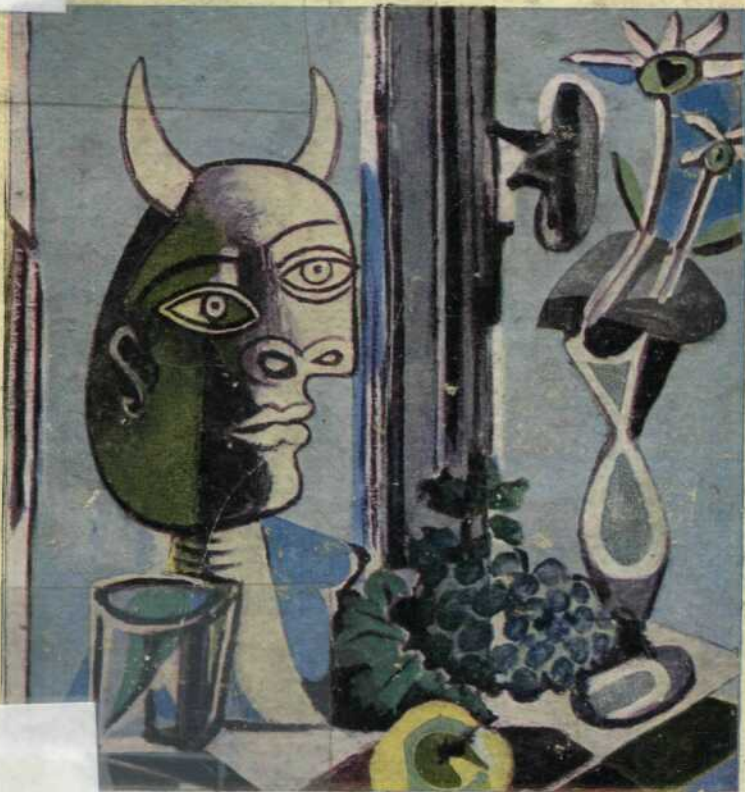


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PICASSO



HYPERION



PORTRAIT OF GERTRUDE STEIN. 1906
Formerly Miss Gertrude Stein's Collection, Paris

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HYPERION MINIATURES

PICASSO

BY

ANDRÉ LECLERC

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CURTAIN OF "PARADE". 1917
M. Serge Lifar's Collection, Paris

PICASSO

"WHAT is art? . . . And what is not art?" Thus questions it's faithful companion the most versatile, the most varied of the painters of our time, and perhaps of all time. As for the answer, we must seek it in his work.

Pablo Ruiz y Picasso was born at Malaga in Spain on October 25th, 1881. At his christening he was given eight names, some of which are very picturesque: Nepomuceno . . . Crispiniano de la Santissima Trinidad . . . He uses Picasso, his mother's family name, because it sounds better and is easier to remember than Ruiz.

He was first taught painting by his father, who was a drawing master and the curator of the Malaga municipal Museum. From early childhood the boy knew instinctively how to draw and covered reams of paper with his productions.

His father's home was gay and hospitable, a-whirr with pigeons fluttering everywhere. These were his first models, which explains his predilection for birds, whether wounded or not.

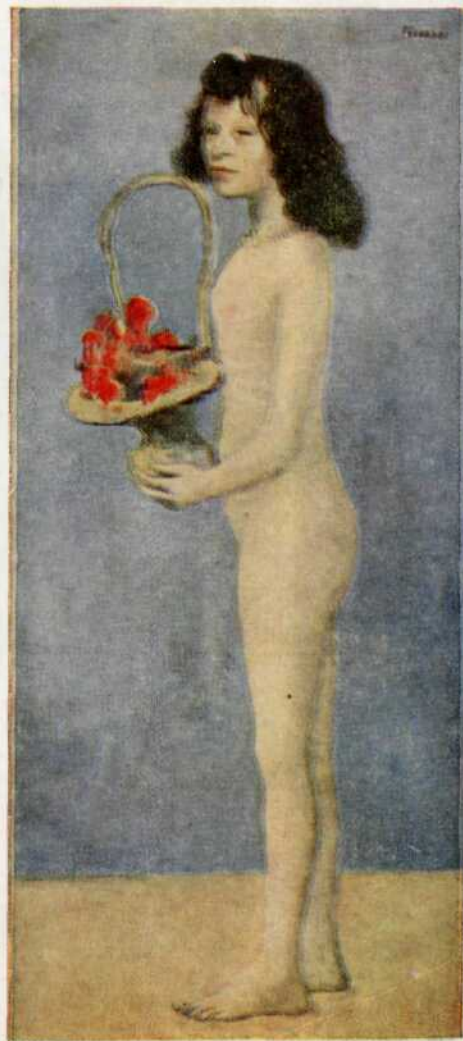
When he was ten, the family moved to Corunna. There Pablo went to school but he did not care for study, preferring to draw and paint. At the age of fourteen he won a scholarship and, in spite of his youth, was admitted to the upper section of drawing at the Fine Arts School of Barcelona. That was the year he painted the pathetic *Little Barefoot Girl*. He already knew what he wanted; he was serious, silent and hardworking. At fifteen he had a studio of his own. At sixteen he received an honorable mention at the Fine Arts Exhibition in Madrid and entered the upper section of the Royal Academy of San Fernando. Whether in the capital, at Barcelona or at Malaga where he spent his holidays, he worked in a fever of enthusiasm and ceaselessly produced paintings and drawings. Moreover he wrote, issuing an art review with some of his friends, and kept abreast of everything.

In 1900 he exhibited his already considerable work at Barcelona, without achieving great success, it must be owned, but then he was only nineteen. The same year he arrived in Paris where he was to spend several months every year, and settle down permanently in 1904.

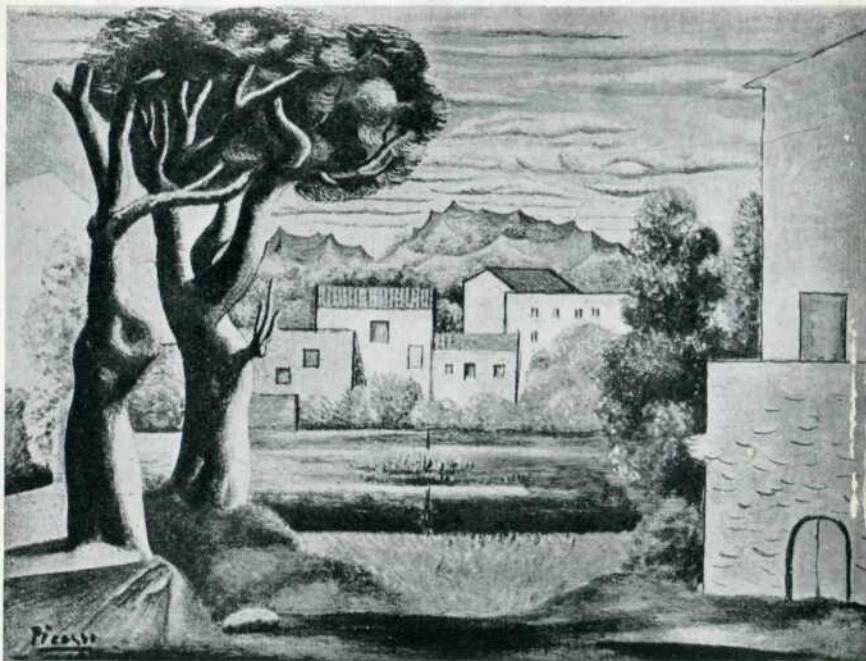
There are painters who, like Gauguin or Lautrec, draw their inspiration from their surroundings. Whether they have chosen freely or whether circumstances have forced certain subjects upon them, they re-create Tahiti or Montmartre. Picasso was fascinated by the atmosphere of Paris, but he did not need Paris to be himself. Picasso is pure creation out of nothing. And he never creates the same thing twice.

Gertrude Stein, whose portrait he painted in 1906, said that he is indifferent to the soul of human beings because for him "the existence of the head, the face, the body is so important, so persistent, so complete that it is not at all necessary for him to think of anything else." And yet the soul which he does not worry about is apparent even in his most abstract works. He infuses with soul the strangest objects, bits of pasted newspaper, geometrical lines. Whether he will or not, it is present.

