

This course is an eclectic wander through art history. It consists of twenty two-hour talks starting in September 2018 and the topics are largely taken from exhibitions held in London during 2018. The aim is not to provide a guide to the exhibition but to use it as a starting point to discuss the topics raised and to show the major art works. An exhibition often contains 100 to 200 art works but in each two-hour talk I will focus on the 20 to 30 major works and I will often add works not shown in the exhibition to illustrate a point.

References and Copyright

- The talks are given to a small group of people and all the proceeds, after the cost of the hall is deducted, are given to charity.
- The notes are based on information found on the public websites of Wikipedia, Tate, National Gallery, Oxford Dictionary of National Biography, Khan Academy and the Art Story.
- If a talk uses information from specific books, websites or articles these are referenced at the beginning of each talk and in the 'References' section of the relevant page. The talks that are based on an exhibition use the booklets and book associated with the exhibition.
- Where possible images and information are taken from Wikipedia under

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- If I have forgotten to reference your work then please let me know and I will add a reference or delete the information.

ART HISTORY REVEALED

1. Impressionism in London
2. Modigliani
3. Gothic Revival
4. Charles I: King and Collector
5. A Century of Painting Life
6. The Birth of Art Photography
7. **Picasso 1932**
8. Monet & Architecture
9. The Invention of Antiquity
10. Rodin and Ancient Greece

**Term 1: Wed 26 September,
to 5 December 2018**

1. Art after World War One
2. The Summer Exhibition
3. Mantegna and Bellini
4. Burne-Jones
5. Klimt and Schiele
6. Lorenzo Lotto and His Portraits
7. The Turner Prize
8. Gainsborough's Family Album
9. Van Gogh and Britain
10. Michelangelo versus Leonardo

**Term 2: Wed 9 January
to 13 March 2019
(no half-term)**

Art History Revealed – Wednesday 26 September – 5 December, Wednesday 9 January – 13 March (no half-term)

Exhibitions in Start Date Order

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. Charles I: King and Collector, Royal Academy, 27 January – 15 April 2018
4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018
5. Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018
6. **Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018**
7. Monet & Architecture, National Gallery, 9 April – 29 July 2018
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019
14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

Ideas

- Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period
- The Invention of Antiquity – refers to ideas in Mary Beard and John Henderson, *Classical Art from Greece to Rome*, Oxford History of Art Series, 2001, Nigel Spivey, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*, 1997 and John Boardman, *Greek Art*, Thames & Hudson, 1996
- The Painting War: Michelangelo versus Leonardo – described in the novel *Oil and Marble*, released on 5 July, 2018, and *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance*
- The Turner Prize

London Galleries

Wallace
 British Museum
 Hayward
 National Gallery
 National Portrait Gallery
 White Cube
 Serpentine
 Tate Britain
 Tate Modern
 Royal Academy
 Estorics



PICASSO 1932
LOVE, FAME, TRAGEDY

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Week 7: based on 'Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018'

References

Picasso's 1960 exhibition at the Tate, the world's first 'art blockbuster'

<https://www.theguardian.com/artanddesign/2012/jan/29/picasso-tate-1960-art-blockbuster>

PICASSO 1932

- Picasso's full name is **Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Cipriano de la Santísima Trinidad Martyr Patricio Clito Ruíz y Picasso** (1881-1973, died aged 91)
- "The work that one does is a way of keeping a diary."
Pablo Picasso



Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018

- Why 1932? It was an intensely creative period in the life of the 20th century's most influential artist. His biographer John Richardson called it his *annus mirabilis* ('wonderful year').
- This is the first ever solo Pablo Picasso exhibition at Tate Modern and it includes more than 100 paintings, sculptures and drawings, mixed with family photographs and rare glimpses into his personal life. Three of his paintings featuring his lover Marie-Thérèse Walter are shown together for the first time since they were created over a period of just five days in March 1932.

Facts about Picasso (thanks to Tate)

1. His name was **Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Cipriano de la Santísima Trinidad Martyr Patricio Clito Ruíz y Picasso** (1881-1973, aged 91). Picasso was his mother's name.
2. He was a great animal lover. He loved animals all his life, particularly birds and dogs. His best known pet was Lump the dachshund.
3. He curated his first ever retrospective in 1932. In the 1930s a retrospective exhibition of a living artist was unusual and for an artist to curate their own was

almost unheard of.

4. He became a celebrity in his own lifetime. By 1932 he was wealthy, established and part of the establishment.
5. He was a fast-paced painter. It is thought *Nude Woman in a Red Armchair* was painted in a day.
6. He was more than just a painter. He was a committed sculptor all his life. He was also the author of two plays although he was never seen reading.
7. He had sexual fantasies about Princess Margaret and her sister.

Notes

- **Pablo Picasso (1881–1973)** was a Spanish painter, sculptor, printmaker, ceramicist, stage designer, poet and playwright who spent most of his adult life in France.
- Regarded as one of the most influential artists of the 20th century, he is known for co-founding the Cubist movement, the invention of constructed sculpture, the co-invention of collage, and for the wide variety of styles that he helped develop and explore.
- Among his most famous works are the proto-Cubist *Les Femmes d'Alger* (1907), and *Guernica* (1937), a dramatic portrayal of the bombing of Guernica by the German and Italian airforces.
- Picasso demonstrated extraordinary artistic talent in his early years, painting in a naturalistic manner through his childhood and adolescence. During the first decade of the 20th century, his style changed as he experimented with different theories, techniques, and ideas.
- After 1906, the Fauvist work of the slightly older artist Henri Matisse motivated Picasso to explore more radical styles, beginning a fruitful rivalry between the two artists, who subsequently were often paired by critics as the leaders of modern art.
- Exceptionally prolific throughout the course of his long life, Picasso achieved universal renown and immense fortune for his revolutionary artistic accomplishments, and became one of the best-known figures in 20th-century art.



Pablo Picasso's (1881-1973, aged 91) muses: Fernande Olivier (clockwise from top left), Olga Khoklova, Marie-Thérèse Walter (also left), Dora Maar, Françoise Gilot and Jacqueline Roque

Love

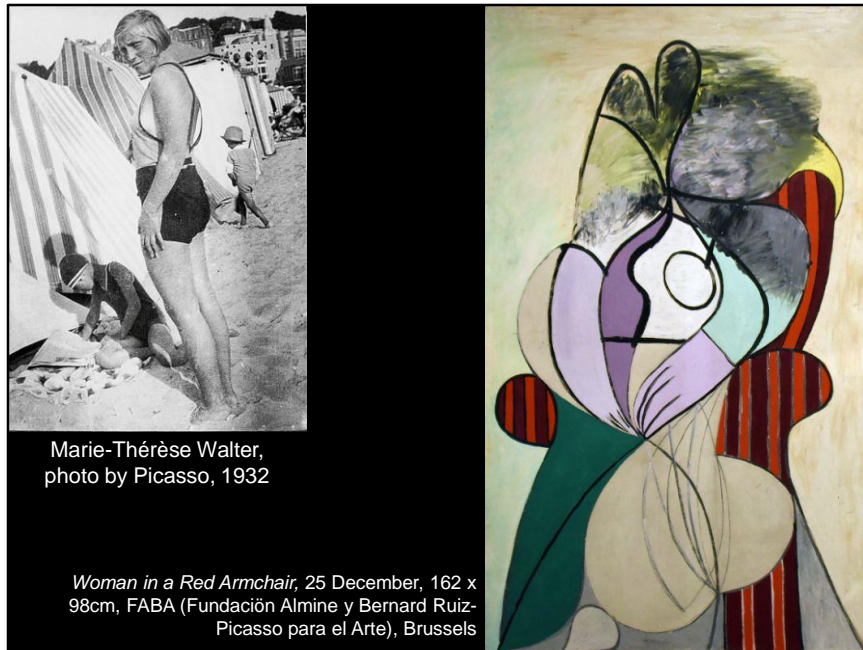
- **Fernande Olivier** (1881-1966) became Picasso's lover and muse from **1904 to 1911** after fleeing a difficult childhood and violent teenage marriage. Working as a model, she met the artist in Paris, going on to pose for more than 60 portraits and inspiring some of his Cubist period.
- **Olga Khokhlova** (1891-1955, aged 63, m. 1918) was Picasso's first wife and mother of his eldest child Paulo. A ballet dancer, she stayed with him from **1917 to 1935** and is said to have bombarded him with hate mail after they parted, never divorcing after Picasso refused to divide his assets.
- **Marie-Thérèse Walter** (1909-1977) stayed with Picasso from **1927 to 1936** and gave him a daughter Maya. Meeting when she was just 17, and the artist was still with Olga, she was eventually abandoned when Picasso moved on to his next mistress, hanging herself decades later four years after his death.
- **Dora Maar** (1907-1997), the surrealist photographer who fought Marie-Therese for the artist's affection and stayed with him from **1936 to 1944**.

- **Françoise Gilot** (b. 1921, aged 96 in 2018), a 21-year-old law student to left her studies for an affair with Picasso, who was 40 years her senior. Mother of two of his children, Claude and Paloma.
- **Jacqueline Roque** (1927-1986) was his second wife for 11 years, and inspiration behind more than 400 works. Jacqueline Picasso killed herself by gunshot in 1986 when she was 59 years old.

