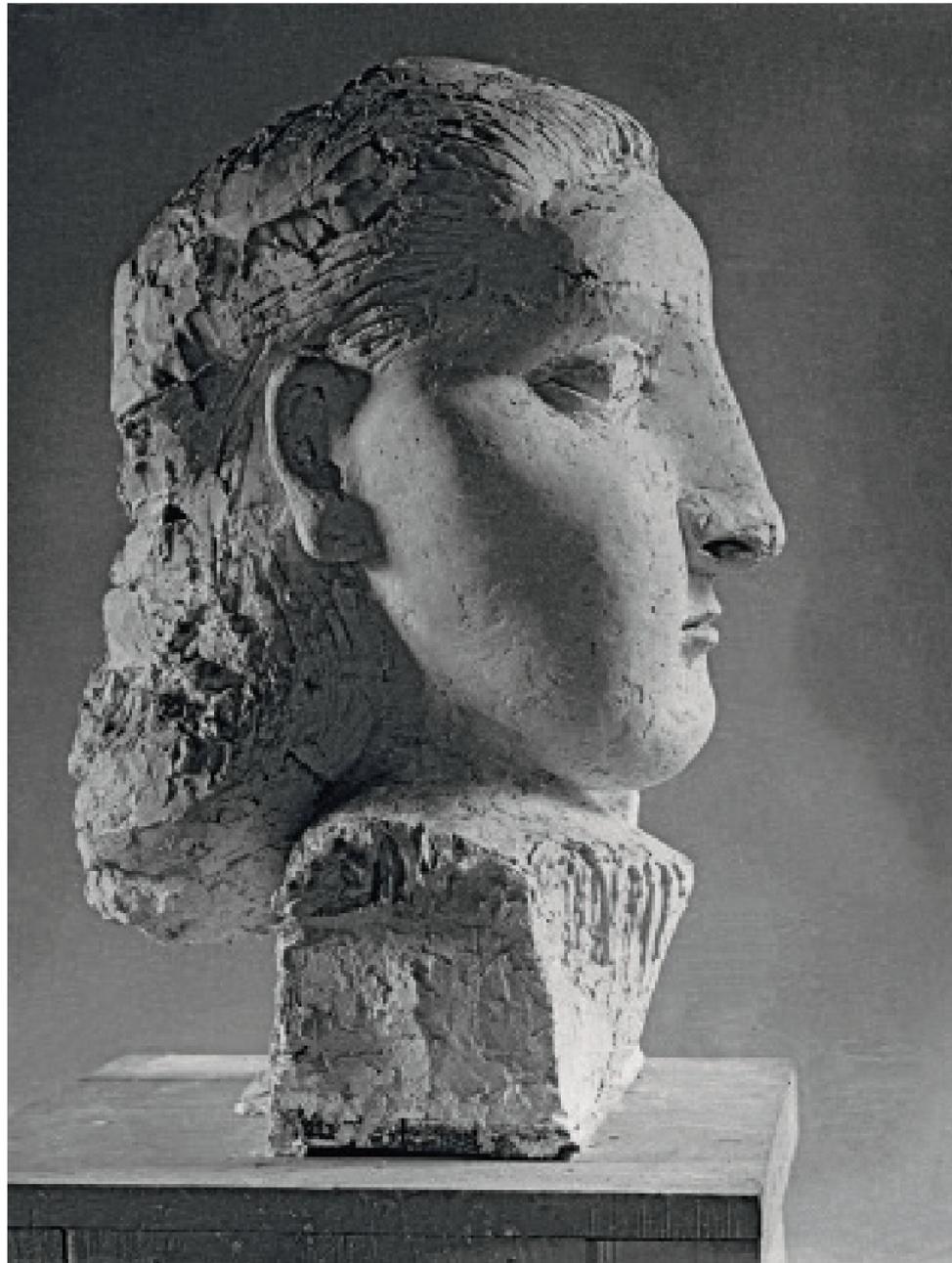


PICASSO

SCULPTURE



MoMA



PICASSO

SCULPTURE

ANN TEMKIN | ANNE UMLAND

with
VIRGINIE PERDRISOT, MUSÉE NATIONAL PICASSO-PARIS

and
LUISE MAHLER and NANCY LIM

CONTENTS

7

FOREWORD

Glenn D. Lowry

8

LENDERS TO THE EXHIBITION

9

ACKNOWLEDGMENTS

Ann Temkin and Anne Umland

12

PICASSO SCULPTURE: AN INTRODUCTION

Ann Temkin and Anne Umland

31

PICASSO SCULPTURE: A DOCUMENTARY CHRONOLOGY, 1902–1973

Luise Mahler and Virginie Perdrisot with Rebecca Lowery

32

CHAPTER 1 BEGINNINGS 1902–1906

102

CHAPTER 4 AROUND “THE MONUMENT TO APOLLINAIRE” 1927–1931

202

CHAPTER 7 VALLAURIS: CERAMICS AND ASSEMBLAGES 1945–1954

294

PHOTOGRAPHS BY BRASSAÏ

Compiled by Luise Mahler

298

CHECKLIST OF THE EXHIBITION

Compiled by Nancy Lim and Luise Mahler

304

SELECTED EXHIBITIONS, 1910–1967

Compiled by Luise Mahler

312

REFERENCES

320

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The Museum of Modern Art, New York. Gift of Jacqueline Picasso in honor of the
Museum's continuous commitment to Pablo Picasso's art. See plate 56

Front fabric stamping: *Figure*. Paris, October 1928. Iron wire and sheet metal,
14 ¾ × 3 ⅞ × 7 ⅞ in. (37.5 × 10 × 19.6 cm). Musée national Picasso–Paris. Dation
Pablo Picasso, 1979; on long-term loan to the Centre national d'art et de culture
Georges Pompidou, Paris. Musée national d'art moderne/Centre de création
industrielle. See plate 34

Back cover: The entrance hall at Picasso's villa La Californie, Cannes, 1956.
Photograph by Edward Quinn

Page 2: *Head of a Woman* (1941), plaster. Paris, rue des Grands-Augustins, 1943.
Gelatin silver print, printed 1943–[71], 11 ¼ × 8 ¾ in. (29.8 × 22.5 cm).
Photograph by Brassaï. Musée national Picasso–Paris. Purchase, 1996

Page 31: *Head of a Woman* (1931) and other plaster sculptures at the Château de
Boisgeloup, December 1932 (detail). Gelatin silver print, printed c. 1960, 11 ¼ × 9 in.
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HYUNDAI CARD is proud to be the lead sponsor of the exhibition *Picasso Sculpture* at The Museum of Modern Art, bringing to viewers the most extensive survey of Pablo Picasso's work in three dimensions to be mounted in the United States in more than forty years.

For Picasso, sculpture was both uniquely personal and profoundly experimental. Never formally trained in the practice, he approached it with a sense of freedom and curiosity, creating radically innovative works that continually reimagined what sculpture could be. This landmark exhibition, bringing together nearly 150 of Picasso's extraordinarily inventive works in three dimensions, presents a focused overview of this less familiar aspect of the artist's oeuvre.

A long-term sponsor of The Museum of Modern Art, supporting over thirty exhibitions at the Museum since 2006, Hyundai Card is delighted to make *Picasso Sculpture* possible.

FOREWORD

THIS VOLUME is published on the occasion of the exhibition *Picasso Sculpture*, which continues a long-standing tradition at The Museum of Modern Art of major exhibitions dedicated to the groundbreaking art of Pablo Picasso (1881–1973). *Picasso Sculpture* is the first full-scale survey of the artist's profoundly innovative and influential work in three dimensions to be mounted in the United States in nearly half a century, the last such exhibition having taken place in 1967, also at this museum. We are delighted to revisit Picasso's remarkable achievement as a sculptor from a twenty-first-century perspective, at a moment when this body of work carries fresh relevance for contemporary artists.

Picasso Sculpture extends a historic partnership between The Museum of Modern Art and the Musée national Picasso—Paris. Because Picasso retained the majority of his sculptures during his lifetime, a large number of them entered the founding collection of the Musée Picasso following the settlement of his estate. Today the Musée houses the most extensive collection of Picasso's sculpture in the world; approximately one-third of the sculptures in the present exhibition come from this single source. We owe a tremendous debt of gratitude to Laurent Le Bon, president of the Musée Picasso, for his unstinting generosity and enthusiastic support of this project. His collaborative spirit has been fundamental to the realization of the exhibition. We also gratefully acknowledge the positive response that his predecessor, Anne Baldassari, gave to our initial proposal and her thoughtful encouragement during its early planning phases.

That we have been able to mount this exhibition is due not only to the sympathetic cooperation of the Musée Picasso, but also to the graciousness of Picasso's heirs: Maya Widmaier Picasso, Claude Ruiz-Picasso, Dr. and Mrs. Eric Thévenet, Catherine Hutin, Marina Ruiz-Picasso, and Mr. and Mrs. Bernard Ruiz-Picasso. We deeply appreciate their kind support as they extend the historic legacy of goodwill toward this museum established by the artist. We express our profound gratitude to all those who have lent work to the exhibition; their generosity has been vital to the realization of this ambitious undertaking.

I warmly salute the exhibition's organizers, Ann Temkin, The Marie-Josée and Henry Kravis Chief Curator of Painting and Sculpture, and Anne Umland, The Blanchette Hooker Rockefeller Curator of Painting and Sculpture, and their colleague Virginie Perdrisot, Curator of Sculptures and Ceramics at the Musée Picasso, as well as Luise Mahler, Assistant Curator,

and Nancy Lim, Curatorial Assistant, Department of Painting and Sculpture, The Museum of Modern Art. An exhibition of this scope and ambition could have come about only as the result of great dedication and outstanding teamwork. Special thanks are due to the entire staff at The Museum of Modern Art, virtually all of whom have contributed directly or indirectly to *Picasso Sculpture*.

This exhibition is made possible by the generosity of Hyundai Card. Major support is provided by Monique M. Schoen Warsaw, Marie-Josée and Henry Kravis, Robert Menschel and Janet Wallach, and Sue and Edgar Wachenheim III. Additional support is provided by Cornelia T. Bailey and by the MoMA Annual Exhibition Fund. We are grateful for the support provided for this publication by The International Council of The Museum of Modern Art, the Jo Carole Lauder Publications Fund of The International Council of The Museum of Modern Art, and The Museum of Modern Art's Research and Scholarly Publications endowment established through the generosity of The Andrew W. Mellon Foundation, the Edward John Noble Foundation, Mr. and Mrs. Perry R. Bass, and the National Endowment for the Humanities' Challenge Grant Program. Finally, we extend our great appreciation to the Federal Council on the Arts and the Humanities, which provided an indemnity for the exhibition.

Glenn D. Lowry
Director, The Museum of Modern Art

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THE HONOR of organizing this exhibition has brought with it a great debt of gratitude to countless people on whose knowledge, hard work, and generosity we have relied for every aspect of the project. First and foremost we echo the Museum's director, Glenn D. Lowry, in expressing our profound thanks to Laurent Le Bon, president of the Musée national Picasso—Paris, for making this occasion possible by allowing some fifty sculptures from the Musée's collection to come to New York City. Laurent's fairness, resourcefulness, and magnanimous spirit have guided the richly rewarding collaboration between our museums at every step. We also thank Anne Baldassari, former president of the Musée Picasso, for enthusiastically agreeing to partner with us on this ambitious undertaking and sharing her deep knowledge during the early stages of its planning.

This exhibition could be realized only because it met with the trust of those individuals charged with the guardianship of Picasso's extraordinary legacy. We deeply appreciate the exceptional generosity and gracious support granted us by the artist's heirs, Maya Widmaier Picasso, Claude Ruiz-Picasso, Dr. and Mrs. Eric Thévenet, Catherine Hutin, Marina Ruiz-Picasso, and Mr. and Mrs. Bernard Ruiz-Picasso. They understand the indispensable role they play in a project of this sort, and they made time for our needs amid endless demands on their schedules and good will.

Sculptures lent by institutions and private collectors across Europe and the United States join the works from the collection of the Musée Picasso and MoMA in our presentation of this remarkable aspect of Picasso's career. We prevailed upon friends old and new to make available works that are in many cases fixtures in gallery displays, unusually fragile, or both. We especially thank: Janne Sirén, Albright-Knox Art Gallery; Matthew Teitelbaum and Kenneth Brummel, Art Gallery of Ontario; Douglas Druick and Stephanie D'Alessandro, Art Institute of Chicago; Doreen Bolger and Oliver Shell, Baltimore Museum of Art; Bernard Blistène and Brigitte Léal, Centre national d'art et de culture Georges Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle; Colin Bailey and Timothy Burgard, Fine Arts Museums of San Francisco; Sam Keller and Theodora Vischer, Fondation Beyeler; Melissa Chiu and Valerie Fletcher, Hirshhorn Museum and Sculpture Garden; Fabrice Hergott, Musée d'art moderne de la Ville de Paris; Jean-Louis Andral and Isabelle Le Druillennec, Musée Picasso, Antibes; Manuel Borja-Villel and Rosario Peiro Carrascoat, Museo Nacional Centro de Arte Reina Sofía; José Lebrero Stals, Museo Picasso Málaga; Yilmaz Dziewior,

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We are delighted to acknowledge the fundamental contribution of Werner Spies, who pioneered scholarship on the subject of Picasso's sculpture, and to thank him for his gracious reception of this project. Yve-Alain Bois, Elizabeth Cowling, and Carmen Giménez formed the exhibition's spirited Advisory Committee. Their expertise, accrued over years of intensive work on Picasso and related subjects, immeasurably enriched our thinking and our working process. With characteristic generosity, Cowling also offered rigorous feedback on the catalogue manuscript. We thank Diana Widmaier Picasso for sharing with us archival research that represents years of intensive work toward a catalogue raisonné of the sculptures. We are pleased to recognize the gracious assistance of Judith Ferlicchi and Olivia Speer at DWP Editions. We also thank Diana for her thoughtful role in the matter of important loans. Our warm appreciation goes to John Richardson, who took generous interest in this project amidst the demands of completing volume four of his biography of the artist.

Over the course of the exhibition's development, many individuals kindly contributed key assistance related to loans, scholarly research, and the exhibition's presentation: William Acquavella, Doris Ammann, Stephanie Ansari, Oliver Barker, Agnès de la Beaumelle, François Bellet, Marie-Laure Bernadac, Emily Braun, Marie Brisson, Olivier Camu, Michael Cary, Sabine Cordesse, Evelyne Ferlay, Michael Findlay, Tatyana Franck, Larry Gagosian, Magali Gaugy, Arne Glimcher, Philippe Grimminger, Blair Hartzell, Yuhi Hasegaza, Delphine Huisinga, Pepe Karmel, Elizabeth Kujawski, Sandrine Ladrière, Carolyn Lanchner, Elizabeth Lebon, Marie-Josèphe Lesieur, Catherine Manchada, David Nash, Christine Piot, Lionel Pissarro, Rebecca Rabinow, Bernardo Laniado Romero, Christian Scheidemann, Oliver Shell, Lorna Surtees, Vérane Tasseau, and Sylvain Troilo. A number of conservators collaborated

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At the Musée Picasso we have many kind friends to thank. All accommodated the needs of this project despite the innumerable challenges and demands posed by the reopening of their museum during the course of this past year. We are deeply grateful for the contributions of Virginie Perdrisot, Curator of Sculptures and Ceramics, who has been a cheerful and insightful partner during our numerous research trips to Paris and who has unstintingly shared with us her knowledge of the institution's collection. Our many hours together in the storerooms of the Musée Picasso are among our most special memories from this project. We thank Cécile Godefroy for providing indispensable research support for this catalogue. Registrar Audrey Gonzalez expertly organized the myriad details involved in the loans from the Musée Picasso. Violette André, Sophie Annoepel-Cabrignac, Emilie Bouvard, Laure Collignon, Laura Couvreur, Pierrot Eugene, Nathalie Leleu, Sonny Raharison, and Jeanne Sudour all generously helped us with a wide range of requests involving curatorial and archival matters. We also gratefully recognize the work of Antoine Amarger, Emilie Augier-Bernard, Franck Besson, Guillaume Blanc, Sébastien Bonnard, Emmanuel Dhuisme, Virginie Duchêne, Marie-Christine Enshaïan, Claire Garnier, Vidal Garrido, Emmanuelle Hincelin, Laurence Labbe, Leslie Lechevallier, Jean-Paul Mercier-Baudrier, Stéphanie Molins, Jérôme Monnier, Stéphanie Nisole, Erol Ok, Beatrice Paasch, Mélanie Parmentier, Laurent Passelergue, Emilie Philippot, and Hughes Terrien.

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All of our colleagues at The Museum of Modern Art provided extraordinary support for this undertaking. Director Glenn D. Lowry was an unwavering advocate from the outset, and we relied at crucial moments on his thoughtfulness and sage advice. Ramona Bronkar Bannayan, Senior Deputy Director, Exhibitions and Collections, unblinkingly oversaw a vastly complicated set of organizational issues. Her faith

enabled us to surmount the many challenges inherent to such an ambitious undertaking. We also wish to extend warm thanks to Kathy Halbreich, Associate Director; Peter Reed, Senior Deputy Director, Curatorial Affairs; Todd Bishop, Senior Deputy Director, External Affairs; and James Gara, Chief Operating Officer. As ever, we are grateful for the extraordinary support of the Museum's Board of Trustees, led by Co-Chairmen Jerry I. Speyer and Leon Black and President Marie-Josée Kravis.

This exhibition was managed by our outstanding exhibitions coordinator, Randolph Black, who carefully stewarded the project through a forest of intricate negotiations. In the Department of Exhibition Planning and Administration, we also thank Jennifer Cohen, Erik Patton, Sarah Stewart, and Jaclyn Verbitski. Lana Hum, Director of Exhibition Design and Production, worked closely with us in planning the installation in the Alfred H. Barr, Jr. Painting and Sculpture Galleries on the Museum's fourth floor. We benefited mightily from Lana's ideas and enjoyed every minute of working with her. In the same department, Peter Perez and Harry Harris also deserve our warm thanks. In the Department of Collection Management and Exhibition Registration, Stefani Ruta-Atkins, Head Registrar, and Rebecca Myles, Susan Palamara, and Jennifer Wolfe were exceptional in their efficiency and ingenuity as they solved one problem after another. We are grateful to Rob Jung and Sarah Wood and our excellent team of preparators. Lynda Zyberman, Sculpture Conservator, was a crucial partner in the preparation of this exhibition. Her collaborative spirit, expertise, and relentless curiosity contributed significantly to our understanding of Picasso's materials and methods. In the Department of Conservation we also extend our deep thanks to Jim Coddington, Chief Conservator, and Eugene Albertelli, Anni Aviram, Roger Griffith, Ana Martins, Chris McGlinchey, Ellen Moody, and Erika Mosier.

