

# **THE MOST IMPACTING PICASSO'S QUOTATIONS**

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**For The Gelonch Viladegut Collection  
website**

**January 2011.**

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# **INTRODUCTION**

**Pablo Picasso was and is a very famous Spanish painter, drawer, sculptor, printmaker, ceramist and draughtsman, one of the most important artist, a genius, a giant, of the 20th century.**

**Picasso demonstrated uncanny artistic talent along all his life, and produced some of the most important artworks of the previous century. His revolutionary and innovative artistic accomplishments brought him universal knowledge and respect, making him one of the big figures in 20<sup>th</sup> century art.**

**This artist was exceptionally prolific throughout his long lifetime. The total number of artworks he produced has been estimated at 50,000 (by John Selfridge), comprising 1,885 paintings; 1,228 sculptures; 2,880 ceramics, roughly 12,000 drawings, many thousands of prints, and numerous tapestries and rugs.**

**But, Picasso is certainly loved too for his quotes, his knowledge of the human and artistic conditions, his provocative strength. That is the object of the present text: to present the 100 most important Picasso's quotes regarding different aspects as: his comprehension of the art and the artists, the painting process and its results and the painter work, his approach to drawing and sculpture, his thinking about the art's understanding process, his vision about museums, the conception and development linked to an idea and the necessity to do, some personal approaches and political position taking, his tendency to provocation towards people and other artists, and finally his positions about success, about the way to success, about age and the pass of time;**

**The majority of theses quotes has been obtained from a book written by Richard Friedenthal ("Letters of the great artists –from Blake to Pollock–"), published in 1963. Others sources are "Les lettres françaises", "The New York Times", the book "Picasso on Art", ed. Dore Ashton, "The Golden Ratio" by Mario Mivio (2002) and in "Civilization's Quotations: Life's Ideal" (Richard Alan Krieger, Algora Publishing, 2002) and some external links (photos obtained from wikipedia.org).**

**The result is, in my opinion, very rich, suggestive and provocative. It's a good medicine for the spirit and a promise to a long and fecund journey.**

**To start this journey, I propose a comprehensive and complementary biography of the "Maestro". Have a good journey with the Picasso's quotes, with the Picasso occurrences'!**

**Antoni Gelonch-Viladegut,**

**Paris, January 2011.**

# BIOGRAPHY

**PABLO RUIZ PICASSO** (Málaga, 25 October 1881 – Mougins, 8 April 1973) was a Spanish painter, drawer, printmaker, ceramist, draughtsman and sculptor who lived most of his adult life in France. He is best known for co-founding the Cubist movement and for the wide variety of styles embodied in his work. Among his most famous works are the proto-Cubist *Les Femmes d'Alger* (1907) and *Guernica* (1937), his portrayal of the German bombing of Guernica during the Spanish Civil War.

Picasso demonstrated uncanny artistic talent in his early years, painting in a realistic manner through his childhood and adolescence; during the first decade of the 20th century his style changed as he experimented with different theories, techniques, and ideas. His revolutionary artistic accomplishments brought him universal knowledge and immense fortune throughout his life, making him one of the best-known figures in 20th century art.

Picasso was baptized Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Crispiniano de la Santísima Trinidad, a series of names honoring various saints and relatives. Added to these were Ruiz and Picasso, for his father and mother, respectively, as per Spanish law. Born in the city of Málaga in Andalusia (region of Spain), he was the first child of José Ruiz y Blasco (1838–1913) and María Picasso y López. Picasso's family was middle-class; his father was also a painter who specialized in naturalistic depictions of birds and other game. For most of his life Ruiz was a professor of art at the School of Crafts and a curator of a local museum. Ruiz's ancestors were minor aristocrats.

Picasso showed a passion and a skill for drawing from an early age. From the age of seven, he received formal artistic training from his father in figure drawing and oil painting. José Ruiz Blasco was a traditional academic artist and instructor who believed that proper training required disciplined copying of the masters, and drawing the human body from plaster casts and live models. His son became preoccupied with art to the detriment of his class work.

The family moved to A Coruña in 1891 where his father became a professor at the School of Fine Arts. They stayed almost four years. On one occasion the father found his son painting over his unfinished sketch of a pigeon. Observing the precision of his son's technique, Ruiz felt that the thirteen-year-old Picasso had surpassed him, and vowed to give up painting.

In 1895, Picasso's seven-year old sister, Conchita, died of diphtheria—a traumatic event in his life. After her death, the family moved to Barcelona (in Catalonia), where Ruiz Blasco took a position at its School of Fine Arts. Picasso thrived in the city, regarding it in times of sadness or nostalgia as his true home. His father persuaded the officials at the academy to allow his son to take an entrance exam for the advanced class. This process often took students a month, but Picasso completed it in a week, and the impressed jury admitted Picasso, who was 13 years old. The student lacked discipline but made friendships that would shape him later in his life.

Picasso's father and uncle decided to send the young artist to Madrid's Royal Academy of San Fernando, the country's foremost art school. In 1897, Picasso, aged 16, set off for the first time on his own, but he disliked formal instruction and stopped attending classes soon after

enrollment. Madrid, however, held many other attractions: the Prado housed paintings by the venerable Diego Velázquez, Francisco de Goya and Francisco de Zurbarán. Picasso especially admired the works of El Greco; their elements, the elongated limbs, arresting colors, and mystical visages, are echoed in Picasso's works.

## Career beginnings



**Portrait of Gertrude Stein, 1906, Metropolitan Museum of Art, New York City (USA)**

After studying art in Madrid, Picasso made his first trip to Paris in 1900, then and now the art capital of Europe. There, he met his first Parisian friend, the journalist and poet Max Jacob, who helped Picasso learn the language and its literature. Soon they shared an apartment; Max slept at night while Picasso slept during the day and worked at night. These were times of severe poverty, cold and desperation. Much of his work was burned to keep the small room warm. During the first five months of 1901, Picasso lived in Madrid, where he and his anarchist friend Francisco de Asís Soler founded the magazine *Arte Joven* (Young Art), which published five issues. Soler solicited articles and Picasso illustrated the journal, mostly contributing grim cartoons depicting and sympathizing with the state of the poor. The first issue was published on 31 March 1901, by which time the artist had started to sign his work simply Picasso, while before he had signed Pablo Ruiz y Picasso.

