the **face of Casagemas**, his friend who had committed suicide in 1901. The **woman is Germaine**, Casagemas's lover whose rejection precipitated his death. Picasso was haunted by the tragedy. He attended the funeral. He never forgot.
- The Blue Period lasted from **1901 to 1904**. Depression and poverty defined it. He was living in Barcelona, largely isolated from Paris. The monochromatic blue palette expressed **melancholy**. He painted beggars, prostitutes and outcasts. **Dealers were uninterested**. Sales were **almost non-existent**. His father disapproved. Yet he persisted. Art historian Pierre Daix called this painting the culmination of his emotional crisis. Shortly after completing it he moved permanently to Paris. He would never return to this emotional intensity. The work stands as testament to suffering transformed into art.

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Pablo Picasso (1881-1973),
Boy with a Pipe, 1905, 100 ×
81.3 cm, Private Collection

Slide 5: Boy with a Pipe

Pablo Picasso (1881-1973), *Boy with a Pipe*, 1905, 100 × 81.3 cm, Private Collection

- Painted during the **Rose Period aged 24**. The subject is a Parisian boy nicknamed "Little Louis" who hung around his Montmartre studio. The boy wears a garland of roses. He holds a pipe. The palette has shifted from blue to warm ochres and pinks. The change reflected Picasso's improved circumstances and **relationship with Fernande Olivier**.
- He had moved to the **Bateau-Lavoir**, a decrepit building housing artists and poets. The building had **no heat or running water**. Residents called it the floating laundry because it swayed in wind. Yet creative energy was intense. **Max Jacob, Guillaume Apollinaire and André Salmon** were constant visitors. Fernande became his **lover in 1904**. She brought stability.
- The Rose Period focused on **circus performers and harlequins**. These figures represented **itinerant outsiders** like himself. The boy in this painting has an **androgynous beauty**. His expression is enigmatic. Picasso completed it **quickly**. He sold it for **modest payment**. In 2004 it sold at **Sotheby's for \$104 million**, then a **record auction price for any painting**. The buyer's identity remains unknown. Critics were astonished. Some questioned whether it merited such value. Yet it captures Picasso at a pivotal moment before Cubism revolutionised everything.

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Pablo Picasso (1881-1973), *Les Femmes d'Alger (O. J. R. Version O)*, 1935, 243.9 × 233.7 cm, Museum of Modern Art, New York

Slide 6: Les Femmes d'Alger

Pablo Picasso (1881-1973), *Les Femmes d'Alger*, 1935, 243.9 × 233.7 cm, Museum of Modern Art, New York

- The painting that **changed everything**. Created aged 25 in his Bateau-Lavoir studio. **Five nude prostitutes** from a Barcelona brothel on Carrer d'Avinyó (pronounced "ka-REHR da-veen-YO") confront the viewer. Their faces draw from Iberian sculpture and African masks. Bodies are fragmented into geometric planes. Perspective is shattered. Space collapses.
- He made over **100 preparatory sketches**. Originally titled *Le Bordel d'Avignon*. He always called it *mon bordel*, **my brothel**. The work was so radical even his **closest friends reacted with horror**. Georges **Braque** initially **hated it**. Henri **Matisse** thought it a **bad joke**. Dealer Daniel-Henry **Kahnweiler** said most **visitors laughed**. It was not publicly exhibited until 1916, nine years after completion.
- Let me debunk a myth, one of the many interpretations is that it expresses his anger at the prostitutes after receiving a diagnosis of syphilis. However, there is no medical evidence or biographical confirmation so I think that interpretation can be discounted although it makes a nice story. A positive interpretation Suzanne Preston Blier is that the women represent mothers, grandmothers, lovers, and sisters of various races and eras—in a womb-like cave setting, symbolising human evolution and global interconnectedness in the modern colonial era. Perhaps, it just expresses the excitement and fear he felt visiting that brothel in Barcelona.

- The painting synthesises **multiple viewpoints** simultaneously. The faces on the right are most distorted, showing his deepest engagement with **African art**. He had visited the Musée d'Ethnographie du Trocadéro and was profoundly affected by African masks. Critics have debated its meaning endlessly. Some see it as **misogynistic**. Others see formal revolution. Art historian William Rubin called it the **most significant painting of the 20th century**. Braque eventually studied it obsessively. Their subsequent collaboration **created Cubism**. This single canvas **demolished 500 years of Western painting** conventions.