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We have saved until the end our words of appreciation for the core members of our exhibition team. Their dedication has reached far beyond what we ever could have reasonably expected, and their intelligence and creativity have enriched every aspect of the exhibition and this catalogue. We cannot begin to express our admiration and gratitude for the work of Luise Mahler, Assistant Curator. Her research skills, creativity, and exacting standards are reflected on every page of this book and contributed immeasurably to the quality of the exhibition. Curatorial Assistant Nancy Lim has handled an unfathomable range of administrative details with extraordinary skill and has been an invaluable partner in all our aesthetic decisions. Like Luise, she has been a remarkable model of grace under pressure. We also thank Silvia Loreti for her help during the early stages of research; Rebecca Lowery for her valuable assistance with research and writing; and intern Hannah Garner for the efficiency and diligence with which she helped all of us. It has been a pleasure and a privilege to participate in the close teamwork of this remarkable group.

Finally, we reiterate Glenn Lowry's thanks to all those who made the exhibition financially possible. We gratefully acknowledge the exhibition's sponsor, Hyundai Card, and the major support provided by Monique M. Schoen Warshaw, Marie-Josée and Henry Kravis, Robert Menschel and Janet Wallach, Sue and Edgar Wachenheim III, Cornelia T. Bailey, and the MoMA Annual Exhibition Fund. The exhibition is supported by a generous indemnity from the Federal Council on the Arts and the Humanities; we thank Pat Loiko, especially, for her patience and support. We are honored by the support provided for this catalogue by The International Council of The Museum of Modern Art, the Jo Carole Lauder Publications Fund of The International Council of The Museum of Modern Art, and The Museum of Modern Art's Research and Scholarly Publications endowment established through the generosity of The Andrew W. Mellon Foundation, the Edward John Noble Foundation, Mr. and Mrs. Perry R. Bass, and the National Endowment for the Humanities' Challenge Grant Program.

Ann Temkin
The Marie-Josée and Henry Kravis
Chief Curator of Painting and Sculpture

Anne Umland
The Blanchette Hooker Rockefeller
Curator of Painting and Sculpture

PICASSO SCULPTURE AN INTRODUCTION

ANN TEMKIN | ANNE UMLAND

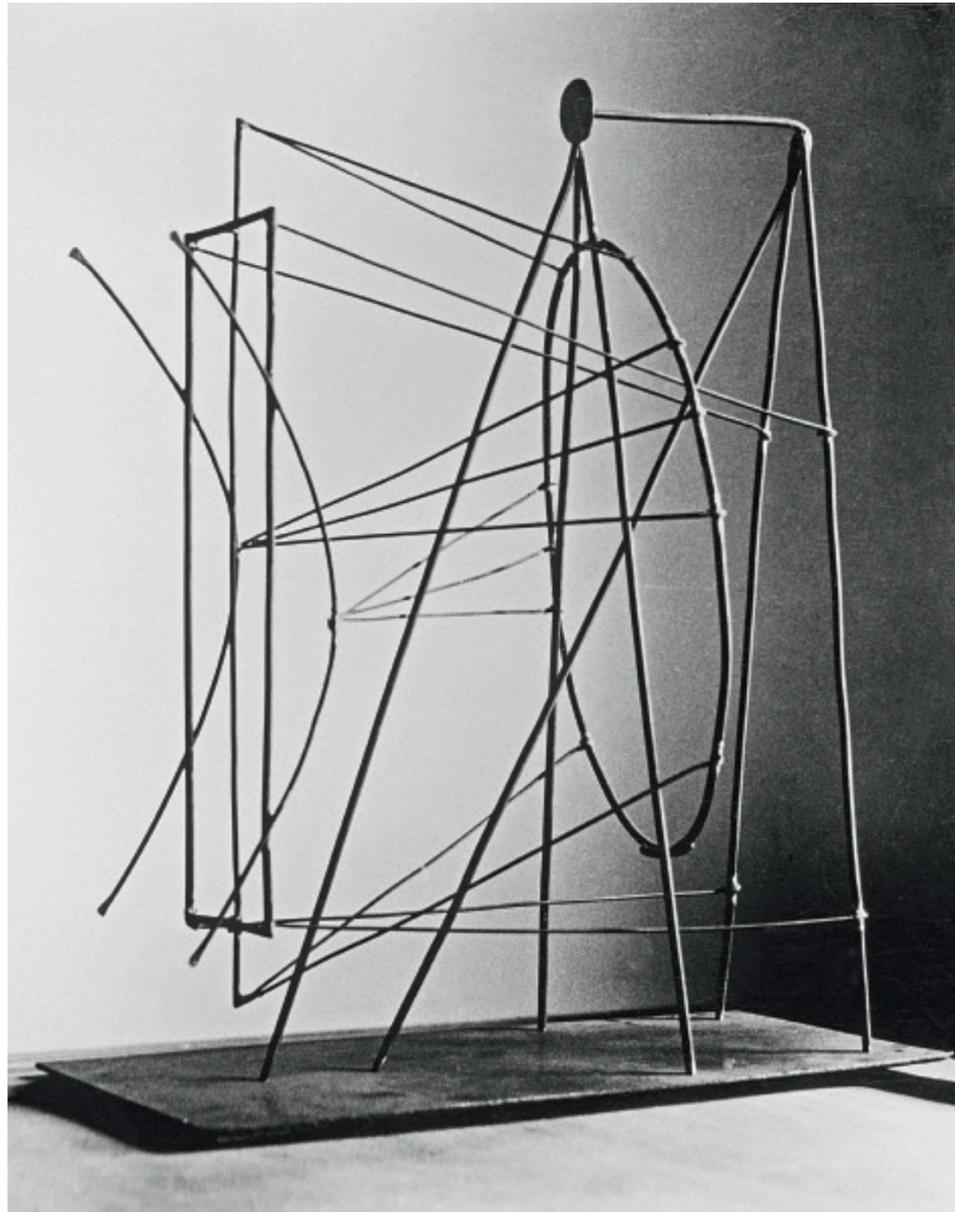


Figure (fall 1928). Paris, rue La Boétie, December 1932. Gelatin silver print, 11 3/8 × 9 in. (29 × 22.8 cm). Photograph by Brassai. Musée national Picasso–Paris. Purchase, 1996

PICASSO'S SCULPTURE has long been discussed as the least-known facet of the artist's protean career. In the first book devoted to the sculpture, published in 1949, Picasso's longtime dealer Daniel-Henry Kahnweiler felt obliged to open his text with a defense of the sculptures as more than Picasso's "violon d'Ingres," a French expression for an artist's hobby.¹ As recently as 2000, a sculpture retrospective at the Centre Georges Pompidou described its subject as "the best kept secret of the twentieth century."² Perhaps it is not surprising that Picasso himself contributed to this mythology, reportedly greeting the 1971 catalogue raisonné of the sculptures as the record of "an unknown civilization."³ It is true that only in 1966, at age eighty-five, did the artist first agree to release for a comprehensive exhibition at the Petit Palais in Paris the dozens he had kept with him at home. It is true too that, even since then, exhibitions and books devoted to Picasso's paintings and works on paper have vastly outnumbered those addressing the sculptures.

Like all such myths, however, this particular one is only partially accurate. An emphasis on the sculptures' absence has eclipsed a rich body of evidence underscoring the vitality of their presence. This publication therefore approaches its subject from a different viewpoint: instead of asking why and how the sculptures remained a well-kept secret, we decided to investigate the possibility that these objects actually did have dynamic histories far more lively and complicated than the myth of secrets would suggest. Noted scholars have introduced such a revisionist view during this past decade.⁴ Given the sculptures' relatively small number within Picasso's gargantuan output—the artist made approximately 700, as compared to approximately 4,500 paintings—the role they played is remarkably rich. Within this introductory overview, and in the detailed historical chronicle that follows, we set out to provide a history of Picasso's sculptural oeuvre that argues for its visibility and impact throughout the course of his long lifetime.

When Picasso was growing up in Spain, and studying under the watchful eye of his father, the painter José Ruiz y Blasco, becoming a sculptor was probably the last thing on his mind. He pursued a rigorous program of traditional academic study, first in La Coruña and then in Barcelona and Madrid. His goal was to master the art of painting, in accordance with the divisions between disciplines and the hierarchies of the times. Sculpture at the end of the nineteenth century in Europe was an art that required specialized techniques and training of a very different sort from painting: traditional materials such as bronze, marble, stone, and wood were hard and resistant; the tools and processes required to manipulate these materials were distinct and labor-intensive; and of course the act of creating an object in the round that occupies

real space, and presents multiple points of vantage, is very different from that of representing a two-dimensional illusion of something, on a flat pictorial surface, using brushes and fluid paints.

Picasso proved preternaturally adept both as a draftsman and as a painter, rapidly surpassing the abilities of his father. Early drawings that he made in classes at La Coruña depict plaster casts of fragments of classical Greek and Roman sculptures and testify to his command of the pictorial techniques of shading, contouring, and chiaroscuro. Given their status as standard exercises assigned to all academic students, they cannot be interpreted as evidence of an early interest in sculpture on Picasso's part. Moreover, his first such drawings were based on lithographic plates from a drawing manual rather than the plaster casts themselves; in other words, Picasso initially studied classical sculpture only as translated into two dimensions. The dialogue between the pictorial and the sculptural, and the intermingling of conventions used for one with those used for the other, would prove to be constants in his work.

If Picasso tried his hand at sculpting during his student years, no traces remain of his efforts. As a child, he made cut-paper silhouettes that prefigure his Cubist constructions as well as his post–World War II sheet metal cutouts (fig. 1). Likewise, the crèche figurines he modeled and painted as a



1. Pablo Picasso. *Dog*. Malaga, c. 1890. Paper, 2 3/8 × 3 3/8 in. (6 × 9.2 cm). Museu Picasso, Barcelona

young boy presage an interest in ceramics and in polychromy that manifests itself, with varying degrees of intensity, throughout his sculptural oeuvre. Both these protosculptural pastimes have roots in craft traditions as opposed to the history of Western sculpture. Considered in relation to what was to come, they indicate how for Picasso sculpture would always be something deeply personal, highly improvisatory, often intimate in scale, and encompassing a vast range of styles,

materials, and techniques. He was no more likely to engage in typical sculptural practices such as modeling or carving than he was to produce works using tools as simple as a pair of scissors, skills as rudimentary as cutting and folding, and materials as humble, light, and easily accessible as whatever scraps of paper happened to be at hand.

Picasso's first true sculpture measures only some five inches high. This modest *Seated Woman* (pl. 1) was made in the Barcelona studio of Emili Fontbona, one of the young Picasso's many sculptor friends. It is from these individuals, rather than from any formal course of study, that Picasso learned the basics of modeling and how to shape a dense, heavy, wet material like clay to his own ends. After 1904, when he definitively moved to Paris, he continued to produce sculptures, albeit sporadically: between 1904 and late 1909, he created fewer than thirty, after which he made no sculptures for almost three years. These early sculptures, vastly outnumbered by his drawings and paintings, register a wide variety of influences. Among them were the ceramics and woodcarvings of Paul Gauguin; Edgar Degas's early, naturalistic figures; the impressionistic surfaces of Auguste Rodin and Medardo Rosso; and ancient Iberian stone carvings.

Most important, perhaps, was Picasso's discovery of African and Oceanic sculpture, which he studied with particular intensity during the summer of 1907. It was then, at the urging of his friend André Derain, that he paid a visit to the unrivaled collection of African art at the Musée d'Ethnographie du Trocadéro in Paris. The impact on his explosive masterpiece *Les Femmes d'Alger* (1907) was immediate and decisive. The visit also seems to have prompted Picasso to turn in earnest to wood carving: the works he created between 1907 and early 1908 by chiseling into pieces of found wood are among his most direct homages not only to Gauguin but also to his memorable encounters within the museum's dusty rooms (see, for example, pls. 6–9).

Picasso was not content simply to look at sculpture from Africa and Oceania; like many of his peers, he wanted to own it. Although over the years he would prove to be an avid buyer and swapper of other artists' paintings and works on paper, in the sculptural realm he set his acquisitive sights almost exclusively on non-Western art and artifacts. Picasso's attraction to African and Oceanic sculptures was driven as much by his sense of these objects' original functions and roles as by their formal qualities. Understanding them as capable of exerting a potent talismanic force, he sought the same for his own sculptures. The unique charisma of much of his work in three dimensions testifies to this ambition; it also helps to explain his penchant for keeping his sculptures with him, a practice that began early on and became ever more pronounced throughout the course of the decades.



2. *Development of a Bottle in Space* (1912) by Umberto Boccioni as installed at the *Première exposition de sculpture futuriste du peintre et sculpteur futuriste Boccioni* (First exhibition of the Futurist sculpture of the Futurist painter and sculptor Boccioni), Galerie La Boétie, Paris, June 20–July 16, 1913. Private collection

Among Picasso's early sculptures, his 1909 *Head of a Woman* (pl. 11) was quick to become the most famous. Soon after its completion, the Paris art dealer Ambroise Vollard purchased the original clay version of this Cubist sculpture and that of four earlier works, including *The Jester* (pl. 3) and *Kneeling Woman Combing Her Hair* (pl. 5). Vollard subsequently had these sculptures cast in bronze and put them on display in his gallery on rue Laffitte, where collectors and dealers could order their own on demand. Among those who bought *Head of a Woman* were the American photographer Edward Steichen, acting on behalf of the photographer and gallerist Alfred Stieglitz; the Czech collector Vincenc Kramář; and the German dealer Alfred Flechtheim. By 1913, thanks to their purchases, bronze casts of *Head of a Woman* were on public display in cities as far-flung as New York, Prague, and Düsseldorf. In New York alone, the sculpture would have been seen by the eighty thousand visitors who attended the fabled Armory Show (officially, the *International Exhibition of Modern Art*) in February and March.

The most important audience for *Head of a Woman* was that of fellow artists upon whose work it would have a transformative effect. The Italian Futurist Umberto Boccioni, for example, traveled to Paris in 1912, and probably had an opportunity to see the bronze in Vollard's gallery at that time. When Boccioni's first sculpture exhibition opened in Paris in the summer of 1913, works such as his *Development of a Bottle in Space* (fig. 2) and *Unique Forms of Continuity in Space* (1913) made clear their debt to this predecessor; Picasso's example is felt both in the faceting of form and the opening up of a sculpture's core to the play of light. Similarly, works by other early Cubist sculptors working in Paris, such as Aleksandr

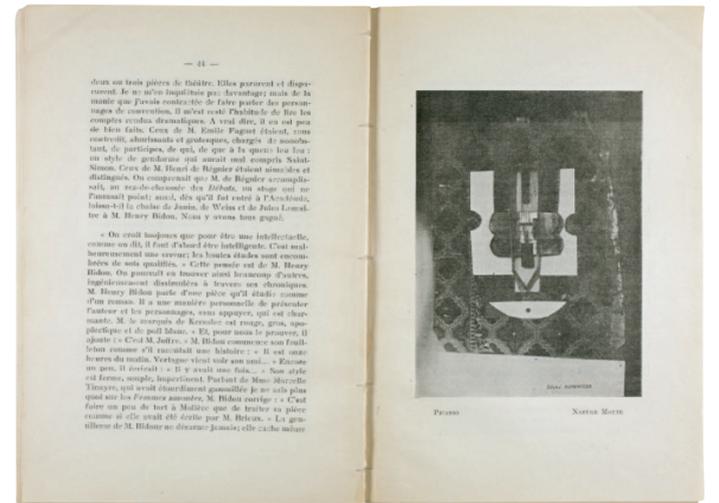
Archipenko, Henri Laurens, and Jacques Lipchitz, signal a keen awareness of Picasso's innovations.

Not atypically, what was a starting point for others marked an end of sorts for Picasso. After completing *Head of a Woman* in late 1909, he set aside his clay, bringing his first pioneering sculptural episode to a close. When more than two years later he again turned to working in three dimensions, it was to produce sculptures of a very different sort. This initiated what would become a consistent pattern in his practice as a sculptor: distinct periods of concentration, interrupted by intervals of greater or lesser duration, followed by works that bore no obvious relation to those that preceded them.

This holds particularly true for the group of objects Picasso created between the fall of 1912 and, with a few later exceptions, the outbreak in summer 1914 of World War I. During this brief yet extraordinarily generative period, he produced any number of landmarks within the history of twentieth-century sculpture: a cardboard *Guitar* that introduced space for the first time as a sculptural material (pl. 13); six uniquely polychromed bronze sculptures entitled *Glass of Absinthe* that incorporated commercially manufactured absinthe spoons (pls. 21–26); and painted wall reliefs that, like many works from this moment, hover between painting and sculpture, defying all attempts to categorize them. Today we take for granted that sculpture can include space as an integral element; that it can be made from any material and composed from disparate parts; and that it need not be imposing in size or take the human figure as its subject. This was far from the case in the fall of 1912.

Picasso's breakthrough came with the realization that he did not need particular tools or difficult-to-manipulate materials in order to work sculpturally. Many of his sculptures from these years have a notably improvisatory air. This is the result of Picasso's seizing upon whatever lay close at hand within his own studio—not those of his sculptor friends, where most of his earlier sculptures were made—and cobbling these things together using the simplest and most expedient of means. String, wire, pieces of paper and cardboard, wood scraps, and tin cans were cut, folded, glued, stitched, or otherwise assembled. The results were musical instruments and other still life subjects of an unprecedented sort.

