



PICASSO

FIGURES

Exhibition panels and labels

Introduction

Bringing together a selection of masterpieces from the Musée national Picasso-Paris collection, the exhibition *Picasso. Figures* is a thematic retrospective designed around the artist's representation of the human body. Truly one of Pablo Picasso's favorite motifs, this subject is one of the most fertile through which to tackle the many metamorphoses at work in his approach. Deconstructed, reconstructed, and constantly transformed by Picasso's hand, the bodies allow us to follow the trajectory of this extraordinary genius.

Consisting primarily of paintings and graphic works, ranging from his early years to his late period, the exhibition also includes a remarkable group of sculptures that recall Picasso's creative ambitions in a variety of disciplines, and his perpetual motion from one medium to another. From the academic traditions of his native Spain to the transgressive visions of the surrealist period, via the great cubist turning point, the exhibition aims to demonstrate Picasso's capacity for constant renewal, while highlighting the deep coherence that governs his art as a whole.



Female figures

"Basically I am perhaps a painter without style. Style is often something which locks the painter into the same vision, the same technique, the same formula during years and years, sometimes during one's whole lifetime. [. . .] I myself thrash around too much, move too much. You see me here and yet I'm already changed, I'm already elsewhere."

Pablo Picasso

The female figure unquestionably occupies a key place in Picasso's art, as a subject present in every technique. From youthful drawings of his sisters and mother to late paintings inspired by his last wife, Jacqueline, Picasso was constantly depicting those around him, blurring the lines between his private life and artistic creation. Throughout his prolific career, female figures both tell his personal story, summoning up the features of his companions, and embody through their constant metamorphosis the perpetual renewal of his visual language. They carry with them the mark of a quest for possession: "These women aren't simply sitting there like a bored model. They're trapped in these chairs like birds locked in a cage. I imprisoned them [. . .] because I'm trying to capture the movement of flesh and blood over time."



Pablo Picasso (1881–1973)
The Barefoot Girl (La Fillette aux pieds nus)
La Coruña, early 1895
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP2

Pablo Picasso was not yet fourteen when he painted the portrait of this young girl. Following the example of the Spanish masters of the seventeenth century, such as José de Ribera and Francisco de Zurbarán, Picasso naturalistically paints this portrait of a working-class figure. The pose is sober, and the space pared down. At the same time, the asymmetry of the gaze, roughness of the hands, and heaviness of the feet betray the painter's empathy for his subject's life of labor. The theme of the seated woman would appear in countless different guises throughout Picasso's work; this painting is one of the first incarnations.

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Pablo Picasso (1881–1973)
Head of a Woman (Tête de femme)
[Paris], 1921
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP66

Framed in close-up, this head of a woman in three-quarter view is typical of what is called Pablo Picasso's classical period, simultaneously influenced by antique statuary, photography, and the figure of his wife Olga. Painted in a highly restricted palette of white, pink, and brown, the somewhat melancholy bust stands out against a uniform gray background. The indeterminate generality of both figure and ground reflect the quest for formal renewal that Picasso was then embarked upon. Here there is no explicit reference to the contemporary but rather the evocation of distant worlds of myth peopled by goddesses silent and mysterious.

Olga Khokhlova (1891–1955)

Olga Khokhlova was born in 1891 in Nizhyn, in the former Russian Empire (present-day Ukraine). As a child, she discovered a vocation for dance, and she joined the Ballets Russes troupe led by Serge Diaghilev in 1912. To rehearse for the ballet *Parade*, she went to Rome in 1917, where she met Picasso, who was working on the costumes and sets. She gave up her career and married the artist a year later. At the same time, the socialist revolution broke out in Russia. Khokhlova was from an aristocratic family and would never return to her homeland. She had a son, Paulo (1921–1975), with Picasso. The couple separated in 1935 but never divorced, because Picasso refused to divide his artworks and wealth with Khokhlova as required by law. She died in Cannes in 1955.

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Pablo Picasso (1881–1973)
Woman in an Armchair (Femme dans un fauteuil)
Paris, July 3, 1946
Oil and gouache on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP197

The summer of 1946 marked a turning point in Pablo Picasso's life and work. For this portrait of Françoise Gilot, he used the motif of women sitting in an enclosed room, but he also considerably altered the representation of the body, achieving this stylized shape with geometricized lines and figures. This simplification of the form went hand in hand with a plant fantasy. When Picasso introduced Gilot to Henri Matisse, his friend and rival, the latter said to her: "We're all animals, more or less. . . . But you . . . are like a growing plant." Picasso had this idea in mind when he painted this canvas.

Françoise Gilot (b. 1921)

Françoise Gilot was born in 1921 in Neuilly, on the outskirts of Paris. She abandoned her legal studies to devote herself to painting. She met Picasso in 1943 and had two children with him: Claude (b. 1947) and Paloma (b. 1949). She left the Spanish artist in 1953 and later published *Life with Picasso* (1964). Having never put her artistic career on hold, she settled in the United States, where her work met with success.

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Pablo Picasso (1881–1973)

Reading Woman (La Lecture)

Boisgeloup, January 2, 1932

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979. MP137

This painting is undoubtedly among the masterpieces of representations of seated women. Marie-Thérèse Walter, recognizable by her blonde hair and clear eyes, is plunged into reverie as she reads, with both front and profile views of her face offered to us. In the same way, through continuous lines and an interruption of the colored areas, her body is made partially transparent, revealing the interior of the armchair in which she is sitting. This overlapping of planes creates a new perspective that is typical of Picasso's reinterpretation of cubism in the 1930s.

Marie-Thérèse Walter (1909–1977)

Marie-Thérèse Walter was born in 1909 in Le Perreux-sur-Marne. An athletic teenager, she was just seventeen when she met Picasso, a forty-five-year-old married man who was gaining international recognition. The couple's relationship remained secret for several years, although the figure of the young woman gradually invaded the artist's work, and she became the painter's favorite motif throughout the 1930s. In 1935, she gave birth to their daughter, Maya, whom she raised alone. Marie-Thérèse Walter took her own life in 1977, four years after the death of Picasso.