As Chinese navigators do not set their junks a-sailing without an eye painted on each side of the prow, Picasso never omits at least one eye in his most



LITTLE GIRL WITH A BASKET OF FLOWERS. 1905
Formerly Miss Gertrude Stein's Collection, Paris

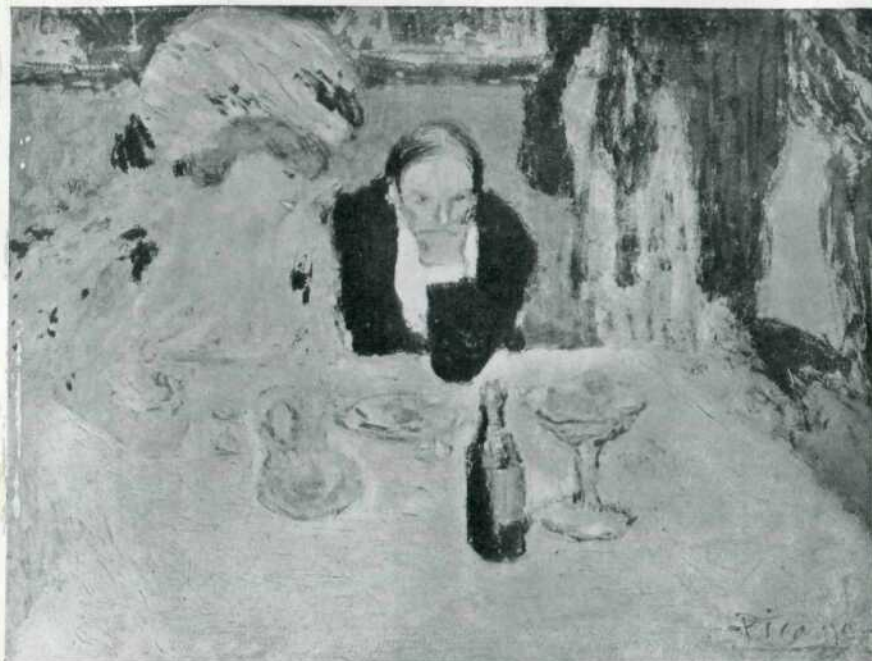


LANDSCAPE. 1921
Private Collection

abstract compositions. An eye which animates without always humanizing the whole, but in whose roundness one can find an analogy with the all-seeing Eye that creates everything by means of a dot.

Until 1901, the work of Picasso is rational. He is chiefly influenced by Toulouse-Lautrec and astonishes only by his virtuosity. Then comes the *blue period* of Spain and *The Poor*. He sees everything blue, in an infinite variety of blues. Blue is a melancholy colour and his canvases are marked with sadness, for at that time, to quote the expression of the faithful Jaime Sabartés, Picasso "believes Art to be the child of Sadness and Pain."

At the end of 1904, in the canvases of the *pink period*, he animates a crowd of clowns, harlequins and mountebanks of all sorts which inspire him until 1906.



SUPPER. 1901
Galerie Balay et Carré, Paris

This is the period of the exquisite *Little Girl with Flowers* and also of the *Portrait of Gertrude Stein* mentioned above. Picasso seems to have lost his sadness but it lurks at the bottom of his gaiety. Harlequin's eyes are always sad.

After a period during which he is enthusiastic about Negro art and scandalizes opinion by painting the *Young Ladies of Avignon*, he returns to Spain in 1909 and then changes his manner completely, inventing Cubism. In spite of the influence of Cézanne who held that everything in nature can be reduced to certain geometrical forms, Picasso's Cubism is purely Spanish and springs from the very structure of his country's landscape with its flat-roofed regular houses. He treats in this manner not only landscapes but also human figures, preferring this subject to any other. The *Portrait of Henry Kahnweiler* belongs to this period.

He is followed by a great many painters and the circle of his friends widens. He is surrounded by poets such as Max Jacob and Guillaume Apollinaire, and painters—Braque, Derain—who are all influenced by him. Then, once Cubism is admitted as a means of expression, Picasso dashes away in pursuit of something else. A short *green period* is followed by pictures made of objects, cardboard, paper, all sorts of odds and ends in which phantasy reigns supreme.

The war of 1914 does not arrest the impetus of Picasso. He paints still lifes in bright, boldly contrasting, and yet harmonious, colours: *Ma Jolie*, *The Bottle of Maraschino* and many others.

In 1917, he goes to Rome where he creates for the Russian Ballet the setting of *Parade*. A Christmas-like serenity, quite unrelated to the world cataclysm, pervades the work. The ballet music is by Eric Satie, a friend of Picasso's.

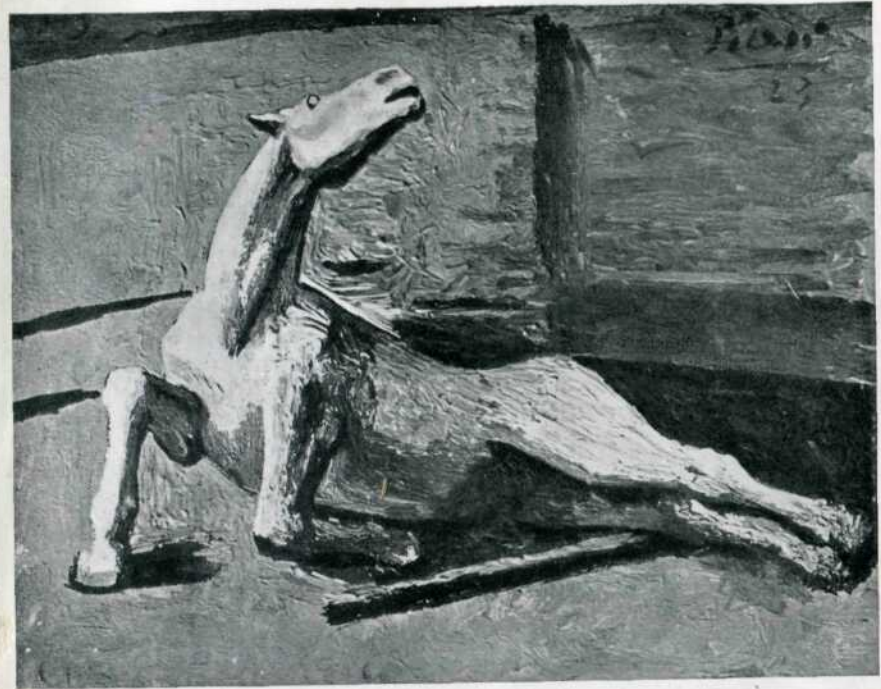
After the war, Picasso goes back to realism. This is the period of the marvellous women with heavy, passionate eyelids and the gift of motherhood. Very Spanish, although reminiscent of Greek antiquity, they are, in the opinion of many, the best of Picasso's work.

He marries a young Russian Ballet dancer who bears him a son. The Harlequins of the second *pink period* which follows, alternate with calligraphic compositions and absolute abstractions in which no meaning but that of appearance need be sought. Picasso's versatility dominates and blends the most opposing influences. Italy and Russia are allied with Spain and France, antiquity with modern and even future times. He varies not only his manner but also his medium of expression, becoming as the years go by, a sculptor, an engraver, and lastly a potter in an extraordinary profusion of creation.

No artist will have ever been as prolific as Picasso, producing ceaselessly and as naturally as he breathes (except for a period of two years between 1935 and 1937). He goes to bed very late, rises late and spends his days in a sort of waking trance. He concentrates upon his work in perfect silence, which all who approach him strive to respect. He paints, draws, etches, carves, sculptures, makes all sorts of objects and writes poems, the latter in an unheard-of abundance of strangely assembled words.

The Spanish war greatly perturbed Picasso and resulted in his painting the masterpiece, *Guernica*. In 1936 he went back to Barcelona, where he exhibited with great success, but shortly afterwards he was back in Paris again for the opening of one of his most important exhibitions and he has never returned to Spain since.

His only surrealist works are his writings and some drawings done in 1933. He does not like to complicate reality by assembling ill-matched objects and establishing artificial relations between them.



THE WOUNDED HORSE. 1923
Private Collection

If many of his canvases seem stangely complex and undecipherable, it is because our vision, which is accustomed to encounter only one aspect of things, finds it difficult to encompass several aspects at a time. Now Picasso represents human features or other objects in full face and profile at the same time, creating a sort of development which is supposed to be assimilated at a glance and to give a sense of motion. Hence the girls with noses wandering about the ears and with eyes full face in a profile. It may be mentioned, however, that for other reasons Delacroix already resorted to this last device as far back as 1824.

