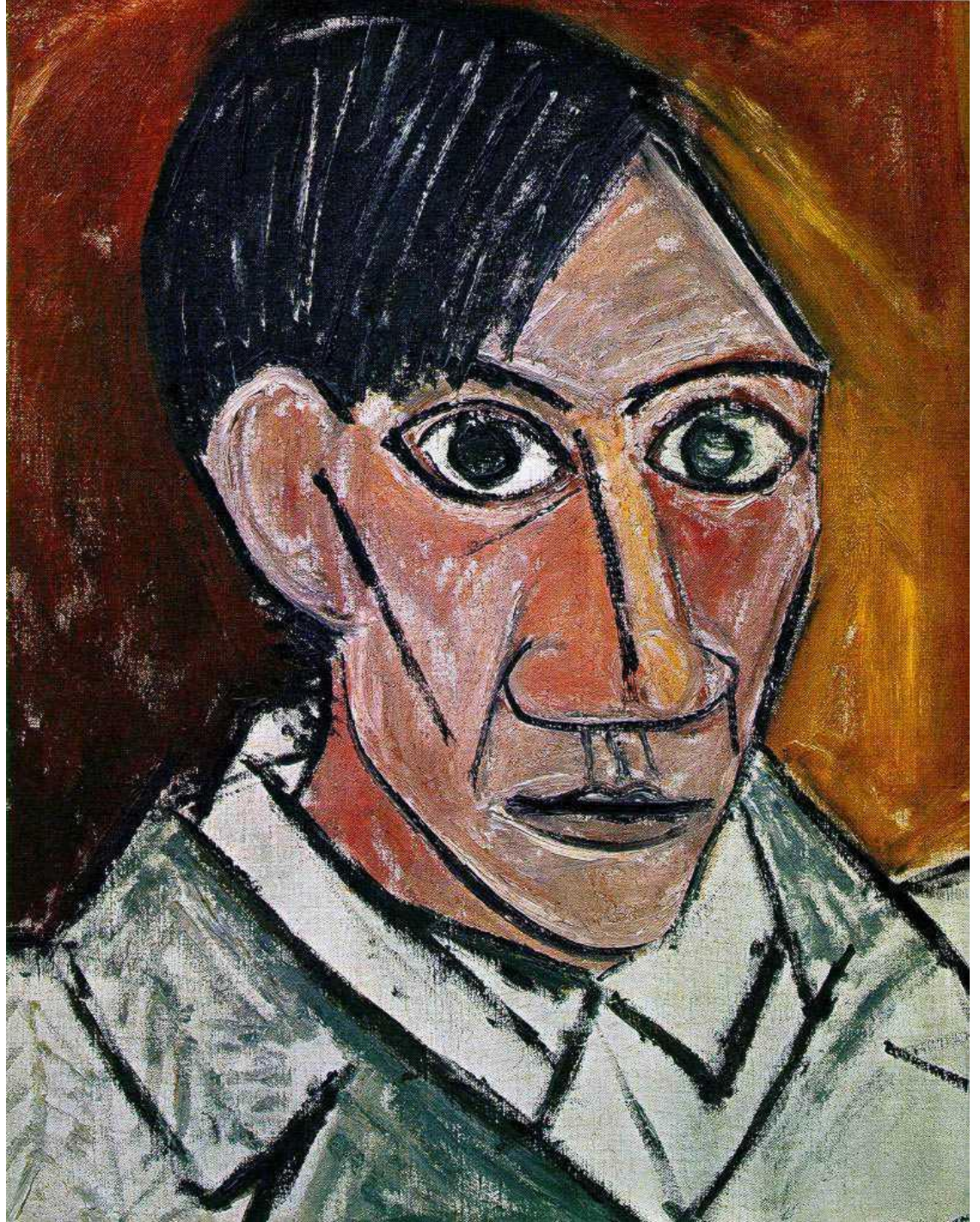


PORTRAIT

Pablo Picasso

Self-Portrait, 1907



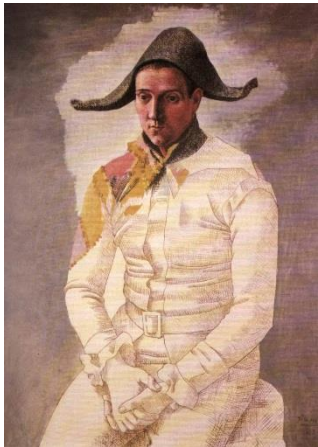
Picasso - Background Information

- Born Spain 1881, died 1973 aged 92.
- Flamboyant and extrovert character
- Larger than life with a great need to be creative and innovative.
- Reacted passionately to the world around him, especially women.
- Rarely stayed with the same style for long.
- Universally accepted as being the greatest artist of the 20th century.

