



Between 1907, the year of his revolutionary work *Les Femmes d'Alger*, and 1916, Pablo Picasso worked on solutions to the problems inherent in cubism. Cubism's cofounders, Picasso and Georges Braque, were concerned not only with the two-dimensional depiction of the three-dimensional aspects of reality but also with the constant flux and change of appearance and perception. In the second phase of cubism, analytical cubism (1909–12), the two artists sought to simultaneously portray multiple aspects of objects they had visually broken down and then reconstituted. Works from this period, a watershed in the history of modern art, have an austere linear quality and a lofty beauty.

In early July, 1911, Picasso left Paris and traveled south to the small town of Céret in the French Pyrénées. In August Braque joined him, and the two worked closely for about three weeks. *Fan, Pipe and Glass* is one of the paintings from Picasso's stay at Céret, though it may have been completed or reworked when he returned to Paris in September. To the left in the painting, a white clay pipe appears to hover above a folded fan resting on a table. Two reassembled glasses in the center lend their curves to the composition, while to the right are schematic references to stringed instruments. These objects or similar ones appear in different combinations and in different configurations in other paintings done at Céret. As in those works,

PABLO PICASSO

Spanish, 1881–1973

Fan, Pipe and Glass, 1911

Oil on canvas; 16 1/2 × 20 1/4 in. (41.9 × 52.7 cm.)

Purchase, Academy Fund and gift of the Friends of the Academy, by exchange, 1969 (3576.1)

Picasso applied the pigment on this canvas in the facetlike strokes reminiscent of the technique, but not the vibrant colors, of the neo-impressionists. Picasso used sober colors, mostly muted browns and grays, black, and white.

As signs of reality, the objects—though difficult at first to recognize—play an important role in the complex dynamics of the painting. Picasso used a grid of slanting and vertical lines that not only created abstract shapes and intricate patterns but also determined the placement of the concrete objects and linked them compositionally. Picasso erected this grid in a pyramidal design, which helped to integrate the foreground spatially with the background.

At Céret, in paintings like *Fan, Pipe and Glass*, Picasso explored a new space filled with ambiguity. He succeeded in balancing signs of external reality—inanimate objects—with a new spatial structure, and in doing so, altered the course of Western art. RAD

Pablo Picasso (Spanish, 1881–1973)

Fan, Pipe, and Glass, 1911

Oil on canvas

Purchase, Academy Fund and gift of the Friends of the Academy, by exchange, 1969 (3576.1)

Between 1907, the year of his revolutionary work *Les Femmes d'Alger* (O.J. version O), and 1916, Pablo Picasso, together with Georges Braque, worked on solutions to the problems inherent in Cubism. He was concerned not only with the two-dimensional depiction of the three-dimensional aspects of reality but also with a world in constant flux, and he sought to portray multiple aspects of objects by simultaneously breaking them down and reconstituting them.

An abstraction of a traditional still life, this painting is representative of Cubism's early, "analytical" phase, in which color was suppressed and form was translated into lines and shapes that signify objects in their many aspects. To the left, a white clay pipe hovers above a folded fan resting on a table; two reassembled glasses and schematic references to stringed instruments complete the composition. In works such as this Picasso has attempted to balance signs of external reality—inanimate objects—with a new spatial structure. By introducing a fresh way of depicting the increasingly complex world, he altered the course of Western art.

PABLO PICASSO

Born Spain, active Spain and France,
1881–1973

Fan, Pipe, and Glass, 1911

Oil on canvas

Purchase, Academy Fund and gift of the
Friends of the Academy, by exchange,
1969 (3576.1)

Between 1907, the year of his revolutionary work *Les Femmes d'Alger*, and 1916, Pablo Picasso worked on solutions to the problems inherent in cubism. He was concerned not only with the two-dimensional depiction of the three-dimensional aspects of reality but also with the constant flux and change of appearance and perception. He sought to simultaneously portray multiple aspects of objects by breaking them down and reconstituting the imagery. To the left in this work, a white clay pipe appears to hover above a folded fan resting on a table. Two reassembled glasses in the center lend their curves to the composition, while to the right are schematic references to stringed instruments. In works such as this, Picasso attempted to balance signs of external reality—inanimate objects—with a new spatial structure. By introducing a new way to depict the increasingly complex world, he altered the course of Western art.

