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shown to P+S. + c.
[Jedth Case]

Pisano - original with engr
copy in N.S.

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Picasso - snapshots with negro
objects in v.g.

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Pierce Hartless
96 2. d. 9 University
Relapse neo-habit through
level, palmaris
Road: To Rio 62



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(10) postcards from
Basel



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PABLO PICASSO
Homme, femme et enfant. 1906.
Öffentliche Kunstsammlung Basel. Geschenk des Künstlers.

Verlag der Öffentlichen Kunstsammlung Basel, W 68/1
© 1987. Copyright by COSMOPHRESS, Graf, & SPADEN, Paris

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PABLO PICASSO
Les demoiselles d'Avignon. 1907. (Studie)
Kupferstichkabinett der Öffentlichen Kunstsammlung Basel.
Geschenk des Künstlers.

Verlag der Öffentlichen Kunstsammlung Basel - W 468 II.
© 1968, Copyright by COSMOPRESS, Genéve & SPADEM, Paris

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Nr. 4928 PABLO PICASSO (* 1881)
Das Paar - Le couple - The Couple, 1967.
(Öffentliche Kunstsammlung Basel,
Geschenk des Künstlers)

Verlag Öffentliche Kunstsammlung Basel - Vertrieb F. A. Ackermann Kunstverlag, München
© 1968, Copyright by SPALDEM, Paris, & COSMOPRESS, Genf - Print. in Switzerland - B. 65/1

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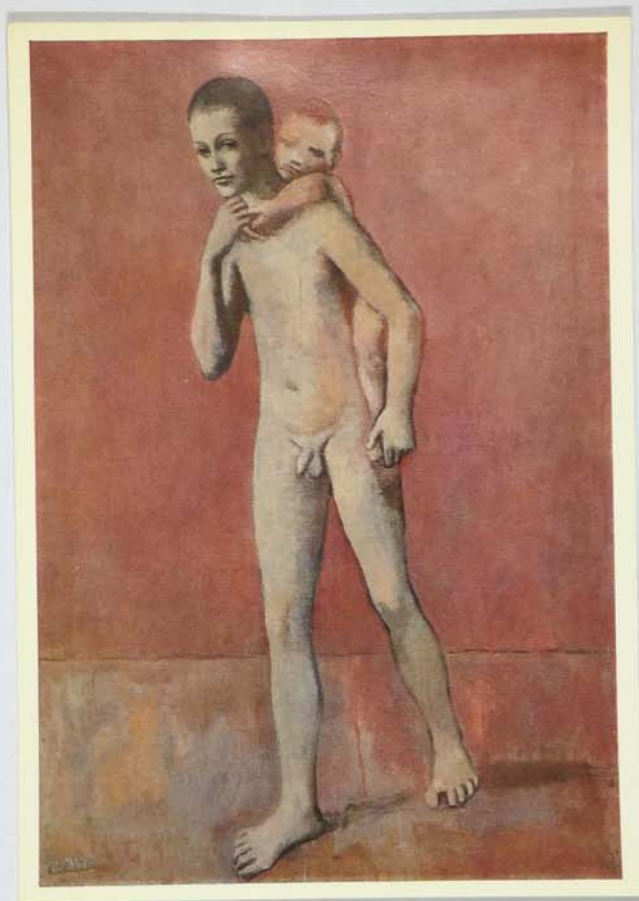
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Nr. 4927 PABLO PICASSO (* 1881)
Venus und Amor - Vénus et l'Amour - Venus
and Amor. 1967. (Öffentliche Kunstsammlung
Basel, Geschenk des Künstlers)

Verlag Öffentliche Kunstsammlung Basel, Vertrieb F. A. Ackermanns Kunstverlag, München
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Nr. 3861 PABLO PICASSO (*1881)
Die beiden Brüder - Les deux frères -
The two Brothers. 1905.
(Kunstmuseum Basel, Depositum der
Sammlung Rudolf Staechelin)

Verlag, Öffentliche Kunstsammlung Basel, Verlag, F. A. Achermanns Kunstverlag, München
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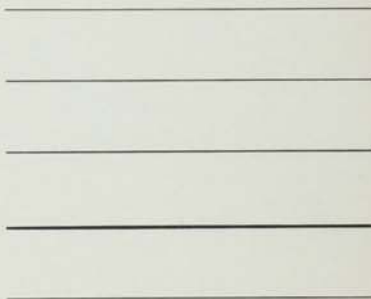


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Nr. 3849 PABLO PICASSO (* 1881)
Sitzender Harlekin - Arlequin assis - Sitting
Harlequin. 1923. (Kunstmuseum Basel,
Depositum der Sammlung Rudolf Staechelin)

Verlag Öffentliche Kunstsammlung Basel - Vertriebs F. A. Ackermanns Kunstverlag, München
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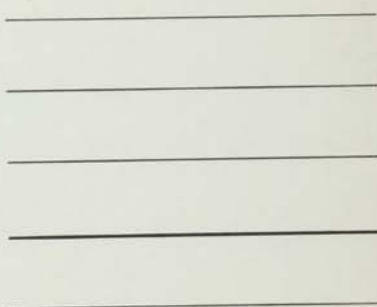


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Nr. 3862 PABLO PICASSO (* 1881)
Fruchtschale und Brot auf einem Tisch - Pains
et compotier aux fruits sur une table - Fruit-dish
and Bread on a Table. 1908. (Kunstmuseum Basel)

Verlag Öffentliche Kunstsammlung Basel - Vertriebs F. A. Ackermanns Kunstverlag, München
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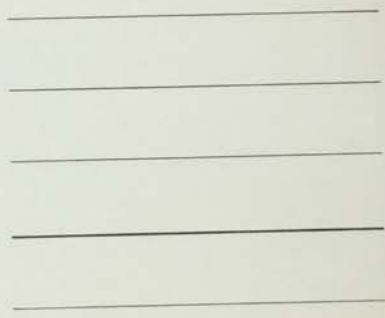


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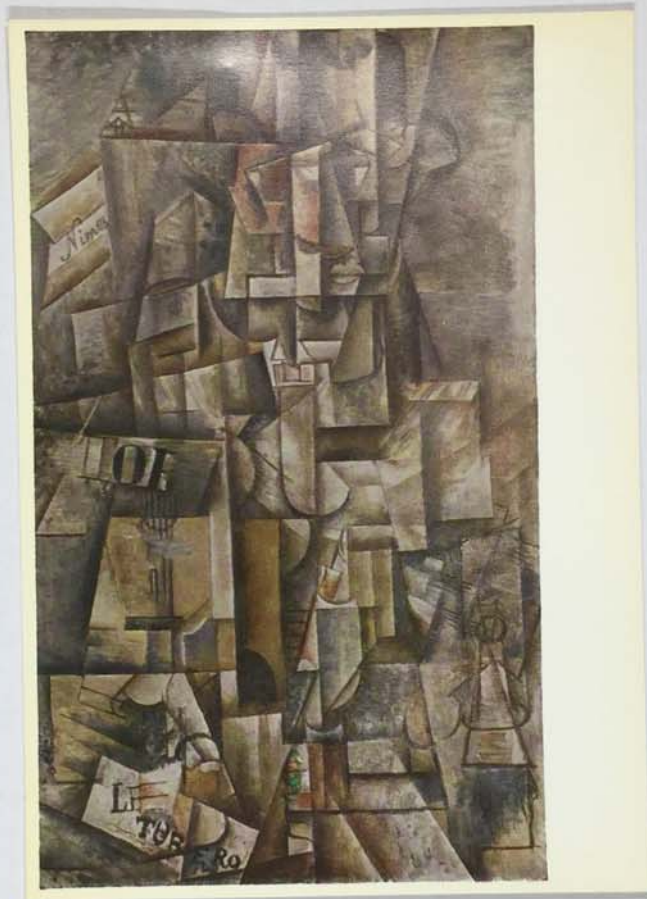
Nr. 4026 PABLO PICASSO (* 1881)
Der Dichter - Le poète - The Poet. 1912.
(Öffentliche Kunstsammlung Basel,
Geschenk von Maja Sacher-Stehlin)

Verlag Öffentliche Kunstsammlung Basel - Vertrieb F. A. Ackermanns Kunstverlag, München
© 1968, Copyright by SPADEM, Paris, & COSMOPRESS, Genéve - Printed in Switzerland - R 0571



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Nr. 3917 PABLO PICASSO (*1881)
L'aficionado. 1912.
(Kunstmuseum Basel, Schenkung Raoul La Roche)

