

InsideOUT

PRODUCED BY THE DENVER CENTER FOR THE PERFORMING ARTS



A Weekend with Pablo
PICASSO

A WEEKEND WITH PABLO PICASSO
BY HERBERT SIGUENZA

Denver Center
Theatre 
KENT THOMPSON
ARTISTIC DIRECTOR **Company**

DENVERCENTER.ORG
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2012/13
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InsideOUT

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Synopsis

In *A Weekend with Pablo Picasso*, we encounter the artist in his studio, Le Californie, outside Cannes in the French Riviera. It is 1957, and he is about to receive a large commission through his agent Daniel Kahnweiler. ■

TIMELINE

- 1881 - Picasso is born October 25 in Málaga, Spain
.....
- 1891 - family moves from Málaga to La Coruña
.....
- 1895 - sister Conchita dies of diphtheria
.....
- 1895 - family moves from La Coruña to Barcelona
.....
- 1898 - Picasso moves to Madrid
.....
- 1900 - first visit to Paris
.....
- 1901 - beginning of Picasso's Blue Period
.....
- 1904 - Picasso meets Fernande Olivier, shift into Rose Period
.....
- 1907 - Picasso joins the Paris art gallery opened by Daniel-Henry Kahnweiler
.....
- 1909 - beginning of Picasso's Cubist Period
.....
- 1907 - Picasso paints *Les Femmes d'Alger*
.....
- 1911 - Picasso questioned regarding the theft of *Mona Lisa* from the Louvre
.....
- 1918 - Picasso marries Olga Stepanovna Khokhlova
.....

-
- 1921 - a son Paulo is born to his wife Olga
-
- 1935 - a daughter Maya is born to his lover, Marie-Thérèse Walter
-
- 1937 - Picasso paints *Guernica*
-
- 1939 - General Francisco Franco comes to power in Spain;
Picasso vows never to set foot in Spain again
-
- 1940 - 1944 Picasso remains in Paris during the German occupation
-
- 1944 - Picasso joins the French Communist Party
-
- 1947 - a son Claude is born to his lover, Françoise Gilot
-
- 1949 - a daughter Paloma is born to his lover, Françoise Gilot
-
- 1950 - Picasso receives the Stalin Peace Prize from Soviet government
-
- 1955 - his wife Olga dies
-
- 1957 - the setting of *A Weekend with Pablo Picasso*
-
- 1961 - Picasso marries Jacqueline Roque
-
- 1973 - Picasso, age 91, dies April 8 in Mougins, France
-

PICASSO'S EARLY LIFE

Pablo Picasso was born October 25, 1881, in Málaga, a city on the Mediterranean “Costa del Sol” (The Sun Coast) in Andalucía, Spain’s southernmost province. After a difficult birth, he was so weak that the midwife initially thought him stillborn and laid him down to attend to his mother María. Picasso said of his uncle Don Salvador, “Doctors at that time used to smoke big cigars, and my uncle was no exception. When he saw me lying there he blew smoke in my face. To this I immediately reacted with a grimace and a bellow of fury.”

{ The new baby was baptized **Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Crispiniano de la Santísima Trinidad Ruiz y Picasso.** }

Picasso’s father, Don José Ruiz y Blasco, was a painter, and young Pablo began drawing and painting at an early age. In fact, his first word was “piz,” short for “lápiz,” Spanish for pencil. Don José began his son’s formal art training at age seven. In 1891, Don José obtained a position as an art professor and moved the family to La Coruña, a smaller city on the Atlantic coast in the far northwestern part of Spain. There, Picasso’s seven-year-old sister Conchita died of diphtheria in 1895. Soon after, the family moved to Barcelona, a large city on the Mediterranean coast in the southeastern part of Spain. Don José again worked at a school of fine arts, where the 13-year-old Picasso was admitted.