"Pipe and Glass - Fan Shape Still Life," #3576.1
Academy Purchase (1969)
oil on canvas, H. 16 1/2"; W. 20 3/4"

Pablo Picasso, Spanish
(1881-1973) ~~1881-1973~~
d. 1911
Gallery 1

Artist: Pablo Ruiz Picasso was born on October 25, 1881, in Malaga on the Mediterranean coast of Spain. His father, Jose Ruiz, was an art teacher there and Picasso's first instructor. His mother was Maria Picasso. For some time, Pablo used both his father's and mother's family names, as is customary in Spain but eventually he dropped his father's name entirely. When Picasso was 15, the family moved to Barcelona where his father became a professor in the Academy of Fine Arts. Pablo passed the entrance exams for the Academy shortly after the move to Barcelona. In October of 1900, Picasso persuaded his parents to let him go to Paris but he returned to Spain for the Christmas holidays. He spent the next few months in Madrid where he and the writer Soler started a short-lived review called Arte Joven of which Picasso was the art editor. However, Picasso returned to Paris in the same year and had his first Paris exhibition in 1901 which was not well received. He travelled back and forth between Barcelona and Paris for a few years after his first exhibition but settled permanently in Paris in 1904. Picasso was a talented and versatile artist who worked in various styles and media. He collaborated in at least 9 theatrical productions designing both costumes and stage scenery, provided illustrations for many magazines and exhibited his works widely. He married 3 times, first to Olga Koklova, a ballerina of Russian ancestry with whom he had his first child, a ^{Boy} child named Paulo. At age 61 he married a French girl of 21 named Françoise Gilot, who bore him a second son, Claude. Then, in 1961, he married Jacqueline Rogue who carefully guarded their peace and privacy. Picasso died in 1973.

Subject: Painting depicts a series of geometric shapes in monochromatic colors including brown, red-brown, grey and black. The painting includes one easily recognizable object, the white clay pipe at the left.

Other forms also become recognizable such as the glasses and musical instruments at the right. Objects are all seen from multiple viewpoints and spatial relationships are created by the various planes.

Medium and Technique: Oil on canvas.

Style: Picasso was an extremely versatile artist who worked in various styles throughout his career. During his early years in Paris he studied the works of Gauguin, Van Gogh, Lautrec, Degas, Renoir and the Impressionists and his works clearly reflect these influences, especially that of the Impressionists and Toulouse-Lautrec. Between 1901 and 1904, Picasso's works began to have a pervasive blue tone and soon became almost monochrome. This is often referred to as his "Blue Period," during which he abandoned his earlier landscapes and street scenes to concentrate on the human figure. The figures themselves were elongated and emaciated and appeared in flat relief because of the monochromatic blue. In 1905, Picasso's painting softened into the "Rose Period" and is marked not only by a change in hue but also a definite change in mood. Circus and harlequin themes became prominent at this time. His works of 1905-06 also reflect the influence of El Greco and Iberian sculpture, the ancient Pre-Roman sculpture of Spain. Between 1906 and 1907 Picasso changed the direction of his art and in so doing helped alter the character of modern art as a whole for it was at this time that he and Georges Braque created Cubism. Picasso's first cubist painting and the decisive beginning point for cubism itself, was his well-known "Les Femmes d'Alger (O.J. Version O)," painted in 1908. From this time until the outbreak of WW I in 1914, Picasso pursued analytical cubism with great energy. Analytical cubism developed into a revolutionary new concept between 1909 and 1912. In concept, it is based on simultaneity and representation of the "fourth dimension" or movement in depth and time by the simultaneous presentation of multiple aspects of an object. However, as analytical cubism was explored the objects' form became less and less recognizable. The HAA painting "Pipe and Glass-Fan Shape Still Life"

PICASSO CARD 2

is representative of Picasso's analytical cubist phase. Picasso has left one easily comprehensible object, the white clay pipe and has used a predominantly monochromatic color scheme in tones of brown, red-brown, grey and black. This focuses his concerns on form and the spatial relationship of forms. Picasso's work after the outbreak of WW I is equally as diverse as that produced during the years preceding it. For a while he painted in a naturalistic approach and executed a few pencil portraits. Later, he did paintings with a distinct mannerist undertone and around 1920 his works appear neo-classic in style. He always seems to have returned to cubism though, and in 1921 painted two great compositions both called "Three Musicians." In early 1935 Picasso stopped painting and turned his creative energies toward graphic arts and poetry but returned to painting in 1937 with the production of his "Guernica." His works from WW II are also quite varied but frequently they display the vestiges of cubism, the revolutionary movement in modern art which Picasso helped codify.

Instructional Aids:

- Compare with Cezanne's "Un Clos" - how does cubism evolve from this?
- Discuss the spatial relationship between the forms.
- Discuss developments in physics which may have contributed to the evolution of cubism, i.e., space/time and relativity.
- Discuss the role of color or the lack of it.
- Contrast with Van Gogh's "Wheatfield" in terms of expressive brush technique.