Verlag Öffentliche Kunstsammlung Basel - Vertrieb E. A. Ackermanns Kunstverlag, München
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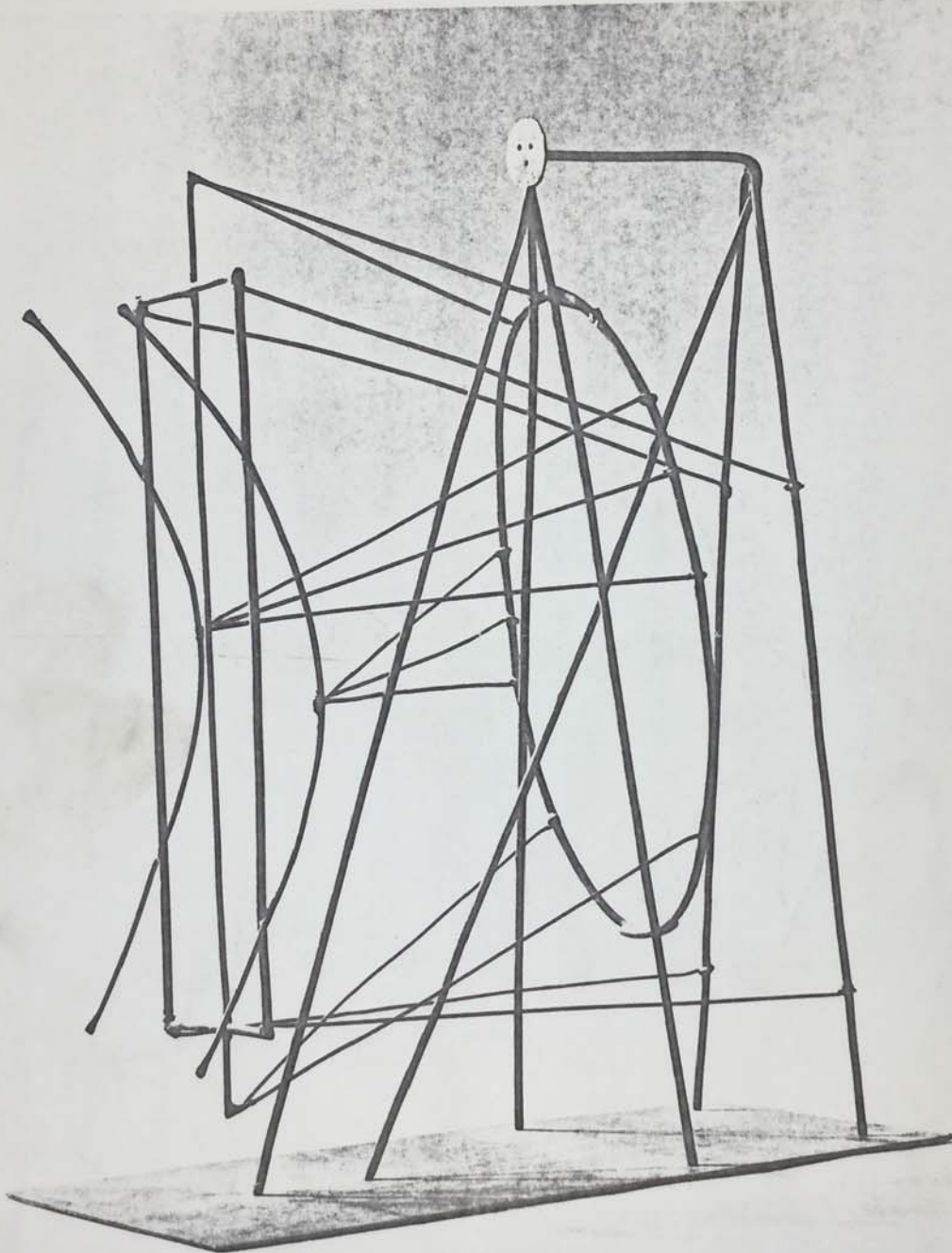
Nr. 4900 PABLO PICASSO (*1881)
Die Mädchen vom Seine-Ufer -
Les demoiselles des bords de la Seine -
The Girls of the Banks of the Seine, 1950.
(Öffentliche Kunstsammlung Basel)

Verlag Öffentliche Kunstsammlung Basel - Vertrieb F. A. Ackermanns Kunstverlag, München
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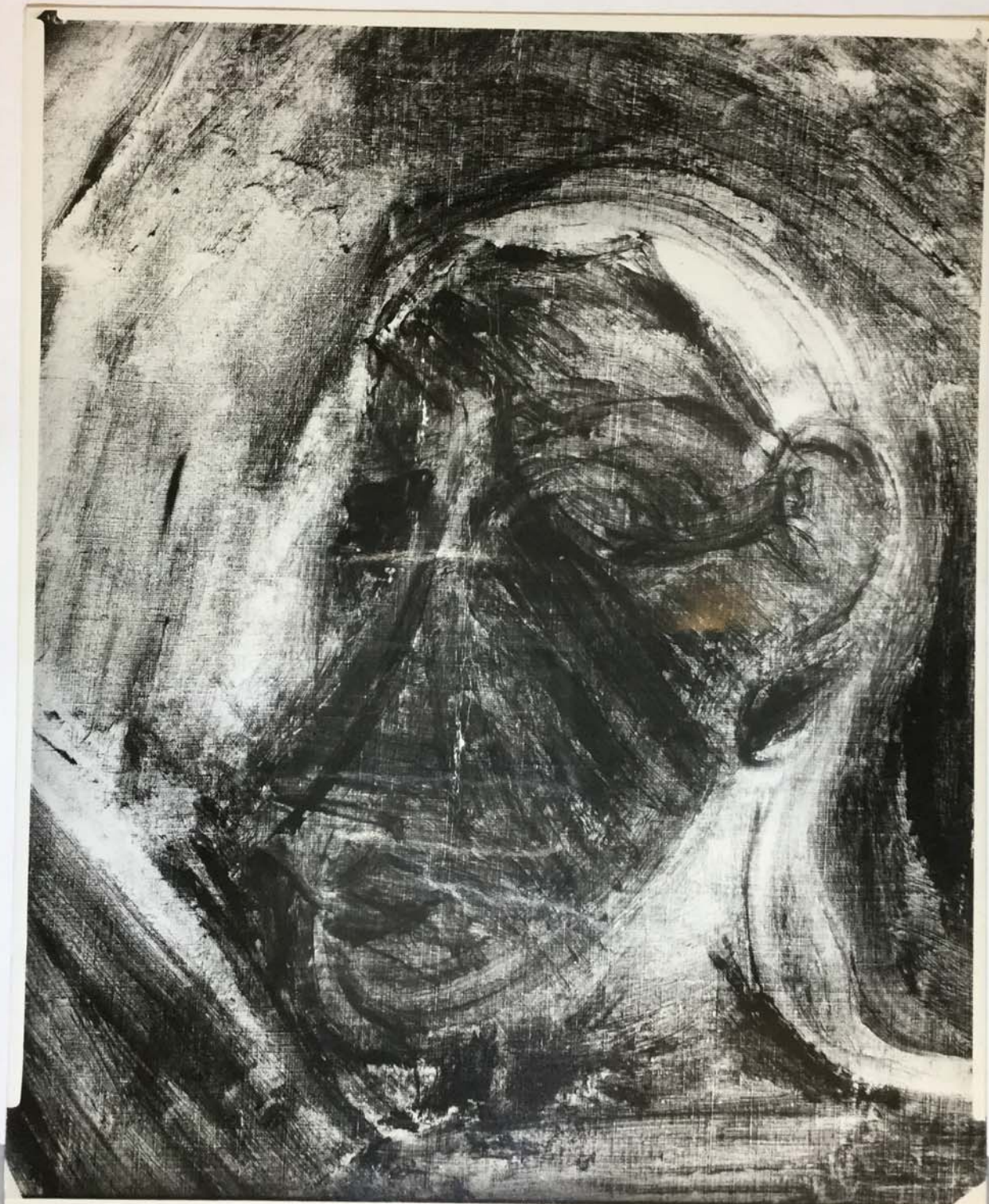
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Gonzales

27 WEST 67TH STREET

July 17-1945

Dear Mr Barr:

The enclosed photograph
is of Picasso's studio, Rue
des Grand Augustin # 4.

I took it in '37
or early '38.

I thought you might
be interested

Certainly
Fairbanks

27 West 67

NYC 23

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Estudio de -
Pablo Picasso -

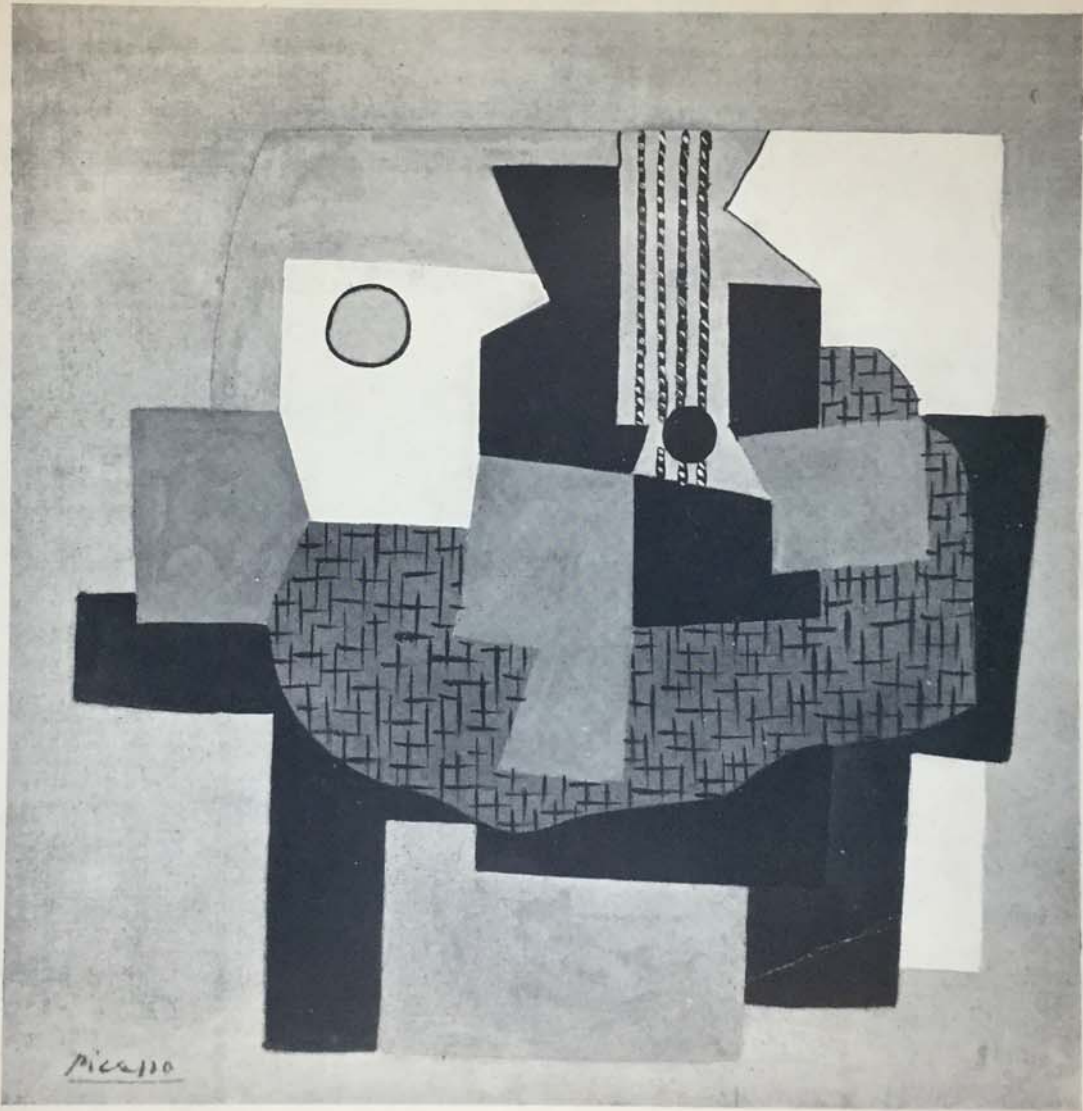
Calle de Srauds
apartamento # 11
Paris -