Picasso's Portrait Styles



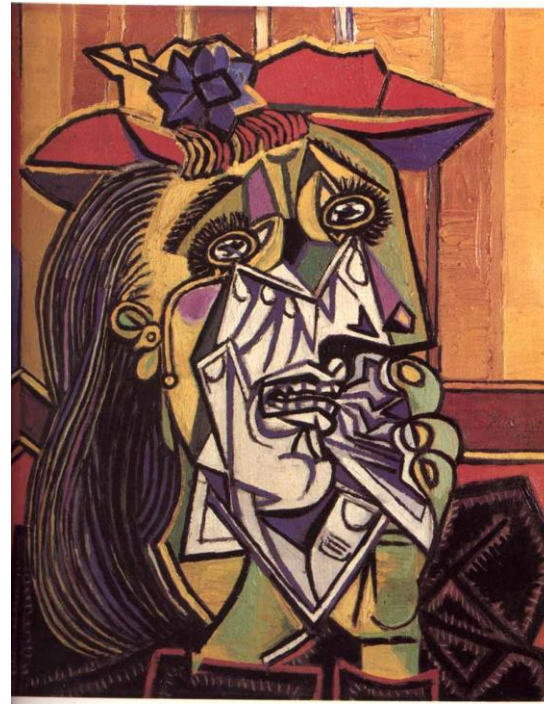
Realism, 1903



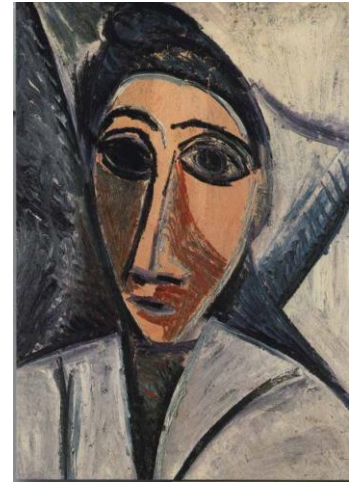
Classicism, 1923



Cubism, 1910



Surrealism, 1937



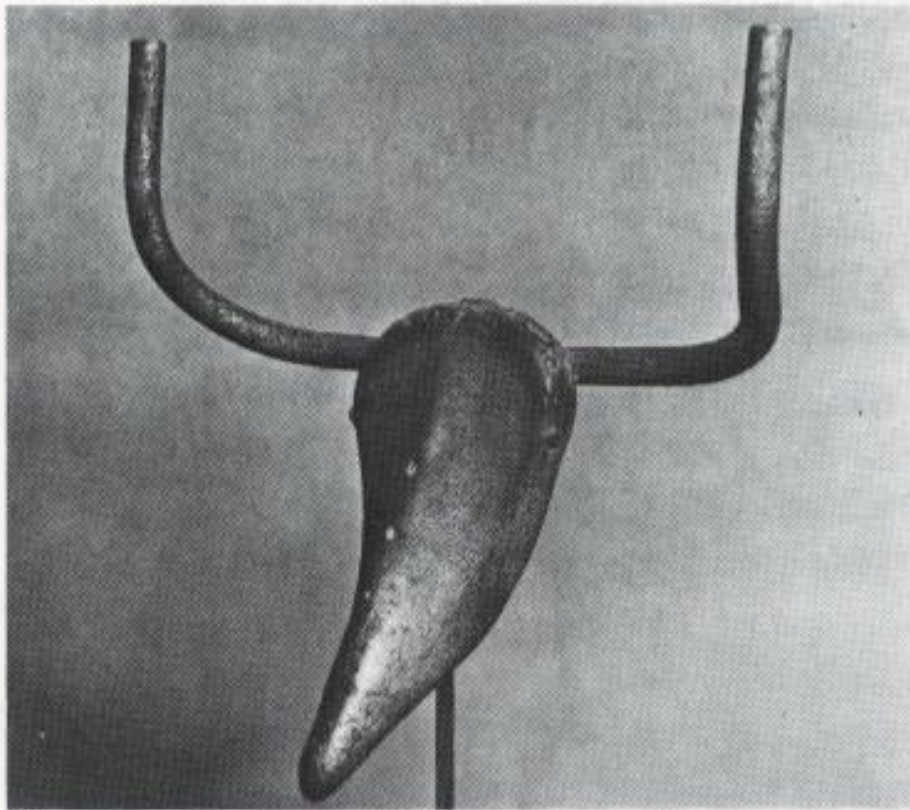
African Masks
1907

Picasso - Style and Technique

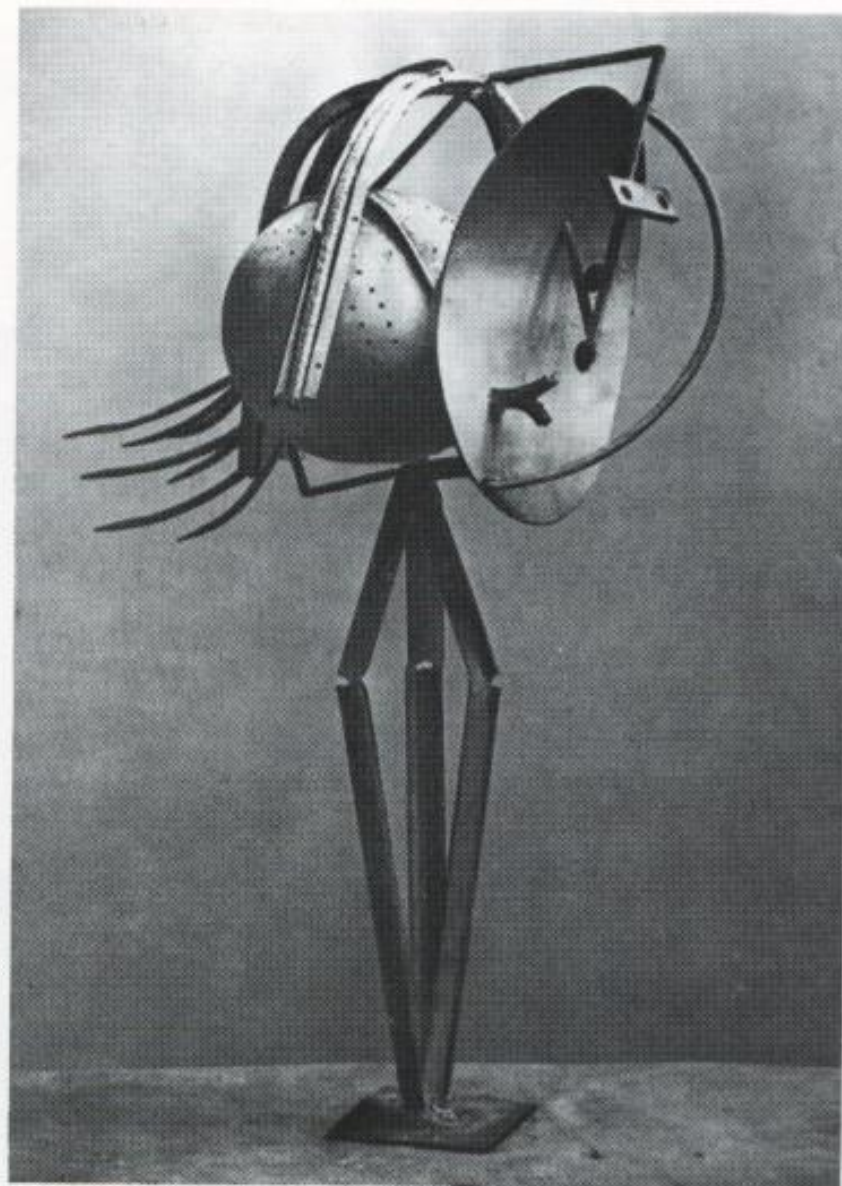
- Women were the main subject matter. His portraits reflect his personal relationships - Fernande, Olga, Marie-Therese, Dora Maar, Francoise Gilot, Jacqueline.
- Gives an insight to the character of the sitter.
- Work can be complex and multi-layered reflecting his own state of mind.
- Always experimenting with new techniques and materials - **collage, ceramics, sculpture, printmaking.**
- Style and technique is continually changing - **realism, primitivism, cubism, classicism, surrealism, abstraction.**
- Borrowed from everywhere (eclectic) but made it his own.

