

PICASSO - A PORTRAIT

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by

Edward Quinn

Image

Exterior view "La Californie".

Balcony with pigeons.

Paintings of pigeons.

Sculptures in garden.

Drawing room with view on garden.

Drawing room.

Paintings "interior landscapes".

Sound

There are hundreds of images of Picasso, thousands of books and articles about him.

This film merely tries to give a glimpse of his life during the past fifteen years.

This house on the hill overlooking Cannes and the sea is called Villa La Californie.

Picasso moved there in 1955.

As usual he turned every room into a studio.

The balcony at the top of the house has a pigeon loft constructed by Picasso himself.

The pigeons living there became models for the canvases he was working on.

The sculptures like people or animals find a home among the eucalyptus and palm trees.

Former sumptuous drawing rooms have now become spacious studios.

Picasso needs a lot of space and he uses every corner.

The Edwardian tracery of the bow windows is found in the paintings Picasso calls interior landscapes.

Picasso always finds inspiration in things around him where ever he lives - finished and unfinished canvases, easels, chairs, sculptures all the objects that become part of his permanent disorder.

Image

"Interior landscape".

Corner of studio with paintings.

Paintings.

Ceramics etc.

Bird cage.

"Les Demeiselles d'Avignon".

Linocut.

"Boy carrying child".

"Girl with mantilla".

"Head".

Landscape.

Studio.

Picasso and Jacqueline.

Sound

Everything has a natural place in his interior landscapes and everything corresponds to a reality.

Early works mix with recent canvases in a way that is peculiar to Picasso - it is as though all his periods, past and present unite though sometimes they seem to argue among themselves.

La Californie is both his living space, his workshop and a kind of museum where we find side by side masterpieces well known throughout the world.

Faces of many shapes - of many different materials - of stone and of ceramic.

An owl once lived in this cage.

On the wall, a reproduction in tapestry of the famous painting "Les Demeiselles d'Avignon" with a photo of Toulouse-Lautrec below it.

A linocut -

and well known paintings of Picasso -

"Boy carrying a child" of 1905.

"Girl with a mantilla".

"A Head" of the same period.

Nearby, a landscape from the beginning of the Cubist Period.

All these images live together in the studio.

People often speak of the disorder of Picasso. On the contrary it is really his own kind of order.

Picasso with his wife Jacqueline - who although never sitting as his model is always his model.

She is there - Picasso has painted her a thousand times without her having to sit for him.

Image.

Picasso and Jacqueline.

Picasso and Jacqueline at lunch.

Paintings of Jacqueline.

Jacqueline in Turkish costume.

Sound.

They both live together a life of painting.

The life Picasso loves and which he knows is a genuine, painter's life.

They never leave each other for long.

Here is the daily routine - Picasso and his wife breakfasting at the same table from which work has been cleared.

Picasso has a habit of relaxing and painting at the same time.

He likes to say that he always paints - even when he is not painting.

Jacqueline is herself and at the same time a thousand other characters to whom she lends her profile, her dark eyes, her body, or her attitude as she reads, - her humour.

In paintings - in sculptures - on vases and plates - drawn, carved, engraved - Jacqueline is everywhere.

The dress she wears -  
the straw hat she tries on -  
the posture she takes -  
with a bird or a cat held in her hand.

All this Picasso sees - uses - recreates.

There have been many periods during his life in which his work has become characterised by the faces of women that Picasso has loved.

Among all these periods Jacqueline with her dark eyes takes the major role.

The whole of Jacqueline's life with Picasso is a source of continual inspiration - all her habits - all her daily activities - her way of dressing or doing her hair - a scarf she wraps around her hair - a change of dress - gives Picasso an idea for a new portrait.

It is in this way the portraits in Turkish costume have come about - inspired by costumes given to her by friends - suggested by moments of play and of relaxation.

Image

Painting of Jacqueline  
in "interior landscape".

Faun in armchair.

Fauns.

Ceramic fauns.

Fauns in garden.

Painting of fauns.

Picasso with clay figures  
in hand.

Picasso and Madame Ramié.

Sound

A canvas of Jacqueline seated in the interior  
landscape.

She is at the same time the model who  
does not sit for him - his companion  
while he works - a companion who takes  
part in the battle to protect his working  
hours.

Her constant presence in the work of  
Picasso is the true image of the life they  
live together.

A young faun plays his flute in an  
armchair.

Picasso has cut out fauns from a sheet  
of plywood who take their place in the family  
circle like nearly all his creations.