Notes

- Pablo Ruiz y Picasso (Málaga 25 Oct 1881 - April 1973). First trip to Paris in 1900. His friend Carlos Casagemas (1881-1901) shot himself after failing to kill Germaine, the girl he loved. Blue Period (1901–1904), Rose Period (1904–1906), African-influenced Period (1907–1909), Analytic Cubism (1909–1912), and Synthetic Cubism or Crystal Period (1912–1919). Picasso met Fernande Olivier, a bohemian artist who became his mistress, in Paris in 1904. Picasso left Olivier for the frail and enigmatic Eva Gouel, who called herself Marcelle Humbert when she arrived in Paris, and he was devastated when she died of tuberculosis or cancer in 1915 aged 30. After the loss of Eva Gouel, Picasso had an affair with Gaby Depeyre (later Lespinasse) and, in 1918, he married the respectable and elitist Ukrainian ballet dancer Olga Khokhlova and they had a child Paulo. In 1927 Picasso met 17-year-old Marie-Thérèse Walter and began a long affair and fathered a daughter Maya. To avoid splitting his estate he never divorced and was married to Khokhlova until her death in 1955. In the 1930s and 40s the artist Dora Maar (born Theodora Marković) was a constant companion and lover and she documented *Guernica*. In 1944, aged 63, he began an affair with Françoise Gilot aged 23. Dora Maar famously said, 'After Picasso, only God' and when he left her in 1946 she became a Roman Catholic. Their split was painful and Picasso found ways to inflict pain but she outlived Picasso and continued to paint into the 1990s and was still exhibiting two years before she died aged 89. When Picasso grew tired of Dora Maar he and Gilot began to live together. They had two children: Claude, born in 1947 and Paloma, born in 1949. She described his abusive treatment and many affairs including Geneviève Laporte. He met Jacqueline Roque in 1953 and she became his second wife in 1961 until 1973 when she killed herself by gunshot aged 59. He created over 400 portraits of her, more than any of his other loves.
- Picasso's women, wives, lovers and flirtations
<https://www.thoughtco.com/picassos-women-183426>
 - Laure Germaine Gargallo Pichot, 1901-3?
 - Madeleine, Summer 1904
 - Fernande Olivier (born Amelie Lang), Fall 1904 - Fall 1911
 - Eva Gouel (Marcelle Humbert), Fall 1911 - December 1915
 - Gabrielle (Gaby) Depreye Lespinesse, 1915 – 1916
 - Paquerette (Emilienne Geslot), Summer 1916

- Irene Lagut, Spring 1916 - Beginning 1917
- Olga Khoklova, 1917 - 1962, Picasso's First Wife
- Sara Murphy, 1923
- Marie-Therese Walter, 1927 – 1973
- Dora Maar (Henriette Theodora Markovitch) 1936 – 1943
- Francoise Gilot, 1943 – 1953, painter, critic and author, the pair had two children, Claude and Paloma
- Jacqueline Roque, 1953 - 1973, Picasso's second and last wife
- Sylvette David (Lydia Corbett David), 1954-55



Woman in a Red Armchair, 25 December, 162 x 98cm, FABA (Fundación Almine y Bernard Ruiz-Picasso para el Arte), Brussels
Marie-Thérèse Walter, photo by Picasso, 1932

- This is thought to be a painting of his lover Marie-Thérèse Walter who he first met outside Galeries Lafayette department store in 1927. She was unlike his other friends as she was athletic, not an intellectual and had never heard of Picasso. He had to show her his name in the newspaper to prove he was well known but she was not interested in his art.
- Their relationship was a secret for eight years until she gave birth to Maria de la Concepcion, known as Maya, in 1935. She was named after Picasso's sister who died aged seven in 1895 and her death haunted him for much of his life.
- Painted on **Christmas Day 1931** this shows a woman in a red and black striped armchair with various body parts revolving around her genitals. Unusually for Picasso, **her face has been wiped away** with a heart drawn over it. The **blond hair leaves us in little doubt** that this is Marie-Thérèse Walter, then aged 22. She had been his mistress for four years.

References

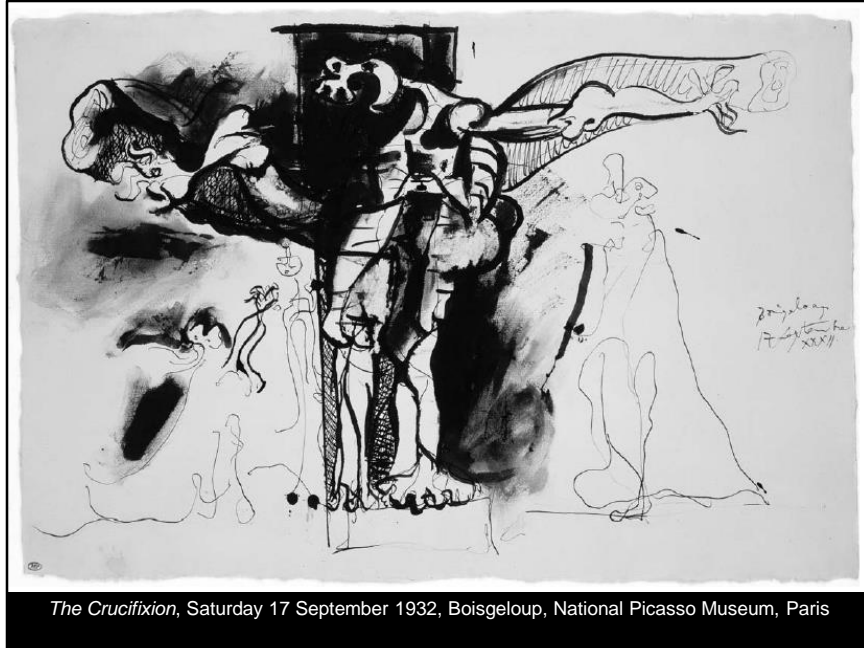
<https://www.theguardian.com/artanddesign/2018/mar/11/picasso-1932-love-fame-tragedy-review-tate-modern>



Brassaï (1899-1984), "Picasso in his rue La Boétie apartment", 1932
 Michele Bellot, "Chateau de Boisgeloup"

Fame

- Picasso turned fifty in the autumn of 1932. He was rich and famous but he was still active and creative. He was driven everywhere by his chauffeur and mixed in the highest social circles.
- Picasso had an apartment/studio in No. 23 rue La Boétie, Paris, located in the wealthy 8th arrondissement and also had a château at Le Boisgeloup as early as 1930.
- The apartment was controlled by Olga and was spotlessly clean. Upstairs Picasso had another apartment that was a total mess that he used as a studio.
- The chateau was used by the family, to entertain and by Picasso on his own as a studio. The stables were converted into a studio which he used for his sculpting. He also took his mistress **Marie-Thérèse Walter** there.



The Crucifixion, Saturday 17 September 1932, Boisgeloup, National Picasso Museum, Paris

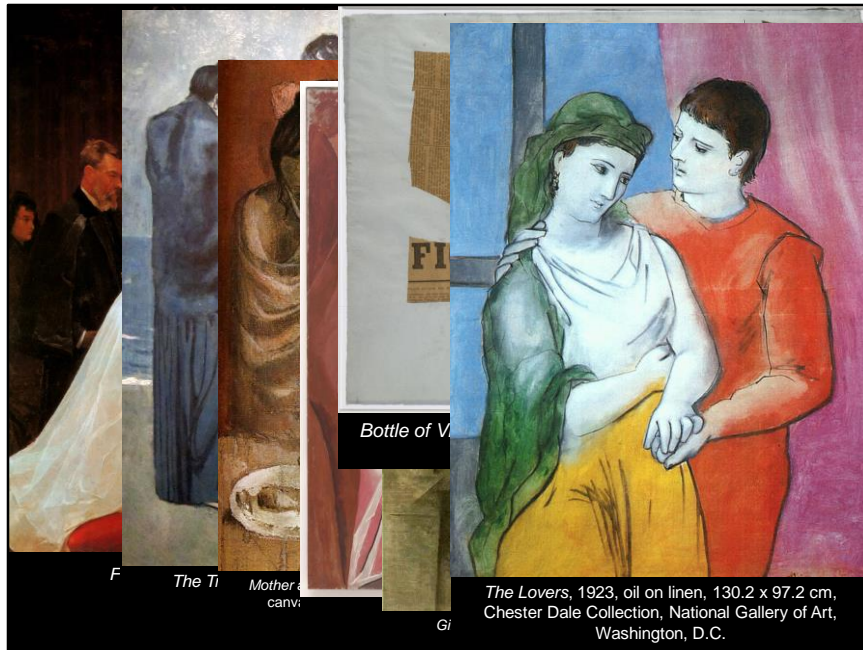
Flute Player and Reclining Nude, Thursday 1 September, 1932, 34.5 x 50.5 cm, private collection

- In September Picasso drew this lyrical, classical image of a flute player and a reclining nude and just over two weeks later this drawing of the Crucifixion.

Tragedy

- We know with hindsight that in 1932 Europe was at a turning point that led to the Second World War. In 1933 Adolf Hitler became Chancellor of Germany and in 1934 many modern artists including Picasso were declared degenerate. The psychiatrist Karl Jung declared Picasso a schizophrenic based on the extreme nature of his art.
- It was still in the middle of the Great Depression which showed no sign of lifting.
- Picasso was not overtly political in the early 1930s as we see from this exhibition although a few years later, in 1937, everything changed with the bombing of Guernica.
- In the later part of 1932 Picasso changed from representations of the nude to new

interpretations of the Crucifixion inspired by Matthias Grünewald. Marie-Thérèse Walter swam in a rat-infested river and contracted a disease that put her in hospital for seven months.



Pablo Picasso (1881–1973)

First Communion, 1896

The Tragedy, 1903, National Gallery Washington

Mother and Child, Acrobats, 1904-05, gouache on canvas, 90 x 71 cm, Staatsgalerie, Stuttgart

Les Femmes d'Alger (O. J.), 1907

Girl with Mandolin, 1910, 100.3 x 73.6 cm, MoMA

Bottle of Vieux Marc, Glass, Guitar and Newspaper, 1913, Tate

The Lovers, 1923, oil on linen, 130.2 x 97.2 cm, Chester Dale Collection, National Gallery of Art, Washington, D.C.

The Summer Retrospective

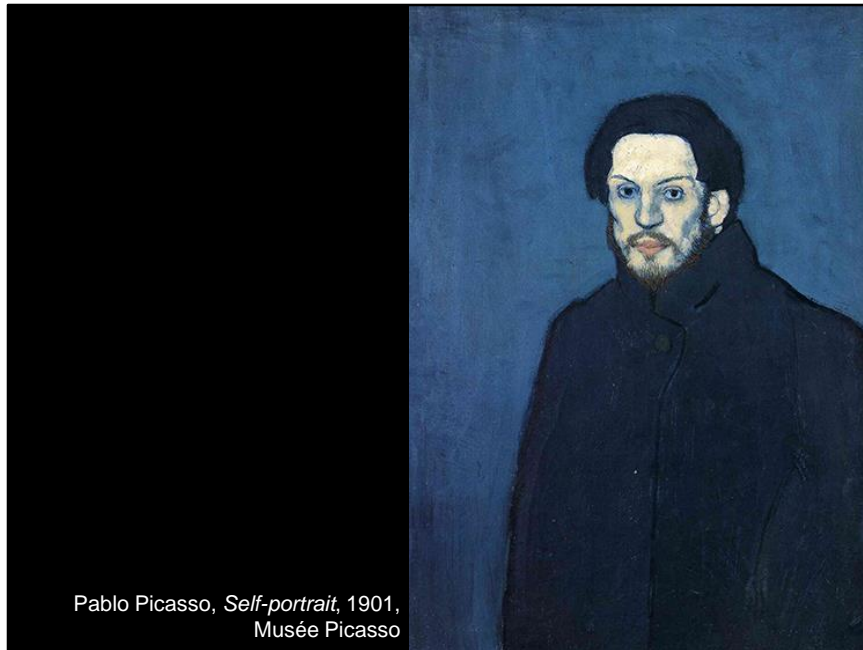
- In June 1932 he held his first large-scale retrospective with works going back to 1901. 255 works were shown. This is a good way to talk about Picasso's life before we talk about 1932.
- Two thousand Parisians attended the opening in evening gowns and tails; photographs show that they weren't inured to the shock. And it seems that Olga finally realised what was going on, although she did not leave Picasso until Marie-Thérèse became pregnant in 1935. Picasso was absent; he went to the movies

instead.