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Pablo Picasso (1881–1973)

Jacqueline with Crossed Hands (Jacqueline aux mains croisées)

Vallauris, June 3, 1954

Oil on canvas

Musée national Picasso-Paris

Jacqueline Picasso Acceptance in Lieu, 1990. MP1990-26

This portrait is one of the first of Jacqueline Roque, Picasso's final companion, whom he married in 1961. The rigid three-quarter profile results in a haughty posture that is further accentuated by an inordinately long neck; her pose is reminiscent of the sculptural attitude of ancient sphinxes. Sitting on a tiled floor, her body gathered in her arms like a solid cube of marble, she wears a striped tunic that illuminates the composition as if she were a modern goddess. The play of the various decorative

motifs, such as the warm colors of the palette, brings the painting into line with the tradition of the odalisque, of which Henri Matisse and Eugène Delacroix were so fond.

Jacqueline Roque (1926–1986)

Jacqueline Roque was born in Paris in 1926. After the Second World War, she moved to Cannes, in southeast France. She began working for Suzanne Ramié, a cousin who ran a pottery studio with Georges Ramié, her husband, in the small town of Vallauris. It was there that Roque met Picasso, a regular at the studio. She married him in 1961, when she was twenty-seven years old, becoming his model and caring for him until his death in 1973. Jacqueline Roque died by suicide in 1986.

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Pablo Picasso (1881–1973)

Portrait of Dora Maar (Portrait de Dora Maar)

Paris, November 23, 1937

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979. MP166

Picasso met Dora Maar in late 1935, but their relationship did not become close until the summer of 1936, after the outbreak of the Spanish Civil War. She played a leading role in the painter's political engagement with the Spanish republicans and the genesis of the anti-fascist masterpiece *Guernica*, which she photographed in Picasso's Grands-Augustins studio during various stages of creation. Maar inspired many figures of crying women by the painter, but here he shows her with a peaceful and pensive air.

Dora Maar (1907–1997)

Henriette Dora Markovitch was born in 1907 in Paris. She studied photography and chose a pseudonym in the early 1930s: Dora Maar. Her first works, especially the photomontages, linked her to the surrealists. She combined her artistic career with strong political activism, fighting the rise of fascism in Europe. Picasso began a relationship with her in 1936, while he was still involved with Marie-Thérèse Walter and married to Olga Khokhlova. Maar suffered from a breakdown after finding out about Picasso's affair with Françoise Gilot. She once said to Picasso, "As an artist you may be extraordinary, but morally speaking you are worthless." After their breakup in 1943, Maar began working as a painter. She died in Paris in 1997.

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Cubist figures

"My greatest artistic emotions were felt when the sublime beauty of sculptures made by anonymous artists from Africa suddenly appeared to me. These works by a man of religious faith, passionate and strictly logical, are the most powerful and beautiful the human imagination has produced."

Pablo Picasso

In the autumn of 1906, Picasso undertook a major change of direction in his art. Under the influence of Iberian art, and Romanesque sculpture in particular, as well as Paul Gauguin and Paul Cézanne, he roughly simplified forms, foreshadowing and initiating the revolution of cubism embodied by *The Women of Avignon (Les Demoiselles d'Avignon)*; now at the Museum of Modern Art in New York). During this period, he focused almost exclusively on the female body, albeit often on androgynous versions. In numerous works and studies, he rejected illusionism in favor of a new expressive lan-

guage that featured construction through the articulation of essential forms, as well as the use of tight hatching and a color palette limited to ochers and, later, grays. The emergence of this radical language, which reduces the parts of the body to signs, was largely because of Picasso's interest in non-Western cultures, particularly African and Oceanian, which he discovered at the Musée d'ethnographie du Trocadéro in 1907. The simultaneous popularity of photographs of colonial propaganda, in which Black bodies were staged in primal settings that were meant to convey the superiority of European culture, directly affected the artist. In this "laboratory" of Picasso's art, the experimental relationship he established between painting, sculpture, and photography began playing a decisive role.

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Pablo Picasso (1881–1973)
Study for Standing Nude
(*Étude pour Nu debout*)
Early 1908
Graphite pencil on paper
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP562

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Pablo Picasso (1881–1973)
Seated Nude (study for *The Women of Avignon*)
(*Nu assis; étude pour Les Demoiselles d'Avignon*)
Paris, winter 1906–7
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP10

While the pose of this seated nude has been borrowed from *Boy with Thorn*, an ancient Roman bronze sculpture, the treatment given to it here by Picasso tells us more about his exposure to African and Oceanian masks, as well as the influence of the Iberian sculpture on display in the Louvre at that time. Reinterpreting Cézanne's lesson on geometrization, the artist offers a simplified view of female anatomy that blurs the genders: the breasts take on the appearance of pectoral muscles, while the round stomach looks like abdominals. Every muscle is prominent; the hands and feet are massive and planted firmly.

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Pablo Picasso (1881–1973)
Bust (study for *The Women of Avignon*)
(*Buste; étude pour Les Demoiselles d'Avignon*)
Paris, spring 1907
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP17

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Pablo Picasso (1881–1973)
Head of a Man (Tête d'homme)
Paris, fall 1908
Gouache on wood
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP26

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Pablo Picasso (1881–1973)
Study for *The Dryad* (*Étude pour La Dryade*)
[Paris], June–July 1907
Graphite pencil and gouache on paper
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP619 (v)

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Pablo Picasso (1881–1973)
Standing Nude (Nu debout)
Paris, June–July 1907
Ink on paper
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP540 (v)

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Pablo Picasso (1881–1973)
Man with a Guitar (Homme à la guitare)
Paris, fall 1911[–13]
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP34

This painting is characteristic of analytical cubism, which aimed to restore the three-dimensionality of a subject on a single surface by translating it into geometric facets. The model is shattered into a multitude of planes that spread out and intermingle in a space belonging to a rectilinear grid. Within these shades of gray, Picasso has kept some details intact, such as the musician's mustache, the wall molding, and the rosette of the mandolin, inviting the viewer to decipher what is like the musical score of a new genre.