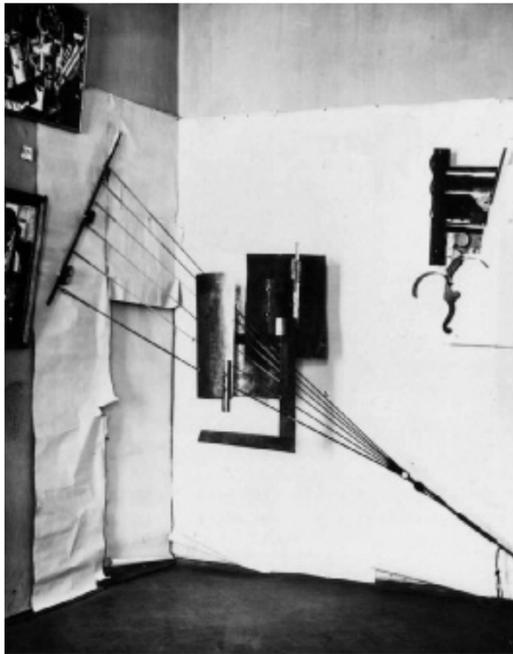
As early as January 1913, news of the existence of such works reached an attentive audience in Berlin. The poet and critic Guillaume Apollinaire, Picasso's good friend and early champion, gave a lecture at the Galerie Der Sturm, excerpts of which were published the following month in the gallery's journal. Therein Apollinaire described how Picasso recently had “renounced ordinary paints to compose relief pictures made from cardboard, or papier collé.”⁵ Later that year, Apollinaire published four black-and-white photographic reproductions of



3. Picasso's *Nature Morte* (Still life) with *Violin* (Paris, 1912–13) reproduced in *Les Soirées de Paris*, no. 18 (November 15, 1913): 45. Photograph by Émile Delétang for Galerie Kahnweiler. The Museum of Modern Art Library, New York

Picasso's new constructions in the journal *Les Soirées de Paris* (fig. 3). The photographs were taken by Émile Delétang, a professional fine-art photographer often employed by Kahnweiler, Picasso's new dealer. The captions accompanying the four works attribute them to Picasso and identify each simply as a “*Nature Morte*” (Still life).⁶ None of them survives today as pictured, testimony to the radically provisional character of Picasso's sculptural practice at this moment. Judging from the *Soirées* photographs and other, more intimate studio snapshots taken for his own private use, he treated constructions like *Violin* and the cardboard *Guitar* as repositionable elements that could be arranged in various ways within the studio. As such, these works offer material corollaries to the semantic mobility of Cubism's visual language of schematic signs.

The images in *Les Soirées de Paris* epitomize the strong symbiosis between the mediums of sculpture and photography that was as fundamental for Picasso as for many of his peers. Like Stieglitz's photographs of the 1909 *Head of a Woman*, published in *Camera Work* one year earlier, the photos of the constructions provide an early and revealing demonstration of the essential role played by photography in the dissemination, reception, and interpretation of Picasso's sculptural oeuvre. Copies of the French journal were distributed at the November 14, 1913, vernissage of the Salon d'Automne in Paris. Although Picasso notoriously refrained from exhibiting with the so-called Salon Cubists, the published photographs of his new constructions gave them a conspicuous if indirect presence



4. *Corner Counter-Relief, no. 132*, by Vladimir Tatlin, in the exhibition *Poslednyaya futuristicheskaya vystavka kartin: 0.10* (The last futurist exhibition of paintings 0.10), Khudozhestvennoe buro, Petrograd (now St. Petersburg), 1915. The Russian State Archive of Literature and Art (RGALI)

on this important occasion. Years later, the Surrealist leader André Breton recalled the lasting impression that the *Soirées* photographs of Picasso's new works had made on him as a young man. The power of his memories exemplifies the impact that Picasso's photographed constructions and sculptures would prove capable of exerting, even when the objects themselves remained with him in the studio.

For fellow artists, that studio was a magnet. In early 1914, the Russian artist Vladimir Tatlin visited, probably alerted by *Les Soirées de Paris* to Picasso's new work. Immediately upon returning to Moscow, Tatlin set about producing his own first series of relief constructions, taking Picasso's discoveries in a new, more radical direction. His *Corner Counter-Relief, no. 132* (fig. 4), which was first shown in December 1915, comprised various found materials, including sheet metal, copper, wood, and string, and was suspended across a corner space. Tatlin deliberately rejected any referent external to his chosen materials, relying solely on their own physical properties to determine his formal moves. Picasso, on the other hand, persisted in transforming his found materials into something, be it a musical instrument, a glass, or a guitar's sound hole. Even at its most simple and reductive, Picasso's



5. Marcel Duchamp. *Bicycle Wheel*. New York, 1951 (third version, after lost original of 1913). Metal wheel mounted on painted wood stool, 51 × 25 × 16 ½ in. (129.5 × 63.5 × 41.9 cm). The Museum of Modern Art, New York. The Sidney and Harriet Janis Collection

art always has a nameable counterpart, a mimetic relationship to things that exist in the world.

During the spring of 1914, Picasso literally assimilated a bit of reality into his work. It took the form of a mismatched set of six cheap metal absinthe spoons, each of which he laid across the rim of a small bronze sculpture of a glass and topped with an indissoluble bronze sugar cube. A hidden bronze pin held the three components (glass, spoon, and sugar cube) together. This *Glass of Absinthe* was Picasso's first and only Cubist sculpture to be editioned by Kahnweiler (pls. 21–26). Although, conventionally, works within a bronze edition look the same, Picasso decorated the surface of each of his six small bronze sculptures differently, using oil paint and, in one instance, sand. Working against tradition, he applied his skills as a painter to make each of his sculptures unique.

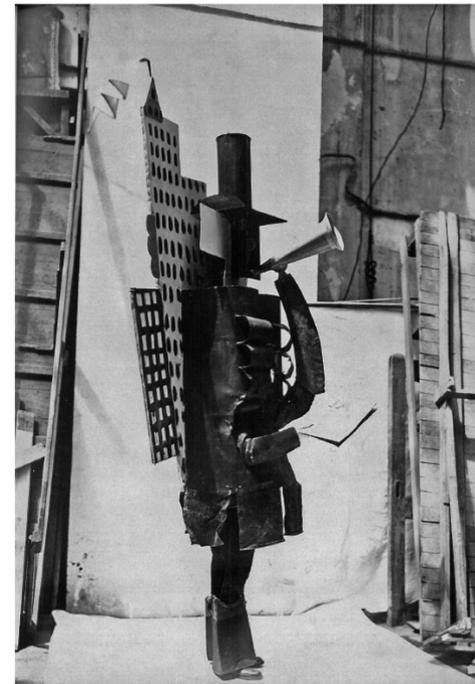
Just a year before Picasso used paint and ready-made spoons to create a new, audaciously hybrid form of bronze sculpture, a slightly younger artist named Marcel Duchamp had placed a bicycle wheel atop a kitchen stool in his studio and set it spinning, dispensing entirely with artist's materials to create what he would later pronounce a "readymade" (fig. 5). Picasso's positioning of his absinthe spoons represents an alternative approach: although the spoons remain physically unaltered, and in this sense are comparable to Duchamp's bicycle wheel, Picasso inserted them into a narrative context

and asked them to play dual roles, as representations and as the things themselves. The complex interplay between the found objects and the marks and shapes created by Picasso's own hand prove that, for the Spaniard, the magic of making was foremost. But like Duchamp, Picasso decisively revoked the insularity of the art object, forty years before the American Robert Rauschenberg would invoke the concept of working in the "gap" between life and art.⁷

Picasso's interest in creating works that incorporated real space and everyday objects found a new outlet when, in 1916, he became intensely engaged in designing costumes, curtains, and sets for the theater and ballet. Although the catalogue raisonné of Picasso's sculpture includes some of his designs for the theater, implying that they should be considered as part of his sculptural practice, the two bodies of work stand distinctly apart. Costumes like those he made for Erik Satie and Jean Cocteau's ballet *Parade*, for example, despite the garments' Cubist syntax, constructed volumes, and heterogeneous materiality, were made to come alive only when they were worn and moved about in onstage amid music and dance (fig. 6). During his immersion in the world of theater, Picasso set aside the making of sculpture per se.

In 1924, the year of his final major stage designs, Picasso created his first important postwar construction: a monumental sheet metal *Guitar* measuring almost four feet tall (pl. 29). This work's subject, materials, and techniques are fundamentally retrospective in character. They reprise those of Picasso's earlier Cubist constructions, now with a somber grisaille palette that hints at the profound changes in Picasso's life and art since the heady days of his first *Guitar* works (pls. 13, 14). In this sense, the 1924 *Guitar* marks more an end than a beginning. Four more years would pass before Picasso returned to sculpture.

An image of Picasso's 1924 *Guitar* was first published by the young poets and writers who, in October that same year, rallied to the call of Surrealism. It appeared in the pages of the inaugural issue of the Surrealists' newly minted journal, *La Révolution surréaliste*, where it illustrated a text on dreams by Pierre Reverdy. That same issue included a portrait photograph of Picasso by the Surrealist photographer Man Ray, set within a grid of photos of the group's members surrounding an image of the anarchist Germaine Breton. The implication was that the celebrated artist shared the young group's radical politics and its disdain for law and order; whether Picasso actually had granted permission to use his portrait in such a way is unknown. In any event, he seems to have done little during the 1920s and early 1930s to discourage his appropriation by the Surrealists, and later even claimed that he and Apollinaire had coined the term "Surrealism." Picasso welcomed Breton into his studio on multiple occasions, and allowed him to broker the sale of *Les Demoiselles d'Avignon* to the couturier

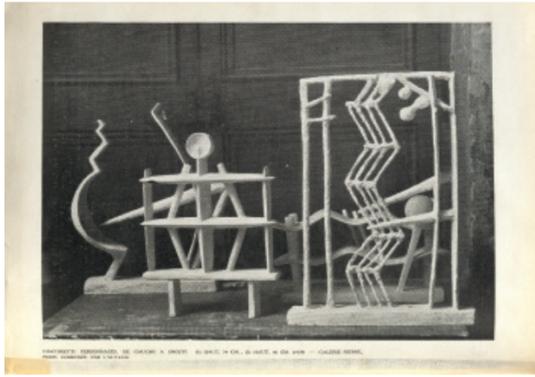


6. Costume designed by Picasso for the *American Manager* in the ballet *Parade*, 1917. Photograph by Harry Lachmann. Bibliothèque nationale de France, Paris

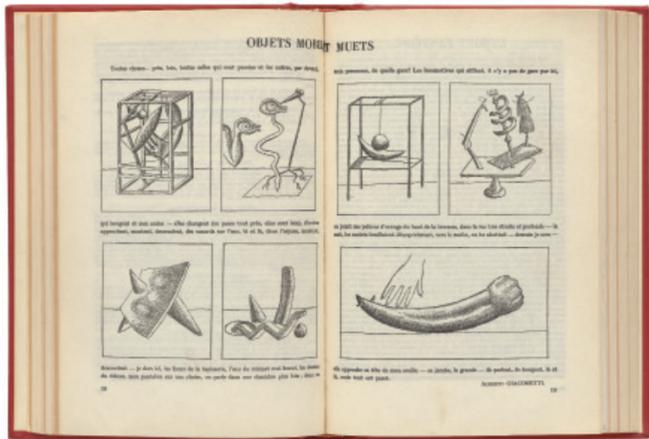
and collector Jacques Doucet. It would have been difficult not to appreciate the energizing attention of a new generation of devotees who proclaimed their "profound and total admiration"⁸ for him and acknowledged they would "merely follow where Picasso has gone before and will go again."⁹

The powerful impact of Surrealism on Picasso's own work is undeniable, evidenced in the realm of sculpture as much or more than any other. Two small objects created in 1928, *Metamorphosis I* and *Metamorphosis II* (pls. 30–31), announce the artist's reengagement with sculpture which, over the course of the next six years, would produce the most highly eroticized objects within his sculptural corpus. On several counts, the two works entitled *Metamorphosis* are harbingers of things to come. The plaster with which Picasso modeled *Metamorphosis I* and *Metamorphosis II* would become, by 1931, his material of choice. In contrast to the elliptical anthropomorphism of his Cubist still life subjects, the distended shapes and swelling volumes of these two objects are explicitly figurative and physical. They introduce a formal vocabulary of volumetric distortion that Picasso would soon develop to create his first truly large-scale sculptures.

Also in 1928, working in close collaboration with the Catalan sculptor Julio González, Picasso produced a series of



7. Open-form sculptures by Alberto Giacometti reproduced in *Documents*, no. 4 (1929): [214]. Left to right: *Man and Woman*, *Man (Apollo)*, *Reclining Woman Who Dreams*, and *Three Figures Outdoors*, all 1929. Photograph by Marc Vaux. Courtesy Bibliothèque Kandinsky, Paris



8. Alberto Giacometti, illustrated essay "Objets mobiles et muets" (Mobile and mute objects), *Le Surréalisme au service de la révolution*, no. 3 (1931): 18–19

nearly transparent constructions; Kahnweiler later dubbed these radical works "drawings in space" (pls. 34–36).¹⁰ Physically, they comprise nothing more than thin iron wires welded together; the wires define the boundaries of bodies whose primary substance is air. These openwork sculptures, preceded by drawings for *Metamorphosis I* and *Metamorphosis II*, were among the early proposals Picasso submitted to a committee responsible for a memorial to Apollinaire, who had died at age thirty-eight in 1918. Each design was rejected in turn, as were subsequent ones. One might argue that the serial rebuffs of the Apollinaire memorial commission deserve much of the credit for Picasso's deepening engagement with sculpture. His purchase in June 1930 of the Château de Boisgeloup,

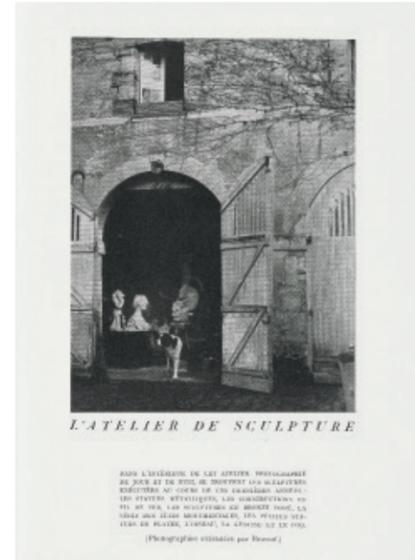


9. Henri Matisse. *Jeannette (IV)*. April–September 1910 or February–mid-July 1911. Bronze, 24 7/8 × 10 3/4 × 11 1/4 in. (61.3 × 27.4 × 28.7 cm). The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest

a country manor some forty miles north of Paris, also played a decisive role. The vacant stables on the Boisgeloup property provided an ideal setting for Picasso to set up a sculpture studio for the first time in his career, and to dedicate himself to making sculpture in the round.

Between 1928 and 1934, Picasso created more than ninety sculptures, ranging widely in technique, materials, and iconography. This diverse body of work encompassed new forms of welded metal assemblage, the result of his collaboration with González; finger-slender carved wood figures; voluptuously modeled and carved plasters; and, from 1933 on, uniquely imprinted plaster-and-found-object figures that reinvent classical themes. These new sculptures were reproduced in contemporary periodicals with notable alacrity. *Cahiers d'Art*, launched in 1926 by the publisher, art critic, and gallerist Christian Zervos, played a significant role in this regard. Zervos was the first to publish images of Picasso's new *Metamorphosis* sculptures in 1928, followed early the next year by a photograph of one of the series of small welded-iron "drawings in space" (pl. 34). Such signals of Picasso's activity would have been important to the younger artists working in Paris. It seems likely that the Swiss sculptor Alberto Giacometti, in particular, studied reproductions of Picasso's *Metamorphosis* plasters and first openwork constructions with deep interest.

Photographs of Giacometti's own "perforated" sculptures were published in the dissident Surrealist journal *Documents* in the fall of 1929 (fig. 7).¹¹ As pictured in *Documents*, the linear



10. View of Picasso's studio at Boisgeloup reproduced in André Breton, "Picasso dans son élément" (Picasso in his element), *Minotaure* 1, no. 1 (June 15, 1933): 15. Photograph by Brassai. The Museum of Modern Art Library, New York

elements of Giacometti's sculptures were thicker than those of Picasso's, the result of their being fabricated in plaster; they were also, generally speaking, more planar; and their forms were more abstract and stylized. Yet the similarities are strong enough to suggest that, at the very least, Giacometti would have been keenly attentive to Picasso's new work. The conscious staging of his plasters in this *Documents* photograph makes explicit the radical implications of Picasso's welded iron structures. Works that can be seen through are easily confused with their surroundings, blurring distinctions between outside and in, proximity and distance. Giacometti would exploit these ambiguities to powerful psychic effect in his subsequent work.

Giacometti's sculpture, in turn, caught Picasso's own eye. The older artist made an unannounced visit to the Swiss sculptor's first solo exhibition in Paris, at the Galerie Pierre Colle in May 1932. By that point, Giacometti had come to be recognized as Surrealism's leading sculptor. His illustrated essay of 1931, "Objets mobiles et muets" (Mobile and mute objects) included drawings of imaginary and actual works that articulated a new libidinal territory for object making, filling it with intimations of fetishism, frustrated desire, and erotic frisson (fig. 8). Whereas in later years Picasso would take pains to distinguish his art from that of the Surrealists, at this point the group's interest in "mad love" and "convulsive beauty," along with Giacometti's sexually suggestive abstract objects, find echoes in Picasso's own profoundly sensual sculptures of the early 1930s.¹²



11. Views of Picasso's studio at Boisgeloup in December 1932 reproduced in André Breton, "Picasso dans son élément" (Picasso in his element), *Minotaure* 1, no. 1 (June 15, 1933): 16–17. Photographs by Brassai. The Museum of Modern Art Library, New York

On June 15, 1932, a major retrospective of Picasso's work opened at the Galeries Georges Petit in Paris, selected and installed by the artist. While the exhibition featured more than 230 paintings, Picasso chose to include only seven sculptures. Four of these were Vollard bronzes dating from before the First World War, and three were recent assemblages made in collaboration with González. Picasso decided to show the sculpture *Woman in the Garden* in two versions: his original iron version painted white (pl. 41), and a bronze painstakingly executed by González in 1931–32. But the plasters of the previous year or two remained in the Boisgeloup studio, unseen. Visitors to his retrospective could be forgiven for assuming that sculpture was merely a small component of his current practice.

The inaugural issue of the new luxe periodical *Minotaure*, published in June 1933, offered a powerful counterargument to any such assumption. Over the course of twenty-two pages, it detailed a densely populated world of sculpture created by Picasso over the past five years. Captured in photographs taken by the Hungarian artist Brassai, almost none of the works had been seen before. The calculated result of this presentation was to establish in one fell swoop Picasso's clear place, at age fifty-two, within an elite group of artists recognized as painter-sculptors. Its members included, most pertinently, the towering Renaissance master Michelangelo and Picasso's formidable friend Henri Matisse (fig. 9). The praise accorded a 1930 exhibition of Matisse's sculpture would not have escaped Picasso's fiercely competitive eye.

