

DÉESSES OU PAILLASSONS, de vrouwen van PICASSO

"There are only two kinds of women, goddesses and doormats."

"Everybody has the same energy potential. The average person wastes his in a dozen little ways. I bring mine to bear on one thing only: my paintings, and everything else is sacrificed to it . . . myself included."

"Painting is just another form of keeping a diary."

—Pablo Picasso

PABLO PICASSO (1881-1973)

Kruisiging, 7 febr.1930

Olieverf op multiplex, 51.5 x 66.5 cm

Musée national Picasso, Parijs

This one was always having something that was coming out of this one that was a solid thing, a charming thing, a lovely thing, a perplexing thing, a disconcerting thing, a simple thing, a clear thing, a complicated thing, an interesting thing, a disturbing thing, a repellent thing, a very pretty thing.

—Gertrude Stein, 'Picasso' (1911), republished in Ulla E Dydo (ed.), *A Stein Reader*, Northwestern University Press, Evanston, Illinois, 1993, p.143.

MADELEINE

1904

Vrouw met opgestoken haar (Femme au casque de cheveux), Parijs, zomer 1904

Gouache op geprepareerd karton, 42.7 x 31.3 cm

The Art Institute of Chicago

Haar delicate gelaatstrekken en intense blik worden benadrukt door de haarmassa die boven het hoofd is opgetrokken in de vorm van een helm.

Madeleine die begin 1904 de gedachten (en een beetje meer) van Picasso bezette, stond model.

<http://kerdonis.fr/ZPIC01/index.html>

**De karige maaltijd (Le Repas Frugal), uit de reeks Les Saltimbanques, 1904
Ets, 46.3 x 37.87 cm**

The National Gallery of Art, Washington D.C.

The remarkable artistic career of Pablo Picasso spanned more than seven decades and influenced nearly every major trend in the first half of the twentieth century. One of the last works of Picasso's Blue Period (1901–4), this large, hauntingly expressive etching was completed just after the artist settled permanently in France and moved into a dilapidated Montmartre tenement nicknamed the Bateau-Lavoir ("washerwoman's boat"). During this time, the struggling artist's palette and the mood of his particular cast of characters—the poor, ill, and outcast—were dominated by the color blue, then symbolically associated with melancholy. In this austere etching, two subjects that fascinated Picasso—couples in cafés and the solitude of the blind—are brought to refinement. The man's emaciated face is in profile, while the woman stares directly at the viewer, emphasizing the blindness of her companion. Their angular bodies and elongated fingers and the chalky, cold light recall works by El Greco. The Frugal Meal, which was only Picasso's second attempt at printmaking, reveals the artist's extraordinary gift for draftsmanship and his remarkable facility with new media and techniques. <https://www.artic.edu/artworks/18709/the-frugal-meal-from-the-saltimbanques>

Picasso received no formal training in the techniques of printmaking, and it was not until August 1904 in Paris, when painter Ricard Canals (1876–1931) showed him the etching and drypoint process, that he became captivated by its possibilities. *Le Repas frugal*, created in September that year, was Picasso's first serious attempt at printmaking — extraordinary when considered in light of his inexperience — and is one of the most renowned and frequently reproduced images of the artist's early career. Depicting an emaciated French couple seated at a cafe table, *Le Repas frugal* references the gaunt features and elongated limbs and of Spanish master El Greco (1541–1614). El Greco had a profound influence on Picasso's painting during his 'blue' period, and *Le Repas frugal* was a conspicuous attempt to translate this painterly style to the printmaking process. While reiterating this repertoire, *Le Repas frugal* established a critical link between Picasso's Spanish past with his French future. (...)

The mythology and iconography of circus performers, actors, acrobats and harlequins were immensely fascinating for artists and writers in the late-nineteenth and early-twentieth centuries. Identifying with the itinerate lifestyle of the *déclassé* entertainers, Picasso and his close friends repeatedly used images inspired by this subculture in their art and poetry. More broadly, what can be seen in 'La Suite des Saltimbanques' is that Picasso's life and art were inseparable from the beginning, and throughout his career, friends and the women he had relationships with were an important factor in his creativity, his pictorial approach and his development as an artist. <https://blog.qagoma.qld.gov.au/margaret-olley-early-prints-by-pablo-picasso/>

**FERNANDE OLIVIER (1881-1966)
1904-1912**

A tall, provocative redhead, Fernande Olivier was Pablo Picasso's first mistress of note, living with the artist between 1905 and 1912. The two initially met in the

summer of 1904, but after a brief passionate interlude parted ways; almost a year later, they took up residence at Picasso's studio in Paris' Bateau Lavoir. Their seven-year relationship spanned one of Picasso's most creative periods, culminating with his experimentation in Cubism which, according to Norman Mailer, in his interpretive biography *Portrait of Picasso as a Young Man*, ultimately drove the lovers apart. In the latter of two memoirs about her years with the artist, *Picasso and His Friends* (1933) and *Souvenirs Intimes* (1955), Olivier expresses the concern she had as early as 1906, over Picasso's refusal to conform: "A great ambition excites him. He has always refused to show in exhibitions, to become part of the artistic movement of his time. He wants to create a new form, be an innovator rather than a follower of great traditions.... [H]e wishes to subject his art to new laws. So, he struggled against all his human sentiments." While she was eventually repelled by Picasso's darker visions, Olivier, in retrospect, called her years with the artist the happiest of her life. <https://www.encyclopedia.com/women/encyclopedias-almanacs-transcripts-and-maps/olivier-fernande-1884-1966>

Portret van Fernande Olivier, 1906

**Drogenaald op koperen plaat, zwarte inkt op handgeschept papier, 16.3 x 11.9 cm (beeld/plaat), 31.8 x 23.8 cm (blad)
The Art Institute of Chicago**

Fernande Olivier en Picasso in Montmartre, Parijs, ca.1906

**Portret van Fernande Olivier met hoofddoek (Femme au foulard - Woman with Kerchief), Gosol, voorjaar tot zomer 1906
Gouache en houtskool op papier, 66 x 49.5 cm
The Virginia Museum of Fine Arts, Richmond**

**Zittend naakt (voorstudie voor «Les demoiselles d'Avignon»), winter 1906-07
Olieverf op doek, 121 x 93,5 cm
Musée national Picasso, Parijs**

**Les demoiselles d'Avignon, Parijs, juni-juli 1907
Olieverf op doek, 243.9 x 233.7 cm
The Museum of Modern Art, New York**

Les Demoiselles d'Avignon marks a radical break from traditional composition and perspective in painting. It depicts five naked women composed of flat, splintered planes whose faces were inspired by Iberian sculpture and African masks. The compressed space they inhabit appears to project forward in jagged shards, while a slice of melon in the still life at the bottom of the composition teeters on an upturned tabletop. Picasso unveiled the monumental painting in his Paris studio after months of revision. The Avignon of the work's title is a reference to a street in Barcelona famed for its brothels. <https://www.moma.org/collection/works/79766>

**Hoofd van een vrouw, Fernande, okt. 1909
Brons, 40.5 x 23 x 26 cm
Musée national Picasso, Parijs**

Picasso en Fernande Olivier bij de beeldhouwer Pablo Gargallo

**ÉVA GOUEL (geboren MARCELLE HUMBERT) (1885-1915)
1912 - 1915**

Pablo and Marcelle met in 1911 in the Hermitage cafe in Paris. Picasso had lived with his model Fernande Olivier for 9 years already; Marcelle was a lover of a Polish artist Louis Marcoussis. Pablo and Marcelle fell in love and parted with their former paramours. They started on a journey across Europe in order not to meet any people they knew – they wanted just to be together. Picasso called his beloved Eva. It was a symbol of his internal renewal: Eva was a name of the first woman on the Earth, while he – Pablo – Adam – considered himself the first man.

Marcelle was fragile, subtle, quiet and tender – complete antithesis to a tall, fit and loud Fernande. Eva appeared as a symbol of elegance, airiness and weightless in Picasso's paintings. Her image was often associated with music, musical instruments; a woman's silhouette was often painted in the shape of a violin or a guitar. <https://www.pablo-ruiz-picasso.net/theme-marselumber.php>

Picasso's affair with Eva was short-lived, as she died early in 1915, from tuberculosis. Picasso's nickname for her was "Ma Jolie".
<http://www.publicartinchicago.com/picassos-women/>

Éva Gouel (Marcelle Humbert) zittend

**Éva Gouel (Marcelle Humbert) in kimono, villa des Clochettes, Sorgues, 1912
Foto Picasso**

Ma Jolie, Vrouw met gitaar, Parijs, winter 1911-12

Olieverf op doek, 100 x 65.4 cm

The Museum of Modern Art, New York

"I love her very much and I will write this in my paintings," Picasso, referring to his lover Marcelle Humbert, revealed in a letter. By inscribing "MA JOLIE" (my pretty one) on the bottom of this painting, the first of at least twelve works on which he did so, he privately referenced his nickname for Humbert while publicly alluding to the refrain of a popular music-hall song. These highly legible words, along with the nearby treble clef and musical staff, form a striking contrast to the near-indecipherable image of a figure that disappears into a network of flickering, semitransparent planes.

https://www.moma.org/collection/works/79051?sov_referrer=theme&theme_id=5135&effective_date=2020-10-27

Ma Jolie, 1913-1914

Olieverf op doek, 53.66 cm x 65.09 cm

The Indianapolis Museum of Art, Indianapolis

This artwork represents Picasso's return to the oil paint medium after a period of experimentation with collage. Instead of using ready-made objects and materials to create textural effects, he used paint to imitate them, essentially reversing his experiments with collage. Using his new knowledge of texture to apply the syntax of collage to a painting, he raised questions about the very nature of the medium.

