

Juan Gris

by James Thrall Soby

The Museum of Modern Art, New York

in collaboration with The Minneapolis Institute of Arts

San Francisco Museum of Art

Los Angeles County Museum

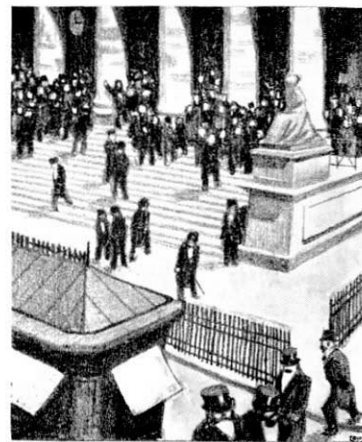
time, though his moods apparently fluctuated abruptly from joy to despair.

One wishes that more documentation were available as to Gris' youth in Madrid. So far as we know, he had no academic training in drawing at the School of Arts and Sciences, though his studies in engineering doubtless required some manual skill. Perhaps one day a thorough investigation of his schoolboy sketches and published illustrations will be made. Though the illustration from *Alma America* (page 11) is astonishingly prophetic of the direction Gris' art would eventually take, it seems safe to assume that these drawings will reflect few advanced technical preoccupations beyond an interest in the stylizations of *Art Nouveau*, known in Madrid through German publications but not nearly so influential there as in Barcelona. (The influence of *Art Nouveau* reappears in Gris' mature art from time to time.) In short, Gris as an adolescent was living in a cultural vacuum, and soon after his father's death decided to move to Paris.

1906: ARRIVAL IN PARIS

In 1906 Gris went to Paris. By some fortuitous circumstance he found lodgings in *le Bateau Lavoir* – a sort of blear tenement for artists – at number 13, rue Ravignan in Montmartre. It was probably the rising fame of his countryman, Picasso, which had attracted him to this address, and soon he came to know Picasso and through him Braque, Guillaume Apollinaire, Max Jacob, Maurice Raynal, Pierre Reverdy and other painters, poets and critics who were emerging as leaders of the new generation. Gris was at that point exclusively a graphic artist, and he contributed drawings and illustrations to *L'Assiette au Beurre*, *Le Charivari*, *Le Témoin* and *Le Cri de Paris*. The style of some of these drawings is related to that of the sketches in the German periodical, *Simplicissimus*, and reflects the waning impact of *Art Nouveau* or, as it was known in Germany, *Jugendstil*. On the other hand, a number of Gris' illustrations for *L'Assiette au Beurre* are more nearly related to the satirical tradition which runs from Daumier to Forain; their subjects usually deal with marital infidelity, amorous intrigues, money and such current topics as the suffragette movement. At times, one senses the influence of Toulouse-Lautrec and Aubrey Beardsley.

But Gris was now living in what soon became the center of the cubist uprising, and he could not have failed to be impressed by the research and activity of his colleagues, especially Picasso. He himself did not begin painting seriously until 1910 and then primarily in watercolor. It was not until the following year that he allowed any of his friends to see his new works in oil – those works which



The Bourse

Let's take advantage of the panic to line our own pockets. That will be so much to the good . . . if we are spared by the Comet.

Drawing for illustration in *L'Assiette au Beurre*, May 14, 1910, p. 116. Crayon with gouache, 13 1/4 x 10 3/4. Collection Mr. and Mrs. Bernard J. Reis, New York

58. 145



The Automobilist, 1910. Ink, pencil and gouache, 15½ × 12½". Peter H. Deitsch Gallery, New York

58.108

are amazingly authoritative for a man of his relative inexperience. He was six years younger than his three peers in cubism, Picasso, Braque and Léger, all of whom through one of nature's more amiable flukes were born in the vintage year of 1881.

Perhaps because of his comparative youth, Gris was not obliged to grope his way painstakingly toward a full acceptance of the cubist esthetic. The way had been paved for him by Picasso, whose famous *Demoiselles d'Avignon*, with its cubistic passages, had been painted the year after Gris' arrival in Paris; by Braque, who in 1908 abandoned fauvism for early cubism; even by Léger, who by 1910 had long outgrown his earlier preoccupation with realism tempered by Neo-Impressionism. The example of Picasso and Braque was there for Gris to follow. He did so with conviction and relish once his mind was made up. Thereafter it was the problem of Gris, a stubborn, dedicated man, to hold his own against a meteoric virtuoso (Picasso) and a supreme French craftsman (Braque).

Gris brought to this task a refinement of calculation and a highly original color sense which have finally won him his separate place in cubism's front rank. During most of his career he seems not to have been affected seriously by Léger's example (and Léger, as we know, lived and worked apart from the inner cubist circle), but he alternated for a time as to his preference for Picasso over Braque, or vice-versa. Thus in the autumn of 1914 he wrote Kahnweiler from Collioure a letter which contains a rather bitter reference to Picasso and concluded with the words, "I have no news of Braque, the one person who interests me most."¹⁴ We must remember, however, that at this time Braque was in the French Army, whereas Picasso was known to be safe, and other letters attest to Gris' pride in his friendship with Picasso. Indeed, there can be little doubt that he considered his countryman his principal mentor – the man from whom he could always learn but could never teach. On the other hand, certain Braque figure pieces of 1917 may owe something to Gris, as Henry Hope has suggested.¹⁵

1911 AND 1912: GRIS' FIRST CUBIST PAINTINGS

"As a Spaniard he [Gris] knew cubism and had stepped through into it," Gertrude Stein wrote in "The Life and Death of Juan Gris." It would be a mistake, nevertheless, to assume that he stepped into cubism all at once and without a single backward glance. It is true that in 1911 he gradually evolved a

¹⁴ *Gris Letters*, bibl. 8, p. 15

¹⁵ Hope, Henry R., *Georges Braque*. New York, Museum of Modern Art, 1949, p. 74

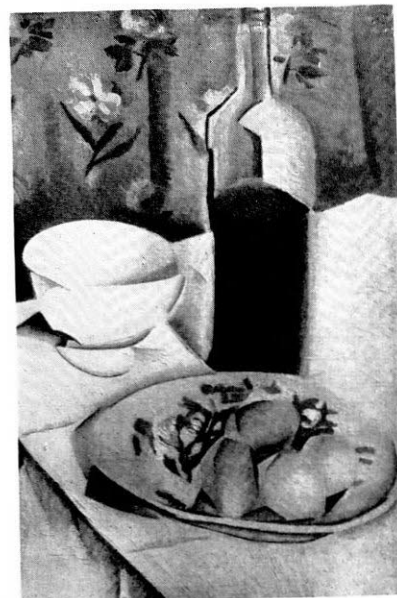


Still Life with Book, 1911. Oil on canvas, 21 $\frac{3}{8}$ × 18 $\frac{1}{8}$ ". Private collection, Paris
(M. Leiris) 58.119



58.110

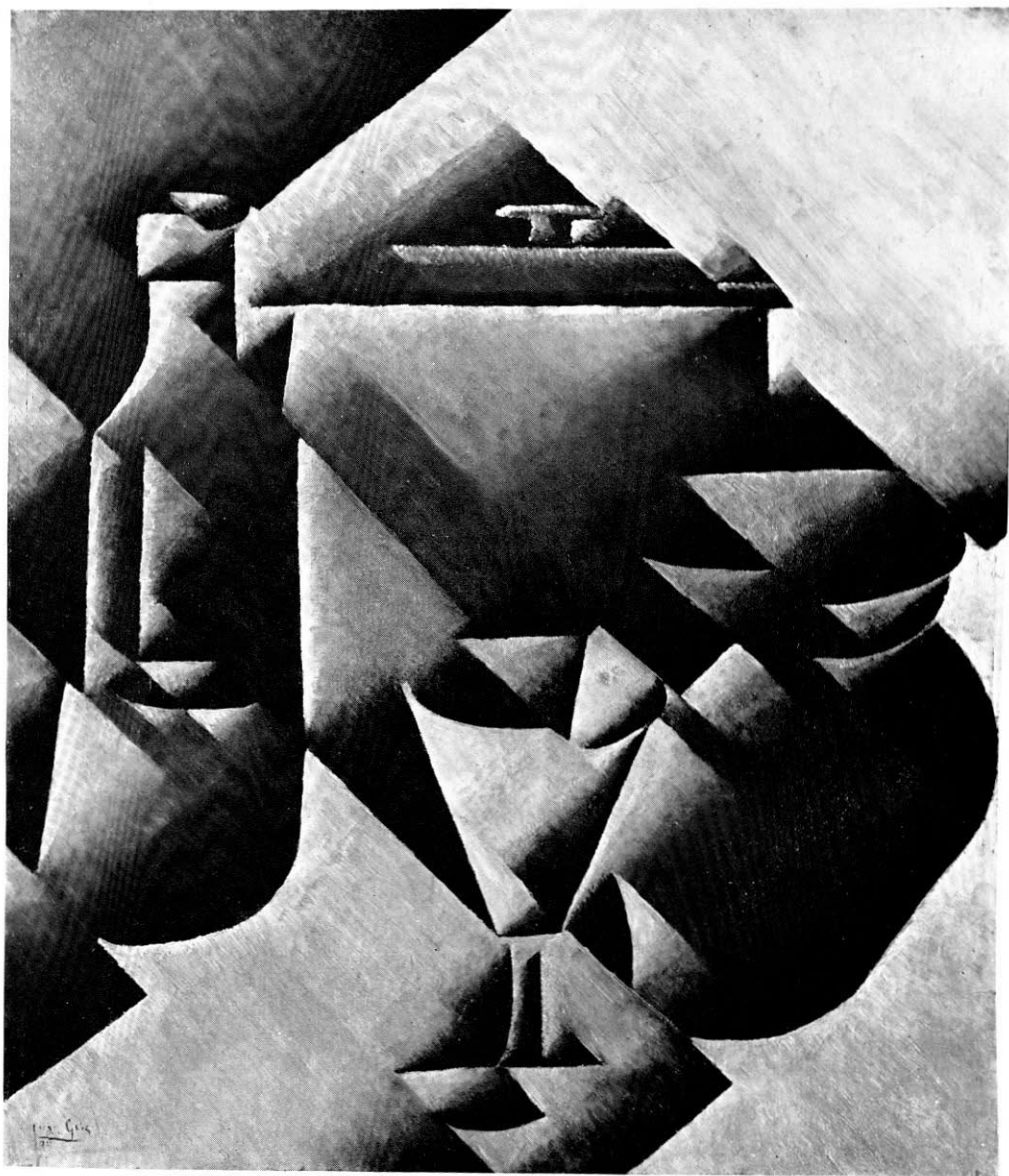
left: *Still Life with Bottle*. 1910. Crayon, $15\frac{3}{8} \times 11\frac{1}{4}$ ". Collection Mr. and Mrs. Matthew H. Futter, New York. right: *The Eggs*. 1911. Oil on canvas, $22\frac{1}{2} \times 15$ ". Collection Clive Bell, Firle, Sussex, England. (Not in exhibition)



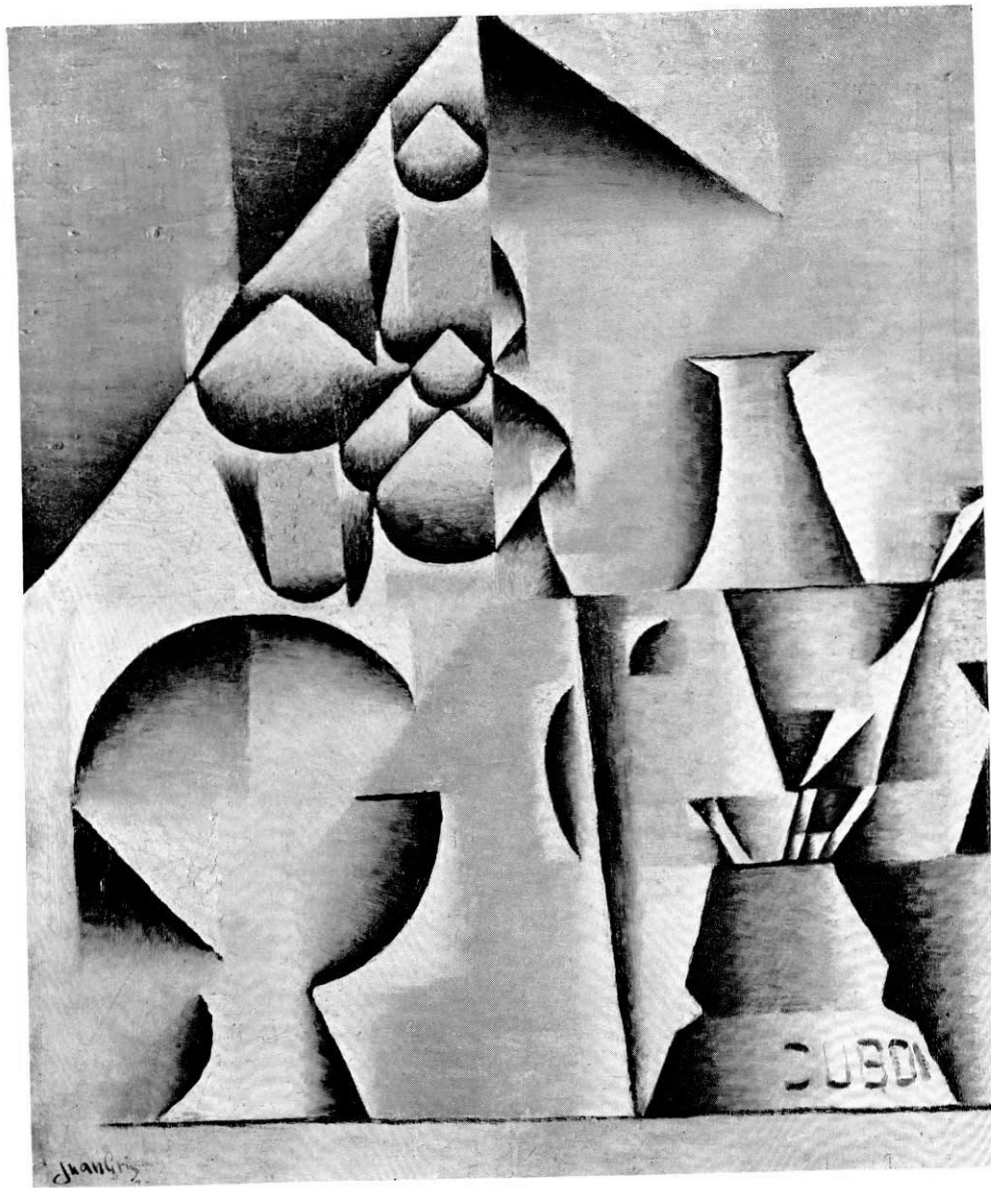
right:

personal cubist style in which immaculate prisms float in a leeward tide (pages 16 and 17). But earlier that year he had worked his way cautiously through the post impressionism of *The Eggs* (above), sometimes mistakenly dated 1912, and on to a qualified, cubist definition of form in the *Still Life with Book* (opposite). In the latter of these two pictures the deformations are still restrained, and the objects easily identified. Moreover, the color of both is varied and sensuous.

Soon, however, Gris was producing works like the *Still Life* (page 16) and *A Table at a Café* (page 17), in which conventional modeling is abandoned and the tonality becomes almost monochromatic, as in many Picassos and Braques of 1911. But whereas Picasso and Braque at that time preferred earthy tans and muted grays, Gris' palette, though no less austere, was more metallic, with a sheen (in the best sense of the word) not often found in the analytical-cubist works of his colleagues. Gris' paintings of 1911–12 are colder than theirs, a fact which seems to have troubled even so perceptive a critic as Guillaume Apollinaire.



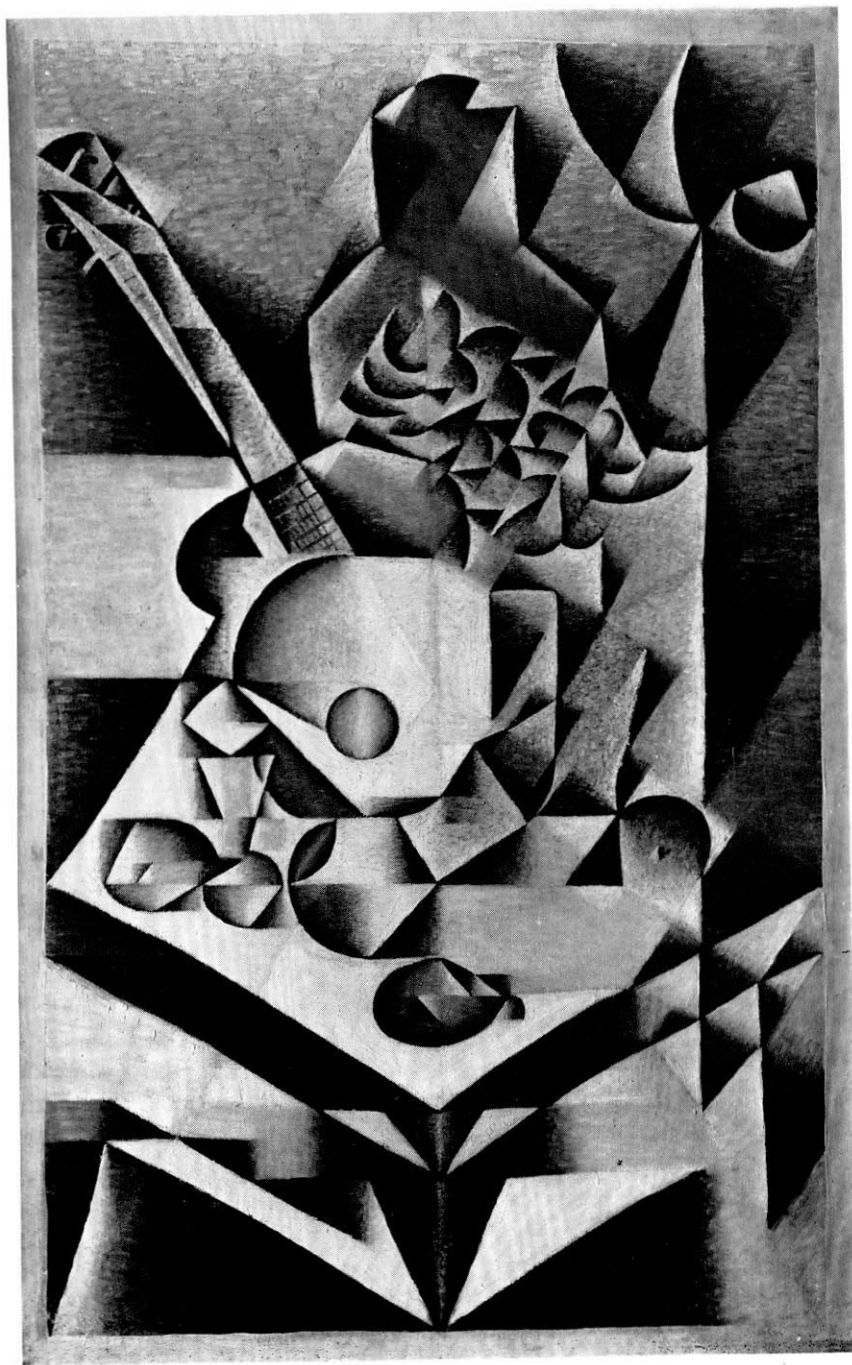
Still Life. 1911. Oil on canvas, $23\frac{1}{2} \times 19\frac{3}{4}$ ". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest **502.41**



A Table at a Café. 1912. Oil on canvas, $18\frac{1}{8} \times 15$ ". The Art Institute of Chicago, gift of Kate L. Brewster 58.101 (sight: $17\frac{1}{2} \times 14\frac{1}{2}$ ")



Portrait of Picasso. 1912. Oil on canvas, ^{36 7/8 x 29 3/8"}~~37 x 29 1/2"~~. Collection Mr. and Mrs. Leigh B. Block, Chicago 58.98



Guitar and Flowers. 1912. Oil on canvas, 44 $\frac{1}{8}$ \times 27 $\frac{3}{8}$ ". The Museum of Modern Art, New York, bequest of Anna Erickson Levene in memory of her husband, Dr. Phoebus Aaron Theodor Levene 131.47

Moreover the motion of their forms is more pronounced, as when in the *Still Life* the facets appear diagonally magnetized. Though there is no reliable evidence of a cross-influence one way or the other, Gris' art of these early years occasionally puts one in mind of Balla's Futurist compositions of 1912, though less complex and totally different in color.

