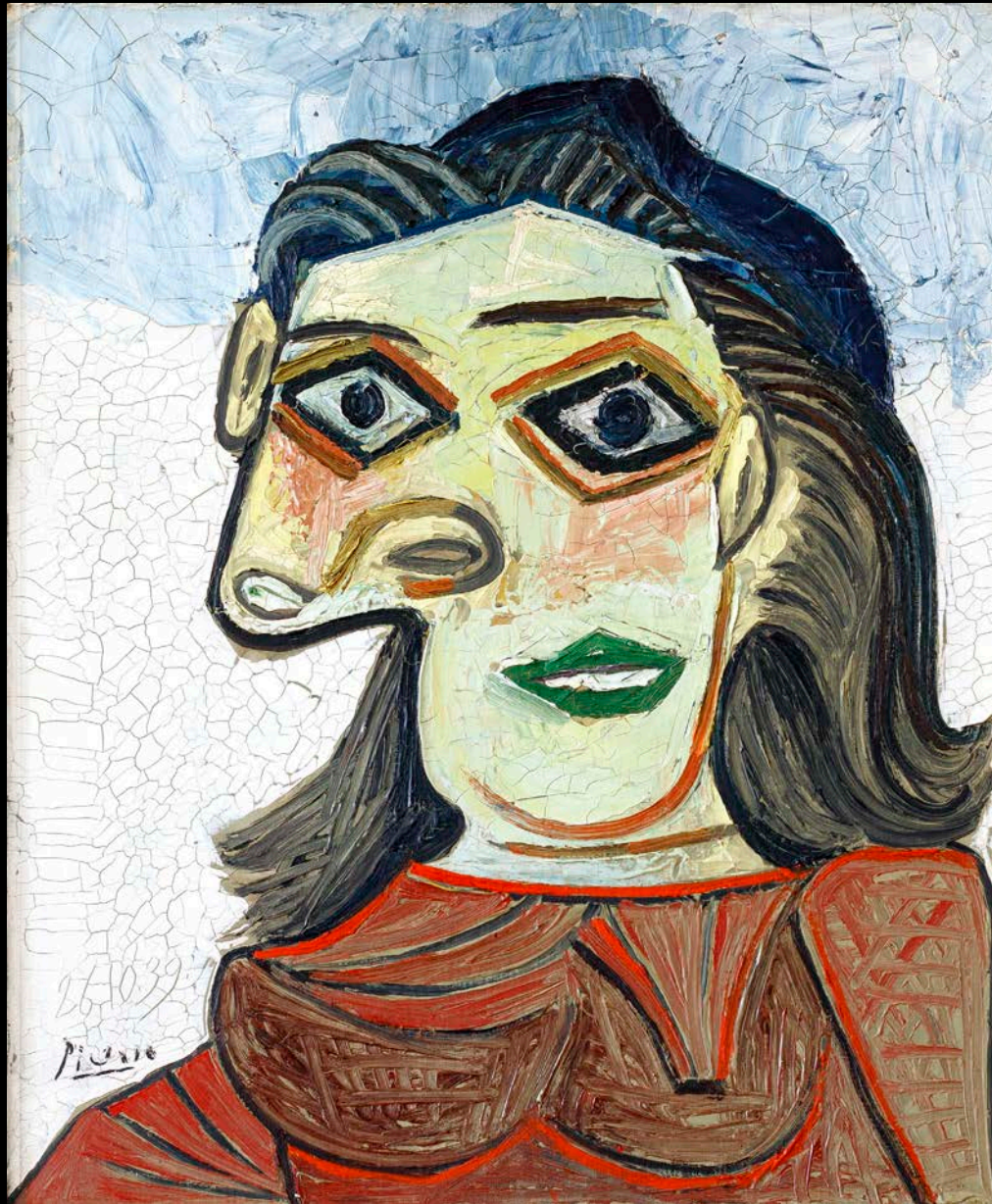