[https://en.wikipedia.org/wiki/Ma_Jolie_\(Picasso,_Indianapolis\)](https://en.wikipedia.org/wiki/Ma_Jolie_(Picasso,_Indianapolis))

Vrouw in hemd zittend in een zetel (Femme en chemise assise dans un fauteuil), Parijs, eind 1913–begin 1914

Olieverf op doek, 149.9 x 99.4 cm

The Metropolitan Museum of Art, New York

Woman in a Chemise announces Picasso's return to the overt depiction of female sexuality after several years of ambiguously gendered figures. Scholars have interpreted the painting as both crudely symbolic of female genitalia and as a lustful portrait of Éva Gouel (Marcelle Humbert), the artist's lover at the time. Here, Picasso fuses the abstracted vocabulary of cubism with a number of formal influences, among them appropriated characteristics from African art. For example, the figure's pendulous breasts, prominent navel, and ball-jointed legs owe much to Fang and Baule sculpture from Gabon and the Ivory Coast, which Picasso likely saw at the Musée d'Ethnographie du Trocadéro, an anthropological museum in Paris.

<https://www.metmuseum.org/art/collection/search/500194>

OLGA KOKLOVA (1891-1955)

1917-1935

Picasso met her in 1914. She was a Russian ballet dancer and high society girl. Picasso married her in 1918, and she became his first wife. In 1921, they had a son Paulo. Picasso became a father at the age of 40. He was very proud and made a lot of portraits of Olga and Paulo. But he soon lost interest in Olga. She liked expensive restaurants, receptions, and balls of the Paris upper classes, and Picasso liked his Bohemian ways.

Picasso never divorced Olga and she remained his official wife until her death of cancer in 1955. <http://www.publicartinchicago.com/picassos-women/>

Olga Koklova, Pablo Picasso en Jean Cocteau (buiten beeld), Rome, 1917

Fotograaf onbekend

There's a telling photo of Pablo Picasso and Olga Khokhlova in Rome in 1917, at the very beginning of the couple's courtship. Picasso, flanked by the grinning woman who would soon become his first wife and his friend, the playwright Jean Cocteau, isn't even looking at the camera. His body is turned to the side, his piercing gaze intensely fixed on Olga. You can feel the yearning burning through him. The relationship was fresh, lustful, perhaps the closest it ever came to bliss. Olga would dominate his works over the next several years, reading or holding their son Paul, yet always seeming to shy away from his scrutiny. By the end of the following decade, Picasso had shifted his attentions to another woman, but that same ferocity would return in the form of blistering depictions of Olga. <https://hyperallergic.com/377326/in-search-of-olga-picassos-first-wife-and-muse/>

Olga Koklova met mantilla, 1917

Olieverf op doek, 64 x 53 cm

Fundación Almine y Bernard Ruiz-Picasso para el Arte, Madrid

Picasso was invited by Sergei Diaghilev and the Ballets russes to design the sets and costumes for the ballet Parade, and in February 1917 went to Rome where he met the Russian ballerina Olga Khokhlova. The Ballets russes subsequently came to Spain and Olga decided to remain in Barcelona with Picasso despite her promising career with the company. Picasso introduced her to his family as his fiancée and painted this oil – the first known depiction of the young Olga - to mark their engagement.

The subject of a woman in a mantilla first appeared in Picasso's work in 1899 and links the artist to the tradition of the great Spanish Old Masters. Picasso used a small embroidered tablecloth with a fringe to stand in for a real mantilla, a decision that conveys his desire to depict his fiancée dressed in the Spanish style.

https://www.museopicassomalaga.org/sites/default/files/the_collection.pdf

Olga in een zetel (Olga dans un fauteuil), Montrouge, eind 1917

Olieverf op doek, 130 x 88.8 cm

Musée national Picasso, Paris

As the perfect model during Picasso's classical period, Olga was first portrayed by thin, elegant lines marked by the influence of Ingres. Synonymous with a certain return to figuration, Olga is often represented as melancholic, sitting, reading or writing, no doubt an allusion to the correspondence she maintained with her family that lived during a tragic moment in history. In fact, at the same period, in contrast to the couple's social ascent and the accruing artistic recognition of Picasso's works, the Russian Empire, critically affected by World War I, suffered a huge economic and food crisis while losing more than two million soldiers on the war front. Olga's family also suffered a tragedy, which was reflected in the letters she received: the family's social stature was lost, her father disappeared, and finally, correspondence with her family was progressively interrupted. <https://www.museepicassoparis.fr/en/olga-picasso>

Picasso en Olga Koklova voor een affiche van het ballet Parade, 1917

Picasso really believed her to be his love forever. The evidence was a marriage settlement where all his paintings were to be divided equally between them. Having settled in Paris Olga furnished the house in a glamorous and luxurious manner, in the high of fashion. They had a car with a driver, an art studio that occupied the entire second floor, highbred dogs; they threw receptions, dinner parties and social functions. Olga liked expensive clothes, caviar and champagne. Pablo also was not averse to ordering a suit at a high-end couturier. He had golden watch in a vest pocket. He was proud of his wife, of her manner to behave in a high society, of her unconventional beauty and fine demeanor, and humored her in her wish to live in grand style. <https://www.pablo-ruiz-picasso.net/theme-olga.php>

Van buitenaf vormen de Picasso's een mooi stel. Hij kleepte zich als een dandy, wat hem vernietigende opmerkingen opleverde van zijn kameraad Braque. Hij wordt herkend, ze is elegant, hij is trots op haar. Ze hebben een verpleegster, een meid, een kok, een chauffeur, een Hispano-Suiza.

<https://www.telerama.fr/sortir/olga-picasso-une-muse-mysterieuse-a-l-influence-controversee,155855.php>

Strandfeest in La Garoupe, Antibes, 1923

Olga in tutu en met ballerinaschoenen links aan de hand v. Graaf Etienne de Beaumont, Picasso zittend in het midden verkleed als burger

Pablo Picasso's eerste vrouw Olga, die danseres was bij de Russische balletten van Diaghilev, ca. 1923.

Olga, the former ballerina with the Ballets Russes, a woman who knows how to handle people, and procure through her social ease the status as master of her bohemian husband.

<https://judithbenhamouhuet.com/picasso-1932-365-days-in-the-life-of-a-genius-pariss-exceptional-exhibition-before-london/>

**Twee vrouwen rennend op het strand (Deux femmes courant sur la plage),
zomer 1922**

Olieverf op multiplex, 34 x 42.5 cm

Musée national Picasso, Parijs

Two Women Running On the Beach, painted in the summer of 1922, is a monument to the new freedoms that swept the world after the first world war. At the time, everywhere from Hollywood to the high street, the stiff conventions of the Victorian age were thrown off. In Picasso's joyous and powerful painting, in the classical style he was then enjoying, women who resemble Greek mythological maenads run in loose Grecian dresses that hang down to reveal big, round breasts; their hair flows free, they hold hands in pure abandon. It must have been a good summer. The sea and sky are slightly different shades of Mediterranean blue: a brilliant cartoon of the seashore. <https://www.theguardian.com/artanddesign/jonathanjonesblog/2011/aug/18/picasso-beach-culture-1920s>

**Mevr. Errazuriz, Picasso en Olga op een gekostumeerd bal bij Etienne de
Beaumont, 1924**

Foto MAN RAY (1890-1976)

Meanwhile, Olga and Pablo were rapidly climbing the societal ranks in Paris as Picasso's fame grew. They moved to an apartment on rue La Boétie in the ritzy 8th arrondissement, enjoyed the company of Igor Stravinsky and Jean Cocteau, and went to balls thrown by Count Étienne de Beaumont. <https://hyperallergic.com/377326/in-search-of-olga-picassos-first-wife-and-muse/>

**Portret van de vrouw van de kunstenaar (Portrait de la femme de l'artiste),
Olga Picasso, Parijs, herfst 1923**

Olieverf op doek, 130 x 97 cm

Privé bezit

Meestal tekende of schilderde Picasso Olga zittend op een stoel. Voor hem gaf ze haar balletcarrière op en weigerde ze op tournee te gaan in Latijns-Amerika met Diaghilevs Ballets Russes. Bovendien verwondde ze ook nog haar been en bracht ze veel tijd door op een stoel in de villa van Biarritz waar ze hun huwelijksreis doorbrachten, en later in hun appartement in Parijs.