Two of the greatest Gris paintings of 1912 are the *Portrait of Picasso* (page 18) and the *Guitar and Flowers* (page 19). The former is surely one of the finest portraits of the cubist movement as a whole; its steel-blue precision heightens rather than obviates the sensitivity of characterization, and the face is masterfully defined. And in the *Guitar and Flowers* we see the beginning of that quite sudden tonal enrichment which was to lead Gris, Picasso and Braque away from analytical toward synthetic cubism. The picture's sharp prisms are partly conceived in those olive grays and pale greens of which the painter was fond. But now blues and russet browns are added, and there is a new luxury of surface, achieved through stippling in certain areas.

In 1912 Gris began to include lettering in his compositions, as Braque had done before him, and the label on the bottle in *The Watch (The Sherry Bottle)* (page 23) introduces a note of realism for which the cubists felt a particular need at this moment. The hanging tassels at the left fortify the impression of a new reality within the cubist framework, and perhaps Gris' use of them stems from Braque's example in adding a tassel or cord to the otherwise quite abstract *Man with a Guitar* of 1911 (page 22). The delicious contrast of angular with circular forms makes *The Watch* easily one of the most beguiling of Gris' early paintings, its complexity of composition handled with remarkable assurance for a man who had joined the cubists' ranks only a year before. Moreover, mention must be made of the fact that this picture makes restrained use of pasted-on sections of printed material – an early indication of Gris' interest in *collage*, an interest which was to reach a brilliant climax in 1914.

In 1912, too, Gris painted *The Man in the Café* (opposite) for which a most complete preparatory drawing of the head exists (right). Remembering hearsay accounts of Gris' solemnity of mind, one wonders how deliberate was the picture's almost comic spirit. The complacent man with absurdly high heels seems a caricature of the member of the bourgeoisie, arrived to take his ease at a sidewalk café, staring straight ahead at the passers-by. Even the distortions of the man's face are witty, whether intentionally so or not, and at this point, perhaps assured of his growing mastery as an artist, Gris may well have worked in a more relaxed, even playful spirit.



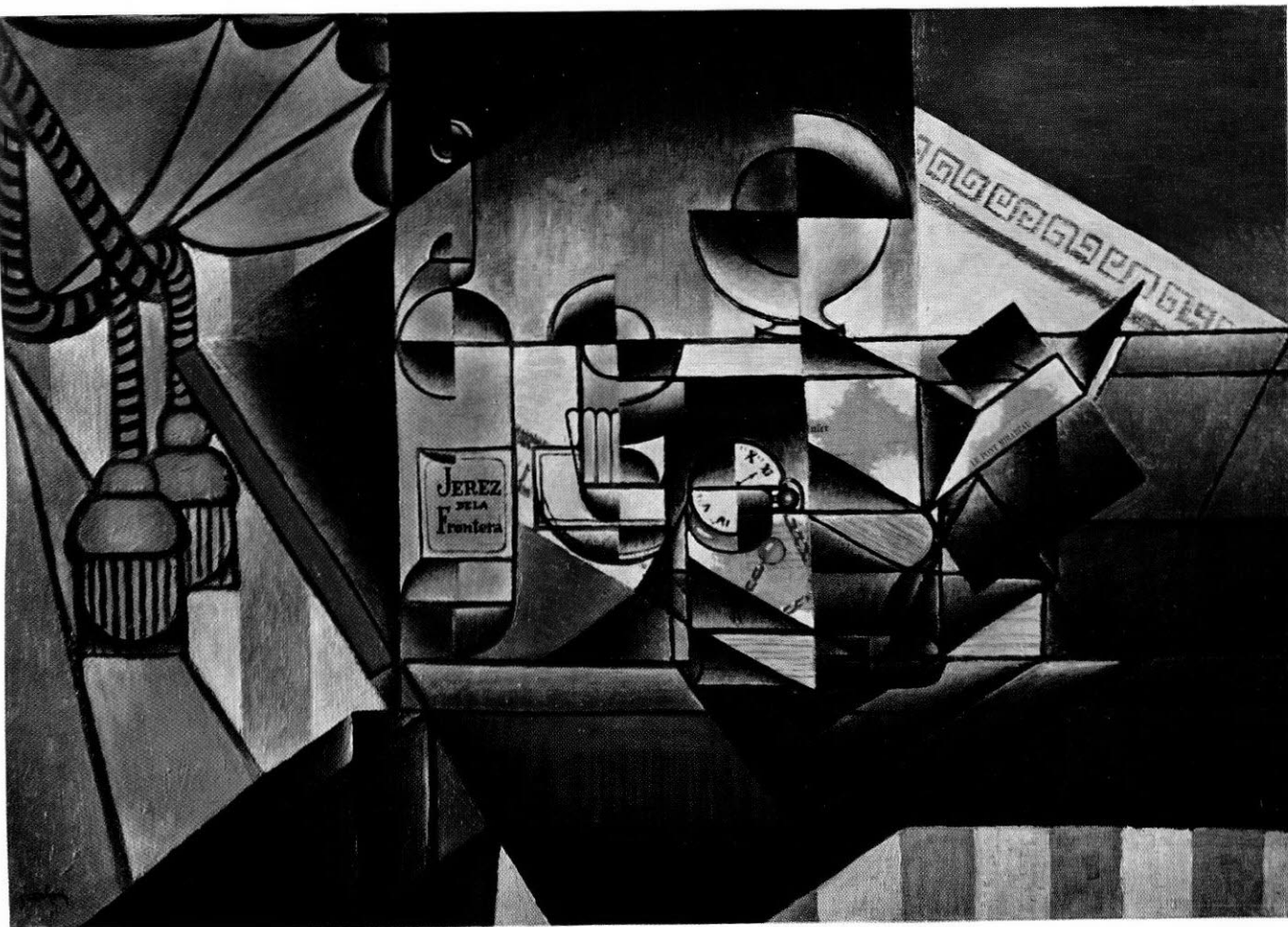
Man with an Opera Hat. Aug. 1912. Pencil, 18 x 12". Collection Mr. and Mrs. Richard S. Davis, Wayzata, Minn. 58.107



The Man in the Café, 1912. Oil on canvas,
50 1/4 x 34 3/8". Philadelphia Museum of
Art, Louise and Walter Arensberg
Collection. (Exhibited in New York
only)

58.140

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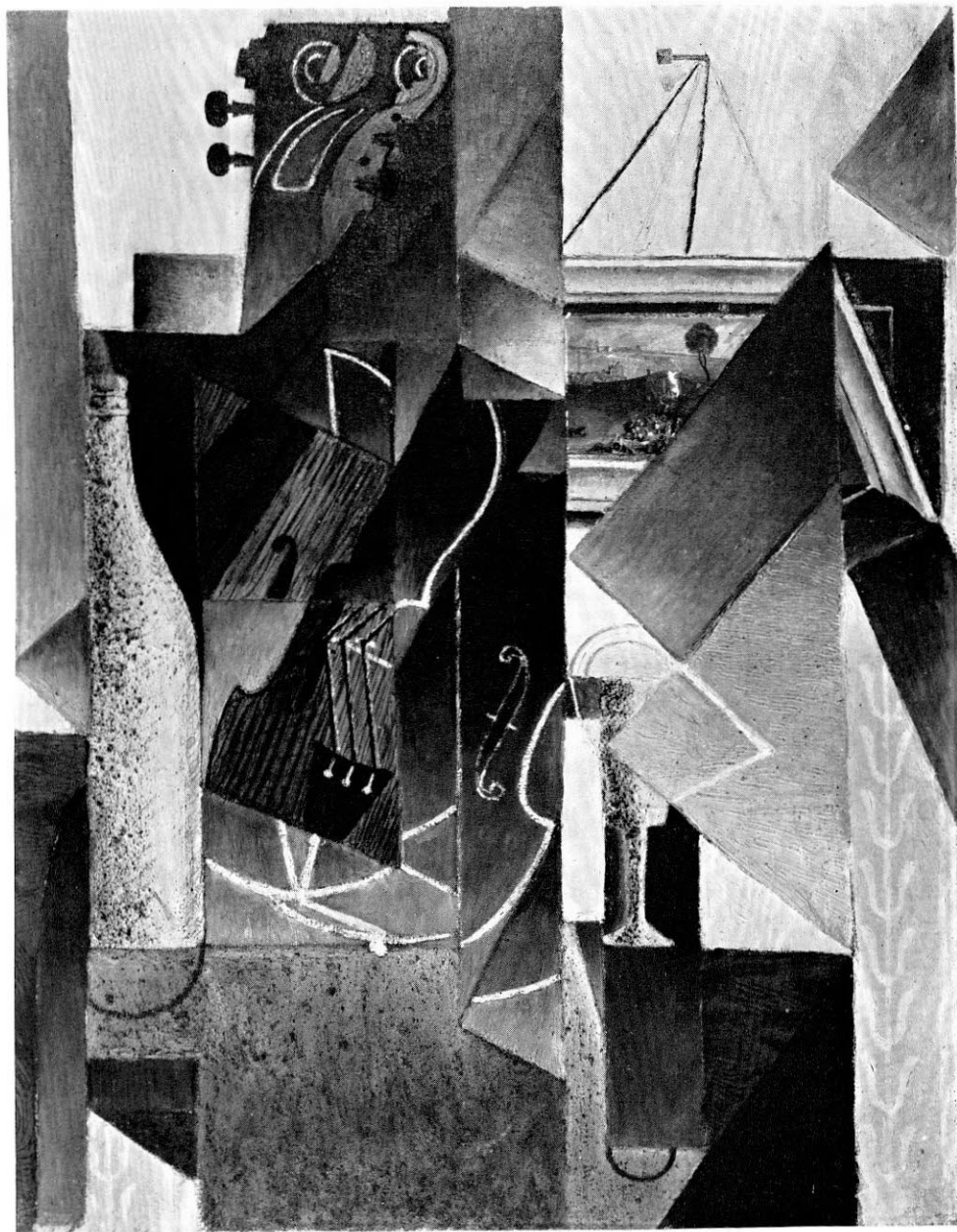


The Watch (The Sherry Bottle), 1912. Oil and collage on canvas, 25 $\frac{3}{4}$ \times 36 $\frac{1}{4}$ ". Collection Mr. and Mrs. G. David Thompson, Pittsburgh.
(Exhibited in New York only) **56.162**



Guitar and Pipe. 1913. Oil on canvas, $25\frac{1}{2} \times 19\frac{3}{4}$. The Museum of Modern Art, New York, gift of the Advisory Committee

211.35



Violin and Engraving. April 1913. Oil and collage on canvas, 25 $\frac{1}{2}$ \times 19 $\frac{1}{2}$ ". The Museum of Modern Art, New York, bequest of Anna Erickson Levene in memory of her husband, Dr. Phoebus Aaron Theodor Levene **183.47**

Violin and Guitar, 1913. Oil on canvas,
39½ × 25¾". Collection Mr. and Mrs.
Ralph F. Colin, New York. (Exhibited
in New York only) **58.104** ✓





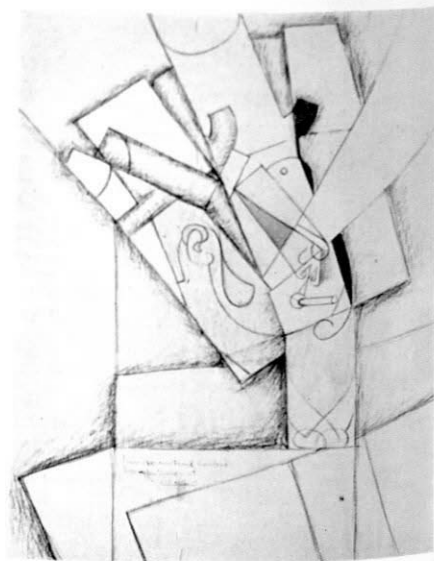
Smoker, 1913. Oil on canvas, $28\frac{1}{8} \times 21\frac{1}{2}$ ". Collection Mr. and Mrs. Armand P. Bartos, New York

58.93 ✓

(sight: $27\frac{1}{4} \times 22\frac{3}{8}$ ")

Smoker, 1912. Crayon, $28\frac{1}{2} \times 23\frac{3}{4}$ ". Collection Mr. and Mrs. G. David Thompson, Pittsburgh.
(Exhibited in New York only)

58.163



Still Life with Playing Cards. 1913. Oil on canvas, $39\frac{1}{4} \times 25\frac{1}{2}$ ". Collection Mr. and Mrs. Samuel A. Marx, Chicago 58.36 ✓





Still Life with Pears. Oct. 1913. Oil on canvas, 21 $\frac{1}{4}$ \times 28 $\frac{3}{4}$ ". Collection Mr. and Mrs. Burton G. Tremain, Meriden, Conn. 58.164

By this time Gris has become the original colorist he was to remain throughout the remainder of his short career. Indeed, his color is one of his most inimitable gifts, unpredictable to extreme degree, variable and running the gamut from luxury to terse sobriety. Possibly one reason why Gris' fame for a long time lagged behind that of his greatest colleagues in cubism, is the fact that his paintings' qualities are often lost in the black-and-white reproductions which served to spread the fame of Picasso and Braque. This is not to claim that he was a finer colorist than they; it is to assert that his color is unusually elusive and hard to hold accurately in memory, so that only through a careful study of his paintings themselves can one arrive at anything like a fair estimate of his worth.

Violin and Checkerboard, Oct. 1913.
Oil on canvas, $39\frac{1}{2} \times 25\frac{7}{8}$ Collection
Mr. and Mrs. Leo Simon, New York

58.158

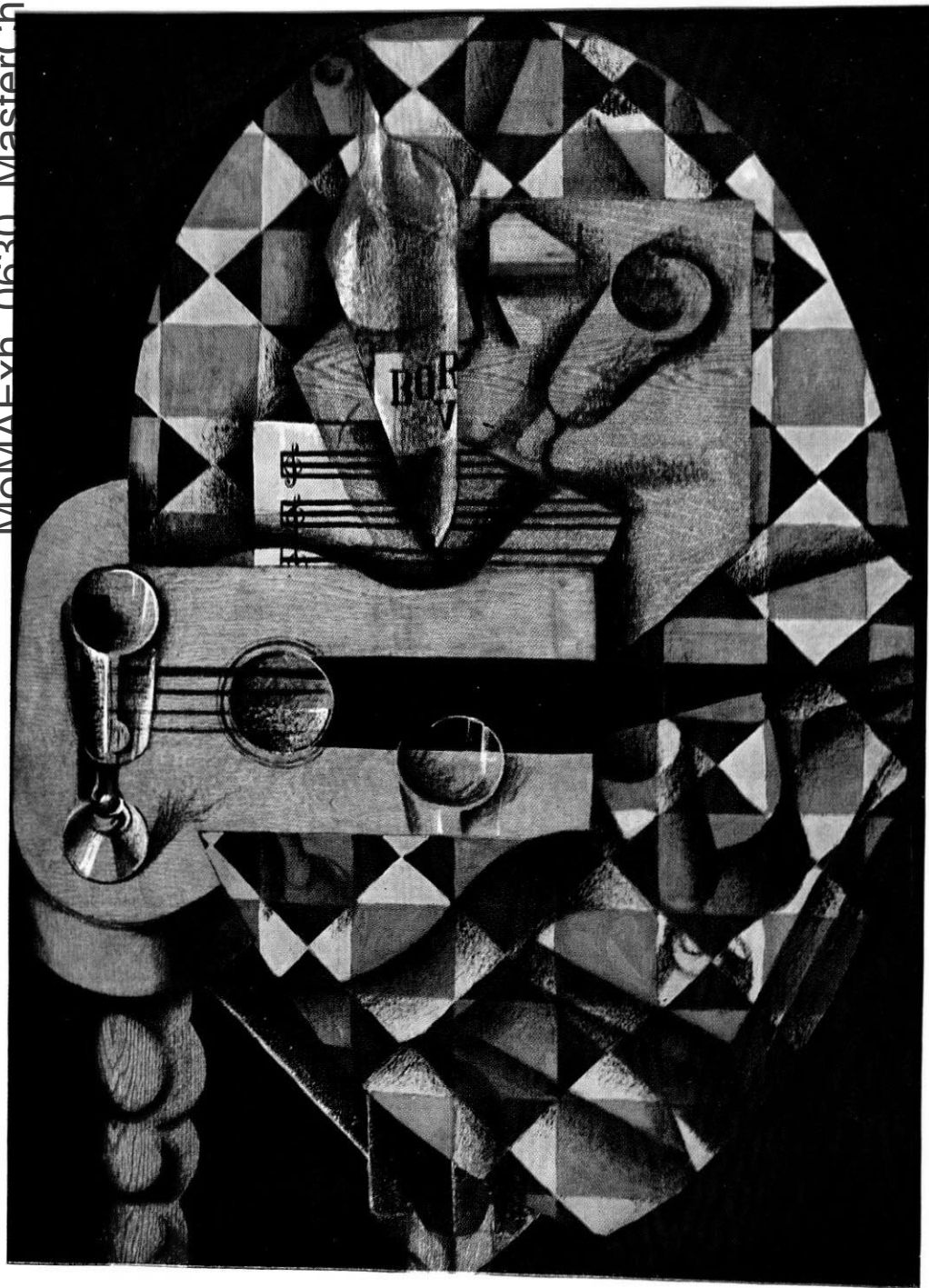




The Chair. 1914. Collage, 24 × 18". Private collection, Paris. (Not in exhibition)