(La ventana abierta en
el tercer piso, indica
que Picasso estaba allí,
pues es cerca de la que
pone el caballete) -

The open window is the
one that Picasso uses
to put his easel near

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PICASSO. PEINTURE, 1921. 99,97 CM.

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Dessins de Picasso

ŒUVRES DE :

Braque Gris
Léger Picasso
Paul Klee
Manolo Laurens

Beaudin Borès Kermadec
Lascaux Masson Roux
Suzanne Roger

PARIS - VIII^e
29 bis, RUE D'ASTORG

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PHOTOGRAPHIE PRISE DANS L'ATELIER DE PICASSO. (PHOTO DORA MAAR).

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Box 2 AH3

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2. II** pl. 199, #422

Picasso
Purchase of size
Washington University art collection
St. Louis



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Z II** pl 197 #422

~~Artwork 1~~ Picasso
Bottle of Saxe
Wash. Union. Art Coll.
St. Louis

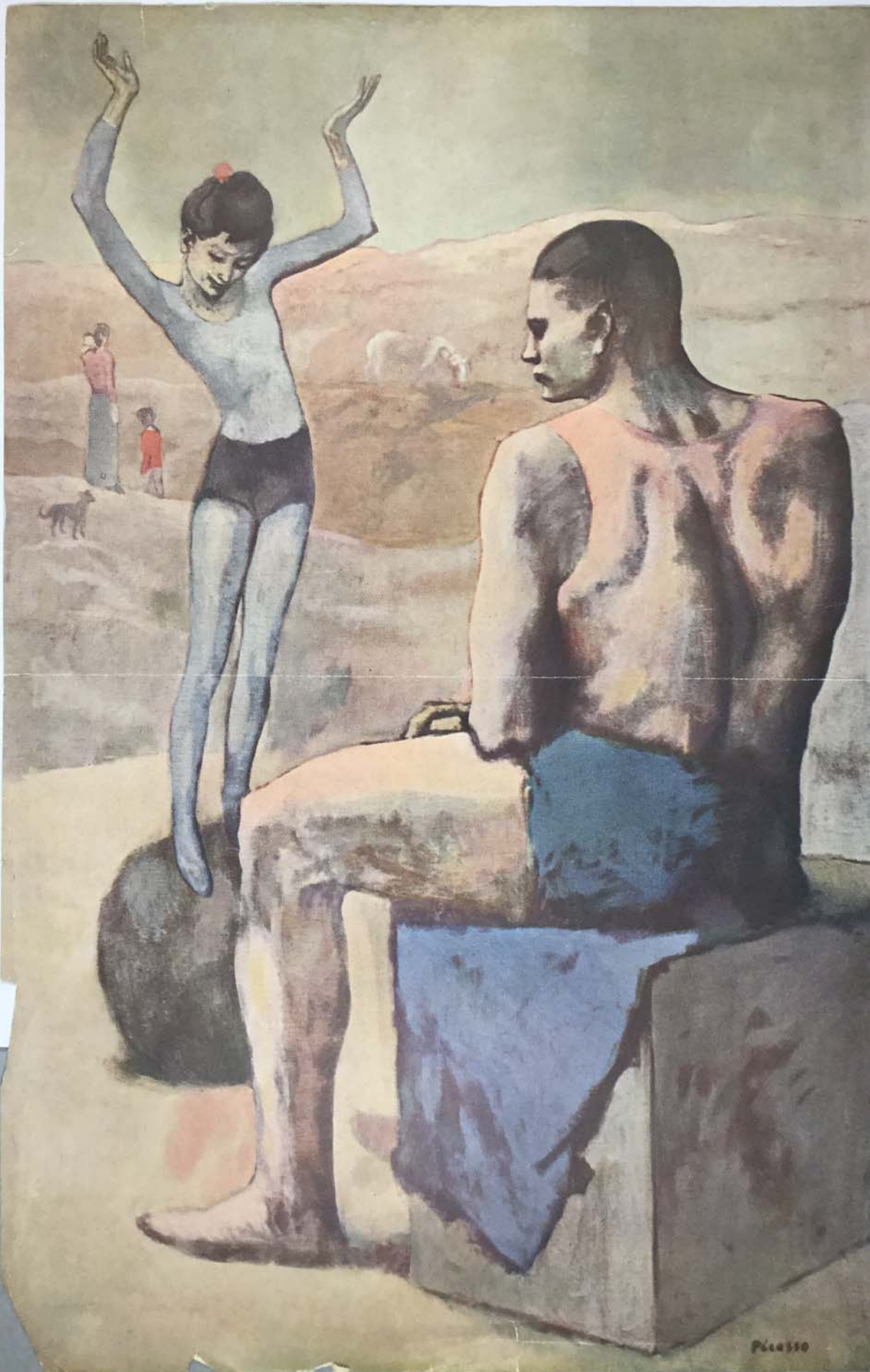
WASHINGTON
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Picasso
300,000
Mint - c 200,000
1927
V. Lamm
Galerie Lydia Conti
1 rue d'Argenson
Paris VIII

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35 - 47 cm

PICASSO: 1919 watercolor
photo via JTS
from GALERIE D'ART MODERNE
BALE
MARIE-SUZANNE FEIGEL
5 AESCHENGRABEN

(see letter under
Klee - Ax-1)

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Picasso
File

6975
'Le couple'
Oil painting
by
Picasso
Size 21 + 17½ inches

212972

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shown Moscow Pushkin Museum.

Oct 1956

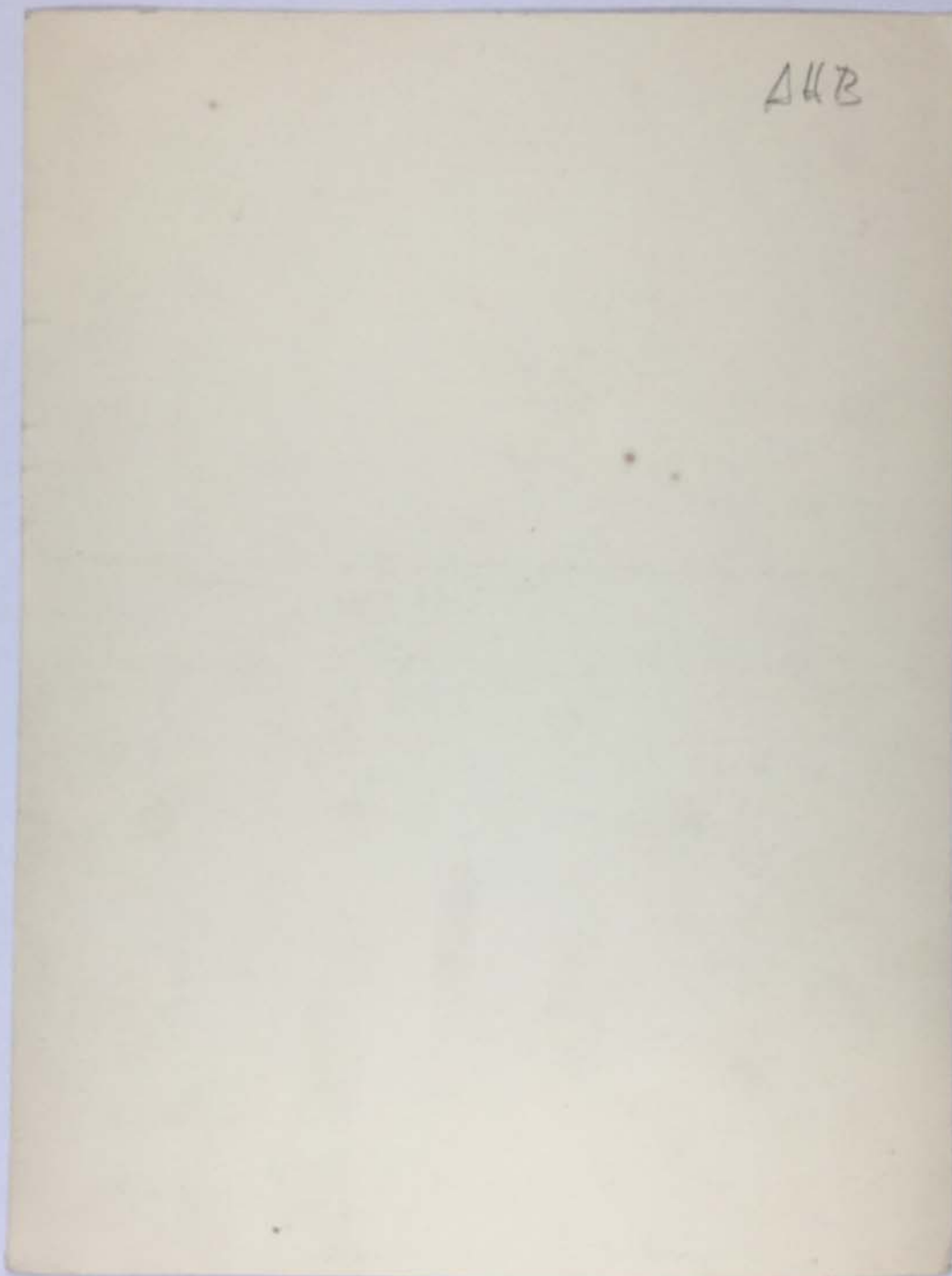
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PICASSO SCULPTURES A GAUCHE 1934, A DROITE 1935 (PHOTO BERNÉS, MAROUTEAU.)