<https://fr.rbth.com/art/82268-olga-khokhlova-epouse-picasso>

Portret van Olga in gedachten verzonken (Portrait d'Olga pensive), 1923

Pastel and black pencil on pre-sanded vellum paper, 105 x 74 cm

Musée national Picasso, Paris

Terwijl Olga genoot van haar nieuwe gezinsleven, vond er in Rusland een revolutie plaats en brak er een burgeroorlog uit. De jonge vrouw maakte zich zorgen over het lot van haar familieleden - de band met hen werd drie jaar lang verbroken. Pas later kwamen er verontrustende brieven uit haar land: haar vader werd vermist, een broer was overleden, de andere was het land ontvlucht en haar moeder en zus leefden in armoede. In deze periode verschijnen veel portretten van een peinzende en verdrietige Olga.

<https://fr.rbth.com/art/82268-olga-khokhlova-epouse-picasso>

Portret van Olga met bontenkraag, 1923

Drogenaald op zink, 49.5 x 49.2 cm

Musée national Picasso, Parijs

Zittende vrouw (Femme Assise), 1920

Olieverf op doek, 92 x 65 cm

Musée national Picasso, Parijs

Within Picasso's diverse artistic production, (...) example of what art historian Christopher Riopelle has described as the artist's 'neo-classical' style, which Picasso developed after his first visit to Italy from February to May 1917 (Riopelle, 'Return to a Kind of Order', in Cowling, Galassi, Robbins and others 2009, pp.69–85, p.70). Neo-classicism sought to imitate the grandeur and simplicity of classical art, particularly sculpture. This is evident here in different ways in Picasso's treatment of the female figure, notably the heavy, sculptural limbs, the almost stylised features, the white robe and the way in which the model's 'classic repose joins with a sense of anticipation reminiscent, ultimately, of classic relief sculpture' (Riopelle 2009, p.78). Art historians such as Christopher Green have placed works (...) within an aesthetic and cultural shift in France, from pre-First World War progressivism to a return to classical models after the war (Christopher Green, *Art in France 1900–1940*, New Haven and London 2003, p.216). At this time, artists such as Picasso began to negotiate a path from pre-war artistic developments, like analytical cubism, towards practices that eschewed abstraction. By referencing classical sculpture – as well as French artists of the past, such as Jean-Auguste-Dominique Ingres and Auguste Renoir – Picasso tapped into 'the sense of artistic tradition, indeed of a specifically French tradition' being created at this time (Riopelle 2009, p.78).

Picasso produced neo-classical works from around 1917 until 1925. (...)

However, Picasso's interest in neo-classical sources 'for several years overlapped with his continuing synthetic cubist explorations' (Riopelle in Cowling and others 2009, p.70) and both styles were displayed simultaneously, sometimes at the same exhibition. In 2003 Christopher Green commented 'There can be no doubt that his decision to show his cubist and his neo-classical work together, first of all at Paul Rosenberg's exhibition in 1921, provoked many not to take his neo-classicism as seriously' (Green 2003, p.216). Since then, Picasso's neo-classical works have been seen as an important development in his practice. <https://www.tate.org.uk/art/artworks/picasso-seated-woman-in-a-chemise-n04719>



Moeder en kind aan zee (Mère et enfant au bord de la mer), 1921

Olieverf op doek, 142.9 x 172.7 cm

The Art Institute of Chicago

Thousands of visitors to the Art Institute have gazed at Picasso's *Mother and Child* (1921), prominently displayed on the third floor of the museum's Modern Wing, and assumed that the plump baby extending its right arm skyward is trying to touch the mother's face. But that's not what the artist originally intended. This secret was revealed in 1968, when a representative from the city traveled to France to personally thank the aging Picasso for his sculpture that stands in Daley Plaza. During the visit, the envoy showed the artist a catalog of the numerous works of his in the Art Institute's collection. Upon seeing *Mother and Child*, Picasso retrieved an old canvas from the recesses of his studio and dusted it off for his guest to see: It showed the

partially cut-off figure of a seated man. In an early version of Mother and Child, the artist explained, the man was dangling a fish above the infant's head. The fish and the man's arm and hand, which Picasso eventually painted over, can still be seen with an infrared scan.

Hidden figures, it turns out, aren't uncommon for Picasso. Infrared scans also show a ghostly woman underneath The Old Guitarist, the defining piece of his gloomy Blue Period. He often painted over his works as they took on new meaning to him. "A number of our Picassos have things underneath them: abandoned compositions or other figures," says Allison Langley, painting conservator at the Art Institute. "He was boundlessly playful and prolific." <https://www.chicagomag.com/Chicago-Magazine/March-2018/Hidden-Chicago-2018/Picassos-Disappearing-Dad/>

Olga Picasso met Paulo (1921-1975), 23 rue La Boétie, Parijs, ca.1922-23
Foto Man Ray

Paul als Harlekijn (Paul en arlequin), Parijs, 1924
Olieverf op doek, 130 x 97.5 cm
Musée national Picasso

With the birth of Paul in February 1921, Picasso returned to themes that had been relevant during his so-called Blue and Rose periods at the start of the century: maternity and the family, and representations of children. Here, he has painted his son wearing an elegant costume that is reminiscent of the multicolored outfits of the Italian acrobats he painted in 1905 and 1906. The character of Harlequin is one of the protagonists of the Commedia dell'arte, a world which the painter once again incorporated into his iconographic repertoire through his collaborations with the theater and ballet that derived from the commissions he received from Sergei Diaghilev over the course of several years.

Against a sober background, devoid of ornamentation and decoration, the figure of Picasso's son gazes fixedly and sweetly at the observer. The way in which the artist has resolved the lines of the image is both detailed and meticulous. The child's posture, with a precarious equilibrium and supported against the same armchair in which Picasso painted Olga, reinforces the idea of the young model's fragility. The interplay between sketch and finished painting highlights the diamond pattern of the boy's costume and establishes a formal dialogue between the pattern and the boy's face, whose delicacy and powdery colors evoke the tenderness of the portraits of Francisco de Goya. Here, Picasso is effectively both a father painting his son and a painter citing the history of art: to reinforce the framing of the boy's face in the center of the composition, Picasso adorns it with an enormous ruff, which is treated with great refinement and is filled with suggestiveness and transparency. In contrast, this accessory accentuates the detail of the traces of the child's face and evokes the portraits of children painted by the study of Diego Velázquez during the Spanish Golden Age. <https://www.museopicassomalaga.org/en/paul-dressed-harlequin>

Paulo tekenend, 13 okt. 1935
Potlood op papier
Privé bezit

Picasso en Olga in Cannes, zomer 1927

Zittende baadster (Baigneuse assise au bord de la mer), Parijs, begin 1930

Olieverf op doek, 163.2 x 129.5 cm
The Museum of Modern Art, New York

Vrouw met stiletto (Dood van Marat), Parijs, 19-25 dec. 1931
Olieverf op doek, 46.5 x 61.5 cm
Musée National Picasso, Parijs

Groot vrouwelijk naakt in een rode stoel (Grand nu au fauteuil rouge), Parijs, 5 mei 1929

Olieverf op doek, 195 x 129 cm
Musée national Picasso, Parijs

Olga's figure transforms, however, after Picasso's encounter with Marie-Thérèse Walter, a young, seventeen-year-old woman who would become his mistress. In 1929, in the painting *Le Grand nu au fauteuil rouge*, Olga is nothing but pain and sorrow. Her form is flaccid with violent expression and translates the nature of the couple's profound crisis. The spouses finally separate for good in 1935, a year the artist temporarily stops creating paintings, but stay married until Olga's death in 1955.
<https://www.museepicassoparis.fr/en/olga-picasso>

Buste van een vrouw en zelfportret (Buste de femme avec autoportrait), Parijs, febr. 1929

Olieverf op doek, 73 x 60 cm
Privé bezit

MARIE-THÉRÈSE WALTER (1909-1977) **1927 – 1935**

For decades, no one knew of Walter or that she was Picasso's mistress from 1927 until around 1937. Not only was she his submissive sexual conquest, artistic muse, psychic victim, and mother of his daughter; she's the fleshy subject of some of his juiciest paintings. Picasso said she saved his life. And it's true that from the moment she appears in his work, in early 1927, his art gets plusher and more immediate, catapulting him out of Cubism, paving the way for all his subsequent efforts. Marie-Thérèse is the fertile inspiration that made Picasso Picasso after Cubism.

They met on January 8, 1927, when she emerged from the Paris Métro to shop for a blouse with a Peter Pan collar. Picasso "accosted me," she said. Then he hit her with the pickup line, "I'm Picasso! You and I are going to do great things together." He was 45. She was 17 and had never heard of him. Yet days later, she went to his studio, and they began their mad love.

Walter is recognizable by her shock of blonde hair, her classical Grecian profile, shaved pudenda, blouse falling off rounded shoulders, lavender skin, ample breasts, and curving form. The Marie-Thérèse paintings show Picasso creating a topography of desire. Strip away the feminine mystique and macho narrative, however, and you see Picasso reinvigorating his work, reaching within himself, and turning, once again, to do battle with his friend Matisse.