Picasso: *Still Life with Chair Caning.* 1911–12. Oil and pasted oilcloth simulating chair caning on canvas, 10 $\frac{5}{8}$ × 13 $\frac{3}{4}$ ". Owned by the artist. (Not in exhibition)

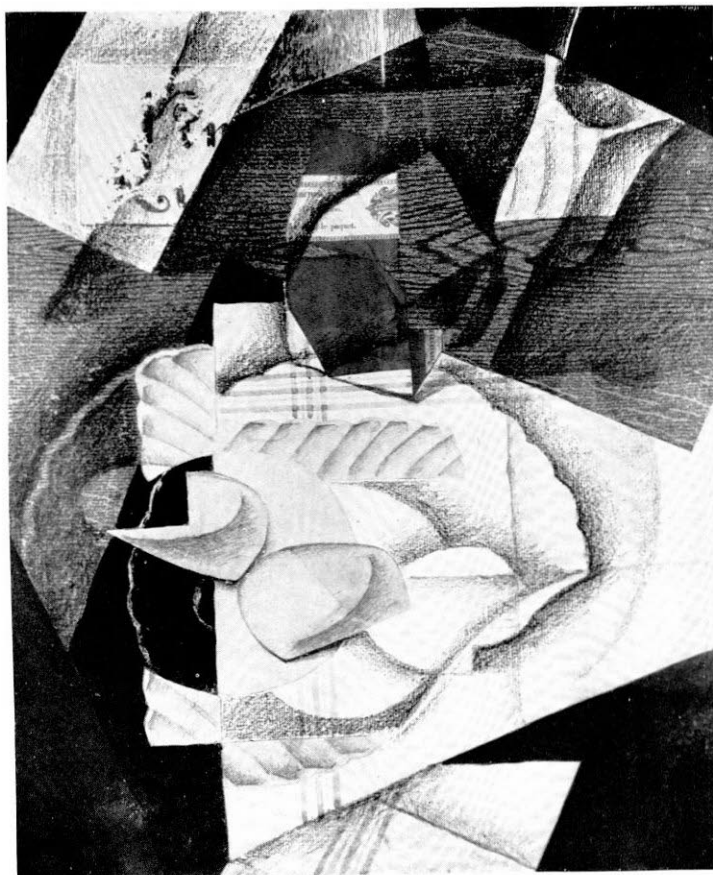




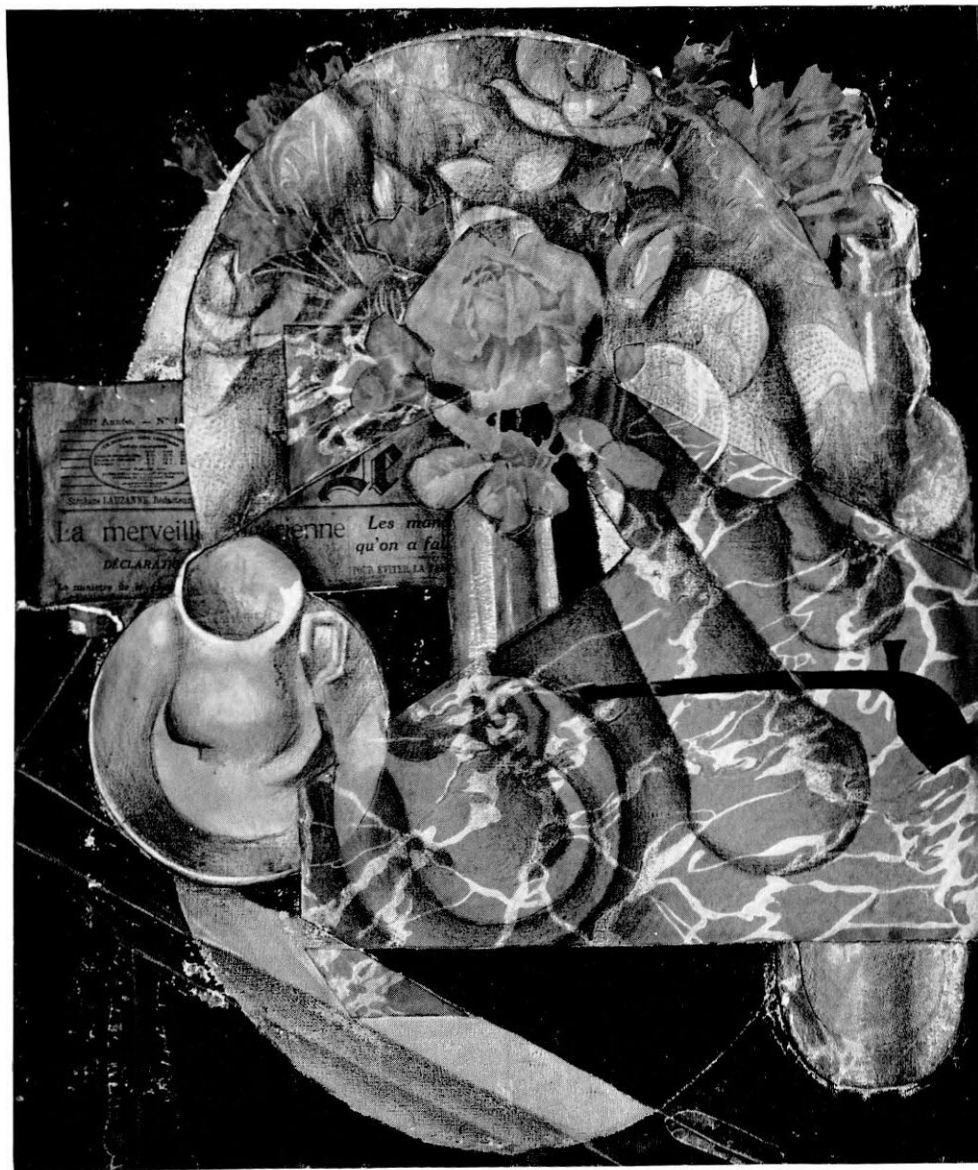
Guitar, Glasses and Bottle, 1914. Collage, gouache and crayon on canvas, 36 $\frac{1}{2}$ x 25 $\frac{1}{2}$ ". Collection Nelson A. Rockefeller, New York **58.148**✓

Still Life with Fruit Bowl. 1914. Collage, water-color, charcoal and pencil, $17\frac{1}{2} \times 14\frac{1}{2}$ ". Private collection, New York (Geo. L. K. Morris)

58.124 ✓

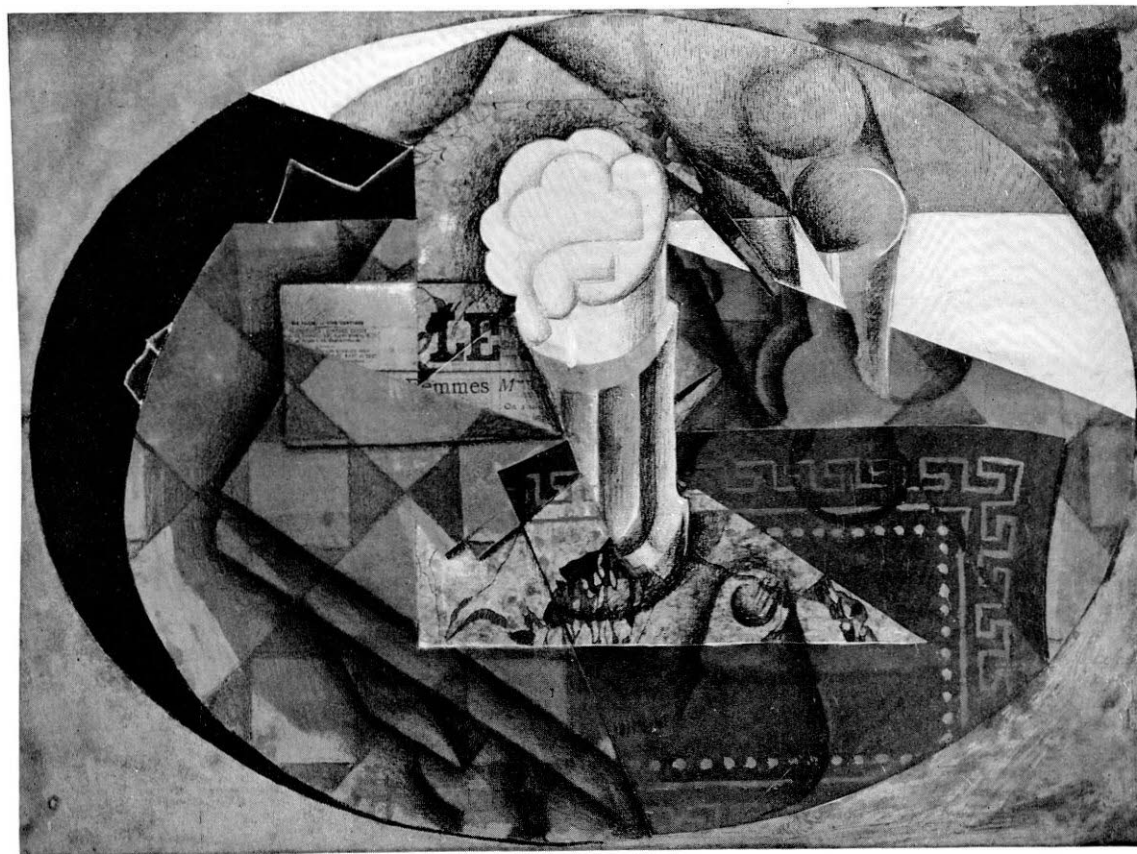


These *collages* differ from the *collages* of Picasso and more especially Braque in their use of vibrant, bold color. As numerous critics have pointed out, Gris' *collages* are paintings, whereas those of Braque are primarily drawings, with tonal elements held in careful restraint. But since Braque is sometimes credited with having been the first of the cubists to introduce *collage* in his work, his words on the subject are worth re-recording and probably define Gris' attitude as well: "The pasted papers, the imitation woods – and other elements of a similar kind – which I used in some of my drawings, also succeed through the simplicity of the facts; this has caused them to be confused with *trompe l'oeil*, of which they are the exact opposite. They are also simple facts, but are *created*



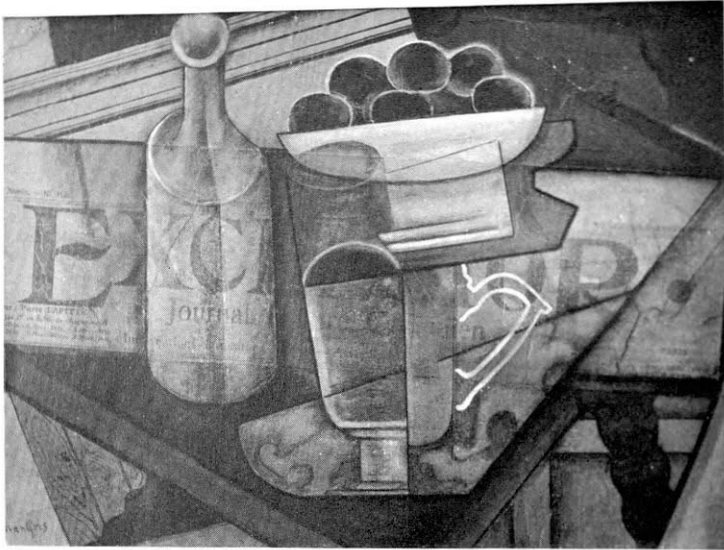
Roses. 1914. Collage, $18\frac{1}{8} \times 21\frac{5}{8}$ ". Private collection, Paris. (Not in exhibition)

opposite: *Fruit Bowl and Carafe*. 1914. Collage, $36\frac{1}{2} \times 25\frac{1}{2}$ ".
Rijksmuseum Kröller-Müller, Otterlo. (Not in exhibition)



Still Life with Glass of Beer. 1914. Collage, oil, charcoal, pencil and ink on canvas, $29\frac{1}{4} \times 28\frac{1}{2}$ ". Collection Mr. and Mrs. Samuel A. Marx, Chicago **58.37** ✓

opposite: *Breakfast*. 1914. Collage, crayon and oil on canvas, $31\frac{7}{8} \times 23\frac{1}{2}$ ".
The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest
248.48

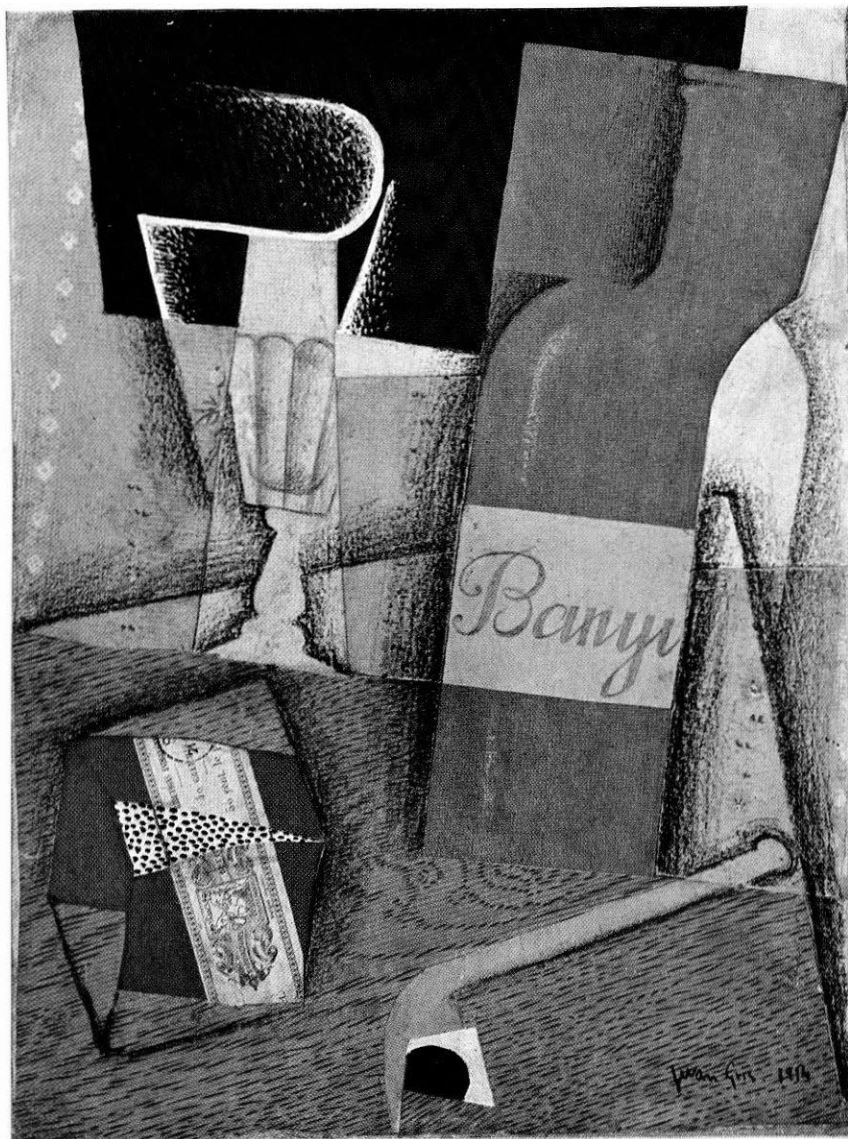


Still Life with Grapes. 1914. Collage, oil, water-color, crayon and pencil on cardboard, 10×13. ^{Gris}
Collection Mr. and Mrs. Harold Hecht, Beverly Hills, Calif. 58.113

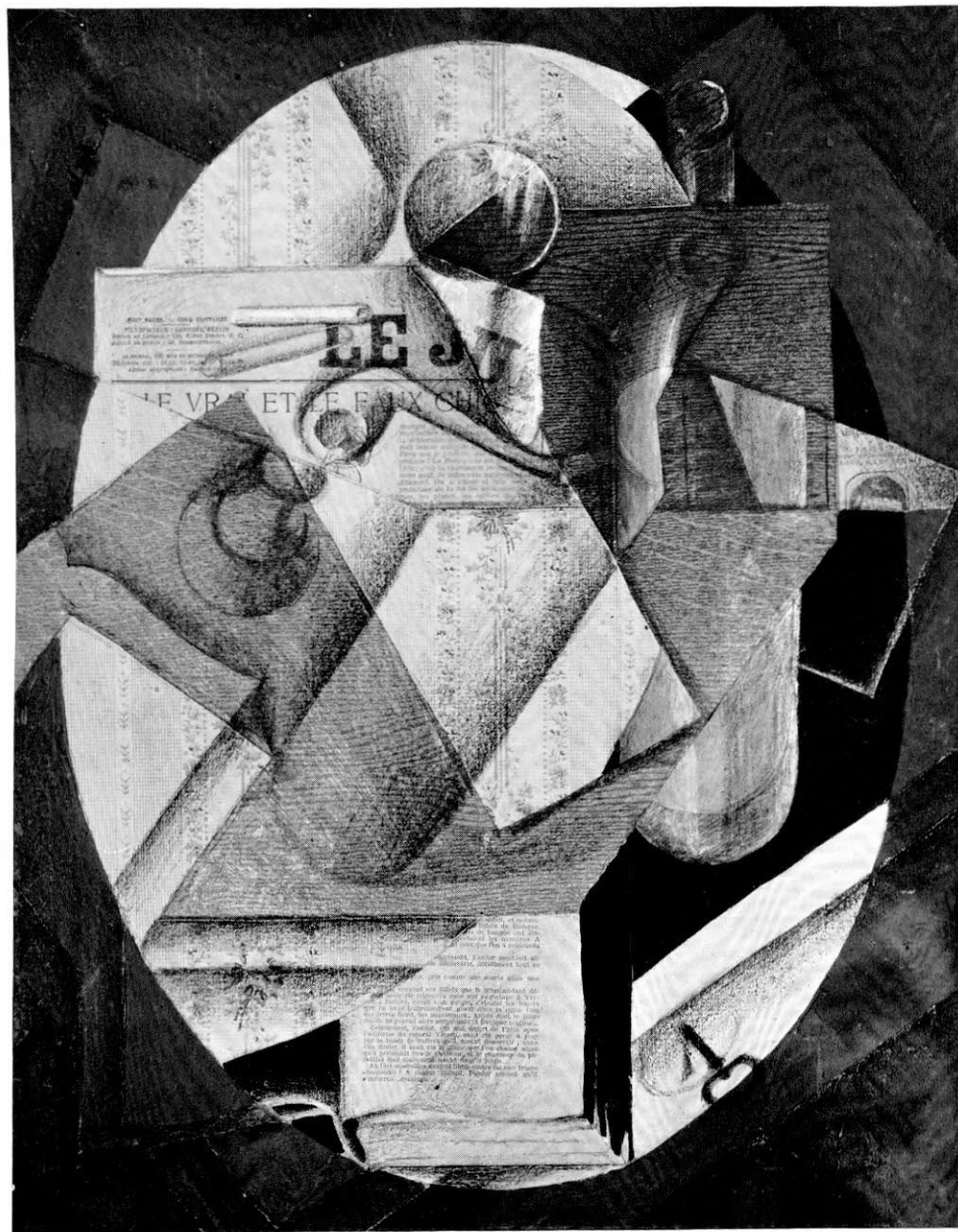
by the mind, and are one of the justifications for a new form in space."²⁵