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Pablo Picasso (1881-1973), *Girl with a Mandolin (Fanny Tellier)*, 1910, 100.3 × 73.6 cm, Museum of Modern Art, New York

Slide 7: Girl with a Mandolin (Fanny Tellier)

Pablo Picasso (1881-1973), *Girl with a Mandolin (Fanny Tellier)*, 1910, 100.3 × 73.6 cm, Museum of Modern Art, New York

- **Analytical Cubism** at its zenith. Painted aged 28. The model **Fanny Tellier** stopped attending sessions leaving the **work unfinished**. The figure fragments into **geometric facets**. Monochromatic browns and greys dominate. The mandolin dissolves into surrounding space. Multiple viewpoints collide. Reality is analysed and reconstructed.
- He was **living with Fernande Olivier** in a new studio on boulevard de Clichy. Their relationship was **deteriorating**. His partnership with Braque was intensifying. They worked so closely critics could **barely distinguish** their paintings. They met daily to compare work. Braque said they were **like mountaineers roped together**. Dealer Kahnweiler was their sole supporter, buying everything they produced.
- Analytical Cubism pushed toward **complete abstraction**. Critics were **baffled**. Public reaction was **hostile**. One reviewer called their 1911 Salon **exhibition a hoax**. Another claimed they painted with cubes out of **sheer perversity**. The term **Cubism** originated as **mockery**. Yet they persisted. This painting shows how far they travelled from representation. The figure is barely discernible. **Form and space interpenetrate**. Art historian John Golding called this period **their most difficult and austere**. Within two years they would pull back from abstraction's edge with **Synthetic Cubism** which builds simplified shapes with brighter colours, flatter compositions, and often incorporates collage elements

like paper or fabric for playful synthesis..

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Pablo Picasso (1881-1973), *Ma Jolie*, 1911-12, 100 × 64.5 cm, Museum of Modern Art, New York

Slide 8: Ma Jolie

Pablo Picasso (1881-1973), *Ma Jolie*, 1911-12, 100 × 64.5 cm, Museum of Modern Art, New York

- The inscription **Ma Jolie** appears at the bottom. It was a **popular song title**. It was also his **nickname for Eva Gouel, his new lover**. It means “**My Pretty One**”. He had left Fernande for her in 1911. The painting marks **Analytical Cubism's most abstract moment**. The figure is almost completely dissolved. Only hints of a guitar and sheet music remain visible. The inscription grounds the abstraction in emotional reality.
- He was living in the **Pyrenean village of Céret**. Braque joined him there. They worked in intense isolation. Their paintings became increasingly similar. He later said during that period they could not tell their own paintings apart. Critics accused them of deliberately obscuring subject matter. One reviewer claimed they were **charlatans**. **Sales remained minimal**. Only Kahnweiler bought their work.
- The inclusion of **lettering was revolutionary**. It asserted the canvas as flat surface. It refused illusionistic depth. Within months he and Braque would **introduce collage**, gluing real materials onto canvas. This was their last moment of pure painted Cubism. Eva brought him happiness. He painted her repeatedly though she is barely recognisable. **She died of tuberculosis in 1915**. He was devastated. This painting captures their beginning. The inscription is a declaration of love encoded in radical form.

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https://en.wikipedia.org/wiki/Ma_Jolie



Pablo Picasso (1881-1973), *Three Musicians*, 1921, 200.7 × 222.9 cm, Museum of Modern Art, New York