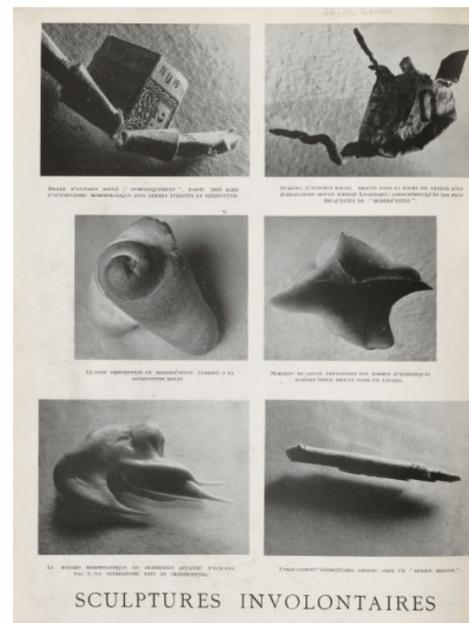


12. View of Picasso's studio at 7, rue des Grand-Augustins, Paris, 1944. Photograph by Henri Cartier-Bresson. Magnum Photos

The *Minotaure* article included an image prominently labeled “L'Atelier de sculpture” (The sculpture studio), which pictured the Boisgeloup stable doors invitingly flung open (fig. 10). A series of dazzling white plaster sculptures of varying dimensions can be glimpsed within a dark interior. Immediately following this page was a close-up of an exceptionally tall figure surrounded by smaller works on sculptor's tables; next, the camera took the visitor even further into the studio, approaching the same objects from a slightly different angle and revealing more within the room (fig. 11). The theatrical night lighting makes this photograph among the most indelibly memorable of Brassai's Boisgeloup images. The placement on the floor of a single light source—perhaps borrowed from the suspended lantern fixture that appears at center foreground—set off a powerful play of light and shadow that dramatized Picasso's new approach to sculpting the human form. Noses, mouths, and eyes doubled as male and female sexual organs, with surfaces that simultaneously conjured the softness of flesh and the unforgiving hardness of bone. Prominently on display was Picasso's love of visual punning, along with his remarkable ability to render the familiar deeply strange. Years later, scholars identified the subject of these works as Marie-Thérèse Walter, a young woman Picasso met in 1927 who became his secret mistress and muse.

Picasso continued to create sculptures in his Boisgeloup studio throughout 1934, exploring the process of imprinting plaster using everyday objects and materials. The narrow ridges of corrugated cardboard, for example, served to articulate the figures of *Woman with Leaves* (pl. 75) and *The Orator* (pl. 76). He also used plaster to bind together a variety of these found objects, combining the expedient solutions of bricolage with those of conventional modeling to create a new form of assemblage in works such as *The Reaper* (pl. 74). A relatively undistinguished set of images including a number of this second generation of Boisgeloup works, taken by the studio Bernès, Marouteau & Cie, was published in *Cahiers d'Art* in 1935. By then Picasso's own intense focus on sculpture had dissipated, bringing this prolonged and groundbreaking episode of sculptural productivity to a close.

In January 1937, Picasso began work in a new studio at 7, rue des Grand-Augustins in Paris. There he would paint *Guernica*, his epic anti-Fascist and antiwar masterpiece, provoked by the German bombing of the eponymous Basque town in his native Spain. This work went on display in Paris that July as a centerpiece of the Spanish Pavilion at the World's Fair, bringing to the fore, as art historian T. J. Clark has written, the “issue of Picasso's contact as a citizen with the events of the twentieth century.”¹³ *Guernica*'s vast fame has effectively



13. “Sculptures involontaires” (Involuntary sculptures), *Minotaure*, no. 3–4 (December 1933): 67. Photographs by Brassai, captions by Salvador Dalí. The Museum of Modern Art Library, New York

overshadowed the fact that it was not the only work Picasso chose to exhibit at the Spanish Pavilion. Also on display were five of his Boisgeloup sculptures, which the artist had cast in cement and bronze specifically for this occasion. The cement version of his monumental *Head of a Woman* (pl. 56) greeted visitors at the staircase of the Spanish Pavilion (see fig. 2 on p. 305) and was repeatedly featured in the flurry of press surrounding the Pavilion's highly politicized displays.

On September 3, 1939, following Germany's invasion of Poland, France declared war on Germany, and World War II began. Two months later, in the still neutral United States, The Museum of Modern Art opened its first Picasso exhibition, *Picasso: Forty Years of His Art*, organized by the Museum's founding director, Alfred H. Barr, Jr. Barr had established a relationship with Picasso in 1930, hoping as early as then to present a retrospective of the artist's work. Nine years and many disappointments later, Barr had managed to purchase *Les Femmes d'Alger* and to secure the loan of *Guernica* for the 1939 retrospective exhibition, timed to commemorate the tenth anniversary of the Museum and the opening of its new International Style building. Barr's efforts in the realm of sculpture were notably less successful. Despite repeated entreaties, and the reported willingness of the artist to have

bronze casts made of recent works for the show, Barr was able to include only five sculptures in the round, all bronzes dated no later than 1914, in the company of some 160 paintings.

Picasso remained in Paris during the dark years of the German occupation. He was under constant surveillance and, as an artist denounced by the Nazis as “degenerate,” he was forbidden to exhibit or publish his work. Worried about the safety of the sculptures he had left behind at Boisgeloup and at the Valsuani foundry in Paris (a feared target of Allied bombing), Picasso took pains to have them gathered together and brought to the relative safety of the rue des Grands-Augustins studio. It was at this moment that his penchant for cohabiting with his sculptures, past and present, became pronounced. In 1940, after a six-year hiatus from making sculpture, Picasso repurposed as a sculpture studio the rue des Grands-Augustins bathroom, as it was the only space he was able to heat. This became the center for a new period of intense sculptural activity. The imposing population of naturalistic human and animal figures that he created shares a sobriety of tone utterly in keeping with the wartime context in which they were made. Picasso cast into bronze a number of these new works, including *Cat* (pl. 81), *Death's Head* (pl. 82), and *Bull's Head* (pl. 88), despite strict prohibitions against such expenditure of precious metal. During the Occupation he managed to have several of his major Boisgeloup sculptures converted to bronze as well (fig. 12). Picasso thereby transformed the use of one of sculpture's most traditional materials—bronze—and processes—casting—into radically resistant acts. The resulting works, frequently unique casts, kept him company during the war years: totemic sentinels on duty until the danger had passed.

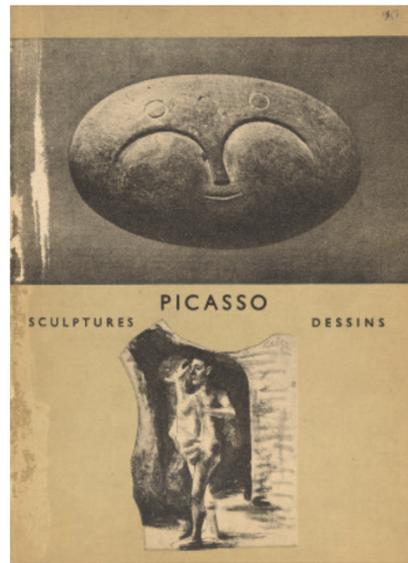
Beginning in September 1943, at Picasso's request, Brassai began to photograph his sculptures surreptitiously, in preparation for a monograph devoted to the sculptural oeuvre. Brassai's clandestine enterprise continued throughout the Occupation, equally addressing objects of major and seemingly minor importance. A decade earlier, in December 1933, the Hungarian's photographs of castaway objects such as a torn and rolled bus ticket, a used sliver of soap, and a blob of toothpaste had been published in *Minotaure* as “Sculptures involontaires” (Involuntary sculptures) (fig. 13). Looking at those images' dramatically lit and enlarged subjects, dignified by what Brassai modestly described as his “way of seeing,”¹⁴ it is easy to imagine how sympathetic that viewpoint must have been to Picasso's own profoundly democratic gaze, ever alert to the sculptural potential of things in the world. It also is easy to imagine how, during Picasso's three years of enforced isolation, the time spent gazing back at his sculptures through the sensitive lens of his friend might have helped to inspire the sculptural renaissance soon to come.

The postwar period brought two parallel developments in the narrative of Picasso's sculpture. His work in three dimensions blossomed into a foremost aspect of his practice, as Picasso again reinvented his methods and materials and became more prolific as a sculptor than ever before. This expanded output developed in tandem with the sculptures' higher visibility in terms of collections, publications, and exhibitions. During the postwar decades, Picasso's sculptures gradually became available to anyone who was interested, not only to the familiars of his studio or his galleries. *Les Sculptures de Picasso*, with an introduction by Kahnweiler and photographs by Brassai, finally was published in 1949. It appeared in English later that year; David Sylvester, a young art historian who in coming decades would become one of Britain's greatest art critics, translated Kahnweiler's text. In 1951, the first exhibition devoted to a survey of Picasso's sculpture in tandem with drawings took place at the Maison de la pensée française, a cultural space in Paris run by the Communist Party. The cover of its small catalogue featured a pebble on which Picasso had incised a face (one of a large group of these he made after the war) and a sketch for *Man with a Lamb* (pl. 87), deceptively modest indicators of the exhibition's many revelations (fig. 14).

Picasso spent most of the last quarter century of his life at a succession of homes on the French Riviera. Since leaving Spain for good, forty years earlier, he had lived primarily in Paris, despite productive summer sojourns elsewhere. Picasso's decision to remain in the city during the war gave him the status of a hero after the Liberation. But now that he was free to come and go as he pleased, the Riviera, a favorite destination since the 1920s, would become his main base of activity. It formed the sole setting for the making of sculpture for the remainder of his career.

There were many possible reasons for this geographic shift. The Liberation did not immediately bring an end to wartime's many privations, and Paris's lights remained dimmed both literally and figuratively. The city was no longer the same international mecca that it had been at the beginning of the century, when as a Spaniard Picasso would have felt no more a foreigner than countless other artists from all over the world. Artistically, Paris now belonged to a new avant-garde generation, one for which Picasso was an old master rather than a fellow participant. The irrepressibly diaristic nature of his art was firmly out of step with the growing prevalence of abstraction.

Indeed, the sculptures of the 1950s, like the paintings, make manifest the extreme cross-fertilization of Picasso's life and his art. Throughout his career, the people and things around him were the essential fuel for his art making. The sculptures of the late 1940s and 1950s make clear that Picasso was again a family man: his companion Françoise Gilot's pregnancies in 1947 and 1949 bring about pregnant women (pls. 114–15);



14. Front cover of the exhibition catalogue *Picasso: Sculptures, dessins* (Picasso: Sculptures, drawings) (Paris: Maison de la pensée française, 1950)

children's toys find their way into artworks (pl. 116); and even the neighborhood goats earn a sculptural counterpart (pl. 119). Domestic still life scenes that fill Picasso's paintings of the time take three-dimensional form as well (pls. 123–25).

As importantly as life directed art, art directed life. Picasso's move south was largely motivated by his insatiable appetite for work. Due to his newfound passion for making ceramics, in 1948 he purchased a house in the village of Vallauris, his first property on the Riviera. Vallauris had been a thriving ceramics center for centuries but by this time was suffering a deep decline. The enterprising couple Georges and Suzanne Ramié invited Picasso to experiment at their Madoura workshop when he was staying in Antibes in summer 1946. It was a felicitous match: the artist eagerly took to the challenge of clay, working closely with the Ramiés' master potters. Picasso used his inexperience as an advantage and thrived on flouting conventional rules of the process. The Ramiés often remarked that an apprentice who worked like Picasso would never find a job, a judgment that could be applied to much of his career. Over the next two decades Picasso would produce thousands of ceramic pieces, either designated as unique objects or for reproduction in quantities allowing widespread distribution.

Picasso maintained an uncharacteristically spartan environment within La Galloise, his modest villa in Vallauris. For the inevitable chaos of work he purchased a former perfume factory, which he divided into separate studios for painting



15. The junk pile at Le Fournas, Vallauris, 1953. Photograph by Edward Quinn

and sculpture. Assemblage became his primary mode of operation, and the sculpture studio became the site of an escalated engagement in the game of metamorphosis. The fortuitous convenience of a junk heap near his studio provided the engine for his sculptural activity, as Picasso's ragpicking proclivities rose to new heights (fig. 15). The *Woman with a Baby Carriage* (pl. 118) happens to be chauffeuring a baby, but Gilot's memoir offered another view on the subject: walking from the house to the studio with Picasso, she'd push an old pram so that Picasso could toss in his finds along the way.¹⁵

On the surface, the resolutely autobiographical cast of Picasso's postwar art distinguishes it from the art-historical moment in which it was situated. But at a deeper level, his postwar commitment to a new beginning was firmly in sync with the zeitgeist. After the end of World War II, the need for a reinvention of art de novo took hold of artists in Europe and the Americas across the stylistic spectrum. The attraction to the so-called primitive, which had first presented itself as a model at the beginning of the century, returned with fresh urgency in the wake of the atom bomb and the Holocaust. Inevitably, chosen models of primitive art differed from those a half century earlier, as a search for fresh origins shaped the work of artists two, three, and four decades Picasso's junior.

Picasso's move to the Riviera can be read in part as an effort to shake off a self that virtually personified modern art. The ceramics that lured him to return and to stay in the south were an ancient and elemental realm of making that preceded

the very concept of "art." While the postwar assemblage-based sculptures do not evoke Oceanic and African art in the way his woodcarvings of 1907–08 do, they share a character that is assertively primitive, meant in the dictionary's sense of "seeming to come from an early time in the very ancient past."¹⁶ In the sculptures' original states, prior to being cast in bronze, there is little of the professional about them in modern Western terms; their material heterogeneity has a closer precedent in African masks and figures that harbor nails, shells, and beads. For Picasso, junkyard finds associated sculpture with ordinary reality, just as utilitarian function associated ceramics with the everyday. Talismanic power resides within an art meant to be utterly familiar and accessible, rather than mysterious or imposing.

This deliberately unprofessional quality was one dimension, among many, of the postwar version of primitivism. Scholarly and critical attention to sculpture at the time viewed it as a field of opportunity potentially richer than that of painting. The American art critic Clement Greenberg observed that,

To painting, no matter how abstract and flat, there still clings something of the past simply because it is painting and painting has such a rich and recent past. . . . The new sculpture has almost no historical associations whatsoever—at least not with our own civilization's past—which endows it with a virginity that compels the artist's boldness and invites him to tell everything without fear of censorship by tradition. All he need remember of the past is cubist painting, all he need avoid is naturalism.¹⁷

Picasso would have disagreed with both halves of the last sentence, but his work of the next few years offered robust support for Greenberg's argument. The search for innocent beginnings engaged countless artists in Europe and the Americas in the years following World War II and took countless forms. Jean Dubuffet, twenty years Picasso's junior, was perhaps the most explicit in his program. Inspired by what he dubbed *l'art brut*—work made by asylum inmates as well as that of children—Dubuffet championed an anticultural position, extolling the viewpoint of "primitive man" for whom "the notion of beauty is specious" (fig. 16).¹⁸ Picasso's total lack of interest in manifesto or theory places him at an opposite pole from Dubuffet. Yet one might say that the role of the outsider was exactly that which the postwar Picasso cultivated, despite the fact that he had by this time achieved levels of fame and wealth theretofore unfathomable for an artist. The father of two young children, he flaunted the mischievous quality of his



16. Jean Dubuffet. *The Magician*. September 1954. Slag and grapevines, 43 1/2 x 19 x 8 1/4 in. (109.8 x 48.2 x 21 cm) including slag base. The Museum of Modern Art, New York. Gift of Mr. and Mrs. N. Richard Miller and Mr. and Mrs. Alex L. Hillman and Samuel Girard Funds

own art making (fig. 17). The image of his art as child's play carried deep truth, with the inspiration of children providing him, as it did Dubuffet and others, a potent alternative to avant-garde tradition.

During his later years, Picasso lived amid his sculpture in an astonishing way. When in 1955 he quit Vallauris and moved to Cannes, he summoned his earlier works from Paris to join him. Once again he was able to live and work in the same building, a situation best suited to the indivisibility of his life and art. The villa in Cannes, named La Californie, and the two residences that followed—the Château de Vauvenargues (1958) and Notre-Dame-de-Vie in Mougins (1961)—were destined to spill over with sculpture inside and out. Despite their varying styles, sizes, and levels of grandeur, each home became a place where Picasso could easily cohabit with his three-dimensional creations. Whereas he mostly sent new paintings to exhibitions and dealers, and stacked scores of older ones in closed rooms, his sculptures remained an integral part of the environment, as they had been at rue des Grands-Augustins.

We know this so well because of the ample evidence provided by countless photographs of Picasso's later residences. Virtually every significant photographer of the period—Henri Cartier-Bresson, Robert Doisneau, and Irving Penn, to name just a few—arrived at the artist's door, determined to



17. Picasso with the baby from his sculpture *Woman with a Baby Carriage* (1950–[54]), Vallauris, 1954. Photograph by Lee Miller

capture with a camera the essence of his genius. In particular, the American photojournalist David Douglas Duncan developed a close relationship with Picasso, spending several months of 1956 at La Californie, and publishing in 1958 *The Private World of Pablo Picasso*. Douglas exposes the untamable clutter the artist nurtured even, or especially, within a grand home built for elegant living. Notwithstanding his fantastic wealth, Picasso created a habitat true to the romantic myth of the bohemian artist. Bronzes offhandedly surrounded the villa's front steps and filled the entrance hall. Further inside, the sculptures mixed with lamps, clocks, African objects, dried flowers, books, packages, and paintings leaning everywhere (including against sculptures). Duncan's photographs portray the bronze-filled garden behind the house as a playground for the household animals; one famous image shows Picasso's pet goat tethered with a metal chain to the tail of the *She-Goat* she had inspired (fig. 18).

The pleasure Picasso took from this environment brought with it a complete lack of desire to release the sculptures for exhibition or sale, a source of great vexation for art dealers and curators. The publication of Kahnweiler's monograph on the sculptures in 1949 only intensified the eagerness to present these objects to the public. At The Museum of Modern Art, Barr tried to convince the artist that the show *Picasso: 75th Anniversary Exhibition*, to be presented in summer 1957,



18. The goat Esmeralda tethered to Picasso's *She-Goat* (1950) at La Californie, Cannes, 1957. Photograph by David Douglas Duncan. Photography Collection, Harry Ransom Center, The University of Texas at Austin

would be an opportunity "to give the sculpture a special and conspicuous attention."¹⁹ He implored Picasso to lend sculptures from his own collection for the galleries and the newly opened Abby Aldrich Rockefeller Sculpture Garden. Unmoved, the artist would not relinquish them.

Fortunately Barr had been busy building the Museum's own collection of sculptures beyond the single 1909 *Head of a Woman* purchased in 1940. In the spring of 1956, as Barr renewed his efforts, Kahnweiler explained that Picasso was always eager for the Valsuani foundry to cast his new sculptures and that he did not want to impede their progress by having them return to previous creations.²⁰ Thus, Barr had no luck with *Death's Head* (pl. 82), which he desired "almost more than anything";²¹ *She-Goat*; or *Man with a Lamb*, which had gone to the collector R. Sturgis Ingersoll in Philadelphia. But he did manage to purchase *Goat Skull and Bottle* (pl. 123), *Pregnant Woman*, and *Head of a Woman* from Kahnweiler, and reinforced these with *Baboon and Young* (pl. 116) bought from

the New York dealer Sam Kootz. In October 1956, trustee Louise Reinhardt Smith purchased *Glass of Absinthe* (pl. 25) as a gift to the Museum; with the other acquisitions and a few outside loans, it would make the case for Picasso as a sculptor within the seventy-fifth-anniversary exhibition.