- Picasso's work is often categorized into **periods**. While the names of many of his later periods are debated, the most commonly accepted periods in his work are
 - His student years, his father was an artist but there is a famous anecdote that when he saw his 13-year son painting a pigeon he declared him a better artist and vowed to give p painting. By 1894, aged 13, his career as a serious artist can be said to have begun. Although he was sent to the best art school in Spain he stopped attending classes and visited the Prado instead.
 - the Blue Period (1901–1904), his Blue Period either began in Spain in 1901 or later that year in Paris. He used austere colours and frequently painted prostitutes and beggars influenced by his trips through Spain and the death of his friend Carlos Casagemas.
 - the Rose Period (1904–1906), in this period he used a lighter tone and orange and pinks and featured circus performers and harlequins. The harlequin became a personal symbol for Picasso. In 1904 he met Fernande Olivier a bohemian artist who became his lover and the same year became a favourite of American collectors Leo and Gertrude Stein. In 1905 he met Henri Matisse who was to become a lifelong friend and rival.
 - the African-influenced Period (1907–1909), this period began with *Les Femmes d'Alger* (O.J. Version O). When he displayed the painting to acquaintances in his studio later that year, the nearly universal reaction was shock and revulsion; Matisse angrily dismissed the work as a hoax.
 - Analytic Cubism (1909–1912), in this period he developed Cubism with Georges Braque. They analysed the form of objects and broke them down into their components represented from different viewpoints using neutral brown tones. In 1911, Picasso was arrested and questioned about the theft of the Mona Lisa from the Louvre but he was later cleared.
 - and Synthetic Cubism (1912–1919), also referred to as the Crystal period. Picasso cut paper fragments – often wallpaper or portions of newspaper pages – and pasted them into compositions, marking the first use of collage in fine art. After acquiring some fame and fortune, Picasso left Olivier for Marcelle Humbert, whom he called Eva Gouel. Picasso included declarations of his love for Eva in many Cubist works. Picasso was devastated by her premature death from illness at the age of 30 in 1915. In the summer of 1918, Picasso married Olga Khokhlova, a ballerina with Sergei Diaghilev's troupe, for whom Picasso was designing a ballet. The two had a son, Paulo Picasso, who would grow up to be a motorcycle racer and chauffeur to his father.
 - In 1927, Picasso met 17-year-old Marie-Thérèse Walter and began a secret affair with her. The two remained legally married until Khokhlova's death in

1955. Picasso carried on a long-standing affair with Marie-Thérèse Walter and fathered a daughter with her, named Maya. Marie-Thérèse lived in the vain hope that Picasso would one day marry her, and hanged herself four years after Picasso's death.

- Much of Picasso's work of the late 1910s and early 1920s is in a neoclassical style, and his work in the mid-1920s often has characteristics of Surrealism.
- During the 1930s the minotaur replaced the harlequin as a motif in his work. He worked in a wide range of media, including sculpture, and styles, ranging from classical to works in which form was decomposed into its essential geometric shapes.
- In 1937 he painted Guernica and his work became overtly political.
- His later work often combines elements of his earlier styles.



Pablo Picasso, *Self-portrait*, 1901, Musée Picasso Paris

- 1905 *Self-Portrait* from his Blue Period.
- Picasso came to Paris in 1900 when he was 19 and his beginnings were not easy. This work was painted shortly after the suicide of his friend Carlos Casagemas. Picasso went with Ramón Pichot on his first long visit to Paris together with another young painter, Carlos Casagemas. In Paris, Casagemas fell in love with a young woman friend of Picasso named Germaine Gargallo. She rejected him and Casagemas committed suicide, after first taking a shot at Germaine in a restaurant, who soon after married Pichot.
- “Picasso identified with this plight, as a 1901 self-portrait made clear. While he was only 20 years old when he painted the piece, he depicts himself as **gaunt, sallow, and fragile**—a man who **looks 50**, rather than an energetic young fellow at the outset of his career. A spectrum of dusty, dark blues saturate the subject and the backdrop he stands against, while his face is an icy bluish-white, his coat a deep cobalt, and his eyes wells of navy. The overall impression is one of dejection: a tormented artist cast out of society.” (www.artsy.net)



Pablo Picasso, spring 1918, *Portrait d'Olga dans un fauteuil (Olga in an Armchair)*, 130 x 88.8 cm, Musée Picasso, Paris, France

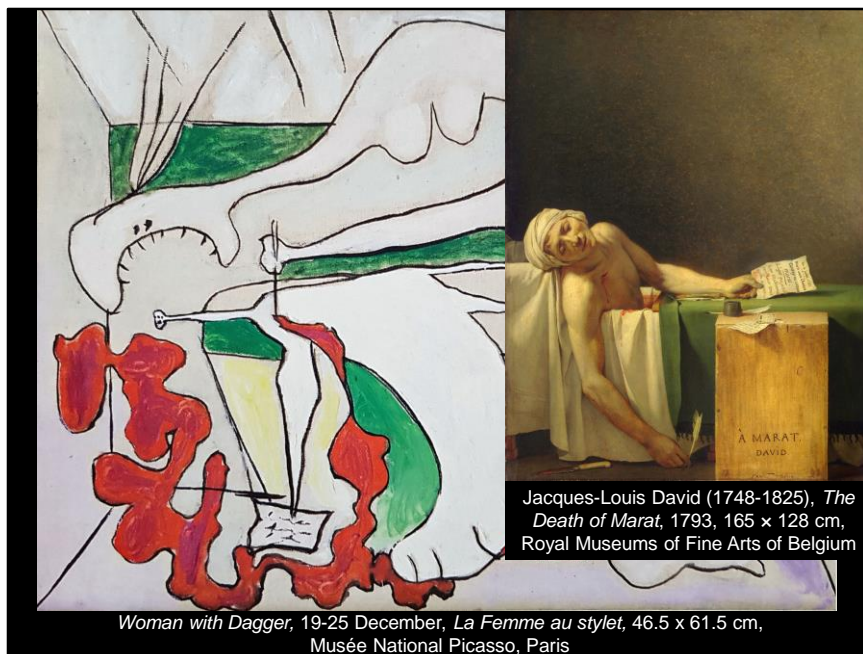
Olga Khokhlova, spring 1918, Montrouge studio, photograph attributed to Pablo Picasso or Émile Deletang

- His portrait of Olga from 1918 shows his conventional technique which she loved but he has left the background unfinished to make a point.
- Towards the end of World War I, Picasso became involved with Serge Diaghilev's Ballets Russes. In the summer of 1918, Picasso married **Olga Khokhlova**, a **ballerina with Sergei Diaghilev's troupe**, for whom Picasso was designing a ballet, Erik Satie's Parade, in Rome; they spent their honeymoon near Biarritz in the villa of glamorous Chilean art patron Eugenia Errázuriz.
- After returning from his honeymoon and in need of money, Picasso started his exclusive relationship with the French-Jewish art dealer Paul Rosenberg. As part of his first duties, Rosenberg agreed to rent the couple an apartment in Paris at his own expense, which was located next to his own house. This was the start of a deep brother-like friendship between two very different men, that would last until the outbreak of World War II.



Pablo Picasso (1881-1973), *Paulo as a Harlequin*, 1924, 130 x 97.5 cm, Musée national Picasso – Paris

- In the early 1920s we find Picasso alternating his Cubist style with a classical style.
- Khokhlova introduced Picasso to high society, formal dinner parties, and other dimensions of the life of the rich in 1920s Paris. In 1921 the two had a son, **Paulo Picasso**, who would grow up to be a motorcycle racer and chauffeur to his father. **Khokhlova's insistence on social propriety clashed with Picasso's bohemian tendencies** and the two lived in a state of constant conflict. During the same period that Picasso collaborated with Diaghilev's troupe, he and Igor Stravinsky collaborated on *Pulcinella* in 1920. Picasso took the opportunity to make several drawings of the composer.



Woman with Dagger, 19-25 December, *La Femme au stylet*, 46.5 x 61.5 cm, Musée National Picasso—Paris

Jacques-Louis David (1748-1825), *The Death of Marat*, 1793, 165 x 128 cm, Royal Museums of Fine Arts of Belgium

- In 1927, Picasso met 17-year-old Marie-Thérèse Walter and began a secret affair with her. Picasso's marriage to Khokhlova soon ended in separation rather than divorce, as French law required an even division of property in the case of divorce, and Picasso did not want Khokhlova to have half his wealth. The two remained legally married until Khokhlova's death in 1955. Picasso carried on a long-standing affair with Marie-Thérèse Walter and fathered a daughter with her, named Maya. Marie-Thérèse lived in the vain hope that Picasso would one day marry her, and hanged herself four years after Picasso's death.
- Until his painting of *Guernica* in 1937 Picasso avoided mixing art and politics and his work mostly drew on personal experience.
- Christmas 1931 Picasso shared with his wife the Russian ballerina Olga Khokhlova and their 10-year old son Paulo. Picasso painted *Woman with Dagger*. The picture loosely refers to Jacques-Louis David's 1793 depiction of the murdered Jean-Paul Marat by Charlotte Corday. In Picasso's version she kills a rival woman.

The following is taken from the Tate exhibition booklet.