The wooden fauns become ceramics.

They play their pipes in the grass under  
the trees.

These fauns are at the museum in Antibes.

Picasso, the potter.

When he came to live in Vallauris after the  
war, he at once took up with enthusiasm this  
new form of creation - he could make a pot  
into a thousand different shapes and little  
by little he became adapt at inventing  
new forms.

The art of ceramics combines in many ways  
painting and sculpture.

Picasso enjoys working at the pottery of  
Georges and Suzanne Ramié who give him  
every chance to realize his most imaginative  
ideas

Image

Picasso and Jules Agard.

Picasso doing ceramic plate.

Sound

When Picasso began few people imagined the way in which he was to rejuvenate this art.

Sometimes he worked on dishes and pots - as he still does - as they came straight from the kiln - or he got the potter Jules Agard to make pots according to his designs - or he took the clay and modelled it in his own hands.

Picasso loves working at the pottery but he also makes ceramics at home.

He makes everything - dishes, plates, jugs or jars, which he often transforms introducing the mythical creatures that live continuously in his imagination, - all the animals and beings of his fantasy.

He has created a great profusion of ceramics and still continues to do so.

The art of ceramics gives him a kind of liberty which the more serious arts of painting and sculpture do not. Ceramics do not pose the same problems as painting.

In ceramics, as in many other techniques Picasso, from the start, has employed revolutionary methods which the potters themselves had never thought possible.

The most expert technicians prophesied disaster.

Little by little his presence has given life to the whole community which had been almost moribund,

with the result that Vallauris has found a new prosperity.

He has used all sorts of possibilities in ceramics, even the tiles and supports used by potters to hold up their pots in the kiln, an abundance of decorative and imaginative ideas, even for painters, have been born from his ceramics.

Picasso doing ceramic plate.

Image

Picasso on the beach.

Picasso and friends.

Paulo Picasso.

"Reclining nude reading".

Sound

Picasso enjoys the summer.

He loves the sun - he is a Spaniard -  
he loves the air of the Mediterranean and  
the softness of the sea.

He enjoys swimming.

The beach also has become a source of  
inspiration.

Like everyone else he finds his friend there.

His son Paulo.

He also watches all that is happening  
around him,  
that is to say he paints as usual,  
and sometimes a sleeping girl - beautiful  
or not - will be surprised to find herself  
in one of his canvases just as she was  
on the beach that day.

This is the beginning of a "Reclining nude  
reading",  
of a "reader" of which we see successive  
transformations.

Picasso, using an early discovery places  
pieces of wall paper among which the nude  
stretches herself out.

Image

Painting sequence "La Garoupe",  
1st version

Sheets of paper on canvas.

Rubbing out the  
painting.

Sound

During the summer of 1955 Picasso decided to make a full length film with Georges-Henri Clouzot at the studio "La Victorine". The result was the great film "Le Mystère Picasso".

One of the canvases painted by Picasso for this film is called "La Garoupe", inspired by one of his favourite beaches.

As we follow this sequence we shall take part in all the most difficult moments of a creation with its incessant contradictions.

Picasso fastens large sheets of paper on the canvas to mask the former version and to facilitate modifications - a technique inherited perhaps from his father.

The form, colour and proportions change.

Picasso is more and more dissatisfied.

The pinned papers of the new version now cover the whole canvas.

He moves back and forth constantly, becomes more irritated.

He redesigns and makes further transformations but still is dissatisfied.

Picasso once said: "The painting makes me do what it wants."

It seems there is definite struggle between him and his canvas.

Suddenly he starts to tear off the strips of painted paper.

Without warning he takes a brush and a bottle of turpentine and quickly rubs out his painting.

His enthusiasm had pushed him too far.

Image

Picasso sketching in new figures.

Final stage of 1st version.

Picasso examining painting.

Résumé of 1st version.

2nd version of "La Garoupe".

Sound

He begins - once more - to sketch in all the principal figures with even more concentration.

We must remember that this painting was done in public with not only the technicians watching but also many other people present, participating in the tension and and the irritation emanating from Picasso.

Finally "La Garoupe" arrives at its culmination.

Picasso examines "La Garoupe" minutely and says: "This time I think it's finished."

Finally beneath the finished painting there are an extraordinary number of drawings now gone for ever.

Going back we can see again its evolution.

The painting "La Garoupe" remains one of the rare documents that we possess of the creator through his creation. Even if the camera suppresses time that elapsed between the different versions it does not explain the mystery but emphasises it.