These paintings are entirely Picasso's. Yet Marie-Thérèse is a quintessentially Matissean woman—Picasso's way of responding to the erotic odalisques and sequestered Arabian Nights hothouse seen in Matisse's extraordinary Nice paintings. She inspires Picasso to infuse his art with color, pattern, decoration, arabesques, solidity, lyricism, gentleness, and sensuality. Of course, Picasso being Picasso, he brings the sex as well. He once complained, "I can't understand how Matisse can manage not to lose his head in front of a model." (Speaking of Matisse, he certainly knew where the rich new twists that appeared in the Marie-Thérèse paintings originated. After one studio visit from Picasso, Matisse wrote, "He saw what he wanted to see?...?He will put it all to good use in time.")

<http://www.artnet.com/magazineus/features/saltz/picasso-the-rutting-bull-5-4-11.asp>

Marie-Thérèse Walter op dertienjarige leeftijd, Wiesbaden (vermoed.), 20 okt. 1922

Marie-Thérèse met baret, 1928-30
Houtskool op papier, 63 x 48 cm
Privé bezit

Groot stilleven op een tafeltje (Grande nature morte au guéridon), Parijs, 11 maart 1931

Olieverf op doek, 194 x 130 cm
Musée national Picasso, Parijs

'Grande nature morte au guéridon' a still-life – fruit, plants and a jug on a pedestal table – but 'what a still-life!' confided Picasso to his close friends. Marie-Thérèse (his mistress for 10 years) is everywhere; her fairness can be found in the pastel colours, the erotic in the dynamic oranges and purples, the shape of her body in the curved lines, the different parts of which Picasso changed into fruit and plants.

<https://www.atelierdesoierie.com/en/boutique/products/silk-squares/picasso-grande-nature-morte-gueridon-3/>

Vrouw met geel haar (Femme aux cheveux jaunes), Parijs, dec. 1931
Olieverf en Ripolin (industriële verf) op doek, 100.2 x 81.1 cm
The Solomon R. Guggenheim Museum, New York

Portret van Marie-Thérèse, 28 juli 1936
Zwarte inkt op papier, 51 x 34.3 cm
The Pierpont Morgan Library, New York

De droom (Le rêve), Boisgeloup, 24 jan.1932
Olieverf op doek, 130 x 97 cm
Privé bezit

Picasso's fusion of Surrealism and Cubism in 1932 dramatically extended the erotic vocabulary of painting. This enabled him to express in visual terms the reconciliation that the erotic imagination can make between contradictory but complementary experiences, like pleasure and pain — recalling the idea of la petite mort (the little death), which is linked to the experience of orgasm. Picasso's mode of Surreal-Cubist creativity signals displacement, but the lingering question is: is it an act of brutal displacement indifferent to female beauty that upholds phallocratic domination, or a token of desire that pays tribute to the whole person of both sexes?

<https://hyperallergic.com/422412/pablo-picasso-1932-erotic-year/>

Minotaurus een slapende vrouw strelend, uit de Vollard Suite, Boisgeloup, 18 Juni 1933

**Drogenaald op koper, afgedrukt op handgeschept papier, 29,9 x 36,5 cm
Musée national Picasso, Parijs**

Minotaur ("the Bull of Minos") is a creature with the head of a bull on the body of a man. Begotten by Minos's wife who had been impregnated by a bull, Minotaur is locked in a maze. Theseus ended the sacrifice of young men and women by slaughtering the beast.

The Minotaur theme was very close to Picasso; apparently he identified himself with this creature, its human and animal principle, locked in a maze, hidden from sunlight.
<https://www.pablo-ruiz-picasso.net/theme-minotavr.php>

The mythical Minotaur—part man, part bull—was Picasso's alter ego in the 1930s and part of a broader exploration of Classicism that persisted in his work for many years. The Minotaur was also emblematic for Surrealists, who saw it as the personification of forbidden desires. For Picasso it expressed complex emotions at a time of personal turmoil. The Minotaur symbolized lasciviousness, violence, guilt, and despair.

<https://www.moma.org/collection/works/64803>

Apparently, the artist perceived himself as the Minotaur, a creature of huge physical power and sexual energy, which suited his need for expressing the male principal in all of its glory. He somehow saw the battle in corrida through the prism of his own relationships with women; it was the archetypal image of the struggle between Eros and Thanatos.

On the other hand, it is also important to point out that the bull is a rebellious and durable animal eager to resist the attacker which is relevant in the light of Picasso's political engagement and reaction on the rising Fascism in the 1930s.

<https://www.widewalls.ch/magazine/picasso-minotaur-palais-lumier-evian>

De minotaurus schijnt voor Picasso een ongetemde natuurkracht te belichamen, die positieve vitaliteit met verschrikkingen verbindt. (E. BUCHHOLZ, B. ZIMMERMANN; Pablo Picasso – Leven en werk; Bonn; Köneman; 1999; p.60)

Stieregevecht (Corrida), Boisgeloup, 22 juli 1934

**Olieverf op doek, 97 x 130 cm
Privé bezit**

Torero vrouw III (Femme Torero III), uit de Vollard Suite, Boisgeloup, 22 juni 1934

**Drogenaald ets, 24.1 x 29.8 cm
Norton Simon Museum, Pasadena, California**

Throughout his life, Pablo Picasso felt a real passion for bullfighting. In 1934 he created a series of artworks depicting female toreador that in many ways resembled Marie-Thérèse Walter, his mistress. Femme Torero is among those art pieces that powerfully portray the love triangle and the tension between the artist, his wife and his mistress depicted in the images of the bull, the horse, and the young toreador.

<https://www.widewalls.ch/magazine/pablo-picasso-sketches/femme-torero-1934>

kijk naar PICASSO PRINTS: THE VOLLARD SUITE AT THE BRITISH MUSEUM
https://www.youtube.com/watch?list=RDCMUCvpQ-109fCVxJd3urZbxzHg&v=cbY3yO7DqHg&feature=emb_rel_end

Zittende vrouw, Parijs, 6 jan.1937
Olieverf op doek, 100 x 81 cm
Musée national Picasso, Parijs

Hoofd van Marie-Thérèse, febr. 1933
Drogenaald ets, 31.7 x 22.9 cm
Musée national Picasso, Parijs

Picasso's atelier, Boisgeloup, 1933
Foto A.E. Gallatin

Hoofd van een vrouw, Boisgeloup, 1931
Gips, 71.5 x 41 x 33 cm
Musée national Picasso, Parijs

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.

(...) 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.

<https://www.tate.org.uk/whats-on/tate-modern/exhibition/ey-exhibition-picasso-1932-love-fame-tragedy/exhibition-guide>

Vrouw in de rode stoel (Femme au fauteuil rouge), Boisgeloup, 27 jan. 1932
Olieverf op doek, 130 x 97 cm
Musée national Picasso, Parijs

Marie-Thérèse Walter op twintigjarige leeftijd op het strand van Dinard, zomer 1929
Foto Picasso
Verz. Maya Picasso

Balspelende baadsters (Baigneuses jouant au ballon), 20 aug. 1928
Olieverf op doek, 21,7 x 41,2 cm
Musée national Picasso, Parijs

Having been born and raised by the sea, in Málaga, La Coruña, and Barcelona, the opportunity of his annual summer holiday meant for Picasso a welcome break from Paris and a return to the primal elements of the seaside environment. Having vacationed the previous year in Cannes, Picasso chose Dinard, near St. Mâlo in Brittany, for the summer of 1928. His wife Olga was ill and needed rest; Dinard, where he had first stayed in the summer of 1922, was moreover a family-friendly

place for the artist's young son Paulo and his governess. But most importantly, Picasso also wanted to have Marie-Thérèse Walter, his youthful mistress, close by, while keeping her and Olga apart. Arriving in Dinard on 27 July, he rented the Villa des Roches, north of town, as quarters for his family and himself—they would use the beach at Saint-Enogat. When Marie-Thérèse came in early August, Picasso set her up in a pension de jeunes filles across town—he required a well-supervised establishment to prevent young men from harassing her. Picasso and Marie-Thérèse would meet daily, at the Plage de l'Ecluse on the harbor side of Dinard, well outside an area where they and Olga might cross paths.

Prior to his paramour's arrival, Picasso had commenced on 27 July his carnet Dinard, in which he created volumetric studies in hatched pen and black ink that depict one or two bathers with ball shapes, taking inspiration from sea-worn driftwood, pebbles and bones he had found along the shore (Zervos, vol. 7, nos. 194, 200-205, 208 et al; Glimcher carnet, no. 96). Together with the sculptural drawings Picasso had done in Cannes the previous summer (Zervos, vol. 7, nos. 84-88, 90-109 and 112; Glimcher carnets, nos. 94 and 95), these bather studies are among the most formally inventive and beautifully rendered works on paper of his entire career.

By 9 August, Picasso began to paint bather scenes as well, on small canvases, usually one or two each day, until the end of the month, nearly thirty in all. He completed the present painting on 20 August, together with another (Zervos, vol. 7, no. 234; Musée Picasso, Paris). Pierre Daix has called these canvases “a breathtaking series...whose vehement, angular disproportions achieve the boldest remodelings of the female body he had done to this point. Women bathers playing with a ball or fitting their keys into a bathhouse lock compose a dynamic scene which Pierre de Champris has rightly compared to Mycenaean idols on display in the Louvre. But the touch of Freudianism, and the renewal of sexual exuberance in the boldness of reconstructions and dissociations of form, are illuminated this time by the presence of Marie-Thérèse” (Picasso: Life and Art, New York, 1993, pp. 208-209).