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DICTIONNAIRE PANORAMIQUE DE PABLO PICASSO

L'œil rouge gris raies bâton mouche noir
bleu main amour force bouton corps vase
trève sang fin toi ligne eau maquis nuit
temps rire couche blonde pain feu chair
plante poème terre cul dent fraise onde jeu
cri boîte lame vague fer pitié nord bras
tour flèche plume cœur blanc trou or
feuille chiffre pli daim loupe brosse plomb
lampe souci neige bois grief nez haine
poire torse doigt homme vie cruel ciel
puits roue toile bête clou gaine frère pot
nacre triste ver loque tige arbre sens deux
mer vis train soie vue cône prix mari

soif cour peau gaffe chant blé arme fruit
porte masque pièce boule sac fil jour
bronze lune jupe disque étoile tube herbe
gomme pêche fleur flamme joie mort rue
danse gorge monde charme noix lit pierre
drap mine bouche clef sein œuf cube lait
bec laine grue vert zinc taille place où le
fort se trouve blindé de ficelles élastiques arborent
les pêcheurs multicolores sentent de la lumière se
deshabillent entre eux avec une rapidité inouïe
chantant contre la musique des pierres à tue-tête
chaque grimace miment l'expression de la vénus
accaparent pour toujours la parole du peintre.

MAN RAY.

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PICASSO. SCULPTURES : A GAUCHE 1933, 4-BRÛTÉ 1932. (PHOTO BERNÉS, MAROUTEAU.)

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démocratique, inaugurée par le Front Populaire et soutenue spirituellement et matériellement par l'U.R.S.S.

Mais le point culminant des distractions et des plaisirs, comme de l'intérêt artistique, littéraire, même scientifique, continuera à être dans les inventions de Picasso ; Picasso, cette espèce d'institution géographique et monarchique (au sens le plus élevé et le plus phénoménologique du mot et comme le pense Eugenio d'Ors), et dans laquelle l'élite démocratique de la nation se joindra irresponsablement et par masochisme intégral aux efforts les plus gaiement démoralisants et crétinisants de celle-ci, car je peux vous annoncer encore qu'une pornographie hautement sagace, rongera, à cette époque, les ailes fougueuses du Pégase parisien, lequel, dans la vie politique, agitera secrètement les amalgames d'emblèmes contradictoires, joie et fureur des compagnons allemands.

Dans cette prochaine apothéose démocratique, une véritable intimité imaginative, une promiscuité même, règnera entre les artistes et le public,

manger, il saisit une enveloppe dans sa boîte meunière (porte-enveloppe), à tiroirs mous, qu'a inventée Salvador Dali et dont il lui a fait cadeau, ou encore de le contempler, le visage empourpré tricotant des bas au milieu de sa cuisine.

En vérité, je peux dire, qu'à cette époque, le public parisien sera au courant de tout ce qu'il imagine se passer derrière les murs de l'immeuble, 23, rue La Boétie ; il connaîtra le nom et l'âge de chaque nouvel admirateur, il saura toujours, à n'en pas douter, quel jour Picasso était plus délicieusement désaltéré que de coutume et en quel lieu le précieux « demi-Vichy » lui avait été servi et, lorsqu'enfin, Picasso montera comme un soleil solitaire au firmament de l'art irresponsable, faisant pâlir toutes les étoiles intellectuelles de la préméditation supra-consciente, il ne tombera pas une seule épingle dans son sang de tragédien sans que le « Tout-Paris » soit informé de la marche piquante et argentée de celle-ci dans sa circulation de vrai taureau et aussi surtout de l'endroit intime où se localisent les arrière-pensées subcutanées par lesquelles l'aiguille sera expulsée avec cette

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PICASSO PEINTURES. EN HAUT : 7 AOUT 1932 EN BAS : 1991 (PHOTO BERNÉS, MAROUTEAU.)

28 Mars XXXII Boisgeloup. Picasso

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deux ou trois abat-jour
prennent de si grands airs de mie de pain
imitant un gardien de square qui crie On ferme
qu'on dirait un coureur haletant comme une bouteille
sortant d'une boîte à lettres
comme une sauterelle d'une brosse à reluire
Ainsi le bateau si petit qu'on dirait une puce sur la chemise nuptiale de la mariée
après avoir désespéré de son gouvernail
qui baillait du matin au soir comme un cheval fourbu
se joue un air de guitare et se sent ragaillard
C'est qu'il a aperçu entre deux brins d'herbe à tête de vache laitière
une sorte de soleil coulant poisseux fainéant et ventru
ou plutôt une boîte de spaghettis déjà percés et prêts à servir de flûtes
dans une fête villageoise où ils se souviennent d'avoir été ramassés
ivres au point d'offrir aux passants des sandwiches aux carafes
Cependant au loin
là où les sources hésitent à devenir camemberts
dans les ascenseurs qui mugissent comme des paquets de tabac
plus édentés qu'une grand'mère
plus sonores qu'un piano à grimace de cercueil
le papier de la chambre
du marchand de charbon qui frise du nez
pour oublier la couleur du pain qu'on rencontre dans les lavoirs
passés au bleu comme une vieille rivière
et rongés d'eczéma
afin de ressembler à un adjudant hésitant entre le séminaire paternel
et la fabrique de savon
d'où montent et descendent de quotidiennes marées d'éclats de rire
le papier mural plus brillant qu'une mâchoire neuve
jaillit comme un cerveau d'enfant dans le cercle grondant des pierres que le gel a fait éclater
et danse comme une feuille morte qui rejoindrait sa branche.
sitôt finie la musique de ses nervures
pareilles à un torpilleur dans la tempête
si bien que le bec de gaz se croit devenu sémaphore
ou marchand d'habits
et gémit sur le sort des marins devenus toupies maniées par des mains plus blanches qu'un oreiller
ou escalopes reconstituées avec des cornes de taureau
et qui ne reverront plus la terre sous sa forme habituelle de perruque
mais se mordront mutuellement les doigts comme au café-concert

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TÊTE DE FEMME. Plâtre original (1906)

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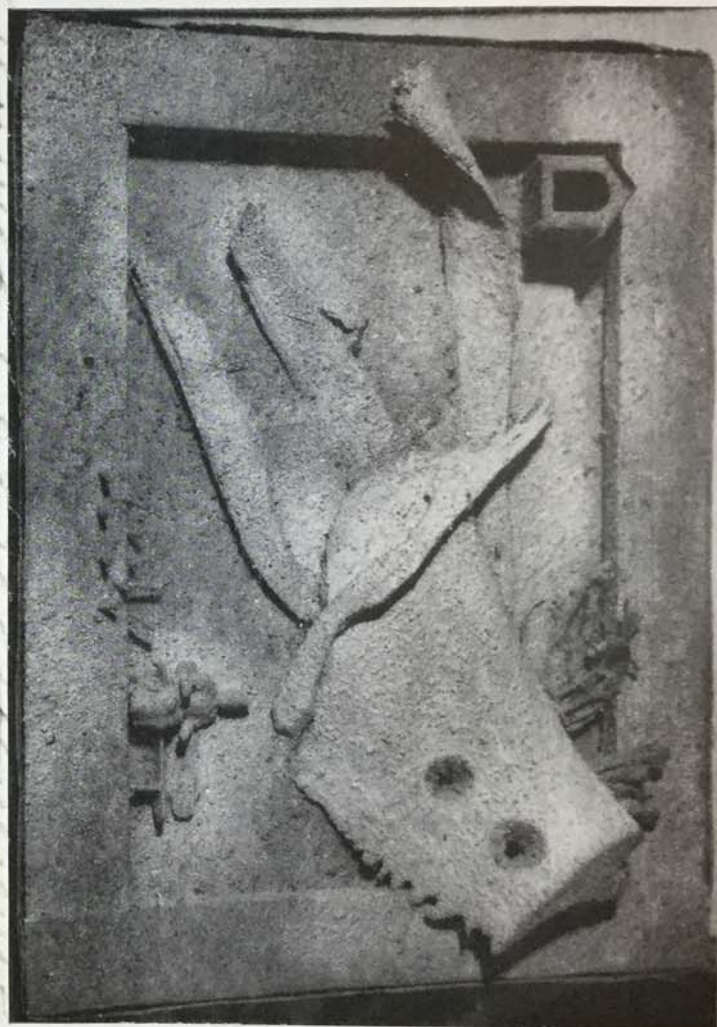


PICASSO. EN HAUT : OBJET A LA FEUILLE DE PALMIER. JUAN-LES-PINS, 27 AOUT 1930.
EN BAS : OBJET AU GANT. JUAN-LES-PINS, 22 AOUT 1930.