Pablo Picasso

- In 1932, Pablo Picasso (1881-1973) was not yet half-way through his career. After years of poverty as a young artist in Barcelona, he had moved to Paris at the turn of the twentieth century and, by the early 1930s, was both celebrated and wealthy. He was aware, however, that he was losing contact with his artistic contemporaries, and that critics were questioning his ability to create radical new work.
- Picasso was always restless, constantly trying his hand at new things. His Blue and Rose periods in the early 1900s were mainly of figurative paintings. On discovering archaic and non-western art, he moved further from naturalistic representation and radically reinterpreted it when he and Georges Braque invented cubism. Between the two world wars he made works inspired by classical art, and others that engaged with the contemporary interest in surrealism.
- As a foreigner living in France, Picasso refrained from political activities and kept a distance from official engagements, including those with his native Spain. Things changed dramatically when Nazi German and Fascist Italian warplanes bombed the Basque town of Guernica in 1937, in response to which Picasso created a monumental black-and-white painting which to this day is regarded by many as the greatest anti-war statement in art.
- Throughout his life, Picasso sought to revive the tradition of western art, especially painting. He competed creatively with his contemporaries, particularly Matisse, but also earlier artists including Velázquez, Ingres and Manet. He returned repeatedly to subjects such as the female nude, classical mythology - particularly the character of the Minotaur — and the bullfight.
- Picasso married twice and had several other long-term relationships. He had four children. By 1932, his marriage to Olga Khokhlova was under increasing strain. The escape offered by his relationship with the significantly younger Marie-Thérèse Walter became a key inspiration for much of his work from this period.

Marie-Therese Walter

It begins in 1931 with *Woman with Dagger*, 1931 (p. 43), a woman killing another name or woman, blood flows, there is a letter. Picasso who was very knowledgeable on art history mentions *The Death of Marat* by Jacques-Louis David, he was killed by Charlotte Corday. Does it signify an unhappy marriage, tensions, aggression? Can we read his life in his work he did say his work is like a diary of his life and many works were painted in a day. This work was finished on Christmas day 1931 and he painted *Woman in a Red Armchair* (p. 43) the same day! The face is obliterated by the yellow hair tells us it is Marie-Therese Walter (who he met in 1929(?) in Galeries Lafayette. She was 17 and he was 45. He introduced himself, saying “you have an interesting

face . I sense we are going to do great things together.” She was of Swedish origin and we can identify her in portraits by her thin blond hair. She knew nothing about art and had never heard of |Picasso.

She never became interested in art but found him kind, protecting and passionate. He could not stop painting her .

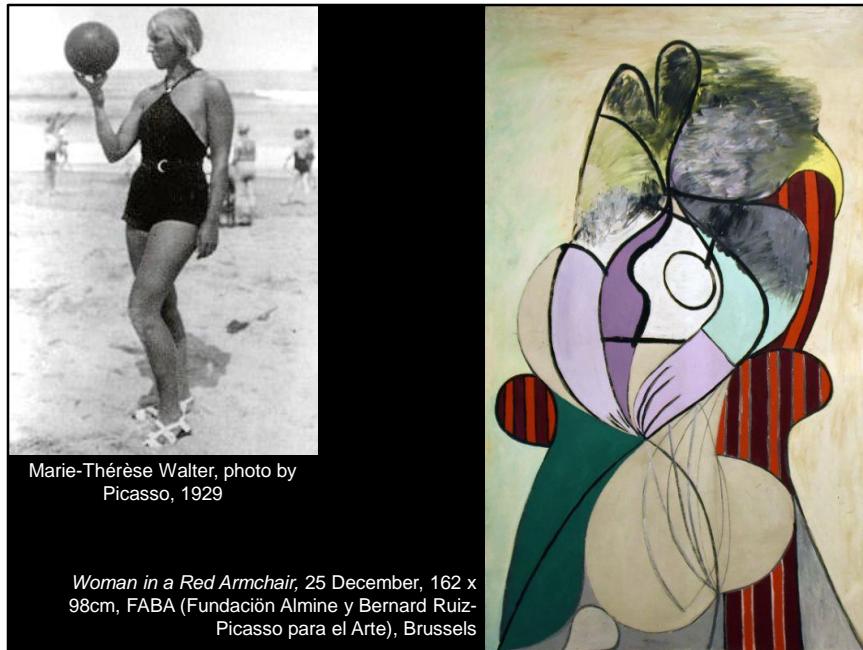
The Reading face and body split, neurotic painting, phallic nose, V-line of book is suggestive.

Notes from Tate

Room 1: Love, Fame, Tragedy

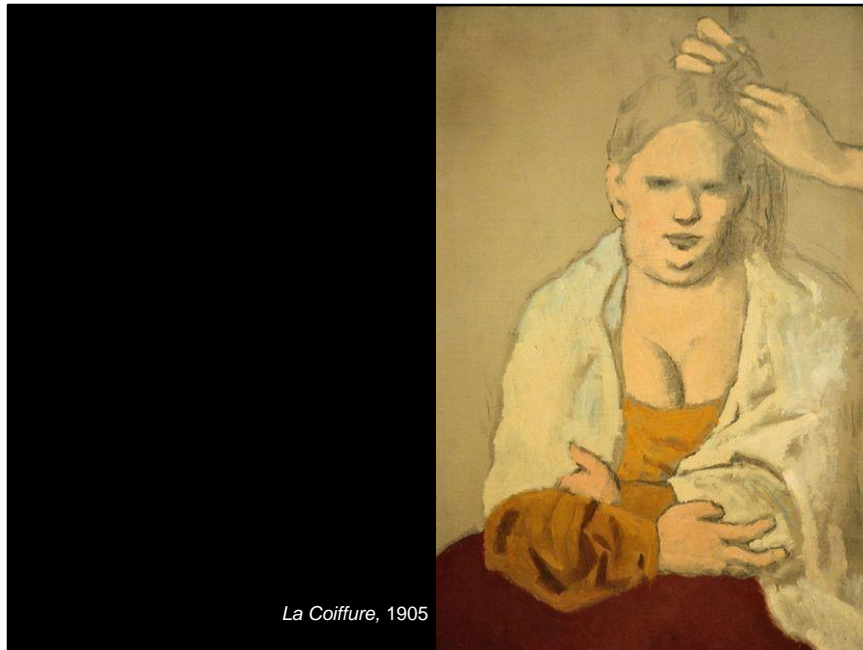
- 1932 was a make-or-break year for Pablo Picasso (1881-1973). In October 1931 he had turned fifty. He was inundated with invitations to exhibit his work. At the same time, critics openly discussed whether he was an artist of the past rather than the future, Picasso's grand apartment on the rue La Boétie, his tailored suits and chauffeur-driven car symbolised his rise from poor Spanish migrant to international superstar, as did his marriage to the Russian ballerina Olga Khokhlova, his principal model and inspiration for much of the late 1910s and early 1920s.
- But Picasso felt increasingly restless and critically sidelined. He bought an eighteenth-century mansion in the Normandy countryside where he experimented with sculpture. He created a chaotic studio in a Parisian apartment identical to the one below in which he lived a life of bourgeois respectability with his wife and son. He was in a secretive relationship with a younger woman, Marie-Thérèse Walter. He flirted with surrealism while trying to beat Henri Matisse at his colourful game.
- These contradictions were brought into focus by his first major retrospective in June 1932. In the preceding months Picasso channelled his energies into ambitious paintings intended to silence his detractors. As the year progressed, the mood darkened from sensuous exuberance to ominous anxiety. Rarely overtly political, Picasso's work nonetheless reflected the times: a world — including his native Spain - increasingly in the grip of economic depression, mass unemployment, populist nationalism and the rise of totalitarian regimes. If 1932 began for Picasso under the sign of love, it ended with a premonition of tragedies to come.
Christmas Day 1931, 23 rue La Boétie: having spent the festivities with family and friends, Picasso completed a small painting he had worked on for a week. *Woman with Dagger* is a surrealist nightmare of a woman killing her sexual rival. The same day, he also painted a large canvas of a seated woman, her facial features replaced with a heart. While the former alluded to increasingly strained marital relations, the latter was a painterly dream about Picasso's secret lover, 22-year-old Marie-Thérèse Walter.
- Just as Olga Picasso and Marie-Thérèse Walter demarcated the poles of Picasso's personal life, so his work explored the tensions between painting and sculpture, surrealist distortion and sensual Colour harmonies. This complex force field gave

rise to some of Picasso's most accomplished works. It was his urge to renew and reinvent himself which turned 1932 into Picasso's 'year of wonders'.



Woman in a Red Armchair, 25 December, 162 x 98cm, FABA (Fundación Almine y Bernard Ruiz-Picasso para el Arte), Brussels
 Marie-Thérèse Walter, photo by Picasso, 1929

- Painted on **Christmas Day 1931** this shows a woman in a red and black striped armchair with various body parts revolving around her genitals. Unusually for Picasso, **her face has been wiped away** with a heart drawn over it. We might have doubts associating *Woman with Dagger* with his failing 13-year marriage to Olga but the **blond hair leaves us in little doubt** that this is Marie-Thérèse Walter, then aged 22. She had been his mistress for four years.



La Coiffure, 1905, painted during Picasso's **Rose Period 1904-06**

1932

- Picasso's *La Coiffure*, 1905 sold for the astounding sum of 56,000 francs, internationally reported as a sign of economic recovery.
- In 1932 the **big story was the kidnap and murder of the 20-month old son of US aviation legend Charles Lindbergh**. 35-year old **Amelia Earhart** became the first woman to cross the Atlantic on a solo flight.
- 1932, 25 February **Adolf Hitler** was granted German citizenship allowing him to stand for election.
- The **Los Angeles Olympics** was only attended by half the nations that attended Amsterdam four years earlier because of **global recession**. The BBC moved into Broadcasting House and the first **experimental TV started**. George V gave the first Royal Christmas Message on the radio. The National Gallery of British Art officially renamed itself **Tate** after Henry Tate, its founder. Aldous Huxley published *Brave New World*.
- 1932, with hindsight, was the calm before the storm.



Figures by the Seas, 2 January

Reading, 2 January

The Yellow Belt, 6 January

Reading, 9 January

Young Woman with Mandolin, 10 January

Sleeping Woman by a Mirror, 14 January

Still Life at the Window, 15 January

Rest, 22 January 1932

Sleep, 23 January 1932

The Dream, 24 January 1932

Women in a Red Armchair, 27 January

Seated Woman in a Red Armchair, 30 January 1932

- *Nude Woman in a Red Armchair* was it **painted in a day**? X-ray analysis shows the **paint is very thin**, 27 July, 1932 is written on the back. He started with a brush and a lot of the work is wet on wet. There are gaps left between the colours so it could be painted before it had dried. The eyes are just a dash of black and the eyebrows are formed by the end of the brush. The lips are four dashes of purple and then his finger drawn across with a final swirl in the middle. It speaks of his joy of painting.

