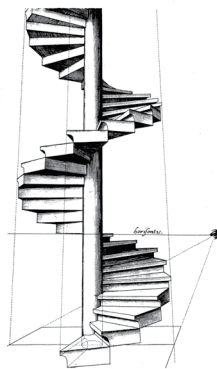




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LIVRO DE RESUMOS / BOOK OF ABSTRACTS  
02.10.2015 TARDE / AFTERNOON  
SESSÃO PLENÁRIA 6 / PLENARY SESSION 6  
(Apresentada em Inglês / Presented in English)

JAVIER BARRALLO  
THE GENESIS OF *GUERNICA*:  
PICASSO'S 36 DAYS OF WAR AND PASSION

In 1937, Pablo Picasso was considered the world's foremost living painter. Due to his popularity, the Government of the Spanish Republic commissioned Picasso an enormous mural painting of almost 8 meters width to be shown at Paris International world's Fair. Picasso's mind was blank for several months, but when Nazi air raiders destroyed the city of Guernica during the Spanish Civil War, his unchained anger led him to an intense and passionate creative process, which culminated into the most iconic of 20<sup>th</sup> century masterpieces. From the 45 sketches that served to prepare the painting and the ten pictures his partner Dora Maar took during the creation of the painting, we can deduce the process followed by Picasso during the 36 days of fury in which he painted Guernica. Although the painting is highly innovative, its geometry is based on classic Greco-Roman friezes and condenses elements from Spanish classical paintings with Picasso's former experiments with surrealism and expressionism. As the most important inventor of cubism, Picasso followed a parallel path with the mathematicians and physicists of the beginning of the 20<sup>th</sup> century. The search for the Fourth Dimension by Hermann Minkowski, Henri Poincaré's Algebraic Topology or Albert Einstein's Theory of Relativity have remarkable similarities with cubism and other innovative avant-garde movements. Unknowingly, artists and scientist were working on the same idea: the search of a new and more adequate way of representing space and time.



[www.aproged.pt/geometriasegraphica2015.html](http://www.aproged.pt/geometriasegraphica2015.html)

[www.aproged.pt/geometriasegraphica2015en.html](http://www.aproged.pt/geometriasegraphica2015en.html)

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