When Picasso turned 16 he entered the Royal Academy of San Fernando, Spain’s most prestigious art school, located in Madrid, Spain’s capital and largest city, in the geographic center of the country. Disliking formal education, he soon abandoned the Royal Academy. Picasso first visited Paris, Europe’s artistic capital, in 1900, and spent most of the rest of his life in France. ■

PICASSO'S ARTISTIC PERIODS

Picasso's art evolved through many stages. Historians often refer to his Blue Period, his Rose Period, etc.

BLUE PERIOD

1901-04: The **Blue Period**, early in Picasso's career, consisted of many monochromatic paintings in blue and blue-green. He later said, "For a long time I limited myself to one color – as a form of discipline." The paintings are somber, influenced by his friend Carlos Casagemas' suicide; Picasso said "I started painting in blue when I learned of Casagemas' death." Many paintings feature social outcasts: prisoners, prostitutes, beggars, etc.

ROSE PERIOD

1904-07: Warm color tones, such as orange and pink, entered and dominated Picasso's art, signaling to later historians the start of his **Rose Period**. Perhaps his new relationship with Fernande Olivier cheered Picasso and influenced his art.

AFRICAN PERIOD

1907-09: Picasso's style shifted again, this time into his **African Period**, influenced by African masks and sculpture. At this time, the French empire was expanding into Africa, and much African art appeared in Paris museums and private collections. Picasso's famous painting of the period is *Les Femmes d'Alger (O.J.)*, a portrait of several nude prostitutes, three with faces based on Iberian sculpture and two with faces heavily influenced by African totem art.

CUBIST PERIOD

1909-19: The Cubist elements of *Les Femmes d'Alger (O.J.)* came to dominate Picasso's art during this, his **Cubist Period**. Rather than seeing an object realistically from one perspective, cubism tended to break an object down into parts, representing it by its basic geometric shapes, as seen from different angles. Or, in Picasso's words, "When we did Cubist paintings, our intention was not to produce Cubist paintings but to express what was within us."

CLASSICIST and SURREALISM PERIOD

1918-1945: Following World War I, Picasso, along with many other European artists, turned from cubism to more classical forms, later evolving into surrealism. This is considered Picasso's **Classicist and Surrealism Period**.

After World War II, Picasso moved to southern France, where he continued to paint but also devoted more and more time to ceramics and sculpture. ■

PICASSO AND WOMEN

Picasso had two marriages and numerous affairs (often overlapping) throughout his adult life. In 1904 he met artist Fernande Olivier, who became his mistress and appeared in several of his Rose Period paintings. Picasso later left Olivier for Marcelle Humbert; he called her Eva Gouel and painted her in several Cubist paintings. She died of tuberculosis in 1915 at age 30.

Picasso collaborated with Serge Diaghilev's company Ballet Russes, designing *Parade* in Rome in 1917 (with a story by the French writer, poet and playwright Jean Cocteau), *Le Tricorne* in London in 1919, and *Pulcinella* in Paris in 1920 (music by Igor Stravinsky). Ballerina Olga Stepanovna Khokhlova danced in the premiere of *Parade* but left the ballet company to stay with Picasso; the couple married in a Russian Orthodox church in Paris on July 12, 1918. Their son Paul Joseph Picasso, or Paulo, was born February 4, 1921.

In 1927 Picasso began an affair with model Marie-Thérèse Walter, then just 17 years old. She appears in several of his paintings. The affair was kept secret from Picasso's wife Olga until 1935, when a friend told her that her husband and Marie-Thérèse were expecting a child. Olga immediately took their son Paulo and moved to southern France. She filed for divorce, but French law required an equal division of property and Picasso did not want to halve his considerable wealth. The couple remained legally married until Olga's death of cancer in 1955.

Picasso and Marie-Thérèse's daughter María de la Concepción, or Maya, was born September 5, 1935. Around that time, Picasso began an affair with a new mistress, the 29-year-old photographer Dora Maar (born Henriette Theodora Marković). Picasso continued to support Marie-Thérèse and Maya, but they never married. Marie-Thérèse hanged herself in 1977, four years after Picasso's death.