“They are crammed with action, imbued with the cult of sun, sea and sand, and they crackle with sexual energy,” John Richardson has declared. “Sometimes he adopts the viewpoint of someone lying on the beach. As they burst out of their tiny formats these figures appear all the taller and turn into flat, pinheaded cutouts in striped bathing suits like the Douanier Rousseau's Football Players. The girls' sticklike limbs rhyme with rickety wooden frames of the deck chairs on the beach... Note how Picasso sets up the pictorial rhymes between the jagged silhouettes of the offshore rocks and the jagged cutouts of the girls' breasts and buttocks and straddled limbs. Note, too, how alert he is to changes in the weather and light... Picasso was justifiably proud of having caught the light of Dinard in these paintings” (A Life of Picasso: The Triumphant Years, 1917-1932, New York, 2007, p. 361).

<https://www.christies.com/lotfinder/Lot/pablo-picasso-1881-1973-baigneuses-au-ballon-5944969-details.aspx>

Figuur, zomer 1927

Olieverf op multiplex, 130 x 97 cm

Musée national Picasso, Parijs

Figuren aan zee (Personnages Au Bord De La Mer), Parijs, 12 jan. 1931

Olieverf op doek, 130.5 x 195.5 cm

Musée national Picasso, Parijs

"Figure At The Seaside" by Pablo Picasso is his very famous painting A series of bizarre erotic beach scenes, including The Kiss, was painted in the summer of 1931

at Picasso's French Riviera vacation resort, Juan-les-Pins. Said to be inspired by the 50-year-old painter's liaison with 19-year-old model, Marie-Therese Walter, the grotesque nature of the depicted forms reduces this moment of intimate contact to a level of crudity, probably more representative of his deteriorating relationship with his wife, Olga. The praying mantis-like head of the two figures was a popular image with the Surrealists because the perverse concept of the female insect eating her mate after intercourse provided another visual metaphor of the 'life and death' paradox. Here, the heads incorporate Picasso's obscene vagina dentata teeth imagery, as well as penile tongues. These gruesome coupled creatures appear washed ashore like sea monsters, furthering notions of primeval protoplasm, the stuff of life. It is as if Picasso is obsessed with the fundamental essence of the sexual act. Bizarrely, these metamorphic shapes are a progression of his monumental neo-Classical figuration of the early 1920s, which were also often set on the beach. Here, the perspective is drawn up close, so that the focus is firmly on the obscenely enlarged shapes.

<https://www.tallengestore.com/products/figure-at-the-seaside-art-by-pablo-picasso-posters>

Marie-Thérèse geeft Maya borstvoeding, Juan-les-Pins, maart of april 1936 **Foto 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. <https://www.tate.org.uk/whats-on/tate-modern/exhibition/ey-exhibition-picasso-1932-love-fame-tragedy/exhibition-guide>

Picasso met zijn dochter Maya

Maya met pop (Maya à la poupée), 1938
Olieverf op doek, 73 x 60 cm
Musée national Picasso, Parijs

Portret van Maya in profiel, 29 aug. 1943
Potlood, krijt en pastel op papier, 37 x 31 cm
Privé bezit

"My father liked to draw me when we were at the table in the kitchen," Maya says. "That's why I have a napkin around my neck."

<https://airmail.news/issues/2020-9-26/growing-up-picasso>

DORA MAAR (Henriette Theodora Markovitch) (1907-1997) **1935 – 1944**

In the winter of 1935 Picasso became intimately involved with Dora Maar, a stunningly beautiful, passionate and acutely intelligent young woman. Dora's influence was to stimulate one of the most innovative periods of his career. His personal life was in turmoil when they met: he had broken up with his wife Olga Koklova, a ballet dancer with the Ballet Russes; and Marie-Thérèse Walter, his mistress since 1927, had given birth to their daughter, Maya. He felt incapable of painting and instead devoted his creative energy to writing poetry.

https://www.ngv.vic.gov.au/picasso/education/ed_JTE_MMM.html

A surrealist photographer and anti-fascist political activist, Maar caught Picasso's attention while he was involved with Walter, and he began artistically collaborating with her during the World War II era.

Unlike Walter, Maar challenged Picasso: She was political, intellectual and headstrong. The two lovers began experimenting with photography and painting, and Picasso's art reflected Maar's intense influence on him through his use of harsh angles, deconstructed shapes and bold colors. When Picasso produced Weeping Woman (1937), it was a political statement, and he used Maar to represent his character in many drawings and paintings. As a photographer, Maar captured the making of Picasso's war-themed oil painting Guernica (1937).

<https://www.biography.com/news/pablo-picasso-wives-mistresses-inspiration>

Portret van Dora Maar, 1936

Foto Man Ray

Dora Maar met groene vingernagels, 1936

Olieverf op doek, 65 x 54 cm

Museum Berggruen, Berlijn

They met in 1936 in Les Deux Magots where Picasso tended to go after his evening walk. He had dinner with his friend, poet Paul Eluard, while Elf – Picasso's dog – was cadging at near-by tables. Dora's and Pablo's eyes met. Impressed he mumbled a few words in Spanish – the language Dora knew perfectly, since she had spent her childhood in Argentine. They fell into talk, and Picasso moved to her table.

Many years later Picasso told that Dora was wearing black gloves embroidered with rose flowers that evening. She entertained herself stabbing spots between fingers of her left hand lying on the table with a knife. At one point she slipped a fraction of an inch. Picasso asked Dora to give him her blooded gloves. All his life he kept them in a special shadow box. <https://www.pablo-ruiz-picasso.net/theme-doramaar.php>

Dora Maar op het strand, 7 nov. 1936

Olieverf op doek, 65 x 54 cm

Verkoop erfenis Dora Maar

Portret van Dora Maar, 1936

Foto Man Ray

Tête de femme (Dora Maar), 1941

Brons, 80 x 40 x 55 cm

Fondation Beyeler, Riehen, Basel

This larger-than-life bust portrait of Dora Maar (...) at just over three-quarters of a meter high, (...) conveys the model's strength of character and imposing presence as a figure in Picasso's life during the war years. It is also one of the artist's most respectful and idealized portrayals of Dora, rendered without any of the abstraction that characterized his more menacing depictions of her as the Weeping Woman.

Dora's likeness here resembles that of a Greco-Roman goddess, more noble than any sculptural depiction of the other women in Picasso's life. As Barbara Thiemann and Evelyn Weiss commented about this figure, "This strong, spiritualized head, with its powerful aura of human dignity and its remoteness from violence and subjugations, seems to convey a contrast, a kind of inner resistance. It recalls the

stoical serenity of the gods of the ancient world" (Barbara Thiemann and Evelyn Weiss in Picasso, The Ludwig Collection (exhibition catalogue), op. cit.). Picasso created Tête de Femme (Dora Maar) in 1941 in his studio on the rue des Grands Augustins in Paris (...) the same studio where he had painted his epic Guernica in 1937. <https://www.sothebys.com/en/auctions/ecatalogue/2007/impressionist-modern-art-evening-sale-n08359/lot.22.html>

Dora als Vogel, 1943

**Opdracht + tekening in boekuitgave met originele etsen van Pablo Picasso
Pablo PICASSO et BUFFON, HISTOIRE NATURELLE, Martin Fabiani, Paris, 1942**

Portret van Dora Maar, Parijs of Mougins, 1937

Olieverf op doek, 92 x 65 cm

Musée national Picasso, Parijs

Hoofd van een huilende vrouw, voorstudie voor Guernica, 24 mei 1937

Potlood en gouache op papier, 29,3 x 23,2 cm

Museo Nacional Centro de Arte Reina Sofia, Madrid

Guernica gefotografeerd door Dora Maar in het atelier des Grands-Augustins, Parijs, mei 1937

Op 28 april 1937 bombardeerde de nazi-luchtmacht Guernica; dit was het eerste grote bombardement op een burgerbevolking.

Picasso reageerde met dit schilderij op het verzoek van de Spaanse Republiek om deel te nemen aan het Spaanse paviljoen van de Wereldtentoonstelling die in juni 1937 in Parijs werd geopend. <http://kerdonis.fr/ZPIC02/page2.html>

In 1937, Maar documented the creation of Picasso's Guernica, gifting us a rare window into the construction of a great painting. Rather than a mysterious alchemy, where a masterpiece emerges miraculously from the studio, Maar's images reveal the bloody mess of creation where a work of art is built, torn down and rebuilt.