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PICASSO EN HAUT : OBJET A LA FEUILLE DE PALMIER. JUAN-LES-PINS, 27 AOUT 1930.
EN BAS : OBJET AU GANT. JUAN-LES-PINS, 22 AOUT 1930.



*Objet a la feuille de Palmier
Juan les Pins 27 aout 1930*

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PICASSO PEINTURE, 1934 (PHOTO BERNÉS, MAROUTEAU.)

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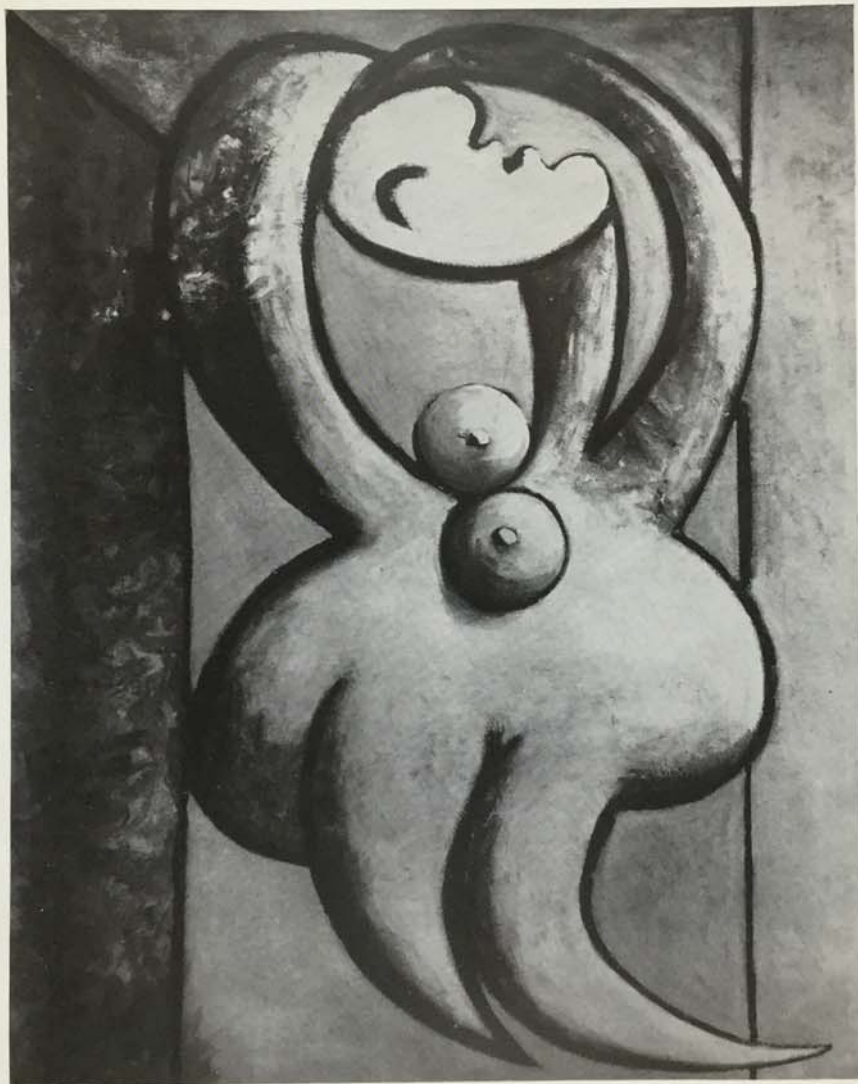


1933

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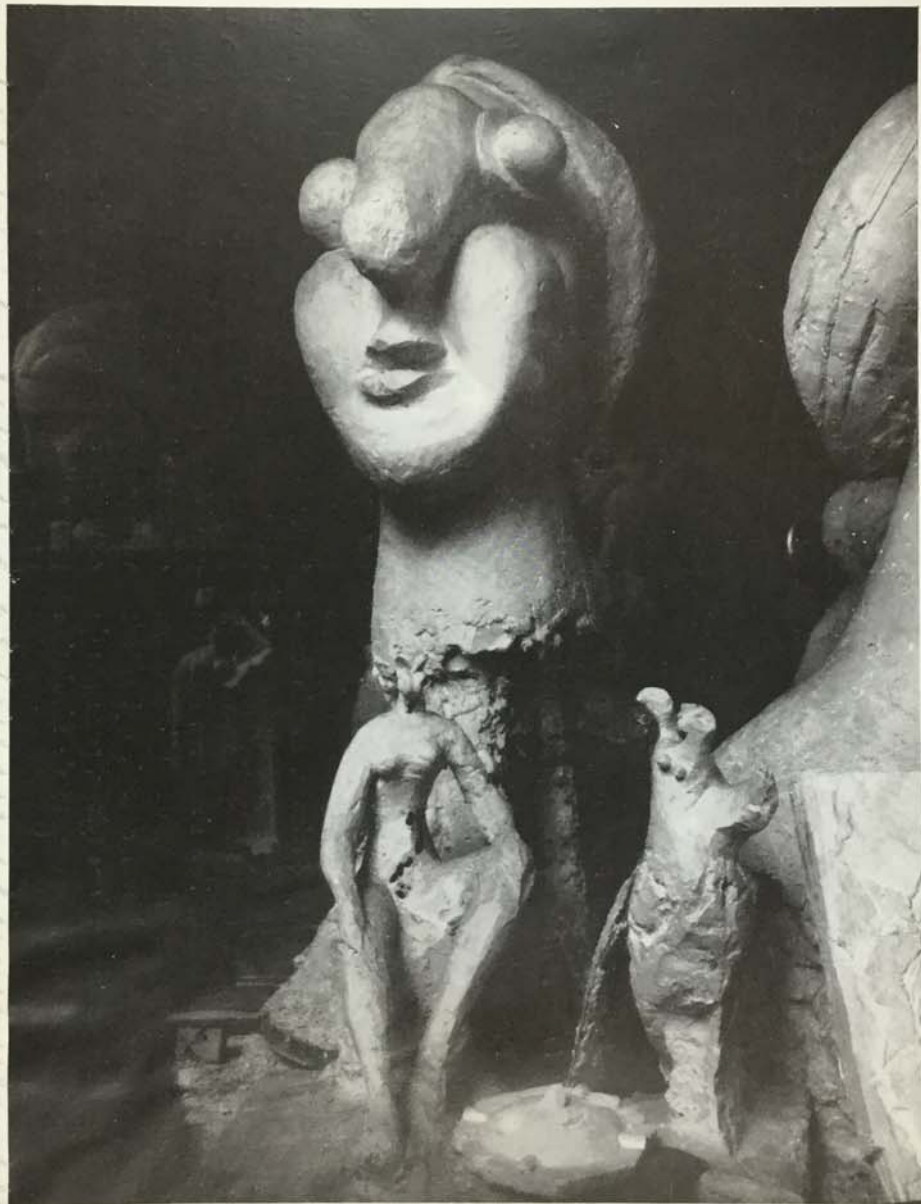
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	AHB	XI . G. 7

PICASSO, FEINTURE, 1931 (PHOTO: BERNÉS, MAROUTEAU.)



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1932

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Les pantoufles de Picasso

*Je montrai à Picasso un tableau dont la laideur m'avait toujours paru la plus trucu-
lente et la plus digne d'être prise comme modèle.*

*Picasso, surpris, considéra le tableau : — Qu'avez-vous ? lui dit-il, avec une merveilleuse
assurance. Pourquoi me cachez-vous votre visage, comme s'il m'était connu ?*

L'hiver de 1937 étendra son blanc et floconneux tapis de neige sur les remparts de la joyeuse capitale française, et, aux environs, sur la campagne vers Fontainebleau et vers Montmorency. Le monde brillant et aristocratique sera rentré, compact et grouillant, et l'on s'amusera dans les salons, ainsi qu'aux lieux de réjouissances publiques, avec ce snobisme enragé, qui n'était guère possible depuis quelque temps, par suite du malaise politique et de la crainte de révolution et de cannibalisme immédiat, depuis, totalement surmontés par une sensationnelle réactualisation

car les Parisiens de cette époque ne se contenteront plus d'admirer l'artiste à travers ses idées et ses inventions, ils le suivront, par des rêveries exigeantes et détaillées, dans sa vie quotidienne et jusque dans sa demeure la plus intra-utérine, non pour épier l'instant où sa pupille impérialiste se dilate et s'injecte de sang à l'approche d'une nouvelle proie imaginative, d'une nouvelle et glorieuse conquête de l'irrationnel, mais tout simplement pour satisfaire le désir naïf de, par exemple, voir Picasso pâlir lorsqu'assis à la table de sa salle à manger, il saisit une enveloppe dans sa sole

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	AHB	XI . G . 7

moyen. Picasso touche à ceux-là même qui pourraient paraître les plus éloignés de lui et presque s'y opposer parce qu'entre ce qu'il voit et ce qu'il peint, il y a une augmentation de vitesse, parce que partout la vue le cède à la profondeur d'une optique basée sur le concret tel que le voit notre esprit dans la mesure où il peut être libre. On peut dire que Picasso a ouvert définitivement une porte que tout laisse à penser qu'il fut le premier à franchir. Avec les peintres surréalistes, il travaille à libérer tout à fait le réel qui, par la lâcheté de l'homme, n'est comme son esprit qu'un prévenu libre. Il s'agit de faire sortir l'objet de son apparence comme de faire sortir l'homme de sa prison de peau humaine.