Picasso starts again from zero on a virgin canvas, with much greater assurance.

The coloured patches transform themselves, they again become the beach, the sky, the sea, the figures.

On this canvas into which so much thought has gone, which has caused Picasso so much anguish, now takes an aspect of freshness and spontaneity, just as though it were born instantaneously.



Image

Sound

Animals.

Picasso likes to live surrounded by animals in his home, and they occupy a very important place in his work.

The goat Esmeralda.

The goat, -

Ceramic owl.

the owl - he answers owls when they call to him in his garden -

Dove.

the dove, -

Bull.

the bull, -

The bulldog Jan.

and of course dogs.

The goat Esmeralda.

His little goat Esmeralda for a long time played an important part in his life. It was a Christmas present from his wife.

Sometimes people complain that Picasso will not receive all those who would like to see him.

But this is obviously impossible.

If he gave way to all solicitations he would be talking all day and would never paint.

D.H. Kahnweiler.

Daniel-Henri Kahnweiler is the dealer who knew Picasso when he was poor, during the first years of his life in Montmartre - when Picasso was painting "Les Demoiselles d'Avignon.

Drawing of Kahnweiler.

This is a recent drawing but he sat also for one of the four great cubist portraits painted by Picasso in 1910.

Image

Portrait of Kahnweiler.

Jacques Prévert.

Drawing of Prévert.

Picasso and Jaime Sabartès.

Portrait of Sabartès.

Picasso and Madame Leiris.

Corner with hats etc.

Picasso disguising himself.

Sound

He was one of the very first <sup>to</sup> appreciate his work.

He still is a close friend of Picasso.

Picasso made an extraordinary portrait of Jacques Prévert, with the inevitable cigarett stuck to the corner of his lips.

The poet Sabartès.

The long friendship between Picasso and Sabartès dates from their early youth.

They met in Barcelona before Picasso's first trip to Paris in 1900.

Sabartès has written several books and reminiscences of Picasso.

There are some admirable portraits of Sabartès by Picasso, some of them tinged with playful humour.

Picasso loves his friends, but often a conflict arises between his desire to see them and talk to them and the necessity to be alone and to work.

Louise Leiris is the wife of the poet and anthropologist Michel Leiris.

She is also a partner of Kahnweiler and the organiser of many recent exhibitions in their gallery in Paris.

Picasso receives presents of costumes, hats and strange objects from all over the world.

During moments of leisure he likes to dress up and appear in strange disguises.

There is always a pile of hats in a corner of Picasso's studio.

Image

Picasso and Roland Penrose.

Picasso and Mr. Rosengart.

Picasso with Palissy book.

Engraving on lineoleum.

Picasso choosing colour.

The engraver Crommelynck.

Picasso and Tabaraud.

Sound

The English author Roland Penrose has been a friend of Picasso for many years.

And the picture dealer Rosengart from Lucerne with his daughter Angela who Picasso has painted.

Picasso looks with delight at a book on the work of the potter Bernard Palissy that he has been given.

Picasso is passionately interested in engraving on lineoleum.

In addition to which he completely transformed its technique.

While he lived at la Californie he made great quantities of linocuts.

Today he still continues and as he has done with his etching and pottery he breaks new grounds.

Here he is looking for a colour, watched by Jacqueline, for the next printing.

Crommelynck, his engraver, with whom he also looks for new techniques, and with whom he made the series of 347 engravings in 1968.

His innovations in technique, the rapidity with which he understands the problems that arise, always astonish the artisans and technicians who work with him.

Picasso enjoys a conversation, here he is with the journalist Tabaraud.

Image

Picasso signing proofs.

The dog Pero.

Picasso with Pignon and  
Hélène Parmelin.

Picasso examining tool.

Proof of linocut.

Linocuts.

Sound

After all Picasso is not a man who lays down the law, who pronounces judgement on painting.

He signs some proofs.

He talks about everything,  
is interested in everything,  
says everything or anything.

And in this anything there are sometimes things of importance.

His dog Pero, which is 'dog' in Spanish, and Picasso says he is a tachiste painting.

Here he is with the painter Edouard Pignon and his wife Hélène Parmelin.

Picasso likes painters who are lasting companions.

And he loves long discussions about painting and painters during which he lights up like a young man.

He can argue for hours about a linocut, a canvas or a reproduction.

And from these discussions there always comes something liberating and very nourishing for the spirit.