Though Gris' *collages* of 1914 seem at first glance to resemble each other closely, the truth is that their variety is almost as remarkable as their certainty of execution. The *Guitar, Glasses and Bottle* (page 36), with its contrasts of black, brown, greens and grays is relatively subdued in color, its mood austere and its impact sharpened by one of those subtle transpositions of form through which, in this case, the grained table assumes the shape of a guitar. And then in such major works as the Kröller-Müller Museum's *Fruit Bowl and Carafe* and the *Roses* from a famous private collection in Paris (pages 38 and 39), the color becomes more luxurious, the details more realistic, while translucent marbled areas are used to extraordinary effect. Neither of these capital works, alas, could be included in the exhibition, due to their fragility. But the Museum of Modern Art's *Breakfast* (page 40) is easily their peer, and we need only compare it with the *Guitar, Glasses and Bottle* to understand the painter's inventive range in his *collages* of 1914. Gris worked with such assurance in this period and medium

²⁵ Braque, Georges, *Reflections on Painting*. In Goldwater, Robert & Treves, Marco, *Artists on Art*. New York, Pantheon Books, 1945, pp. 422, 423. (Translation of: *Pensées et réflexions sur la peinture*. *Nord-Sud*, no. 10, Dec., 1917, p. 5)



The Bottle of Banyuls. 1914. Collage, oil and crayon on cardboard, 15 × 11½".
Collection Mr. and Mrs. Peter A. Rübel, Cos Cob, Conn. **58.150** ✓



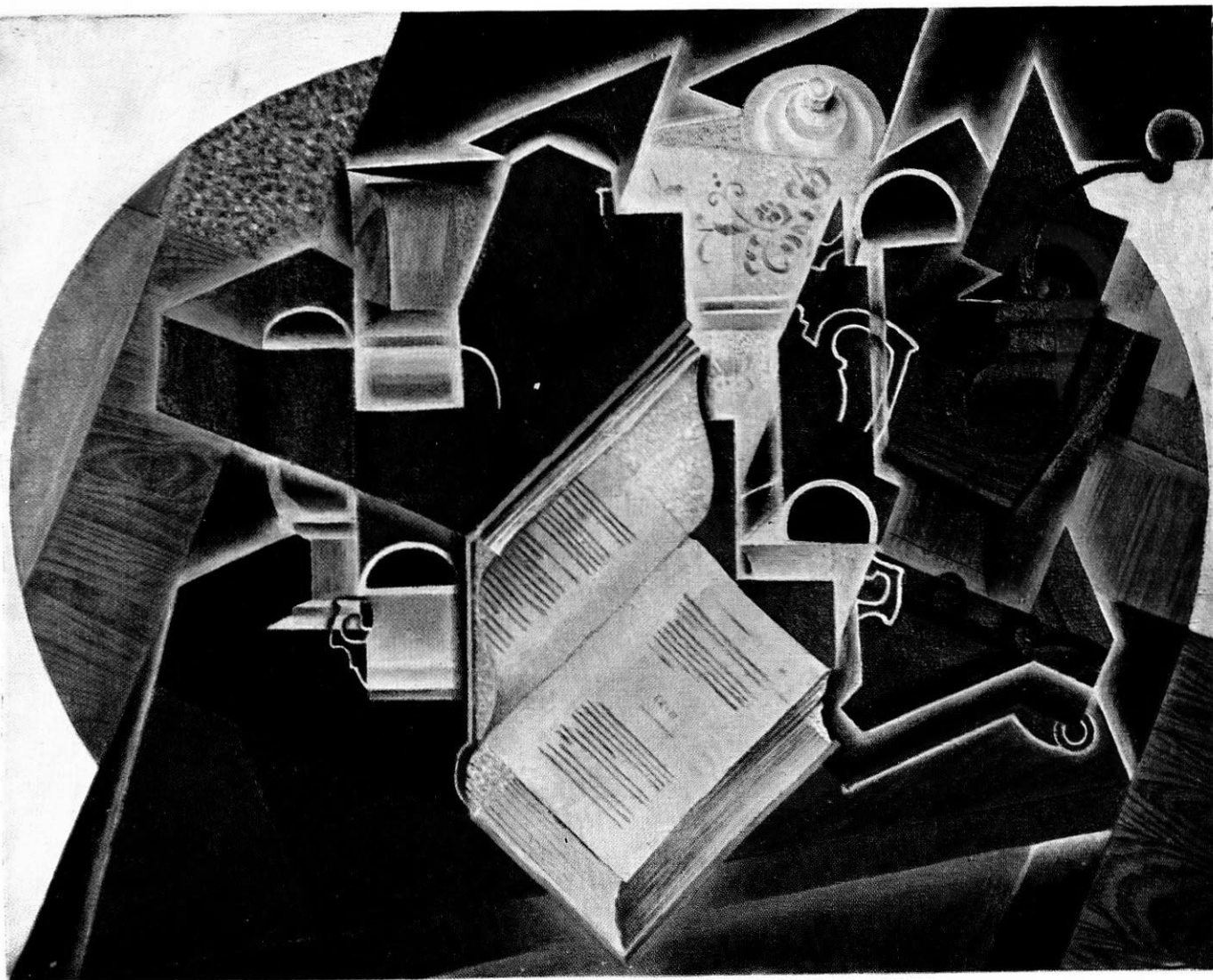
The Table. 1914. Collage and gouache on canvas, $23\frac{1}{2} \times 17\frac{1}{2}$ ". Philadelphia Museum of Art, A. E. Gallatin Collection 58.143 ✓ (signed: $23\frac{1}{4} \times 17\frac{1}{2}$ ")



Still Life. 1914. Collage, gouache, oil and crayon on canvas, 24 x 15".
Smith College Museum of Art, Northampton, Mass. 58.129



The Marble Console. 1914. Collage, and oil with mirror glass on cloth, ²⁴23¹/₈ × 19¹/₈".
Collection Mr. and Mrs. Arnold H. Maremont, Winnetka, Ill. (Exhibited in New York
only) 58.86 ✓



Book, Pipe and Glasses. March 1915. Oil on canvas, $28\frac{3}{4} \times 36\frac{1}{4}$ ". Collection Mr. and Mrs. Ralph F. Colin, New York

58.103 ✓

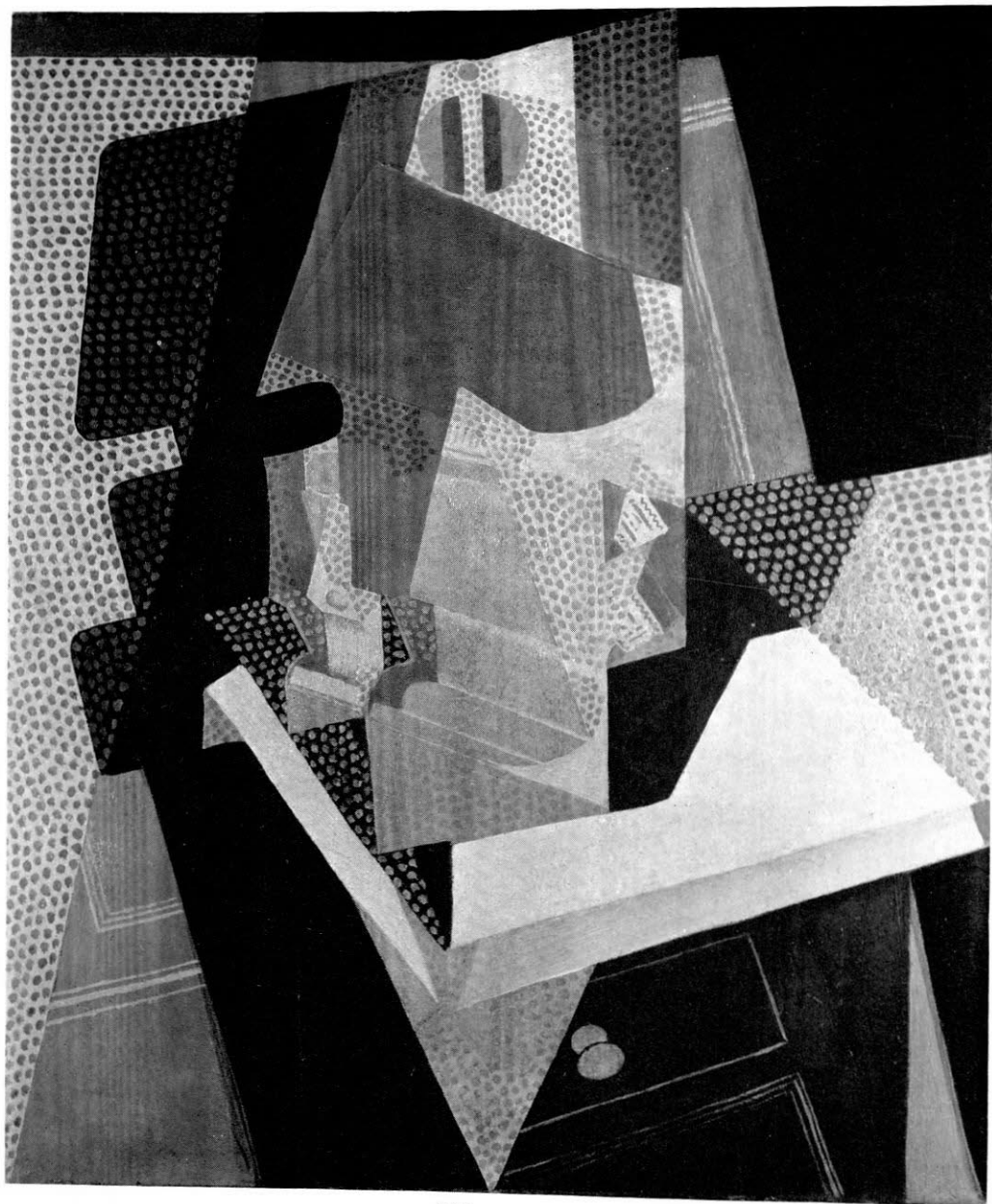


The Package of Quaker Oats. 1915. Oil on canvas, ^{18 7/8 x 15"}~~17 1/2 x 14 1/2"~~. Collection Mr. and Mrs. Daniel Saidenberg, New York **58.156** ✓



Still Life, June 1915. Oil on canvas, ⁴⁶45 $\frac{1}{2}$ × 35 $\frac{1}{4}$ " Galerie Louise Leiris, Paris **58.121** ✓

opposite: *Still Life before an Open Window: Place Ravignan*, June 1915.
Oil on canvas, 45 $\frac{1}{2}$ × 35 $\frac{1}{4}$ ". Philadelphia Museum of Art, **58.142** ✓
Louise and Walter Arensberg Collection. (Exhibited in New York only)



^{3/4}
The Lamp. March 1916. Oil on canvas, 31 $\frac{7}{8}$ × 25 $\frac{1}{4}$ ". Philadelphia Museum of Art, Louise and Walter Arensberg Collection. (Exhibited in New York only) 58.139



Still Life with Poem. Nov. 1915. Oil on canvas, ^{stet}31 ^{1/2} x 25 ^{1/2}". Collection Mr. and Mrs. Henry C. Clifford, Radnor, Pa. (Exhibited in New York, Minneapolis and San Francisco) **58.102** ✓



(comp.:-)

Violin, 1916. Gouache, $10\frac{3}{4} \times 8\frac{1}{2}$ ". Mr. and Mrs. Isadore Levin, Detroit

58.122 ✓



(comp.:-)

Soup Bowl, 1916. Gouache, $10\frac{5}{8} \times 8\frac{1}{2}$ ". Saidenberg Gallery, New York

58.154

NOT IN
RE EXHIBITION



(Sight: 3 1/8 x 11 3/4")

Chessboard. 1915. Gouache, 8 1/4 x 11 3/4". Private collection, New York
(Barr)

58.92

triangles. Lipchitz has told the writer that Gris revered the triangle because it is "so accurate and endless a form." He added that once when he and Gris found a triangular-shaped drinking glass, the latter exclaimed: "You see we are influencing life at last!"³¹ Gris' liking for triangular oppositions of form is evident, too, in *The Checkerboard* (page 59), with its adroitly shuffled planes and its counterplay between objects and their shadows.

1916: STILL LIVES AND FIGURE PIECES

In his still lifes of 1916 Gris alternated between insolence and sobriety in his use of color. From this and the previous year date several compositions in which objects are densely speckled, as though the painter had admired what Alfred Barr has called the "confetti-like stippling" in certain paintings by Picasso of

³¹ Lipchitz, Jacques. See footnote 8, p. 10



Still Life, 1915. Oil on canvas, $23\frac{1}{2} \times 28\frac{3}{4}$ Collection Heinz Berggruen, Paris. (Exhibited in New York only)

58.96

NOT IN RE-
EXHIBITION

opposite: *The Checkerboard*, Sept. 1915. Oil on canvas, $36\frac{1}{2} \times 28\frac{1}{2}$
The Art Institute of Chicago, gift of Mrs. Leigh B. Block,
and Ada Turnbull Hertle Fund. (Exhibited in New York only)

58.100

1913–14.³² *The Lamp* (page 54) is a case in point, and Gris' gouaches of the time reflect the same preoccupation (page 56). But from these lively works he turned to the serenity of the little *Fruit Dish, Glass and Newspaper* (page 65), with its subtle restraint of wood graining. And in July he completed one of the absolute master-works of his career – *The Violin* (page 63). The picture's subdued contrasts of brown, black, white and gray give it a transcendental intensity, a kind of mystic purity which once more proves how persistent was the effect of Gris' atavistic sources. However French his taste became, he remained the heir to Zurbarán. His Spanish ecstasy and pessimism of temperament are apparent, too, in the *Still Life with Fruit Bowl* (page 66) which he presented soon after it was completed to Henri Matisse – a fact which somehow signalizes the contrast between Gris' ascetic vision and the perennial *bon gout* of France at a very high level.

Two other still lifes of 1916 are the *Still Life with Newspaper* and the *Still Life with Playing Cards* (pages 62 and 67). Gris by now had entered what Kahnweiler has called his "architectural" period and described as follows: "Stately and firm, his paintings had become the 'flat colored architecture' of which he talked. Everything was restored to the flat surface; the objects inscribed thereon were emblems which he invented, true 'concepts.' He abandoned multiple descriptions of objects. Line and color were more closely associated, for his pre-occupation with 'local' color apparently diminished. The emblems themselves rise one above the other architecturally, and they are controlled by the general structure, which causes their 'distortion' and 'discoloration.' It might almost be more accurate to say that it is the architecture – the whole construction – that governs their form and their color."³³

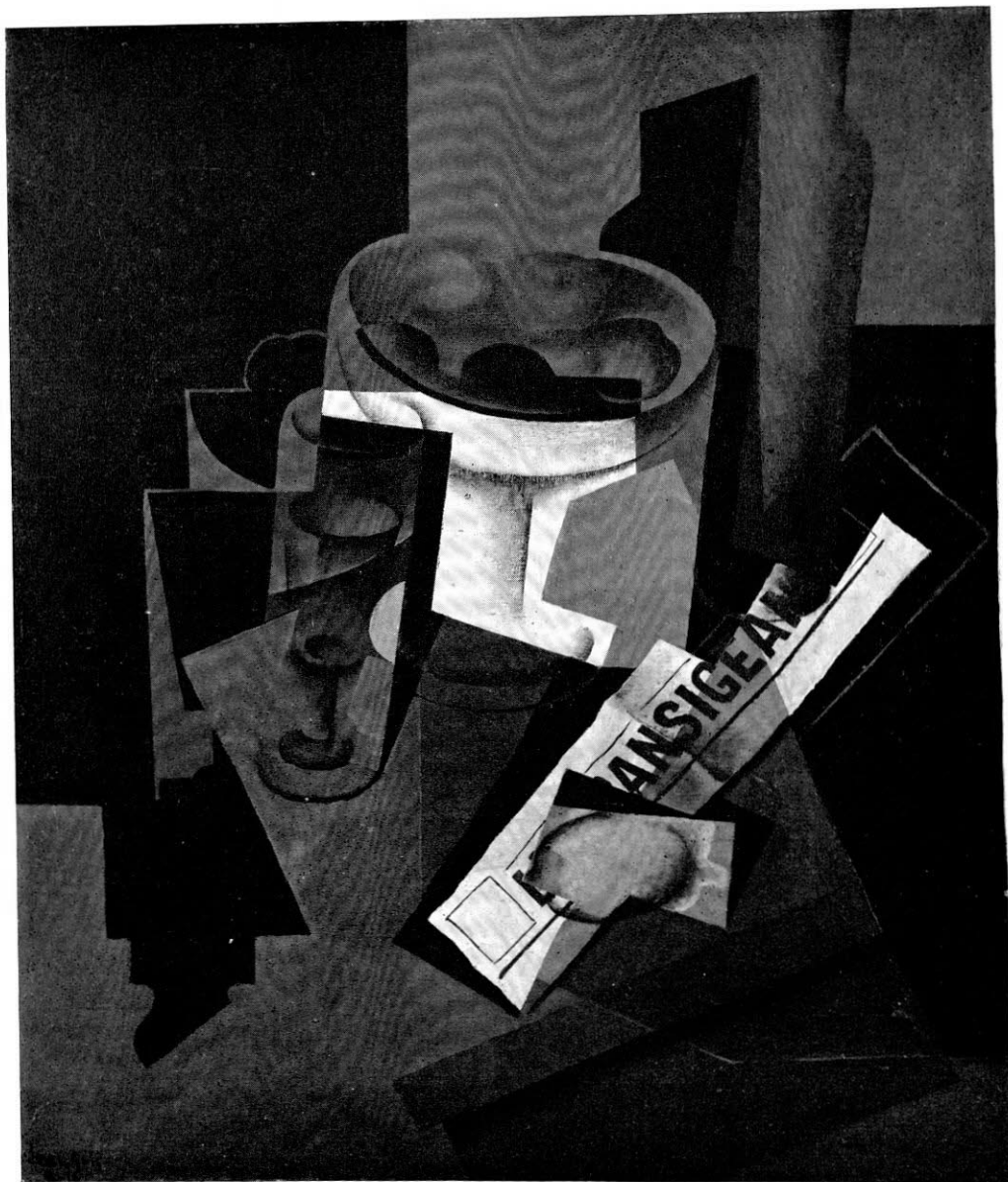
In the summer of 1916 Gris and his wife went to Beaulieu near Loches, in the province of Indre-et-Loire. The landscape there seems to have tempted him as a subject, though in a letter of September 21st to André Level he confessed that he found landscape painting discouraging – "it is all so beautiful that I don't know how to manage without spoiling it."³⁴ Only one landscape painted at Beaulieu

³² Barr, Alfred H. Jr., *Picasso: Fifty Years of His Art*. New York, Museum of Modern Art, 1946, p. 83

³³ Kahnweiler, bibl. 37, p. 91

³⁴ *Gris Letters*, bibl. 8, p. 40

opposite: *The Check Tablecloth*. 1915. Oil on canvas, 45 $\frac{3}{4}$ × 35".
Collection Dr. W. Loeffler, Zurich. (Not in exhibition)



Still Life with Newspaper. Aug. 1916. Oil on canvas, $28\frac{7}{8} \times 23\frac{3}{4}$ The Phillips Collection, Washington, D.C.