Picasso does not set this manner up as a system. He does not renounce his beautiful classical and Mediterranean period, and all his manners are as musical instruments on which he plays in turn.

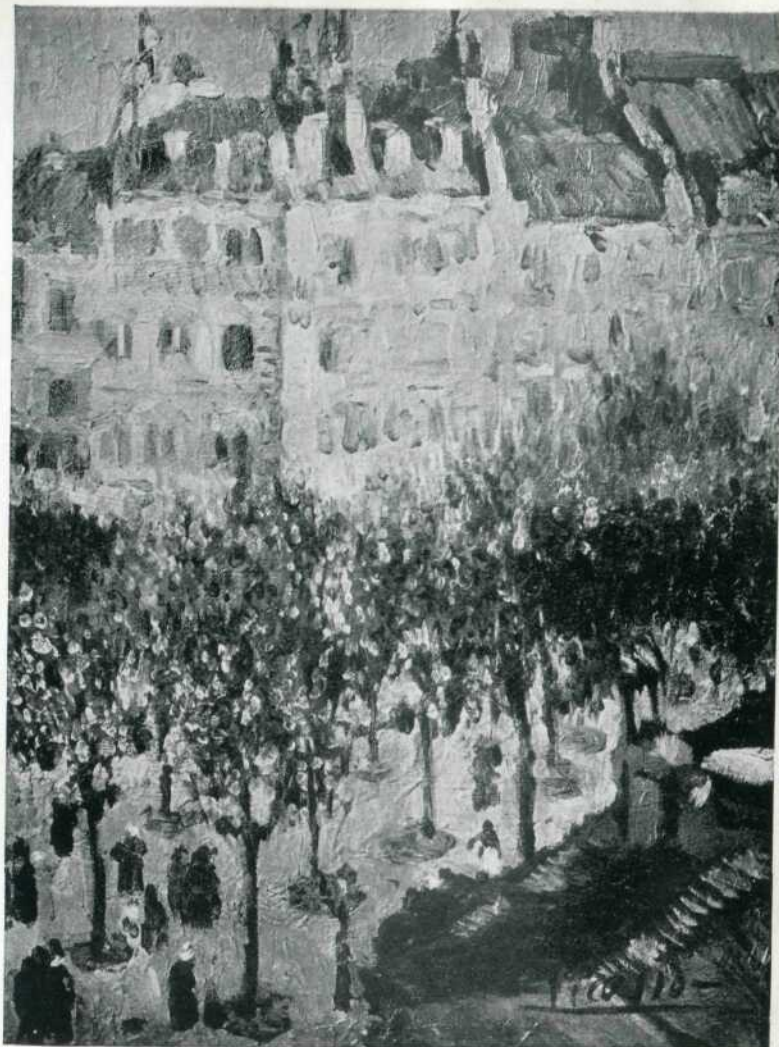
During the war of 1940, at Royan and in Paris, Picasso never ceased to work. Since then, he has moved to Vallauris and taken up pottery. Neither does his private life stand still. He is known to have inspired a legendary friendship. Quite recently, he married a very young woman and he has a son, Claude, now a year old.

His recent work shows once again the prodigious wealth of his invention. There are dishes decorated with faces to which the sumptuously coloured pastes give a striking relief. There are unglazed plates bearing the simplest designs, with a prehistoric touch, in which the bison dominates. Other dishes with birds, fish, fried eggs complete with a blue fork stand side by side with sculptured hands, tall slim vases in the form of women, and Spanish pitchers pierced with mysterious eyes and mouths.

His inspiration draws on all the periods of antiquity, but the present is his own as well. Thus his Etruscan and Oriental ornaments stand in contrast with the pure Picasso of a classically proportioned head.

Picasso will never cease proving that there is no limit to his transformations.

ANDRÉ LECLERC



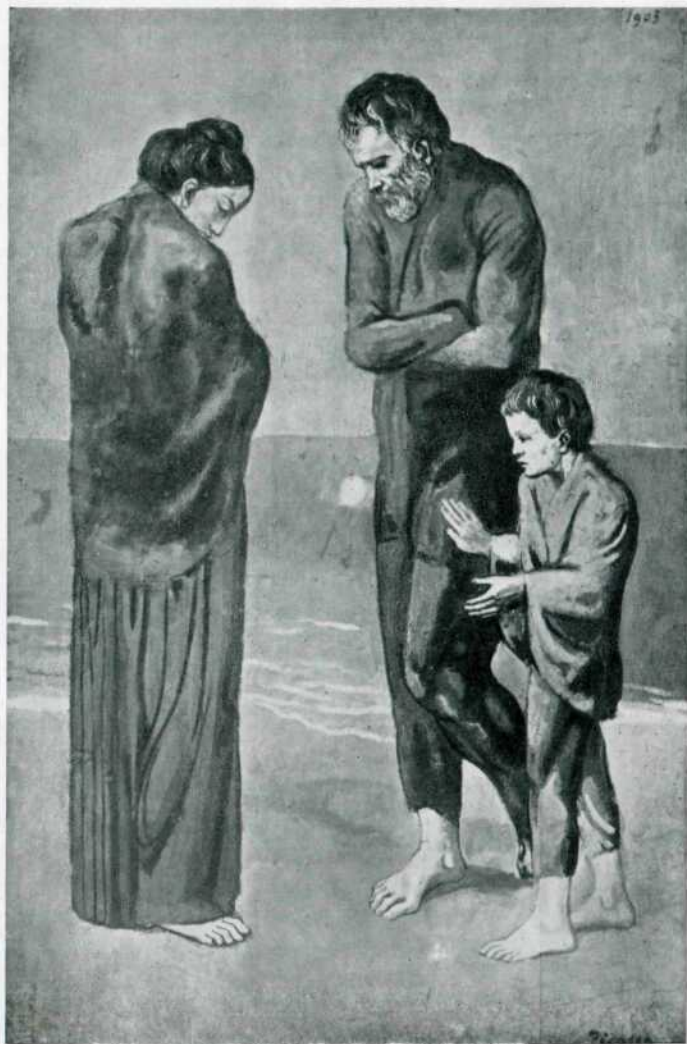
BOULEVARD DE CLICHY. 1901
Galerie Balay et Carré, Paris



THE POOR. 1902
Formerly Miss Gertrude Stein's Collection, Paris



LITTLE BAREFOOT GIRL. 1895
In the Collection of the Artist



THE POOR ON THE SEASHORE. 1903
National Gallery of Art, Washington, D.C.
Chester Dale Collection. Loan



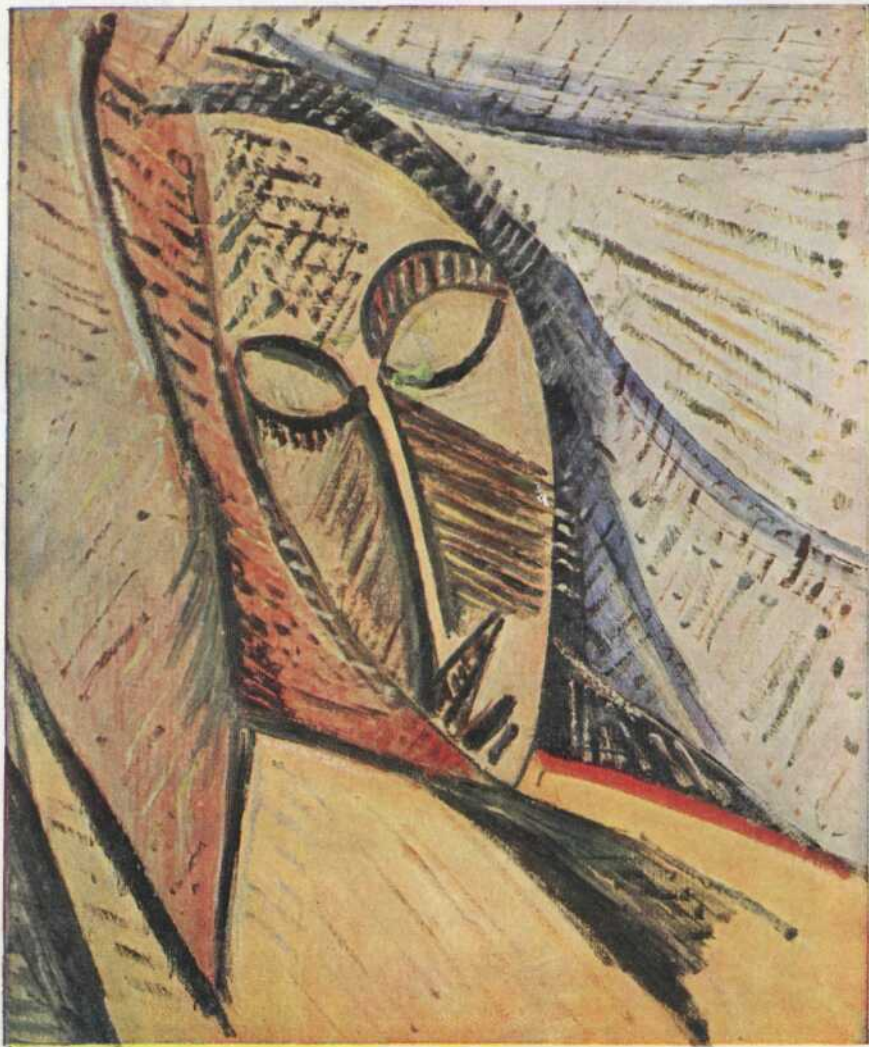
MOUNTEBANKS WITH A DOG. 1905
Thannhauser Collection, Paris