One would love to know what Picasso's sculptures suggested to young New York artists in the late 1950s. The combinatory method of assemblage and the notion of art made in the midst of the everyday dovetailed closely with the thinking of the generation that followed the Abstract Expressionists. *Glass of Absinthe*, with its actual spoon and painted bronze glass, liqueur, and sugar cube, was startlingly up to date forty years after it was made. Jasper Johns's *Painted Bronze* of 1960 (fig. 19), routinely linked to Duchamp's readymades, is actually a far closer descendant of Picasso's *Glass* in both sensibility and materiality. Picasso's recent sculptures, employing real elements such as colanders, cake molds, baskets, screws, and nails, anticipated by merely a few years Robert Rauschenberg's Combines, which integrated painting and sculpture, art and life, with no thought as to genre or medium. The crucial difference was that whereas Picasso's 1950s sculptures transformed his raw materials into elements of human or animal figures, or even bouquets, the Americans let heterogeneous items stand on their own rather than in the service of visual metaphor. In 1959, the year that Barr finally managed to acquire *She-Goat* for the Museum, Rauschenberg completed four years of work on *Monogram*, a Combine in which a taxidermied Angora goat, a rubber tire around its neck, stands atop a painting laid flat (fig. 20). Nearly fifty years Picasso's junior, Rauschenberg was extending the assemblage mentality in a way that one can imagine both interesting and enraging his predecessor.

Picasso's choice of casting his assemblages in the time-honored and durable medium of bronze effectively disguised for many years the radicalness of his method. It is probably due to their existence as bronzes, for example, that these recent sculptures were not featured in *The Art of Assemblage*, the landmark exhibition held at MoMA in 1961. Although the catalogue essay acknowledged that the 1950s assemblages were "as youthfully iconoclastic as a work by any artist under thirty,"²² the show represented Picasso with only two *papiers collés* and one Cubist construction. For decades to come, the bronze casts served exclusively to represent this body of work, as Picasso did not release the originals for sale or exhibition. Even the 1971 catalogue raisonné of the sculpture enumerated the original assemblages but reproduced the bronze versions. It was only with the settlement of Picasso's estate in the 1980s and the distribution of works to the Musée national Picasso—Paris and the artist's heirs that these objects came into circulation, and their form and meaning could begin to be studied.



19. Jasper Johns. *Painted Bronze*. 1960. Oil on bronze, 13½ × 8 in. (34.4 × 20.3 cm) diam. The Museum of Modern Art, New York. Promised gift of Marie-Josée and Henry R. Kravis in honor of David Rockefeller

Picasso's own assessment of the originals, and their position vis-à-vis the bronze casts, remains unknowable. The possible answer could lie anywhere between two poles: that he saw the originals as maquettes that became finished works of art only when cast in bronze, or that he preferred the originals as finished works and merely accepted the bronzes as an inevitable compromise, given the danger and difficulty of transporting the originals. Various remarks suggest that he welcomed the disjunction between the uniform material of the bronze sculpture and the heterogeneous nature of its construction, and his decision to paint many of the bronzes certainly reflects his commitment to those versions as unique and important objects. At the same time, his careful preservation of the original assemblages indicates that they held real value for him.

The present exhibition differs from those during Picasso's lifetime most strongly in its inclusion of many originals, reflecting a curatorial aesthetic shaped by the art of the intervening decades. Extreme fragility has made transport impossible in many cases, such as that of *She-Goat* of 1950 or *Female Bather Playing* of 1958. But where possible, for the modeled figures made in Boisgeloup as well as the postwar assemblages, the priority has been to present the direct products of Picasso's hand and to make manifest the materiality of his touch. From a twenty-first-century viewpoint, these works in their original form have a startling contemporaneity. Their unalloyed enthusiasm for the banal and their seemingly



20. Robert Rauschenberg. *Monogram*. 1955–59. Combine: oil, paper, fabric, printed paper, printed reproductions, metal, wood, rubber shoe heel, and tennis ball on canvas with oil on Angora goat and rubber tire on wood platform mounted on four casters, 42 × 63¼ × 64½ in. (106.7 × 160.7 × 163.8 cm). Moderna Museet, Stockholm. Purchase 1965 with contribution from Moderna Museets Vänner/The Friends of Moderna Museet

amateurish assembly resonate closely with a present-day attraction to humble materials, ordinary objects, and technical approaches that show no evidence of skilled training.

Picasso carried out his final experiments in assemblage at La Californie, in the mid-1950s. He left behind the robust three-dimensionality of the Vallauris sculptures and instead adopted a planar format that harked back to the Cubist constructions and theater figures of the 1910s. Wood again became the dominant material: old lumber, dowels, furniture fragments, and even picture frames compose six magisterial *Bathers* (pls. 128–33), as well as several smaller sculptures. By the time the 1950s drew to a close, however, Picasso had made his last assemblage. True to the rigorously episodic nature of his sculptural career, when he was finished he made a clean break. Next, he would again leapfrog ahead to a way of working that anticipated the proclivities of artists far younger than he: sculpture that would be made of a commercial material and fabricated by workers who otherwise had no experience with art. The material was thin sheet metal, which was manufactured for purposes ranging from industrial parts to lighting fixtures and furniture.

As had been true for ceramics, Picasso's sheet metal adventure was instigated by the enthusiasm of a facilitator. In this case, an entrepreneur named Lionel Prejger, who had recently acquired the Société Tritub sheet metal firm, proposed the collaboration to Picasso. As a champion bricoleur Picasso

already knew Prejger from his ownership of demolition and scrapyard businesses in Cannes, and he also had had works fabricated at Tritub a few times in the 1950s. There a workman named Joseph-Marius Tiola had become Picasso's expert accomplice. In this new arrangement, Picasso drew and cut paper and cardboard maquettes, usually of a human face or figure. Prejger would pick them up from the artist's house and return the next day with one-to-one-scale versions made in sheet metal. Picasso would sometimes add further painted details, integrating painting and sculpture much as he had done in his ceramics. The borderline between the two practices was further blurred by the fact that many of the sheet metal sculptures had direct parallels in the motifs of contemporaneous paintings.

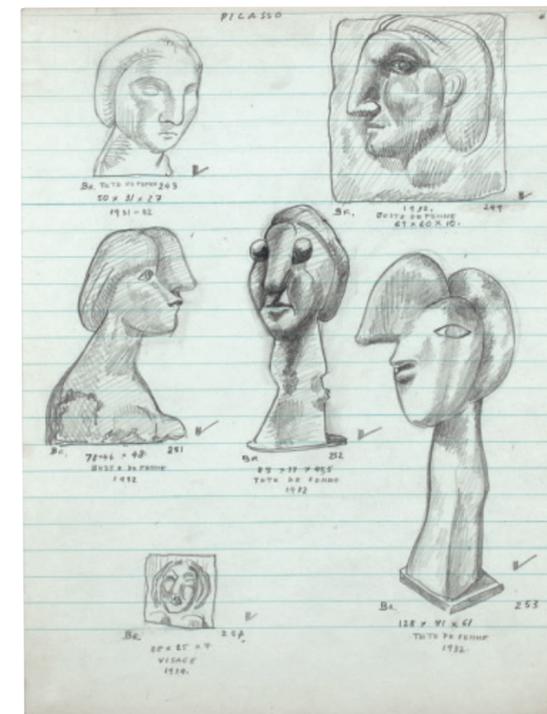
The period of sheet metal sculptures was the most densely concentrated episode of sculpture making of Picasso's career. Like the ceramics, these were quick, often whimsical, and primarily modest in scale. They fit perfectly with Picasso's hyperkinetic pace; like his paintings of that moment, these were not objects to be fussed with or labored over, as the assemblages had been, but rather speedily invented and completed. Between 1960 and 1961, Picasso made more than one hundred unique figures, a marathon that came to a close only when Prejger moved to Paris in autumn 1961. No book or show provided a culmination to the episode; instead dense clusters of sheet metal works filled the spaces at Picasso's home in Mougins.

In the realm of sculpture, the conclusion of Picasso's career stands as the polar opposite of the beginning. What initially had been a primarily private endeavor now became public: in 1966 and 1967 comprehensive exhibitions of the sculpture in Picasso's collection were presented to widespread acclaim in Paris, London, and New York. And what first had been a body of work unassuming in scale now grew to become enormous, as the sheet metal sculptures gained new life via monumental enlargements in concrete and Cor-Ten steel erected in Europe and the United States. Although the prolific final years of his life included no physical making of new sculpture, it is during this period that Picasso the sculptor became a well-known entity for the first time.

In November 1966 in Paris, a one-thousand-work, three-venue exhibition in honor of the artist's eighty-fifth birthday inaugurated the era of the museum blockbuster. Paintings were shown at the Grand Palais; sculpture, ceramics, and drawings a short walk away at the Petit Palais; and prints at the Bibliothèque nationale. Working with curator Jean Leymarie, Picasso finally had been convinced to send nearly two hundred sculptures to Paris. Less than two months before the exhibition's opening, the British writer and curator Roland Penrose reported that "Picasso had completely come round to the idea of the sculptures going to Paris and kept on producing

new pieces from dark corners in his enthusiasm. In all when he left there were over 180 items varying of course very much in size but all of great interest, including cubist reliefs of 1914 which he had formerly discarded as hopelessly damaged and now is putting together again."²³

Leymarie's success was fortunate for Penrose and Barr, who had joined forces in 1965 to try to organize a sculpture show for the Tate Gallery and The Museum of Modern Art. After the exhibition opened at the Petit Palais, Picasso was persuaded to let the sculptures travel to London in spring 1967, and eventually he agreed to an autumn showing in New York. MoMA's director, René d'Harnoncourt, was responsible for the installation, for which he prepared, as usual, by drawing the objects in the show (fig. 21). The exhibition opened in a Manhattan art world at "a moment when sculpture [was] all the rage," according to art critic Hilton Kramer of the *New York Times*. In fact, Picasso's person- and thing-based visions were utterly foreign to the fiercely abstract Minimalist sculpture filling New York galleries. Yet the exhibition awed the critics. Kramer wrote that it "persuades us for the first time that Picasso would have to be considered one of the great



21. Sketches by René d'Harnoncourt for the exhibition *The Sculpture of Picasso* at The Museum of Modern Art, 1967. René d'Harnoncourt Papers, The Museum of Modern Art Archives, New York



22. *Head of Sylvette* (1954) enlarged in concrete, cement, and granite, executed by Carl Nesjar and installed at New York University's Silver Towers apartment buildings, September 24, 1968. Photograph by Dean Brown. Courtesy New York University Archives

artists of the century even if he had never painted a single picture and indeed, it may persuade some that he is a greater sculptor than a painter."²⁴

Not only exhibitions, but books too had recently provided new insight into the role of sculpture in Picasso's work. Françoise Gilot's 1964 *Life with Picasso* enraged the artist and his friends with its forthright recounting of a life together gone sour. But Gilot described Picasso's working process in precise eyewitness detail and with the sharp insight of a fellow artist. Brassai's *Conversations with Picasso*, also published in 1964, drew on the author's intimate experience with the sculptures as the one person Picasso trusted to photograph them during the war years. Working from notes he had written at the end of each day, Brassai wrote about the sculptures with deep familiarity and affection.

By the mid-1960s the idea of Picasso as sculptor was becoming visible even to those people who would never step inside an art museum or read an art book. From the

comfortable seclusion of his home in Mougins, Picasso became a prominent figure in a modern heyday for the creation of public sculpture in European and American cities. The urban redevelopment brought on by the postwar economic boom united with populist sensibilities to produce widespread demand for architecturally scaled works that would enrich the contemporary cityscape and enhance civic culture. In the early days of this renaissance of public sculpture, the clients were prominent businessmen and architects who were themselves devotees of modern art, and who wished to add the luster of a famous name to a given building project. Private developers and donors sought out modern artists such as Alexander Calder, Henry Moore, Jean Dubuffet, Isamu Noguchi, and, ideally, Picasso himself.

Picasso's small-scale, autobiographical, and utterly nonsymbolic sheet metal cutouts might seem the least obvious candidates for public monuments. But these became the basis for such commissions thanks to a long-term collaboration with a young Norwegian artist named Carl Nesjar, who convinced Picasso that he could translate his designs into engraved concrete ideal for large-scale outdoor purposes. Picasso responded enthusiastically, having harbored dreams of monumental works as long ago as the late 1920s. Pre-existing sheet metal sculptures formed the basis for more than twenty concrete enlargements in cities as far-flung as Marseille, Stockholm, Rotterdam, and New York. For example, Picasso responded to the architect I. M. Pei's commission for a sculpture outside a new housing complex at New York University with a 1954 *Head of Sylvette*, executed by Nesjar in autumn 1968 (fig. 22).

Picasso's one late sculpture specifically made for an outdoor site was a *Head* for the Chicago Civic Center plaza, a project spearheaded by William E. Hartmann, the Skidmore, Owings & Merrill architect in charge of the new public space. Expertly supported by Penrose, this commission prompted the artist to make new drawings in 1964 and produced an intensive exchange with the architects over the course of the next three years. Tiola produced from Picasso's studies two forty-one-inch sheet metal maquettes for what would be a fifty-foot sculpture produced by U.S. Steel in Gary, Indiana. Thousands of Chicagoans turned out to celebrate its dedication at the plaza in August 1967 (fig. 23).

As is true of the concrete monuments, the sculpture in Chicago has received relatively little discussion by art historians; its significance has been read as more sociocultural than aesthetic. But it is manifestly the case that here Picasso remained his experimental self in matters of both form and content. The *Head* harks back to the sheet metal *Guitar* of 1914 and to the 1928 studies for a monument to Apollinaire in its bold engagement of negative space and its network of interpenetrating planes and rods. It also speaks directly to the

paintings of Picasso's wife, Jacqueline, that issued from his studio on an almost daily basis. Picasso's pleasure in the assignment is evident in his decision to decline a fee and to donate the maquette to the Art Institute of Chicago. At this point, his payment was the opportunity to do work that was brand new to him and that situated the octogenarian in the here and now as opposed to the annals of art history.

To the end, Picasso's sculpture represents in the extreme the reinvention that characterized his work in every medium. He changed the language of his painting throughout the decades, but paint and canvas remained a constant. In contrast, each return to sculpture brought a fresh start technically and materially. From the Cubist years onward, he questioned the definition of sculpture as even he himself had most recently defined it. The history of art includes pioneering sculptors—Constantin Brancusi to name just one—who transformed nineteenth-century sculpture into that of the twentieth. But Picasso's radicality was of another order, one that must be considered in terms of revolution rather than evolution.



23. The front page of *Chicago's American*, August 16, 1967, covering the unveiling of Picasso's *Richard J. Daley Center Sculpture* on August 15, 1967, at the Chicago Civic Center (now the Richard J. Daley Center), Chicago

Throughout his life, Picasso approached sculpture less as a sculptor than as an artist. In so doing, he was unburdened by any legacies of process and method and anticipated a present-day situation in which the boundaries have blurred between painting, sculpture, and other genres.

In certain ways, attention to the sculpture provides a view of Picasso allied more closely to fact than to legend. For example, Picasso's achievement has been largely framed in terms of the individualistic Romantic genius, despite his vital partnership with Georges Braque during the Cubist years. The sculptural oeuvre reveals him as a lifelong collaborator, intensely and willingly reliant on fellow artists and artisans. It also is with sculpture that we discover a Picasso deeply attached to the seemingly inconsequential and even amateurish object, unassuming in everything but its talismanic ambitions. Another Romantic concept long associated with Picasso—the masterpiece—is brought boldly into question as the foremost shaper of an artist's identity.

A focus on the sculpture leaves aside, for the moment, the fascinating back and forth between two and three dimensions within Picasso's oeuvre. What is gained instead is the startling clarity of the centrality of this work within the history of modern sculpture. The proportion of iconic milestones within his concise sculptural corpus is astonishingly high. One might say that Picasso's sculpture stands apart from the paintings and works on paper in the remarkable efficiency with which it accomplished its many reinventions and redefinitions. But in its ongoing dance between the private and the public, the intimate and the monumental, the experimental and the definitive, the sculpture reveals itself as a quintessential rather than exceptional aspect of Picasso the artist.



**PICASSO SCULPTURE
A DOCUMENTARY
CHRONOLOGY
1902–1973**

The introductions to Chapters 1, 3, 5, and 7 are by Anne Umland; those for Chapters 2, 4, 6, and 8 are by Ann Temkin. The Documentary Chronology is authored by Luise Mahler and Virginie Perdrisot, with Rebecca Lowery. Diana Widmaier Picasso, author of the catalogue raisonné of Picasso's sculpture now in preparation, generously provided archival materials and information for this chronology.

BEGINNINGS

1902–1906



A corner of Ambroise Vollard's stockroom, with a bronze cast of Picasso's *Kneeling Woman Combing Her Hair* (1906) and sculptures by Aristide Maillol and Auguste Rodin, Paris, 1934. Photograph by Brassai. Private collection

PICASSO COMPLETED his first sculpture—*Seated Woman* (pl. 1), a small work modeled in clay—before late October 1902. He was just twenty years old and living in Barcelona, although he had traveled to Paris several times. Picasso was the son of an artist, and his formal training had been confined to drawing and painting. He did, however, have many friends who were sculptors, including the Basque artist Francisco “Paco” Durrio y Madrón, who was a disciple of the Post-Impressionist artist Paul Gauguin. The archaized forms of Gauguin’s ceramic and wood sculptures and his keen interest in non-Western art would have an early and decisive impact on Picasso. The work of the late-nineteenth-century French sculptor Auguste Rodin was also much discussed in Picasso’s Barcelona circles, and the expressive poses, animated surface effects, and psychological intensity of Rodin’s monumental figure sculptures offered another powerful example of what modern sculpture could be. Picasso’s 1903 *Head of a Picador with a Broken Nose* (pl. 2) is among his most Rodinesque works, with its emphasis on surface and the strong contrasts of light and shadow that dramatize its subject’s disfigured physiognomy. Such contrasts and the work’s expressive traces of process would continue to animate Picasso’s sculptural production even as he left Rodin’s mode of figuration far behind.