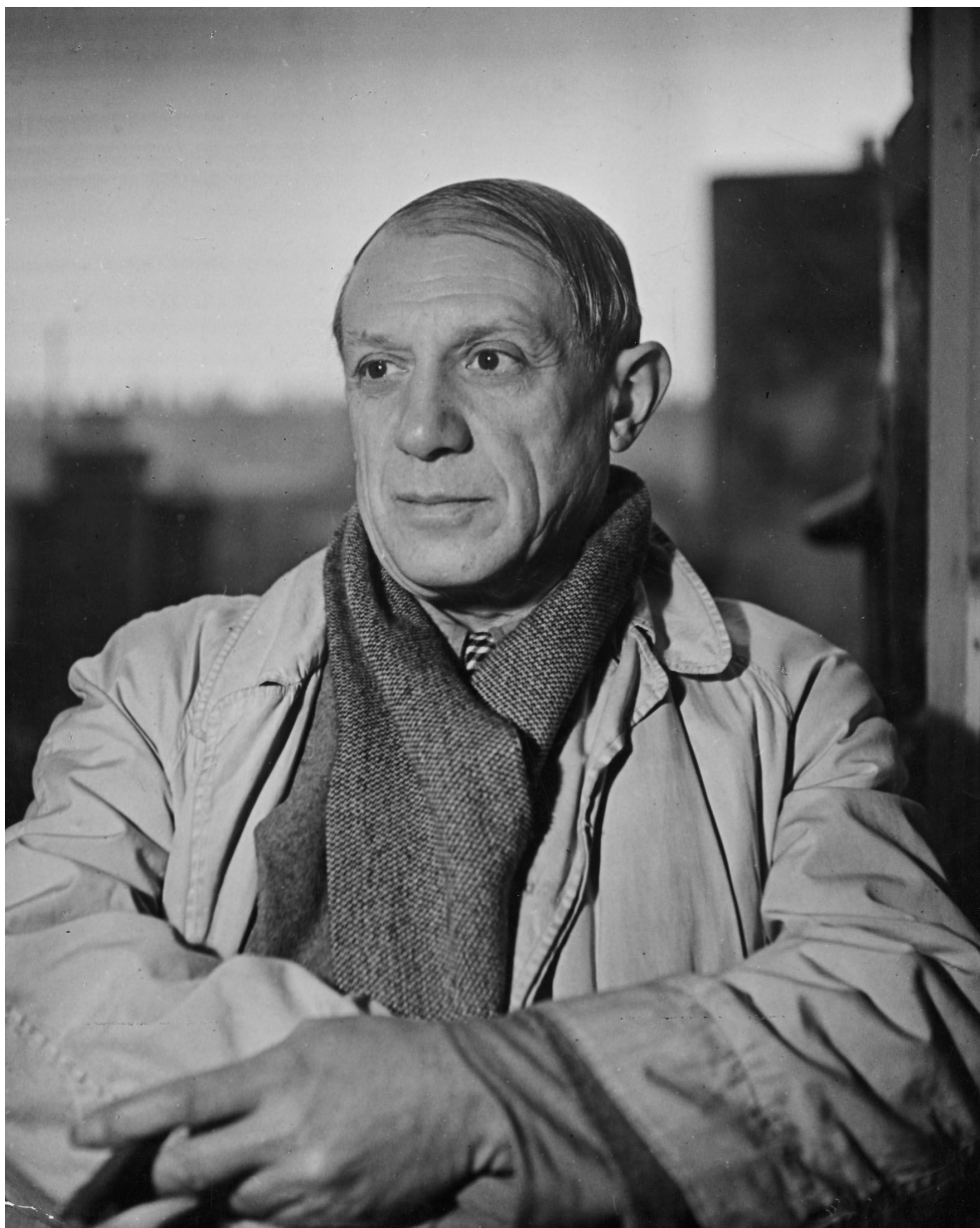