By 1905 Picasso became a favorite of the American art collectors Leo and Gertrude Stein. Their older brother Michael Stein and his wife Sarah also became collectors of his work. Picasso painted portraits of both, Gertrude Stein and her nephew Allan Stein. Gertrude Stein became Picasso's principal patron, acquiring his drawings and paintings and exhibiting them in her informal Salon at her home in Paris. At one of her gatherings in 1905, he met Henri Matisse, who was to become a lifelong friend and rival. The Stein's introduced him to Claribel Cone and her sister Etta who were American art collectors; they also began to acquire Picasso and Matisse's paintings. Eventually Leo Stein moved to Italy, and Michael and Sarah Stein became patrons of Matisse; while Gertrude Stein continued to collect Picasso.



**Portrait of Daniel-Henry Kahnweiler, 1910, The Art Institute of Chicago (USA)**

In 1907 Picasso joined the art gallery that had recently been opened in Paris by Daniel-Henry Kahnweiler. Kahnweiler was a German art historian and art collector who became one of the premier French art dealers of the 20th century. He became prominent in Paris beginning in 1907 for being among the first champions of Pablo Picasso, Georges Braque and Cubism. Kahnweiler championed also burgeoning artists such as André Derain, Kees Van Dongen, Fernand Léger, Juan Gris, Maurice de Vlaminck and several others who had come from all over the globe to live and work in Montparnasse at the time.

In Paris, Picasso entertained a distinguished coterie of friends in the Montmartre and Montparnasse quarters, including André Breton, poet Guillaume Apollinaire, writer Alfred Jarry, and Gertrude Stein. Apollinaire was arrested on suspicion of stealing the Mona Lisa from the Louvre in 1911. Apollinaire pointed to his friend Picasso, who was also brought in for questioning, but both were later exonerated.

## Personal life

In the early 20th century, Picasso divided his time between Barcelona and Paris. In 1904, in the middle of a storm, he met Fernande Olivier, a Bohemian artist who became his mistress. Olivier appears in many of his *Rose period paintings*. After acquiring fame and some fortune, Picasso left Fernande Olivier for Marcelle Humbert, whom he called Eva Gouel. Picasso included declarations of his love for Eva in many Cubist works. Picasso was devastated by her premature death from illness at the age of 30 in 1915.

After First World War, Picasso made a number of important relationships with figures associated with *Serge Diaghilev's Ballets Russes*. Among his friends during this period were Jean Cocteau, Jean Hugo, Juan Gris and others. In the summer of 1918, Picasso married Olga Khokhlova, a ballerina with Sergei Diaghilev's troop, for whom Picasso was designing a ballet, *Parade*, in Rome; and they spent their honeymoon in the villa near Biarritz of the glamorous Chilean art patron Eugenia Errázuriz. Khokhlova introduced Picasso to high society, formal dinner parties, and all the social niceties attendant on the life of the rich in 1920s Paris. The two had a son, Paulo. Khokhlova's insistence on social conformism clashed with Picasso's bohemian tendencies and the two lived in a state of constant conflict. During the same period that Picasso collaborated with Diaghilev's troop, he and Igor Stravinsky collaborated on *Pulcinella* in 1920. Picasso took the opportunity to make several drawings of the composer.

In 1927 Picasso met 17-year-old Marie-Thérèse Walter and began a secret affair with her. Picasso's marriage to Khokhlova soon ended in separation rather than divorce, as French law required an even division of property in the case of divorce, and Picasso did not want Khokhlova to have half his wealth. The two remained legally married until Khokhlova's death in 1955. Picasso carried on a long-standing affair with Marie-Thérèse Walter and fathered a daughter, Maia, with her. Marie-Thérèse lived in the vain hope that Picasso would one day marry her, and hanged herself four years after Picasso's death. Throughout his life Picasso maintained a number of mistresses in addition to his wife or primary partner. Picasso was married twice and had four children by three women.



**Dora Maar au Chat, 1941**

The photographer and painter Dora Maar was also a constant companion and lover of Picasso. The two were closest in the late 1930s and early 1940s and it was Dora Maar who documented the painting of *Guernica*.

## War years and beyond

During the Second World War, Picasso remained in Paris while the Germans occupied the city. Picasso's artistic style did not fit the Nazi views of art, so he was not able to show his works during this time. Retreating to his studio, he continued to paint all the while, producing works such as the *Still Life with Guitar* (1942) and *The Charnel House* (1944–48). Although the Germans outlawed bronze casting in Paris, Picasso continued regardless, using bronze smuggled to him by the French Resistance.

In 1944, after the liberation of Paris, Picasso started a new relationship with a young art student, named Françoise Gilot (born 1921) and who was 40 years younger than him. Having grown tired of his mistress Dora Maar, Picasso and Gilot began to live together. Eventually they had two children, Claude born in 1947 and Paloma born in 1949. His relationship with Gilot ended in 1953, when she and the children walked out on him. In her 1964 book *Life with Picasso* she explains the breakup as being because of abusive treatment and Picasso's infidelities. This came as a severe blow to Picasso.

After his relationship with Gilot fell apart, and she left; Picasso continued to have affairs with even younger women than Françoise. While still involved with Gilot in 1951, Picasso had a six-week affair with Geneviève Laporte (1926). Eventually Picasso began to come to terms with his advancing age and his waning attraction to young women, by incorporating the idea into his new work; expressing the perception that, now in his 70s, he had become a grotesque and comic figure to young women. A number of works including paintings, ink drawings and prints from this period explore the theme of the hideous old dwarf as accompaniment to and doting lover of a beautiful young model.



**Les quatre saisons, Madoura Pottery, Vallauris 1950, Museo internazionale delle ceramiche in Faenza**

Jacqueline Roque (1927–1986) who worked at the Madoura Pottery in Vallauris on the French Riviera, where Picasso made and painted ceramics became his lover, and in 1961 his second wife. The two were together for the remainder of Picasso's life. Gilot had been

seeking a legal means to legitimize her children with Picasso and his marriage to Roque was also the means of Picasso's final act of revenge against Gilot. With Picasso's encouragement, she had divorced her then husband, Luc Simon, with the plan to finally actually marry Picasso; securing her children's rights as Picasso's legitimate heirs. However Picasso had already secretly married Roque after Gilot had filed for divorce.

Picasso had constructed a huge Gothic structure and could afford large villas in the south of France, at Notre-Dame-de-Vie on the outskirts of Mougins, in the Provence-Alpes-Côte d'Azur Region. By this time he was a celebrity, and there was often as much interest in his personal life as his art.

In addition to his manifold artistic accomplishments, Picasso had a film career, including a cameo appearance in Jean Cocteau's *Testament of Orpheus*. Picasso always played himself in his film appearances. In 1955 he helped make the film *Le Mystère Picasso* (The Mystery of Picasso) directed by Henri-Georges Clouzot.