58.167 ✓

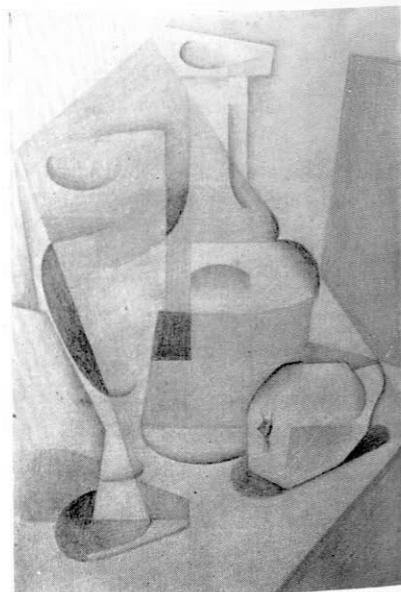
The Violin. 1916. Oil on wood, 45½ × 29". Kunstmuseum, Basel. (Not in exhibition)





Still Life. 1916 (?). Oil on wood, $20\frac{1}{2} \times 13\frac{1}{8}$ Collection Mr. and Mrs. Bernard J. Reis, New York

58.146 ✓



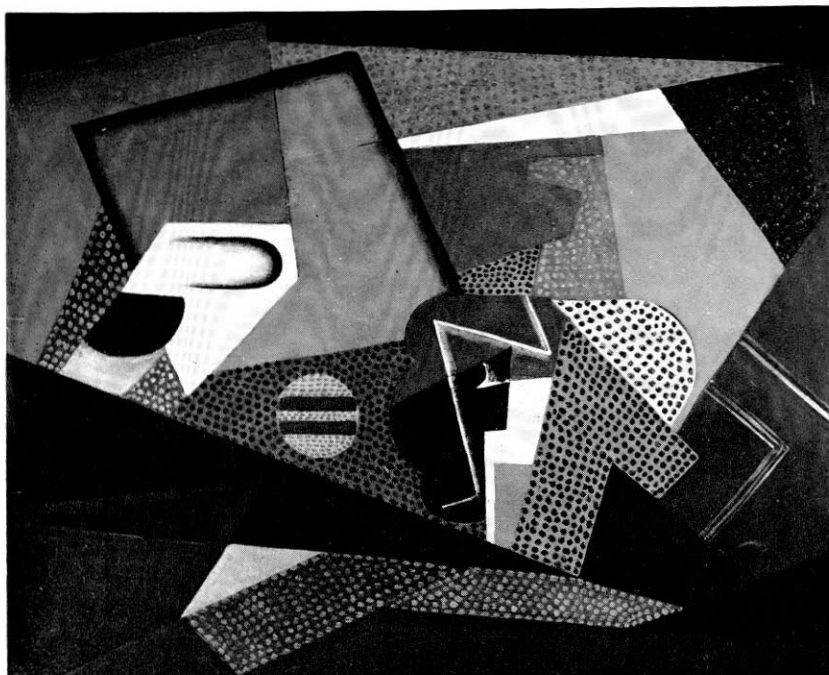
opposite: *Composition*. 1916. Pencil,
 $15\frac{1}{8} \times 10\frac{7}{8}$ Private collection, New
 Canaan, Conn. (Seby)

58.159



Fruit Dish, Glass and Newspaper. July 1916. Oil on wood, $21\frac{1}{8} \times 15$ ". The Museum of
 Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr.

70.35



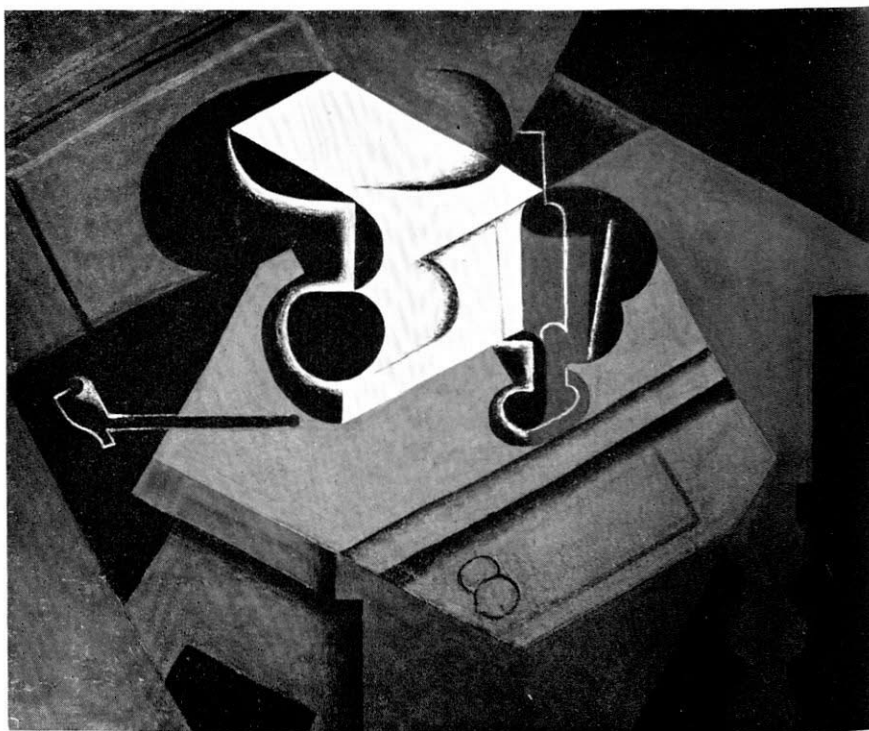
Still Life. July 1916. Oil on wood, 25^{3/8} x 31^{1/4} x 3/4"
Collection Mrs. Albert H. Newman, Chicago

58.127 ✓

upside
down

^{5/8}
Still Life with Fruit Bowl. 1916. Oil on
wood, 23^{1/4} x 28^{1/4}". Collection Mr. and Mrs.
Joseph Pulitzer, Jr., St. Louis. (Exhibited in
New York only)

58.144





Still Life with Playing Cards. 1916. Oil on canvas, 27 $\frac{1}{4}$ x 22 $\frac{1}{4}$ ". Washington University, St. Louis

28 $\frac{3}{4}$ x 23 $\frac{5}{8}$

58.157 ✓

Woman with a Mandolin (after Corot).
Sept. 1916. Oil on plywood, $36\frac{1}{4} \times 23\frac{5}{8}$
Kunstmuseum, Basel

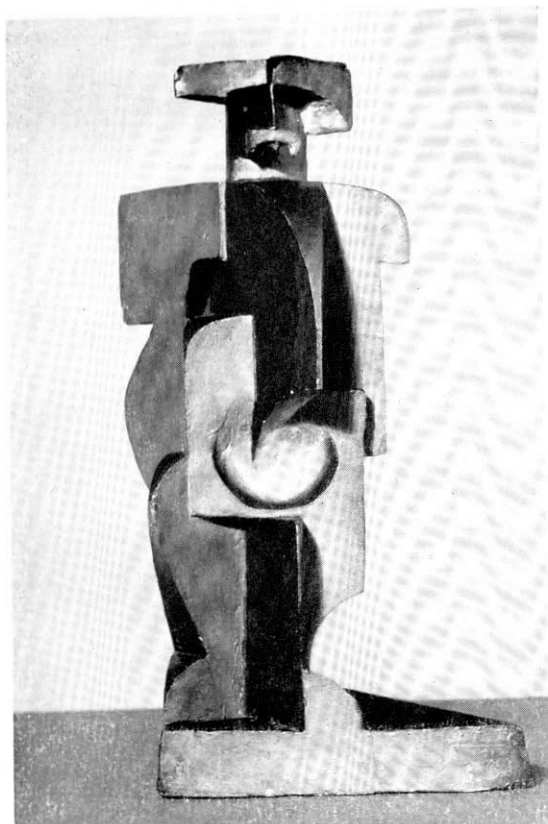
58.94





Portrait of Josette. 1916. Oil on wood, $21\frac{1}{8} \times 17\frac{3}{4}$ inches. Hermann and Margrit Rupf Foundation, Bern

58.152



Harlequin. 1917. Plaster, carved and painted, 21½" high.
Philadelphia Museum of Art, A. E. Gallatin Collection

58.138

11.4. only

1917: THE SCULPTURED HARLEQUIN

At the end of October or early in November, 1916, Gris and his wife returned to Paris. There he seems to have shared for a time a prevailing if ill-founded belief that the war would soon be over. On December 23rd he wrote to Maurice Raynal: "This time perhaps it will be peace at last."³⁵ He was greatly interested in the arrangements for testimonial dinners to celebrate the recovery from their war wounds of Apollinaire and Braque (a temporary recovery in the former's case, alas). Though Gris enjoyed the dinners in honor of his friends, he was always

³⁵ *Gris Letters*, bibl. 8, p. 43

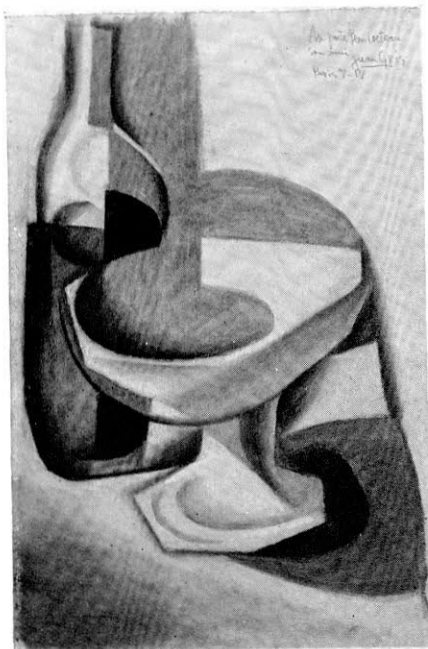


Still Life. Feb. 1917. Oil on wood, $29 \frac{3}{4} \times 36 \frac{3}{8}$ The Minneapolis Institute of Arts 58.123✓



The Chessboard. March 1917. Oil on wood, $28\frac{3}{4} \times 39\frac{3}{8}$ ". The Museum of Modern Art, New York, Purchase 1939. (Exhibited in New York only)

5.39



left: *Fruit Dish and Bottle*. July 1917. Conté, crayon $18\frac{3}{4} \times 12\frac{1}{4}$ ". The Museum of Modern Art, New York, acquired through the Lillie P. Bliss Bequest

306.47

right: *The Siphon*. July 1917. Conté crayon, $18\frac{3}{4} \times 12\frac{1}{4}$ ". Philadelphia Museum of Art, A. E. Gallatin Collection

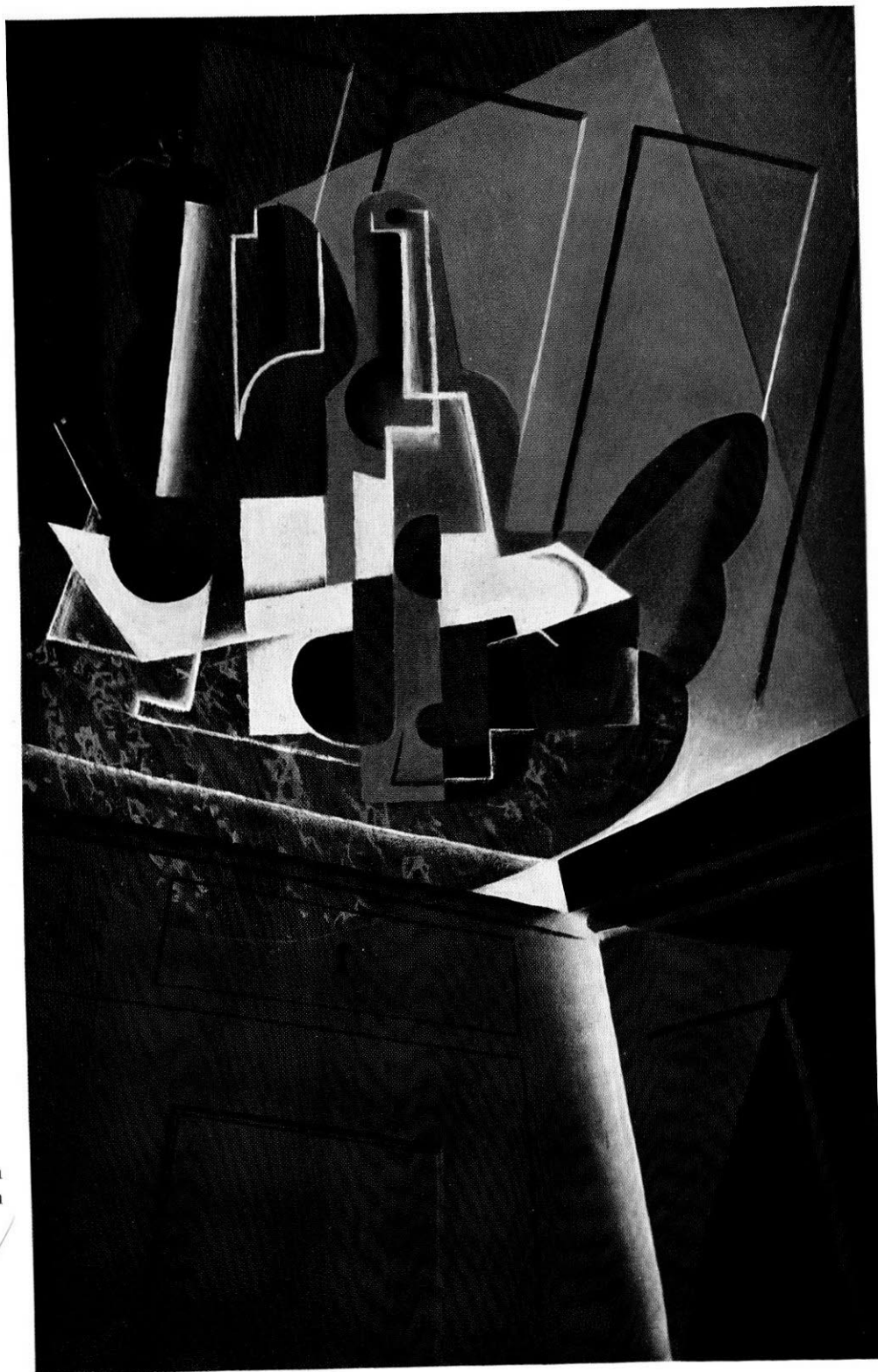
58.141

making with plaster and armatures a *section d'or* on which the former gave him technical help. Gris then worked and reworked the plaster until it assumed its present form. Finally, the plaster surfaces were painted with subdued colors. Gris must have thought of the sculpture as a closely related extension of his easel paintings. Yet in view of the very considerable quality of the *Harlequin*, it seems curious that he was never again tempted to try his hand at sculpture. Perhaps the answer lies in his fanatical single-mindedness as an artist. As will appear in the brief discussion of his work for Diaghilev's ballet, he was uneasy with a project which took him away from his painting for long. It is true that in 1923 he executed a few figures in painted metal. But these, according to Kahnweiler, "he considered as playthings and gave them away to friends."⁴⁰ He seems, on the other hand, to have felt some pride in the *Harlequin*, and it is difficult to believe that he thought it too close to the cubist sculptures of other artists. It remains an individual and by no means negligible work of art.