- *The Dream* is the central work. Sold for \$150m.
- In 1932 he was 50 and had proved himself, he was loved by the critics, dealers and the public. He had become respectable, wealthy, good suits and a tidy apartment near the Champs Elysee. But was he past it, had he blunted his radical edge? Could he prove himself? This became his year of wonders but it had its dark secrets, its passions and a dark end.
- *The Dream* **must be seen in person** as it is stunning and the **texture and energy cannot be reproduced**. You feel he is blending with Marie-Therese Walter . The eroticism is gentle. The side of her head has been described as a penis. He has found himself, he is brave, this woman and I are one. Mind blowing. Quickly painted but he came back to it many times. He uses a palette knife, the wallpaper is thick and alive. The red, blue and purple are a pure abstract work of colour combinations. He is **reinventing himself**, he is at the top of his game and has the bravery to risk everything by experimenting and trying something new. Note she has five fingers and a thumb.

Notes from Tate

Room 2: January and February

- On 26 February 1932, Picasso's *La Coiffure* (1905) sold in Paris for a record-breaking 56,000 Francs. Aside from raising hopes that the worst of the economic crisis might be over, this price was indicative of the high regard in which Picasso's early work was held. Moments such as this strengthened Picasso's resolve to prove his continued relevance.
- Throughout January, with his impending retrospective in mind, Picasso produced in his Paris studio a series of ambitious portrait paintings. All of them depict a female figure seated in an armchair, reading, sleeping or apparently absorbed in music. The sitter is almost certainly Marie-Thérèse Walter. The model, though, is imagined rather than real as Picasso was not in the habit of painting from life.
- Despite their shared subject matter, the paintings differ greatly in style and mood. Saturated colour harmonies alternate with surrealist distortion; at times the figure is shown in sensual abandon, at others it veers towards caricature or dissolves altogether into a sculptural arrangement of abstracted shapes. Seen together, these paintings testify as much to Picasso's restless inventiveness as to his complex relationship with the women in his life. The still life from early February marked a momentary break from the female figure as the dominant subject of Picasso's work in 1932.



Head of a Woman, 1932, Museum of Modern Art, New York

The Sculptures

- *Bust of a Woman*, 1930. An earlier work made in **concrete**. He **bought a house in 1929** and converted the outhouse into a **studio**. He was trained as a classical painter but not trained in sculpture so he **trained himself**. The work has a phallic nose, exaggerated breasts, it is a tactile sculpture which he carved into the concrete. Was he mindful of African art at the time. His friend Michel Leiris was on an expedition in Africa. His country house was called Boisgeloup ('secret wood') and it was his secret retreat. He took Olga and his son Paulo and had clandestine meeting with Marie-Thérèse Walter. The house is still owned by his grandson Bernard.
- "Picasso was a committed sculptor throughout his career, though for a long time this side of his art was not widely known. In 1930, he acquired a house in Boisgeloup, forty miles outside of Paris. Away from the distractions of city life, it became the ideal place for him to pursue his sculpture work with a new energy. The disused stable became a dedicated sculpture studio where he also experimented with printmaking." (Tate)

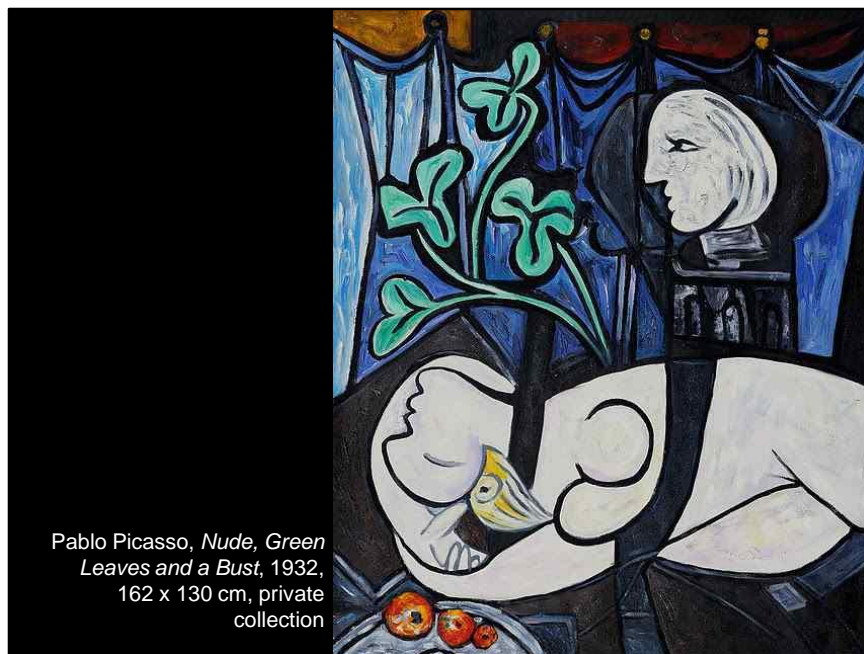
Notes from Tate

Room 3: Boisgeloup

- In June 1930, Picasso had purchased an eighteenth-century château in Normandy. Boisgeloup provided a welcome retreat from city and public life, and was an easy drive from Paris in the chauffeur-driven Hispano-Suiza limousine the artist now owned. Despite its basic plumbing and heating, in the spring and summer months the mansion became a gathering place for family and friends. When neither was present, it served as a secret meeting place for Picasso and Marie-Thérèse Walter.
- A room on the second floor of the corner tower, offering sweeping views across the village of Gisors, became Picasso's painting studio. He turned one of the stables into a sculpture studio. Throughout 1931 he developed a new sculptural language, transforming Walter's strong features into solid volumes and bulbous shapes.
- The Boisgeloup sculptures were published for the first time in a series of photographs by French-Hungarian photographer, Brassai, taken at the end of 1932. They were also a key reference for Picasso's painting in the first half of the year.

References

<https://www.moma.org/collection/works/81148>



Pablo Picasso, *Nude, Green Leaves and a Bust*, 1932, 162 x 130 cm, private collection

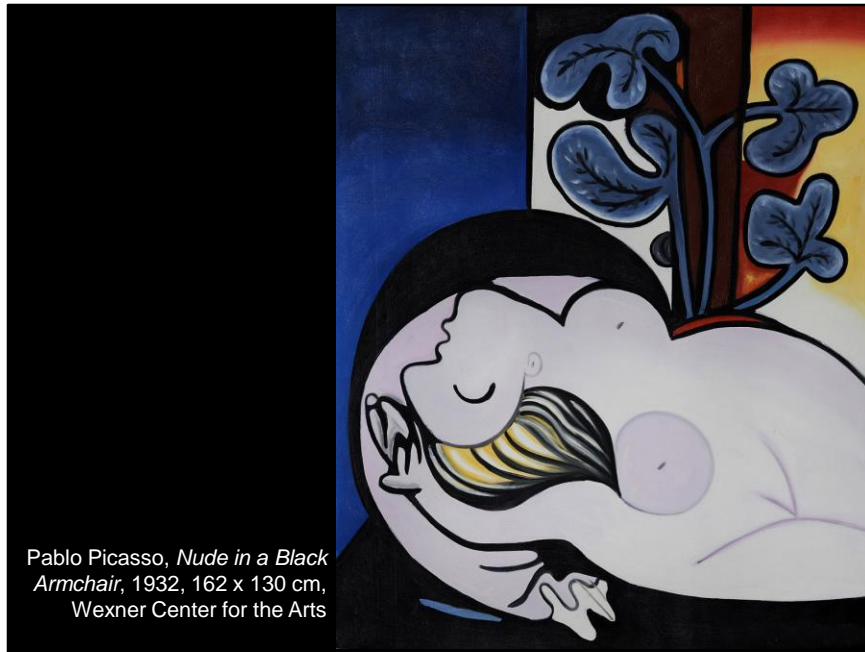
The March Nudes

- The first time they have been put together since 1932.
- *Nude, Green Leaves and a Bust*. Marie-Thérèse Walter is lilac, she is also the bust and the profile next to the curtain. It is also a still life. He worked hard over it, it is like a piece of theatre. The nude lies with reckless abandon.
- At this time Picasso was under an exclusive contract with the art dealer Paul Rosenberg who bought this painting. With war imminent, in the late 1930s, **Rosenberg started to distribute his 2,000 works** around the world. He used the 1939 New York Fair to send this painting to New York where he opened a new branch in 1940. From there it was **bought by the Brody's in 1951** and was publicly exhibited only once in 1961 to commemorate Picasso's 80th birthday. The painting was in the personal collection of Los Angeles art collectors Sidney and Frances Brody for nearly six decades. It sold at auction in 2010 for **US\$106.5 million**, the third highest price for a piece of artwork sold at auction at the time.

Tate Notes

Room 4: Early March

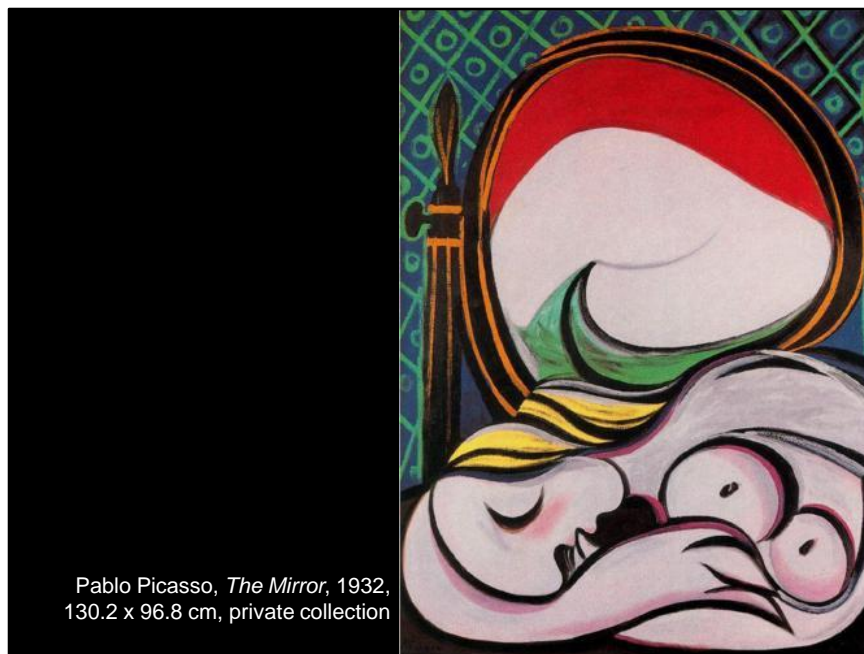
- Early March marked a moment of extraordinary creativity, even by Picasso's standards. Over the course of twelve days, he painted a group of large canvases which are exceptionally rich in colour and composition.
- In one of the earliest, a bust in profile, suggesting both the Boisgeloup sculptures and Marie-Thérèse Walter, looks out beyond a still life. In the painting dated 8 March, the sculpture gazes at a philodendron plant and a reclining nude. In subsequent works, the nude takes centre stage, sleeping with her head in her arms.
- While being a great formal innovator, Picasso privileged traditional subjects rooted in the history of Western painting such as portraits, still lifes and reclining nudes, a popular subject from the Renaissance onwards. *Girl Before a Mirror* echoes a similar painting by the French nineteenth-century artist, Edouard Manet, who was the subject of a major exhibition in Paris in 1932 which coincided with Picasso's own. Like his friend and rival, Henri Matisse, Picasso sought continually to prove that figurative painting could be modern by injecting it with a new sensuality inspired by Walter.



