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Carsten-Peter Warncke , Ingo F. Walther (Editor)

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"The definitive introduction to the scope and range of Picasso's work." *The Times, London*

"I wanted to be a painter, and I became Picasso," declared Pablo Picasso (1881-1973) in an apt survey of a triumphant career. He had good grounds for the confidence palpable in his statement, for in the history of 20th century art, his name stands out over all the others. In Picasso's paintings, drawings, lithographs, ceramics, and sculptures, he was tirelessly inventive and innovative, exhibiting an aesthetic bravado that kept him one step ahead of his contemporaries. From subject matter to new forms and techniques to new media, Picasso got there first. The Spanish artist's enormous output, from the eight-year-old's beginnings to the late work of a man of ninety-one, is surely one of the most diverse and creatively energetic in the whole history of art, and it is no exaggeration to see him as the genius of the century.

Carsten-Peter Warncke's study is a thorough review of Picasso's entire oeuvre, from the early Blue and Rose Periods, through the analytic and synthetic cubism and classicist phase all the way up to the art of the old savage Picasso. Our study of Picasso, the most exhaustive record of his work to date, contains almost 1500 illustrations from his earliest drawings to the master's very last painting. Extensive bibliography section as well as illustrated section about Picasso's life and work Index of Names

Picasso Details

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From Reader Review Picasso for online ebook

M says

"I wanted to be a painter, I became Picasso" said Picasso. If you want to read one book about Picasso's life and career (paintings, ceramics, graphic work, drawings and sculpture), this study is remarkable.

Taylor W. Rushing says

Bold and in-depth depiction of his work. Gotta love the rose period.

Diogo says

Picasso (25 Spring) by Ingo F Walther (2007)

sologdin says

why you gotta go reduce three dimensional space down to two dimensions like that? it's almost as though it constitutes a lumpenized antisocial nihilist attack on perspective itself, kinda like Holbein's *ambassadors* but specifically commie this time.

Awas1 says

read or dowanlode

Eric Aguirre says

Libro técnico sobre la obra de Pablo Picasso. Pasa por sus primeros años en Málaga hasta su explosión como artista revolucionario en Francia. El libro no se ocupa en estudiar la psicología del artista malagueño, sino que hace un análisis formal de las obras.

El texto es un poco tedioso a ratos, y creo que pudo haber sido mucho más interesante si hubiera estudiado las diferentes relaciones que tuvo con las mujeres en su vida. El suicidio de Casagemas es un ejemplo claro de como Picasso interioriza en su obra un episodio emocional. ¿Por qué no produce esto en otras partes del libro?

A pesar de ser un artista profundamente apasionado y obsesivo, este libro me dejó frío.

Glenn Russell says

The Fall of Icarus, 1958

Art historian Carsten-Peter Warncke's book on Picasso is an extensive examination of the artist's work from beginning to end, in seven lively chapters: *Picasso the Legend*, *The Early Years 1890-1901*, *The Blue and Rose Periods 1901-1906*, *Cubism 1906-1936*, *Classicism and Surrealism 1916-1936*, *War, Art and Politics 1937-1953*, *The Man and the Myth 1954-1973*. Since this is a book review and not a book, I will limit myself to the final chapter, the last phase of the artist's life and work, Picasso between the ages of 73 and 92, a phase I find particularly absorbing. Below are a number of quotes from the renowned art historian's *The Man and the Myth 1954-1973* along with my comments:

"Picasso's work from the later 1950s onwards typically drew upon personal material and also worked with constant repetition of his own motifs and compositions." ----- *The Rape of the Sabine Women* is a good case in point. Anybody familiar with Picasso will identify many familiar aspects in this work: the instantly recognizable rendering of the horse, the uplifted, screaming head, the twisted, multi-dimensional head and body of the prone woman. I personally have had several opportunities to view this masterpiece in the Boston Museum of Fine Arts. As with the other pics I've included here, a tiny reproduction doesn't do justice to the actual canvas (195 x 130 cm or about 6 feet high and 4 feet wide). A direct encounter with this Picasso is both astounding and humbling.

The Rape of the Sabine Women, 1963

"Picasso was now scarcely concerned to mirror the outside world. Instead, he took his own work as the center of the creative universe." ----- With *Claude Drawing, Françoise et Paloma*, the exclusive focus of attention for all three - woman, little girl and little boy - is the little boy's process of drawing on paper. Such a tender rendering, the arm around the little girl, each child given its own rectangle of vivid color, the adult's supportive presence and eyeing of the paper. And, along with his drawing, Claude has such a calm, inward focus, as if his sketch is an extension of his confidence and tenderness. My sense is Claude can represent Picasso returning to his own youthful vision of what it means to be a creative artist.