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Pablo Picasso (1881–1973)
Mother and Child (Mère et enfant)
Paris, summer 1907
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP19

Likely inspired by the Romanesque Virgin and Child in Gósol that Picasso would have seen while

staying in the village the previous summer, this image of a mother and her child testifies to his search for a simplified visual language. Painted at the same time as *Les Femmes d'Alger*, this canvas also bears the mark of the artist's recent fascination with African, Oceanian, and Iberian sculpture. The faces here are deeply schematized, with bright, non-imitative colors adding emphasis.

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Pablo Picasso (1881–1973)
Three Studies of a Female Nude (Trois études de nu féminin)
Paris, early 1909
Ink on paper
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP627

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Pablo Picasso (1881–1973)
Female Nude with Raised Arm (Femme nue au bras levé)
Paris, early 1909
Ink and wash on paper
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP626

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Pablo Picasso (1881–1973)
Study for Nude with Drapery: Reclining Nude (Étude pour Nu à la draperie: Nu couché)
Paris, 1907
Pastels on laid paper
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP547

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Pablo Picasso (1881–1973)
Head of a Woman (Fernande) (Tête de femme [Fernande])
Paris, fall 1909
Bronze
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP243

Picasso's cubist research blossomed in a perpetual dialogue between the second and third dimensions, with various techniques enriching one another in turn. In this portrait of his companion Fernande Olivier, which finds correspondences in his drawing, the face is made up of multiple facets, with the alternation of ridges and hollows favoring a dynamic play of light and shadow. In addition to simulating volume, paradoxically by an absence of material, the artist suggests that the head is moving dynamically, thanks to a twist of the neck.

Fernande Olivier (1881–1966)

Fernande Olivier, whose real name was Amélie Lang, was born in 1881 in Paris. Married against her will in 1899, she fled in 1900 and decided to lead an independent life. Initially interested in a career as a teacher, she eventually became a professional model for a number of Parisian artists. This was how she met Picasso; in fact, one of the women in *Les Demoiselles d'Avignon* would be based on her. Olivier and Picasso were involved intermittently between 1905 and 1912. Passionate about literature, she was herself a writer, and known particularly for *Picasso and His Friends* (*Picasso et ses amis*; 1933), an account of her bohemian years with the artist. She died in Neuilly in 1966.

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Pablo Picasso (1881–1973)

Young Naked Boy (*Jeune Garçon nu*)

Paris, fall 1906

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979. MP6

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Magic figures

“The secret of many of my deformations—which many people do not understand—is that there is an interaction, an intereffect between the lines in a painting: one line attracts the other and at the point of maximum attraction the lines curve in toward the attracting point and form is altered.”

Pablo Picasso

André Breton’s *Surrealist Manifesto* was published in October 1924. Picasso never laid claim to being a surrealist. By offering an alternative to the illusionistic imitation of reality, however, the inventor of cubism laid the groundwork for the movement to exist and engaged in parallel processes of experimentation, working instinctively and refusing to rein in any excess in his anatomical representations. As a result, the eyes, nose, and mouth of his subjects were no longer where they should be, but merely where the whim of the painter placed them.

Beginning with the sets he created for the ballet *Mercury* (*Mercure*) in 1924, Picasso’s bodies lost their thickness, becoming floating, ghostly figures whose lines were emancipated from the associated colored backgrounds. The art critic Christian Zervos would later refer to the enigmatic works of Picasso created between 1926 and 1930 as “magic paintings.”

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Pablo Picasso (1881–1973)

Head of a Woman (*Tête de femme*)

1925

Etching on zinc

Proof on paper, printed by the artist

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979. MP2045

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Pablo Picasso (1881–1973)
Bust of a Woman (Buste de femme)
1925
Etching on zinc
Proof on paper, printed by the artist
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP2046

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Pablo Picasso (1881–1973)
Head of a Woman, Front and Profile
(Tête de femme, face et profil)
1925
Etching on zinc
Proof on paper, printed by the artist
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP2047

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Pablo Picasso (1881–1973)
Head of a Woman with Short Hair
(Tête de femme aux cheveux courts)
Fall–winter 1925
Etching on zinc
Proof on paper, printed by the artist
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP2048

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Pablo Picasso (1881–1973)
The Sculptor (Le Sculpteur)
Paris, December 7, 1931
Oil on plywood
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP135

In Picasso's art, the early 1930s were largely dominated by sculpture. It is therefore entirely natural that this studio scene should show a bearded sculptor, an image inspired by canons of classical antiquity, meditating in front of a bust representing Marie-Thérèse Walter, who was then Picasso's lover and muse. The figures, composed of a tangle of sinuous forms, mark a new evolution in the representation of bodies that began in the 1920s. The palette of pastel tones, characteristic of the period, creates a soft and luminous atmosphere.

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Pablo Picasso (1881–1973)

Figure

1931

Wire

Musée national Picasso-Paris

Purchase, 1998, former Dora Maar collection. MP1999-17

By simply twisting two wires, Picasso employs an extreme economy of means for this small male figure who appears to be dancing. The artist's spontaneous, minimalist gesture testifies to his inventiveness and his ability to transform any material passing through his hands into something truly creative. The final result, however modest, is the playful transposition of a linear three-dimensional drawing. Dora Maar, to whom Picasso gave the sculpture, treasured it until her death in 1997.