Pablo Picasso, *Nude in a Black Armchair*, 1932, 162 x 130 cm, Wexner Center for the Arts

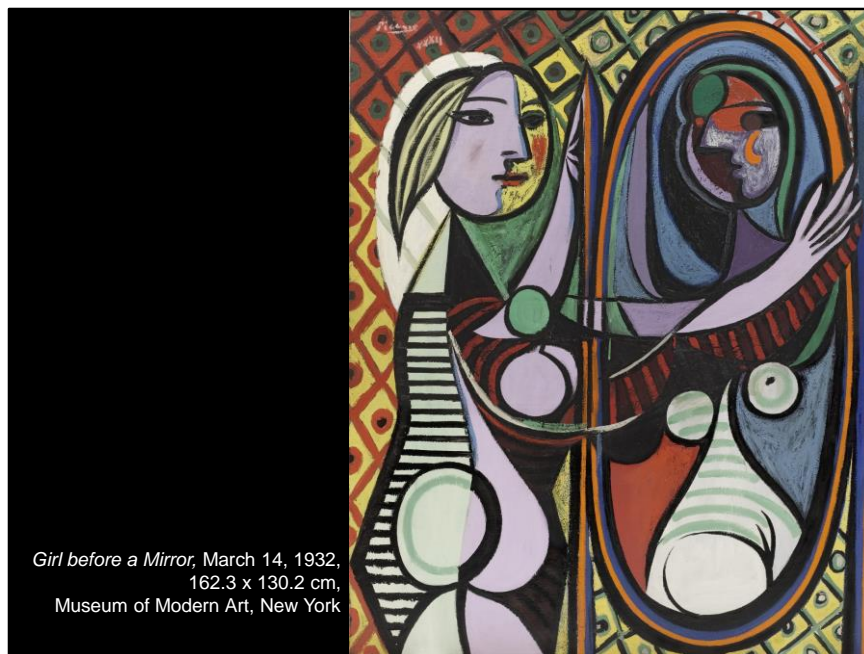
. Picasso said, "I want to paint like a blind man. To picture an arse by the way that it feels."

- Painted on 9th March. The plant is from the other painting.
- The art critic Richard Lacayo cites the painting as an example of the creative give-and-take between Picasso and Henri Matisse, in which Picasso "**borrowed Matisse's voluptuous curves as a sign for pleasure and his use of black to intensify pink**". Former Museum of Modern Art curator William Rubin deemed it a "**squishy sexual toy**," and other critics have described a theme of fecundity being mutually displayed by both the female figure and the plant.
- In 1999 it was bought by Les Wexner, founder of Limited Brands, for \$45.1 million.



Pablo Picasso, *The Mirror*, 1932, 130.2 x 96.8 cm, private collection

See page 97. He said to his dealer and friend Daniel-Henry Kahnweiler "I want to paint like a blind man, who does a buttock by feel".

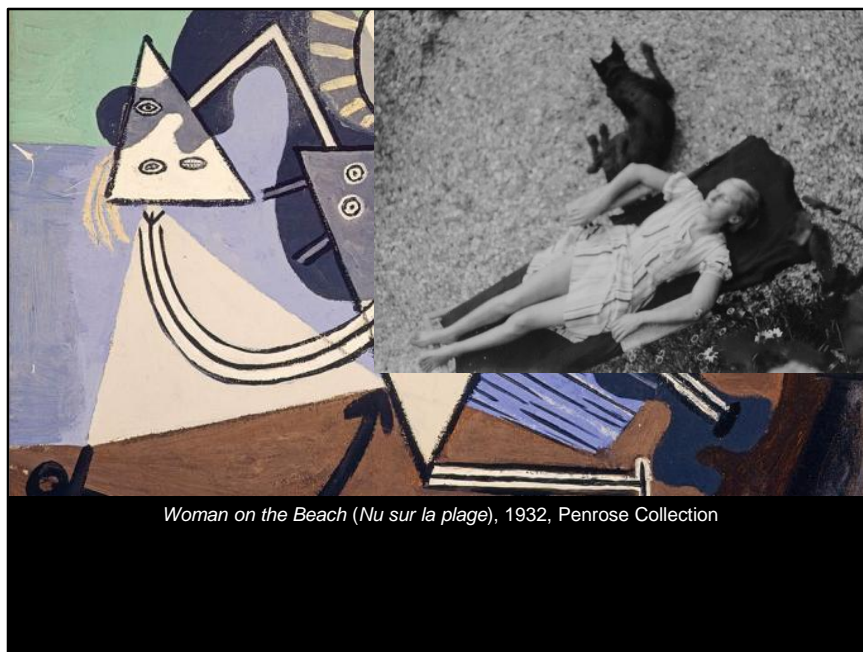


Girl before a Mirror, Paris, March 14, 1932, 162.3 x 130.2 cm, Museum of Modern Art, New York

- *Two days after he painted The Mirror he painted Girl Before a Mirror. One of the **most complex works** he created and is considered **one of his masterpieces**. MoMA published a **book about this painting**.*
- A vanitas painting, a reflection on the transience of beauty. There is a split face with the right side heightened in colour and veiled and darker. In the mirror it is still darker. Is it a vanitas painting, does it speak about **mortality**? Does she have a **pregnant stomach**? The **reflection** represents the **other interpretation** of how she views herself. The colours used here are dark and make her **look very old**. Instead of happiness the meaning here is more of hate and unhappiness, **fear** and as if aging is getting on to her indicative of her fear of **losing her youth**.
- Yellow and red are the colours of Spain and of Matisse. It shows him at the forefront of figurative painting.
- “One side shows the day time where she seems more like a woman, dolled up with her make up done. The other side with the rough charcoal texture portrays her at night. When she takes off the mask of makeup, and is more vulnerable as a young

lady. One way of interpreting the painting is when the woman looks at herself in the mirror; she is seeing herself as an old woman. From the green discoloration on her forehead, darkening of her facial features to the lines that show that her young body has been distorted, and gravity has taken its rightful place. Another way of viewing the painting is that she is self-conscious, and she sees all the flaws in herself that the world doesn't see." (www.pablocassio.org)

- The artist Robert Motherwell wrote, "The of painting then is conceived of as an adventure, without preconceived ideas on the part of persons of intelligence, sensibility, and passion. Fidelity to what occurs between oneself and the canvas, no matter how unexpected, becomes central.... The major decisions in the process of painting are on the grounds of truth, not taste.... No artist ends up with the style he expected to have when he began... . It is only by giving oneself up completely to the painting medium that one finds oneself and own style."



Woman on the Beach (Nu sur la plage), 1932, Penrose Collection

- In the next room we find another but **very different nude** - *Nu Sur La Plage*. Again it is Marie-Thérèse Walter with blond hair, black shapes, splayed legs and what looks like a belly button is actually an anus. His dealer Paul **Rosenberg would not show it** in his gallery, **'I will not have an arsehole in my gallery'**. **Roland Penrose** saw the work in a magazine article and **fell in love with it**. He contacted Rosenberg to see the work but had to travel to see Picasso and formed a lasting friendship. They visited each others homes and later Picasso played bull fighting with his son **Anthony Penrose** but Picasso would always jump out of the way and Anthony would hit the wall so in the end he bit him and Picasso turned round and bit him back. Anthony later wrote a book **"The Boy Who Bit Picasso"** to show he fun-loving Picasso was.

Tate Notes

Room 5: Late March to May

- If Picasso's paintings in early March were major public statements, those later that month explored the darker realms of the unconscious. Painted across the Easter period, during a prolonged visit to Boisgeloup, they show abstracted female

bodies, their orifices accentuated by the sun or the moon above. Paul Rosenberg, Picasso's dealer since 1918, declined to show the paintings, commenting wryly: 'No, I refuse to have any arse-holes in my gallery.'

- The large horizontal nudes from April reveal Picasso's renewed engagement with surrealism. Depending upon the viewer's point-of-view, the figures can turn from nude to octopus holding a skull, and back again. One source of inspiration may have been an early documentary by the French filmmaker Jean Painlevé, revered by cinema enthusiasts like Picasso; another was Japanese erotica, known as 'shunga', by, among others, the nineteenth-century painter and printmaker, Hokusai. As Picasso's retrospective approached, his focus on painting increasingly gave way to the practicalities of organising this ambitious show. *Woman in a Yellow Armchair* is one of the last large figure paintings made in anticipation of the exhibition at the Galeries Georges Petit in June.

References

<https://www.thetimes.co.uk/article/visual-art-review-picasso-1932-love-fame-tragedy-at-tate-modern-se1-zp2th8gg8>



Picasso's 1932 Retrospective Exhibition at the Galeries Georges Petit

Picasso's 1932 Retrospective Exhibition at the Galeries Georges Petit, this is the opening night which Picasso did not attend. Instead he went to the cinema.