While talking with Pignon, Picasso examines a tool for linocutting.

This is a proof for a linocut with the tools lying on it.

Linocuts have occupied a large part of his time.

His studios are full of them.

The linoleum board from which the linocuts are printed.

Familiar figure in Picasso's universe.

Image

Picasso and Dominguin.

Sculpture.

Lucia Bose.

Dominguin and  
Picasso with wicker head.

Picasso and Cocteau.

Picasso with guitar.

Corrida.

Sound

The matador Luis Miguel Dominguin whom  
he is very fond of,  
and who belongs to his world of bullfighting.

Here - one of the sculptures - a great head,  
smiling at the end of the studio.

Picasso and Dominguin talk painting and  
bullfighting.

Lucia Bose, the Italian actress.

The bullfight is an inexhaustable subject.

Here Dominguin is going to give a little  
demonstration.

He teaches Picasso to play the bull with a  
wicker head for practice.

This man who can be so serious and who hardly  
ever ceases to work also knows how to amuse.

Here he is with Jean Cocteau at the fête  
in Vallauris.

He pretends to play the guitar - with convicti

The bullfight has played an important role  
in the life of Picasso ever since he was a  
child.

He even tells us that he sold drawings and  
paintings outside the arena so as to pay for  
his ticket.

He was about eight years old when he made his  
first drawings of bullfights.

And he has never ceased.

The piovador, the bull, the banderillero are  
all his friends.

He loves the man and he loves the bull.

He is always on the side of the man and  
of the bull,

whether it is Ordenez, Cordobès or Dominguin.

Image

(Corrida)

Dominguin in the arena.

El Cordobés.

Sound

His fear is for them and his respect for the bull.

He goes to the bullfight as one goes to a fête,  
but it is a fête of life and death also, for him.

His painting is crowded with bullfights.

Picasso often tells a story, which certainly sounds better in Spanish. When you ask a Spaniard "Where are you going?" he answers gaily "I'm going to the bulls." And when you ask him "Where are you coming from?" he answers sadly "I'm coming from the bulls."

Often the matador offers him the bull that he is going to kill.

Usually some of his friends are in the ring, and while he admires them - as he does Dominguin here -

he fears for them.

El Cordobés in the arena at Fréjus.

Picasso always remains very solemn at bullfights.

Around him everyone is shouting, he never.

But the whole drama of this bullfight finds its way into his work.

Image

Château de Vauvenargues.

Interior of château.

Paintings.

"Déjeuner sur l'Herbe".

Jacqueline paintings.

Sound

One day Picasso heard that the Château of Vauvenargues in Provence was for sale.

He went to see it,  
and it at once enchanted him.

He had the impression he could make forty studios inside it.

What's more the château, splendid and severe, is situated at the foot of the Sainte-Victoire mountain so often painted by Cézanne.

Picasso truly had the impression on arriving at Vauvenargues that he was coming to live with Cézanne.

He talked of nothing else but Cézanne.

In any case he talked more about Cézanne than about the Marquis de Vauvenargues who, they say wrote his maxims in this famous château.

The rooms are enormous.

At once Picasso transformed them into studios, brought in familiar objects - set up his easels everywhere, and at once a new series of paintings began.

As always happens when Picasso moves house, even the spirit of his painting conforms with the new atmosphere.

He painted family groups -

it is here that he began the great series after Manet's painting of the "Déjeuner sur l'herbe",

The greens in nature around Vauvenargue inspire Picasso to introduce an extraordinary variety of greens into his paintings.

He also paints Jacqueline in a new style, giving it the title of La Marquise de Vauvenargues.

Image

Window at Vauvenargues.

War and Peace.

The mural "War".

The mural "Peace".

Sound

Picasso did not stay long at Vauvenargues.

It is bleak and severe in winter.

Through this window where he often sat, he could see an extraordinary landscape and Cézanne's Sainte-Victoire mountain.

Picasso at work,

he is making a charcoal sketch for "War and Peace".

The murals "War and Peace" are now in the old deconsecrated chapel at Vallauris which has been named by Picasso: the Temple of Peace.

And here when Luciano Eder was making his film, Picasso made on the bare walls of the chapels one of the first sketches for "War and Peace" - a sketch which still exists beneath the panels which have been put up since.

From "Guernica" in 1936 to the "Massacre in Corea" and more recently the "Sabines", Picasso has always been haunted by war, by images of war and the disasters of war.

This is the panel on the left - War, disasters, bacteriological warfare, blood,

on the right - Peace.

