

Picasso's

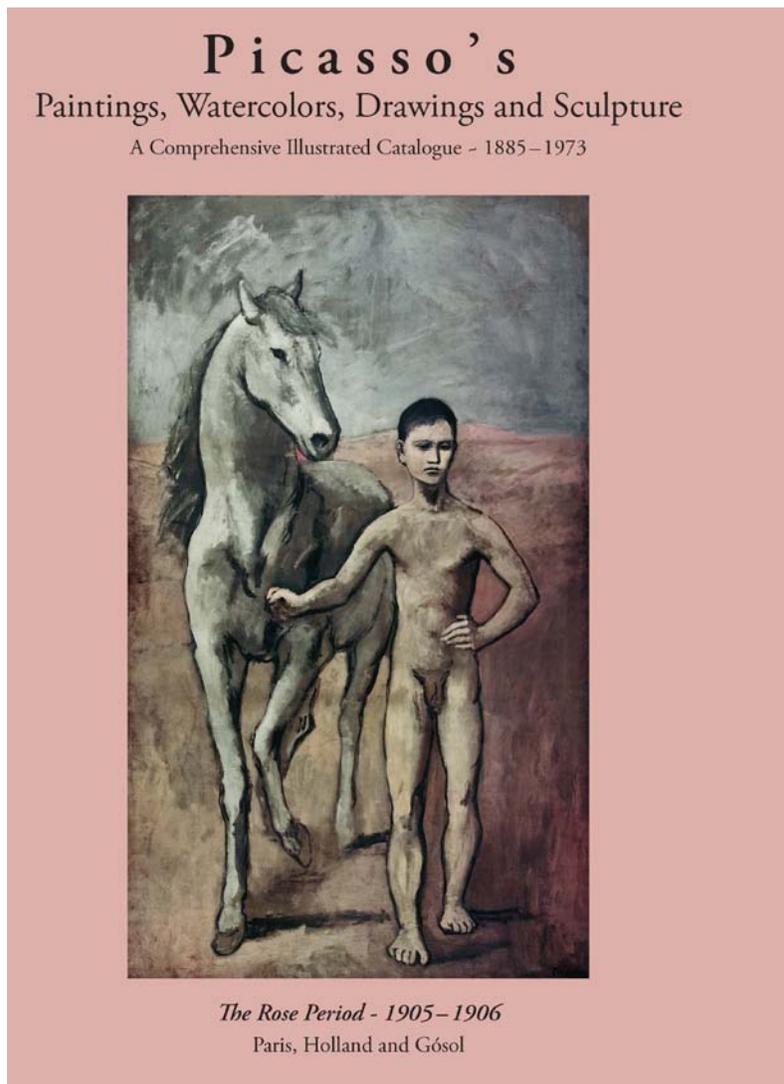
Paintings, Watercolors, Drawings and Sculpture

A Comprehensive Illustrated Catalogue 1885–1973

By The Picasso Project

The Rose Period - 1905–1906

Paris, Holland and Gósol



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Picasso is 23 at the beginning on 1905 and is living in the Montmartre section of Paris in a famous artist's compound called *le Bateau-Lavoir*. He is surrounded by artists and intellectuals, both French and foreign. The poets such as Guillaume Apollinaire, Max Jacob, André Salmon and Jean Moréas have an impact on his thinking and imagery. The gaunt and unhappy characters of the Blue Period are replaced by ethereal and romantic figures, suffused with symbolism in Picasso's new Rose Period. Picasso also has lovers, whom he memorializes in his work.

The year begins with portraits of an actor (1905-001 and 1905-002), one of which has a couple of marginal profiles of the woman who will become his major companion for the next few years, Fernande Olivier. These are followed by four portraits his other lover, the mysterious Madeleine looking lovely and desirable (pp. 2-3). Thereafter the artist begins his important series of acrobats and circus performers – the harlequins and saltimbanques. He then does a series on an organ grinder, often with his monkey (pp. 7-9). There are a number of famous pictures of harlequins (pp. 9-14) and the celebrated *At the Lapin Agile* (1905-035).

Several portraits of the heavyset jester, known as Uncle Pepe Don José, are a prelude to the important *Family of Saltimbanques* (1905-051). After several more portraits of actors and jugglers (pp. 20-21), the artist does a series on a plump woman having her hair done, *The Coiffure* (1905-064). After the major *Acrobat on a Ball* (1905-069), Picasso does figure studies, including several portraits of his American patron Leo Stein, brother of Gertrude (pp. 30-31). Afterwards he draws a number of studies of theatrical characters: harlequins, columbines and Pierrots (pp. 43-51) which culminate in *The Marriage of Pierrette* (1905-176). The next series portrays of mother and child and the harlequin father (pp. 54-59), studies for *The Acrobat's Family with a Monkey* (1905-204).