PABLO PICASSO · TÊTE DE FEMME (DORA MAAR) · 1939





BRASSAÏ (GYULA HALÁSZ)
*Pablo Picasso in his atelier at
 7, Rue de Grands Augustins, Paris
 1939*

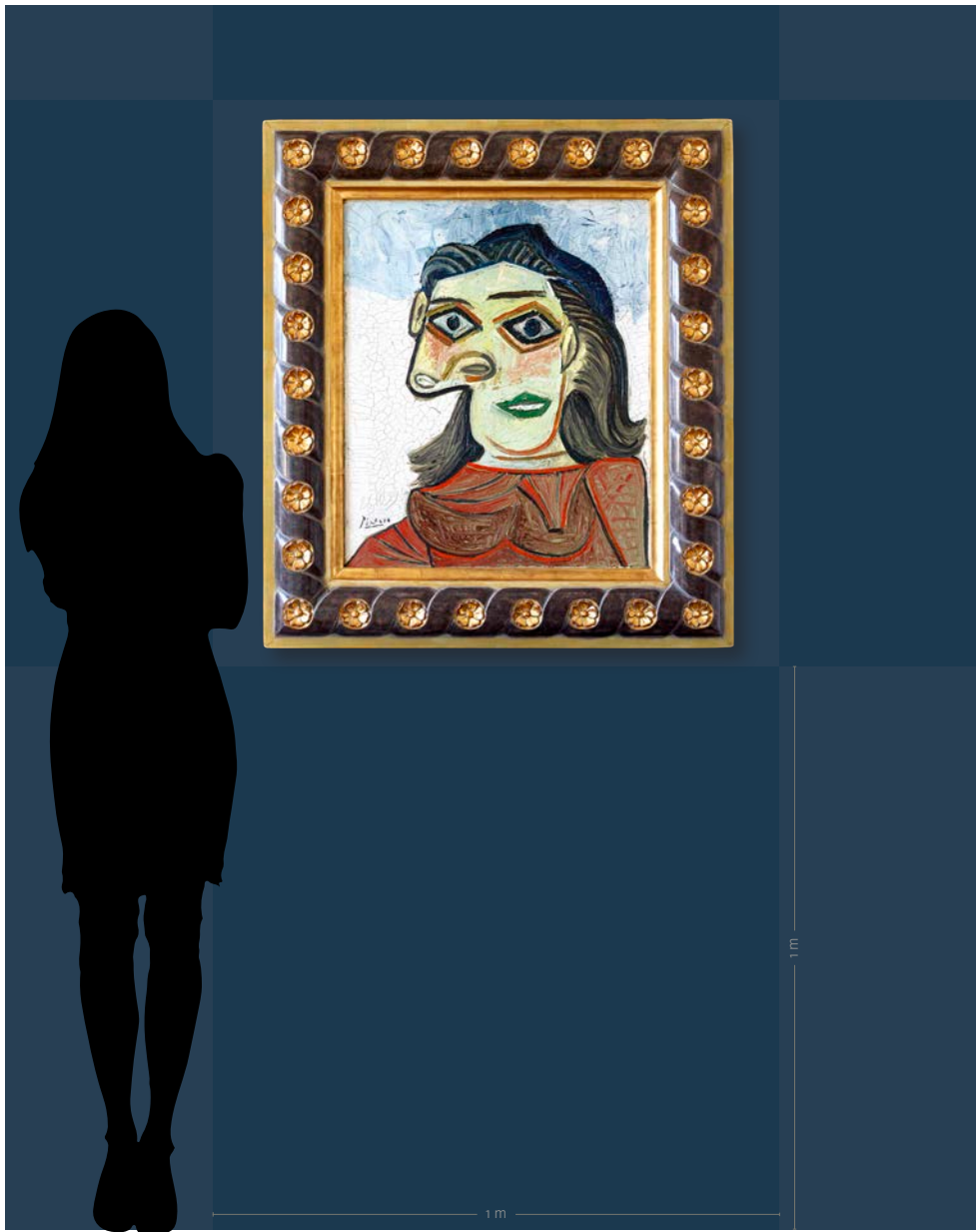
Painted in Royan, near Bordeaux in the autumn of 1939, *Tête de Femme* (Dora Maar, 26.10.1939) is one of the most significant and revealing portraits Picasso made of the French photographer and painter Theodora Markovich, later known as Dora Maar.

Picasso and Maar were introduced by Paul Éluard in 1936 at the famous Café des Deux Magots, in Paris. He was impressed by “the young woman’s serious face, lit up by pale blue eyes and a sensitive, uneasy face”. Dora dressed in stylish clothing and eye-catching hats, and painted her nails in different shades according to her mood. She was colorful not only in Picasso’s portraits but also in her being and in her self-depiction.

In early 1937, at Dora’s suggestion, Picasso moved into a new studio at 7 Rue des Grands Augustins. She was the perfect photographer to capture the evolution of his paintings and the only one allowed in his studio during the process of creating his masterpiece, *Guernica*. Picasso and Dora Maar were immersed in an extraordinary close collaboration as painter-photographer-lovers. Picasso explained his tortured representations of Dora as inevitability: “For years I painted her with tortured shapes. This was not because of sadism, but not because of any particular pleasure either. I was simply obeying a profound vision that had imposed itself on me. A profound reality”.

By the time *Tête de Femme* was created, Picasso had already achieved the dominion of painting with the creation of *Guernica* (1937).