⁴⁰ Kahnweiler, bibl. 37, p. 108

The Sideboard. Aug. 1917. Oil on
plywood, $45\frac{3}{4} \times 28\frac{3}{4}$ ". Collection
Nelson A. Rockefeller, New York

58.149 ✓





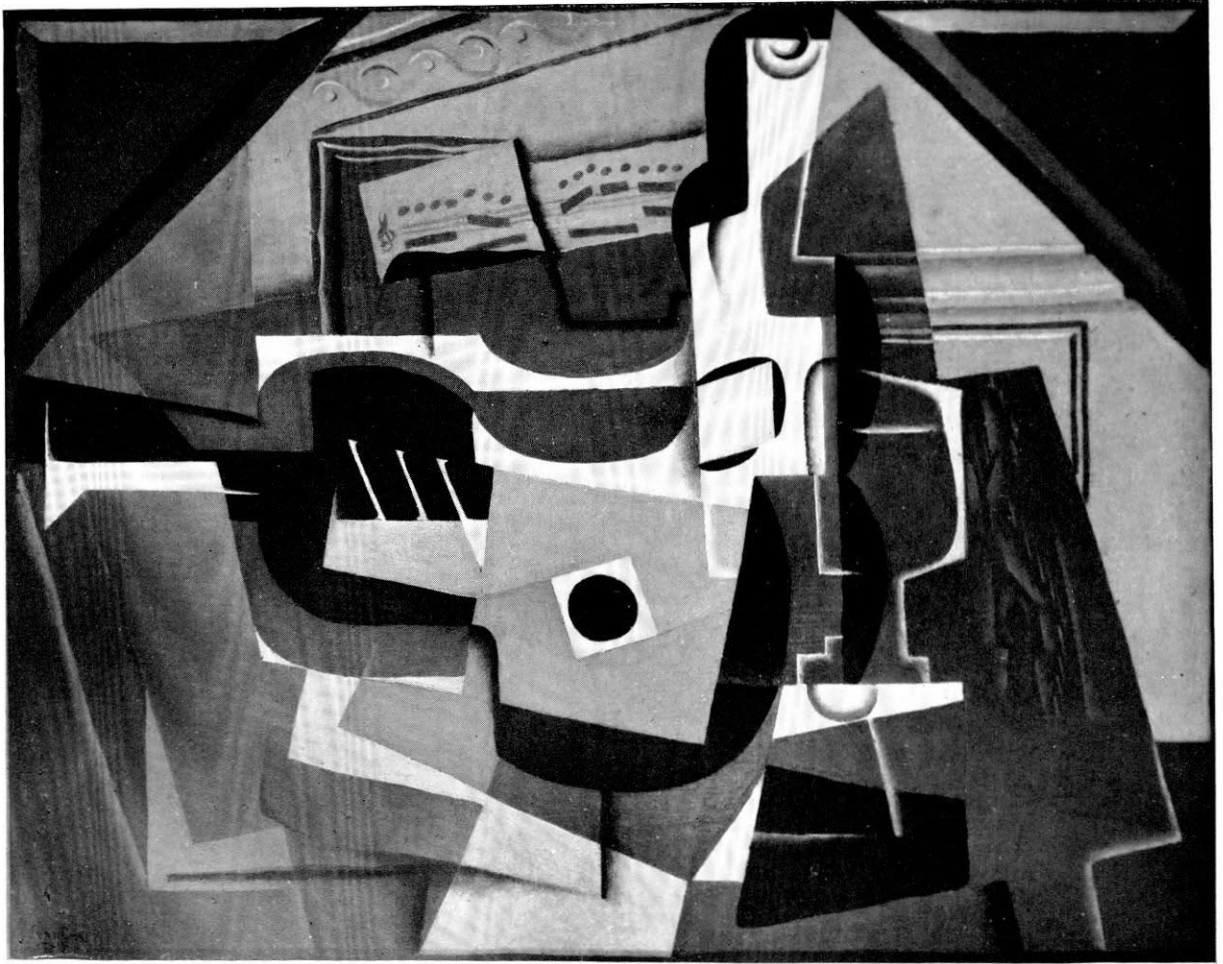
Violin and Newspaper. Nov. 1917. Oil
on wood, 36 $\frac{3}{4}$ x 23 $\frac{1}{4}$. Private collection,
New York. (Exhibited in New York
only)

(Sweeney) 58.161



Fruit Bowl on Checkered Cloth. Nov. 1917. Oil on wood, $31\frac{1}{4} \times 21\frac{1}{8}$ ". The Solomon R. Guggenheim Museum, New York. (Exhibited in New York only)

opposite: *Landscape*. July 1917. Oil on wood, $45\frac{1}{2} \times 28\frac{1}{2}$ ". Saidenberg Gallery, New York



Still Life. Dec. 1917. Oil on canvas, ~~28 3/4~~ ^{28 3/4} x 36 1/2". Private collection, New York (Geo. L.K. Morris) 58125 ✓
^{28 3/4} x ^{36 3/8} "

station after accompanying the Lipchitzes who were leaving. One by one they go and gradually Beaulieu is getting empty, but I have not yet thought of taking my departure. I'm immersed in a dream about such important work that I think of nothing else. Time and space only exist in my life as ideas or as elements of my work."⁵⁰ His optimism about his recent pictures was not ill-founded. In April, 1919, he held a one-man exhibition at Léonce Rosenberg's gallery. In his own words, "My exhibition . . . had a certain amount of success. There were about fifty pictures painted in 1916, '17 and '18. They looked rather well as a group and a lot of people came. Yet I don't really know how much they liked it, for there is so much admiration for the sheerest mediocrity; people get quite excited about displays of chaos, but no one likes discipline and clarity. The exaggerations of the Dada movement and others like Picabia make us look classical, though I can't say I mind about that."⁵¹

Gris' own pictures tended in 1919 to become more severe and deliberately flat as in the *Harlequin* and the *Guitar and Fruit Bowl* (pages 98 and 94). At the same time they show a rather swift assurance by comparison with certain earlier works. Yet oddly enough, through one of those abrupt reversals of mood which characterized Gris throughout his life, he now had grave doubts about his technical ability: "In fact owing to my lack of experience I find that, whereas I may have control over my feelings and my mind, I do not always have the same control over the tip of my brush. My work in its present stage can be compared with those pictures of Seurat in which the severity and the emptiness are the results of inexperience and not of incompetence."⁵² He goes on in the same letter (September 3rd, 1919) to reproach Picasso for a worldliness to which he himself may have aspired at times and which, as we shall see, eventually involved him in commissions for Diaghilev's ballet: "Picasso produces fine things still when he has the time between a Russian ballet and a society portrait."⁵³ Nevertheless, there can be little doubt that it was Picasso's sporadic return to an Ingres-like realism in his drawings of 1915-23 which led Gris to try his hand at working in this vein, as in the drawing of his friend, Max Jacob (page 96).

For the most part, however, Gris remained faithful to synthetic cubism during

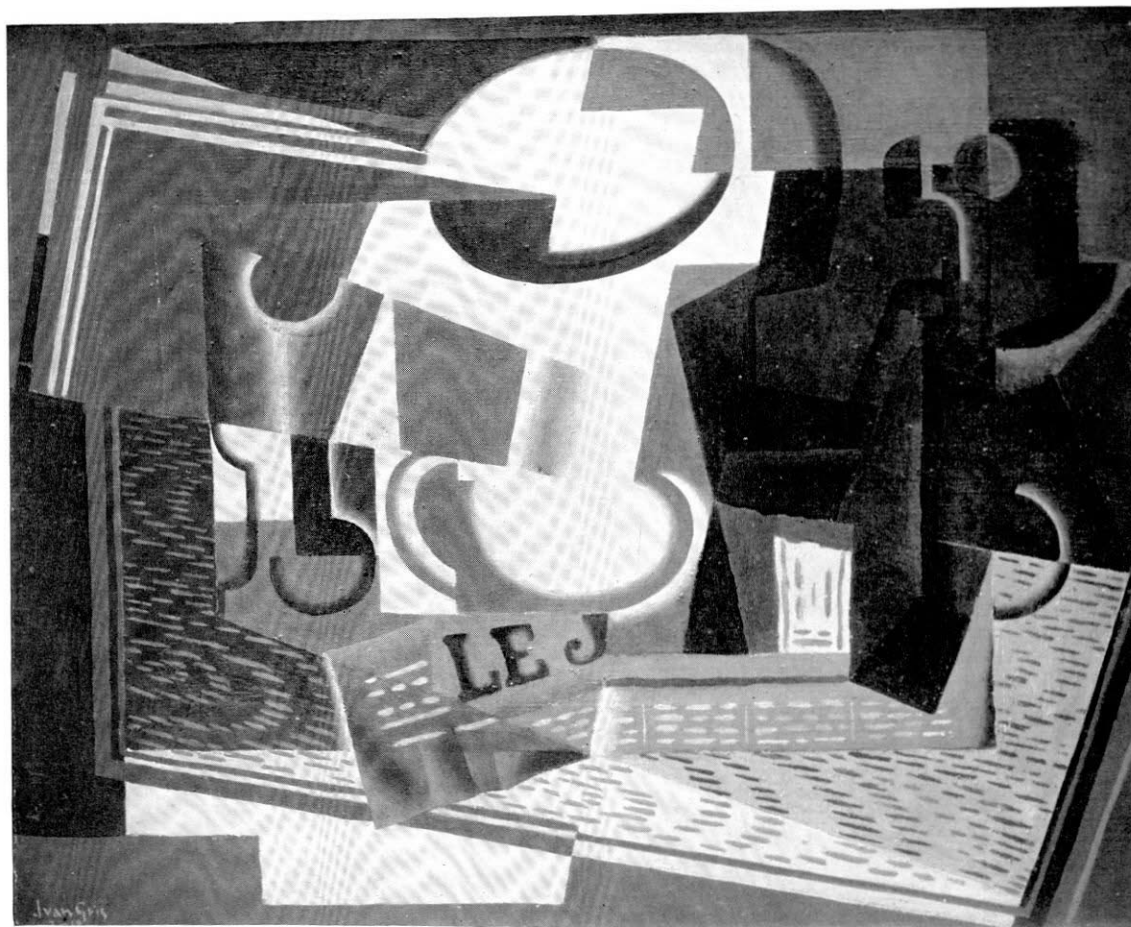
⁵⁰ *Gris Letters*, bibl. 8, p. 58

⁵² *Gris Letters*, bibl. 8, p. 67

⁵¹ *Gris Letters*, bibl. 8, p. 65

⁵³ *Ibid.*

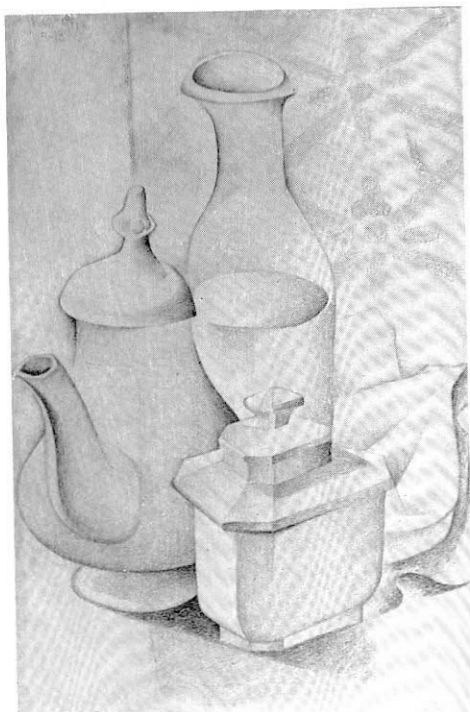
opposite: *Harlequin with a Guitar*. Dec. 1917. Oil on wood, 39 $\frac{1}{4}$ x 25 $\frac{1}{2}$ ". (Sight: 39 $\frac{1}{4}$ x 25 $\frac{1}{8}$ ")
Collection Mr. and Mrs. Alex L. Hillman, New York 58.113 ✓



Still Life with Fruit Bowl. Feb. 1918. Oil on canvas, $21\frac{1}{2} \times 25\frac{1}{2}$ ". Collection Hermann Rupf, Bern 58.151

opposite: *Violin and Glass*. Feb. 1918. Oil on canvas, $31\frac{1}{2} \times 25\frac{1}{2}$ ".
Collection Mr. and Mrs. George Henry Warren, New York

58.166 ✓



58.136



58.137

left: *Still Life*. May 1918. Pencil, $18\frac{1}{8} \times 11\frac{1}{8}$ ". Rijksmuseum Kröller-Müller, Otterlo. above: *Still Life*. 1918 (?). Crayon, $14\frac{1}{8} \times 20\frac{1}{8}$ ". Rijksmuseum Kröller-Müller, Otterlo

21

opposite: *Newspaper and Fruit Bowl*. March 1918. Oil on canvas, $36\frac{1}{2} \times 25\frac{1}{2}$ ". Collection André Lefevre, Paris

58.118

NOT IN RE-
EXHIBITION

1919 and in that year, as noted, painted the *Guitar and Fruit Bowl* and the *Harlequin*. The latter picture illustrates with rare clarity the stylistic device herein mentioned frequently as one of Gris' most persistent preoccupations: the blending of unrelated iconographical elements by close allusions of contour and over-all shape. In the *Harlequin* the figure's legs could be the legs of the table against which the harlequin stands. The picture also exemplifies Gris' interest in depicting simultaneously two aspects of the human face – full face and profile. This principle of "simultaneity," a favorite device of the cubists, was first revived by Picasso, as Alfred Barr has pointed out, in his celebrated *Demoiselles d'Avignon* of 1907, wherein profile noses are given to full-face heads. Barr adds that simultaneity "appears again and again in his [Picasso's] cubist and post-cubist work . . ." ⁵⁴ Gris, on the contrary, was more cautious and restrained in his use of double images. The dark profile which bisects the rounded, frontal view of the head in the *Harlequin* is a far more drastic solution of the problem of simultaneity than that proposed in earlier works such as the *Woman with a Mandolin* and the *Portrait of Josette* (pages 69 and 71). But Gris had at least approached this solution in the *Harlequin with a Guitar* of 1917 (page 86).

THE FINAL YEARS: 1920-27

In February, 1920, Kahnweiler returned to Paris to reopen his gallery. Of the paintings Gris had executed in his absence, he has said: "I had left behind a young painter whose works I liked. I had returned to find a master."⁵⁵ In this instance Kahnweiler was speaking of the pictures Gris had done during the war years and in 1919. But there can be no doubt, considering the many other things he has said and written, that Kahnweiler believes the years between 1920 and the painter's death in 1927 to have been one of the most creative periods of Gris' short life. In his monograph, Kahnweiler has put the matter bluntly: "The period that followed [1920] was one of the most fruitful and beautiful in the whole of Juan Gris' work. Indeed, many of those who admire his pictures consider the years 1916 to 1919 as the peak of his achievement. Certainly the works of this

⁵⁴ Barr, Alfred H. Jr., *Picasso*, op. cit., p. 77

⁵⁵ Kahnweiler, bibl. 37, p. 16

opposite: *House in a Landscape*, 1918. Oil on canvas, ~~36~~ ^{35 7/8} × ~~25 1/4~~ ^{25 3/8}".
Rijksmuseum Kröller-Müller, Otterlo

58.133 ✓



Guitar and Fruit Bowl on a Table. Aug. 1918. Oil on canvas, $23\frac{1}{8} \times 28\frac{3}{4}$ ". Kunstmuseum, Basel

58.95

opposite: *Guitar and Fruit Bowl*. July 1919. Oil on canvas, $28\frac{1}{4} \times 23\frac{3}{4}$ "
Collection Niels Onstad, New York

58.132



Portrait of Max Jacob. 1919.
Pencil, $14\frac{1}{2} \times 10\frac{1}{2}$ ". Private collection, New Canaan, Conn. 58.166
(Soby) 87.58

Study for *Seated Harlequin*. Jan. 1920.
Pencil, $13\frac{1}{2} \times 10\frac{5}{8}$ ". Fine Arts Associates,
New York

Comp: $10\frac{5}{8} \times 8\frac{1}{4}$ "

58.109

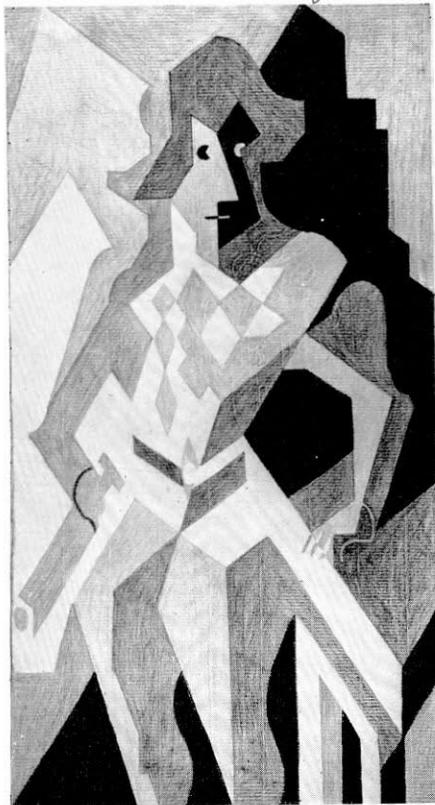


Early in 1920 Gris exhibited more frequently than he ever had before, in January at the Section d'Or in Paris, later at the Salon des Indépendents and in a cubist show at the Galerie Moos in Geneva. His entries in the Salon had a decisive success, and were vigorously supported by Picasso and Gertrude Stein, though not by Braque, whom Gris accuses in a letter of January 31st of "running me down as much as he can."⁶⁰ He seems at this point and more especially later in the year to have concentrated on heightening the lyric impact of his pictures. As early as 1915 he had been worried about his art's lack of sensuality - "I can't find room in my pictures for that sensitive and sensuous side which I feel should always be there."⁶¹ - and now, in 1920, he deliberately sought poetic effects. But in May he became ill with pleurisy and was taken to the Tenon Hospital. It was August before he was released and could go to Beaulieu; it was September before he could summon the strength to paint again. In the autumn he went back to Paris briefly and saw the new gallery of Kahnweiler, who had again become his dealer after a quarrel between Gris and Léonce Rosenberg. (Rosenberg, however, retained the right of first refusal on canvases of certain sizes.) The Paris climate proved too harsh for his weakened chest, and in November he and Josette went to Bandol, on the Mediterranean near Toulon.

⁶⁰ *Gris Letters*, bibl. 8, p. 76

⁶¹ *Gris Letters*, bibl. 8, p. 33

58.106



58.168



Comp: 15 1/8 x 9 1/2"

left: *The Harlequin*. 1918 (?). Charcoal, 19 x 12 3/4". Collection Mr. and Mrs. Richard S. Davis, Wayzata, Minn. right: *Man with Guitar*. 1918. Pencil, 14 x 5 1/2". Collection Mr. and Mrs. Harry L. Winston, Birmingham, Mich.

(Sight: 14 1/8 x 8 1/4")

opposite: *Harlequin*. June 1919. Oil on canvas, 39 1/2 x 25 1/4".
Collection Mr. and Mrs. Morton G. Neumann, Chicago

58.126 ✓



left: *Marcelle the Blonde*. March 1921. Lithograph, printed in brick red, $11\frac{3}{8} \times 8\frac{7}{8}$ ". The Museum of Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr. right: *Marcelle the Brunette*. March 1921. Lithograph, printed in green, $11\frac{3}{8} \times 9$ ". The Museum of Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr.