During the spring, Picasso draws of series of entwined lovers (pp. 63-65) followed by a series of caricatures of Guillaume Apollinaire (p. 68) and of the obese jester with a seated girl extending her arm, sometimes implying she is begging and other times that she is feeding a bird (pp. 75-78). There are studies of horses and riders, choruses, acrobats and strongmen (pp. 79-91) followed by another series of caricatures of Apollinaire (pp. 93-95) and other literary figures (pp. 99-102).

During the summer Picasso visits Holland at the invitation of Dutch artist friends who are living in the Bateau-Lavoir. The artist does a number of cityscapes, country scenes with windmills and several nudes, the most famous of which is *La Belle Hollandaise*, thought to be his landlady (1905-418). On his return to Paris, he does caricatures of the writer André Salmon (p. 121) followed by sketches of actors on the stage (pp. 122-123). He then does a series of portraits of a boy with a beatific countenance (pp. 125-127), a formal, classical Spanish style portrait of Benedetta Canals, the wife of his old friend Ricard (1905-468) and *Girl with a Basket of Flowers* (1905-471).

In the fall, he does a series of figure studies in a sketchbook known as *Carnet 24*, reproduced in *Munich, 1981*. Marina Picasso, the artist's granddaughter, inherited this sketchbook and the individual pages were sold off at auction in 2006 (pp. 131-137). Towards the end of the year, Picasso does the painting *Woman with a Fan* (1905-515) and the sculpture portraits of Alice Derain (1905-526) and *Head of a Jester* (1905-527).

During late 2005 and early 1906, Picasso does a number of sketches of dancing and the theater (pp. 149-153), portraits of Fernande and Apollinaire, figures with raised arms (pp. 156-161) and studies for *The Death of the Harlequin* (1905/06-060). 1906 begins with a girl playing with a hoop and ball (pp. 164-165), portraits of new patron Leo Stein and his nephew (p. 166) followed by an important series of boys and horses (p. 167-172) culminating with the oil *Boy Leading a Horse* (1906-016) and the two gouache versions of *The Watering Place* (p. 172). He then does a series of studies for *The Coiffure* (1906-039).

In the spring Picasso and Fernande leave on a trip to Catalonia and they settle in the town of Gósol. His style undergoes a dramatic change to pensive and mask-like faces on stolid bodies. There are a few portrait of Fernande to set the stage (pp. 176-177) and of local peasants who often have the same gaze as Fernande (pp. 180, 189). The major oil *The Harem* (1906-073) is preceded by a number of studies (pp. 181-185) as is *La Toilette* (1906-080). Picasso then does a remarkable series of portraits of his innkeeper Josep Fondevila, an older bald man (pp. 192-196). He then does sketches of boys and adolescents (pp. 197-201), culminating in two versions of *The Two Brothers* (p. 202). His next project portrays women carrying bread and pots (pp. 204-205) leading to the oil on canvas *The Woman with Loaves* (1906-133). He follows these with portraits of local people and of Fernande (pp. 207-221).

Picasso does a few still lifes in Gósol with pitchers, pots and the porrón (pp. 227-228) and two topographical views (p. 203). There are studies of a mule and Fernande on a mule, this being the main form of transportation (pp. 217, 218, 233). Between the stay in Gósol and the late summer return to Paris, Picasso does studies for *The Peasants (The Flower Vendors - 1906-280)*, which he describes in an illustrated letter to Leo Stein (1906-275). He then works on a series of sculptural nudes with primitive appearances (pp. 250-257).

Back in Paris, Picasso works in his new style with somewhat shapeless bodies and impassive mask-like faces (pp. 257-264). He returns to the portrait of Gertrude Stein, which he has been working on earlier in the year before the trip to Gósol and which is the major representation of his change from the early Rose Period images of romantic circus performers, equestrians and youth to the later Rose Period's primitive style. This new style had been inspired first by the Louvre's display of ancient Iberian art in December of 1905 and then by the very appearance of Gertrude Stein and came to fruition in Gósol. Gertrude's actual appearance was the reification of these stolid, impassive and androgynous forms. After several revisions, Picasso completes the celebrated *Portrait of Gertrude Stein* (1906-293) sometime in September.

He then embarks on a series of self portraits in a similar vein (pp. 265-269), the most famous being *Self-Portrait with a Palette* (1906-347). There follows numerous figures studies (pp. 275-291) for *Two Nudes* (1906-430) and again (pp. 293-299) for the two versions of *Nude from the Front and Nude in Profile* (p. 313) and *Seated Nude with Crossed Legs* (1906-512).