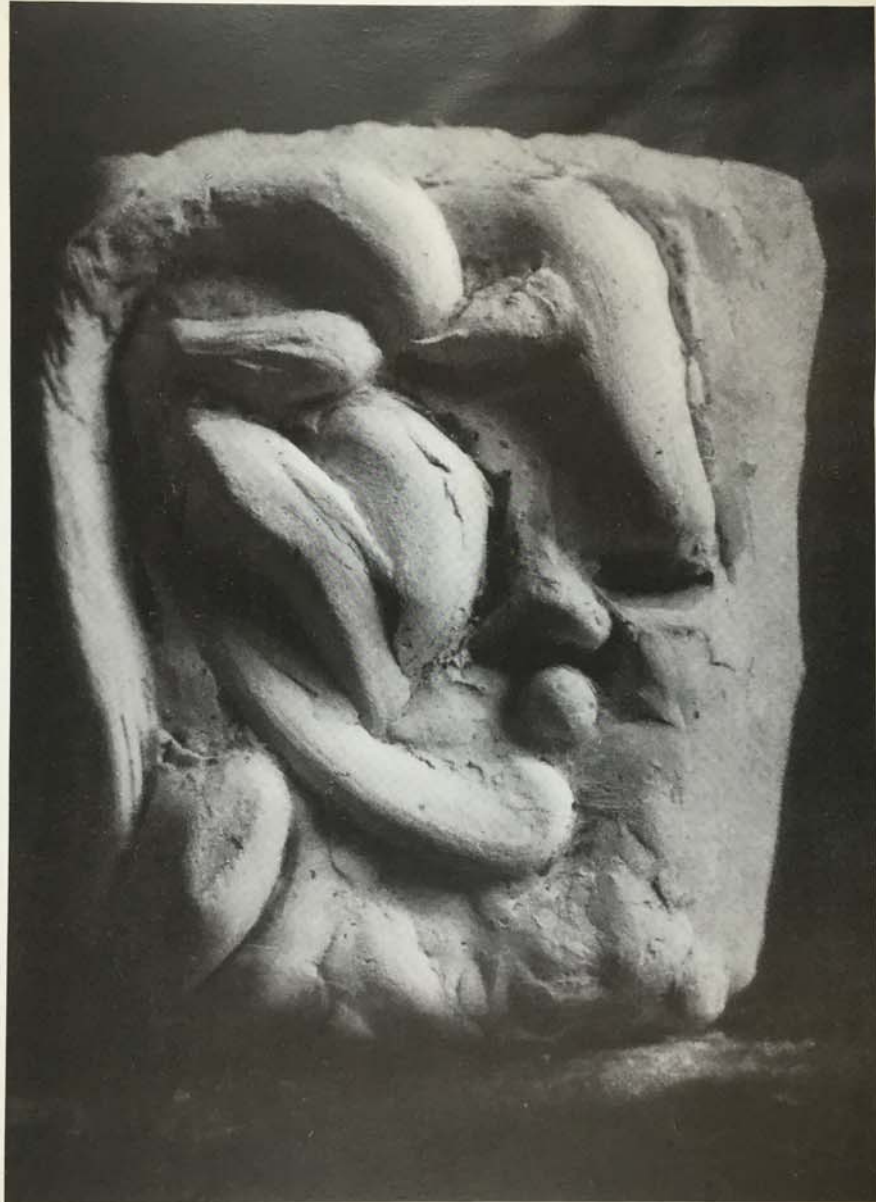
Les peintres surréalistes s'attachent systématiquement, dans le domaine et par les moyens qu'ils se choisissent, à renverser une image du monde imposée à l'homme par leurs tyrans, forts de leur tranquillité, béats comme des porcs. L'homme, prisonnier de ses hérédités, de ses complexes, de l'abrutissement ancestral, est aveugle. On ne croise, dans la rue, dans le métro, que des aveugles. C'est un véritable traitement qu'il faut bien faire subir. Homme, mon

tes yeux ouverts par la conscience de la condition qui l'est faite.

Dans le domaine qui lui est propre, Picasso continue à lutter pour ce que l'art moderne, ce qu'on a convenu d'appeler l'art moderne, aura apporté d'utile et de libérateur. Et ce n'est pas maintenant, tout bien calculé, que nous y renonçons. Au moment où l'art qui s'était décidé à avancer sérieusement, retombe dans son ornière par les soins de gens qu'on ne peut s'empêcher de prendre pour des traîtres à l'homme, et s'y endort comme un serpent gavé, Picasso donne une belle leçon de courage et de révolte. Il sait, nous savons que nous serions parmi les premières victimes du fascisme, de l'hitlérisme français, celui-ci ne nous sous-estimant pas. Picasso continue, et c'est ce pour quoi nous l'admirons tout d'abord, à frapper les grands coups de la violence. Son comportement, la dignité imperturbablement agressive de son œuvre, la *situation* de son apport dans les moyens d'expression, font de lui à proprement parler un homme authentiquement révolutionnaire. Tant il est vrai que le réel ne s'oublie pas.

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PICASSO. SCULPTURES. BOISGELOUF, 1933.

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frère, il faut trouver le « Sésame ouvre-toi »,
qui fendra le monde d'un coup de hache devant

18 décembre 1935.

GEORGES HUGNET.

PICASSO ET LES LITTÉRATEURS

Les « professionnels de la littérature » reprochent déjà à Picasso de s'occuper de lettres, lui qui, jusqu'ici, n'a jamais su écrire.

A leur intention nous publions ici quelques lignes de Léonard de Vinci :

« Parce que je ne suis pas lettré, certains présomptueux prétendent avoir lieu de me blâmer, en alléguant que je ne suis pas un humaniste... Ils diront que, faute d'avoir des lettres, je ne peux bien dire ce que je veux exprimer. Or, ils ignorent que mes œuvres sont plutôt sujettes de l'expérience que des paroles d'autrui; et l'expérience fut la maîtresse de ceux qui écrivent bien; et moi aussi, je la prends pour maîtresse, et en tous les cas, je l'alléguerai. Si comme eux, je n'allègue pas les auteurs, plus haute et plus digne est mon allégation, l'expérience, maîtresse de leurs maîtres.

« ... Et sont ainsi jugés et non autrement estimés, les hommes inventeurs, interprètes entre la nature et les hommes, en comparaison des récitateurs et déclamateurs des œuvres d'autrui. Il y a entre eux la différence de l'objet en dehors du miroir et du reflet dudit objet. Le premier existe en réalité et par lui-même, le second n'a pas de réalité. »

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de la part
de Madame. Cuttoli.
55: rue de Babylone
PARIS - 7^{em}