Pablo Picasso died on 8 April 1973 in Mougins, France, while he and his wife Jacqueline entertained friends for dinner. His final words were "Drink to me, drink to my health, you know I can't drink any more." He was interred at the Chateau of Vauvenargues near Aix-en-Provence, a property he had acquired in 1958 and occupied with Jacqueline between 1959 and 1962. Jacqueline Roque prevented his children Claude and Paloma from attending the funeral. Devastated and lonely after the death of Picasso, Jacqueline Roque took her own life by gunshot in 1986 when she was 60 years old.

## Political views



**Massacre in Korea, 1951**

Picasso remained neutral during First and Second World Wars, refusing to fight for any side or country. As a Spanish citizen living in France, Picasso was under no compulsion to fight against the invading Germans in either World War. In the Spanish Civil War, service for Spaniards living abroad was optional and would have involved a voluntary return to the country to join either side. While Picasso expressed anger and condemnation of Francisco Franco and fascists through his art, he did not take up arms against them. During Spanish Civil War he was the Director of Museo del Prado, in Madrid. He also remained aloof from the Catalan independence movement during his youth despite expressing general support and being friendly with activists within it.

In 1944 Picasso joined the French Communist Party, attended an international peace conference in Poland, and in 1950 received the Lenin Peace Prize from the Soviet government. But party criticism of a portrait of Stalin as insufficiently realistic cooled Picasso's interest in communist politics, though he remained a loyal member of the Communist Party until his death. In a 1945 interview with Jerome Seckler, Picasso stated: "I am a Communist and my painting is Communist painting. ... But if I were a shoemaker, Royalist or Communist or anything else, I would not necessarily hammer my shoes in a special way to show my politics."

According to Jean Cocteau's diaries, Picasso once said to him in reference to the communists: "I have joined a family, and like all families, it's full of shit".

He was against the intervention of the United Nations and the United States in the Korean War and he depicted it in *Massacre in Korea*.

# Art

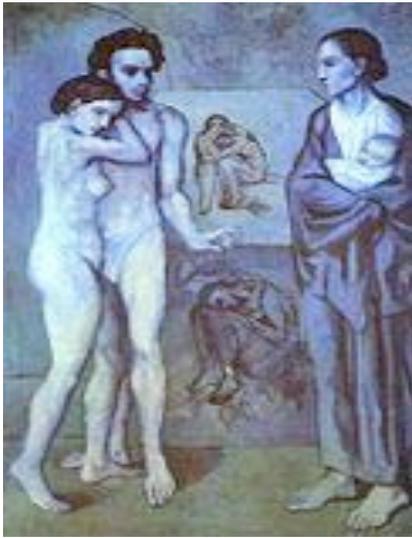
Picasso's work is often categorized into periods. While the names of many of his later periods are debated, the most commonly accepted periods in his work are the Blue Period (1901–1904), the Rose Period (1905–1907), the African-influenced Period (1908–1909), Analytic Cubism (1909–1912), and Synthetic Cubism (1912–1919).

## Before 1901

Picasso's training under his father began before 1890. His progress can be traced in the collection of early works now held by the Museu Picasso in Barcelona, which provides one of the most comprehensive records extant of any major artist's beginnings. During 1893 the juvenile quality of his earliest work falls away, and by 1894 his career as a painter can be said to have begun. The academic realism apparent in the works of the mid-1890s is well displayed in *The First Communion* (1896), a large composition that depicts his sister, Lola. In the same year, at the age of 14, he painted *Portrait of Aunt Pepa*, a vigorous and dramatic portrait that Juan-Eduardo Cirlot, a significant Spanish art's critic, has called "without a doubt one of the greatest in the whole history of Spanish painting."

In 1897 his realism became tinged with Symbolist influence, in a series of landscape paintings rendered in non naturalistic violet and green tones. What some call his Modernist period (1899–1900) followed. His exposure to the work of Rossetti, Steinlen, Toulouse-Lautrec and Edvard Munch, combined with his admiration for favorite old masters such as El Greco, led Picasso to a personal version of modernism in his works of this period.

## Blue Period



**La Vie (1903), Cleveland Museum of Art (USA)**



**The Old Guitarist (1903), Chicago Art Institute (USA)**



**Femme aux Bras Croisés, 1902**



**Portrait of Suzanne Bloch (1904), Sao Paulo Museum of Art.**

The **Blue Period** is a term used to define his works produced between 1901 and 1904, when he painted essentially monochromatic paintings in shades of blue and blue-green, only occasionally warmed by other colors. These somber works, inspired by Spain but painted in Paris, are now some of his most popular works, although he had difficulty selling them at the time.

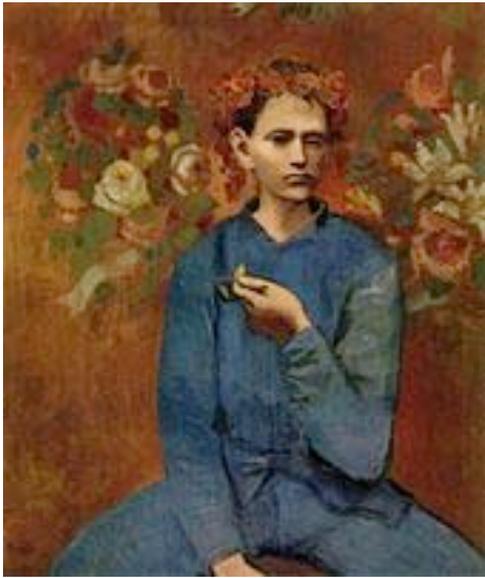
This period's starting point is uncertain; it may have begun in Spain in the spring of 1901, or in Paris in the second half of the year. In choosing austere color and sometimes doleful subject matter —prostitutes, beggars and drunks are frequent subjects— Picasso was influenced by a journey through Spain and by the suicide of his friend Carles Casagemas, who took his life at the L'Hippodrome Café in Paris, by shooting himself on February 17, 1901. Although Picasso himself later recalled, "I started painting in blue when I learned of Casagemas's death", art historian H el ene Seckel has written (in Wattenmaker, Richard J.; Distel, Anne, et al., 1993, *Great French Paintings from the Barnes Foundation*. New York: Alfred A. Knopf): "While we might be right to retain this psychologizing justification, we ought not lose sight of the chronology of events: Picasso was not there when Casagemas committed suicide in Paris ... When Picasso returned to Paris in May, he stayed in the studio of his departed friend, where he worked for several more weeks to prepare his exhibition for Vollard". The works Picasso painted for his show at Ambroise Vollard's gallery that summer were generally characterized by a "dazzling palette and exuberant subject matter".