Dora Maar photographed seven stages of the progression of Picasso's 1937 painting *Guernica* and served as model and muse for his Weeping Woman series. "Dora, for me, was always a weeping woman," Picasso said. "For years I've painted her in tortured forms, not through sadism, and not with pleasure, either; just obeying a vision that forced itself on me. It was the deep reality, not the superficial one."

In 1943 Picasso found a new lover in art student Françoise Gilot, age 22, forty years his junior. After his relationship with Dora waned, Picasso lived with Françoise. Their son Claude Pierre Pablo Picasso was born in 1947 and their daughter Anne Paloma Picasso in 1949 (“Paloma” is Spanish for “dove”). Abuse and infidelities (including an affair with 24-year-old Genevieve Laporte) led Françoise to leave Picasso in 1953. Her 1964 book, *Life with Picasso*, sold more than a million copies, despite (or aided by) his legal attempts to stop its publication.

In 1953 Picasso met 27-year-old Jacqueline Roque, who was working in her cousin’s pottery shop in Vallauris in southern France, where Picasso sent his ceramics to be fired. She modeled for his 1954-1955 series *Les Femmes d’Alger*, 15 paintings inspired by French Romantic artist Eugène Delacroix.

Picasso’s wife Olga’s death in 1955 left him free to remarry. Despite having encouraged Françoise Gilot, mother of his children Claude and Paloma, to divorce her husband Luc Simon, Picasso instead married Jacqueline Roque in 1961. This strained his relationship with Claude and Paloma, as his marriage to their mother would have secured their rights as his legitimate heirs.

Picasso and Jacqueline remained married until Picasso’s death in 1973 at a dinner party they were hosting; his last words were “Drink to me, drink to my health, you know I can’t drink anymore.” Picasso left no will, and his children and lovers fought over his estate. Jacqueline prevented Claude and Paloma from attending Picasso’s funeral; she shot herself in 1986. ■

THE SPANISH CIVIL WAR AND *GUERNICA*

Picasso supported the Republican cause in the Spanish Civil War (1936-1939). While Great Britain and France remained out of Spain's war, the Soviet Union and many volunteers from across Europe and the United States supported the government forces against rebel forces led by General Francisco Franco and aided by Fascist Italy and Nazi Germany. Picasso accepted a symbolic appointment by Spain's government as Director of the Prado Museum in Madrid. When Franco's rebel forces prevailed, Picasso swore never to set foot in his home country again. Franco's authoritarian rule over Spain ended only with his death in 1975, two years after Picasso's own.

In 1937 German Nazi planes and Spanish rebel forces under General Franco bombed the town of Guernica, devastating the civilian population and completely destroying the town. Picasso's shock and horror at this genocide prompted his large and most iconic painting, *Guernica*, shown in the Spanish Pavilion of the Paris World's Fair that summer. In 1981 *Guernica* was sent to the Prado Museum in Madrid, as he had instructed, only after Franco's death and the return of democracy and public liberties in Spain. ■

.....

PICASSO AND COMMUNISM

*“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.”*
—Pablo Picasso

Picasso joined the French Communist Party in 1944, and supported the Soviet Union, which had fought against Franco in Spain and against Hitler in Germany. The Stalin Peace Prize was first established in 1949 and Picasso was among its first recipients in 1950. (He received the prize again in 1962, after it had been renamed the Lenin Peace Prize.)

“My joining the Communist Party is the logical outcome of my whole life,” Picasso explained. “I have never considered painting as a pleasure-giving art, a distraction; I have wanted, by drawing and by color, since those are my weapons, to penetrate always further forward into the consciousness of the world and of men, so that this understanding might liberate us.”

Upon Stalin’s death in 1953, Picasso sent a portrait of him to the French Communist publication *Les Lettres Françaises*, and they printed it on their front page. However, this caused an international scandal, as the Soviet Union considered the drawing insufficiently realistic, too youthful in comparison to the government’s preferred image of Stalin at the height of his power. To this, Picasso said “Can you imagine if I had done the real Stalin, such as he had become, with his wrinkles, his pockets under the eyes, his warts. Can you hear the scream? ‘He has disfigured Stalin. He has aged Stalin.’”