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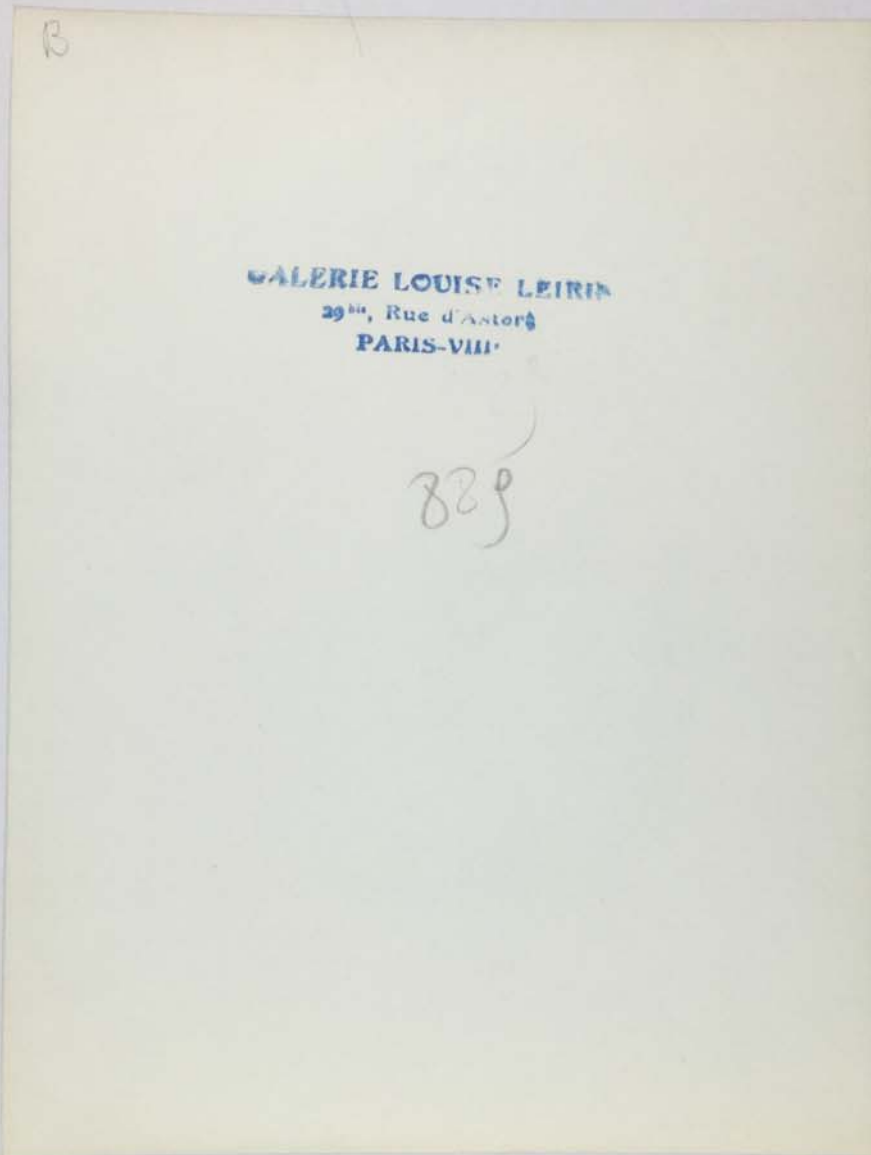
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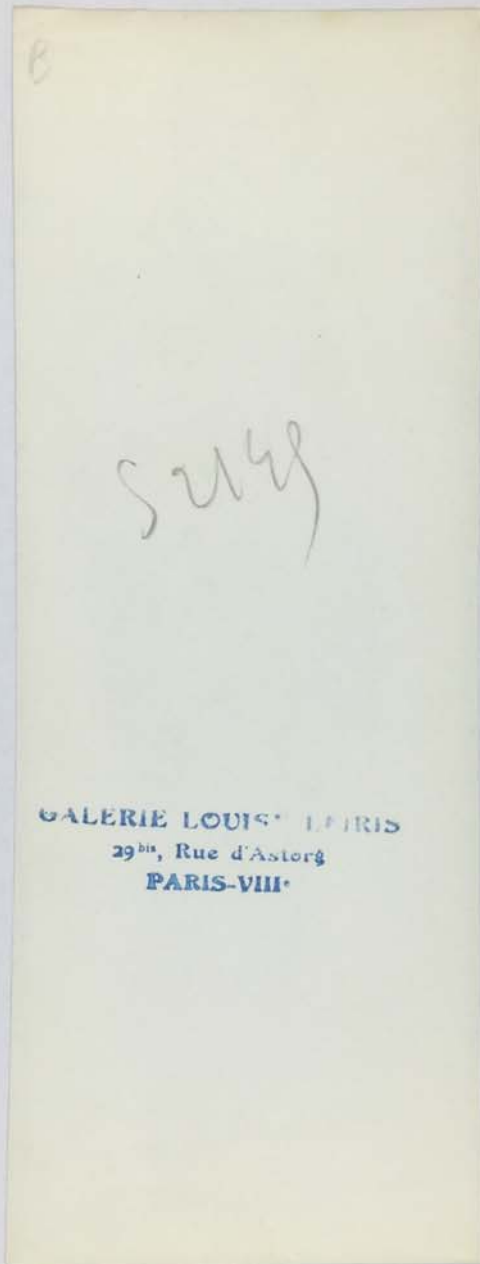
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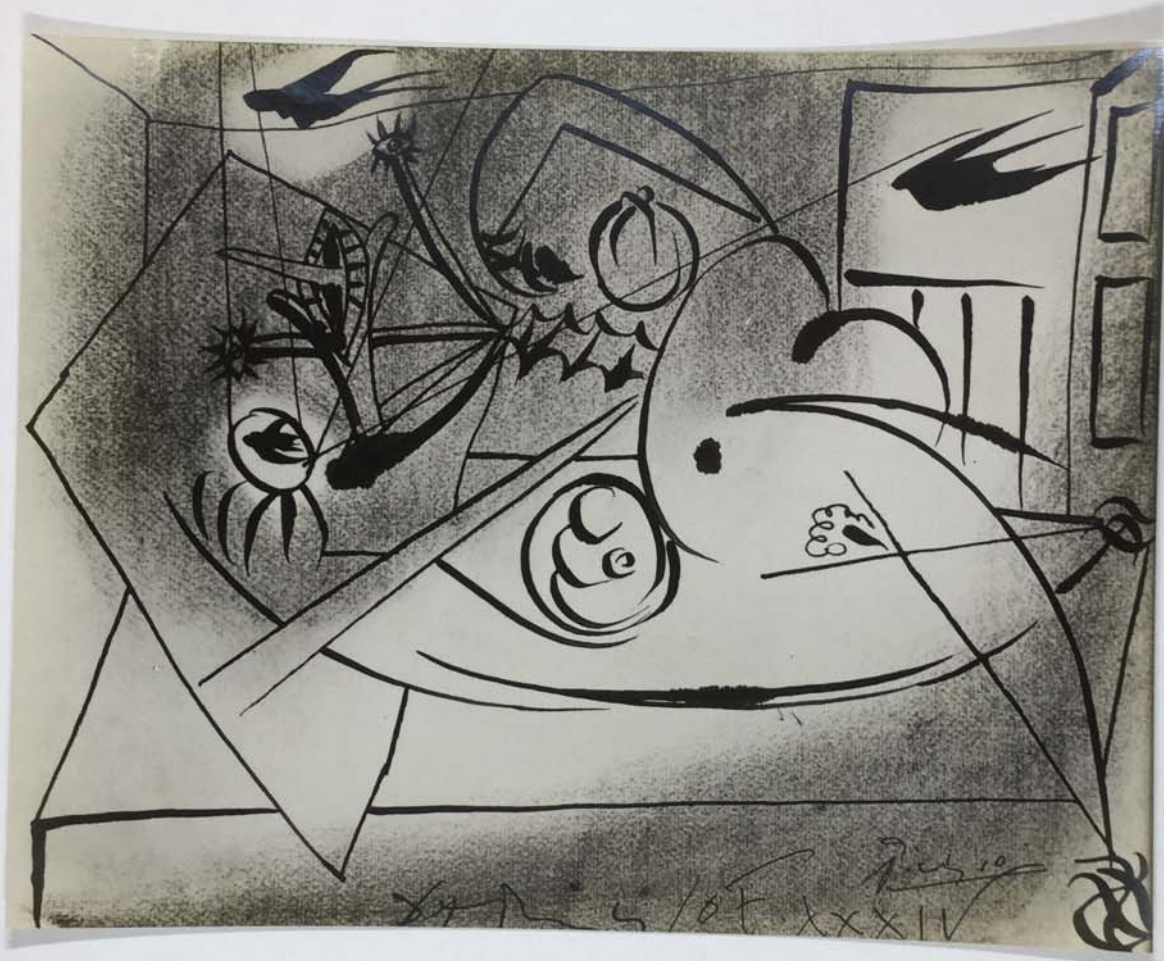


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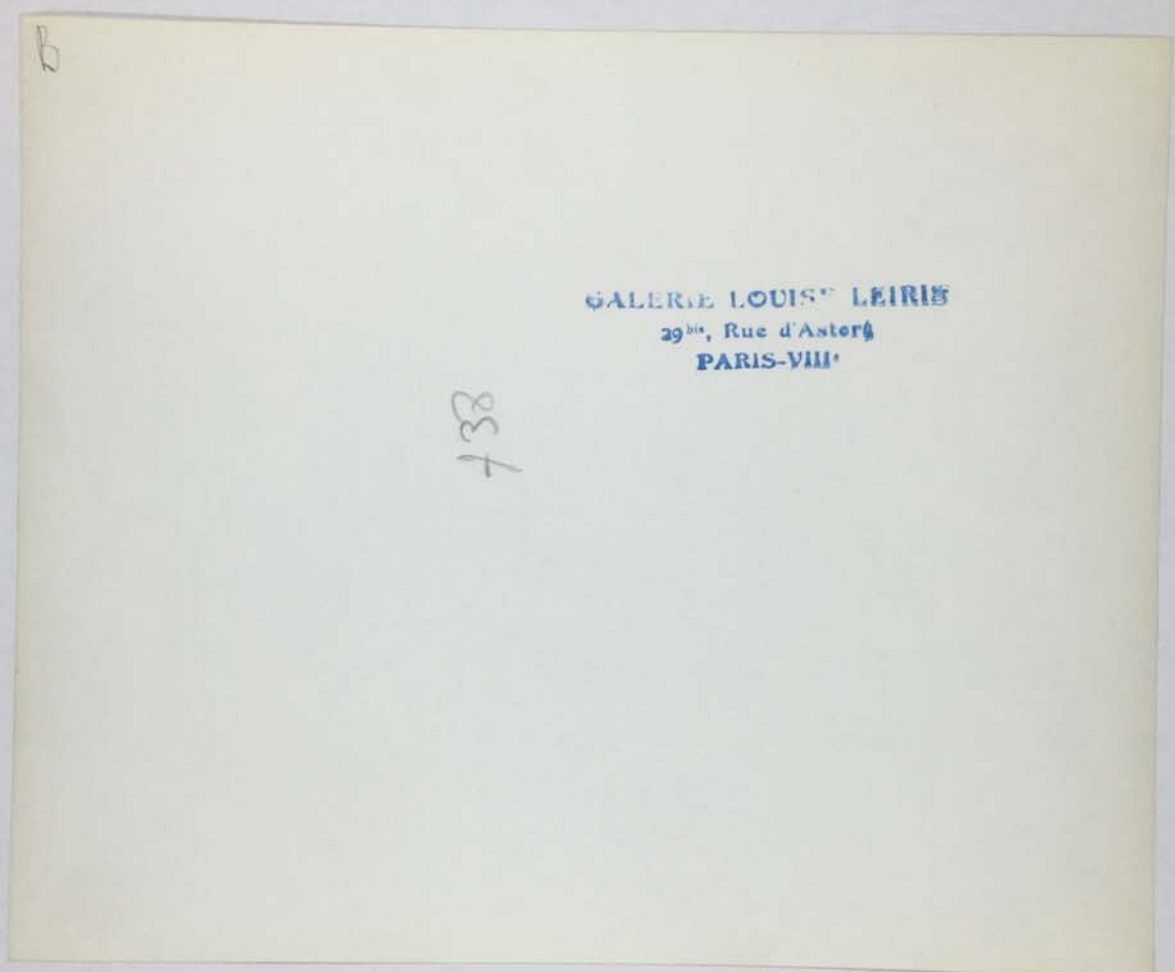
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PHOTO Marc VAUX
416⁰⁰, Rue de Vaugirard
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PEINTURE — SCULPTURE — ARCHITECTURE — ETC.
MARC VAUX

