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THE PICASSO PROJECT

PICASSO'S PAINTINGS, WATERCOLORS, DRAWINGS AND SCULPTURE

A COMPREHENSIVE ILLUSTRATED CATALOGUE 1885-1973

NAZI OCCUPATION 1940-1944

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During the summer of 1940 the Germans have occupied both Paris and Royan, the village near Bordeaux where Picasso moved at the outbreak of W.W.II in September, 1939. The artist produces virtually no work during the balance of 1940. Picasso is back in Paris in early 1941 and draws a series of portraits of Dora Maar with bejeweled eyes and as an anthropomorphic bird. He also writes *Le Désir Attrapé par la Queue*, which is first published after Liberation. In May, he begins his studies for *The Aubade*. Towards the end of May, 1941, there are a few naturalistic portraits which are quickly succeeded by distorted faces in which the nostrils almost become a parallel face. During that Summer, he draws a group of clasped hands and more distorted heads. In August, there are bullfight studies and a reclining nude which may be Nusch Éluard, followed by reclining nudes and interior scenes. Some are evocative of Giacometti; many of these are studies for *The Aubade*.

During the Fall of 1941 in Paris, Picasso produces collages and a woman seated in an armchair. A bust of a seated woman becomes increasingly distorted and abstract during October and early November, followed by a few representational portraits. There are more studies of reclining nudes and interiors during the winter, and several bronzes. In February of 1942, Picasso makes a group of naturalistic portraits. There are two important still lifes with a bull's skull and a series of distorted portraits. Following *The Aubade* of May 4, 1942 there are minimalist and child-like drawings and then a naturalistic series of portraits of his daughter Maya. These are followed in the Summer of 1942 by studies of *Man with a Sheep*. During October and November, he does representational portraits and a series of pigeons. In December there is a series with a seated nude woman and a sleeping man. Picasso also produces 8 sculptures, mainly bronzes. In January of 1943 in Paris, Picasso again draws pigeons and a seated nude woman gazing at a sleeping man. These are followed by studies of a minimalist head and the final versions of *Man with a Sheep*.

In March, 1943 there are still lifes; heads; and pigeons. Also there is a series of a bleating sheep and a man with the sheep. On March 30, 1943, Picasso paints eight versions of a triangulated woman's head and the following day, four more and three still lifes. In May, there are boldly outlined still lifes of coffee paraphernalia and several distorted profiles of a woman. Preliminary drawings of women bending over their children are finalized in the painting, *Mother and Child-The First Steps*. Picasso paints sharp edged portraits and still lifes in late May, 1943. In June, he returns to exterior views for the first time since August of 1940. In August, 1943, while in Paris, he does a series of rocking chairs, and paints a skull and pitcher and a rooster. In September, he draws and paints still lifes and a woman in a chair. In October he does a series of portraits with distorted noses. Picasso also produces 23 bronze sculptures and 24 paper cut outs and assemblages. The year ends with a number of frontal portraits in various styles and media.

During January of 1944, Picasso paints 6 abstract still lifes. These become more representational in March and April. During this same period and extending into May, he continues his portraits, heads and busts. He paints 5 versions of *Notre Dame*, then returns to the seated woman and abstracted still lifes. In June and early July, there is a series of drawings of standing nude women and of a woman washing herself. The still lifes continue in July and August (vases, flowers, tables, tomatoes), some now in a vertical format. In mid-August, Picasso moves in with Marie-Thérèse and their daughter Maya and then returns to his studio on the rue des Grands -Augustins when Paris is liberated by the Allies on August 25. During August, Picasso does some naturalistic portraits and his *Bacchanal: The Triumph of Pan* after Poussin, just as the Liberation of Paris ensues.