<https://wommagazine.co.uk/dora-maar/>

Indeed, it seems likely that his decision to depict that particular atrocity came from Maar, who was far more politically engaged. Not only does its style – severe black-and-white, almost photographic in its pitiless detail – borrow from her work, she actually painted a small section of it. <https://www.theguardian.com/artanddesign/2019/nov/15/dora-maar-picassos-weeping-woman>

Vrouwenhoofd, eind 1937

Potlood op Match lucifersdoosje

Privé bezit

Huilende vrouw (Femme en pleurs/Weeping Woman), Parijs, 26 okt.1937

Olieverf op doek, 60.8 x 50 cm

Tate, Londen

Her vulnerable eyeballs have been violently dislocated from their vaginal sockets. Something has entered their delicate apertures and left her pupils like shattered glass, in which we still see the shadow of the bombers that devastated her life and her home, the little Basque town of Guernica. Like many others that morning she had dressed in her best clothes to go to market. The town was already full of refugees

from the nearby fighting, and since before dawn the streets had been filling with farmers and vendors. She would join the amiable throngs of people with their children and their animals. Did she have any idea what the drone of aircraft engines signalled? The images of death and destruction are seared indelibly into her retina and nothing will ever expunge them. She is a victim of the rape of her soul. We don't need to know the name of the woman behind the shattered eyes. She needs no identity. She is every innocent person whose life has been harmed by violent conflict. <https://www.tate.org.uk/tate-etc/issue-7-summer-2006/microtate-7>

Weeping Woman is based on an image of a woman holding her dead child. It is taken from Picasso's anti-war mural, Guernica. Picasso painted both works during the Spanish Civil War (1936-39). It was in response to the bombing of the Basque town of Guernica. The attack was carried out in April 1937 by Nazi Germany's air force, in support of Spain's Nationalist forces. Hundreds of people were killed. The figure of the Weeping Woman is based on artist and photographer Dora Maar. Maar photographed Picasso's making of Guernica. <https://www.tate.org.uk/art/artworks/picasso-weeping-woman-t05010>

Portret v. Dora Maar, Parijs, 9 okt.1942
Olieverf op paneel, 92 x 73 cm
Verz. S. Hahn, N.Y.

Labelled a 'degenerate' artist by the Nazis, Picasso's presence in Paris did not go unnoticed by the German forces. Although he was allowed to continue to work, he was forbidden from publicly exhibiting any of his art, and remained under close and constant observation by the Gestapo. They visited his studio on a number of occasions, questioning him as to the whereabouts of friends and former colleagues who had gone into hiding.

Like all who remained in Paris, the deprivations of city life hit Picasso hard. He immersed himself in his work, frantically painting day after day. 'There was nothing else to do but work seriously and devotedly, struggle for food, see friends quietly, and look forward to freedom,' he later explained. Dora became his primary companion and model during these years, her dark features and striking presence dominating endless portraits and canvases.

<https://www.christies.com/features/Picasso-Femme-dans-un-fauteuil-1942-9262-3.aspx>

Naakte vrouw die haar kapsel opmaakt (Femme se coiffant (Dora)), Royan, 5 maart 1940

Olieverf op doek, 130 x 97 cm
The Museum of Modern Art, New York

This pose runs like a thread throughout Picasso's entire oeuvre. The theme of the woman arranging her hair has a long and distinguished history in Western art, dating back to a lost masterpiece by the Classical Greek painter, Apelles, which depicts the iconic motif of the goddess Aphrodite rising from the sea and wringing out her long flowing hair. From Titian and Ingres, to modern artists who reframed this pose in an unequivocally contemporary setting such as Degas, who captured women immersed in this private, intimate ritual, and Renoir who likewise pictured voluptuous nudes in their toilette, this theme provided rich stimulus for artists, and Picasso was no exception. Throughout his career, this motif had appeared repeatedly, beginning in the remote Spanish village of Gósol in the summer of 1906 with *Femme se coiffant* (Museum of Modern Art, New York) and *Le Harem* (Cleveland Museum of Art, Cleveland). A year later, this same seductive stance was once more transformed in

the artist's monumental, groundbreaking work, *Les Femmes d'Alger (O.J.)* (1911, Museum of Modern Art, New York), in which the centre figure stands frontally, both arms raised above her head in a pose of unabashed, unequivocal sexual power.
<https://www.christies.com/en/lot/lot-6127495>

The theme of a nude woman arranging her hair became a part of Picasso's motifs from a young age, however the artist kept changing the shape and pose of the women in his paintings and drawings over time. Picasso developed an interest in the subject of the *Femme se coiffant* in the early part of the twentieth century. Edgar Degas used the theme in many of his pastels and drawings dating from the last years of his life and they influenced many of Picasso's works. Another very important inspiration for Picasso was the famous work *Le Bain turc* by Jean-Auguste-Dominique Ingres. The figures in Ingres' painting almost seemed sculptural in their nature and the intimate scene that took place in the painting fascinated Picasso. His first model for the theme *Femme se coiffant* was Fernande Olivier, his lover from 1904 whose voluminous figure attracted Picasso. Fernande usually wore her long hair tied in a knot, but her everyday ritual of brushing and arranging it inspired the artist to create his first drawings of a "*Femme nue se coiffant*". (...)

This famous oil painting shows Picasso's mistress at the time, Dora Maar, sitting with her legs in front of her and with her arms behind her back, arranging and twisting her long hair. The familiar theme is treated differently in this painting, and takes on a rather anguished and dramatic air.

<https://www.uppsalaauktion.se/fokus/pablo-picasso-femme-nue-se-coiffant/>

Hoofd van een vrouw met twee profielen, 1 april 1939
Olieverf op doek, 92 x 73 cm
Verz. Mevr. Lindy Bergman

Dora Maar in eigen atelier rue de Savoie, 1943
Foto BRASSAI (Halasz Gyula 1899-1984)

FRANÇOISE GILOT (°1921)
1944-1953

When their affair began she was 23 and he was 62. Their relationship lasted about ten years and they had two children, Claude [1947] and Paloma [1949]. However, Françoise left Picasso for his unfaithfulness and domineering nature. Perhaps the only Picasso's woman who could get over him and get on with her life. In 1970 she married American physician-researcher Jonas Salk.

<http://www.publicartinchicago.com/picassos-women/>

The years that Picasso spent with Gilot represented an era of great change: Europe was emerging from WWII with a pronounced political dedication to peace; and Picasso was experiencing the joy of a new partner and family, with the births of Claude and Paloma. He also moved from Paris to his first permanent residence in the south of France at Vallauris. It was a period of transformation in his paintings that coincided with great inventiveness in a range of new mediums including lithography, sculpture, and ceramics. He announced Gilot's presence as his muse in nuanced,

romantic paintings. He crafted radical sculptural assemblages, such as the *Femme portant un enfant* (1953) from industrial debris collected while walking the hills of Vallauris. He immortalized Gilot's striking beauty and vitality in pioneering lithographs created at the Atelier Mourlot; and at the Ramié pottery studio, he revolutionized the production of ceramics, creating playful and exuberant editions available to a new and wider audience. <https://gagosian.com/exhibitions/2012/pablo-picasso-picasso-and-francoise-gilot-paris-vallauris-1943-1953/>

It must have been difficult for Ms. Gilot to encounter the women Picasso had discarded still stubbornly hanging around even as they grew old: his first wife, the ballerina Olga Khokhlava; his crazed mistress Dora Maar; the youthful and pliant Marie-Thèrese, whom he persisted in visiting each Sunday. After leaving Picasso, Ms. Gilot made a project of reclaiming her autonomy—it was probably her best move. (...) she resolutely portrays her time with Picasso as a meeting of equals. But there are ironies here. By the time they met, the man who had made incisive discoveries about texture and form, who had painted the *Demoiselles* and *Guernica*, was an old man enjoying the comforts and privileges of success and, for all her feistiness, pretty Ms. Gilot was among those privileges. If Picasso wanted nothing more than for the world to think he was still virile and young by choosing and reinventing himself through her, that anxious desire indicated that his artistic potency was on the wane. Her independence may have remained intact in spite of him, but it's undeniable that she accrued the lion's share of her life's attention and fame as a result of her liaison with Picasso. However difficult it was for Picasso to bear the blow of her leaving him—she claims to be the only woman ever to do so—he appears to have recovered swiftly; he started an affair with his quiet pottery assistant, Jacqueline Roque, just a year later and married her in 1961.

Ms. Gilot clearly relished being in the driver's seat (...). If Picasso's occasional claim was that he "invented her," that he had made drawings of women who looked like her before she was born ("You should be thankful to me"), she retaliated by resisting him, running away, removing their two children to Paris, and finally by writing the definitive tell-all book, *Life With Picasso*, about their relationship in 1964.

That the French have made Ms. Gilot an officer of the Legion of Honor is perhaps not so much a testament to her work as a visual artist as it is a recognition that her dedication to insisting on her side of the story, and her right to tell it—in art, books, lectures and exhibitions (...) —is, ultimately, a feminist enterprise.

<https://observer.com/2012/05/the-one-that-got-away-picasso-and-francoise-gilot-paris-vallauris-1943-1953-at-gagosian-and-frank-stella-at-lm-arts/>

Françoise Gilot en Picasso in hun villa La Galloise, Vallauris, 1952
Foto ROBERT DOISNEAU (1912-1994)

Françoise Gilot, detail

Femme-Fleur (Françoise Gilot), Parijs, 5 mei 1946
Olieverf op doek, 146 x 89 cm
Verz. F. Gilot

The paintings which represent Françoise exalt the slender and frail silhouette of the young woman who is forty years younger than him.