Picasso - His Personal Style

- Drawing is at the root of all his art
- He was influenced by ‘non-traditional’ other artistic styles and ideas - African tribal art, folk sculpture.
- Used ‘found objects’ in his sculpture
- His work is eclectic borrowing from other styles and making them his own.
- Personal, non-intellectual reaction to subject matter.



Head of a Bull, 1943
 Bronze (after assemblage of bicycle saddle and handlebar), 13 $\frac{1}{8}$ x 17 $\frac{1}{8}$ x 7 $\frac{1}{2}$ in.



Head of a Woman, 1931
 Bronze (using painted iron, sheet metal, springs, and two colanders), 39 $\frac{3}{8}$ x 14 $\frac{1}{2}$ x 23 $\frac{1}{4}$ in.



Guernica (1937) by Pablo Picasso



Left side of 'Guernica' (1937) by Pablo Picasso

Probably Picasso's most famous work, **Guernica** is certainly his most powerful political statement, painted as an immediate reaction to the Nazi's devastating casual bombing practice on the Basque town of Guernica during Spanish Civil War.

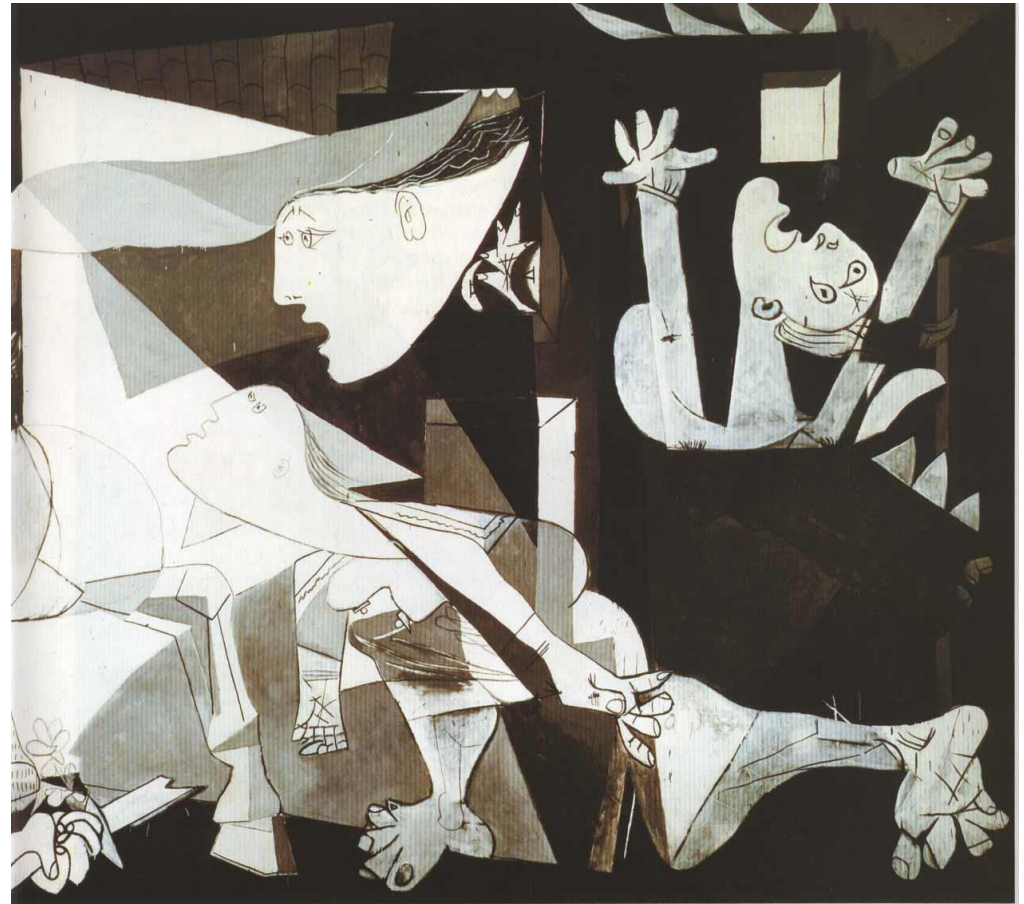
Guernica shows the tragedies of war and the suffering it inflicts upon individuals, particularly innocent civilians. This work has gained a monumental status, becoming a perpetual reminder of the tragedies of war, an anti-war symbol, and an embodiment of peace. On completion Guernica was displayed around the world in a brief tour, becoming famous and widely acclaimed. This tour helped bring the Spanish Civil War to the world's attention.