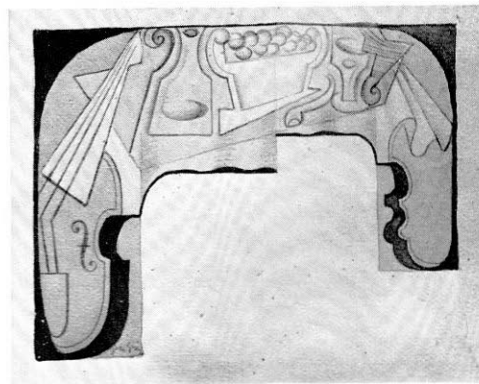
In January, 1921, Gris began his series of "open window" paintings, and in March worked on four lithographic portraits, among them *Marcelle the Blonde* and *Marcelle the Brunette* (above). In April he was summoned to Monte Carlo by Diaghilev to do the décor for a suite of Andalusian dances and songs called *Cuadro Flamenco*. From his letters it is obvious that he was reluctant to accept the commission (which eventually fell through) and miserable in Monte Carlo: "I can't stand this sort of Universal Exhibition landscape, where one sees nothing but bad architecture, bloated people with idiotic expressions or intriguers."⁶²

Why, then, did he accept Diaghilev's proposal? His own words give the answer: "if I refuse I shall be flying in the face of fortune, since a ballet can help me to make my name known and bring me admirers."⁶³ There was a special

⁶² *Gris Letters*, bibl. 8, p. 111

⁶³ *Gris Letters*, bibl. 8, p. 109

Design for ballet set, *Les Tentations de la Bergère*. 1923.
Watercolor, $9\frac{1}{2} \times 12\frac{1}{4}$ ". Wadsworth Atheneum, Hartford,
Conn. (Not in exhibition)

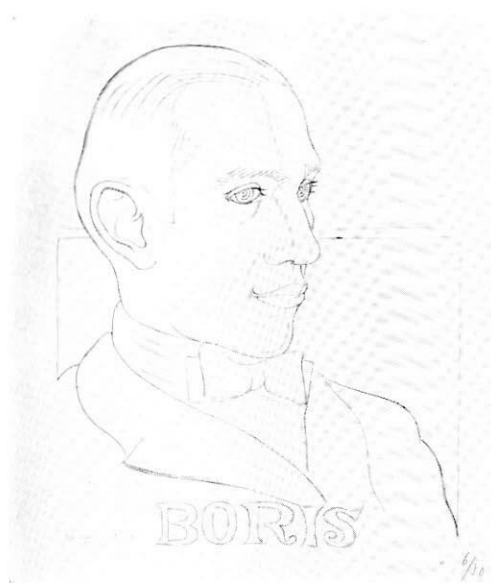


reason at this time why Gris was eager to be better known. He had been aware since January that the sequestered stock of the pre-war Galerie Kahnweiler was to be sold at auction. This stock included a number of his own pictures, of course, and he may well have feared that their auction prices would be disastrously low. His fears, if any, were well grounded. At the Kahnweiler sale at the Hotel Drouot on June 13th and 14th, 1921, the Gris prices were far lower than those paid for pictures by Friesz, Derain, van Dongen, Vlaminck, Léger and, naturally, Picasso. Moreover, at the Uhde sale in May of the same year one of his paintings brought the miserable price of slightly over 528 francs, much less than was paid for a painting by the minor cubist, Herbin.

As briefly noted the Diaghilev commission for *Cuadro Flamenco* was canceled, and late in April Gris arrived back in Bandol, exhausted by his experience and embittered by the fact that Picasso, who took over the commission, had apparently spoken against him: "It was decided in Madrid that I should do this décor and the dancers knew about it. But when they got to Paris it had to be done in a great hurry, and Picasso got away with it by producing a set of designs already made, saying that I would never be able to do it in so short a time. He seems also to have rattled the skeleton of cubism and dwelt on the difficulties of executing any conception of mine."⁶⁴

In 1922 and 1923 Gris finally designed for Diaghilev the décor for the ballet, *Les Tentations de la Bergère* (above), the settings for *Fête Merveilleuse* at

⁶⁴ *Gris Letters*, bibl. 8, p. 112



Boris. 1921. Lithograph, printed in black, 10 $\frac{1}{2}$ x 8 $\frac{1}{2}$ ".
The Museum of Modern Art, New York, Purchase

28.4

Versailles, and the décor for two additional ballets, *La Colombe* and *L'Education Manquée*. But if his resentment toward Picasso was probably justified in the case of the ill-fated *Cuadro Flamenco*, it must be said that the latter was not entirely wrong in feeling that his painstaking colleague's talents were not really appropriate for stage design. In part this was because Gris remained at heart so pure a cubist and, as Kahnweiler has remarked: "Cubism did not carry into the theatre the revolution which it brought about in the plastic arts."⁶⁵ The movement's influence on stage design was nevertheless considerable, and in this connection a letter from Lincoln Kirstein to the present writer is of interest: "Gris' talent was anti-theatrical, but his style has been commercialized, and I would bet half the opera houses of the world from Buenos Aires to Brussels (particularly the provinces) have done modernoid, modernique or modernesque-type cubist works based on Gris' inventions, much more than on anybody else, since he was so defined and clear. Gris was an incident; only his easel paintings throw by indirection a certain interest on his theatrical designs."⁶⁶

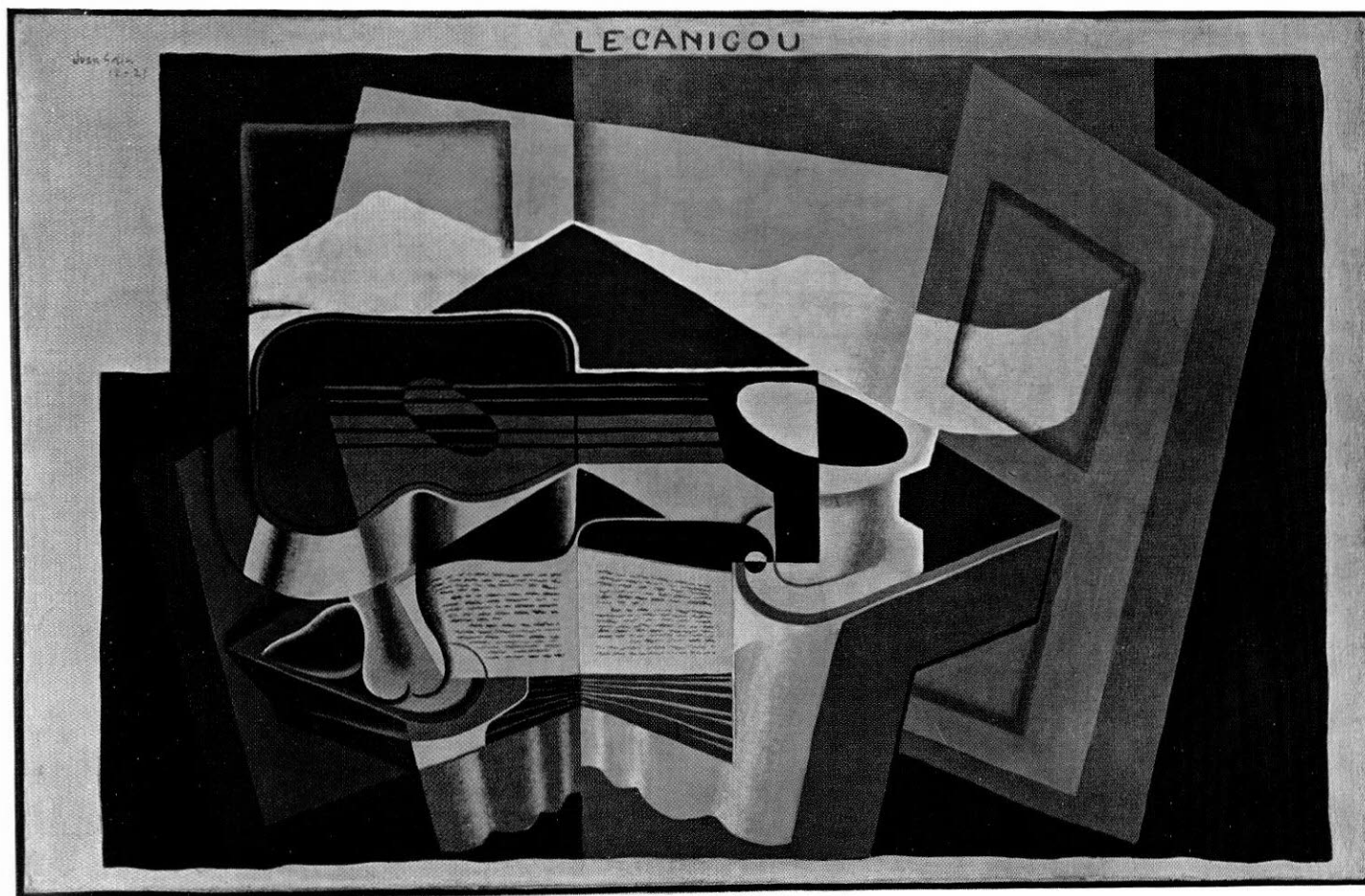
Since the writer has never seen an actual stage production designed by Gris, no further mention of the subject will be made here. But the artist's relentless faith in painting is confirmed by the fact that the month after his return to

⁶⁵ Kahnweiler, bibl. 37, p. 115

⁶⁶ Kirstein, Lincoln [In letter to the writer], August 22, 1957

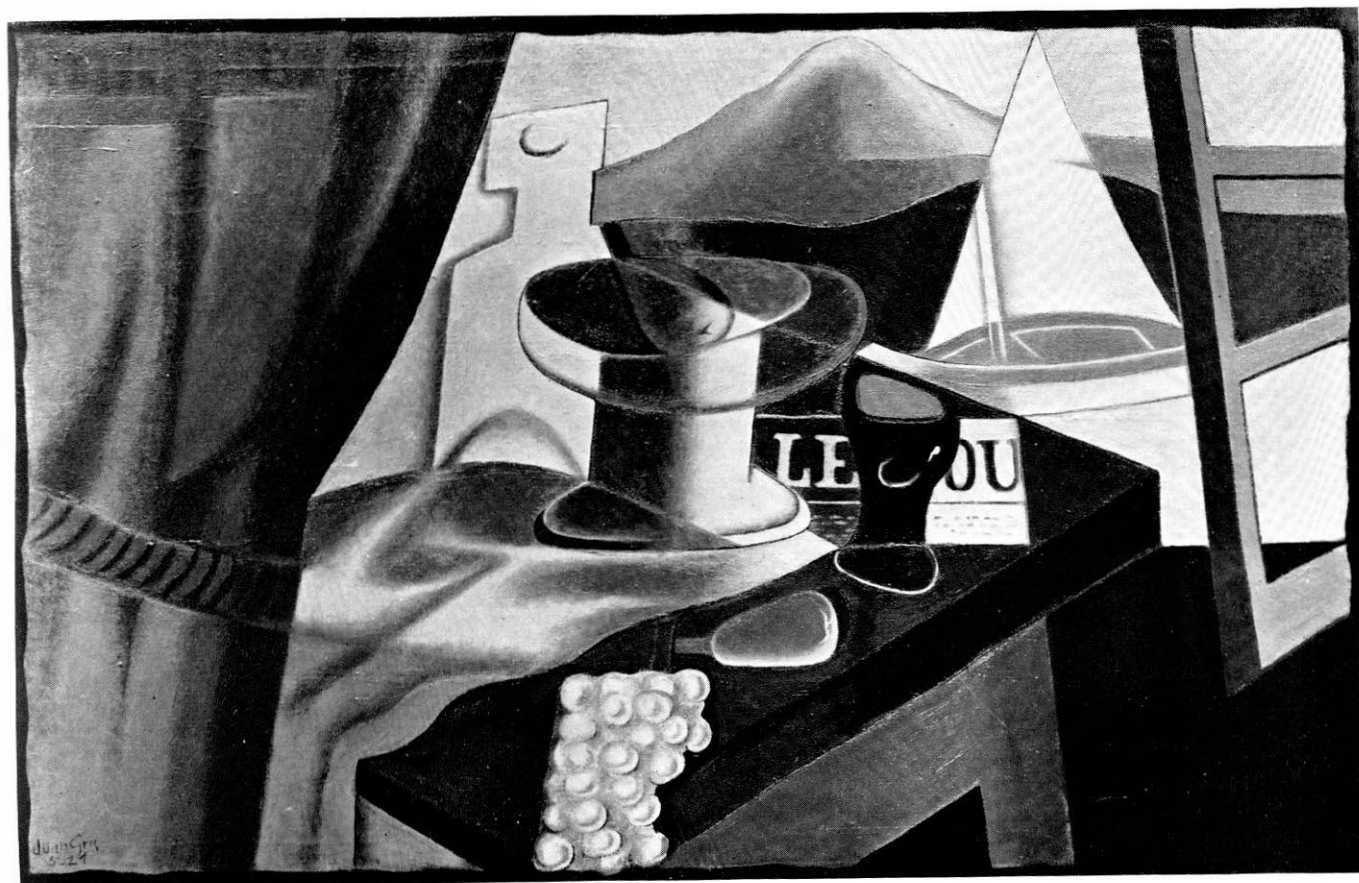
7 x 8
Purchase 1948

28.48



Le Canigou. Dec. 1921. Oil on canvas, 25 $\frac{1}{4}$ x 39 $\frac{3}{8}$ ". Room of Contemporary Art Collection, Albright Art Gallery, Buffalo. (Exhibited in New York and Minneapolis)

58.99



25 x 38"

Before the Bay. May 1921. Oil on canvas, 24 x 37 1/2". Collection Mr. and Mrs. Gustav Kahnweiler, Gerrards Cross, Buckinghamshire, England

58.117✓

and yet sometimes in Gris' art there is an allusive sense of climate. Though the white band of snow-covered peaks is only a background detail, its reflections are felt in the icy lighting of the still life in the foreground interior. More perhaps than any of his colleagues in cubism, Gris was sensitive to the physical modulations of the environment in which he worked. His art changed as he moved from place to place, and it is no exaggeration to say that he would not have done in Paris in exactly the same way the pictures he painted in Céret, Beaulieu or Bandol.

In Paris Gris had resumed figure painting, and in October had completed *The Pierrot* now in the collection of John L. Sweeney, Boston. At Céret, in January, he worked to finish the *Pierrot with Guitar* (opposite), and during the same year painted *Two Pierrots* (page 108), in which circular forms are used in eloquent profusion – for the eyes of the figures, the shapes of their heads, the buttons on their coats. If at this time Gris complained of being bored and irked by the provincialism of his neighbors – “We wanted to dance to the gramophone but their wives didn't know the latest dances”⁷¹ – there is no sign of ennui in the courageous *Two Pierrots* nor in the *Pierrot with Guitar* to which Gris referred in a letter to Kahnweiler: “I have a picture of a seated pierrot which is quite far advanced and looks rather good. I think it's much better than the one I did in Paris.”⁷² He seems to have felt a renewed confidence at this moment, and in the same letter wrote: “Being isolated here makes me feel less dissatisfied with my work. I wonder whether it's the result of demoralization or of a more complete mastery of my art. In any case I no longer feel so disgusted with my own painting as I used to.”⁷³

But in the early spring Gris' chronic depression of mind returned, and he struggled to complete a series of small paintings as a respite from the winter's ambitious figure pieces which parallel to some degree the hardy, cylindrical inventions of Léger. In April Gris and Josette moved back to Paris. Almost at once they left their old quarters on the rue Ravignan and moved into a suburban flat Kahnweiler had found for them near his own at Boulogne-sur-Seine. Josette was elated by the prospect of the change. She nevertheless added a touching

⁷¹ *Gris Letters*, bibl. 8, p. 138

⁷² *Gris Letters*, bibl. 8, p. 140

⁷³ *Gris Letters*, bibl. 8, p. 141

opposite: *Pierrot with Guitar*. Jan. 1922. Oil on canvas, 45 1/2 x 28 1/2
Collection Haakon Onstad, Munkedal, Sweden

58.131



Comp: 8 1/8 x 5 1/4
Two Pierrots. 1922. Pencil, 9 x 5 7/8".
 Collection Mr. and Mrs. Matthew
 H. Futter, New York

58.111

commentary on the prospect in a letter to Kahnweiler: "I don't know whether, as far as his work is concerned, Jean will be better off in the new flat, but I shall certainly be glad not to be with him while he is working. He heaves such heavy sighs, and that depresses me."⁷⁴

The spring, summer and fall of 1922 were trying for both Gris and his wife, she having suffered from an abscess of the mouth in August and he having undergone an operation for an anal fistula in October. And even though Gris' operation was successful, he remained lethargic and weak. In a letter to Gertrude Stein he confessed: "I want to begin working but I haven't the strength. I must turn back into being a painter because my state of mind is still that of an invalid."⁷⁵

During this bitter period of his life (1922-23), Gris may have been heartened or at least distracted by finally receiving the four definite commissions from Diaghilev noted on pages 101-102; three of his ballets had their *premières* in Monte Carlo in January, 1924. He may have been cheered, too, by his exhibition at Kahnweiler's Galerie Simon in March, 1923, though he warned beforehand: "I'm not expecting it to have a great success because there are not many people who like my painting."⁷⁶ And Monte Carlo, where he went in the spring of 1923 to supervise the execution of his ballet sets, depressed him as much as ever - "Monte Carlo is as boring as a sanatorium."⁷⁷

Considering such factors as ill health, lack of worldly success and an uneasy if sometimes proud response to the challenge of stage design, it is all the more commendable that Gris was able to produce in his final years a number of distinguished works. Among them are: the *Seated Harlequin* of 1923 (page 111), as impudent as pistachio, as compelling as a gong; *The Scissors* (page 112); the poetic *Drummer* (page 113); the *Guitar with Sheet of Music* (page 114); like the last two named done in 1926; and the *Book and Fruit Bowl* (page 115), painted the year Gris died of uremia at forty.