Slide 9: Three Musicians

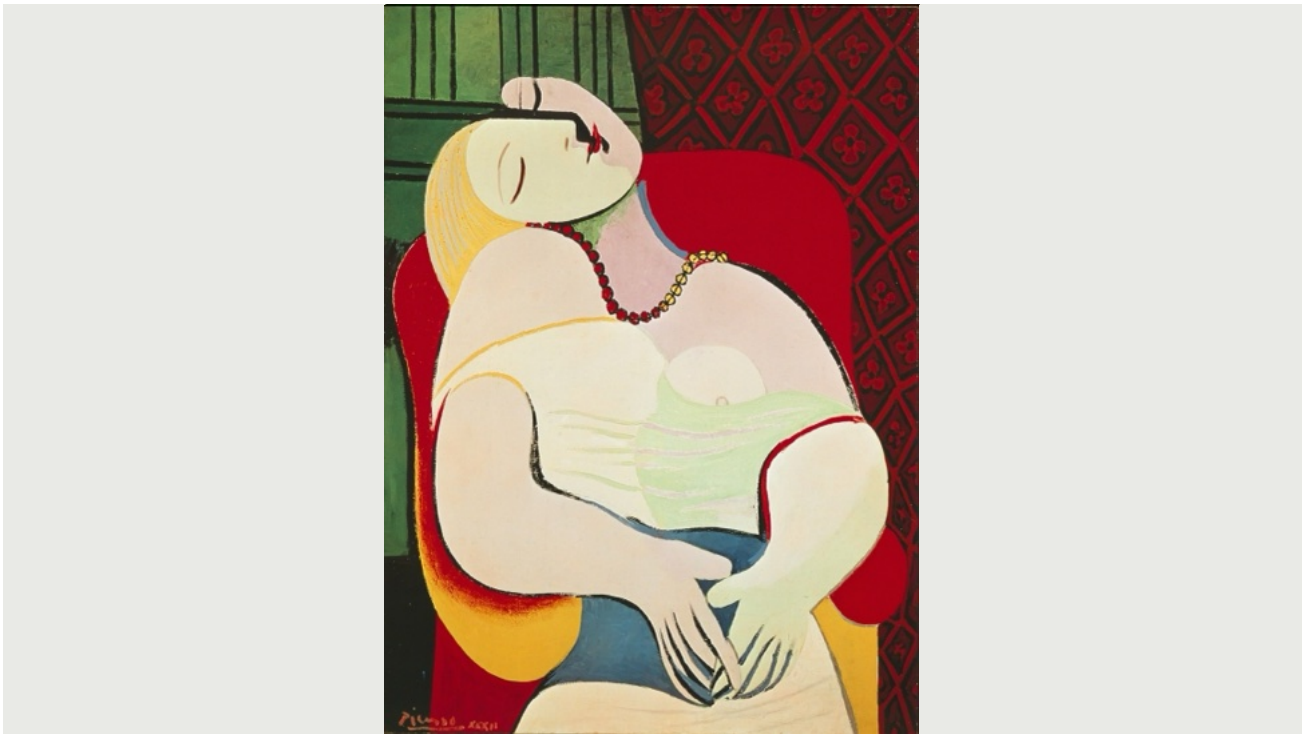
Pablo Picasso (1881-1973), *Three Musicians*, 1921, 200.7 × 222.9 cm, Museum of Modern Art, New York

- **Synthetic Cubism's culmination.** Painted aged 39 in Fontainebleau. Three figures in **commedia dell'arte costumes** play instruments. **Flat coloured planes** interlock like a puzzle. The composition is monumental. He painted two versions simultaneously. The second is in Philadelphia. This is the more complex version.
- He had **married Russian ballerina Olga Khokhlova in 1918**. They had a **son Paulo in 1921**. He was dividing time between Neoclassical portraiture and Cubist experiments. **Critics were confused** by his stylistic diversity. He refused to choose one approach. He said people wanted to categorise him but he was many things. His mother-in-law lived with them. The marriage was becoming strained.
- The three musicians may represent himself, **Apollinaire and Max Jacob**. Apollinaire had died in 1918. Jacob had entered a monastery. The painting might be an **elegy for lost friendship**. Or it might simply be formal experimentation. He never explained. The work shows Cubism fully resolved. No hesitation remains. Every plane locks perfectly. Critics later called it decorative. He did not care. **Shortly after he met Marie-Thérèse Walter, 17 years old**. She would become his **next obsession**.