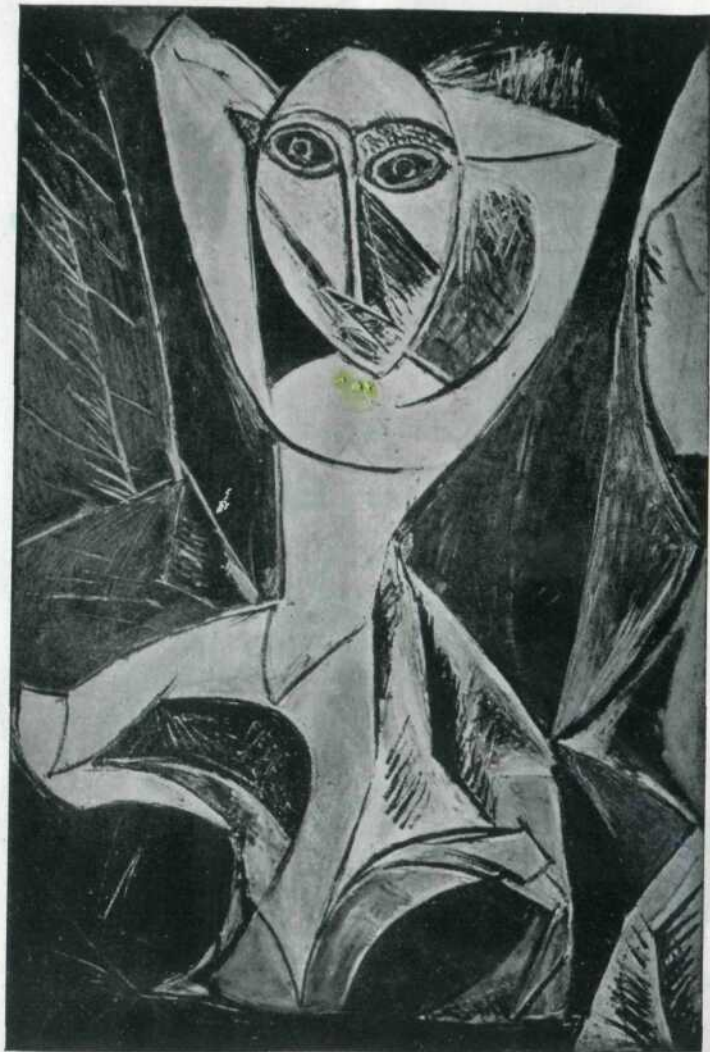
"FEMME AU CHIGNON." 1909
Zwemmer Gallery, London



WOMAN WITH PEARS. 1908
Walter P. Chrysler Jr. Collection, New York



[20] HEAD OF A WOMAN. 1913
Formerly Miss Gertrude Stein's Collection, Paris



“LA GRANDE DANSEUSE D'AVIGNON.” 1907-1908
Walter P. Chrysler Jr. Collection, New York



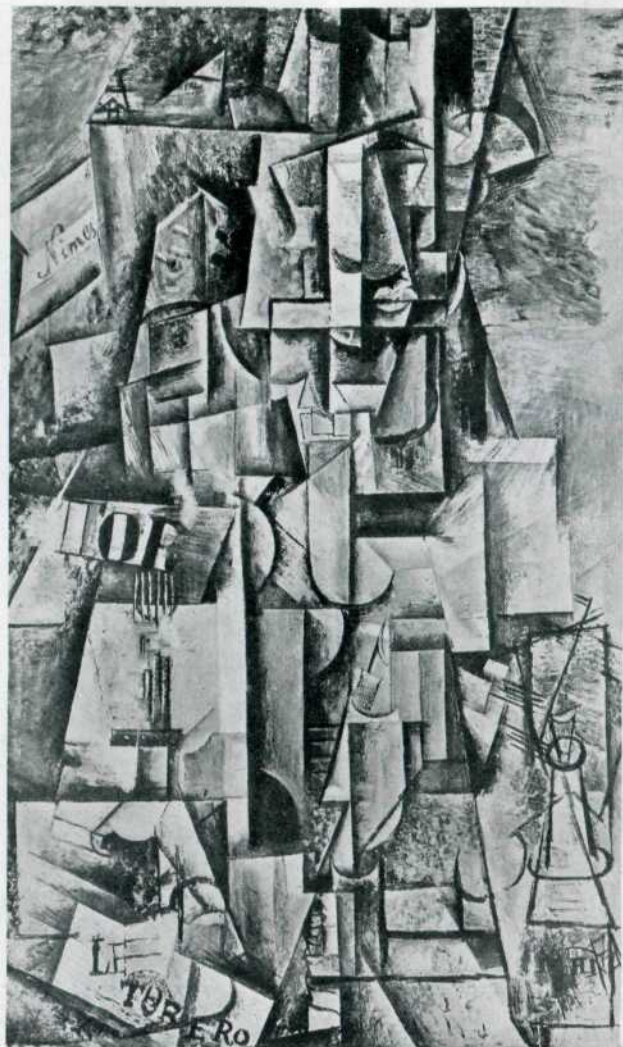
THE MANDOLIN PLAYER. 1910
Roland Penrose Collection, New York



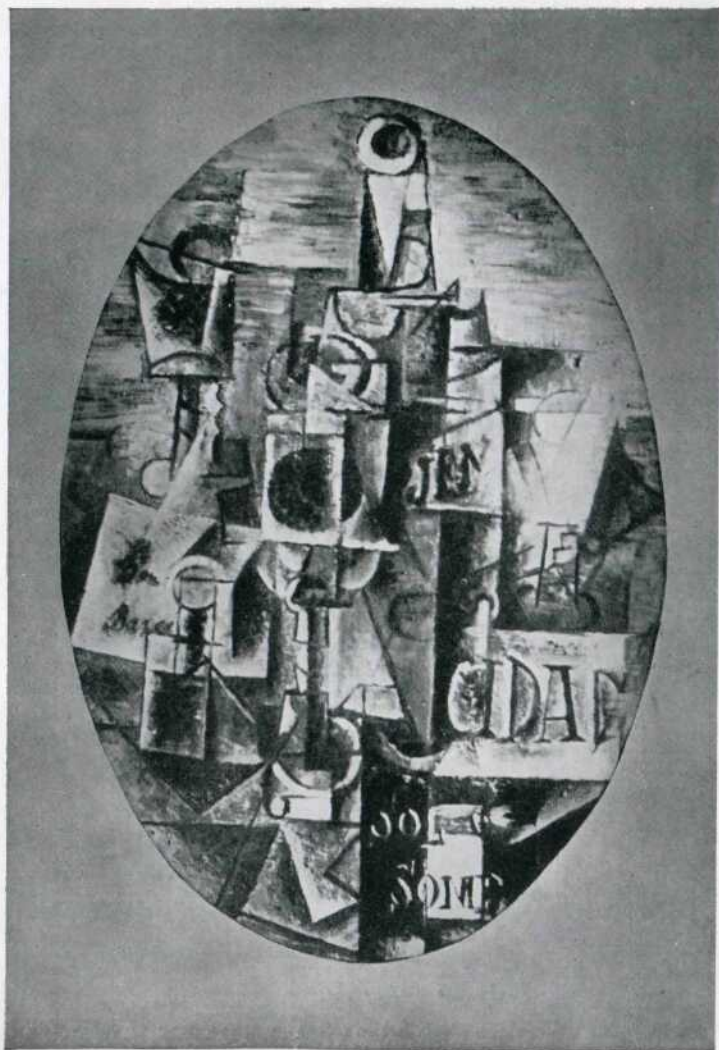
TORSO OF A WOMAN. 1909-1910
Formerly W. Uhde Collection