In the latter part of 1901, blue tones began to dominate his paintings. He painted several posthumous portraits of Casagemas, culminating in the gloomy allegorical painting *La Vie*, painted in 1903 and now in the Cleveland Museum of Art. The same mood pervades the well-known etching *The Frugal Repast* (1904), which depicts a blind man and a sighted woman, both emaciated, seated at a nearly bare table. Blindness is a recurrent theme in Picasso's works of this period, also represented in *The Blind man's Meal* (1903, the Metropolitan Museum of Art) and in the portrait of *Celestine* (1903). Other frequent subjects include female nudes and mothers with children.

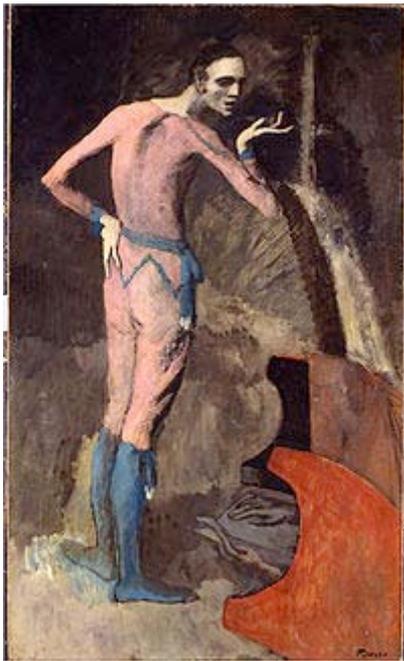
Possibly his most well known work from this period is *The Old Guitarist*. Other major works include *Portrait of Soler* (1903) and *Las dos hermanas*\_(1904). Picasso's Blue Period was followed by his Rose Period.

The painting *Portrait of Suzanne Bloch* (1904), one of the final works from this period, is visible in the São Paulo Museum of Art (MASP).

## Rose Period



**Garçon à la pipe (Boy with a Pipe), 1905.**



**The Actor, 1904, Metropolitan Museum of Art, New York**



**Family of Saltimbanques, 1905,  
National Gallery of Art, Washington, DC.**

The **Rose Period** defines times when the style of Pablo Picasso's painting used cheerful orange and pink colors in contrast to the cool, somber tones of the previous Blue Period. It lasted from 1904 to 1906. Picasso was happy in his relationship with Fernande Olivier whom he had met in 1904 and this has been suggested as one of the possible reasons he changed his style of painting. Harlequins, circus performers and clowns appear frequently in the Rose Period and will populate Picasso's paintings at various stages through the rest of his long career. The harlequin, a comedic character usually depicted in checkered patterned clothing, became a personal symbol for Picasso.

The Rose Period has been considered French influenced, while the Blue Period more Spanish influenced, although both styles emerged while Picasso was living in Paris.

Picasso's highest selling painting, *Garçon à la pipe* (*Boy with a pipe*) was painted during the Rose Period. Other significant Rose Period works include: *Woman in a Chemise (Madeleine)* (1904–05), *The Actor* (1904–1905), *Lady with a Fan* (1905), *Two Youths* (1905), *Harlequin Family* (1905), *Harlequin's Family With an Ape* (1905), *La famille de saltimbanques* (1905), *Boy with a Dog* (1905), *Nude Boy* (1906), *Boy Leading a Horse* (1906), and *The Girl with a Goat* (1906).

The Rose Period was followed by Picasso's somewhat lesser known African influenced period, where his cubism took form.

## African-influenced Period



**Les Femmes d'Alger (O.J.) (1911-12),  
Museum of Modern Art (New York, USA)**



**This 19th century Fang sculpture is similar in style to what  
Picasso encountered in Paris just prior to *Les Femmes d'Alger*.**

In the early 20th century, African artifacts were being brought back to Paris museums in consequence of the expansion of the French empire into Africa. The press was abuzz with exaggerated stories of cannibalism and exotic tales about the African kingdom of Dahomey. The mistreatment of Africans in the Belgian Congo was exposed in Joseph Conrad's popular book *Heart of Darkness*. It was natural in this climate of African interest that Picasso would look towards African artifacts as inspiration for some of his work; his interest was sparked by Henri Matisse who showed him a mask from the Dan region of Africa.

In June 1907, Picasso experienced a "revelation" while viewing African art at the ethnographic museum at Palais du Trocadéro. Picasso's discovery of African art influenced the style of his painting *Les Femmes d'Alger (O.J. Version O)* (begun in May 1907 and reworked in July of that year), especially in the treatment of the two figures on the right side of the composition.

Although *Les Femmes d'Alger (O.J. Version O)* is seen as the first Cubist work, Picasso continued to develop a style derived from African art before beginning the Analytic Cubism phase of his painting in 1910. Other works of Picasso's African Period include the *Bust of a Woman* (1907, in the National Gallery, Prague); *Mother and Child* (Summer 1907, in the Musée Picasso, Paris); *Nude with Raised Arms* (1907, in the Thyssen-Bornemisza Museum, Lugano, Switzerland); and *Three Women* (Summer 1908, in the Hermitage Museum, St. Petersburg).

Picasso's African-influenced Period (1907–1909) begins with the two figures on the right in his painting, *Les Femmes d'Alger (O.J. Version O)*, which were inspired by African artifacts. Formal ideas developed during this period lead directly into the Cubist period that follows.

## Cubism



**Le guitariste, 1910, oil on canvas, Musée National d'Art Moderne, Centre Georges Pompidou, Paris. An example of Analytic Cubism example.**

### Analytic Cubism

**Cubism** was a 20th century avant-garde art movement, pioneered by Pablo Picasso and Georges Braque, that revolutionized European painting and sculpture, and inspired related movements in music, literature and architecture. The first branch of cubism, known as Analytic Cubism, was both radical and influential as a short but highly significant art movement between 1907 and 1911 in France. In its second phase, Synthetic Cubism, the movement spread and remained vital until around 1919, when the Surrealist movement gained popularity.

English art historian Douglas Cooper describes three phases of Cubism in his seminal book, *The Cubist Epoch*. According to Cooper there was "Early Cubism", (from 1906 to 1908) when the movement was initially developed in the studios of Picasso and Braque; the second phase being called "High Cubism", (from 1909 to 1914) during which time Juan Gris emerged as an important exponent; and finally Cooper referred to "Late Cubism" (from 1914 to 1921) as the last phase of Cubism as a radical avant-garde movement.