Picasso opposed the Soviet invasion of Hungary in response to the Hungarian revolution in 1956. The revolution itself began on October 23 as a student demonstration against the government of the People’s Republic of Hungary and against the heavy Soviet influence on Hungary. The revolt spread quickly and the Hungarian government collapsed. On November 4, Soviet forces invaded Hungary, crushing resistance by November 10. The new Soviet-installed government suppressed all public opposition. Picasso on Communism: “I have joined a family, and like all families, it’s full of shit.” ■

PEOPLE MENTIONED IN THE PLAY

André Breton (1896-1966): French writer and poet and the founder of Surrealism; he wrote the first *Surrealist Manifesto* (*Manifeste du Surréalisme*) in 1924.

Paul Cézanne (1839-1906): Post-Impressionist French painter. He was declared “the father of us all” by either Matisse or Picasso. He painted Mont Sainte-Victoire in southern France more than 30 times, inspiring Picasso to purchase an estate there and declare “I have just bought myself Cézanne’s mountains.”

Jean Cocteau (1889-1963): French writer, poet, playwright and filmmaker. He wrote the scenario for the 1917 ballet *Parade*; Picasso designed the production and soon married its featured ballerina, Olga Khokhlova.

Gary Cooper (1901-1961): American film actor who twice won Academy Awards for Best Actor, for *Sergeant York* and for *High Noon*. He eventually appeared in more than 100 films, including westerns, crime stories, comedy and drama. He grew up in Montana, and some of his first acting roles in Los Angeles in the mid-1920s were as a cowboy extra.

Gustave Courbet (1819-1877): French painter who led the Realist movement. He painted several self-portraits, especially in the 1840s.

Béla Czóbel (1883-1976): Hungarian painter and one of the most highly regarded artists of 20th-century Hungary.

Salvador Dalí (1904-1989): Spanish surrealist painter. His most famous painting, *The Persistence of Memory*, features the faces of pocket watches melting over a surreal landscape. Dalí revered Picasso, whom he first met in Paris in 1926.

Eugène Delacroix (1798-1863): French Romantic artist whose painting style greatly influenced the later Impressionists. Delacroix’s 1834 harem scene *The Women of Alger (In Their Apartment)* inspired Picasso’s *Les Femmes d’Alger* series of 15 paintings in the winter of 1954-1955, with his new model Jacqueline Roque, whom he married in 1961.

Dwight “Ike” Eisenhower (1890-1969): A five-star general in the United States Army in World War II, Supreme Commander of the Allied Forces in Europe, and the 34th President of the United States from 1953 to 1961. He condemned the Soviet invasion of Hungary after the Hungarian Revolution of 1956.

Mahatma Gandhi (1869-1948): Employed nonviolent civil disobedience to lead India to independence from the British; his life continues to inspire movements for nonviolence, civil rights and freedom around the world.

Ernest Hemingway (1899-1961): American writer awarded the Nobel Prize in Literature in 1954. His experiences as a World War I ambulance driver in Italy and as a journalist in the Spanish Civil War inspired his most famous works, *A Farewell to Arms* and *For Whom the Bell Tolls*. While living in Paris in the 1920s, he met Picasso through Gertrude Stein, then his mentor.

Max Jacob (1876-1944): French artist and critic. He was one of Picasso’s first friends in Paris, and the two young artists shared an apartment on the Boulevard Voltaire. Jewish by birth, Jacob converted to Catholicism in 1909, but he was nonetheless arrested by the Gestapo in 1944 and died in Drancy internment camp just outside Paris.

Daniel-Henry Kahnweiler (1884-1979): One of the premier French art dealers of the 20th century. His art gallery opened in Paris in 1907 and championed Picasso and other Cubist artists. Picasso said, “What would have become of us if Kahnweiler hadn’t had a business sense?”

Leonardo da Vinci (1452-1519): Italian genius and artist, the archetype of the Renaissance man. His best known paintings include *Mona Lisa* and *The Last Supper*.