This work is seen as an amalgamation of pastoral and epic styles.

The discarding of colour intensifies the drama, producing a reportage quality as in a photographic record.

Guernica is blue, black and white, 3.5 metre (11 ft) tall and 7.8 metre (25.6 ft) wide, a mural-size canvas painted in oil.

This painting can be seen in the Museo Reina Sofia in Madrid.



Right side of 'Guernica' (1937) by Pablo Picasso

Cubism



Cubist Portrait



'Portrait of Fernande' (1909)
By Pablo Picasso

- Early use of **Analytical Cubism**, first developed in still life along with Georges Braque.
- Influenced by Paul Cezanne.
- A deliberate break from the representational 'single viewpoint' of traditional art.
- Sitter is viewed and drawn from different angles and positions.
- Images are broken up into angled planes.
- Several views are superimposed to create a more 'complete and real' view of the sitter.
- Shape and form are more important than colour.
- Sitter is seen as an 'object in space' with no insight to personality.





Classical Portrait



*'Portrait of Olga in an Armchair' (1917)
by Pablo Picasso*

- Portrait of Picasso's first wife, the ballet dancer Olga Koklova.
- Based on the classical and representational perfection of Ingres.
- One of the few Picasso paintings based directly on a photograph.
- Technically beautiful but cold and distant lacking expression and personality.
- More a portrait of the dancer than a portrait of his wife.
- Lacks the spontaneous and lively approach of his later work.

Surrealist Portrait



'The Dream' (1932) by Pablo Picasso

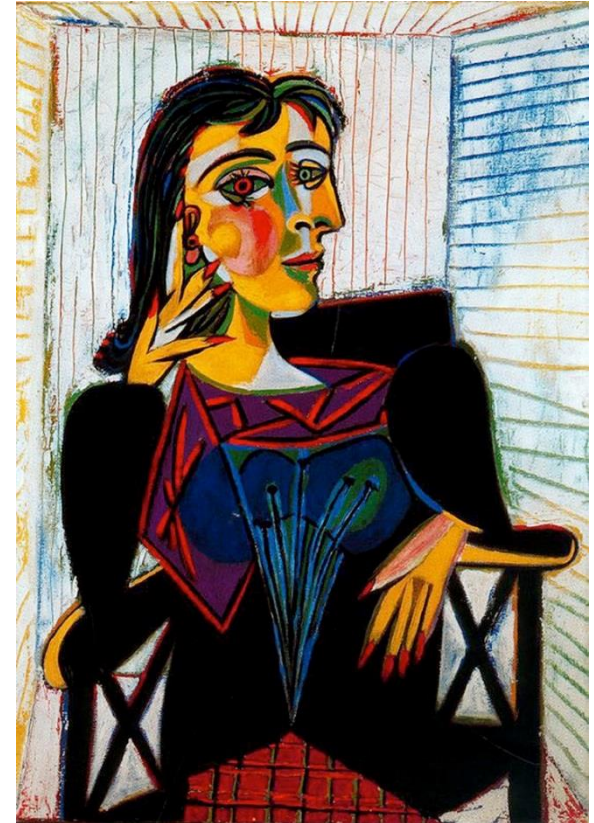
- Portrait of Marie-Therese Walter, Picasso's partner.
- Profile and three-quarter views of face combined.
- Her voluptuous curves are continued in her hair, necklace and chair giving a soft, flowing, continuous rhythm to the picture.
- Flat colour and pattern give a feeling of childlike simplicity.
- Soft curves and harmonious colour portray her youth and uncomplicated nature.
- The emphasis on face and hands invite the viewer to imagine the dream.





- On first impression the painting is simple and childlike.
- Picasso used specific shapes and colours for his different women.
- Complex combination of several views to express different moods and personalities.
- Exaggeration and contrast in colour and shape express a spikey character.
- Focus drawn to hands possibly from a Man Ray photo of 1936.
- Use of different painting techniques for different parts of the painting - scraped impasto for background, flat colours for body and chair, tonal gradations only in face.
- Strong line drawing holds complex composition together.

Surrealist Portrait



'Portrait of Dora Maar' (1937) by Pablo Picasso