Why does *Tête de Femme* present such pattern on the surface? More than an empirical affair, the craqueleure effect in this painting incarnates Picasso’s incessant desire to find new ways of visual expressiveness through the use of unveiled languages contained within the materiality itself. It was not defective pigments or preparation base what caused the pattern in the work, but the result of experimentation and meticulous intentionality. Picasso produced the effect in the background of the present work by painting the top layer of paint before the underlayer had dried. Therefore, the painted surface expanded and dried in such controlled manner. Completely intentional, this process is well documented in his oeuvre.



PABLO PICASSO
(1881–1973)

Tête de femme
(Dora Maar)

Oil on Canvas
1939
65 x 54 cm (25 5/8 x 21 1/4 in)
Signed and dated lower left
26.10.39.
Picasso
Private Collection

Provenance

Galerie Simon, Paris
Galerie Louise Leiris, Paris
Buchholz Gallery (Curt Valentin), New York
Justin K. Tannhauser, New York
Mrs. Anne Valliant Burnett Tandy, Fort Worth
Sotheby's, London
Impressionist and Modern Paintings
June 27, 1989 [Lot no 64]
Galerie Beyeler, Basel
Private Collection, Geneva
Private Collection, United States

Catalogue Raisonné

Zervos, Vol. IX, no. 364, p. 170



MAN RAY
Pablo Picasso and Dora Maar in Antibes
1937







MAN RAY
Portrait of Dora Maar
1937



EXHIBITIONS

1967

Picasso. Two Concurrent Retrospective Exhibitions

Fort Worth Art Center Museum, Fort Worth

Dallas Museum of Fine Arts, Dallas

February 8–March 26, 1967

No. 62, p. 66 (ill.)

1989–1990

L'Eternel Féminine

Galerie Beyeler, Basel

November 1989–January 1990

No. 51 (ill.)

1992

Homage to Francis Bacon

Galerie Beyeler, Basel

June–September 1992

No. 44 (ill.)

1996

The Exhibition from Swiss Private Collections

Hokkaido Museum of Art, Sapporo, Japan

May 17–June 16, 1996

Traveled to:

Huis ten Bosch Museum of Art, Nagasaki, Japan

June 22–August 15, 1996

Municipal Museum of Art, Kyoto, Japan

August 20–September 29, 1996

Mitsukoshi Museum of Art, Tokyo

October 5–November 24, 1996

No. 13, p. 42–43 (ill.)

2014

Dora Maar. Nonostante Picasso

Palazzo Fortuny, Venezia

8 March–14 July 2014







A corner of the Galerie Louise Leiris, Paris, between 1944 and 1946, showing recent works by Picasso, including (center) the present work.

LITERATURE

Manis, Harriet & Sidney
Picasso, The Recent Years, 1939–1946
 New York, 1947
 p. 14 (ill.) and p. 55 (Galerie Louise Leiris, Paris)

AAVV
Picasso. Two Concurrent Retrospective Exhibitions
 Fort Worth Art Center Museum, Fort Worth
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Pablo Picasso
Volume IX, Oeuvres de 1937 à 1939
 Edition Cahiers d'Art, Paris, 1973
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AAVV
L'Eternel Féminine
 Galerie Beyeler, Basel, 1989
 No. 51 (ill.)

AAVV
Homage to Francis Bacon
 Galerie Beyeler, Basel, 1992
 No. 44 (ill.)

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 Hokkaido Museum of Art, Sapporo, Japan, 1996
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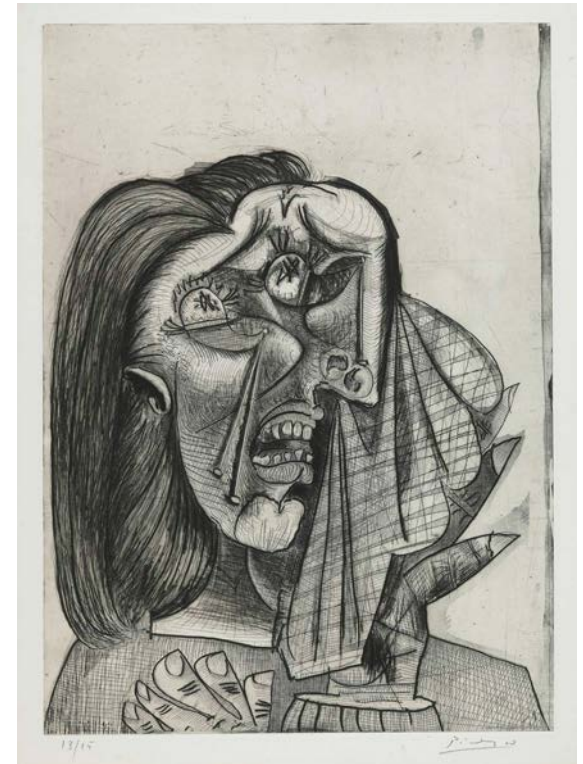
The Picasso Project
Picasso's Paintings, Watercolors, Drawings and Sculpture.
A Comprehensive Illustrated Catalogue 1885–1973.
Europe At War. 1939–1940.
 Alan Wofsy Fine Art, San Francisco, 1998
 No. 39–314, p. 54 (ill.)

