

Picasso's

Paintings, Watercolors, Drawings and Sculpture
A Comprehensive Illustrated Catalogue 1885-1973

This catalogue, part of the Picasso Project series directed by Alan Wofsy and the late Herschel Chipp, is the most comprehensive catalogue of the master's work. The first volumes appeared in 1995 and there will soon be 19 volumes covering 76 years of Picasso's 91 year lifespan. Subsequent catalogues will complete the project. Each volume contains an overview introduction and a chronology of the period. Each entry contains titles in English and French (Spanish and Catalan for the early years); date and place of creation, when known; dimensions of the work; location of the collection which owns the work, if public; selected publications in which the work has been illustrated; a bibliography of works that are cited; and concordances to Zervos, the Musée Picasso Paris, the Museu Picasso Barcelona and other standard reference works. There are also citations of sales of the works from selected auctions.

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Published by
Alan Wofsy Fine Arts
P.O. Box 2210
San Francisco, CA 94126
Fax: 415.292.6594
www.art-books.com
e-mail: order@art-books.com



The
Picasso
Project

Picasso's Paintings, Watercolors, Drawings and Sculpture
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Neoclassicism II
1922-1924

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Neoclassicism II

1922-1924

The Picasso Project

758 Works Catalogued and Reproduced

During the period 1922-1924, Picasso creates 758 works. He alternates between Neoclassical and naturalistic pieces on the one hand and decorative still lifes in his late Synthetic Cubist style on the other.

The first major work of early 1922 is *The Village Dance* (22-018). That summer in Dinard, he creates a number of Neoclassical images of figures at the seashore, including the important *La Course* (22-163). Studies of his wife, Olga, and his son, Paulo (22-114 to 22-123) are subsequently recast into the *Coiffure* images (22-124 to 22-130) and as classical seated women (22-132 to 22-146). A notebook from the summer sojourn shows Picasso's interest in architectural and interior rendering (22-151 to 22-162).

During the autumn in Paris, Picasso paints portraits of his son (22-235 to 22-238) followed by works with circus themes (22-245 to 22-261). The images of seated women continue throughout the winter of 1922-23, moving from classical to naturalistic imagery (often portraying Olga), from Greco-Roman to contemporary dress (22-279 to 23-019).

In Paris, during the early part of 1923, Picasso shifts from his severe monumental Neoclassicism to a more lyrical style, producing several major works, including *The Lovers* (23-030), the seated harlequins (23-033 to 23-038) and portraits of Paulo (23-039 to 23-042).

During 1924, Picasso begins working in two new styles: biomorphism and pre-Surrealist doodling. He continues to produce works in the Neoclassical (a final version of *The Three Graces* (24-007)) and Cubist idioms. Biomorphic images first appear in the studies for the ballet *Mercury* (24-056 to 24-072; 24-079 to 24-097). The artist then spends the summer in Juan-les-Pins, where he produces a few abstract still lifes, a biomorphic oil (24-127) and a notebook with pre-Surrealist lines and dots for a projected illustrated edition of Balzac's *Le Chef-d'oeuvre inconnu* (24-124 to 24-179). During the autumn and winter in Paris, Picasso continues his Surrealist sketches (24-192 to 24-205) and ends the year with seven still life oils in the semi-abstract style he has been using throughout the twenties.

Dust-jacket illustration:
The Pipes of Pan
(*La Flûte de Pan*)
Oil on Canvas - Cat. No. 23-154
Musée Picasso, Paris

ISBN 1-55660-232-4
ISBN 13: 978-1-55660-232-0