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Slide 10: The Dream

Pablo Picasso (1881-1973), *The Dream*, 1932, 130 × 97 cm, Private Collection

- Marie-Thérèse Walter lies **sleeping in an armchair**. Painted **aged 50**. **She was 22**. They had been **lovers since 1927 when she was 17**. He was **married to Olga**. The affair was secret. The painting is **overtly sexual**. The face divides into profile and frontal views simultaneously. Rounded forms suggest erotic contentment. Colours are vibrant. The mood is tender.
- He rented a **château near Gisors** where they met. He painted her **obsessively during 1932**. This was his **annus mirabilis**, his year of miracles. He produced some of his **greatest works**. All featured Marie-Thérèse. She represented youth, vitality and uncomplicated pleasure. His marriage to Olga was dead. They maintained appearances. He **could not divorce** under French law without losing half his assets.
- Marie-Thérèse gave birth to their **daughter Maya in 1935**. The relationship continued **until he met Dora Maar in 1936**. Marie-Thérèse never accepted the displacement. **She hanged herself in 1977**, four years after his death. The painting sold in 2013 to casino mogul **Steve Wynn for \$155 million**. During negotiations Wynn accidentally put his elbow through the canvas, puncturing it. The sale was cancelled. After restoration it sold in 2013 to hedge fund manager **Steven Cohen for \$155 million**. The work represents Picasso's most lyrical expression of desire.

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Slide 11: Guernica

Pablo Picasso (1881-1973), *Guernica*, 1937, 349.3 × 776.6 cm, Museo Reina Sofía, Madrid

- **His most famous work.** Painted aged 55 in Paris. **On 26 April 1937 German and Italian warplanes** bombed the Basque town of Guernica for two hours. Nearly **1,700 civilians died**. He read George Steer's eyewitness account in the newspaper. He immediately abandoned his initial sketches for the Spanish Pavilion at the Paris World's Fair. He began this painting on **1 May**. He completed it by **4 June**. **Dora Maar photographed** its progress.
- The canvas is monumental, **3.5 metres tall and 7.8 metres wide**. Black, white and grey only. A bull, a horse, a light bulb, screaming figures. Symbols of violence and suffering. He said the bull represents **brutality and darkness**. The horse represents the people.
- The painting was exhibited at the Paris World's Fair to **mixed response**. Spanish officials objected to its modernist style. Some wanted it replaced. It **toured internationally** to raise funds for Spanish refugees. It was **housed at MoMA** in New York from 1939. He stipulated it **could not return to Spain** while **Franco ruled**. It finally returned in 1981 after democracy was restored. It now **hangs in Madrid** behind protective glass. Art critic Robert Hughes called it **the last great history painting**. Guernica transformed political art. Its power remains undiminished.

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Pablo Picasso (1881-1973), *Weeping Woman*, 1937, 60 × 49 cm, Tate Modern, London

Slide 12: Weeping Woman

Pablo Picasso (1881-1973), *Weeping Woman*, 1937, 60 × 49 cm, Tate Modern, London

- Painted in October 1937, four months after *Guernica*. The model is **Dora Maar**, his lover and muse. She was a photographer and artist. She documented *Guernica*'s creation. The painting shows a woman crying, holding a handkerchief. Colours are violent: acid yellows, sharp greens, harsh reds. The **face fractures** into angular planes. Tears flow down shattered cheeks. The image is unbearable.
- He painted **numerous weeping women** that year. All were extensions of *Guernica*'s grief. **Dora embodied suffering** for him. She was **intelligent, neurotic and passionate**. Their relationship was **volatile**. He later said for him she was always the weeping woman. She had a **nervous breakdown** after they separated in 1945. She became reclusive. She never fully recovered.
- He made several versions of this composition. The Tate version is considered the finest. The painting technique is aggressive. Forms are stabbed onto canvas. Critics noted its violence exceeds its subject. **Dealer Roland Penrose bought it directly** from him. It entered the Tate collection in 1987. Art historian Judi Freeman called it Picasso's most complete statement of human suffering. The work remains a **monument to psychological anguish**.

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Pablo Picasso (1881-1973), *Portrait of Dora Maar*, 1937, 92 × 65 cm, Musée Picasso, Paris

Slide 13: Portrait of Dora Maar

Pablo Picasso (1881-1973), *Portrait of Dora Maar*, 1937, 92 × 65 cm, Musée Picasso, Paris

- Another portrait from the same year. **Dora sits in a wooden chair.** Her face presents simultaneous profile and frontal views. Striped clothing creates rhythmic patterns. Colours are intense but controlled. The gaze is direct and intelligent. This is Dora as intellectual equal, not victim.
- They met in 1936 at Café des Deux Magots. **She was playing a knife game** between her fingers. She cut herself. He was fascinated. She spoke **Spanish**. She was politically engaged. She introduced him to **Communist intellectuals**. Their **affair** began immediately. **Olga** was displaced. **Marie-Thérèse** was devastated. He now divided time between two mistresses.
- Dora challenged him intellectually. She was the **only lover** who was herself an **artist**. She photographed his sculptures. She documented his process. He painted her more than any other lover except Marie-Thérèse. After their relationship ended she kept this portrait. She refused all offers to sell it. It remained in her apartment until her death in 1997. The French government acquired it in lieu of inheritance tax. The painting shows Picasso's ability to capture psychological complexity. Dora was not simply muse but collaborator.