Nash, Steven A. (Ed.) & Robert Rosenblum
Picasso and the War Years, 1937–1945
 Thames and Hudson, San Francisco, 1998
 p. 116 (ill., Interior of Galerie Louise Leiris)



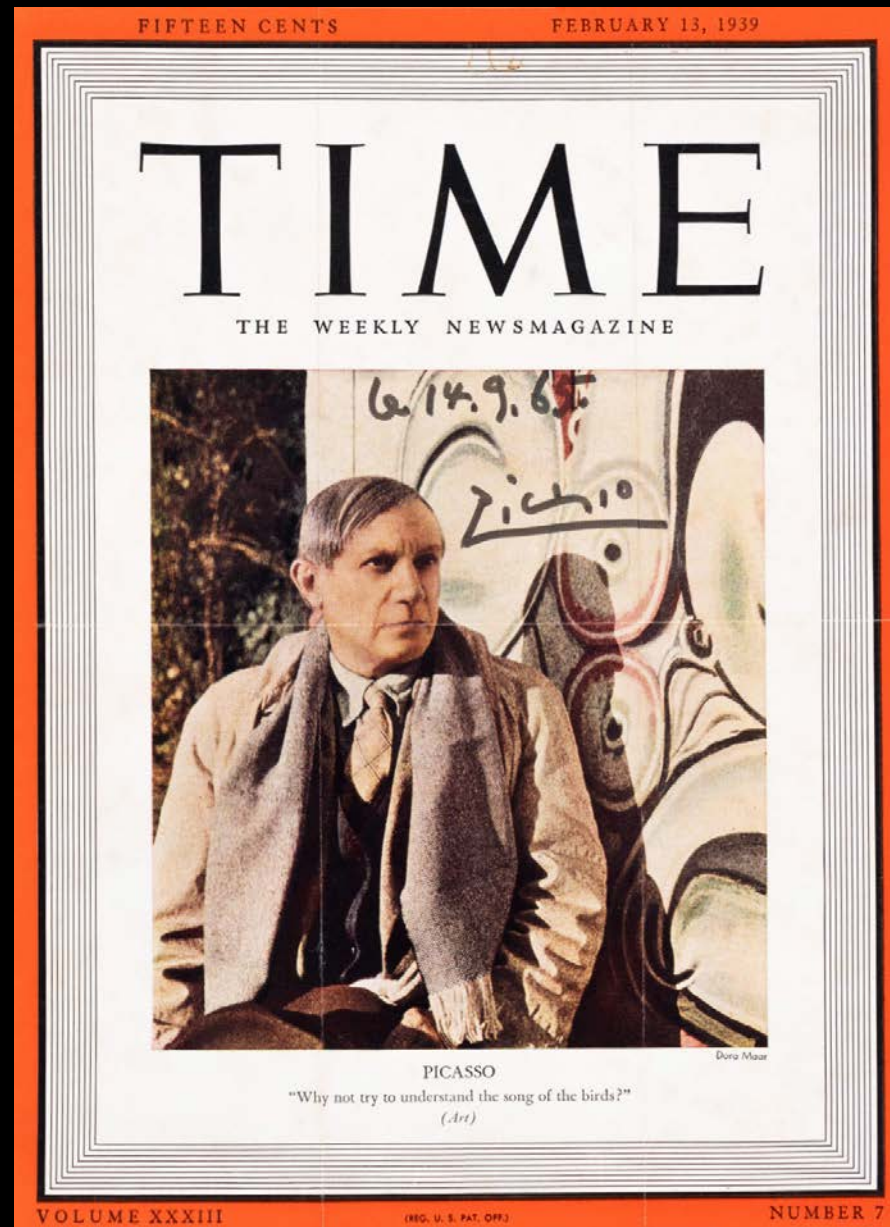


*Picasso in his studio with
portraits of Dora Maar
1939*



PABLO PICASSO
Weeping Woman
1937
National Gallery of Canada





Pablo Picasso in 1939 on the cover of Time Magazine (February 13, 1939)