Claude Drawing, Françoise et Paloma, 1954

"In the picture done on March 30, 1956, Picasso used a simple but witty device to underline his own creative inventiveness, placing at the center of the studio scene a fresh, virgin canvas awaiting the artist. The pure, white, empty space contrasts with the rest of the picture and is also its prime subject." ----- In addition to what Carsten-Peter Warncke notes here, Picasso accomplishes, through a reversal of color, much of what artist Kazimir Malevich accomplished with his *Black Square*, for example, a painting (the empty white canvas) that isn't specifically one thing.

The Studio of "La Californie" at Cannes, 1956

Black Square by Kazimir Malevich

“Calling the figure a football player is sleight of hand. The trick is made plausible purely by the painted shirt, shorts and boots. Sculpture such as this is not intended as a mimetic representation of reality; rather, it sets out to play with the basics of visual experience. And deception is the fundamental principle of this art.” -----
---- Actually, I see many elements of dance in athletes playing soccer and other sports. With this sculpture, through his visual genius and creative magic, Picasso captures the very essence of fluid movement in an accomplished player on the field.

Football Player, 1961

“The picture within a picture was one of Picasso’s traditional motifs; through it, he grants us access to the very essence of the creative process. Picasso is showing us his power. He can make a world out of nothing.” -----
----- A few things I specifically relish in this painting (a huge canvas, thus my 2nd pic here): the curving flourish of the artist’s yellow hat, the stunning beauty of the model captured in her Picasso-like wide Spanish eyes and long black hair and how the intensity of the artist’s gaze is transferred directly to his brush and finally the asymmetrical canvas.

Painter and his model, 1963

“In old age, Picasso transferred to his art the task of expressing the vitality which was ebbing from his life. Hence, for instance, the new graphic works which, when successful, articulated lifelong fascinations in a succinct and impeccably judged manner. All of the etchings are precise records of carefully-observed scenes, using just a few dabs and strokes, quickly but perfectly done.” -----
----- For me, such sparse dabbing and stroking brings to mind Chinese brush painting. What is left unpainted speaks with such subtle power.

Los Cabestros Retiran Al Toro Manso, 1957

Bamboo by Gloria Whea-Fun Teng, 2009

“In Picasso’s oeuvre we plainly see a rational, logical, consistent method. At core he was an intellectual artist. In a real sense, Picasso transferred ideas into art, and created unified harmonies of idea and artwork, form and content, which are fundamentally traditional in nature and highlights his classical character.” -----
----- Call me a radical, but I find Picasso’s *Las Meninas* more eye-catching. I know, I know . . . I probably wouldn’t think so if I viewed the original Diego Velázquez.

Las Meninas (after Velázquez), 1957

detail of Diego Velázquez's *Las Meninas*, 1656

“Picasso’s true greatness and significance lie in his dual role as revolutionary and traditionalist at once. He

gave a new vitality to art even as he preserved the creative presence (outside the museums) of its history. For this reason he became the pre-eminent figure in 20th-century art.” ----- Of the many elements of *Musketeer with pipe* that I adore is how Picasso paints the shoes of the musketeer as if they are shocked, squealing dachshunds, dachshunds who could be the stand-ins for uptight philistines who think they can stand in judgement of his art. Squeal and judge me all you want, you no-talent cretins!

Musketeer with pipe, 1968

Marie says

Beautiful two-book compilation of Picasso's work and detailed information on individual works.

Rhythmia says

Honestly, not very impressed by the arts (maybe due to lack of my understanding of art in general. Or the reoccurrence of cubism in architecture, and the surrealism in the literature which I have already seen/read. Or it might be simple, the over-defensiveness of the author about Picasso's copied arts too), but a nice weekend read/view-read.

Arnoldo Garcia says

Picasso said that at 8 years old he painted like Velazquez and when he was 60 or later he wanted to paint like a child. He was right: we are all born artists, but society, the socialization process that sews in class/gender/race in all its dimensions, takes it away from us. That's why there are Picasso's and the rest of us. The superman, the superpainter, the super is the result of the unsuper majorities. But that can and has changed. Discipline, imagination, hard work, resources to be able to more than survive and thrive and give you access to paints, canvasses and the training -- well then almost anyone could be their own Picasso.

Picasso was a magnificent imagination fearless in taking on or portraying his inner worlds and turmoils. Contradictory and cultural, brilliant and male, Picasso's outpourings of color, class and clashes, committed to changing the world through his painting -- however much you may disagree -- his accomplishments, his work has forever transformed what anyone would consider art. Picasso is the artworld, Jimi Hendrix in the electric music ladyland world. Individuals such these two in particular, are still leagues and almost cosmos away from the rest of us, who even in our frenzy to be original by learning from them even copy their mistakes unawares.

I am on volume two of this broad overview of Picasso's work. This volume opens up with Picasso's master ouerve/obra/work, "Guernica." Gernika was a Basque city, a sacred place thought to be one of the places of origin of the Basque people, that was bombed into ashes and history during a three-hour or so carpet bombing by the Nazi's Condor Legion, using German, Italian and Spanish Fascist airforce to obliterate Gernika. The destruction of Gernika happened in April 1937.