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Pablo Picasso (1881–1973)

The Acrobat (L'Acrobate)

Paris, January 18, 1930

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979. MP120

Perhaps inspired by the performances of the Cirque Medrano that he attended with his son Paulo, in the early 1930s Picasso returned to the theme of acrobats, which had occupied him in 1905. This composition, in which the slender and androgynous body occupies a space tailored to its measurements, is a visual equation of movement: the acrobat, fixed, shows itself as the translation of a series of poses on the athlete's contorted body. Fascinated by the ability of the human form and its power for metamorphosis, Picasso captures a kind of "surreality" in it.

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Pablo Picasso (1881–1973)

Figure: Project for a monument to Guillaume Apollinaire

(*Figure: Projet pour un monument à Guillaume Apollinaire*)

Paris, fall 1928

Wire and sheet metal

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979. MP264

This sculpture is a maquette Picasso produced for a commission—a tribute to his close friend Guillaume Apollinaire. Picasso was inspired by the collection *The Poet Assassinated* (1916), in which Apollinaire describes a funeral monument made of "emptiness, nothingness." Like a drawing in space, the human figure here consists only of thin metal rods, with a simple disc for the head. Because it was contrary to the traditional approach to commemorative statuary, the design was judged to be too radical, and rejected.

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Pablo Picasso (1881–1973)

Painter with Palette at His Easel (Peintre à la palette et au chevalet)

[Paris], 1928

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979. MP104

The theme of the painter and his model, a true tribute to the creative act, reappears cyclically in Picasso's work. It received special attention in the late 1920s and resulted in a major series of paintings and drawings in 1928. This version focuses on the figure of the painter, here holding a palette and brushes. The body, consisting merely of clear lines that define geometric shapes, is pushed to the limits of figuration. The head, symbolized by an arrow shape, consists of the meeting of two profiles (one black, the other white).

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Pablo Picasso (1881–1973)

Nude on a White Background (Nu sur fond blanc)

[Paris], 1927

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979. MP102

This canvas is emblematic of the "magic paintings" described by the critic Christian Zervos. A silhouette consisting of a single continuous line, as if superimposed on a disjointed colored background, depicts an empty body without organs, seemingly suspended in space. With its amplified sexual attributes, protruding belly, pointed breast, and central genitals, Picasso resorts to an archaic vocabulary of signs with powerful radicalism. The hair standing on end and disproportionately toothy mouth create a somewhat menacing image of metamorphosed femininity.

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Pablo Picasso (1881–1973)

The Kiss (Le Baiser)

Juan-les-Pins, summer 1925

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979. MP85

Throughout the 1920s, the young revolutionary generation of surrealists, inspired by psychoanalysis and non-Western arts, was a breath of fresh air when it came to creative freedom, something echoed in Picasso's production. With its almost kabbalistic flood of motifs and bright colors, this powerfully erotic canvas celebrates carnal union with a savage mixture of interlocking shapes that reveal bodies fusing together.

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Pablo Picasso (1881–1973)
Woman with a Ruffle
(*Femme à la collerette*)
Juan-les-Pins, summer 1926
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP97



Sculptural figures

“Everything is difficult: an arm, a hand. You make a head but then you have to attach the legs. . . . That’s why I often make a head, very large or very small. It’s not about simply listing things, adding them together. A head *plus* arms, *plus* a torso, *plus* legs.”

Pablo Picasso

Picasso spent the summers of 1928 and 1929 with his wife Olga and their son, Paulo, in Dinard, a seaside town on the Breton coast. During these months he was torn by conflicting loves, because Marie-Thérèse Walter, his mistress, was also there. The series of bathers on the beach, and the motif of the beach hut in particular, are thus an evocation of the lovers’ many secret rendezvous. The artist transforms the classical bather into a creature with deconstructed anatomy, albeit one of great lightness. At the same time, the tendency of flesh to become bone or stone would characterize the works of his so-called Boisgeloup period, named after the château Picasso bought in 1930. In his paintings, as with his work in plaster or on paper, the parts of the body become independent in a free articulation that emphasizes the sensuality of the woman with whom the painter is in love. At the end of the 1920s, the tone darkens, and his figures are stiffer, frozen in melancholic postures before exploding in embraces with a heightened violence—new incarnations of the “disturbing strangeness” celebrated by surrealism.



Paul Haesaerts (1901–1974), director
An excerpt from *Visit to Picasso (Visite à Picasso)*, 1949
Film
Produced by Art et Cinéma. © Eyeworks

Running time: 2 minutes, 15 seconds



Pablo Picasso (1881–1973)
Pregnant Woman
(*Petite Femme enceinte*)
Vallauris, 1948
Bronze
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP333



Pablo Picasso (1881–1973)
The Bathers (Les Baigneuses)
Biarritz, summer 1918
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP61

Picasso painted this small canvas while on honeymoon in Biarritz in 1918 with the Russian ballerina Olga Khokhlova, whom he had met in Rome the previous year. As a far departure from the cubist aesthetic, this painting marks a return to a neoclassical line and evokes the influence of Jean-Auguste-Dominique Ingres. In an explicit reference, the bather in the foreground adopts a posture borrowed directly from Ingres's *Turkish Bath*. The graceful pose of the three bathers, accentuated by the disproportionate lengthening of their arms and legs, is further magnified by the attention paid to their bathing suits.

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Pablo Picasso (1881–1973)
Bathers Watching a Plane (Baigneuses regardant un avion)
Juan-les-Pins, summer 1920
Oil on plywood
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP69

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Pablo Picasso (1881–1973)
Reclining Bather (Baigneuse allongée)
Boisgeloup, 1931
Bronze
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP290

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Pablo Picasso (1881–1973)
Bather with a Ball (Baigneuse au ballon)
Dinard, September 1, 1929
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP118

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Pablo Picasso (1881–1973)
Bather (Baigneuse)
Dinard, August 6, 1928
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP106

Pablo Picasso (1881–1973)
Bathers on the Beach (Baigneuses sur la plage)
Dinard, August 12, 1928
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP108

Picasso painted these two pictures while in Dinard, a seaside resort on the Breton coast where he stayed with his family during the summer of 1928. They evoke things the artist would have seen on the beach, such as the spectacle of almost nude bodies in motion. Here the anatomical forms are no more than geometric figures in a state of equilibrium. A few attributes, such as eyes, breasts, genitals, and hair, are defined by simple lines. In this hallucinatory—almost surrealist—vision, only the backdrop of the beach, with its rocks and bathing huts, remains attached to the expression of a certain reality.