In cubist artworks, objects are broken up, analyzed, and re-assembled in an abstracted form—instead of depicting objects from one viewpoint, the artist depicts the subject from a multitude of viewpoints to represent the subject in a greater context. Often the surfaces intersect at seemingly random angles, removing a coherent sense of depth. The background and object planes interpenetrate one another to create the shallow ambiguous space, one of cubism's distinct characteristics.

During the late 19th and early 20th centuries, the European cultural elite were discovering African, Micronesian and Native American art for the first time. Artists such as Paul Gauguin, Henri Matisse, and Pablo Picasso were intrigued and inspired by the stark power and

simplicity of styles of those foreign cultures. Around 1906, Picasso met Matisse through Gertrude Stein, at a time when both artists had recently acquired an interest in primitivism, Iberian sculpture, African art and African tribal masks. They became friendly rivals and competed with each other throughout their careers, perhaps leading to Picasso entering a new period in his work by 1907, marked by the influence of Greek, Iberian and African art. Picasso's paintings of 1907 have been characterized as Protocubism, as notably seen in *Les Femmes d'Alger (O.J. Version O)*, the antecedent of Cubism.

According to the English art historian, collector, and author Douglas Cooper, remarking Paul Gauguin and Paul Cézanne "both of those artists were particularly influential to the formation of Cubism and especially important to the paintings of Picasso during 1906 and 1907". Cooper goes on to say however *Les Femmes d'Alger* is often erroneously referred to as the first cubist painting.

Some believe that the roots of cubism are to be found in the two distinct tendencies of Cézanne's later work: firstly to break the painted surface into small multifaceted areas of paint, thereby emphasizing the plural viewpoint given by binocular vision, and secondly his interest in the simplification of natural forms into cylinders, spheres, and cones.

However the cubists explored this concept further than Cézanne; they represented all the surfaces of depicted objects in a single picture plane, as if the objects had all their faces visible at the same time. This new kind of depiction revolutionized the way in which objects could be visualized in painting and art.

The invention of Cubism was a joint effort between Picasso and Braque, then residents of Montmartre, Paris. These artists were the movement's main innovators. A later active participant was the Spaniard Juan Gris. After meeting in 1907 Braque and Picasso in particular began working on the development of Cubism. Picasso was initially the force and influence that persuaded Braque by 1908 to move away from Fauvism. The two artists began working closely together in late 1908–early 1909 until the outbreak of World War I in 1914. The movement spread quickly throughout Paris and Europe.

French art critic Louis Vauxcelles first used the term "cubism", or "bizarre cubiques", in 1908 after seeing a picture by Braque. He described it as "full of little cubes", after which the term quickly gained wide use although the two creators did not initially adopt it. Art historian Ernst Gombrich described cubism as "the most radical attempt to stamp out ambiguity and to enforce one reading of the picture—that of a man-made construction, a colored canvas."

Cubism was taken up by many artists in Montparnasse and promoted by art dealer Daniel-Henry Kahnweiler, becoming popular so quickly that by 1911 critics were referring to a "cubist school" of artists. However, many of the artists who thought of themselves as cubists went in directions quite different from Braque and Picasso. The *Puteaux Group or Section d'Or* was a significant offshoot of the Cubist movement; it included Guillaume Apollinaire, Robert Delaunay, Marcel Duchamp, his brothers Raymond Duchamp-Villon and Jacques Villon, Fernand Léger and Francis Picabia. Other important artists associated with cubism include: Albert Gleizes, Jean Metzinger, Marie Laurencin, Max Weber, Diego Rivera, Marie Vorobieff, Louis Marcoussis, Jeanne Rij-Rousseau, Roger de La Fresnaye, Henri Le Fauconnier, Alexander Archipenko, František Kupka, Amédée Ozenfant, Jean Marchand, Léopold Survage, Patrick Henry Bruce among others. *Section d'Or* is basically just another name for many of the artists associated with cubism and orphism. Purism was an artistic

offshoot of Cubism that developed after the First World War. Leading proponents of Purism include Le Corbusier, Amédée Ozenfant and Fernand Léger.

Cubism and modern European art was introduced into the United States at the now legendary 1913 *Armory Show* in New York City, which then traveled to Chicago. In the *Armory Show* Jacques Villon exhibited seven important and large dry points, his brother Marcel Duchamp shocked the American public with his painting *Nude Descending a Staircase, No. 2* (1912) and Georges Braque, Pablo Picasso, Fernand Léger, Raymond Duchamp-Villon, Roger de La Fresnaye, Marie Laurencin, Albert Gleizes, and other cubist painters contributed examples of their cubist works. Braque and Picasso themselves went through several distinct phases before 1920, and some of these works had been seen in New York prior to the *Armory Show*, at Alfred Stieglitz's "291" gallery. Czech artists who realized the epochal significance of cubism of Picasso and Braque attempted to extract its components for their own work in all branches of artistic creativity—especially painting and architecture. This developed into Czech Cubism which was an avant-garde art movement of Czech proponents of cubism active mostly in Prague from 1910 to 1914.

### Synthetic Cubism



**Three Musicians (1921), Museum of Modern Art (New York, USA).** A classic example of Synthetic cubism.

Synthetic Cubism was the second main movement within Cubism that was developed by Picasso, Braque, Juan Gris and others between 1912 and 1919. Synthetic cubism is characterized by the introduction of different textures, surfaces, collage elements, *papier collé* and a large variety of merged subject matter. It was the beginning of collage materials being introduced as an important ingredient of fine art work.

Considered the first work of this new style was Pablo Picasso's "*Still Life with Chair-caning*" (1911–1912), which includes oil cloth that was printed to look like chair-caning pasted onto an oval canvas, with text; and rope framing the whole picture. At the upper left are the letters "JOU", which appear in many cubist paintings and refers to the newspaper titled "*Le Journal*". Newspaper clippings were a common inclusion, physical pieces of newspaper, sheet music, and like items were also included in the collages. JOU may also at the same time be a pun on the French words *jeu* (game) or *jouer* (to play). Picasso and Braque had a friendly competition

with each other and including the letters in their works may have been an extension of their game.

Whereas Analytic Cubism was an analysis of the subjects (pulling them apart into planes), Synthetic Cubism is more of a pushing of several objects together. Less pure than Analytic Cubism, Synthetic Cubism has fewer planar shifts (or schematism), and less shading, creating flatter space.