The intensity of Picasso’s ambition as a young artist is impossible to overestimate. By 1904 Barcelona had come to seem too provincial, and in April of that year he moved permanently to Paris, the center of the art scene. Ambroise Vollard, the first dealer to take an interest in Picasso’s sculpture, also made him keenly aware of the model of the painter-sculptor, an artist who excelled in both fields of creativity. From his earliest attempts at sculpting, there was a constant back and forth between Picasso’s work in two dimensions and in three. *Seated Woman*, for example, bears a strong resemblance to the melancholic, down-and-out figures that populate the artist’s Blue Period paintings and drawings. Similarly, *The Jester* (pl. 3), the first sculpture Picasso is known to have completed following his move to Paris, is intimately related to his contemporaneous Rose Period paintings, which picture the itinerant circus performers known as saltimbanques.

The Jester, a bust of a young man in a pointed cap, is rumored to have begun as a portrait of the poet and

critic Max Jacob or, possibly, of another treasured confrère, the poet, playwright, and critic Guillaume Apollinaire. Ultimately, resemblance to any one individual was subsumed into a more generalized, universal form, but in his sculptures as in his paintings, the people around Picasso would continue to have an impact. Their presence is felt in a lingering residue of likeness that persists throughout the artist’s sculptural oeuvre.

Picasso’s early three-dimensional works were realized in the studios of sculptor friends. In keeping with his status as a self-taught sculptor, he owned none of the specialized tools and equipment traditionally used to work with materials like clay, plaster, and stone. Among the many breakthroughs of Picasso’s Cubist years was the realization that he didn’t need those things; he could construct sculptures using light, inexpensive materials like paper, cardboard, and wood and the most rudimentary of craft techniques. During his first years in Paris, however, this breakthrough was yet to come. He modeled his sculptures in clay and fired two of them—*Head of a Woman (Fernande)* (pl. 4) and *Kneeling Woman Combing Her Hair* (pl. 5)—in his friend Durrio’s kiln.

Head of a Woman (Fernande) is Picasso’s first life-size sculpted portrait of his companion Fernande Olivier. *Kneeling Woman Combing Her Hair* is a relief sculpture, not modeled in the round, and it relates closely both to the wall and to Picasso’s 1906 paintings and drawings of the same theme. As with so much of his three-dimensional work still ahead, he forced the sculpture to perform in a way that is aligned with painting, creating a distinctively hybrid form. The traces of color found on the terracotta original of *Kneeling Woman Combing Her Hair* are further evidence of Picasso’s determination to defy conventional distinctions between painting and sculpture. Had he trained as a sculptor, he might have been less inclined to violate the genre’s academic norms.

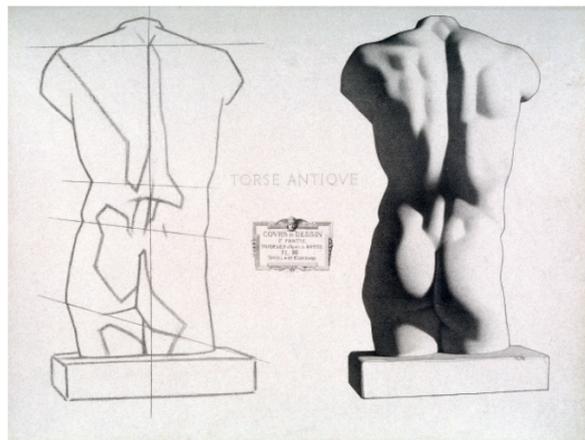
Vollard purchased five of Picasso’s earliest clay sculptures, including *The Jester*, *Head of a Woman (Fernande)*, and *Kneeling Woman Combing Her Hair*, and used them to issue editions in bronze. As a result, these works led a far more visible public life than many of Picasso’s subsequent works in three dimensions, and for decades they played a disproportionately important role in perceptions of his accomplishments as a sculptor.

PRELUDE, 1892–1901: As a young man, Picasso's goal was to become a painter. He did not study sculpture and, at first, showed little interest in the medium. He took art classes at the Instituto da Guarda, in La Coruña, from 1892 to 1894; at the Escola Provincial de Belles Artes (better known as "La Llotja"), in Barcelona, beginning in 1895; and, finally, at the Academia de San Fernando, in Madrid, from 1897 to 1898. At these institutions Picasso received rigorous training in drawing the human body: at the Instituto da Guarda, copying lithographic plates drawn after plaster casts (figs. 1, 2), and at La Llotja, practicing life drawing.¹ These skills would later prove pivotal in his visualizing of mass and volume in three dimensions. During these years of training, he saw little of modernism. The relative isolation of the classes in La Coruña, Barcelona, and Madrid prevented Picasso from engaging with these new ideas until the end of 1899, when he joined the circle of artists at Els Quatre Gats café in Barcelona. Ramón Casas y Carbó, Santiago Rusiñol, and Miguel Utrillo formed the core of the Quatre Gats group, and it was through these artists that Picasso first encountered the work of Edgar Degas.² This may have included an introduction to Degas's sculpture and thus to the new category of "painter-sculptor" that had emerged in the nineteenth century—a group that included Degas, Honoré Daumier, and Paul Gauguin. Picasso took an interest in the ambitions of this new breed of artist, who worked with sculpture alongside painting and drawing.

On his first trip to Paris, in late October 1900, Picasso became personally acquainted with French modernism through a visit to the Exposition Universelle.³ On October 25, he and his



1. Pablo Picasso. *Academic Study of an Antique Plaster (A Hercules by Phidias)*. La Coruña, 1893–94. Charcoal and pencil on paper, 19 3/16 × 12 7/16 in. (49 × 31.5 cm). Musée national Picasso–Paris. Dation Pablo Picasso



2. Charles Bargue, with the collaboration of Jean-Léon Gérôme. Plate 56 from *Cours de dessin* (Drawing course). Paris: Goupil et Cie, 1868

friend and traveling companion Carles Casagemas, a painter and poet, wrote to Ramon Reventós back in Barcelona, "Here there are real teachers everywhere. Soon the Exposition will close and we still haven't seen more than the painting section."⁴ The largest and most spectacular fair of its kind at the time, the Exposition featured numerous venues dedicated to contemporary art. It also coincided with other exhibitions, including a grand retrospective of the work of French sculptor Auguste Rodin in the pavilion at the place de l'Alma (fig. 3).⁵ It is not known for certain that Picasso saw this exhibition, but a quickly drawn portrait of Rodin on a sheet full of sketches he made that year suggests that he encountered the artist or his work in the stimulating milieu of the Exposition and its environs (fig. 4). He must also have seen an article on the sculptor by Joaquim Cabot i Rovira published in *Pèl & Ploma* in January 1901: by the following year, the image of Rodin's *The Thinker* (1880) that accompanied the text had been fixed to a wall in his studio (fig. 5).⁶

EARLY 1902: Back in Barcelona in early January, after a second trip to Paris, Picasso settled in a studio at 10 Carrer Nou de la Rambla. There he was among sculptors such as Emili Fontbona, Manolo, and Francisco "Paco" Durrio y Madrón; he had met others, including Aristide Maillol, as early as 1900 or 1901. In addition, he had witnessed the innovations Rodin brought forth in sculpture—asymmetry and blurring, among them—and he might have been aware of the work of Italian sculptor Medardo Rosso, who used similar techniques.



3. Auguste Rodin in the retrospective of his work at the place de l'Alma, with *Torso of Ugolino* at center, Paris, 1900. Musée Rodin, Paris

SPRING 1902: Under the title "Renacimiento de la escultura" (Renaissance of sculpture), the Madrid review *La lectura* printed a revised version of Edmond Claris's study "De l'impressionnisme en sculpture: Auguste Rodin et Medardo Rosso" (On Impressionism in sculpture: Auguste Rodin and Medardo Rosso), which had been published in *La Nouvelle Revue* the previous June.⁷ Claris had asked artists, critics, and collectors for their opinions on the critique of sculpture advanced by Charles Baudelaire and posed the question, "Can and should sculpture compete with painting?" In a reply to this text, published in May 1902, Rosso advocated for the painter-sculptor, declaring that "art is indivisible"; for him, painting and sculpture were not opposites, but rather two parts of a cohesive effort.⁸

SEATED WOMAN, 1902

Picasso and Fontbona had both attended regular gatherings at Le Zut, a Parisian artists' hangout on place Ravignan in Montmartre, in fall 1901, and back in Barcelona they developed a closer bond.⁹ It is not known when Picasso first sought Fontbona's advice on how to model in clay, but he made *Seated Woman* (pl. 1) in that material sometime between January and late October 1902 at the Fontbona family residence on Carrer Padua, in Sant Gervasi.

Like all of Picasso's early sculptures, *Seated Woman* is closely related to the paintings and drawings the artist worked on at the same time. During his childhood, Picasso had modeled many crèche figures, which he would later recall in relation to *Seated Woman*.¹⁰ Crèche figures can be arranged in a variety of settings and combinations; similarly, the motif of *Seated Woman* moved freely between the artist's paintings and sculpture. Picasso had been preoccupied with the huddled female



4. Pablo Picasso. *Bullfighter and Picador, and Various Caricatures*, with a sketch of Rodin at center left. Barcelona, 1900. Graphite pencil on paper, 10 3/16 × 8 1/4 in. (26.2 × 20.9 cm). Museu Picasso, Barcelona. Gift of Pablo Picasso



5. Picasso's studio at 10 Carrer Nou de la Rambla, with the artist's painting *Two Women at a Bar* (1902) upside down in the foreground and a reproduction of *The Thinker* (1880), by Auguste Rodin, fixed to the wall, Barcelona, 1902. Musée national Picasso–Paris



6. Pablo Picasso. *Two Women at a Bar*. Barcelona, 1902. Oil on canvas, 31½ × 36 in. (80 × 91.4 cm). Hiroshima Museum of Art, Hiroshima City, Japan

figures that populate his Blue Period paintings of 1901, and in January 1902 he had further developed these figures in a series of portrayals of women (fig. 6), who, in their introverted poses, resemble *Seated Woman*. At the Instituto da Guarda, Picasso had learned how to represent bodies in space in two dimensions, a process he inverted by applying his painterly imagination to sculpture. *Seated Woman* marks the beginning of Picasso's lasting dialogue with sculpture, in which he sought to advance his pictorial ideas of mass and volume in three dimensions.

For a long time, Picasso's first sculpture remained unknown. Although a number of the artist's early sculptures were publicized and exhibited prior to World War II, *Seated Woman* was not included in the catalogue raisonné of the artist's work by Christian Zervos or presented in the artist's first retrospective exhibition, held in Paris and Zurich in 1932. When a bronze cast of *Seated Woman* was shown for the first time, in an exhibition organized by the Buchholz Gallery in New York in late 1942, it was dated 1905.¹¹ Seven years later, in *Les Sculptures de Picasso*, the first book-length study of the artist's sculpture, *Seated Woman* was dated 1899.¹² The book, which included a text by Daniel-Henry Kahnweiler, was the first comprehensive presentation of Picasso's three-dimensional objects to an international audience. Among its more than two hundred black-and-white images is the earliest known reproduction of *Seated Woman*—a photograph of a bronze cast of the work—which had been

chosen to represent the artist's sculptures of this period. In the early 1960s, when Picasso retroactively assigned dates to his first sculptures, he explained that *Seated Woman* had not been made before 1900. This led John Richardson, organizer of the 1962 New York exhibition *Picasso: An American Tribute*, to date the sculpture to 1901.¹³ In 1971, Werner Spies, in his catalogue raisonné of Picasso's sculpture, established the date of 1902 for the work, based on comparison with contemporaneous paintings of women in very similar poses.¹⁴

Like the majority of the artist's works in three dimensions, the original clay *Seated Woman* figure would remain in Picasso's personal collection until the end of his life. It entered the Musée national Picasso—Paris, through the Dation Picasso, in 1979.

EARLY FALL 1902: On September 25, an exhibition presenting nearly 1,900 artifacts from the Catalan region of Spain opened at the Palau de Belles Artes in Barcelona, including Romanesque and Gothic sculpture as well as works by El Greco and Francisco de Zurbarán.¹⁵ Picasso might have visited the show with his artist friend Vidal Ventosa, who had studied sculpture at La Llotja and awakened Picasso's interest in the rich Romanesque culture of Catalonia.¹⁶

OCTOBER 19, 1902: Picasso left for Paris on the express train from Barcelona with Josep Rocarol, with whom he had shared the Carrer Nou de la Rambla studio, and Julio González. Their departure was reported the next day in the Barcelona newspaper *El Liberal*.

MID-JANUARY 1903: The artist returned to Barcelona, where he continued to make paintings and sculpture.

HEAD OF A PICADOR WITH A BROKEN NOSE, 1903

Picasso modeled two masks—*Head of a Picador with a Broken Nose* (pl. 2) and *Mask of a Blind Singer*—sometime in 1903.¹⁷ Each work depicts a face marked by physical deformation; *Head of a Picador*, created in clay in Fontbona's studio, is nearly life-size.¹⁸ The sculpture may have been a tribute to Rodin's portrait mask *Man with a Broken Nose* (1863–64); it might also have been inspired by the glazed ceramic *Mask of a Savage*, of 1894, by Gauguin. *Mask of a Savage* (Musée Léon-Dierx, Saint-Denis) had entered the stock of the dealer Ambroise Vollard sometime after May 1902, and Vollard quickly had the ceramic mask cast in bronze (fig. 7).¹⁹ Vollard had shown Picasso's work in his Paris gallery in summer 1901, and he was familiar to the young artist as a dealer of sculptures by Degas, Gauguin, Maillol, and Rodin.²⁰ It is not known whether Picasso saw Gauguin's sculpture at Vollard's



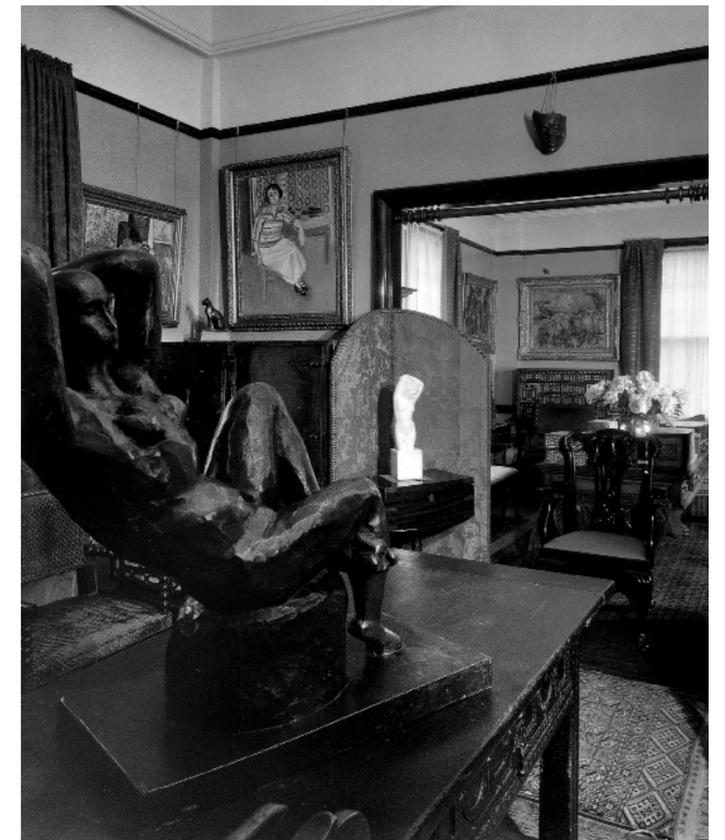
7. Paul Gauguin. *Mask of a Savage*. 1894. Bronze, first cast spring 1902, 9¾ × 7⅞ × 4¾ in. (25 × 18 × 12 cm). Musée d'Orsay, Paris



8. Pablo Picasso. *Picador with Broken Nose*. Barcelona, 1903. Pencil on the back of an illustration, 5¾ × 5½ in. (14.5 × 14 cm). Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte, Brussels

gallery, but the formal similarities between it and his work and the close proximity in date and milieu suggest that he encountered it. Unlike *Seated Woman* or *Mask of a Blind Singer*, *Head of a Picador* has no direct visual parallel in Picasso's work except in drawings, one of which is a rendering of the sculpture itself (fig. 8).

A bronze cast of *Head of a Picador* was made early on. It belonged to the writer and collector Gertrude Stein, who acquired it with her brother Leo Stein. The Steins had met Picasso through the French writer Henri-Pierre Roché, probably on May 9, 1905, the earliest date at which they would have acquired it.²¹ Gertrude kept the sculpture when she and Leo split their collection in 1913–14. On July 9, 1925, the Baltimore-based sisters Dr. Claribel Cone and Etta Cone purchased the sculpture from Gertrude Stein for 5,000 French francs (fig. 9).²² At that time, the work was titled *Mask* and dated to 1905, based on the markings "Picasso / 04 / 1905" incised on the lower left side of the cast, probably denoting the casting date. Fine mold lines indicating the sand-casting process are visible on each side of the face. In addition, along the subject's upper left hairline there is a rough, ragged piece of metal that distinguishes this bronze from later casts. Called "flashing," this is the result of metal flowing into a crack in the mold during casting.²³ Mold lines and flashing are normally chased off or repaired after the bronze is cast; there is no way of knowing what role Picasso played in the production of this early work, or whether it was he who requested that these details be retained.