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Pablo Picasso (1881–1973)
Large Bather (Grande Baigneuse)
Paris, May 26, 1929
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP115

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Pablo Picasso (1881–1973)
Head of a Woman (Tête de femme)
Boisgeloup, 1931
Bronze
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP300

In early 1930, Picasso purchased a château in Boisgeloup, a small village in the Normandy countryside, located a few hours from Paris. Taking advantage of more space, the artist set up a sculpture studio in one of the old stables. The sculptures of this period—made from plaster, and then cast in bronze—bear witness for the most part to the passionate love that bound him to Marie-Thérèse Walter. Her atypical physical features, particularly her nose, are amplified and strongly eroticized in the many female sculptures she inspired Picasso to make during that time.

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Pablo Picasso (1881–1973)
Woman Throwing a Stone (Femme lançant une pierre)
Paris, March 8, 1931
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP133

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Pablo Picasso (1881–1973)
Bather (Baigneuse)
Dinard, August 15, 1928
Oil on canvas
Musée national Picasso-Paris
Jacqueline Picasso Acceptance in Lieu, 1990. MP1990-14

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Pablo Picasso (1881–1973)
Bathers with a Ball (Baigneuses au ballon)
Paris, December 4, 1932
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP143

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Pablo Picasso (1881–1973)
Bathers on the beach, III
(Baigneuses sur la plage. III)
Paris, November 22, 1932
Etching on copper
Proof on paper, printed by the artist
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP2211

.....
Pablo Picasso (1881–1973)
Bathers on the beach, III
(Baigneuses sur la plage. III)
Paris, November 22, 1932
Etching on copper
Proof on paper, printed by the artist
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP2212

.....
Pablo Picasso (1881–1973)
Bathers on the beach, III
(Baigneuses sur la plage. III)
Paris, November 22, 1932
Etching on copper
Proof on paper, printed by the artist
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP2213

.....

Pablo Picasso (1881–1973)
Bathers on the beach, III
(*Baigneuses sur la plage. III*)
Paris, November 22, 1932
Etching on copper
Proof on cardboard, printed by the artist
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979, MP2214

• • • •

Pablo Picasso (1881–1973)
Woman in the Red Armchair (Femme au fauteuil rouge)
Boisgeloup, January 27, 1932
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP138

Here Picasso is pushing one of his favorite representational motifs to its limits: a woman seated in an armchair. The model, Marie-Thérèse Walter, is no longer recognizable, as her body has been reduced to an assembly of organic and mineral forms. The dialogue between Picasso's painting and sculpture has perhaps never been as pronounced as through this canvas. The artist appears to be sketching out a design for a sculpture whose entire composition seems to be barely balanced on the sphere.

• • • •

Pablo Picasso (1881–1973)
Figures by the Sea (Figures au bord de la mer)
Paris, January 12, 1931
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP131

With volume taking pride of place, the figures in this large painting form an intimate dialogue with Picasso's sculptures of the same period. The contrasts obtained through a limited color palette make the couple stand out against the shallow background. The bodies are structured by an arrangement of mineral forms, captured in a balance of harmonious tension. The dramatic intensity of this monumental coupling on a beach is fully expressed in the raw and brutal kiss exchanged by the two figures.

• • • •

Disfigured figures

“Move things around. Put the eyes in the legs. Be contradictory. Do one eye from the front and one in profile. We always make both eyes the same; have you ever noticed that? [. . .] The violence, the noise of the cymbals crashing together . . . the explosion . . . At the same time, the painting has to defend itself. That’s very important. But painters want to please! A good picture, any picture, has to be bristling with razor blades.”

Pablo Picasso

Picasso believed that the artist was a receptacle for emotions and that artworks, independently of their own visual concerns, were the vehicles for them. Seemingly alive, paintings serve to convey interior emotions to the exterior world, often using the human figure as the privileged subject. Under Picasso’s brush, bodies and faces are subject to a logic of expressive deformation, embodying desire, disgust, or even distress. Picasso sometimes attains such a degree of expression that he paradoxically seems to push his figures to the limits of their humanity. This triggered some of the most virulent criticism leveled against him by his contemporaries, when they detected in his paintings only the manifestation of an ugliness and monstrosity that they considered inhuman. A seasoned observer of his time, Picasso painted canvases that reflect—like a distorting mirror—human nature in all its forms.

• • • •

Pablo Picasso (1881–1973)
The Suppliant (La Suppliante)
Paris, December 18, 1937
Gouache on wood
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP168

On April 26, 1937, the small Basque town of Guernica was bombed by Nazi and Fascist planes in support of the nationalist coup d’état led by Francisco Franco against the Spanish Republic. In reaction, Picasso painted the famous canvas of the same name to denounce the ravages of war. *The Suppliant*, painted a few months later, continues this symbolic incarnation of distress at the violence of armed conflicts. The entire body of this universal figure of modern lamentation—from the hands raised to the sky to the open mouth—expresses suffering and despair.