## Classicism and surrealism

In the period following the upheaval of the First World War, Picasso produced work in a neoclassical style. This “return to order” is evident in the work of many European artists in the 1920s, including André Derain, Giorgio de Chirico, and the artists of the *New Objectivity* movement. Picasso’s paintings and drawings from this period frequently recall the work of Ingres.

During the 1930s, the minotaur replaced the harlequin as a common motif in his work. His use of the minotaur came partly from his contact with the surrealists, who often used it as their symbol, and it appears in Picasso’s *Guernica*.



**Guernica, 1937, Museo Nacional Centro de Arte Reina Sofia (Madrid, Spain)**

Arguably Picasso’s most famous work is his depiction of the German bombing of Guernica during the Spanish Civil War: *Guernica*. This large canvas embodies for many the inhumanity, brutality and hopelessness of war. Asked to explain its symbolism, Picasso said, “It isn’t up to the painter to define the symbols. Otherwise it would be better if he wrote them out in so many words! The public who look at the picture must interpret the symbols as they understand them.”

*Guernica* hung in New York’s Museum of Modern Art for many years. In 1981 *Guernica* was returned to Spain and exhibited at the Casón del Buen Retiro, in Madrid. In 1992 the painting hung in Reina Sofía Museum (also in Madrid) when it opened.

## Later works



**Picasso's Cubist sculpture.** Donated by Picasso to the people of Chicago

Picasso was one of 250 sculptors who exhibited in the 3rd Sculpture International held at the Philadelphia Museum of Art in mid-1949. In the 1950s, Picasso's style changed once again, as he took to producing reinterpretations of the art of the great masters. He made a series of works based on Velazquez's painting of *Las Meninas*. He also based paintings on works by Goya, Poussin, Manet, Courbet and Delacroix.

He was commissioned to make a maquette for a huge 50-foot (15 m)-high public sculpture to be built in Chicago, known usually as the *Chicago Picasso*. He approached the project with a great deal of enthusiasm, designing a sculpture which was ambiguous and somewhat controversial. The sculpture, one of the most recognizable landmarks in downtown Chicago, was unveiled in 1967. Picasso refused to be paid \$100,000 for it, donating it to the people of the city.



**Nude Woman with a Necklace (1968), Tate Gallery (London).**



**Baboon and Young (1951), Museum of Contemporary Arts - Tehran / Iran**

Picasso's final works were a mixture of styles, his means of expression in constant flux until the end of his life. Devoting his full energies to his work, Picasso became more daring, his works more colorful and expressive, and from 1968 through 1971 he produced a torrent of paintings and hundreds of copperplate etchings. At the time these works were dismissed by most as pornographic fantasies of an impotent old man or the slapdash works of an artist who was past his prime. Only later, after Picasso's death, when the rest of the art world had moved on from abstract expressionism, did the critical community come to see that Picasso had already discovered neo-expressionism and was, as so often before, ahead of his time.

## Commemoration and legacy



**Picasso sculpture in Halmstad**

Picasso was exceptionally prolific throughout his long lifetime. The total number of artworks he produced has been estimated at 50,000, comprising 1,885 paintings; 1,228 sculptures; 2,880 ceramics, roughly 12,000 drawings, many thousands of prints, and numerous tapestries and rugs. In addition, Picasso had a considerable collection of the work of other famous artists, some his contemporaries, such as Henri Matisse, with whom he had exchanged works. Since Picasso left no will, his death duties (estate tax) to the French state were paid in the form of his works and others from his collection. These works form the core of the immense and representative collection of the Musée Picasso in Paris. In 2003, relatives of Picasso inaugurated a museum dedicated to him in his birthplace, Málaga, Spain, the Museo Picasso Málaga.

The Museu Picasso in Barcelona features many of Picasso's early works, created while he was living in Spain, including many rarely seen works which reveal Picasso's firm grounding in classical techniques. The museum also holds many precise and detailed figure studies done in his youth under his father's tutelage, as well as the extensive collection of Jaume Sabartés, Picasso's close friend and personal secretary.

## Museums



**Musée Picasso, Paris, (Hotel Salé, 1659)**



**Museu Picasso, Barcelona, View into the Museum**



**Museo Picasso, Málaga, Exterior view**

- Guggenheim Museum Biography
- Metropolitan Museum of Art (New York, USA)
- Musée National Picasso (Paris, France)
- Musée Picasso (Antibes, France)
- Museo Picasso Málaga (Málaga, Spain)
- Museu Picasso (Barcelona, Spain)
- Museum Berggruen (Berlin, Germany)
- Museum of Modern Art (MoMA) (New York, USA)
- National Gallery of Art (Washington, USA)
- Graphikmuseum Pablo Picasso Münster (Münster, Germany)
- Los Angeles County Museum of Art (LACMA) (Los Angeles, California)
- Sammlung + Picasso Donation Rosengart (Luzerne, Switzerland)

# **THE 100 MOST IMPACTING PICASSO'S QUOTES**

- ART**
- ARTIST/S**
- PAINTER**
- PAINTING PROCESS AND RESULTS**
- DRAWING**
- SCULPTURE**
- ART'S UNDERSTANDING**
- MUSEUMS**
- IDEA + TO DO**
- PERSONAL APPROACH + POLITICAL VIEWS**
- PROVOCATION**
- SUCCESS**
- AGE AND TIME**

# **ART**

**“Art washes away from the soul the dust of everyday life.”**

**“Art is the elimination of the unnecessary”**

**“The purpose of art is washing the dust of daily life off our souls.”**

**“We all know that Art is not truth. Art is a lie that makes us realize the truth, at least the truth that is given to us to understand.”**

**“Art is not the application of a canon of beauty but what the instinct and the brain can conceive beyond any canon. When we love a woman we don't start measuring her limbs.”**

**“Art is never chaste. It ought to be forbidden to ignorant innocents, never allowed into contact with those not sufficiently prepared. Yes, art is dangerous. Where it is chaste, it is not art.”**

**“Through art we express our conception of what nature is not.”**

**“It's Art that kills us. People no longer want to do painting: they make art”.**

## **ARTIST/S**

**“Bad artists copy. Good artists steal.”**

**“Every child is an artist. The problem is how to remain an artist once we grow up.”**

**“God is really only another artist. He invented the giraffe, the elephant, and the cat. He has no real style. He just keeps on trying other things.”**

**“The artist is a receptacle for the emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider's web.”**

**“What do you think an artist is? An imbecile who has only his eyes if he is a painter, or his ears if he is a musician, or a lyre at every level of his heart if he is a poet, or, if he is merely a boxer, only his muscle? On the contrary, he is at the same time a political being, constantly alert to the heartrending, burning, or happy events in the world, moulding himself in their likeness.”**