- “Retrospective exhibitions of living artists were unusual in the early 1930s; it was almost unheard of for an artist to curate their own. In 1932, Picasso staged the first solo show looking back over his career at the Galeries Georges Petit in Paris. Matisse had exhibited there the year before, and Picasso was keen to do better than his hero and rival. Picasso personally arranged the art in the gallery, even contributing his own pot plant to the display. He selected works from throughout his career, not displaying any dates and not hanging them in a chronological order, as if to say that all his works were of equal importance and value. The frequent appearance of Marie-Thérèse Walter's features in his more recent paintings provided the first public clue that a new woman had entered the artist's life. Yet pride of place was given to a group of paintings that celebrated Picasso's family, including portraits of his wife and son. In September, the retrospective travelled to the Kunsthaus Zürich, where it was seen by the psychoanalyst **Carl Gustav Jung**. He published a **scathing review** of the exhibition, implying that Picasso was **schizophrenic** because his ‘pictures immediately reveal their alienation from feeling’. The exhibition was much more popular with the public, but was

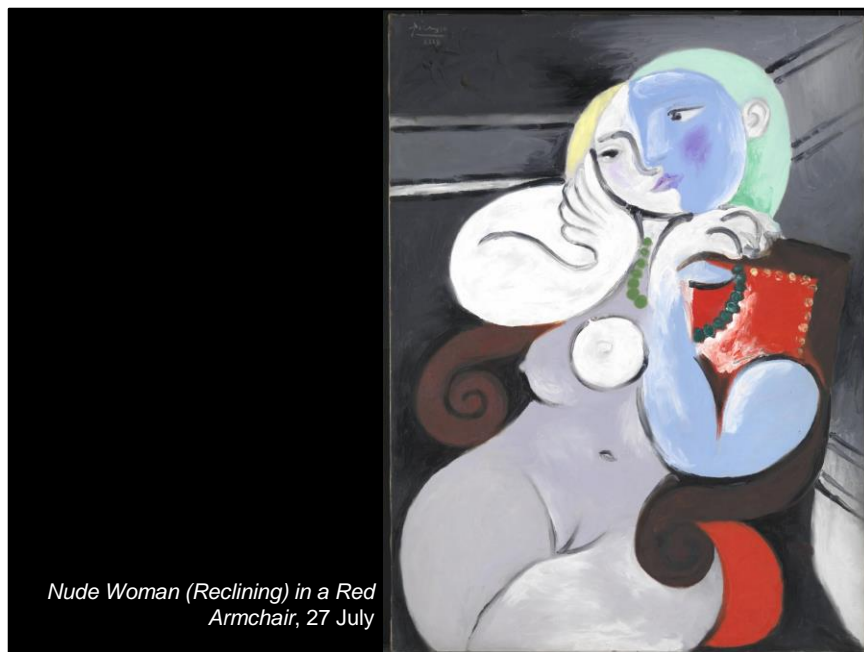
nonetheless a commercial failure, with no sales in Paris and only one in Zürich.”
(Tate)

Tate Notes

Room 6: Fame

- Retrospectives of living artists were unusual in the early 1930s. Henri Matisse's exhibition at the Galeries Georges Petit, Paris, in 1931 had been a rare exception. To facilitate his own retrospective there in June 1932, Picasso had declined offers from The Museum of Modern Art, New York and the Venice Biennale. Unlike Matisse - and to avoid the latter's mistake of giving too much power to his dealers — Picasso took full control of his show. When asked how he would curate his retrospective, Picasso replied provocatively: 'badly'. Resisting attempts to provide a chronology of his artistic development, Picasso chose instead to mix up works from different periods in a dense hang, and did not provide dates of individual works. Those of 1932 were interspersed throughout as if to indicate that all his output was equally contemporary. The frequent appearance of Marie-Thérèse Walter's features in his recent work provided the first public clue that a new woman had entered the artist's life. Yet pride of place in the retrospective was given to a group of paintings that celebrated Picasso's family, with portraits of his wife and son presided over by a self-portrait from his Blue period in the early 1900s.
- While fashionable Paris gathered at the opening, the only (the person missing was Picasso himself: he went to the cinema instead. If dealers had hoped Picasso's exhibition would stimulate an art market hard-hit by the Great Depression, they were disappointed. Many of the collectors who attended the glamorous opening soon lost their fortunes to the economic and political turmoil engulfing the world. Picasso's retrospective turned out to be the last major exhibition held at the Galeries Georges Petit, which closed in 1933.





Nude Woman (Reclining) in a Red Armchair, 27 July

The Dreamer, July

Reclining Woman, 6 August

- “*Nude Woman in a Red Armchair* is one of **the few large-scale paintings that Picasso painted in the summer of 1932**. It is one of a series of portraits that he made of his mistress **Marie-Thérèse Walter** at his country property at **Boisgeloup**. He made **no preparatory drawing**, and his paint and line flow more sensually than ever. An x-ray of the painting reveals that it was almost certainly executed in a **single fast-paced session**. On the back of the canvas, Picasso has inscribed the exact date - which makes us suspect that he wanted us to think it had been painted in one day. Whether this was the case, we cannot know for sure.” (Tate)
- In 1943 Picasso said, “I can rarely keep myself from redoing a thing – sometimes it gets to be a real obsession. After all, why work otherwise, if not to better express the same thing? You must always seek perfection.” By perfection Picasso did not mean the level of finish, he said, “For me it means: from one canvas to the next, always go further and further.”

Tate Notes

Room 7: July and August

- As soon as his retrospective opened, Picasso bulk-bought canvases and retreated to Boisgeloup for the summer. Freed from the weight of critical expectation, his painting style became faster and more fluid, with smaller works exploring new themes.
- Picasso's *Reclining Nudes* of late June and July picked up where he had left off before the retrospective. Transformation, with one thing turning into another, remained central to his imagination. With their extremities turned into pointy flippers, the small nudes suggest the similarities between women and sea creatures, perhaps inspired by Marie-Thérèse Walter's prowess as a swimmer. (Though he had grown up by the sea, and though he planned to install a swimming pool at Boisgeloup, Picasso could not swim.)
- *Nude Woman in a Red Armchair* is one of the few large-scale paintings of the summer. Here Picasso returned to his preferred subject matter of early 1932, without preparatory drawing and with his paint and line flowing more sensually than ever, and the woman, unusually for this subject, being naked. An X-ray of the painting reveals that it was almost certainly executed in a single fast-paced session.



Drawings

Sleeping Woman, p. 169

- He knows when to stop. Brave, an expressive line.

Tate Notes

Room 8: Black and White

- Throughout 1932, Picasso produced a number of **charcoal drawings on canvas**. Though most would not appear in the catalogue raisonné being compiled by Zervos, they are not studies, but **finished works** in their own right. They often relate to paintings on similar themes albeit with a focus on line and form rather than colour. Rubbings, erasures and over-drawing make visible the process of image construction.
- Drawing was central to Picasso's imagination. As much is demonstrated by his complex line drawings as well as his sketchbooks. Here he often elaborated on a particular theme, such as the artist in his studio, by making a series of drawings in quick succession. These drawings were conceptual exercises rather than preparatory studies and rarely translated into paintings.
- Picasso's sketchbooks show the same disdain for chronology as did his

retrospective exhibition. On 25 January 1932, for example, he dated the first page of sketchbook number 40 as Paris, 25 January 1932, but then abandoned it until the last weeks of the year. Similarly in April 1932 he picked up another sketchbook, number 17, which he had begun in January 1930.



*Woman with a
Flower Writing*

Woman with a Flower Writing

- p. 165, such a simple vase, the arm becomes a necklace, Marie-Thérèse Walter



The Crucifixion, 19 September 1932

Matthias Grünewald, *Isenheim altarpiece, Crucifixion*, c. 1510-15

Crucifixion

- In the **autumn the mood gets darker**.
- Crucifixion (top p. 199). Michelangelo started his Crucifixion series in the last year of his life but Picasso was not religious.
- Dark mood, black, mirror his increasingly complex personal life.
- Does it prefigure Guernica?
- He was not a political person at this time but this changed.
- It was not painted for the Church.
- Picasso was very well read and he mentions he was **looking at Matthias Grunewald**, p. 180.

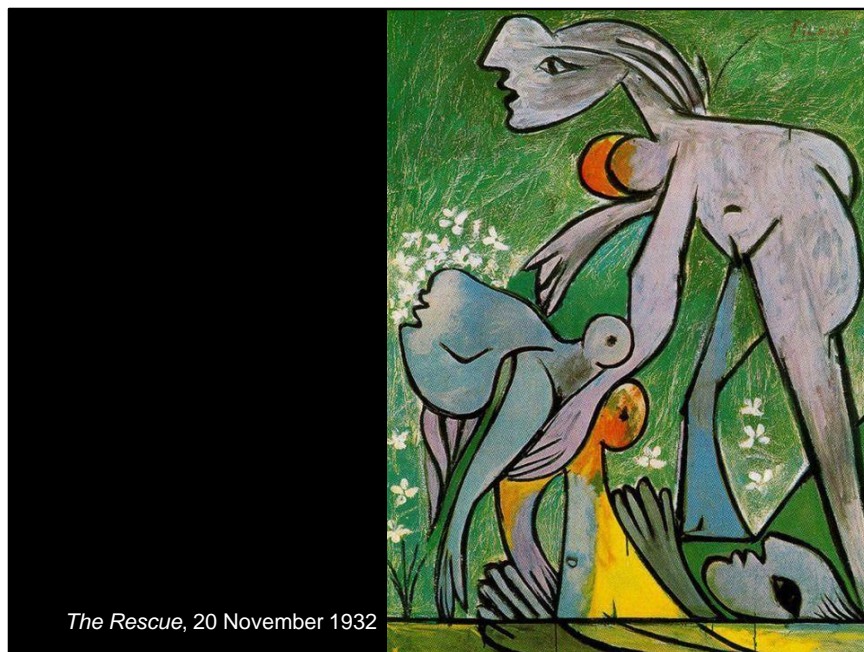
Tate Notes

Room 9: September and October

- As summer drew to a close, Picasso's work filled with beach scenes. Yet the artist himself, apart from a brief family excursion to the seaside in Normandy, spent most of the summer with family and friends in Boisgeloup. Marie-Thérèse Walter

holidayed separately in the south of France.

- In early September Picasso left for Zurich to visit what was his first major museum exhibition. On his return he began work on an extraordinary series of drawings on the subject of the Crucifixion. In particular, he was inspired by Matthias Grünewald's *Isenheim Altarpiece*. Despite suggestions that he had gone to see the painting on his way back from Zurich, it is unlikely that he actually did so. Arcadian scenes of reclining nudes and flute players interspersed his darker representations of Christ's suffering.
- Picasso continued to engage with classical themes, both secular and religious. And, if Matisse had been his sparring partner in the first part of the year, he now competed with surrealism. He was sceptical of group membership of any kind and disliked the theoretical framing of art, preferring instead to trust intuition and process. Yet he was happy for his work to be reproduced and discussed at length by the surrealist poet and provocateur André Breton, in the first issue of the magazine *Minotaure*.