Henri Matisse (1869-1954): French painter; he and Picasso originally met in Gertrude Stein’s salon in 1905 and became lifelong friends and rivals.

Jackson Pollock (1912-1956): American painter of the abstract expressionist movement. Most of his paintings were created by his style of drip painting, or action painting; he dripped or poured paint onto a canvas spread on the floor.

Raphaël (1483-1520): Italian painter and architect of the High Renaissance. In 1508 he moved to Rome, where he was commissioned to paint frescos in the Vatican Palace. A contemporary and rival of Michelangelo.

Jaime Sabartés (1881-1968): Spanish artist and writer and close friend of Picasso. Became Picasso's secretary in 1939.

Joseph Stalin (1878-1953): Leader of the Soviet Union from 1924 until his death. Picasso was one of the earliest recipients of the Stalin Peace Prize, awarded to prominent Communists and supporters of the Soviet Union.

Gertrude Stein (1874-1946): American writer, poet and art collector whose prestigious salon in Paris in the early 20th century brought together and fostered many artists, including Picasso, F. Scott Fitzgerald, Ernest Hemingway, Max Jacob, James Joyce, Sinclair Lewis, Henri Matisse and Thornton Wilder.

Vincent Van Gogh (1853-1890): Dutch post-Impressionist painter. He died at age 37, relatively unknown, but his paintings have since become some of the most famous and expensive in the world.

Diego Velázquez (1599-1660): Spanish Baroque painter and the leading artist of the Spanish Golden Age and the court of King Philip IV. In 1957 Picasso painted 58 variations on Velázquez's most famous creation, *Las Meninas*. ■

PICASSO QUOTES

“I am not in favor of following any determined school [of painting] because that only brings about a similarity among adherents.”
.....

“There is no abstract art, you always have to begin with something.”
.....

“Art is a lie that makes us realize the truth.”
.....

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

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

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

“All children are artists. The problem is how to remain an artist once he grows up.”
.....

“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.”
.....

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

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

“I do not seek. I find.”
.....

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

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

.....

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

“Colors, like features, follow the changes of emotions.”
.....

“Everything is a miracle. It is a miracle that one does not dissolve in one’s bath like a lump of sugar.”
.....

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

“I don’t believe in accidents. There are only encounters in history. There are no accidents.”
.....

“For being a bad student I was banished to the ‘calaboose’ – a bare cell with whitewashed walls and a bench to sit on. I liked it there, because I took along a sketch pad and drew incessantly... I could have stayed there forever drawing without stopping.”
.....

“What a sad fate for a painter who loves blondes, but who refrains from putting them in his picture because they don’t go with the basket of fruit! What misery for a painter who hates apples to be obliged to use them all the time because they go with the cloth! I put everything I love in my pictures.”
.....

“Those who attempt 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!”
.....

“Art is not made to decorate rooms. It is an offensive weapon in the defense against the enemy.”
.....

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

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PARTICIPATE

Free events designed to spark dialogue between actors, experts and audiences.

Perspectives - Denver Center Theatre Company's own "Creative Team" and community experts host interactive, topical discussions with attendees that provide a unique perspective on the production. This provides an in-depth connection that makes the stage experience even more rewarding.

3/22, 6pm, Jones Theatre

DCTC@The TC: The Art of Making Art - Join host Eden Lane of *In Focus with Eden Lane* on channel 12 as actors, directors, playwrights and designers give a behind the scenes look at their life in art, current plays and the creative process.

3/19, second floor of the Tattered Cover LoDo (1628 16th St.)

Theatre & Theology Discussions - In our continued partnership with Pastor Dan Bollman with the Rocky Mountain Evangelical Lutheran Synod and cast members, this discussion examines the relevant connections to the productions through a theological lens.

4/2, Post-show

Higher Education Advisory Discussions - Audience members gain scholarly insight into the productions through discussions, facilitated by faculty members from regional colleges and universities.