## **PAINTER**

**“I paint objects as I think them, not as I see them.”**

**“Some painters transform the sun into a yellow spot; others transform a yellow spot into the sun.”**

**“As an artist, all I need is my paints and brushes - and someone to drag me away when the canvas is done”**

**“What might be taken for a precocious genius is the genius of childhood. When the child grows up, it disappears without a trace. It may happen that this boy will become a real painter some day, or even a great painter. But then he will have to begin everything again, from zero.”**

**“When I paint I feel that all the artists of the past are behind me.”**

## **PAINTING PROCESS AND RESULTS**

**“Are we to paint what's on the face, what's inside the face, or what's behind it?”**

**“Painting is just another way of keeping a diary.”**

**“Often while reading a book one feels that the author would have preferred to paint rather than write; one can sense the pleasure he derives from describing a landscape or a person, as if he were painting what he is saying, because deep in his heart he would have preferred to use brushes and colours.”**

**“One never knows what one is going to do. One starts a painting and then it becomes something quite different.”**

**“What is a face, really? Its own photo? Its make-up? Or is it a face as painted by such or such painter? That which is in front? Inside? Behind? And the rest? Doesn't everyone look at himself in his own particular way? Deformations simply do not exist”**

**“Why do two colours, put one next to the other, sing? Can one really explain this? no. Just as one can never learn how to paint.”**

**“Colours, like features, follow the changes of the emotions.”**

**“When you start with a portrait and try to find pure form by abstracting more and more, you must end up with an egg.”**

**“I don't paint things the way I see them, but the way I think them.”**

**“To finish a work? To finish a picture? What nonsense! To finish it means to be through with it, to kill it, to rid it of its soul, to give it its final blow the coup de grace for the painter as well as for the picture.”**

**“The more technique you have, the less you have to worry about it. The more technique there is, the less there is.”**

**“One must act in painting as in life, directly.”**

**“Disciples be damned. It's not interesting. It's only the masters that matter. Those who create.”**

**“I have a horror of people who speak about the beautiful. What is the beautiful? One must speak of problems in painting!”**

**“When you start with a portrait and search for a pure form, a clear volume, through successive eliminations, you arrive inevitably at the egg. Likewise, starting with the egg and following the same process in reverse, one finishes with the portrait.”**

**“If all the ways I have been along were marked on a map and joined up with a line, it might represent a minotaur.”**

**“Painting is a blind man's profession. He paints not what he sees, but what he feels, what he tells himself about what he has seen.”**

**“Painting is stronger than me, it makes me do its bidding.”**

**“Painting isn't an aesthetic operation; it's a form of magic designed as mediator between this strange hostile world and us.”**

**“How can you expect a beholder to experience my picture as I experienced it? A picture comes to me a long time beforehand; who knows how long a time beforehand, I sensed, saw, and painted it and yet the next day even I do not understand what I have done. How can anyone penetrate my dreams, my instincts, my desires, my thought, which have taken a long time to fashion themselves and come to the surface, above all to grasp what I put there, perhaps involuntary?”**

**“Do you think it interests me that this painting represents two figures? These two figures existed, they exist no more. The sight of them gave me an initial emotion, little by little their real presence grew indistinct they became a fiction for me, then they disappeared, or rather, were turned into problems of all kinds. For me they are no longer two figures but shapes and colors, don't misunderstand me, shapes and colors, though, that sum up the idea of the two figures and preserve the vibration of their existence.”**

**“Formerly pictures used to move towards completion in progressive stages. Each day would bring something new. A picture was a sum of additions. With me, picture is a sum of destructions. I do a picture, then I destroy it. But in the long run nothing is lost; the red that I took away from one place turns up somewhere else.”**

**“People want Art. And they are given it. But the less Art there is in painting the more painting there is”.**

## **DRAWING**

**“To draw you must close your eyes and sing.”**

**“Matisse makes a drawing, then he makes a copy of it. He recopies it five times, ten times, always clarifying the line. He's convinced that the last, the most stripped down, is the best, the purest, the definitive one; and in fact, most of the time, it was the first. In drawing, nothing is better than the first attempt.”**

## **SCULPTURE**

**“Sculpture is the best comment that a painter can make on painting.”**

**“Sculpture is the art of the intelligence.”**

## **ART'S UNDERSTANDING**

**“Everything you can imagine is real.”**

**“Every act of creation is first of all an act of destruction.”**

**“Who sees the human face correctly: the photographer, the mirror, or the painter?”**

**“Anything new, anything worth doing, can't be recognized. People just don't have that much vision.”**

**“Is there anything more dangerous than sympathetic understanding?”**

**“I can explain the picture to you, and you will understand my explanation, but you will not understand the picture.”**

**“I hate that aesthetic game of the eye and the mind, played by these connoisseurs, these mandarins who 'appreciate' beauty. What is beauty, anyway? There's no such thing. I never 'appreciate', any more than I 'like'. I love or I hate. »**

**“The beautiful doesn't matter to me.”**

**“You do something, and then somebody else comes along and does it pretty.”**

**“People who try to explain pictures are usually barking up the wrong tree.”**

**“Everyone wants to understand painting. Why don't they try to understand the song of the birds? Why do they love a night, a flower, everything which surrounds man, without attempting to understand them? Whereas where painting is concerned, they want to understand. Let them understand above all that the artist works from necessity; that he, too, is a minute element of the world to whom one should ascribe no more importance than so many things in nature which charm us but which we do not explain to ourselves. Those who attempts to explain a picture are on the wrong track most of the time. Gertrude Stein, overjoyed, told me some time ago that she had finally understood what my picture represented: three musicians. It was a still-life!”**

**“When we did Cubist paintings, our intention was not to produce Cubist paintings but to express what was within us. No one laid down a course of action for us, and our friends the poets followed our endeavour attentively but they never dictated it to us.**

**“Neither is there figurative and non-figurative art. All things appear to us in the shape of forms. Even in metaphysics ideas are expressed by forms, well them think how absurd it would be to think of painting without the imagery of forms. A figure, an object, a circle are forms; they affect us more or less intensely.”**

**“Abstract art is only painting. And what’s so dramatic about that? There is no abstract art. One must always begin with something. Afterwards one can remove all semblance of reality; there is no longer any danger as the idea of the object has left an indelible imprint. It is the object which aroused the artist, stimulated his ideas and set of his emotions. These ideas and emotions will be imprisoned in his work for good... Whether he wants it or not, man is the instrument of nature; she imposes on him character and appearance. In my paintings of Dinard, as in my paintings of Purville, I have given expression to more or less the same vision... You cannot go against nature. She is stronger than the strongest of men. We can permit ourselves some liberties, but in details only.”**