Picasso used to say that in peace all is possible -

to the sound of music -  
and that even fish in a cage can fly  
and birds swim in a fish bowl.



Image

Notre Dame de Vie at  
Mougins.

Picasso, Jacqueline and the  
Afghan hound Kabul.

Interior of Mougins.

Sound

After Vauvenargues, Picasso went to live  
in a house supposedly named "Notre Dame de Vie"-  
(our lady of life).

It is on the top of a hill near the village  
of Mougins, a few kilometers above Cannes,  
beside an 18th century hermitage of the same  
name.

It is here that Picasso lives and paints  
and works - because even at the age of  
88 his life is still his work.

Where ever it is the house becomes a studio -  
or rather studios - and the garden too.

In Mougins Picasso has an Afghan hound that  
appears in many canvases, sometimes with a  
human body.

It must be stressed again that the essential  
characteristic of Picasso is his work.

He always says when he has been painting  
"I have been working."

He never says "I'm hungry".

He is entirely dedicated to his function as a  
creator.

For him a day without working is a day lost,  
even if it has been filled with the most  
admirable things.

In the studios, that is to say the rooms, at  
Mougins like everywhere else, works of all  
periods and all kinds come together:

ceramics,

early canvases,

canvases hardly finished,

canvases on which he is working.

He often changes their places on the wall,  
saying "If you want to kill a pictures you  
have only to hang it from a nail."

The portfolios are full of engravings.

Image

Sound  
He finds together drawings for the man with  
and canvases that he dates on the back.

In the case of a painting by Picasso it often means that  
it was painted in one seance,  
a long string of dates means it has given  
a double date to the painter making a talking  
self portrait.

He is a man of vitality, passion and  
endurance. book Edward Quinn made about  
Picasso.

It is a man who is that he has made some wonderful  
problems in his career, as he does  
frequently - with a little drawing when he  
makes a present to a friend.

Film.

Picasso is in deep conversation with his  
friend, the Spanish publisher Gili.

He likes to listen,  
he likes to argue.

His word has authority and his sayings  
become proverbial.

It cannot be said he always talks painting.  
In reality Picasso never talks painting.  
Sometimes there are words that touch on  
painting.

But he never makes theories.

He is never heard making dissertations like  
an art critic or painter making a talking  
self portrait.

This is a book Edward Quinn made about  
Picasso.

He dedicates it to a young nurse who looked  
after him some years ago, as he does  
frequently - with a little drawing when he  
makes a present to a friend.

Image

Dinner in the kitchen.

Film in the studio.

Sound

These are daily scenes in Picasso's family life.

In the kitchen,  
full of real birds  
and ceramics which are none the less real.

It was Jacqueline's birthday.

A meal is an episode in ~~the~~ work of Picasso.

He delights in it and ~~spins it out~~.

He tells stories and listens to stories.  
He has a habit which is very much his own  
of going straight to essentials.

What ever subject it may be that he is  
talking about, he always needs freedom,  
he loves to invent new words.

He behaves in conversation in exactly the  
same way he behaves in painting,  
relying on a fantastic memory and endlessly  
taking new roads.

A conversation in the studio.

He chooses paintings of all periods.

He makes comments about them.

He wonders if he still likes them.

He argues with himself.

Never was a painter less in ecstasy over  
his own production.

And after all, it is immense and infinitely  
varied.

Each time he looks at a canvas that he has  
just painted he looks at it with a disapproving  
eye.

He looks for the faults rather than the  
splendors.

When anyone tells him that a picture is  
magnificent, he tries to find out the reason.

No one can ever give him the reason.

Image

Sound

He is lonely and not lonely,  
always preoccupied with the world,  
with what is happening,  
with painting,  
with painters.

He could have existed all his life on the  
fame of the Blue or Rose Periods.

In reality nothing he knows well interests  
him any longer.

He often says that he lacks all interest in  
doing something he knows how to do.

And here he is a few weeks ago with some  
of his most recent paintings among which  
is "The man with a pipe".

Mr. Beyeler

Beyeler, a friend and a picture-dealer has  
come to show him a canvas which could be  
a fake.

This is something that happens quite often.

"I do not say everything, but I paint  
everything", says Picasso.

This is how he works at the time of his  
88th birthday.

His fame has not altered by one inch his  
way of life.

Between his wife and his work he continues  
to lead very actively the only life he loves  
and needs -

the life of a painter.

"You need", say Picasso, "a great deal of  
time to be young."