• • • •

Pablo Picasso (1881–1973)
Head of a Bearded Man (Tête d’homme barbu)
[1938]
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP175

• • • •

Pablo Picasso (1881–1973)
Man with a Straw Hat and Ice Cream Cone
(*Homme au chapeau de paille et au cornet de glace*)
Mougins, August 30, 1938
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP174

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Pablo Picasso (1881–1973)
Woman Reading
(*Femme lisant*)
Paris, January 9, 1935
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP149

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Pablo Picasso (1881–1973)
Child with Doves (L'Enfant aux colombes)
Paris, August 24, 1943
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP192

Considered a “degenerate artist” by the Nazi regime, Picasso nevertheless remained in Paris throughout the German occupation, from 1940 to 1944. The dark colors and stripped-back nature of the paintings he produced during this period bear witness to the harshness and anguish that reigned in the capital at that time. In this painting, which depicts an austere living space, Picasso presents two doves—which later become universal symbols of peace—and an overly chubby infant with a grayish complexion holding a rattle. Perhaps these birds and child are signs of a more serene future, albeit one that would bear the scars of those troubled years.

.....

Pablo Picasso (1881–1973)
Nude in a Garden (Nu dans un jardin)
Boisgeloup, August 4, 1934
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP148

Inspired by his young companion Marie-Thérèse Walter, whom he met in 1927, this painting belongs to a vast corpus of nudes that celebrates the painter’s desire for her. Overcome by sleep, the female body is transformed into floral arabesques and contorts to better expose itself to the gaze. The curve of the ovoid shapes and the colorful harmony of the palette evoke fertility and tenderness. Its placement in an aquatic plant world, through its decorative approach, is a reference to Matisse’s odalisques.

.....

Pablo Picasso (1881–1973)

Large Nude in a Red Armchair (Grand Nu au fauteuil rouge)

Paris, May 5, 1929

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979. MP113

An unrecognizable and cruel portrait of his wife Olga, *Large Nude in a Red Armchair* returns to the theme of the seated woman of which Picasso was so fond, but the artist here offers a dislocated and almost repulsive vision, depicting a morbidly fluid female body with a monstrous face; her head is thrown back, with her mouth open and her teeth on display. By contrast, the paneling, wallpaper, and frame on the wall evoke the “well-kept” interior of the couple’s opulent apartment in an affluent part of Paris, contrasting with the attenuated and distorted anatomy.

• • • •

Pablo Picasso (1881–1973)

Woman with a Stylus (La Femme au stylet)

[Paris], December 19–25, 1931

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979. MP136

The iconography of this unusually violent painting is taken directly from a historical event: the murder, in his bathtub, of the French revolutionary Jean-Paul Marat by Charlotte Corday in 1793. This episode, which also inspired the painter Jacques-Louis David, serves as a starting point for the representation of spasmodic female violence. Picasso gives us an almost supernatural image—a pretext for a monstrous deformation of the body. Shapeless and threatening, the woman becomes a castrating figure with a toothed mouth.

• • • •

Pablo Picasso (1881–1973)

The Kiss (Le Baiser)

Paris, January 12, 1931

Oil on canvas

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979. MP132

• • • •

Late figures

“Painting is stronger than me, it makes me do its bidding.”

Pablo Picasso

“You have to look for something that develops all by itself, something natural and not manufactured. Let it develop as it is as a natural form and not a form in art.”

Pablo Picasso

“Late Picasso,” presented most notably in an exhibition at the Palais des Papes in Avignon in 1970, has long been controversial. In the early 1970s, Picasso caused a scandal with his eroticism and the flamboyant new direction of his style, which was freer and more expressionistic. In painting, the artist returned once again to the canonical subjects of the female nude and the kiss. Painted in broad strokes and imbued with tremendous vitality, these figures have a force that is rarely matched, although it can also be seen in the variations after the great masters that he began in the mid-1950s—and in later paintings where he summoned up seventeenth-century musketeers and hidalgos. Sexuality is obsessively present throughout, and subject to all styles and all gazes. The voyeur witnesses scenes of embraces whose depiction, multiple and multiplied, by an artist coming to the end of his life can be understood as a final act of resistance to impending death.

• • • •

Pablo Picasso (1881–1973)

The Painter and His Model (Le Peintre et son modèle)

Mougins, November 15, 1964

Oil on canvas

Musée national Picasso-Paris

Jacqueline Picasso Acceptance in Lieu, 1990. MP1990-31

An indispensable subject in Picasso’s art, the pairing of the painter and his model gives rise to endless variations in which the artist places the question of the creative act at the center of his work. In this version, the composition is structured by the vertical spine of the canvas, which separates the painter’s space on the left from that of his model on the right. The model’s foot, however, goes beyond its own representative space and into that of the artist, thus affirming the unbreakable bond between art and life.

• • • •

Pablo Picasso (1881–1973)

Performance: Cupid venturing into the world of women

(Spectacle: L’Amour s’aventurant chez les femmes)

Mougins, February 11–March 16, 1970

Etching with scraper and drypoint on copper, 7th state

Proof on paper, printed by Crommelynck

Musée national Picasso-Paris

Pablo Picasso Acceptance in Lieu, 1979. MP3106

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Pablo Picasso (1881–1973)
Woman with a Pillow (Femme à l'oreiller)
Mougins, July 10, 1969
Oil on canvas
Musée national Picasso-Paris
Jacqueline Picasso Acceptance in Lieu, 1990. MP1990-35

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Pablo Picasso (1881–1973)
Old concupiscent and impotent man with a Spanish prostitute on his knees, sailor hiding his genitals, and gardener (Vieil homme concupiscent et impuissant avec une prostituée espagnole sur les genoux, marin se cachant le sexe, et jardinier)
Mougins, January 26–February 12, 1970
Etching on copper, 4th state
Proof on paper, printed by Crommelynck
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP3082

••••

Pablo Picasso (1881–1973)
Picasso, his art and his public (Picasso, son œuvre et son public)
Mougins, [March 20–22, 1968]
Etching on copper, 6th state
Proof on paper, printed by Crommelynck
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP3047

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Pablo Picasso (1881–1973)
Double self-portrait, Maja with a pigeon, removal man with woman and sculpture, aging funfair strongman, artist's father with Ingresque bather in the background (Autoportrait dédoublé, Maja au pigeon, déménageur avec femme et sculpture, Hercule de foire vieillissant, père de l'artiste avec baigneuse ingresque au fond)
Mougins, January 25, 1970
Etching on copper, 2nd state
Proof on paper, printed by Crommelynck
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP3078

••••

Pablo Picasso (1881–1973)
Dreaming sailor with two women, couple, female onlooker and sculpture on a stool (Marin rêveur avec deux femmes, couple, spectatrice et sculpture sur un escabeau)
Mougins, January 31, 1970
Etching with scraper and drypoint on copper, 5th state
Proof on paper, printed by Crommelynck
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP3090

.....