**“I would like to manage to prevent people from ever seeing how a picture of mine has been done. What can it possibly matter? What I want is that the only thing emanating from my pictures should be emotion.”**

**“Everyone wants to understand painting. Why is there no attempt to understand the song of the birds?”**

**“Why do two colours, put one next to the other, sing? Can one really explain this? No. Just as one can never learn how to paint.”**

**“When we discovered Cubism, we did not have the aim of discovering Cubism. We only wanted to express what was in us.”**

## **MUSEUMS**

**“Museums are just a lot of lies, and the people who make art their business are mostly imposters. We have infected the pictures in museums with all our stupidities, all our mistakes, all our poverty of spirit. We have turned them into petty and ridiculous things.”**

**“Give me a museum and I'll fill it.”**

## **IDEA + TO DO**

**“You have to have an idea of what you are going to do, but it should be a vague idea.”**

**“I begin with an idea and then it becomes something else.”**

**“An idea is a point of departure and no more. As soon as you elaborate it, it becomes transformed by thought.”**

**“I am always doing that which I cannot do, in order that I may learn how to do it.”**

**“Others have seen what is and asked why. I have seen what could be and asked why not.”**

**“He can who thinks he can, and he can't who thinks he can't. This is an inexorable, indisputable law.”**

## **PERSONAL APPROACH + POLITICAL VIEWS**

**“When you come right down to it all you have is yourself. The sun is a thousand rays in your belly. All the rest are nothing.”**

**“If everybody is looking for it, then nobody is finding it. If we were cultured, we would not be conscious of lacking culture. We would regard it as something natural and would not make so much fuss about it. And if we knew the real value of this word we would be cultured enough not to give it so much importance.”**

**“I who have been involved with all styles of painting can assure you that the only things that fluctuate are the waves of fashion which carry the snobs and speculators; the number of true connoisseurs remains more or less the same.”**

**“The people no longer seek consolation in art. But the refined people, the rich, the idlers seek the new, the extraordinary, the extravagant, the scandalous.”**

**“One does a whole painting for one peach and people think just the opposite -- that particular peach is but a detail.”**

**“My work is like a diary. To understand it, you have to see how it mirrors life.”**

**“I am only a public entertainer who understands his time”**

**“You know, it's just like being a peddler. You want two breasts? Well, here you are -- two breasts. We must see to it that the man looking at the picture has at hand everything he needs to paint a nude. If you really give him everything he needs -- and the best -- he'll put everything where it belongs, with his own eyes. Each person will make for himself the kind of nude he wants, with the nude that I will have made for him.”**

**“I wanted to be a painter, and I became Picasso,”**

**“Art is a finger up the bourgeoisie ass”.**

**“If there were only one truth, you couldn't paint a hundred canvases on the same theme.**

**“The people who make art their business are mostly imposters.**

**About the singularity:**

**“Each second we live is a new and unique moment of the universe, a moment that will never be again. And what do we teach our children? We teach them that two and two make four, and that Paris is the capital of France. When will we also teach them what they are? We should say to each of them: Do you know what you are? You are a marvel. You are unique. In all the years that have passed, there has never been another child like you. Your legs, your arms, your clever fingers, the way you move. You may become a Shakespeare, a Michelangelo, a Beethoven. You have the capacity for anything. Yes, you are a marvel. And when you grow up, can you then harm another who is, like you, a marvel? You must work, we must all work, to make the world worthy of its children.”**

**Political positioning and the work of artists:**

**“The world today doesn't make sense, so why should I paint pictures that do?”**

**“No, painting is not made to decorate apartments. It's an offensive and defensive weapon against the enemy.**

## **PROVOCATION**

**“To copy others is necessary, but to copy oneself is pathetic”**

**“I do not seek. I find.”**

**“When I was a child, my mother said to me, 'If you become a soldier, you'll be a general. If you become a monk you'll end up as the pope.' Instead I became a painter and wound up as Picasso.”**

**“If I spit, they will take my spit and frame it as great art.”**

**“I don't own any of my own paintings because a Picasso original costs several thousand dollars -- it's a luxury I can't afford.”**

**“Ah, good taste--What a dreadful thing! Taste is the enemy of creativeness.”**

**“When I die, it will be a shipwreck, and as when a huge ship sinks, many people all around will be sucked down with it.”**

**“Lord, protect me from what I want!”**

# SUCCESS

**“Action is the foundational key to all success.”**

**“Inspiration exists, but it has to find us working.”**

**“Success is dangerous. One begins to copy oneself, and to copy oneself is more dangerous than to copy others. It leads to sterility.”**

**“You can't run a business without taking risks.”**

**“Now there is fame! Of all / hunger, misery, the incomprehension by the public / fame is by far the worst. It is the castigation of God by the artist. It is sad. It is true.”**

**“Our goals can only be reached through a vehicle of a plan, in which we must fervently believe, and upon which we must vigorously act. There is no other route to success.”**

## **AGE AND TIME**

**“We don't grow older, we grow riper”**

**“It took me four years to paint like Raphael, but a lifetime to paint like a child”**

**“The older you get the stronger the wind gets - and it's always in your face.”**

**“It takes a long time to become young.”**

**“Youth has no age.”**

**“It takes a long time to grow young.”**

**“Well, youth is the period of assumed personalities and disguises. It is the time of the sincerely insincere.”**

**“One starts to get young at sixty, and then it's too late”**

**“When they tell me I'm too old to do something, I attempt it immediately.”**

**“People want to find a "meaning" in everything and everyone. That's the disease of our age, an age that is anything but practical but believes itself to be more practical than any other age.”**

**“Age only matters when one is ageing. Now that I have arrived at a great age, I might just as well be twenty.”**

**“When I die, it will be a shipwreck, and as when a huge ship sinks, many people all around will be sucked down with it.”**

**A Pablo Picasso work in the Gelonch Viladegut Collection:**



**Tête d'homme barbu. II. 1965.**

Etching and aquatint.

Baer 1158 II B (of B). Bloch 1189. Cramer Livres 136. Dated twice in the plate as well as inscribed. One of 255 copies. On wove paper. 37,2 x 27,2 cm (14,6 x 10,7 in).

Plate 7 from "Sable Mouvant" by Pierre Reverdy, published by Louis Broder, Paris 1966.

## **THE GELONCH VILADEGUT COLLECTION**