1876

21 September: Julio González
Pellicer was born in Barcelona, the
son of Pilar Pellicer and Concordio
González, who had a goldsmith's
studio which was also noted for its
wrought iron work.

1881

25 October: Pablo Ruiz Picasso was born in Malaga, the son of María Picasso López and José Ruiz Blasco, professor of drawing at the San Telmo School of Arts and Crafts.

1892-1896

Julio González worked in his father's studio from an early age, soon acquiring enormous technical skill in the use of a wide range of metals. However, he and his brother Joan were determined to be painters and both enrolled at drawing classes at the Cercle Artístic de Sant Lluc.

1895

After living in La Coruña for some years Picasso's family moved to Barcelona where the young Picasso attended La Llotja School of Fine Arts.

1896

Concordio González died. His artistic metalworking studio passed to his sons Joan and Julio.

1899-1900

González and Picasso met in the social context of the café-bar Els Quatre Gats, a meeting place

for artists and intellectuals in Barcelona at that time.

1900

After selling the family studio the González brothers settled in Paris with the aim of pursuing careers as painters. They mixed with the Catalan artists' community established there.

September-December: Picasso spent time in Paris for the first time with the painter Carles Casagemas.

1901

From May: Picasso's second stay in Paris. He exhibited at Ambroise Vollard's gallery. That autumn the colour blue began to dominate his compositions.

1902

January: Picasso returned to
Barcelona. The subject matter
of his works focused on the
socially marginalised: sick people,
prostitutes and the poor. Blue was
now clearly the principal element in
his compositions. He executed his
first sculpture, *Seated Woman*.

González spent some months in Barcelona with the aim of finding work in the circle of Gaudí. He coincided there with Picasso, who portrayed him with Mount Tibidabo in the background.

October: Picasso and González travelled to Paris together (Picasso had already socialised with the González brothers during his previous trips to the city). The painter and sculptor Francisco

Durrio introduced them to the work of Paul Gauguin which had a profound influence on their own work, particularly Picasso's of the "Blue period".

1904

Picasso moved permanently to Paris.

The friendship between the two artists came to an abrupt end.

1908

Joan González died in Barcelona, where he had lived since 1906.

1912

Picasso produced a series of constructions representing guitars made from the assemblage of light materials. In these works volume is expressed through cutout, folded and glued planes which create a self-contained unit through their distribution of voids and masses.

1913

Julio González and his sisters
Pilar and Lola opened a shop in
Paris selling hand-crafted objects,
principally jewellery and enamel
work. During this period González
exhibited at the Paris Salons,
showing paintings, goldsmiths
work and jewellery.

1918

For some months González worked as an apprentice at an ancillary company of Renault where he learned the technique of oxyacetylene welding.

Picasso's close friend the poet Guillaume Apollinaire died.

1920

A committee was established to raise funds for the creation of a monument for Apollinaire's tomb in the Père-Lachaise cemetery in Paris.

1921

González and Picasso reestablished their friendship after meeting by chance in the street.

1924

Picasso was formally commissioned to create a funerary monument to Apollinaire.

1927

Summer: in Cannes, Picasso started to draw sculptural ideas in an album for the monument project.

Autumn: he modelled in clay (and subsequently cast in bronze) two versions of a preliminary design based on the Cannes drawings. The resulting work, *Metamorphosis*, was immediately rejected by the committee, which considered it obscene.

1928

2 January: a letter from González to Picasso indicates that the two had announced their decision to collaborate on the creation of the monument. Picasso needed González's technical expertise to produce the project, which he envisaged as a sculpture made

"of air" constructed with metal rods. He was inspired by a passage from Apollinaire's novel *The murdered poet*.

Summer: in Dinard, Picasso drew some sketches in a new *carnet* of thread-like constructions for the monument.

September: the material collaboration between the two artists started in Paris at González's studio on rue Médeah.

October-November: the first collaboratively created work, *Head*, based on drawings made by Picasso in April, was completed.

1929

January: after various months of work they completed the execution of four models made with soldered iron rods entitled *Figure. Project for a monument to Guillaume Apollinaire.*

Spring: they began to work on the iron version of a new sculpture associated with the monument: *Woman in the Garden*.

November: González showed his iron sculptures in public for the first time at the Salon d'Automne.

December: the Apollinaire committee was disconcerted by the thread-like models presented by Picasso for the monument project.

1930

February: after signing an exclusivity contract, Julio González exhibited his iron sculptures at the Galerie de France.

González moved towards the ideas of the Cercle et Carré group of abstract artists. However, he decided not to participate in its exhibition although his work *The Kiss I* can be associated with his investigation of abstraction.

Picasso and González created other works associated with their ongoing artistic experimentation for the Apollinaire monument: Head of a Woman, Head of a Man and Female Figure.

Picasso acquired the château de Boisgeloup where he installed his sculpture studio. In his independent output he abandoned the dematerialisation he had explored in collaboration with González.

End of the year: after completing the iron version of *Woman in the Garden* Picasso painted it white. The committee did not visit the studio to see the sculpture. Picasso was nonetheless satisfied with the results and commissioned González to make an exact copy of it in wrought bronze (now in the MNCARS) for display outdoors.

1931

The Galerie de France organised two exhibitions on González, in Paris and at the Galerie Le Centaure in Brussels. These exhibitions included works such as *The Kiss I, The Harlequin* and *Woman arranging her Hair I.*

González worked throughout the year on the bronze version of Woman in the Garden, for which he had to exactly copy each element from the first version and solder them together. In a letter to Picasso he described this as a "titanic" undertaking.

González began to write the manuscript *Picasso sculptor and cathedrals* in which he set out to explain the nature of Picasso's new sculpture. The text, however, became a manifesto of his own sculpture and includes his first reference to the concept of "drawing in space".

1932

González completed the bronze version of *Woman in the Garden*.

The collaboration between the two artists came to an end.

Picasso presented the two versions of *Woman in the Garden* at his first retrospective exhibition in France, at the Galerie Georges Petit. After the exhibition both works were installed at Boisgeloup, the iron one indoors and the bronze one in the garden.

1936

The magazine *Cahiers d'Art*published "Picasso sculpteur", an abbreviated version of González's manuscript *Picasso sculptor and cathedrals*.

1937

Picasso and González were invited by the Government of the 2nd Republic to participate in the Spanish pavilion at the Universal Exhibition in Paris. Picasso presented *Guernica* and González La Montserrat. Both works were a response to the barbarity of the Spanish Civil War.

1940

After the outbreak of World War II Picasso moved to Royan and González to Lot.

1941

González returned to his house in Arcueil on the outskirts of Paris in the part of France occupied by the German forces. Due to the embargo on all metals, he focused intensively on drawing and also made what would be his last sculpture, *Small frightened Montserrat*, modelled in plaster.

Picasso made the bronze sculpture *Head of Dora Maar*, which was finally installed in 1959 in the Square Laurent Prache in Paris as a monument to Guillaume Apollinaire.

1942

27 March: González died suddenly. Picasso, who was deeply affected, was one of the few friends able to attend the funeral.

A week later Picasso executed a series of still lifes which, in his own words, represented "the death of González". He paid tribute to his friend with those works and with the slightly later assemblage of a bicycle handlebars and saddle, the iconic *Bull's Head*.