He represents his model standing because, he says "François is not the passive type."

Picasso will say to him "You see, a woman holds the world - sky and earth - in her hand."

The imbalance of the breasts is compensated by the rhythm of the arms and the waves of the hair.

He was looking for another head shape than the lunar oval but he couldn't.

"I can't help it," he said, "the painter doesn't choose. There are forms which impose themselves on him. »

<http://kerdonis.fr/ZPIC03/index.html>

**Françoise en Pablo Picasso met parasol op het strand van Golfe-Juan, 1948
Foto ROBERT CAPA (1913-1954)**

Portret van Françoise, 20 mei 1946

Potlood, houtskool en kleurpotlood op papier, 66 x 50.6 cm

Musée national Picasso, Parijs

Picasso highlights Françoise's ample hair and underlines one of the particular features of her physiognomy: the arched eyebrow that covers her right eye.

<http://kerdonis.fr/ZPIC03/index.html>

Pablo Picasso en Françoise, Château Grimaldi, Antibes, sept. en okt. 1946

Pablo Picasso en Françoise in de Madoura pottenbakkerij, Vallauris, 1953

Grote vaas met naakte vrouwen (Grand vase aux femmes nues) (A. R. 115),

Madoura Plein Feu, Empreinte Originale de Picasso, Ed. 25, 1950

Roodbakkende klei met sgraffitodecoratie, 66,5 x 32 cm

Sotheby's

Picasso was keen to create large pots that had a stronger sculptural dimension. Grand vase aux femmes nues represented a new phase in which scale played an important role. These large flared vases depict female nudes, whose figures are emphasised by the curves of the vase – the hips and buttocks of the four nudes follow the curves of the actual vase. Similar to a classical group, Picasso drew inspiration from the Three Graces, a theme which can be seen in his prints and drawings from the 1920s through to the post-war period.

<http://www.alaintruong.com/archives/2016/09/19/34341419.html>

Vrouwenvaas (Vase femme), 1954

Aardewerk, H. 25 cm

Stedelijk Museum 's-Hertogenbosch

Françoise in een zetel (Françoise dans un fauteuil), 23 maart 1949

Olieverf op doek, 116 x 89 cm

Privé bezit

Zetel vrouw (Femme au Fauteuil) nr. 1, 1948

Lithografie, compositie: 69.5 x 52 cm; blad: 76 x 57 cm

Privé bezit

Vrouw met kinderwagen (La femme à la poussette), Vallauris, 1950

Brons, 203,2 x 144,7 x 60,9 cm

**Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,
Washington, D.C.**

Picasso sculpted Gilot as pregnant and as wheeling a baby carriage. His canvases transformed her into a flower and captured her playing with their children.

“These sculptures relate to their life at Vallauris, the little villa where they lived, and Le Fournas, the derelict former orange-flower distillery where he revolutionized painting and sculpture,” John Richardson (Picasso’s biographer) says. “He’d gather scrap metal from a nearby junkyard and turn it into sculpture.”

<https://www.artmarketmonitor.com/2012/02/24/gagosians-next-picasso-show-focuses-on-vallauris/>

Vrouw een kind dragend (Femme portant un enfant), 1953

Beschilderd hout en fragment palmboomblad, 173 x 54 x 35 cm

Privé bezit

Zwangere vrouw, Vallauris, 1950

Brons, h.104.8 cm

The Museum of Modern Art, New York

Claude en Paloma touwspringend in Picasso’s atelier, 1956

Foto David Douglas Duncan

Claude en Paloma Picasso, Parijs, 25 januari 1966

Foto RICHARD AVEDON (1923-2004)

JACQUELINE ROQUE (1927-1986)

1954-1973

The departure of Françoise Gilot of 1953, his break from the Parti Communiste français and the death of Matisse in 1954, left Picasso adjusting his life. From 1955 until the end of his life, Picasso lived with Jacqueline Roque, a young divorcée who he had met in 1952 while working at the pottery works in Vallauris, where Picasso made ceramic pots, plates, dishes, jugs and other objects. The couple were wed in 1961. <https://alexanderadamsart.wordpress.com/tag/pablo-picasso/>

Jacqueline was first married to André Hutin in 1946, and they had a daughter named Catherine. They moved to Africa where they lived for several years before separating. Jacqueline and Catherine moved back to France where Jacqueline was employed as an assistant at Atelier Madoura, owned by Suzanne and Georges Ramié, in Vallauris.

<https://doyle.com/specialists/courtney-washington/stories/jacqueline-roque-artist-muse>

It was at the Madoura Pottery Plant in Vallauris, France that Jacqueline Roque first met an ageing Pablo Picasso. He quickly became charmed by her, to the point where he would deliver a rose to her every day, until she eventually agreed to be his companion.

Jacqueline’s relationship to Picasso is described by William Rubin, (cited in Picasso, Fineberg and Duncan, 2014, p.190) as an ‘understated, gentle, and loving personality combined with her unconditional commitment to [Picasso] providing an

emotionally stable life and a dependable foyer over a longer period of time than he had ever before enjoyed’.

Jacqueline Roque remained with Picasso until his death in 1973.

<https://www.artsandcollections.com/jacqueline-roque-the-mystery-behind-picassos-final-muse/>

Jacqueline Roque met hoed, 1957

Foto René Burri

‘She has within her that wonderful power on which the painter feeds. She flows. She is made for it and gives of herself and devotes herself and dies in harness though living all the while and never posing. She harbours that multiplicity of herself... She unfurls ad infinitum. She invades everything. She becomes all characters. She takes the place of all models of all the artists on all the canvases. All the portraits resemble her, even though they may not resemble each other. All the heads are hers and there are a thousand different ones’

(Hélène Parmelin, Picasso: Intimate Secrets of a Studio at Notre Dame de Vie, New York, 1966, pp. 14-15)

‘They lived in a world of his own creation where he reigned almost as a king yet cherished only two treasures – freedom to work and the love of Jacqueline’

(David Douglas Duncan, Picasso and Jacqueline, New York, 1988, p. 9)

<https://www.christies.com/en/lot/lot-6127495>

Portret van Jacqueline met zwarte hoofddoek, Parijs, 11 okt.1954

Olieverf op doek, 92 x 73 cm

Verz. Jacqueline Picasso, Mougins

The couple moved into a grand, spacious villa, La Californie in 1955. This now-legendary home and studio – so immortalised in photographs it has become arguably the artist’s most famous residence – offered large living spaces in which Picasso could surround himself with his paintings, sculptures and other possessions, and also enable him to live and work in the same interchangeable space. Within these ornate rooms, the artist’s beloved Thonet bent-wood wicker-backed rocking chairs took pride of place, appearing countless times in photos and paintings – particularly the atelier scenes the artist was working on at this time – of La Californie, and serving as the object on which Jacqueline is reclining in the present work. ‘Jacqueline sometimes mirrored Picasso sitting in his favourite turn-of-the-century rocker. He had two’, the photographer and friend of the artist, David Douglas Duncan recalled. ‘They followed him whenever he changed homes, his always faithful refuge in which to curl up, isolated – just to think. One of his first portraits of Jacqueline was drawn in charcoal when she pulled her feet up into the companion chair [Zervos XVI, no. 326]’ (D.D. Duncan, Picasso and Jacqueline, New York, 1988, p. 123).

<https://www.christies.com/en/lot/lot-6127495>

Jacqueline naakt in een zetel (Nu dans un fauteuil (Jacqueline), 2-8 mei-7 juni 1964

Olieverf op doek, 116 x 80.5 cm

Part. verz.

Jacqueline hield van dit portret in driekwart met gezicht in profiel, haar hoofd rustend op haar linkerhand. <http://kerdonis.fr/ZPIC03/page2.html>

Picasso past een voor Jacqueline gemaakte halssnoer aan, ca. 1957
Foto David Douglas Duncan

Jacqueline met opgetrokken benen (Jacqueline aux jambes repliées), 5 okt. 1954

Olie en houtskool op doek, 92 x 73 cm
Privé bezit

Jacqueline in Turks kostuum (Jacqueline en costume turc), Cannes, 20 nov. 1955

Olieverf op doek, 100 x 81 cm
Verzameling Catherine Hutin-Blay, Parijs

The theme of the seated female portrait is also reminiscent of an artist who was at the forefront of Picasso's mind at this time: Henri Matisse. Picasso had once declared: 'You have got to be able to picture side by side everything Matisse and I were doing at that time. No one has ever looked at Matisse's painting more carefully than I; and no one has looked at mine more carefully than he' (Picasso, quoted in J. Golding, 'Introduction', in E. Cowling et al., *Matisse Picasso*, exh. cat., London, 2002, p. 13). The artist's lifelong friend and greatest rival, Matisse had died in November 1954. Devastated, Picasso did not attend his funeral, his death greatly affecting the artist for years to come. As he had throughout his life, Picasso processed his grief through his art. Most famously, the artist's great 1954-55 series *Les Femmes d'Alger*, which he begun just six weeks after Matisse's death, paid homage not only to Delacroix, but to Matisse and his exotic Orientalist visions, complete with recumbent, decoratively adorned odalisques. 'When Matisse died,' Picasso told Roland Penrose, 'he left his odalisques to me as a legacy, and this is my idea of the Orient though I have never been there' (Picasso, quoted in R. Penrose, *Picasso: His Life and Work*, Berkeley, 1981, p. 396). Likewise Picasso's subsequent atelier scenes of the mid-1950s serve as tributes to the great French artist's late series of *Vence interiors*.