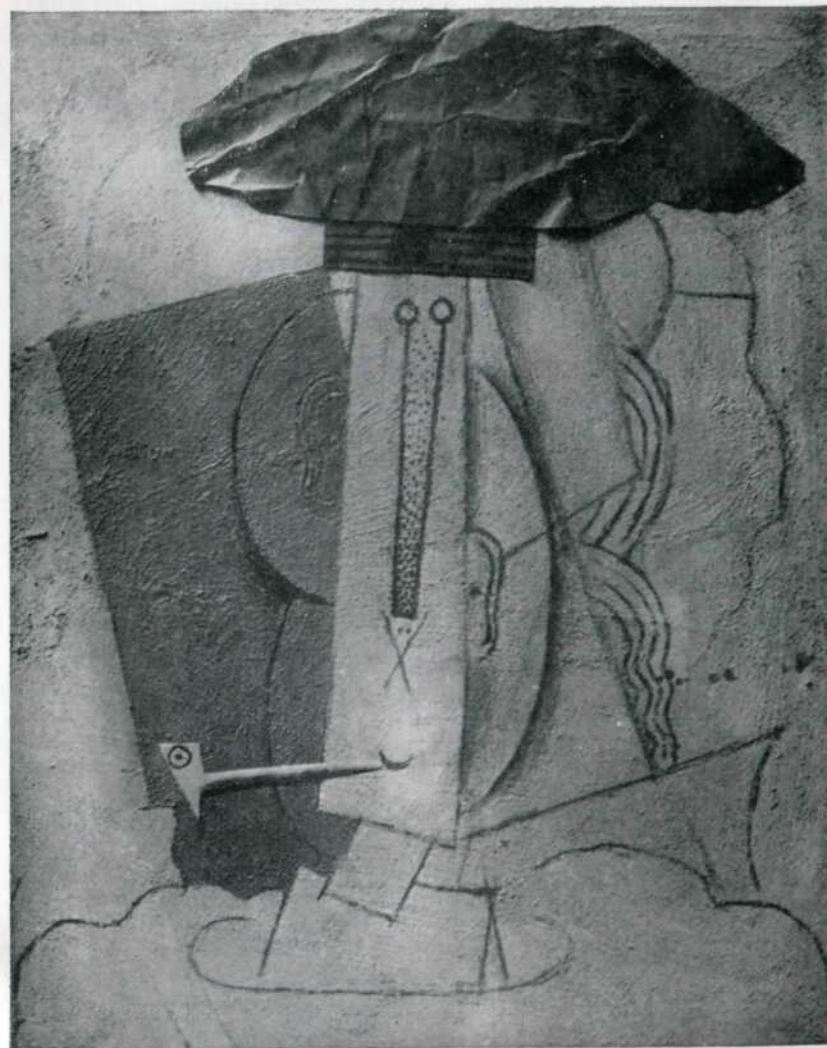
"L'ARLESIENNE." 1911
Walter P. Chrysler Jr. Collection, New York



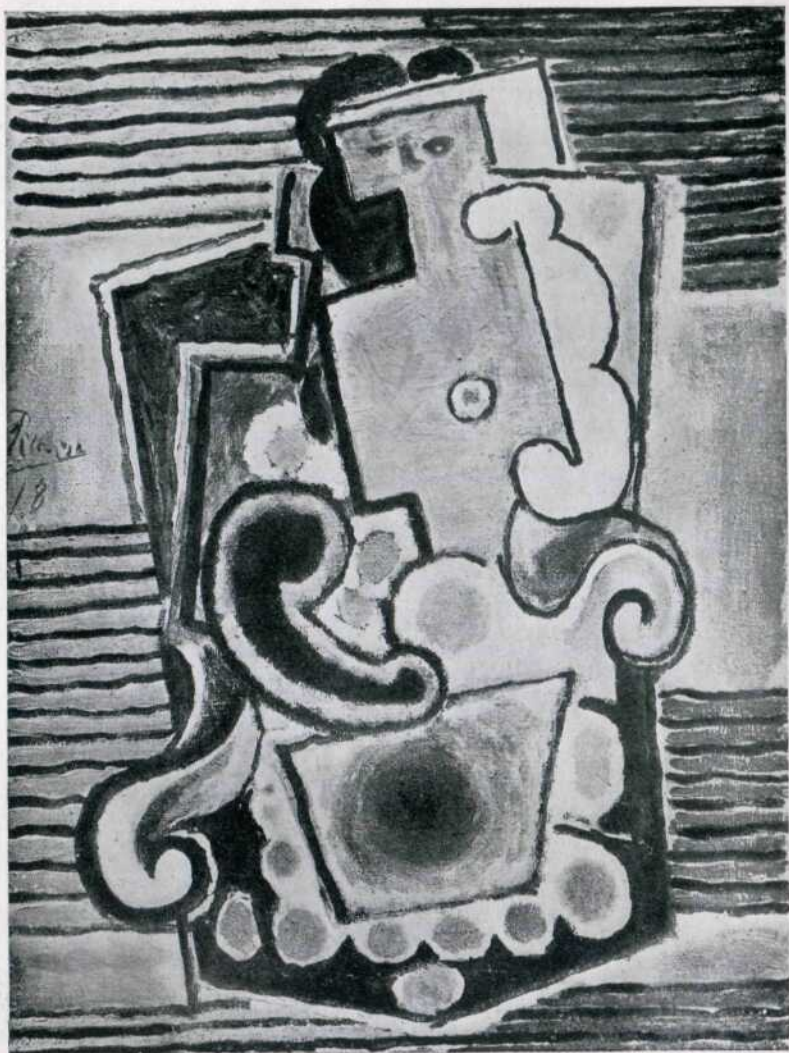
THE "AFICIONADO". 1912
Formerly Thannhauser Collection



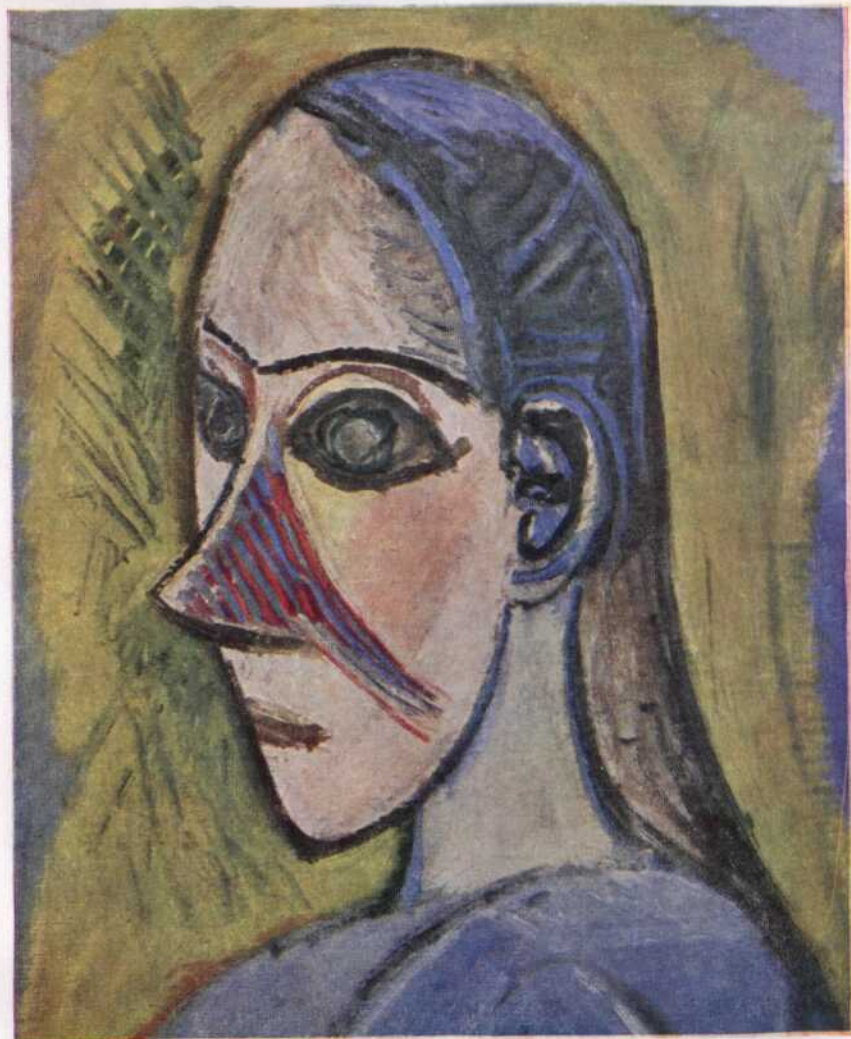
SPANISH STILL LIFE. 1912
Roger Dutilleul Collection, Paris