4/7, Post-show

Talkbacks - Perhaps the best way to fully appreciate a production is by engaging in a stimulating dialogue with your fellow audience members and the actors who bring it to life.

4/14, Post-show

QUESTIONS

PRE-PERFORMANCE QUESTIONS

1. Where do artists get their inspiration? How do current events shape and influence art?
2. Who determines which artistic pieces are to be considered good or bad? How are these decisions made about the monetary value and aesthetic value of art?

POST-PERFORMANCE QUESTIONS

1. How does Pablo Picasso define his art? Why does he paint?
2. Describe how the character Picasso finds truth in his paintings.
3. How does the actor combine visual art and performance?
4. Do politics and art mix? What is the purpose of art from a political standpoint?
5. How would you describe Picasso's feeling for the Communist Party? What changes his mind about supporting them?
6. What is the importance of Picasso's painting *Guernica*?
7. What does Picasso mean when he says, "each picture is a vial with my blood"?
8. Why does Picasso believe that an artist needs success? How does he feel about his celebrity?
9. How would you describe Picasso's attitude toward women? About love? Explain why you agree or disagree with him?
10. Is your perception of who Picasso the artist and person was influenced by the play? How did it change or justify your opinion?

ACTIVITIES

PICASSO COLLAGE

Materials: digital camera, scissors, glue or tape, magazines

1. Collect some objects. These objects can range from musical instruments to household items to various objects found in a classroom. Select one of the objects to use as the model.
2. Using a digital camera, take a series of pictures from different angles of the same object. The more angles, the better.
3. Print out these pictures. Select one of the pictures as the base or use a blank piece of paper or matte board.
4. Find pictures of the same object in old magazines and cut them out.
5. When you have many different pieces from the magazines and your own photographs, lay them out in a collage format to create an original cubist-inspired piece of art. When you are ready, affix these pictures to the base paper with glue or tape.

Visual Art PG: Explain, demonstrate, and interpret a range of purposes of art and design, recognizing that the making and study of art and design can be approached from a variety of viewpoints, intelligences, and perspectives.

ART CRITIQUING

1. Using the internet, look at some of Pablo Picasso's paintings or another artist's artwork.
2. Pick one of these images and critique it.
3. Start with describing the painting. Make a list of what you see in the painting. Do not add any judgments; just list your observations and the facts.
4. Next, analyze the painting. Make a list of specific elements in the painting or expand the descriptions that you made earlier. What colors are used? What shapes are used? What textures are used?
5. Next, interpret the painting. What do you think the artist was trying to say? How do you feel when you look at the painting? What do you think it means?
6. Then, make a judgment about the painting. Why do you like or dislike the piece? If you had an art gallery, would you be able to sell it? Does it have artistic value for you or others? Explain why you believe the artwork is successful or unsuccessful?

Visual Art PG: Analyze, interpret, and make meaning of art and design critically using oral and written discourse.

Visual Art PG: Recognize, articulate, and debate that the visual arts are a means for expression.

THE EDUCATION DEPARTMENT

at the Denver Center Theatre Company
also offers the following programs:

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Denver Center Theatre Academy On-Site Classes: affordable, high-quality theatre classes for children, teens and adults taught by industry professionals. Classes are offered on-site four times a year. Classes are available for all interest and skill levels for ages 3-103. Scholarships are available. Call 303/446-4892 for information.

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Dramatic Learning: Teaching Artists from the Academy bring the creative process into classrooms to support and enhance core curriculum. Workshops and residencies in any discipline are tailored for each classroom. Dramatic Learning benefits more than 90 schools and 5,000 students annually. Call 303/446-4897 for more information.

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Family Fun Forum: This event is FREE. Families juggle, sing opera, and hula-hoop on the tightrope. These are just a sampling of the zany and fun things families learn in this two-hour skills hunt presented by Denver Theatre Academy teaching artists. Families will rotate from classroom to classroom, learning news skills and winning tokens for the entire family. Families spend their “earnings” on face painting, balloon animals, fun food and much more. Call 303/446-4892 for more information.

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For more information also check out our website at

www.denvercenter.org