Pablo Picasso (1881–1973)
The Family (La Famille)
Mougins, September 30, 1970
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP222

This monumental canvas, characteristic of Picasso's final period, is marked by an expressive touch and deceptively naive handling of the figures. The meticulous hairstyles and the richness of the figures' costumes bear the imprint of the seventeenth century, as does the reduced color palette, which contributes to its deep, bright instances of chiaroscuro. Picasso exuberantly revisits the traditional genre of the family portrait and pays a final tribute to the painting of his predecessors.

.....

Pablo Picasso (1881–1973)
Musician (Musicien)
Mougins, May 26, 1972
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP229

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Pablo Picasso (1881–1973)
Seated Young Girl (Jeune fille assise)
Mougins, November 21, 1970
Oil on plywood
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP225

.....

Pablo Picasso (1881–1973)
Reclining Nude and Man Playing the Guitar (Nu couché et homme jouant de la guitare)
Mougins, October 27, 1970
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP224

The musician, whether alone or accompanied, is a major, recurring figure in Picasso's art. Here he depicts himself as a bearded guitarist in a powerfully erotic serenade scene. By creating an echo in terms of shape and color between the curves of the instrument and the contours of the female anatomy offered up to the viewer and the musician's gaze, Picasso shows the intensity of the desire that continues to pervade his painting.

.....

Pablo Picasso (1881–1973)
Sunday (Dimanche)
Mougins, October 3, 1971
Oil on canvas
Musée national Picasso-Paris
Jacqueline Picasso Acceptance in Lieu, 1990. MP1990-47

••••

Pablo Picasso (1881–1973)
Woman with a Baby Carriage (La Femme à la poussette)
Vallauris, 1950
Bronze
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP337

In 1950, Picasso was living and working in Vallauris, in southeast France. On his daily route to his studio, he would find random objects piled up and abandoned. He came up with the idea of recovering some of them to assemble into sculptures. For *Woman with a Baby Carriage*, Picasso combined pieces from a real baby buggy with the base of a frying pan and a handful of tart molds, completing the arrangement by modeling certain elements in plaster, such as the woman's head and arms.

••••

Pablo Picasso (1881–1973)

Studies for Women of Algiers, after Delacroix
(*Études pour Les Femmes d'Alger, d'après Delacroix*)

Paris, December 28, 1954
Ink on paper
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP1449

Paris, December 28, 1954
Ink on paper
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP1456

Paris, January 8, 1955
Ink on paper
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP1496

Between late 1954 and early 1955, Picasso painted a series of variations after Delacroix's *Women of Algiers in Their Apartment*. With fifteen paintings, preceded by dozens of drawings, nine engravings, and two lithographs, this series was the first of such magnitude in the artist's career. His approach was methodical: each work is studied alternatively in its general balance and details. Picasso underlines the resemblance of his companion Jacqueline to the woman with the hookah pipe. He also offers a contemporary rereading of Orientalist painting and revisits the theme of the harem. Through the succession of compositions on paper, some framed more tightly than others, this set allows us to perceive the fluidity and fertility inherent in the artist's creative process, which would be documented on film during the summer of 1955 as *The Mystery of Picasso* (1956) by Henri-Georges Clouzot.

• • • •

Pablo Picasso (1881–1973)
Luncheon on the Grass, after Manet (Le Déjeuner sur l'herbe d'après Manet)
Vauvenargues, March 3–August 20, 1960
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP215

In 1954, Picasso began a series of variations on major works in the history of Western art. After spending time with *Women of Algiers in Their Apartment (Femmes d'Alger dans leur appartement, 1834)* by Eugène Delacroix and *The Ladies-in-Waiting (Las Meninas, 1656)* by Diego Velázquez, the artist turned to Édouard Manet's *Luncheon on the Grass (Le Déjeuner sur l'herbe, 1863)*, devoting himself fully to this work of appropriation and interpretation primarily between the summer of 1959 and August 1960. The original figures have been shifted or removed, their poses and positions modified.

• • • •

Pablo Picasso (1881–1973)
The Young Painter (Le Jeune Peintre)
Mougins, April 14, 1972
Oil on canvas
Musée national Picasso-Paris
Pablo Picasso Acceptance in Lieu, 1979. MP228

Painted a year before Picasso's death, this representation of a young painter is characterized by its extreme economy of means. Rapidly brushed onto a pristine background, leaving visible the white preparation of the canvas, the figure evolves into a character with an expression of complicity; the cape and hat are a nod to the picaresque world of which the artist was so fond. With the young painter's disproportionate pupils and serene smile, facing the future, Picasso delivers a new embodiment of the passion that motivated him for more than eighty years and paves the way for the artists of the next generation.

• • • •

Chronology

1881

Pablo Ruiz Picasso is born on October 25 in Málaga, in the far south of Spain. He is the eldest child of José Ruiz Blasco and Maria Picasso y Lopez. The couple go on to have two daughters, Lola (b. 1884) and Conchita (b. 1887).

1888

Picasso begins painting with the encouragement of his father, a drawing teacher in Málaga.

1892

Picasso takes decorative drawing classes at the School of Fine Arts in La Coruña, in the north of Spain, where his father now works, and creates his first paintings in oil.