These are, of course, by no means the only major pictures Gris completed during the mid-1920s. Nevertheless, the question remains as to why a number of the artist's late works seem calculated and wan and sometimes, though rarely, sentimental. Apart from the factors mentioned above, it is reasonable to assume

⁷⁴ Kahnweiler, bibl. 37, p. 23

⁷⁶ *Gris Letters*, bibl. 8, p. 151

⁷⁵ *Gris Letters*, bibl. 8, p. 149

⁷⁷ *Gris Letters*, bibl. 8, p. 155

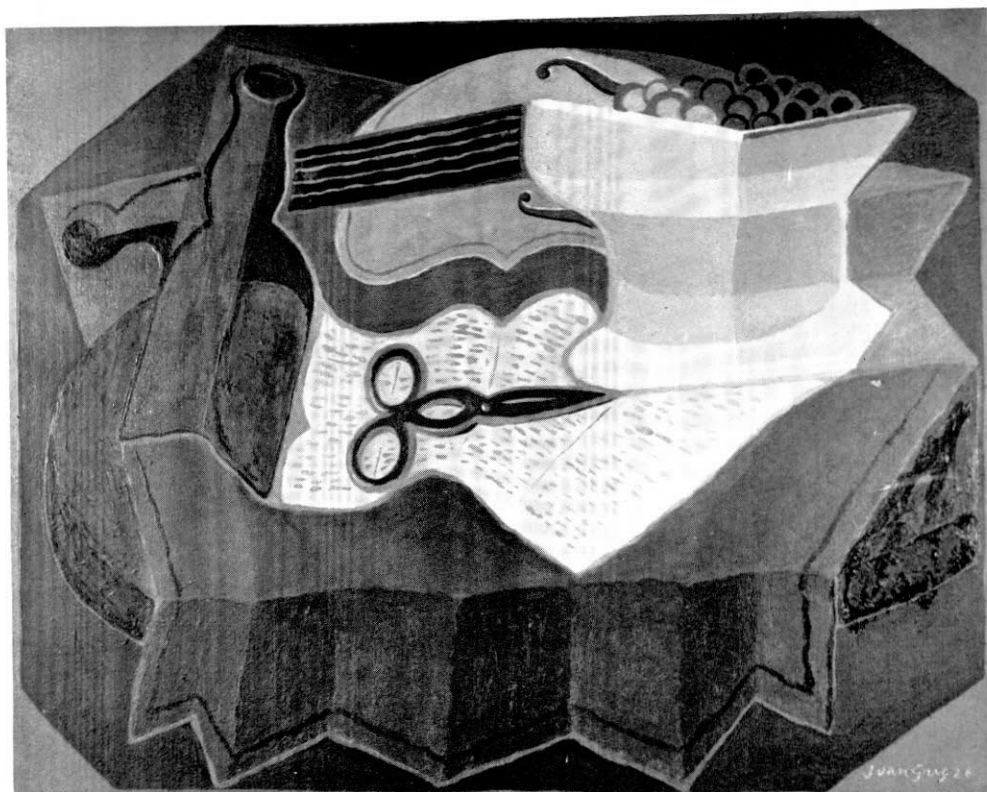
opposite: *Two Pierrots*. 1922. Oil on canvas, 39 1/2 x 25 1/4". 25 3/4"
 Collection Mr. and Mrs. Harold Hecht, Beverly Hills, Calif.

58.114



Seated Harlequin. 1923. Oil on canvas, $28\frac{3}{4} \times 36\frac{1}{8}$ ". Collection Dr. Herschel Carey Walker, New York

58. 165 ✓

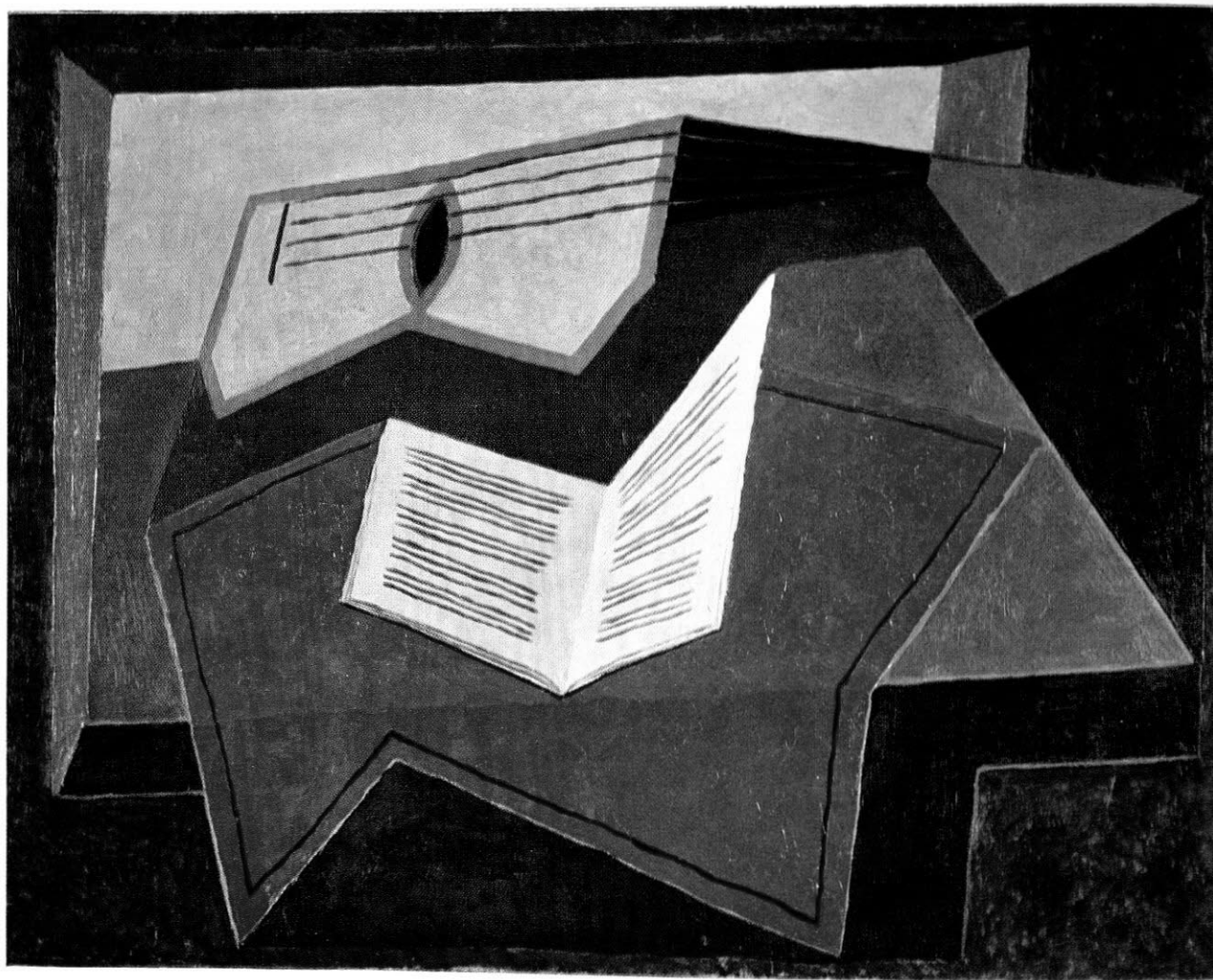


The Scissors. 1926. Oil on canvas, 19 $\frac{3}{4}$ x 24". Collection Mr. and Mrs. Sam Jaffe, Beverly Hills, Calif. (Exhibited in New York and Los Angeles) 58.116 ✓

The statement epitomizes Gris' eager, even frenzied longing to create in terms of pure painting, as opposed to stylistic adventure, a new commentary on the tangible world's familiar objects. He did not wish to make art out of parody, as Picasso has often done; he would have rejected the classical allusions which interested Braque in painting *The Canephora*. One of the most deeply embedded qualities of his mind was thoughtfulness, and his seriousness was unwavering. His veneration for the art of the past is a case in point. He haunted museums constantly, but chiefly to penetrate the secrets of his craft rather than to refurbish his iconographical and stylistic approach. We know, as already

opposite: *Drummer*. 1926. Oil on canvas, 39 $\frac{1}{2}$ x 32".
Collection Mr. and Mrs. William Bernoudy, St. Louis

58.97



Guitar with Sheet of Music. 1926. Oil on canvas, $25\frac{5}{8} \times 31\frac{7}{8}$ ". Collection Mr. and Mrs. Daniel Saidenberg, New York

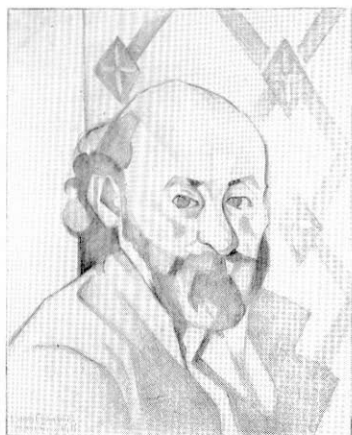
(sight. $25\frac{3}{8} \times 31\frac{5}{8}$ ")

58.155 ✓



Book and Fruit Bowl. 1927. Oil on canvas, 13 $\frac{1}{8}$ x 16 $\frac{1}{4}$ ". Galerie Louise Leiris, Paris 58.120

N.Y. only



Comp: 14 3/8 x 11 1/8"
Drawing after Cézanne *Self Portrait*.
1916. Pencil, 14 3/8 x 11 1/8". Collection Mr.
and Mrs. Richard S. Davis, Wayzata,
Minn.

58.105

February: *Still Life with Fruit Bowl* (page 88), *Violin and Glass* (page 89).

March: *Newspaper and Fruit Bowl* (page 91).

November: Return to Paris.

- 1919 April: Exhibition of fifty pictures dated 1916, '17, '18, at Galerie de l'Effort Moderne (Léonce Rosenberg), Paris. Illustrates Reverdy's *La Guitare Endormie* (bibl. 9a).
May: Begins first series of harlequins.
June: *Harlequin* (page 98).
July: *Guitar and Fruit Bowl* (page 94).
August: Kahnweiler resumes relations with Gris from Switzerland, claims pictures due him from 1914-15 under old contract; makes overtures for new contract. Alfred Flechtheim, German dealer, begins to buy Gris pictures.
- 1920 January: Gris exhibits at the Section d'Or, Paris.
February: Exhibits at the Salon des Indépendants. Kahnweiler returns to Paris.
May: Gris revises contract with Léonce Rosenberg, allotting Kahnweiler a portion of his current output. First illness, which develops into pleurisy. Enters Tenon hospital.
August: Leaves hospital for Beaulieu with Josette.

September: Begins to paint once more. Kahnweiler opens the Galerie Simon, rue d'Astorg, Paris.

End of October: Returns to Paris.

November 30: Gris and Josette go to Bandol.

December: At work on lithographs for Max Jacob's *Ne Coupez pas Mademoiselle*, published the following year by Galerie Simon (bibl. 10).

Publication of Maurice Raynal's *Juan Gris* (bibl. 46).

- 1921 Resumes series of "open windows" (See *Le Canigou*, page 103; *Before the Bay*, page 105).

February: Publishes statements on painting in *L'Esprit Nouveau* (bibl. 4).

April: Goes to Monte Carlo to work on décor for *Cuadro Flamenco*, at Diaghilev's invitation. Project falls through when Picasso receives commission; Gris does three portrait drawings for souvenir program.

June 22: Gris goes to Le Cannet and subsequently returns to Paris. First auction of sequestered stock of pre-war Kahnweiler Gallery; Gris prices far lower than those paid for Picasso, Léger, Derain, Vlaminck, van Dongen. Portrait drawings of the Kahnweiler family.

October: Second series of Pierrots and Harlequins is begun in Paris, to be continued in Céret in January.

Gris and Josette go to Céret. Manolo is there.

- 1922 January: *Pierrot with Guitar* (page 107).

April: Gris and Josette return to Paris and move to 8 rue de la Mairie, Boulogne-sur-Seine.

October 3: Operation for anal fistula; eight-day convalescence in hospital.

November: Diaghilev commissions sets and costumes for the ballet *Les Tentations de la Bergère*.

- 1923 Exhibition at Galerie Simon, Paris.

June: Executes sets for *Fête Merveilleuse*, organized by Diaghilev at Versailles.

Summer: Diaghilev commissions the décor for the ballet *La Colombe*.

"Notes on My Painting" published in *Der Querschnitt* (bibl. 6).

October: Gris and Josette leave for Monte Carlo where he supervises executions of his décors.

December: Diaghilev commissions the décor for *L'Education Manquée* of Chabrier.

Gris writes to Kahnweiler that his painting is going through a "bad period."

- 1924 January: Monte Carlo, first performances of *Les Tentations de la Bergère*, *La Colombe* and *L'Education Manquée*.

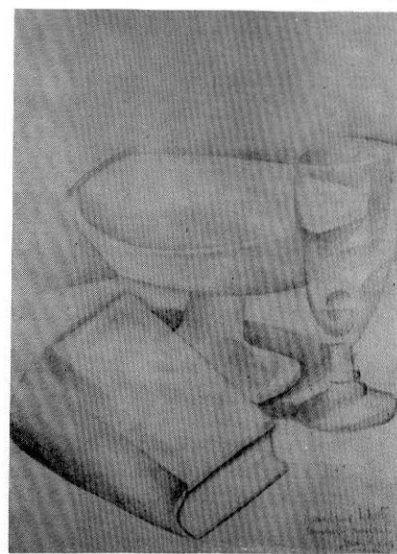
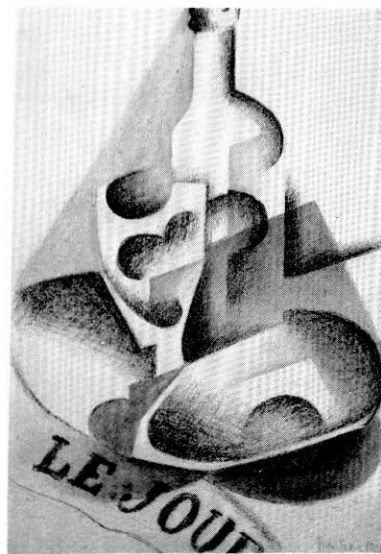
February: Gris and Josette return to Boulogne.
May: Gris delivers a lecture at the Sorbonne, "On the Possibilities of Painting" (bibl. 1).

- 1925 January: Publication in the *Bulletin de la Vie Artistique* of Gris text, "Chez les Cubistes" (bibl. 6).
April: Exhibition at Galerie Flechtheim, Dusseldorf.
August: Gris' health deteriorates.
At work on etchings for Tristan Tzara's *Mouchoir de Nuages* (bibl. 11).
December: Gris and Josette go to Toulon; Gris is at work on lithographs for *A Book Concluding With As A Wife Has A Cow A Love Story*, by Gertrude Stein (bibl. 13).

- 1926 February: Gris' health worsens; ill with bronchitis.
At work on lithographs for *Dénise*, by Raymond Radiguet (bibl. 12).
March: Works on watercolors and gouaches.
April: Gris and Josette return to Boulogne.
November: Gris and Josette at Hyères.
December: Gris suffers acute and prolonged attacks of asthma; health declines, and he is unable to work.

- 1927 January 22: Gris goes to Puget-Théniers where his illness is diagnosed as uremia.
January 24: Gris and Josette return to Paris.
May 11: Juan Gris dies at the age of 40.
May 13: Burial of Juan Gris at Boulogne-sur-Seine.

NOTE: The chronology above by Sam Hunter, of the Department of Painting and Sculpture, is essentially a condensation of Douglas Cooper's chronological table in *Juan Gris, His Life and Work*. It has been prepared with the latter's kind permission. A number of Mr. Cooper's later revisions and emendations of his original chronology are also included. Wherever possible, entries and dates have been verified against available source material on the artist, particularly as revealed by the *Letters of Juan Gris*. Some minor changes in Mr. Cooper's phrasing have been made in the interests of economy of space. And a few entries have been significantly altered, where they did not seem to correspond with existing information in the published *Gris Letters*. All the paintings listed as examples of Gris' stylistic changes have been taken from the Museum's exhibition.



left: *Still Life*. 1916. Crayon, 17 $\frac{1}{2}$ x 11 $\frac{1}{4}$ ". Rijksmuseum Kröller-Müller, Otterlo. center: *Still Life*. 1916. Crayon, 17 $\frac{1}{2}$ x 11 $\frac{1}{4}$ ". Rijksmuseum Kröller-Müller, Otterlo. right: *Still Life with Book and Wine Glass*. 1916(?). Pencil, 16 $\frac{1}{4}$ x 12". Hanover Gallery, London

(Sight) ↑

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by Bernard Karpel

Owing to the availability of numerous Gris bibliographies, some of which are noted below (bibl. 32, 35, 36, 37, 39, 47, 48, 56, 60, 64, 67), it seems advisable to append to the present catalogue only a selective list. The researcher is referred to the thorough documentation in Kahnweiler's monograph (bibl. 36), and its modification, by Hannah Muller, formerly Assistant Librarian, in the English edition (bibl. 37). A comprehensive checklist of Gris references is now on deposit in the files of the Museum of Modern Art Library.

Writings by Gris

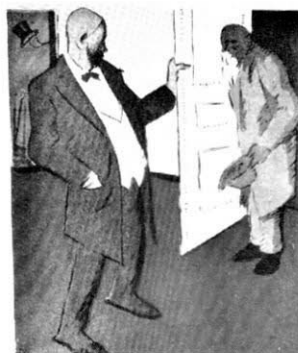
- 1 Des possibilités de la peinture. *Transatlantic Review* 1 no. 6: 482-486, 2 no. 1: 75-79 June-July 1924.
English translation, bibl. 5.
- 2 Notes sur ma peinture. *Der Querschnitt* 3 no. 1-2: 77-78 Summer 1923.
Addressed to Carl Einstein.
- 3 Réponse à une enquête sur le cubisme. *Documents* 2: 268, 275, 1930.
- 4 Système esthétique . . . *Esprit Nouveau* no. 5: 534 Feb. 1921.
Two statements on 'son système esthétique' and 'sa méthode,' supposedly by 'Vauvrecy' (Ozenfant).
- 5 On the possibilities of painting. *Horizon* 14 no. 80: 113-122 Aug. 1946.
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Also note bibl. 45, 64.

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N.B. For variants (partial publication, translations, etc.) see detailed notes in Kahnweiler's monograph, *both* French and English editions (bibl. 36, 37).

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- 9a REVERDY, PIERRE. La Guitare Endormie. Paris, Editions Nord-Sud, 1919.
Only 'exemplaires de têtes' are illustrated.
- 10 JACOB, MAX. Ne Coupez pas Mademoiselle ou les Erreurs des P.T.T. Paris, Galerie Simon, 1921.
- 10a SALACROU, ARMAND. Le Casseur d'Assiettes. Paris, Galerie Simon, 1924.
- 11 TZARA, TRISTAN. Mouchoir de Nuages. Paris, Galerie Simon, 1925.
- 12 RADIGUET, RAYMOND. Denise. Paris, Galerie Simon, 1926.



left: Drawing for illustration in *L'Assiette au Beurre*, Jan. 1, 1910, p. 1480. (Not in exhibition.) right: Drawing for illustration in *L'Assiette au Beurre*, Oct. 24, 1908, p. 491. Crayon with gouache, 14 1/2 x 11 1/2. Collection Mr. and Mrs. David Rockefeller, New York.

15" x 12" (right)

58.147

- 63 NEW YORK. SELIGMANN & CO. Retrospective Loan Exhibition: Juan Gris. Nov. 10–Dec. 1938.

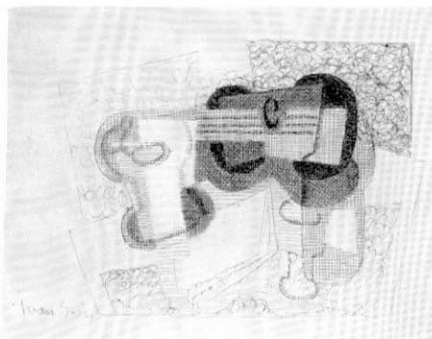
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Still Life with Guitar. c. 1923. Ink, $8\frac{1}{2} \times 11\frac{1}{2}$ ".
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58/30

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