Earlier that year, in January, 1937, the Spanish Republican government had commissioned Picasso to paint an

artwork for Spain's pavilion hall of exhibition at the Paris World Fair opening that summer. Picasso originally began a work that focused on the artist and his studio, his barricade, his trench, his frontline (metaphorically and actually) in the fight against fascism. The year before, after the Spanish Civil War began in July 1936, the Spanish Republican government appointed him the director of the renowned Prado Museum, located in Madrid. Picasso had always been a supporter of the Spanish Republic and however honorary the title of Director of the Prado (he lived in Paris), he accepted to demonstrate to the world his affiliation and commitment to democracy and against fascism.

Picasso knew the brutality of Franco's uprising long before Gernika. For example, in March of 1937, Durango, another Basque town was also destroyed by air bombings. Then the destruction of Gernika, a sacred Basque place, happened. He immediately changed his approach to the piece and dedicated his work to the representation of Gernika in his work.

Picasso began painting Gernika on May 1 and by early June, merely five weeks later, he had finished the masterwork we have all come to associate in one way or another with modern aerial warfare.

That's the utilitarian version of Gernika, that it is a painting denouncing a fascist war crime. Yet there are infinite amounts of aspects to this masterwork. The preparatory work, sketches, paintings, drawings and other work that Picasso developed and drew upon are in themselves lesser known masterworks. Picasso used for example the triptych, which had become a secular vehicle for painters formerly used in Christian paintings (the "holy trinity" -- the Eurocentric thesis/antithesis/synthesis frameworks), to not only portray Gernika but move beyond and reach another universal symbolism and level of art. The painting herself had mass backing, because of the world outrage against the fascist uprising in Spain and its use for organizing support for Spanish culture and the Republic. Picasso also is said to have decided on only using black, white, greys, because it would reproduce better as a postcard and poster, where color printing was still costlier and limited in distribution. Also, the Spanish writer, Jose Bergamin (I might have the wrong writer) is said to have the only element of color that was on the drafts of the Gernika -- a red star -- that Picasso decided against and took off (a collage element -- Picasso used a technique he learned from his father, that of placing cloth, paper and other media on the painting itself before painting in the color or element to experiment and see what the new element or color or contours or contrast would look like). Picasso also changed the design, re-working and literally editing the piece as he painted on the canvass.

From studying Picasso I learned how painters "edit" their work, much in the same fashion as writers do: crossing out or erasing words, images, colors, forms, positioning and paragraphs of art in the process of creating the final draft or version, as we now know Guernica. The process of Picasso's development of Guernica was photographed by his lover of that decade, Dora Maar. Guernica went through six stages or drafts before he finished in June 1937, approximately less than six weeks after starting to daub the wall-size canvass.

Later, after Germany had invaded and was occupying France, Picasso was visited by German military officers. And when asked if he had painted Guernica, he replied, "No you are the ones who created Guernica."

Dimi Tsioumbri says

Picasso was a genius, but it's so disappointing that the majority of people do not get what he has done, so most of the times they talk about the blue and rose periods, which were just exercises, if you want color check out Matisse or Chagall, Picasso is all about form and how he can explore the space time continuum

through it, begin with Cezanne, you ll see the first glimpses of what Picasso finally achived with the "whores of Avignon" and the puzzle will start to connect, its the way he thinks that you admire, his paintings are a mind game but there is a truth in it, unlike Dali who was just doing little "magic" tricks, Picasso realised that there is a universal geometrical language still waiting to be discovered, believe me, there s a lot of science hidden in his paintings, mathematics is one of it for sure, his portraits are human sigils

Seth says

Absolutely fantastic biography and history of Picasso. If you're look for a thorough, in-depth look at his work and how each movement came about, this is the place to start. 2 volumes, gorgeous pictures.

Cathy I says

Lots of great paintings that I hadn't seen before and lots more information about his life. In-depth information about Guernica which I need.

Luís C. says

Born in Málaga, Spain, in 1881, Pablo Picasso, became one of the greatest and most influential artists of the 20th century and the creator (with Georges Braque) of Cubism. A Spanish expatriate painter, sculptor, printmaker, ceramicist and stage designer, Picasso was considered radical in his work. After a long prolific career, he died on April 8, 1973, Mougins, France. The enormous body of Picasso's work remains, however, and the legend lives on - a tribute to the vitality of the "disquieting" Spaniard with the "sombrepiercing" eyes who superstitiously believed that work would keep him alive. For nearly 80 of his 91 years, Picasso devoted himself to an artistic production that contributed significantly to - and paralleled the entire development of - modern art in the 20th century.

SOURCE: <http://www.biography.com/people/pablo...>

Jim says

A great collection of Picasso's work and history at a reasonable price. Recommended.