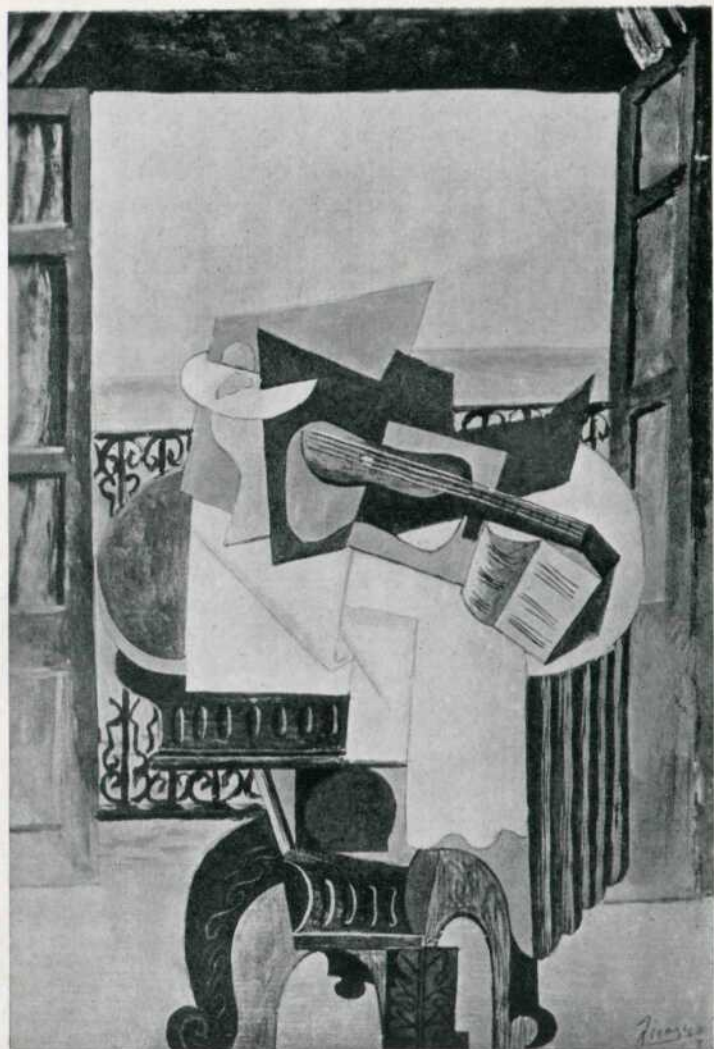
THE STUDENT. 1914
Formerly Miss Gertrude Stein's Collection, Paris



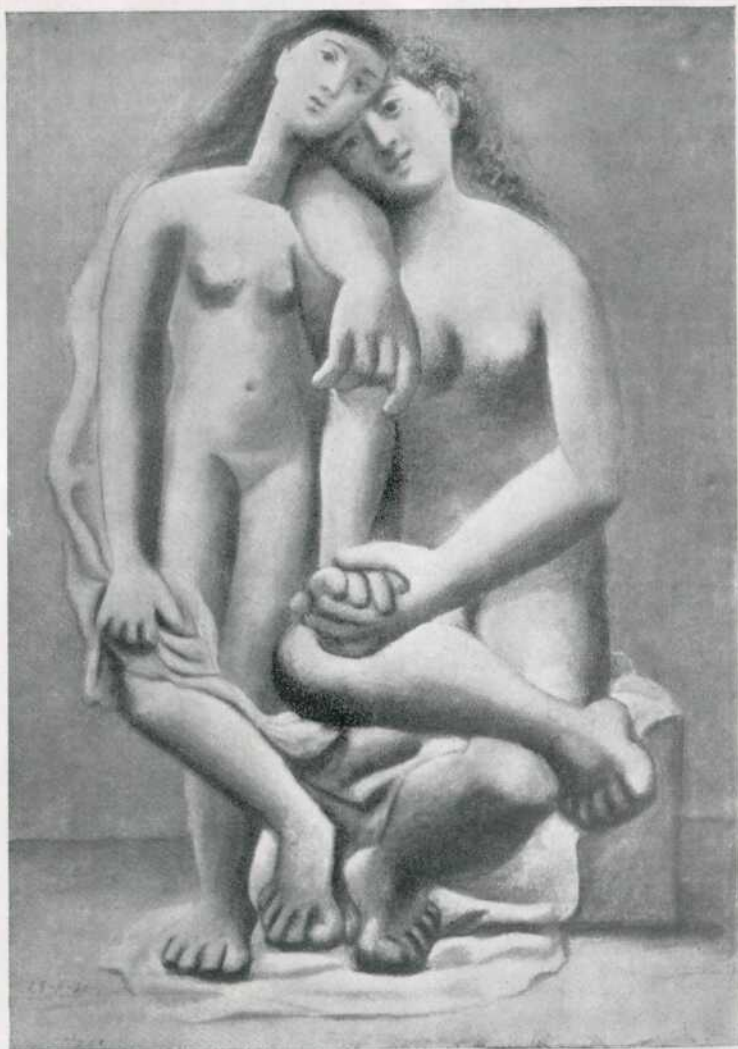
WOMAN IN AN ARMCHAIR. 1918
Private Collection