9. Claribel and Etta Cone's apartment, with Picasso's *Head of a Picador with a Broken Nose* on display over the doorframe, Baltimore, 1941. Claribel and Etta Cone Papers, Archives and Manuscript Collections, Baltimore Museum of Art

It is also not known who commissioned or produced the cast. Although the bronze formed part of the renowned Stein collection, it was not widely known that Picasso, or someone acting in his stead, had issued *Head of a Picador* in bronze. In his 1928 monograph on the artist, André Level declared that “a number of Picasso’s sculptures, including a mask of a picador with broken nose, have not been editioned.”²⁴ Fernand Olivier, Picasso’s companion from 1904 to 1912, associated the mask with Vollard, but apart from this there is no evidence that the dealer was involved with this work.²⁵

The cast gained some exposure in 1930, when it was included in a memorial exhibition for Dr. Cone at the Baltimore Museum of Art.²⁶ Outside the United States the sculpture would remain largely invisible until 1960, when Kahnweiler, then Picasso’s dealer, commissioned an edition of eight bronzes. According to Kahnweiler, the clay model resurfaced in Paris around 1959 in one of Picasso’s closets, as the artist was moving belongings from 7, rue des Grands-Augustins to southern France.²⁷ Records in the archives of the Valsuani foundry, in Paris, suggest that the newly commissioned bronzes were cast there in August 1960.²⁸ The Hamburger Kunsthalle acquired a cast from Kahnweiler in 1961, during its presentation in an exhibition at the Kunsthalle Bremen.²⁹ In 1962 a bronze was also included in a Picasso sculpture exhibition at the Otto Gerson Gallery in New York.³⁰

AUGUST 10, 1903: Three drawings by Picasso, including a sketch of Rodin’s portrait bust *Jules Dalou* (1883), were reproduced on the front page of *El Liberal* with a review of the 1900 Exposition Universelle (fig. 10).³¹ The sketch, made in 1903 (Museu Nacional d’Art de Catalunya, Barcelona), was likely drawn from a reproduction of Rodin’s work published at the time of Dalou’s death, in April 1902.³² Picasso might have seen the sculpture in Paris three years earlier, as it was shown in both the Exposition and Rodin’s retrospective at the place de l’Alma.³³

MID-APRIL 1904: Picasso left Barcelona to definitively relocate to France. The artist’s departure was announced on March 24 in *El Liberal*, and he arranged for a brief notice to appear in the newspaper on April 11 and 12: “The artists Messrs. Sebastià Junyer Vidal and Pablo Ruiz Picasso are leaving on today’s express for Paris, where they propose to hold an exhibition of their latest works.”³⁴ In Paris, Picasso took over the studio of his friend Paco Durrio in the Bateau-Lavoir building, at 13, rue Ravignan, where he would remain until fall 1909. Durrio, a Basque sculptor and ceramicist Picasso had met together with Jaime Sabartés in fall 1901, moved to a less developed part of Montmartre, known as the Maquis, where he could install a kiln, setting up what he called a “cuisine atelier.”³⁵



10. The front page of *El Liberal*, featuring a sketch by Picasso of Auguste Rodin’s bust *Jules Dalou* (1883), August 10, 1903. Arxiu Històric de la Ciutat de Barcelona

SEPTEMBER 1904: The Musée du Louvre presented its collection of Iberian sculptures from Cerro de los Santos and Osuna in Andalusia.³⁶ The influence of this close encounter with the ancient art of his homeland would become visible in Picasso’s work in 1906—in the paintings *Woman Plaiting Her Hair* (see fig. 18) and *Two Nudes* (The Museum of Modern Art New York), among numerous examples.

OCTOBER 15–NOVEMBER 15, 1904: The annual Salon d’Automne at the Grand Palais featured two plaster sculptures by Matisse: a study for *The Serf* (1900–1903) and *Madeleine I* (1901).³⁷ This was the first time the artist’s sculpture was exhibited publicly. It is not known whether Picasso attended the Salon, but the event reliably attracted members of Paris’s avant-garde circles.

FEBRUARY 24–MARCH 6, 1905: Numerous recent paintings, drawings, and prints by Picasso featuring images of harlequins, acrobats, and circus performers were presented in a group exhibition organized by the art critic Charles Morice at the Galerie Serrurier, at 37, boulevard Haussmann.³⁸



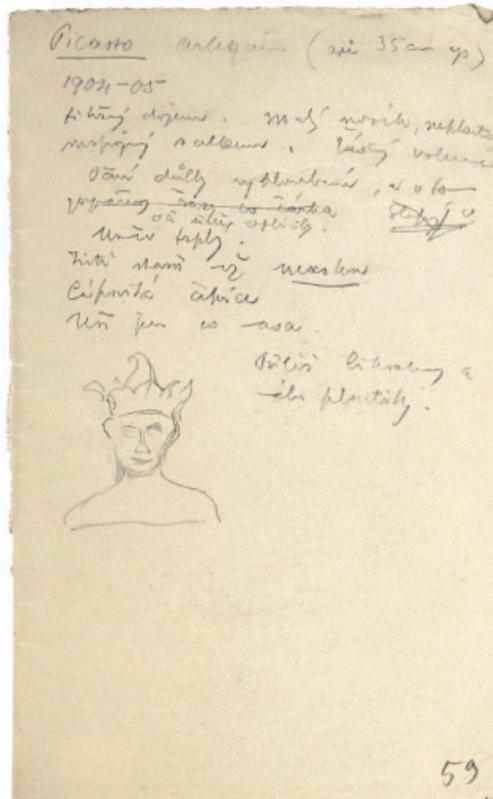
11. Picasso in his studio at 11, boulevard de Clichy, with bronze casts of *The Jester*, *Head of a Woman (Fernande)* (1906), and *Head of a Woman* (1909) in the foreground, Paris, early 1911. Archives Quentin Laurens, Paris

Picasso’s works resonated with his new friend Guillaume Apollinaire, a poet and art critic whose review of the show would be published in his journal *La Revue immoraliste* in April.³⁹

THE JESTER, 1905

Picasso made *The Jester* (pl. 3), a harlequin head modeled in clay, over the course of a few days. Shortly before, the artist had visited the Cirque Médrano with the poet Max Jacob, and according to Kahnweiler it was the figure of Jacob that inspired the sculpture.⁴⁰ In old age, Picasso would recall that “Jacob had invented a little to add to it,” perhaps a reference to the jester’s cap, which ultimately transformed the figure from a likeness of the poet into a head of a harlequin.⁴¹ Apollinaire shared the artist’s enchantment with the circus theme, an interest that is also reflected in his poetry; he, too, might have been a source of inspiration for *The Jester*.⁴² A large retrospective of Rodin’s work presented at the Musée du Luxembourg that spring could have been another stimulus; the pinched and pulled quality of the figure’s flesh and pointy cap is highly reminiscent of Rodin’s surface textures.

Vollard would purchase the clay sculpture from the artist in 1910, together with four others: *Head of a Woman (Fernande)* (1906; pl. 4), *Kneeling Woman Combing Her Hair* (1906; pl. 5), *Bust of a Man* (1906), and *Head of a Woman* (1909; pl. 11).⁴³ Between 1910 and his death in 1939, Vollard ordered an unknown number of casts of these sculptures; his practice, Una Johnson writes, “was to keep in his shop [at 6, rue Laffitte] an example of each of the bronzes. When a collector or dealer wished to obtain one, Vollard would order a cast made.”⁴⁴ It is likely that he used a variety of foundries, as the bronze casts of *The Jester* differ greatly in their patinas—some are green, while others are brown or black.⁴⁵ Vollard gave Picasso an artist’s proof of each sculpture he published, some of which the artist kept on view in his studio (fig. 11). Vincenc Kramář, a Czech art historian and collector of Cubism, saw a cast of *The Jester* in spring 1912, when he visited Picasso’s studio on rue Ravignan. Among his travel notes from that trip is a quick sketch of the sculpture, next to which he wrote, “Too much literature and not enough sculpture,” likely expressing the opinion that the work was rich in concept but lacking in its execution (fig. 12).⁴⁶



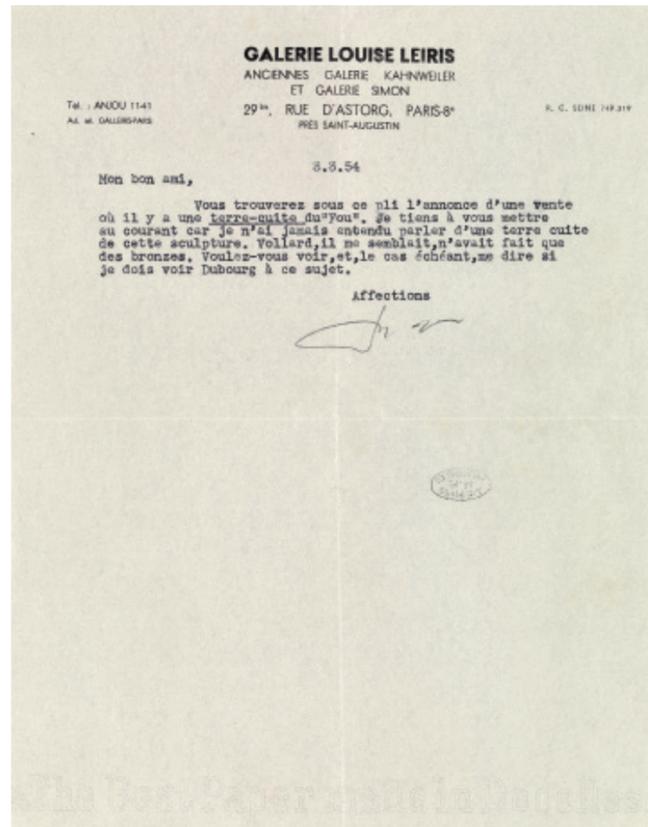
12. Sketch and notes by Vincenc Kramář in his Paris travel notebook, 1912. Archives Vincenc Kramář, Institute of Art History, ASRC, Prague



14. Fragment of *The Jester* reproduced in Andrew C. Ritchie, *Sculpture of the Twentieth Century* (New York: The Museum of Modern Art, 1952), p. 61



13. View of the 1927 exhibition of Picasso's work at Galerie Alfred Flechtheim, Berlin, with *The Jester* at center



15. Letter from Daniel-Henry Kahnweiler to Picasso, informing the artist of the upcoming sale of a fragment of *The Jester*, March 3, 1954. Picasso Archives, Musée national Picasso-Paris

A bronze cast of *The Jester* was included in the 1913 inaugural show at Galerie Alfred Flechtheim in Düsseldorf; this is the earliest known public exhibition of the work.⁴⁷ It was presented again in Flechtheim's gallery in Berlin in 1927, as documented in a rare installation photograph published in *feuilles volantes*, a supplement of the French art journal *Cahiers d'Art* (fig. 13).⁴⁸ A different cast of *The Jester* was donated by Vollard to the Musée d'art moderne de la Ville de Paris in 1937 (see pl. 3).

The material in which Picasso made this sculpture has sometimes been identified as wax, rather than clay. A fragment of the object (only the head remained) was described as wax in Andrew C. Ritchie's 1952 study *Sculpture of the Twentieth Century* (fig. 14) and as "terracotta original coated with varnished wax" in a French auction catalogue in 1954, when it was offered for sale by the dealer Édouard Jonas.⁴⁹ Kahnweiler was surprised to learn of the existence of the clay sculpture. On March 3, 1954, he wrote to the artist, "I need to update you as I have never heard of a clay version of this sculpture. Vollard, it seemed to me, had only made bronzes. Do you want to see for yourself and, if necessary, tell me if I need to consult [Jacques] Dubourg regarding this" (fig. 15).⁵⁰ Kahnweiler pursued the fragment at auction without success. It was sold to an unidentified bidder for 410,000 French francs.⁵¹



16. Pablo Picasso. *Fernande Olivier*. Gósol, 1906. Charcoal with stumping on laid paper, 24 × 18 1/16 in. (61 × 45.8 cm). Art Institute of Chicago. Gift of Hermann Waldeck

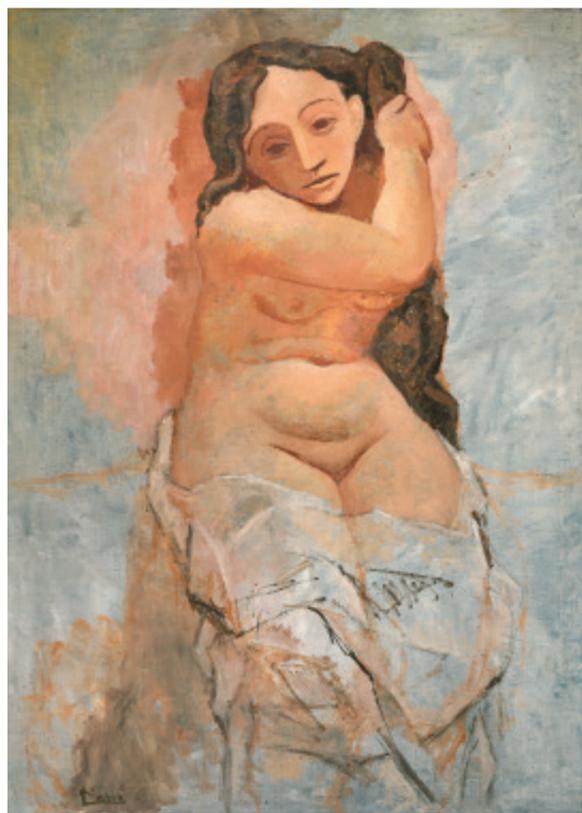
SPRING 1906: Picasso met Matisse sometime before the opening of the Salon des Indépendants, which launched on March 20. Gertrude and Leo Stein acted as intermediaries.⁵² Both artists were regular invitees to the Saturday evening salon at the Steins' apartment, at 27, rue de Fleurus.

HEAD OF A WOMAN (FERNANDE), 1906

Picasso modeled *Head of a Woman (Fernande)* (pl. 4), his first life-size sculpted portrait of Olivier, in clay in Durrio's studio in the Maquis and subsequently fired it in Durrio's kiln. Picasso had consulted with Durrio about making more elaborate sculpture, and it might have been the latter who advised the artist to press "fine tulle . . . into the surface of the moist clay to evoke the porous texture of skin."⁵³ A similar emphasis on the texture of the left side of Olivier's face is evident in a related charcoal drawing, in which Picasso employed hatched lines and stumping to animate his companion's skin and hairline (fig. 16).⁵⁴ As in *The Jester*, the artist's process is clearly visible in the finished work. Using his fingers, a sculptor's knife, and scraping tools, he worked quickly to model the textured hair, from which the smoother face and neck emerge—a technique reminiscent of contemporaneous sculptures by Rodin and Rosso. The work of Degas—in particular his head of the ballerina Mathilde Salle (fig. 17), which he modeled in 1892 but left unfinished—looks forward to Picasso's choice of a dynamic surface treatment and unfinished look; the French artist was known for his love of *non finito* and for his use of found materials, including cloth, rags, ribbon, satin shoes, and a muslin tutu, in his sculptures.⁵⁵



17. Edgar Degas. *Head of a Woman (Mlle Salle)*. 1892. Bronze, cast after 1919, 10 1/16 × 6 × 7 1/16 in. (25.5 × 15.3 × 19.2 cm). Museum of Fine Arts, Boston. Bequest of Margaret Sargent McKean



18. Pablo Picasso. *Woman Plaiting Her Hair*. Paris, late summer or fall 1906. Oil on canvas, 50 × 35¼ in. (127 × 90.8 cm). The Museum of Modern Art, New York. Florene May Schoenborn Bequest



19. Pablo Picasso. Study for *Kneeling Woman Combing Her Hair*. 1906. Pencil on paper, 11¼ × 8¾ in. (30.2 × 21.9 cm). Hamburger Kunsthalle. Sammlung Hegewisch

Head of a Woman (Fernande), like *The Jester*, would be editioned in bronze by Vollard beginning in 1910 and first exhibited, as a cast, in the 1913 inaugural show at Galerie Alfred Flechtheim in Düsseldorf. In 1937 Vollard would give a cast of the work (pl. 4), along with *The Jester*, to the Musée d'art moderne de la Ville de Paris.

MAY 21, 1906: Picasso and Olivier arrived in Barcelona. They subsequently traveled to Gósol, a small village near Andorra, in the Pyrenees, where they spent June and July. This period in Picasso's work was defined by motifs inspired by Iberian sculpture, examples of which had been on view at the Louvre in fall 1904.

KNEELING WOMAN COMBING HER HAIR, 1906

Picasso began *Kneeling Woman Combing Her Hair* (pl. 5) in Durrío's studio, after his return to Paris from Spain. When the figure was finished, he fired it in his friend's kiln, transforming the soft clay into terracotta. The sculpture, formerly dated to 1905 and once known as *La Coiffure*, shares its motif with the

paintings and drawings of women arranging their hair that Picasso executed in Gósol that summer and in Paris in the late summer and fall (fig. 18).⁵⁶ Unlike *Seated Woman, The Jester*, and *Head of a Woman (Fernande)*, which were modeled in the round, the sculpture is hollow and is intended to be seen only from certain viewpoints. A preparatory drawing includes a sketch of the figure's back (fig. 19), showing that Picasso first conceived of the female figure from multiple viewpoints. Preoccupied by the frontal and side views, in the end he treated the sculpture like a painting by relating it to an imaginary wall.⁵⁷

Firing the sculpture allowed Picasso to exploit the use of surface glazes and further "blur the distinction between painting and sculpture."⁵⁸ Picasso had encountered glazed stoneware by Gauguin at Vollard's gallery, and he learned the technique at Durrío's studio.⁵⁹ Durrío had met Gauguin as early as 1893 and had become his disciple. He presided over a considerable collection of Gauguin's paintings, works on paper, and woodcuts, which he had been asked to care for when the artist left for Tahiti in June 1895.⁶⁰ Picasso's terracotta figure



20. Sebastià Junyer Vidal in front of Picasso's unfinished painting *Three Women* (1908; State Hermitage Museum, St. Petersburg) in the artist's Bateau-Lavoir studio, Paris, spring–summer 1908. The original terracotta sculpture of *Kneeling Woman Combing Her Hair* is on the mantelpiece at right. Photograph by Picasso. Musée national Picasso–Paris

features traces of glaze, indicating that it once had color. A slender wooden figure Picasso had carved in Gósol over the summer (see fig. 2 on p. 52) also bears traces of color—black and red—and he would go on to explore polychrome sculpture throughout his career.

A photograph by Picasso from spring–summer 1908 shows the painter Sebastià Junyer Vidal in the artist's Bateau-Lavoir studio with *Kneeling Woman Combing Her Hair* (fig. 20), indicating that visitors saw it early on.⁶¹ In 1910 Vollard purchased this work, along with four other early sculptures, all of which he would edition in bronze.

In 1928 a photograph of a bronze cast of the sculpture was published for the first time in Level's Picasso monograph (fig. 21) and in Zervos's essay "Sculptures des peintres d'aujourd'hui" (Sculptures by today's painters), in *Cahiers d'Art*.⁶² In 1932 Picasso chose to include *Kneeling Woman Combing Her Hair*, together with *The Jester* and *Head of a Woman (Fernande)*, in his first retrospective, held at the Galeries Georges Petit in Paris and subsequently at the Kunsthau Zürich.



