

[Musée Picasso, Paris](#)[Picasso at MoMA](#)

Artist Resources – Pablo Picasso (Spanish, 1881-1973)

Picasso talks Communism, visual perception, and inspiration in this intimate [interview at his home in Cannes](#) in 1957. “My work is a constructive one. I am building, not tearing down. What people call deformation in my work results from their own misapprehension. It's not a matter of *deformation*; it's a question of *formation*. My work obeys laws I have spent my life in formulating and adhering to. Everybody has a different idea of what constitutes reality and the substance of things....I set [objects] down in what my intellect tells me is the order and form in which they appear to me.”

In [these excerpts from 1943](#), from his book, *Conversations with Picasso*, French photographer and sculpture Brassai reflects candidly with his friend and contemporary about building on the past, authenticity, and gathering inspiration from nature, history, and museums.

“I thought I learned a lot from him. Mostly in terms of the way he worked, the concentration in which he worked, the unity of spirit in thinking in thinking about nothing else, giving everything away for that,” reflected Françoise Gilot in [an interview with Charlie Rose in 1998](#). In 2019, she published the groundbreaking memoir of her own life as an artist and her relationship with the untamable master, [Life with Picasso](#).

MoMA’s monumental 1996 exhibition [Picasso and Portraiture: Representation and Transformation](#) embarked on a tour of over 200 visual representations by the artist of his friends, family, and contemporaries.

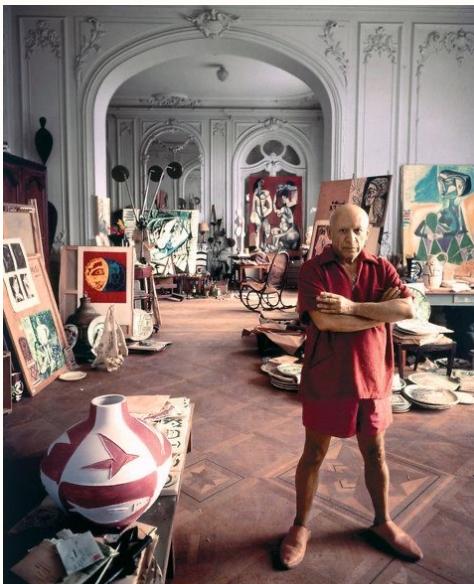
[Vanity Fair](#)’s 2016 photo essay shows candid shots of Picasso and his children, first wife Olga Khakhlova, second wife Jacqueline Roque, and final partner Françoise Gilot with his art in Paris and later Cannes in the 1950s and ‘60s.

Over 160 of Picasso’s late ceramic works were showcased in the [Louisiana Museum of Modern Art’s 2018 exhibition](#), focusing on his material experimentations in the south of France in the 1940s.

At the [Tate Modern’s first solo exhibition of Picasso’s oeuvre](#) in 2018, more than 100 paintings, drawings, and sculptures introduced viewers to the tumultuous and prolifically creative year of 1932. View the comprehensive [digital exhibition guide](#).

Picasso’s son Claude, a photographer and filmmaker, [gave a rare interview](#) in conjunction with a 2019 exhibition at [Fondation Beyeler](#) showcasing his father’s breakout years in Paris, from 1901-06, fondly referred to as his “Blue” and “Rose” periods. Watch also, [Claude’s 1997 interview](#) with Charlie Rose about his father’s estate and the establishing the Musée Picasso.

The Royal Academy of Art’s 2020 exhibition [Picasso and Paper](#) brings together over 300 works spanning 80 years, focusing on the theme of paper – the drawings, collage and sculpture materials, sketchbooks, and letters that fueled his creative process. Take an intimate [virtual tour](#) of the galleries.



Picasso in Cannes studio, 1956

Photograph: Arnold Newman/Getty



Picasso in his Montmartre studio, 1908

Photograph: Apic/Getty Images



Pablo Picasso (Spanish, 1881-1973)
Pierrot et Arlequin (Pierrot and Harlequin), 1969
Colored chalk and crayon on paper

Private Collection; L2020:71.1

Despite being a period of immense creativity, the final decade of Pablo Picasso's career has received less attention and critical praise than his earlier work. With the dwindling availability of work from his better-known periods, the attention of the art market has shifted in recent years to his prodigious output after 1960. Critics often perceive this late flourishing as an artistic fight against the certainty of death, and paintings from this time frequently reference Picasso's own previously explored motifs. The figures of Pierrot and Harlequin were first explored by the artist during his "Rose" period from 1904 to 1906. He borrowed the titular characters from the sixteenth-century Italian stage tradition *Commedia dell'arte*, drawn to their potential as figurative representations of creativity and passion. The humble comic servant, Pierrot, is identifiable by his historical costume: a white ensemble and pale powdered face; his clever romantic rival, Harlequin, sports the canonical dark mask and body suit comprised of vivid triangles and diamonds. In Picasso's abstracted vision, the theatrical counterparts appear in the midst of a truce, a pair of jesters skilled in the art of expression, performance, and metamorphosis.

On view August 5 – November 8, 2020

Pablo Picasso (Spanish, 1881-1973)

Trois nus, 1968

Pencil on paper

Private Collection; L2021:77.2

When Pablo Picasso reached his eighties, his work returned to themes of vitality, desire, lust, and beauty so often present in the painting of his younger years. **Trois nus** also revisits two of the artist's former models: Marie-Thérèse Walter and Sylvette David (now Lydia Corbett). Pictured in the center, Marie-Thérèse is often featured in Picasso's beach scenes due both to a dramatic near drowning that inspired a series of paintings and to her beachside affair with the artist in the same decade. To the right, Sylvette sits calmly with her distinctive hair drawn back, while a third figure twists to dive into the implied water beyond. The drawing is filled with Picasso's voyeuristic, desiring gaze on the three women as they enjoy a day at the beach. Then in his late eighties, the artist returned to these muses to recapture the eroticism and passion they evoked in his work earlier in his career.

On view June 16 – September 26, 2021