The Rescue, 20 November, 1932

Drowning

- *The Rescue*.
- In the final room the dark mood continues. We see what could be **Marie-Therese Walter** almost drowning and being saved by two women, possibly her sisters.
- **Marie-Therese Walter who was very keen on water sports almost drowned**. She contracted a **life threatening disease** by swimming in a rat-infested river. The story is that **she lost all her iconic blond hair** that Picasso so loved and she spent **seven months in hospital** away from Picasso. **He was distraught** and produced **countless images of drowning**. Like a lamentation and like a pieta.
- The figures haunted Picasso and we find the same faces in *Guernica* where they have become a symbol of peace. It was a sombre end and the world around him was at the beginning of collapse. Hitler came to power in 1933.

Tate Notes

Room 10: November and December

- Towards the end of the year, Picasso turned to a new and darker subject matter: the threat of drowning, and the possibility of rescue. The impetus may have been

Marie-Thérèse Walter who, while swimming in the sewage-contaminated river Marne, contracted a serious viral infection. Some biographers have argued that, since the childhood death of his younger sister from diphtheria, Picasso felt doomed to cause women to suffer. This is suggested by some of the works on paper in which fatal accident is transformed into sexual violence.

- In the final paintings of the year, colour detaches from line or is reduced to shades of grey. The proliferation of works on paper, especially prints in multiple stages to which he turned in the latter months of the year, indicates Picasso's pleasure in experiment. The different subjects and rapidly changing styles suggest a growing restlessness. The carefully constructed balance which had made 1932 Picasso's 'year of wonders' was coming to an end.
- **'Essentially, there is only love. Whatever it may be.'** Pablo Picasso In **1935**, Marie-Thérèse Walter became pregnant by Picasso. The birth of their daughter Maya marked the end of his marriage to Olga Picasso. Though they never divorced, she moved immediately to the south of France, taking their son with her. Picasso described this as **the worst period of his life**.
- The political and economic situation in Europe also deteriorated. Hitler was appointed German Chancellor in January 1933, Mussolini had consolidated a fascist dictatorship in Italy, and Spain became engulfed in civil war which ended with the defeat in 1939 of the Republican cause with which Picasso sympathised. Six months later, the world was once again at war.
- *The Rescue*, painted in the first days of 1933, foreshadows the agony of the mother and child in Picasso's emblematic anti-war painting, *Guernica* (1937). By then, Picasso's world as it had been in 1932 was lost forever.



The Rescue, 11 January, 1933, 73 x 92 cm, Foundation Jean et Suzanne Planque, Musée Granet, Aix-en-Provence

- This is the last work in the exhibition.
- Creatively 1932 was a major year for Picasso although his retrospective exhibition had limited success and mostly negative reviews.



Pablo Picasso, *Guernica*, 1937, 349.3 × 776.6 cm, Museo Reina Sofia, Madrid, Spain

Pablo Picasso, *Guernica*, 1937, 349.3 × 776.6 cm, Museo Reina Sofia, Madrid, Spain

- Picasso was exceptionally prolific throughout his long lifetime. The total number of artworks he produced has been estimated at 50,000, comprising 1,885 paintings; 1,228 sculptures; 2,880 ceramics, roughly 12,000 drawings, many thousands of prints, and numerous tapestries and rugs. His catalogue raisonné compiled by Zervos runs to 33 volumes and the complete work sells for \$20,000. The catalogue raisonné of most artists is one or two volumes.
- Picasso had reinvented himself and art at fifty. The exhibition ends with the previous painting but I would like to show one final painting, one of his most famous works, as it shows another major change in Picasso's work just five years later.
- **Guernica.** In 1936 the Spanish Civil War began and in 1937 Picasso heard the news that General Franco had asked the German and Italian air forces to bomb the quiet Basque town of Guernica in northern Spain on market day. There were about 10,000 people in the town which was destroyed by the bombing. Later women and children were machine gunned as they tried to run away. If you look closely at her

pupils, they are an odd shape and some think they show a reflection of the German bombers.

- **Can art change the world?** Before the bombing Picasso rarely painted in response to political events but once he heard the news he responded by painting *Guernica*, now in the Reina Sofia Museum, Madrid. He wrote, '**Painting is not made to decorate apartments. It is an instrument for offensive and defensive war against the enemy.**'
- Regarding *Guernica*, Picasso said, "**It isn't up to the painter to define the symbols. Otherwise it would be better if he wrote them out in so many words! The public who look at the picture must interpret the symbols as they understand them.**"

Elements of the Painting

- On the left a bull faces away from the scene with a screaming woman holding a dead baby beneath it. A bull symbolises Spain, "fecundity, protector qualities, sacrifice, chastity and patience." (see [https://www.slideshare.net/Blue Shift/guernica-512738](https://www.slideshare.net/BlueShift/guernica-512738))
- To the right of the bull is a bird flying upwards, symbolising the human soul escaping.
- In the centre is a horse again representing Spain. It has been stabbed with a spear and is screaming with pain. Beneath the horse is a hidden image of a bull. Its head is made from the foreleg of the horse, the kneecap is its nose and the curve behind its fetlock is the bull's eye. The bull may be goring the horse.
- Under the horse is a dead soldier looking up with a dismembered arm holding a broken sword. A sword conventionally symbolises justice but it is broken and a flower grows from the hilt.
- Above the horse is a light shaped like an eye. A light symbolises truth, goodness, purity and wisdom but this is a harsh light from a bare electric bulb.
- The woman to the right of the horse is coming through a window and is holding a torch or lantern. She may represent the outside world horrified at what she sees.
- Another woman below her is looking at the light.
- The man on the right is being burned alive with flames above and below him.
- The open door on the far right may symbolise hope for the future but it is small compared with the whole painting.
- When pushed to explain the painting Picasso said, "**...this bull is a bull and this horse is a horse... If you give a meaning to certain things in my paintings it may be very true, but it is not my idea to give this meaning. What ideas and conclusions you have got I obtained too, but instinctively, unconsciously. I make the painting for the painting. I paint the objects for what they are.**"

Notes

- In 1937, Picasso was working on an assignment to produce a work for the Spanish

Pavilion at the Paris International Exposition (June 1937). On April 26 1937 during the Spanish Civil War General Franco asked the Italian and German air forces to bomb the peaceful Basque town of Guernica. Guernica was revered as Basque's Holy City and guardian of liberty and democracy. It was Monday which was market day and there were an estimated 10,000 people in the small town. Official Basque figures say 1,654 people were killed although German air force figures put the number at 300. Reports of the damage vary but this photograph from the German Federal Archives shows the total destruction that took place. The number of deaths is now estimated to be between 170 and 300 people. There were five waves of 21 German and 3 Italian bombers from 16:30 to 18:30 followed by 29 planes that bombed from 18:00 to 18:45 and strafed civilians in the fields fleeing the town.

- Dora Maar was his tragic muse. She couldn't have children, and they had many rows. She was often depressed and had to have electro-convulsive treatment. She was however a photographer, poet and artist who assisted Picasso with *Guernica* and she was the official photographer who recorded its production.
- There are 9 paintings, 21 drawings and 6 small drawings on matchboxes of single female heads expressing anguish produced by Picasso between May and the end of October 1937 but the Tate's version is the last and the most famous.

NEXT WEEK

1. Impressionism in London
2. Modigliani
3. Gothic Revival
4. Charles I: King and Collector
5. A Century of Painting Life
6. The Birth of Art Photography
7. Picasso 1932
8. **Monet & Architecture**
9. The Invention of Antiquity
10. Rodin and Ancient Greece

**Term 1: Wed 26 September,
(half-term 31 October)
to 5 December 2018**

1. Art after World War One
2. The Summer Exhibition
3. Mantegna and Bellini
4. Burne-Jones
5. Klimt and Schiele
6. Lorenzo Lotto and His Portraits
7. The Turner Prize
8. Gainsborough's Family Album
9. Van Gogh and Britain
10. Michelangelo versus Leonardo

**Term 2: Wed 9 January
to 13 March 2019
(no half-term)**

Art History Revealed – Wednesday 26 September, half-term 31 October – 5 December, Wednesday 9 January – 13 March (no half-term)

Exhibitions in Start Date Order

1. Impressionism in London, Tate Britain, 2 November 2017 – 7 May 2018
2. Modigliani, Tate Modern, 23 November 2017 – 2 April 2018
3. Charles I: King and Collector, Royal Academy, 27 January – 15 April 2018
4. All Too Human Bacon, Freud and a century of painting life, Tate Britain, 28 February – 27 August 2018
5. Victorian Giants: The Birth of Art Photography, National Portrait Gallery, 1 March – 20 May 2018
6. Picasso 1932 - Love, Fame, Tragedy, Tate Modern, March 8 to September 9, 2018
7. **Monet & Architecture, National Gallery, 9 April – 29 July 2018**
8. Rodin and the Art of Ancient Greece, British Museum, 26 April – 29 July 2018
9. Aftermath Art in the Wake of World War One, Tate Britain, 5 June – 16 September 2018
10. The Great Spectacle: 250 Years of the Summer Exhibition, Royal Academy, 12 June 2018 – 19 August 2018
11. Mantegna and Bellini, National Gallery 1 October 2018 – 27 January 2019

12. Burne-Jones, Tate Britain, 24 October 2018 – 24 February 2019
13. Klimt/Schiele, Drawings from the Albertina Museum, Vienna, Royal Academy, 4 November 2018 – 3 February 2019
14. Lorenzo Lotto Portraits, 5 November 2018 – 10 February 2019
15. Gainsborough's Family Album, National Portrait Gallery, 22 November 2018 - 3 February 2019
16. Vincent van Gogh (1853-1890). Tate Britain, March 2019. Van Gogh and Britain will be the first exhibition to take a new look at the artist through his relationship with Britain. It will explore how Van Gogh was inspired by British art, literature and culture throughout his career and how he in turn inspired British artists, from Walter Sickert to Francis Bacon.

Ideas

- Gothic Revival, based on an Andrew Graham Dixon TV programme but without the references to the literature of the period
- The Invention of Antiquity – refers to ideas in Mary Beard and John Henderson, *Classical Art from Greece to Rome*, Oxford History of Art Series, 2001, Nigel Spivey, *Understanding Greek Sculpture: Ancient Meanings, Modern Readings*, 1997 and John Boardman, *Greek Art*, Thames & Hudson, 1996
- The Painting War: Michelangelo versus Leonardo – described in the novel *Oil and Marble*, released on 5 July, 2018, and *The Lost Battles: Leonardo, Michelangelo and the Artistic Duel That Defined the Renaissance*
- The Turner Prize

London Galleries

Wallace
 British Museum
 Hayward
 National Gallery
 National Portrait Gallery
 White Cube
 Serpentine
 Tate Britain
 Tate Modern
 Royal Academy
 Estorics