HEAD OF A WOMAN. 1907
André Lefèvre Collection, Paris



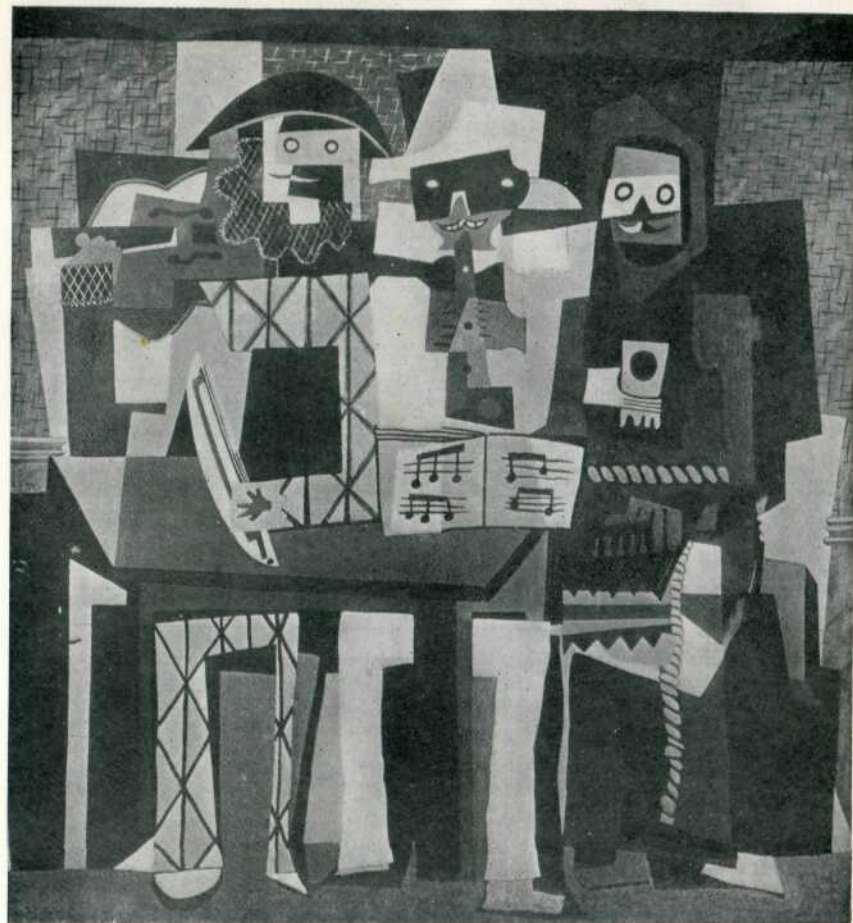
THE BALCONY. 1919
Private Collection



TWO NUDE WOMEN. 1920
Formerly Thannhauser Collection



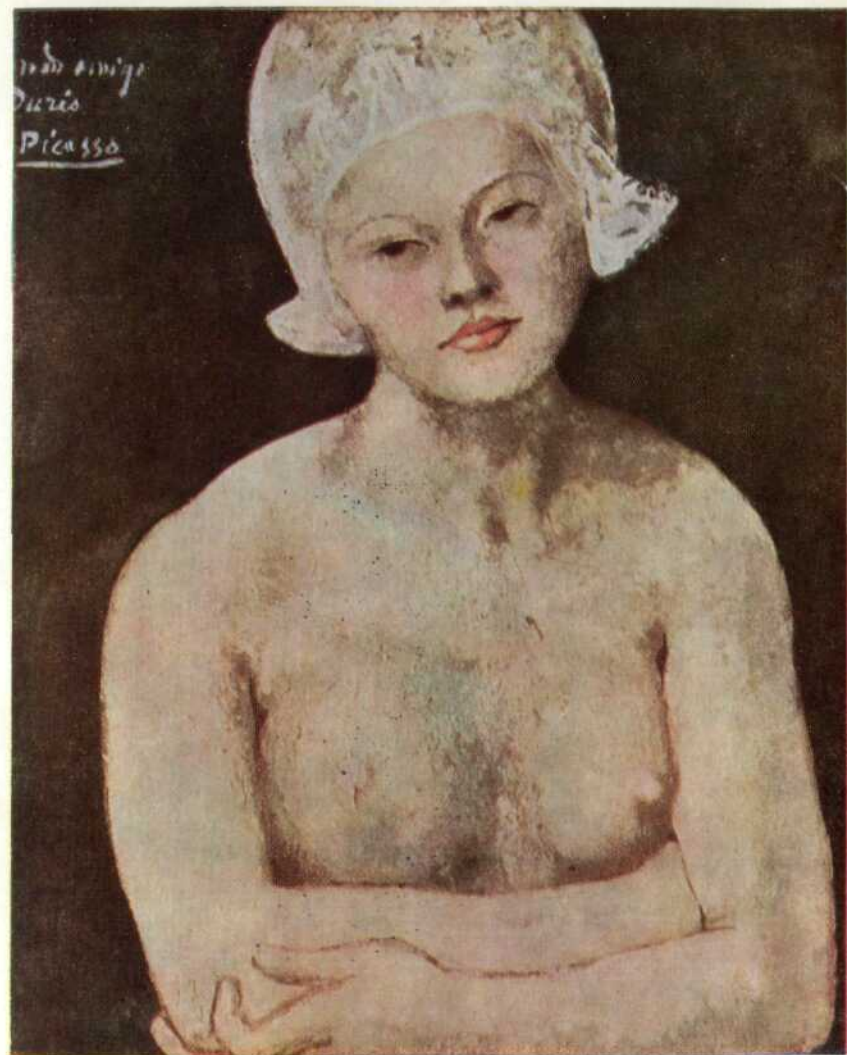
PORTRAIT OF MADAME PICASSO SEATED. 1919
In the Collection of the Artist



THE THREE MUSICIANS. 1921
Museum of Living Art, New York University



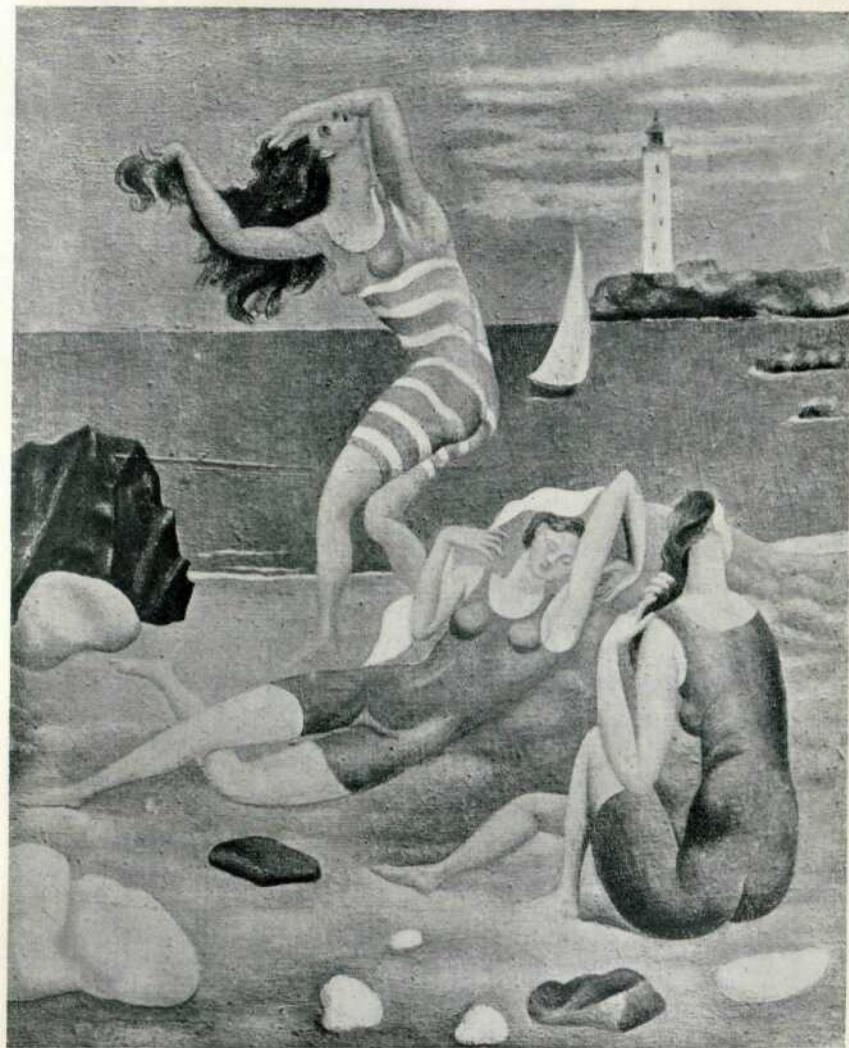
PORTRAIT OF A WOMAN. 1919
Private Collection



"LA BELLE HOLLANDAISE." 1905
Private Collection



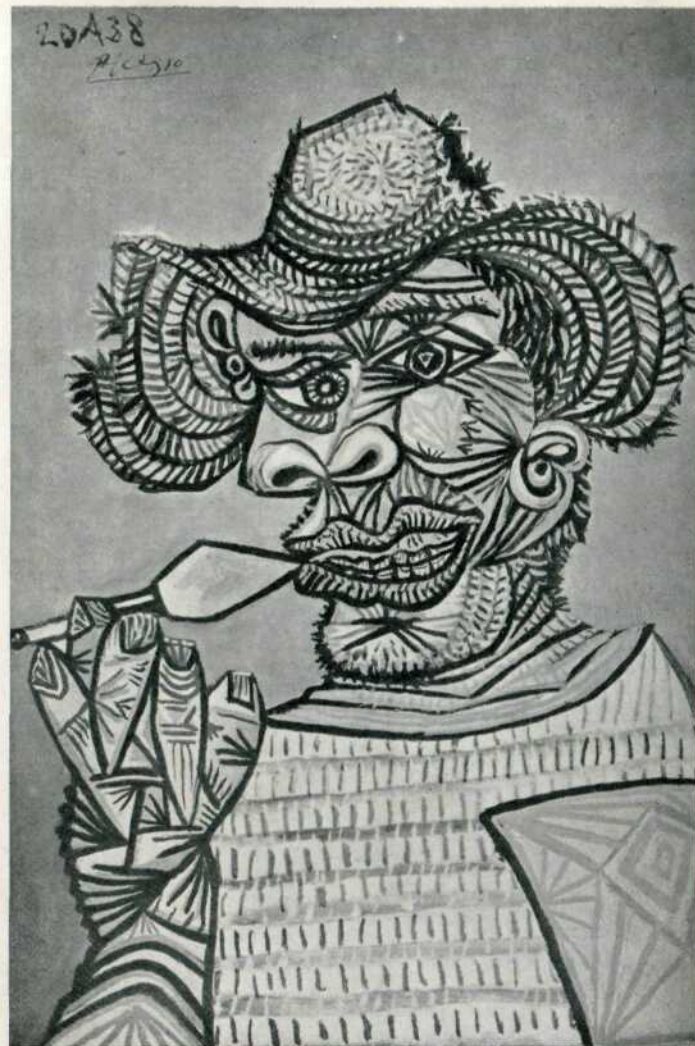
SWEETHEARTS. 1923
Harriman Gallery, New York