114 bis, Rue de Vaugirard — Paris VI^e

Tél. ; Littré 90-01

Métro ; Montparnasse



Monsieur Alfred Bard.
Chase Bank
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Picasso

Photos

misc

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Part

Tom Cattoli

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PICASSO

Photos (+ correspondence)

1905 - 1939

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Bluem

THE MUSEUM OF MODERN ART

Date March 20, 1950

To: Mr. Barr

Re: early Picassos

From: Libby Tannenbaum

Dear Alfred: Looking into my notes on the Bluem Coll.
I find only one early Picasso; I dont know why it
multiplied itself in my memory. It seems to be a 1900
painting called "Les Amants", as I recall in misty
reds and greens and about 24 by 36 inches.
The owner is Dr. Albert W. Bluem, Coniston Road, Short
Hills, New Jersey.

Libby

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ART

A Family Cache of Picassos



EARLY WORK IS FOUND AT SISTER'S IN SPAIN

Though it has the most famous artist in the world for a relative, the family of Pablo Picasso in Spain has managed to remain surprisingly obscure. But an enterprising young American named Rosamond Bernier, who publishes with her French husband the art magazine *L'Oeil*, recently paid a call on Picasso's sister, Doña Lola de Vilato, in Barcelona and found not only a houseful of lively Latins but a trove of undiscovered Picasso paintings.

Some—done in a somber, realistic style—were painted by Picasso in his early teens before he left home. Others, in bright colors with curious designs, were done in 1917 when the artist was 36. During the summer of that year Picasso arrived in Barcelona with the Diaghilev Ballet Russe, for which he had designed some sets. He settled down with one of the ballerinas, whom he later married, and launched into an outburst of painting.

After three weeks Picasso returned to France leaving his canvases in his sister's home. There they repose today, stacked in a dust-laden clutter or hung askew on the walls. But they are highly esteemed by the spontaneous, bohemian Vilatos who would never dream of selling them and who like to wander through the shadowy rooms of their apartment, holding matches up to get a better look at "Uncle Pablo's" work.



VILATOS AT HOME in Barcelona sit around wine decanter while the artist's nephew Pablín plays guitar, nephew Jaime sings. Sister Lola, semi-invalid of about 70, is wrapped in sheets for night round of music. Picture on wall is a Picasso.

SPANISH BELLE in a mantilla was painted in 1917 in dabs of color reflecting technique of 19th Century French "pointilists." The posterlike style of the unfinished painting is an oddity even for the ever-changing Picasso.

PICASSO AT HOME at his villa in Cannes lounges on his large bronze sculpture of a goat guarding a doorway. Recently bought by the 73-year-old artist, the handsome villa has 18 rooms but Picasso makes use of only three of them.

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	AHB	XI . G. 7



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PICASSO CONTINUED



GRIM GIRL seemingly seated in a chair was reduced by Picasso to a flat design of interlocking ellipses, sharp angles and blue skin. This curiosity is unlike any painting done by the artist before.



GRILLED BALCONY of artist's studio looked out on monument to Columbus and boats in the harbor. Gay colors and energetic composition show Picasso's response to the brightness of Barcelona.



SINEWY WAITER grasping knife, fork and a dish of fruit was flattened by Picasso into cardlike pattern. Only the hand and utensils remain realistic, providing provocative clues to the subject.



CUBIST COMPOTE is the same dish Picasso included in the picture at bottom left. As element of counterpoint, he painted the shadow of the compote as a bold pattern echoing the curved contours.

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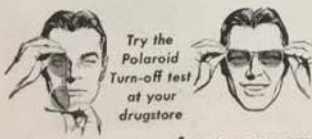
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PICASSO CONTINUED

OLD STYLES OF HIS YOUTH



PAIR OF PIGEONS were painted by Pablo Picasso and his father José, an art teacher. Pablo showed such talent for drawing as a child that his father gave him careful academic instruction and, as his eyes began to fail, had his son complete details of his paintings, like the feet of pigeons above.



BLIND BEGGAR was sketched by Picasso in 1903 when, out of money, he had to leave Paris and go back to Barcelona to live at home with his family.



FAMILY ART decorates room in which Picasso's nephews, Jaime and Pablín, who are doctors, receive patients. On wall hangs portrait of an aunt whom Picasso painted when he was 16. Below are sculptured heads by another nephew who lives in Paris. Under crucifix is landscape by Picasso's father.

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PICASSO CONTINUED



DELA-CROIX'S "ALGERIAN WOMEN," PAINTED IN 1834, HANGS IN LOUVRE

TRICKS OF HIS OLD AGE

While some of Picasso's earlier experiments lie tucked away in Barcelona, his latest are on view in a big retrospective show of his works in Paris. The new attractions are variations on a theme suggested by a harem scene painted by the 19th Century French Romanticist, Delacroix. In two months Picasso rang 14 changes upon the theme, putting the languid ladies through contortions Delacroix never dreamed of.



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Anderson
Artists - Picasso folder

February 1, 1930.

Mr. Alfred H. Barr, Jr., Director,
Museum of Modern Art,
730 Fifth Avenue,
New York City.

My dear Mr. Barr:

It might be of interest to you to know that I
have located the Quinn "Harlequin" ^{by Picasso} in New York in the possession
of Mrs. Julia Q. Anderson, 420 West End Avenue. I secured this
information through the Guananty Trust of New York, the executor
of the Quinn estate.

Very truly yours,

Harold S. Gardner

HG:NHB

*checked for
2-13*

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Mexico picture
1934 Lopez Rey
shown for a short time
negotiated with Picasso
to do ten paintings with
understanding Museum's
will buy

brought 1946

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AIR MAIL



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NEW YORK 19
N. Y.

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Ny Herma la Tullius
9 January 1949
Sec. 8 ["this week" magazine]: 2

PICTURE TO REMEMBER



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PICTURE TO REMEMBER



MOTHER AND CHILD by Picasso

I FELL IN LOVE

by Lloyd Morris

Author of "Postscript To Yesterday"

IN PARIS, years ago, an American could live well on little. But, as I learned in the summer of 1930, there is a point below which starving begins. A writer, like most other people, prefers to eat regularly and well. It began to look as if I might have to forego this preference. And then, I fell in love.

You see her above as I saw her for the first time in the window of an art dealer — and stood enchanted, unable to turn away. It did not occur to me to go into the little gallery, but every day I returned to look at her, always with the same surprise and excitement.

One morning, the picture was no longer in the window. Probably the art dealer had observed my visits; certainly he must have noticed my disappointment that morning, for he beckoned to me to come in. "Monsieur wishes to look at the 'Mother and Child' by Picasso?" He lifted her to an easel and tactfully left us alone. An hour later, he accepted all the money in my pocket, and my promise to pay in full for the picture before sailing home in the autumn. "Monsieur must come in whenever he wishes, to look at his picture."

As you will guess, all my friends disapproved. Had nobody yet told me about the Depression? With my uncertain prospects,

what right had I to buy — of all impractical things! — a picture, and an expensive one, at that. (Though it was only an etching in color, and one of a hundred copies, it was signed by the most famous of modern painters.) And how did I propose to pay for it? This question, at the time, couldn't be answered. But . . . man shall not live by bread alone. Often, that summer, I had little more than bread, but I enjoyed a recurring delight. Whenever Monsieur wished, he went to look at *his* picture.

SHE has been in my home, now, for eighteen years. I have come to know her well, yet I shall never know her fully. Great beauty, like great wisdom, always has something to teach. To me, she expresses the nobility, tenderness and eternal mystery of motherhood that Renaissance painters celebrated in their Madonnas. But she represents human, not divine, loving kindness; and in a world which, today, seems to have too little of it, she continually reminds me of its meaning.

My sensible friends, I still feel, were wrong. The things I might have had, in place of the picture, would have been consumed and forgotten long ago. Perhaps true thrift is an investment in contentment, the purchase of a durable satisfaction.