<https://www.christies.com/en/lot/lot-6127495>

Untitled (Chicago Picasso), 1967, Cor-ten steel, 15.2m (50 ft.) tall, 147 ton, installation view, Daley Plaza, Chicago

The Chicago Picasso was commissioned in 1963 by the architects of the Richard J. Daley Center and facilitated by the Architect William Hartmann of Skidmore, Owings & Merrill. The artist completed a rough draft of the sculpture in 1965 and sanctioned a final model of the statue in 1966.

It is believed the work cost \$351,959, which is equivalent to \$2.7 million today. Charitable foundations, including the Woods Charitable Fund, the Field Foundation of Illinois, and Marion Deering McCormick Foundation, paid this cost. The three charities wanted to pay Picasso \$100,000 for his labor and artistic skills, but the artist turned the payment down, stating that he wanted to make his work a gift. The sculpture was built using Cor-Ten steel, a material similar to the one used on the exterior of the Daley Center.

Pablo had an intimate relationship with Chicago, stretching back to 1913 after the Art Institute of Chicago become the first art museum in the United States to feature a work by Pablo. <https://publicdelivery.org/pablo-picasso-chicago/>

On August 15, 1967, the 50-foot tall, 160-ton sculpture was dedicated in Daley Plaza in front of thousands of people. <https://www.artic.edu/articles/356/picasso>

Vrouwelijk naakt dat het haar uitwringt (Femme nue se tordant les cheveux), Vallauris, 7 oktober 1952
Olieverf op triplex, 154 x 120 cm
Privé bezit, Chicago

Portret van Jacqueline Roque met rozen (Jacqueline aux fleurs), Vallauris, 2 juni 1954
Olieverf op doek, 100 x 81 cm
Privé bezit

Picasso's atelier, Villa La Californie
Foto (David Douglas Duncan?)

Jacqueline in het atelier (Jacqueline dans l'atelier), Cannes, 13 november 1957
Gouache, pen en Chinese inkt op een Spitzer stencil reproductie van het schilderij 'La femme dans l'atelier' van 3 april 1956, 63,5 x 80 cm
Musée national Picasso, Parijs

Schilder en model (Le Peintre et son modèle), Mougins, 29 maart, 1 april 1963
Olieverf op doek, 130 x 162 cm

Collection of the Museo Nacional Centro de Arte Reina Sofía, Madrid

Throughout the spring of 1963, Picasso executed a series of paintings on the theme of the painter and his model, one of the great recurring motifs of his late work.

"Picasso painted, drew and etched this subject so many times in his life that, as Michel Leiris has remarked, it almost became a genre in itself like landscape or still-life. In 1963 and 1964 he painted almost nothing else, the painter armed with his attributes, palette and brushes, the canvas on an easel, mostly seen from the side. Like a screen and the nude model seated or reclining in a space which presents all the characteristics of an artist's studio, the big window, the sculpture on a stool, the folding screen the lamp, the divan, etc. All these stage props have nothing to do with Picasso's real situation; he always painted without a palette and without an easel, directly onto a canvas laid flat. This is therefore not so much a record of his own work as an 'epitome' of a profession" (M. Bernadac, Late Picasso (exhibition catalogue), London, 1988, p. 74).

<https://www.sothebys.com/fr/auctions/ecatalogue/lot.22.html/2016/impressionist-modern-art-evening-sale-n09567>

Picasso en Jacqueline omhelzen elkaar in La Californie.
Foto (David Douglas Duncan?)

De kus, Mougins, 26 okt. 1969
Olieverf op doek, 97 x 130 cm
Musée national Picasso, Parijs

The theme of the couple is omnipresent throughout Picasso's career, essentially turning into an obsession toward the end of his life. The realism of the tender or violent scenes of kissing couples, usually portrayed without a décor (enabling the viewer to focus solely on the couple), shows the importance of sexual love for the artist. In this painting, two heads are conjoined by a single line occupying the entire pictorial space. Picasso does not hesitate to deform and nearly mutilate the faces in order to bring them closer together, to display them as one. All the paintings of this period that represent couples illustrate the fusion of two beings. Here, the man is old

and balding with a long beard; his eyes are wide open as if he is having a revelation. He is larger than the woman but is gentle and protective. Elements of an erotic frenzy of a sexual act are absent, paying tribute to the artist's former years: this is the tenderness and serenity of Picasso's years with Jacqueline.

<https://focusonpicasso.com/product/le-baiser-the-kiss/>

A stirring testament to the artist's temperament during the last years of his life, *Couple, le baiser* is a powerful exploration of a theme that occupies an important position in Picasso's oeuvre. Marie-Laure Bernadac wrote on Picasso's particular and unsurpassed talent as it applied to his compositions of lovers in the 1960s: 'The violence of the eroticism, both male and female, to which Picasso gives material expression in his painting, expresses itself in concrete form in the theme of the kiss. Man and woman, the infernal couple, are seen in every conceivable position - "ultimately, love is all there is," he said - and all their frantic embraces: the raw realism of his 'Kisses' sums up the place that physical passion occupies in his life... Picasso makes two beings into one, expressing the physical blending that takes place at the moment of the kiss. Never has erotic force been suggested with such realism' (M.-L. Bernadac, 'Picasso 1953-1972: Painting as Model', in *Late Picasso* (exhibition catalogue), The Tate Gallery, London, 1988, pp. 80-81).

In executing such erotically charged paintings as *Couple, le baiser*, the artist channelled the concerns with his own fading virility that preoccupied him at this advanced age. Often taking the role of a voyeur, watching his own characters in the seduction game, in the present work Picasso paints himself – with a suggestion of his signature striped shirt – as one of the protagonists. The intensity of the couple's embrace is formally accentuated by bringing them into a close-up perspective.

<https://www.sothebys.com/en/auctions/ecatalogue/2011/impressionist-modern-art-evening-sale-111006/lot.16.html>

The palpable energy that characterises Picasso's late works has often been seen as an almost existential attempt to ward off death, to fend off intimations of mortality; this idea is reinforced by the roles of his male protagonists, who function almost as substitutes for the artist himself, carrying out the various romantic acts or tales of derring-do of which he was now less capable. In his romantically-themed pictures in particular, many people have posited that Picasso's vigorous pictures with subjects involving couples provide an insight into the artist's life with his second wife, Jacqueline, whom he had married in 1961 after several years already living together. Certainly, while the male figures often function as tangential alter egos for the artist, the women seem to be based on Jacqueline. For Picasso, painting her appears to have been a form of sensuous possessive act, a way of caressing her and getting close to her desirable body. This was also the motivation behind many of his scenes, often highly explicit, of couples throughout his career.

<https://www.christies.com/lot/lot-pablo-picasso-le-baiser-5334978/?lid=1&from=relatedlot&intobjectid=5334978>

Hurkend vrouwelijk naakt (Femme nue accroupie), Vauvenargues of Cannes, 24 juni 1959

Olieverf op doek, 146 x 114 cm

Privé bezit

Jacqueline naakt, gehurkt het grote rechthoekige doek volledig innemend.

Monumentaal met elk lichaamsdeel zo krachtig behandeld dat het op zichzelf lijkt te staan

De borsten, de ronde buik, het geslacht maar ook de overgrote gevouwen handen, elk been, het zware zwarte haar en het gezicht met parende profielen.

<http://kerdonis.fr/ZPIC03/page2.html>

Pablo Picasso and Jacqueline Roque, Villa La Californie, 1957
Foto David Douglas Duncan (1916-2018)

Zittende oude man (Vieil homme assis), 26 sept. 1970 - 14 nov. 1971

Olieverf op doek, 145,5 x 114 cm

Musée national Picasso, Parijs

- De pose van de tuinman Vallier die Cézanne aan het einde van zijn leven schilderde

- Van Goghs strohoed

- De mouw van de blouse geschilderd door Matisse

- Renoirs misvormde vuist aan het einde van zijn leven

Deze oude man is een eerbetoon aan de meesters van de kunst van de 20ste eeuw.

Het leven zal ongedaan worden gemaakt: de stronk zegt dat het lichaam is

aangetast, de druipende verf vervaagt het gezicht, de dovende blik van grijsaards.

<http://kerdonis.fr/ZPIC03/page2.html>

Zelfportret geconfronteerd met de dood, 30 juni 1972

Potlood en waskrijt op papier, 65,7 x 50,5 cm

Fuji Television Galery, Tokyo

Het rauwe onopgesmukte laatste zelfportret van de schilder, met een door ouderdom uitgemergelde en vernielde gezicht en met buitensporige grote neus en ogen, die

met intense blik gekweld staart naar de naderende dood.

<http://kerdonis.fr/ZPIC03/page2.html>