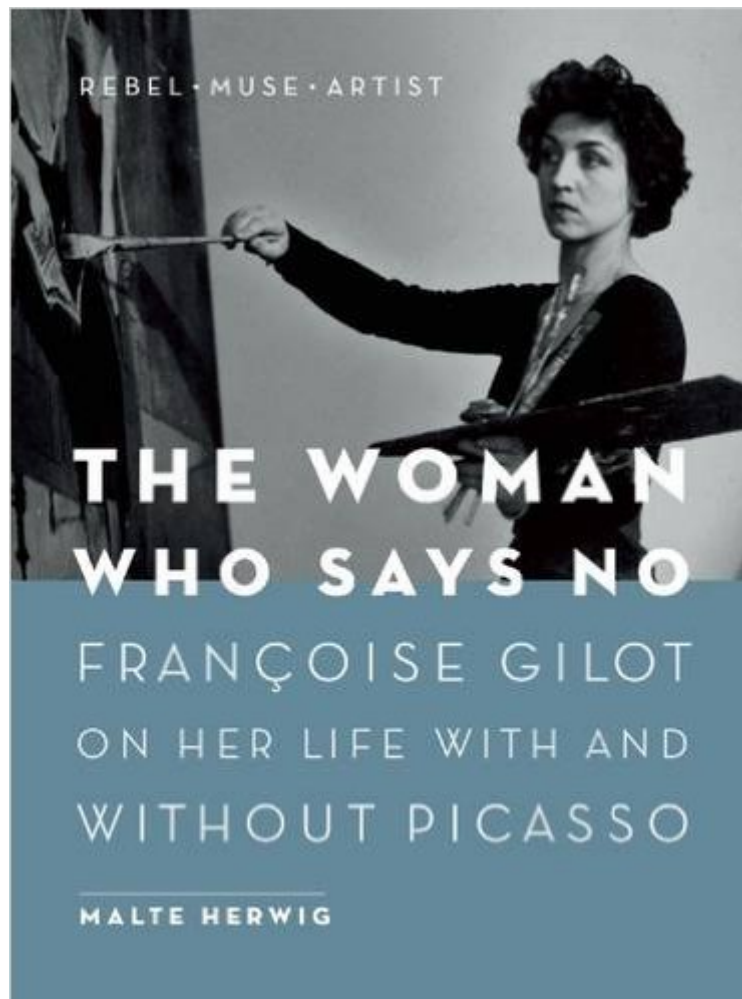


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The Woman Who Says No: Françoise Gilot On Her Life With And Without Picasso - Rebel, Muse, Artist



Synopsis

Pablo Picasso called Françoise Gilot 'The Woman Who Says No.' Tiny, talented, and feisty, and an accomplished artist in her own right, Gilot left Picasso after a ten-year relationship, the only woman to escape his intense attentions unscathed. From 2012 to 2014, German journalist and author Malte Herwig dropped by her ateliers in Paris and New York to chat with her about life, love, and art. She shared trenchant observations, her sharp sense of humor, and over ninety years of experience, much of it in the company of men who changed the world: Picasso, Matisse, and her second husband, the famous virologist Jonas Salk, developer of the polio vaccine. Never one to stand in the shadows, Gilot engaged with ground-breaking artists and scientists on her own terms, creating from these vital interactions an artistic style all her own, translated into an enormous collection of paintings and drawings held by private collectors and public museums around the world. In her early nineties, she generously shared her hospitality and wisdom with Herwig, who started out as an interviewer but found himself drawn into the role of pupil as Gilot, whom he called 'a philosopher of joy,' shared with him different ways of seeing the world.

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Customer Reviews

I'm a big fan of Françoise Gilot and have always been fascinated by her time with Picasso. More than that, I've been enthralled by her escaping intact from him, something no other woman in his life had ever been able to claim. But this book is so cloying in style, that I find it hard to glean anything new from it. It reads more like a fluff piece than a journalistic study of the subject.

Great book about an intriguing woman. It moves beyond a straightforward biographical account to get deep into Gilot's unique life philosophy. She has her own brand of thought-provoking feminism that challenges both women and men alike. In many ways this book is also a dialogue between generations, between author and artist and between our own younger and older selves. For many, the defiant NO of youth might become more difficult to utter with age. But for Gilot? Hardly.

Those uncomfortable with strong women may find issue with this book and with her, but Gilot is a fascinating person with a compelling story that Herwig weaves into a riveting account. And the book itself is beautiful! Such a combination of inspiring figure, gripping narrative, and high-quality images just makes for a rich reading experience.

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