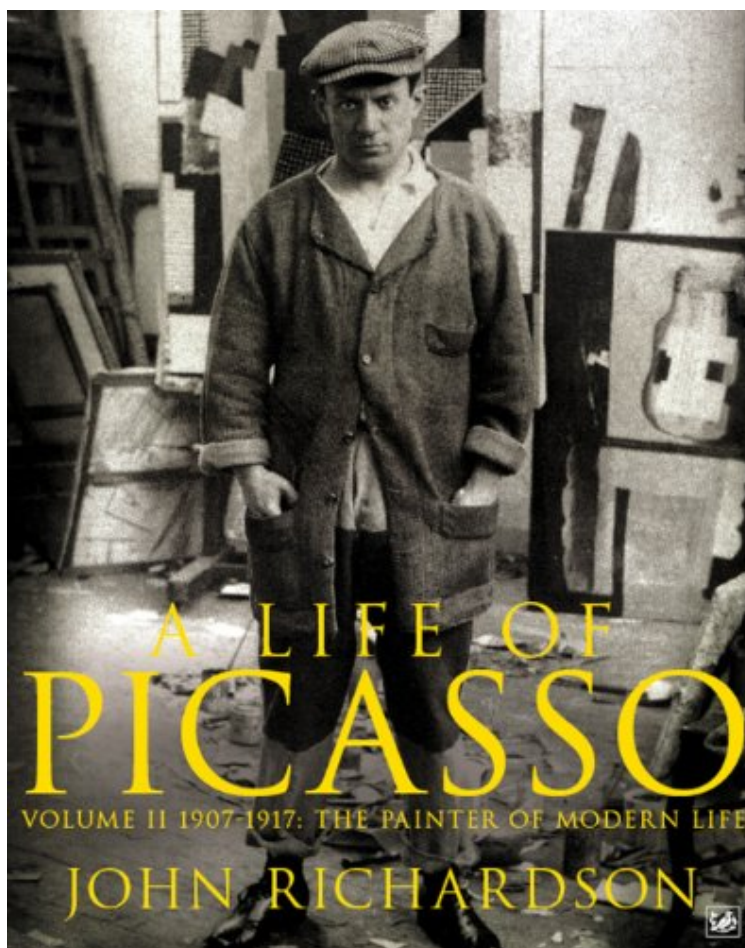


A Life of Picasso Volume II: 1907 1917: The Painter of Modern Life: 1907-1917 v. 2

John Richardson

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John Richardson : A Life of Picasso Volume II: 1907 1917: The Painter of Modern Life: 1907-1917 v. 2 before purchasing it in order to gage whether or not it would be worth my time, and all praised A Life of Picasso Volume II: 1907 1917: The Painter of Modern Life: 1907-1917 v. 2:

0 of 0 people found the following review helpful. Four StarsBy R. W. TetherA very good and extensive history of Picasso0 of 0 people found the following review helpful. Five StarsBy Marjorie G. Mountincredible biographer!1 of 1 people found the following review helpful. Studios, Painting Locales, Poets, Lovers, Collectors, Competitors, War, and PicassoBy Donald MitchellOf the three volumes of A Life of Picasso that have been completed, I liked The Cubist Rebel, 1907-1916 best. John Richardson moves his focus around to see Picasso's life from many angles, much like a Cubist painting deconstructs reality into two dimensions representing all sides. There is fine balance in his portrayal so that no element gets out of proportion.The scholarship involved with showing the connections between Picasso's lovers and his art during those years is most interesting, filled with many details I had not run across before. I was also

pleased to be better informed about Picasso's relationship with other Cubist artists of the era. In other histories and biographies that cover this part of Picasso's life, I'm always a little puzzled about the role of Apollinaire, but in this book the man comes into reasonably clear focus. Many of the references to places where Picasso had his studios come into sharper focus as well in this book which describes and portrays those places quite well. Surprisingly, the weakest part of the book comes in its discussion of Picasso's Cubism per se which gets surprisingly short shift after he shifted into synthetic Cubism. I expected a lengthy description of the developments in that work. There are some very fine discussions of individual major works, but the overall subject drifts away into nothingness. Hmmm. I found the book's details constantly fascinating in explaining the gaps between what happened in those days and how matters shifted. Since few Americans were major collectors of Picasso in the early days (the Steins being a happy exception), how did all those works end up in the United States? If *Les Femmes d'Alger* is one of the great works of the 20th century, why did it have so much trouble finding the right home? John Richardson shares our natural curiosity and is happy to satisfy that curiosity. As with the other works in the series, it is a disappointment that none of the reproductions are in color. But with the Cubist period, color is less important so the loss is less significant in this volume. Bravo!

John Richardson draws on the same combination of lively writing, critical astuteness, exhaustive research, and personal experience which made a bestseller out of the first volume and vividly recreates the artist's life and work during the crucial decade of 1907-17 - a period during which Pablo Picasso and Georges Braque invented Cubism and to that extent engendered modernism. Richardson has had unique access to untapped sources and unpublished material. By harnessing biography to art history, he has managed to crack the code of cubism more successfully than any of his predecessors. And by bringing a fresh light to bear on the artist's often too sensationalised private life, he has succeeded in coming up with a totally new view of this paradoxical man of his paradoxical work. Never before has Picasso's prodigious technique, his incisive vision and not least his sardonic humour been analysed with such clarity.