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Pablo Picasso (1881-1973),
The Charnel House, 1944-45,
199.8 × 250.1 cm, Museum
of Modern Art, New York

Slide 14: The Charnel House

Pablo Picasso (1881-1973), *The Charnel House*, 1944-45, 199.8 × 250.1 cm, Museum of Modern Art, New York

- Painted during the **final year of World War II**. He was 63, living in occupied Paris. The painting depicts a **pile of corpses** beneath a table. The composition **references Guernica**. The palette is monochromatic. Dead bodies tangle together. **Kitchen utensils** sit on the table above. The juxtaposition is horrifying. The painting responded to photographs of **concentration camp victims**.
- He **remained in Paris** throughout the occupation. Many artists fled. He stayed. German soldiers visited his studio. They were suspicious. One officer examining Guernica photographs allegedly asked: **Did you do that? He replied: No, you did.** He joined the **Communist Party in 1944** when Paris was liberated. He said he felt he belonged with the common people.
- The painting remained **unfinished**. He worked on it intermittently until 1948. **He could not resolve it.** Unlike Guernica it lacks compositional clarity. The horror is total. Critic Clement Greenberg praised it as magnificently lyrical. Others found it unbearably bleak. It was gifted to MoMA. The painting represents Picasso confronting death on an industrial scale. Guernica depicted a single atrocity. The Charnel House depicts **systematic extermination**. The 20th century's darkness is complete.

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Pablo Picasso (1881-1973), *The Young Painter*, 1972, 91 × 72.5 cm, Musée Picasso, Paris

Slide 15: The Young Painter

Pablo Picasso (1881-1973), *The Young Painter*, 1972, 91 × 72.5 cm, Musée Picasso, Paris

- I thought I would end on a lighter note. **Painted aged 90**, one year before his death. **A child painter stands before an easel**. The figure is rendered in bold, simplified strokes. Colours are bright: blues, yellows, greens. The style **appears crude** but is **deliberately naïve**. He had returned to childhood's directness. This is Picasso painting the artist he once was.
- He was living in **Mougins** in southern France with **Jacqueline Roque, his second wife**. He **Painted furiously** during his final years. Between **1970 and 1973** he produced **hundreds of paintings**. Critics called them the **work of a senile old man**. Others recognised late style's freedom. He was **revisiting themes** from his entire career. Old masters appeared in new forms. Rembrandt, Velázquez, Delacroix all reinterpreted.
- He had **outlived most friends and rivals**. Braque died in 1963. Matisse in 1954. He painted compulsively until the end. He died on 8 April 1973 from heart failure. He was 91. France held a **state funeral** though he was Spanish. **Jacqueline barred his children from attending**. The estate battles lasted decades.
- This painting shows that at the end he remembered the beginning. **The boy who could paint like Raphael chose to paint like a child**. His mother's prophecy was fulfilled. He became Picasso.

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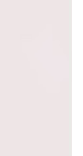
41-02 PABLO PICASSO

DR. LAURENCE SHAFE

WWW.SHAFE.UK

Pablo Picasso, *The Young Painter*,
1972, Musée
Picasso, Paris

- Picasso's legacy is that he **permanently broke the 2,000-year-old Western tradition** of painting as a **window onto illusory space** and replaced it with painting as a **flat arena** in which the artist **invents reality** rather than copies it.
- No twentieth-century painter, not even Matisse, comes close to the **breadth, depth and continuing influence** of his achievement; today **every contemporary artist** who fragments, collages, appropriates, deforms or hybridises form is, whether they admit it or not, is working in the space Picasso created.
- Thank you for your interest, time and attention and I look forward to recording the next talk in my overview of Western Art.



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