1895

Conchita, Picasso's younger sister, dies of diphtheria. The Ruiz-Picasso family moves to Barcelona. Picasso is admitted to La Lonja School of Fine Arts, where his father teaches.

1897

Picasso is admitted to the San Fernando Academy in Madrid.

1899

In Barcelona, Picasso begins to frequent the avant-garde circle at the Quatre Gats tavern, where he meets Carlos Casagemas. A year later, they travel to Paris together and settle in the north of the city, in Montmartre. Casagemas dies by suicide two years later.

1902

In Barcelona, Picasso develops a blue monochromatic style during what would later come to be known as his Blue Period.

1904

Picasso returns to Paris and moves into the Bateau-Lavoir. He meets Fernande Olivier, a professional model who becomes his companion for seven years.

1905

The so-called Rose Period starts. Picasso becomes friends with the poet Guillaume Apollinaire.

1906

After spending the summer in Gósol, a small village in the Spanish Pyrenees, Picasso begins preparatory works for *Les Femmes d'Alger*.

1907

Picasso visits the Musée d'ethnographie du Trocadéro, where he discovers African sculpture. He finishes *Les Femmes d'Alger*. He meets the painter Georges Braque.

1908

Picasso and Braque engage in a pictorial dialogue that culminates in the founding of cubism.

1911

Picasso paints *Man with a Guitar*, an outstanding example of analytical cubism. He starts a relationship with Eva Gouel. She dies suddenly from an illness four years later.

1913

Picasso begins to experiment more and more with techniques such as *papiers collé* (collage) and assemblage. His father dies in Barcelona.

1914

The First World War breaks out. Orders for the mobilization of France are issued on August 1. As a foreign resident, Picasso is exempt from serving in the army. Braque and Apollinaire are involved in the war effort.

1916

The poet Jean Cocteau introduces Picasso to Serge Diaghilev, director of the Ballets Russes. Picasso agrees to work on the staging of the ballet *Parade*. A year later, he travels to Italy to create the sets and costumes. He begins a relationship with Olga Khokhlova, a dancer in the troupe.

1918

Picasso marries Khokhlova. Their son, Paulo, is born in 1921. Apollinaire dies of Spanish flu two days before the signing of the armistice.

1926

The so-called Magic Paintings period begins. Picasso's work forges close ties to surrealism during this time.

1927

Picasso meets Marie-Thérèse Walter, age seventeen. He begins a secret relationship with her. In 1935, she gives birth to their child, Maria de la Concepción, known as Maya.

1930

Picasso buys the Château de Boisgeloup in Normandy and sets up a sculpture workshop there.

1932

Picasso's first retrospective is held at the Galeries Georges Petit in Paris. He supervises the hanging of the artwork himself.

1935

Picasso separates from his wife Olga (but does not divorce her), begins writing poetry, and stops painting for a year. He meets the photographer Dora Maar.

1937

Picasso moves to 7, rue des Grands-Augustins, Paris. The Spanish republican government asks him to create a monumental painting for the International Exposition of Arts and Technology in Modern Life. In the midst of the Spanish Civil War, he chooses to represent the recent bombing of Guernica, capital of the Basque country, by the Nazi air force. The work is soberly titled *Guernica*.

1939

Picasso's mother dies in Barcelona. France enters the Second World War.

1940

Picasso makes an official request for French naturalization, which is rejected. France capitulates to Germany in June, and the Occupation begins.

1941

Picasso writes his first play, *Desire Caught by the Tail*. Throughout the Occupation, his painting is marked by austere colors and compositions.

1943

Picasso meets Françoise Gilot, a twenty-one-year-old painter who becomes his new companion and with whom he has two children: Claude (b. 1947) and Paloma (b. 1949).

1944

During the liberation of France, a retrospective exhibition of Picasso's wartime works provokes violent reactions. Picasso joins the French Communist Party.

1947

Picasso gifts ten important paintings to the Musée national d'art moderne in Paris. He begins working intensively with ceramics at the Madoura pottery in Vallauris. He moves to the town two years later.

1952

Picasso agrees to decorate a chapel in Vallauris around the theme of *War and Peace*.

1954

The Algerian revolution against French colonization begins. Picasso paints his first variations on Delacroix's *Women of Algiers*.

1955

Olga Khokhlova, still married to Picasso, dies. Picasso purchases the Villa La Californie, a large building in the hills above Cannes, and moves into it with Jacqueline Roque, his final companion, whom he met in 1953. An important retrospective is held at the Musée des arts décoratifs, Paris.

1956

Filmed a year earlier, Henri-Georges Clouzot's *The Mystery of Picasso* is shown at the Cannes Film Festival.

1957

Picasso is commissioned by UNESCO to create a mural for the opening of its Paris headquarters.

1958

Picasso's sister Lola dies in Barcelona. He buys the Château de Vauvenargues, at the foot of Montagne Sainte-Victoire.

1961

Picasso marries Jacqueline Roque. The couple move into the artist's final home, the Notre Dame de Vie farmhouse in Mougins.

1963

The Museu Picasso opens in Barcelona.

1966

The major exhibition *Hommage à Picasso* is presented at the Grand and Petit Palais in Paris.

1967

Picasso refuses the *Légion d'honneur* (Legion of Honor), the highest French order of merit.

1970

The exhibition *Pablo Picasso, 1969–1970* opens at the Palais des Papes in Avignon.

1971

Picasso paints self-portraits that evoke his relationship with death. On the occasion of his ninetieth birthday, a selection of his works is displayed in the Grande Galerie at the Musée du Louvre, Paris.

1973

Pablo Picasso dies on April 8 at the Notre Dame de Vie farmhouse in Mougins. He is buried on April 10 in the garden of his château in Vauvenargues. The exhibition *Pablo Picasso, 1970–1972* at the Palais des Papes in Avignon provides the public with an opportunity to see his final works.

PICASSO

FIGURES

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