WOMEN ON THE BEACH AT DINARD. 1923
Private Collection



HARLEQUIN AS A CHILD. 1927
Joseph von Sternberg Collection, Hollywood



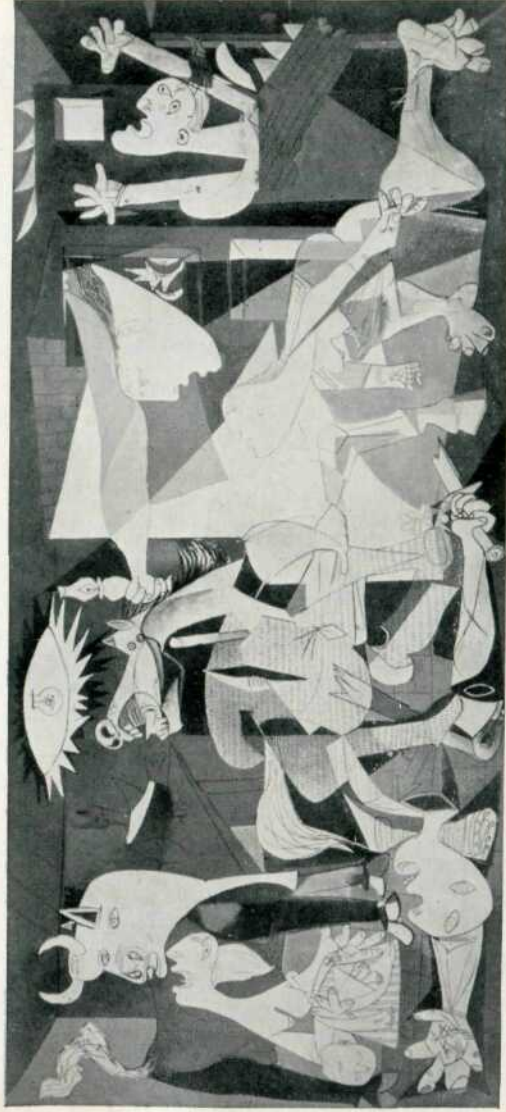
THE MAN WITH A LOLLIPOP. 1938
Walter P. Chrysler Jr. Collection, New York



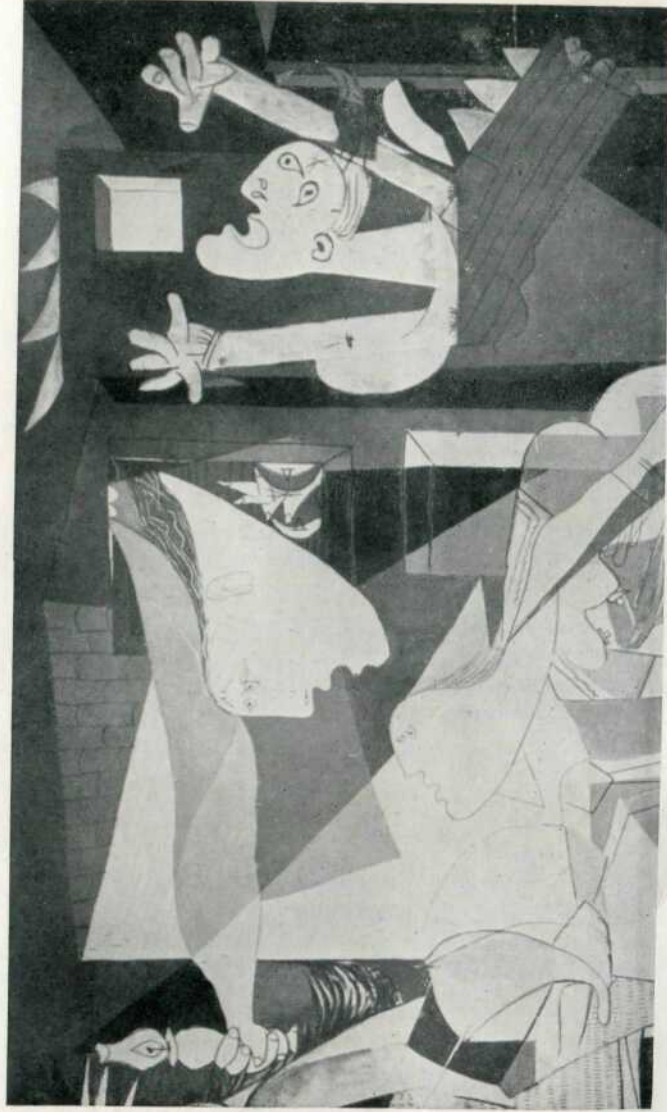
THE BOTTLE OF MARASCHINO, 1914
Formerly Miss Gertrude Stein's Collection, Paris



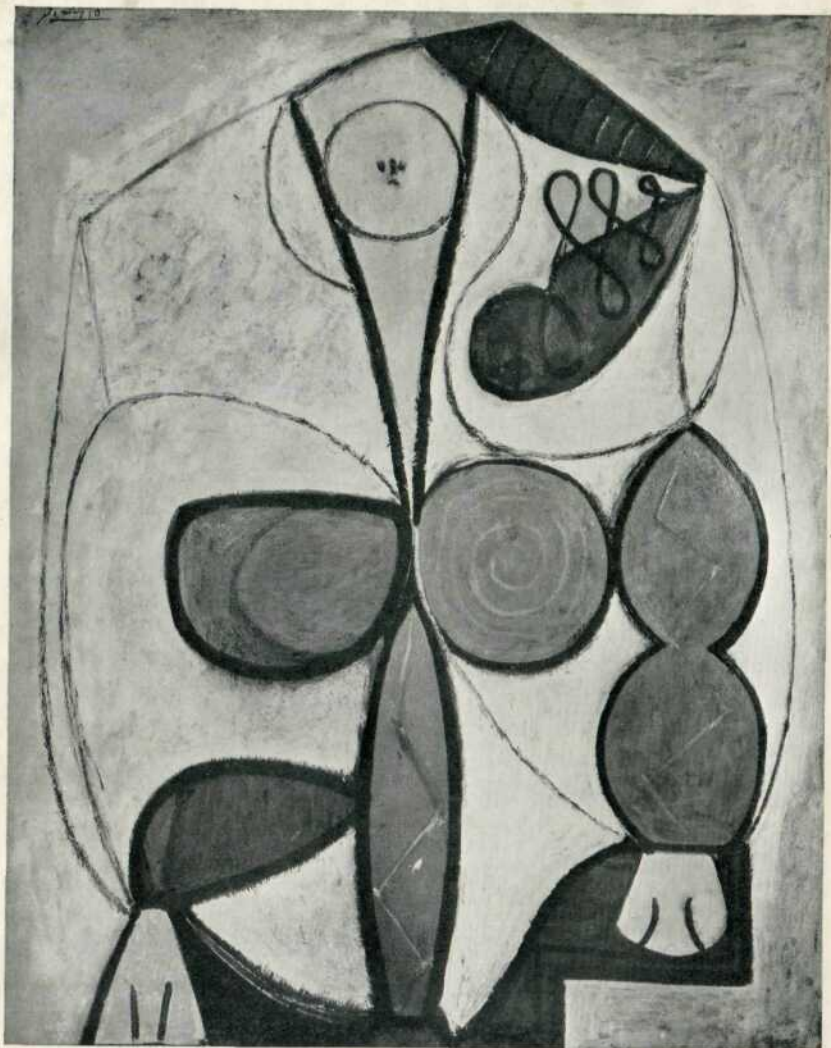
"THE BLUE OWL," 1947
Collection Kootz Gallery, New York



GUERNICA



GUERNICA. Detail



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"WOMAN." 1947
Collection Kootz Gallery, New York



CURTAIN OF "PARADE". Detail of page 5
M. Serge Lifar's Collection, Paris

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