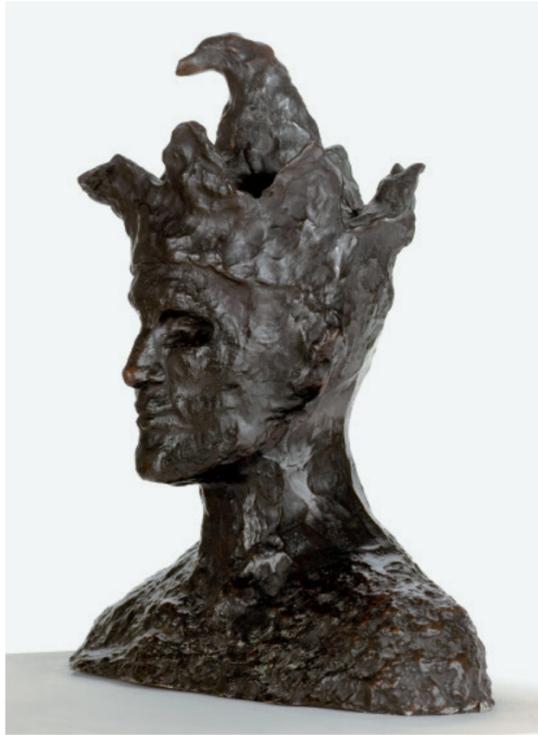
21. Bronze casts of *The Jester* and *Kneeling Woman Combing Her Hair* reproduced in André Level, *Picasso* (Paris: Éditions G. Crès et Cie, 1928), plates 54 and 55



1. SEATED WOMAN. Barcelona, 1902
Unfired clay
5 ¹/₆ × 3 ³/₈ × 4 ¹/₂ in. (14.5 × 8.5 × 11.5 cm)
Musée national Picasso–Paris. Dation Pablo Picasso

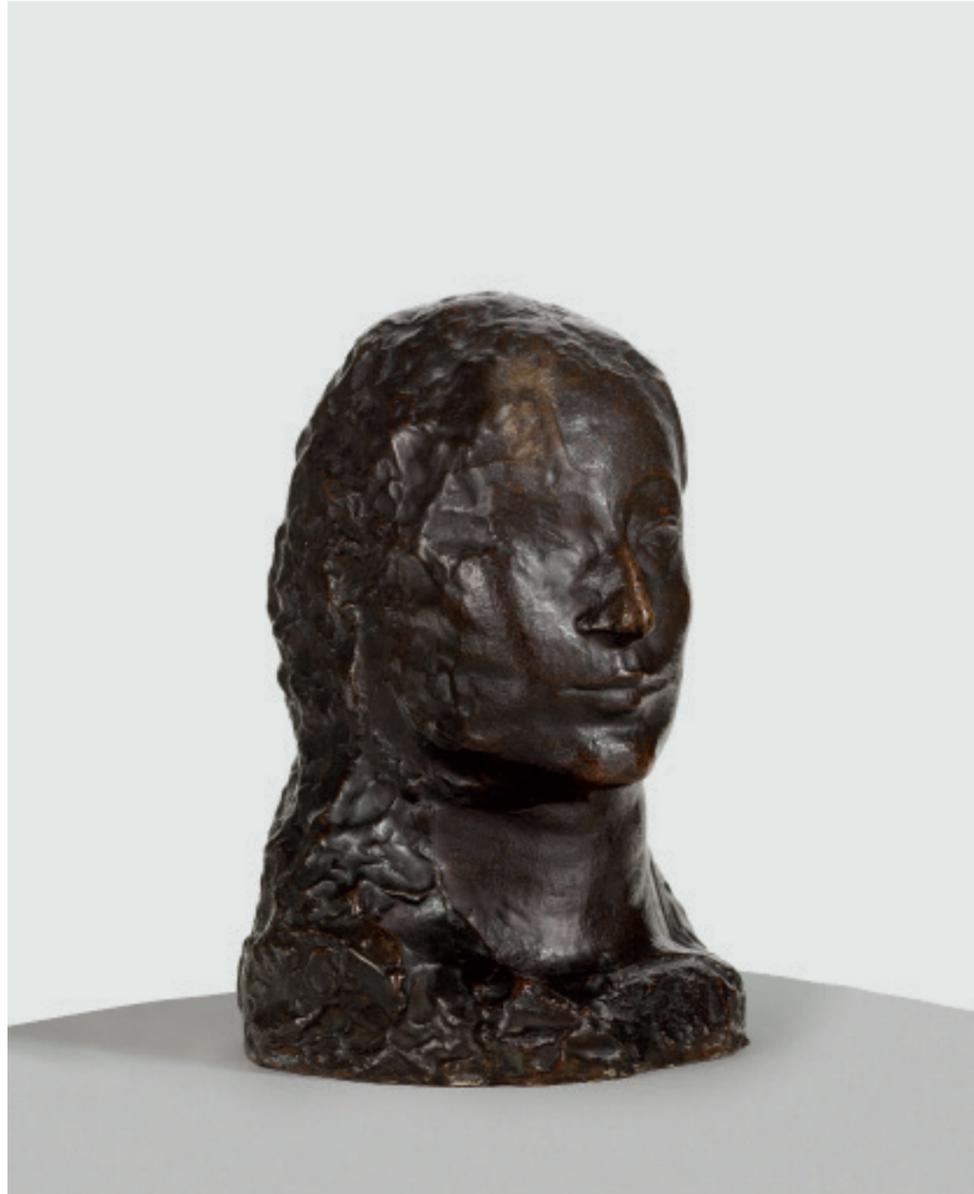


2. HEAD OF A PICADOR WITH A BROKEN NOSE. Barcelona, 1903
Bronze, cast by July 1925
Approx. 7 ¹/₆ × 5 ¹/₆ × 4 ¹/₂ in. (19.6 × 14.5 × 11.4 cm)
Baltimore Museum of Art. The Cone Collection, formed by
Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland



3. THE JESTER. Paris, 1905
 Bronze, cast between 1910 and 1937
 16 ⁵/₁₆ × 14 ¹/₁₆ × 9 in. (41.5 × 37 × 22.8 cm)
 Musée d'art moderne de la Ville de Paris. Gift of Ambroise Vollard





4. HEAD OF A WOMAN (FERNANDE). Paris, 1906
 Bronze, cast between 1910 and 1937
 13 ³/₄ × 9 ⁷/₁₆ × 9 ¹³/₁₆ in. (35 × 24 × 25 cm)
 Musée d'art moderne de la Ville de Paris. Gift of Ambroise Vollard



5. KNEELING WOMAN COMBING HER HAIR. Paris, 1906
 Bronze, cast between 1910 and 1939
 16 ⁷/₈ × 10 ³/₁₆ × 12 ¹/₂ in. (42.2 × 25.9 × 31.8 cm)
 Hirshhorn Museum and Sculpture Garden, Smithsonian Institution,
 Washington, D.C. Gift of Joseph H. Hirshhorn

WOOD CARVING AND THE FIRST CUBIST SCULPTURES 1907–1909



Artworks in Picasso's Bateau-Lavoir studio, with the sculptures *Head* (1907) and *Figure* (1908) stacked at center right, Paris, spring 1908. Photograph by the artist. Musée national Picasso-Paris

BETWEEN 1907 AND 1909 Picasso altered not only his own path as an artist but also the course of twentieth-century art. In the methodical yet startlingly dramatic elucidation of Cubism, Picasso and his friend Georges Braque invented a new language for modern painting. Its ramifications extended around the world and changed forever the relationship between visual experience and pictorial representation.

Although Cubism was elaborated primarily in paintings and drawings, a sculptural perspective propelled its fundamental researches. Picasso biographer and scholar Roland Penrose wrote that while the Cubist artist acted as a painter, “he thought as a sculptor.”¹ Similarly, the photographer Brassai observed of Picasso’s Cubism that “sculpture was lurking like a virtuality deep within his paintings themselves.”² Analytic Cubism translates three-dimensional objects and figures into two-dimensional space by simultaneously providing multiple viewpoints; this is essentially a sculptural solution to a painterly problem. Gazing at an early Cubist painting, one almost feels Picasso turning, segmenting, and carving the subject that will materialize from his colored lines and planes.

This is first true in the works of 1906–07, when Picasso’s keen interest in Iberian and then African sculptures made its presence fully felt in his art. The epochal painting *Les Femmes d’Alger*, made in summer 1907 after months of preparatory study, explicitly acknowledges these catalysts to a new way of seeing, particularly in the disjunctive African mask-like heads of three of its five protagonists. The paintings of the year following *Les Femmes d’Alger* could almost be portrayals of wooden sculptures, so solid and blocky are the forms they depict; even their palettes evoke the hues of rich woods, together with forest greens. Figural drawings feature colored hatchings and schematized forms that suggest nothing so much as a carver working with a knife.

Only a handful of sculptures accompany these innovations; it was Western painting, not sculpture, that Picasso was then intent on reinventing. In 1907 and early 1908 Picasso set knife to wood to make fewer than ten surviving sculptures, all but one less than twenty inches tall (pls. 6–9). Described by an American journalist who visited Picasso’s studio as “hideousities,” these works conjure female heads or figures from salvaged chunks of wood. Their closest precedents in French art are Paul Gauguin’s turn-of-the-century carvings inspired by his stays in the South Pacific.

Some of Picasso’s objects are freestanding, while others require support; some are strictly frontal, while others operate fully in the round. The one large-scale work is a standing figure in the flat-topped form of a caryatid. Carved from an old oak beam, it is manifestly unfinished. The figure’s face is present only as painted red lines, traces of which also remain within the roughly hewn contours of torso, arms, and legs.

During the course of 1909, Picasso and Braque developed the Cubist language in a direction inspired by the paintings of Paul Cézanne. The Catalanian village of Horta de Ebro (present-day Horta de Sant Joan), where Picasso spent the summer, provided a rocky hilltop terrain that physically incarnated the structural system he was beginning to craft in his painting. Picasso’s landscape paintings portray the rugged topography in accumulations of planes in which light and shadow articulate depth and relief, solid and void. Fifteen portrait paintings of the artist’s companion, Fernande Olivier, share the luminous solidity of the landscapes. These were followed by one sculpture, made after Picasso returned to Paris that autumn: *Head of a Woman* (pl. 11), modeled in clay in the studio of the Spanish sculptor Manolo and cast in bronze in 1910. Uncannily close to the drawings and paintings that preceded it, the angular sculpture reimagines the rounded form of a turning head, the curved features of a face, and the soft shape of pulled-back hair. It is as if the sharp inclines and steep ridges of the portraits had transformed themselves into three dimensions. The model for the sculpture was, in effect, the Olivier created by the paintings of the summer and not the flesh-and-blood woman with whom Picasso shared his life.

Other than a small, unresolved *Head*, only the life-sized plaster *Apple* (pl. 10) joins *Head of a Woman* in returning Picasso’s painterly investigations full circle to sculpture. Although facsimiles of fruit are abundant in the realm of the decorative arts, surely this is an apple’s first appearance as sculpture qua sculpture. Its modest size and quotidian subject belie its magical presence. Most simply, the work re-creates an apple, its rounded body and shiny, smooth surface transformed into a blocky aggregate of matte, jagged planes. But at the same time the whole conveys a strong sense of topography; this small apple could also be the hilltop village of Horta de Ebro, birthplace of Picasso’s Cubist language of 1909.

SPRING 1906: Picasso, Guillaume Apollinaire, Max Jacob, and the poet and critic André Salmon were in the habit of meeting Henri Matisse for dinner on most Thursday evenings. Jacob would later report, “I think it was at Matisse’s that Picasso saw Negro sculpture, or at least was struck by it, for the first time.”¹ Matisse, on the other hand, recalled that he had introduced Picasso to African sculpture at Gertrude Stein’s apartment.² Matisse and Stein probably each had a share in the artist’s first encounter with these objects, which both of them collected. Matisse eloquently summarized the attraction African sculpture held for the diverse group of avant-garde artists and intellectuals who were then looking for inspiration outside their own culture: “Compared to European sculpture, which always took its point of departure from musculature and started from the description of the object, these Negro statues were made in terms of their material, according to invented planes and proportions.”³ Beginning in summer 1906, Picasso’s acquaintance with African and Oceanic artifacts, together with his continued interest in Iberian sculpture and the work of Paul Gauguin, would inspire him to move from working in clay and ceramic to experimenting with the direct carving of wood, stone, and plaster.

LATE APRIL 1906: Picasso saw a collection of works by Gauguin belonging to the French painter, designer, and potter Gustave Fayet on or around April 23, 1906.⁴ Fayet, who was one of Picasso’s first patrons, had moved to Paris from Béziers in 1905. He owned numerous wooden sculptures and ceramics by Gauguin, in addition to paintings and works on paper.⁵ Fayet’s collection included the partly enameled stoneware deity figure *Oviri*, which Gauguin had made in 1894 and left with his patron before returning to Tahiti in June 1895 (fig. 1).⁶

LATE SPRING–SUMMER 1906: Picasso and Fernande Olivier arrived in Barcelona on May 21, 1906. They subsequently traveled to Gósol, in the Pyrenees, where they spent the months of June and July. During their stay Picasso created his first wooden sculptures, and he repeatedly requested materials and tools from the sculptor Enric Casanovas in Barcelona. On June 27 Picasso wrote to his friend, “I continue working and this week they brought me a piece of wood and I’ll begin something. Tell me a few days before you come so that I can answer you, because I may want you to bring some *eynas* [*sic*; chisels] to work the wood.”⁷ Having not received a reply, he sent another letter in July: “Could you send me in the same package two or three small *eines* to work in wood?”⁸ Casanovas did not visit, and it is not known if the tools arrived. A typhoid outbreak forced the couple to make a sudden departure from the village; they returned to Paris in August.



1. Paul Gauguin. *Oviri*. 1894. Partially enameled stoneware, 29 $\frac{1}{16}$ × 7 $\frac{1}{2}$ × 10 $\frac{3}{16}$ in. (75 × 19 × 27 cm). Musée d’Orsay, Paris



2. Pablo Picasso. *Bust of a Woman (Fernande)*. Gósol, summer 1906. Carved wood with traces of red and strokes of black paint, 30 $\frac{3}{16}$ × 6 $\frac{1}{16}$ × 6 $\frac{3}{16}$ in. (77 × 17 × 16 cm). Musée national Picasso–Paris. Dation Pablo Picasso



3. Gósol Madonna. From the church of Santa Maria in the castle of Gósol (Berguedà), Spain. 1150–99. Polychrome woodcarving with remains of varnished metal plate, 33 $\frac{1}{16}$ × 15 $\frac{1}{16}$ × 12 $\frac{1}{8}$ in. (85.5 × 39.5 × 32 cm). Museu Nacional d’Art de Catalunya, Barcelona

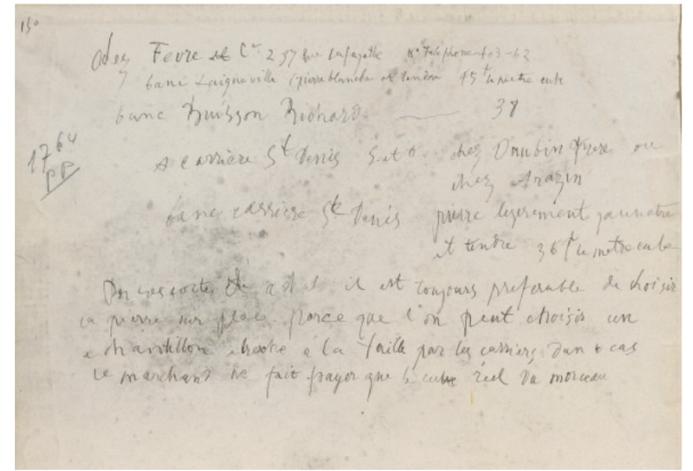


4. Head of a woman. Iberian sculpture from Cerro de los Santos, Spain. 400–200 BCE. Stone, 18 $\frac{1}{8}$ × 10 $\frac{3}{8}$ × 6 $\frac{1}{16}$ in. (46 × 27 × 17 cm). Musée d’Archéologie nationale, Saint-Germain-en-Laye, France



5. Picasso’s stone *Head*, top left, reproduced in Christian Zervos, *Pablo Picasso*, vol. 2, part 2 (Paris: Éditions “Cahiers d’Art,” 1942), plate 278, no. 606

Close inspection of *Bust of a Woman (Fernande)* (fig. 2) reveals that the artist whittled a found piece of wood with a simple knife, and then applied color. One stimulus for this might have been the Gósol Madonna (fig. 3), a twelfth-century polychrome wooden statue with stylized features that Picasso likely saw that summer.⁹



6. Notes by Picasso regarding stone available from quarries near Paris on the inside front cover of his notebook of March–July 1907. Musée national Picasso–Paris

OCTOBER 6–NOVEMBER 15, 1906: Woodcarvings and ceramic sculptures were among the 227 objects presented in a retrospective of Gauguin’s work at the fourth Salon d’Automne.¹⁰ Picasso had already shown considerable interest in Gauguin, and the woodcarvings he would work on following the exhibition have much in common with *Oviri*, which was among the sculptures on view. Fayet, Picasso’s friend Paco Durrio, and the dealer Ambroise Vollard were among the most generous lenders to the exhibition.¹¹

MARCH 1907: Picasso purchased one of two Iberian stone heads that Géry Pieret, Apollinaire’s sometime secretary, had stolen from the Louvre earlier that month (fig. 4).¹² Pieret also left the second head at the Bateau-Lavoir studio, although the artist had refused to buy it.¹³

Four years later, this purchase would involve Apollinaire and Picasso in what has come to be known as “l’affaire des statuettes.” Following the theft of the *Mona Lisa* from the Louvre on August 21, 1911, Pieret, in hope of a reward, contacted the *Paris-Journal* newspaper with an account of the earlier burglary and sale of the statuettes. The paper began reporting the story on August 29. To avoid implication in a crime he had not committed, Apollinaire convinced Picasso to “get rid of the compromising objects immediately,” Olivier later wrote.¹⁴ On September 5, Apollinaire, who had been providing Pieret with on-and-off support, submitted the stolen goods to the newspaper’s editors. He was subsequently arrested, and police investigations ensued that also involved Picasso. This episode caused a brief scandal, but their names were ultimately cleared.

During this period Picasso attempted to carve a small stone head (fig. 5), but the material, difficult to work with, may not have provided the immediate gratification the artist



7. André Derain's studio at 22, rue de Tourlaque, with *Crouching Figure* and *Standing Female Nude* (second and third from left, respectively), Paris, spring–summer 1908. Photograph by Gelett Burgess. Archives Taillade



8. Picasso's studio at 5 bis, rue Schoelcher, with a partially carved and chiseled block of stone next to the artist's painting *Girl with Bare Feet* (early 1895; Musée national Picasso–Paris), Paris, spring 1908. Photograph probably by the artist. Musée nationale Picasso–Paris

sought; he gave up and switched to wood.¹⁵ However, he made detailed notes in his imperfect French about the types of stone available at quarries north of Paris (fig. 6).¹⁶ He described a “white, tender stone [for] 45 francs per cubic meter” at the stone reserve in Laigneville and a “slightly yellowish and soft stone [for] 36 francs per cubic meter” at a quarry in Saint-Denis.¹⁷ Picasso also carefully wrote down the following instructions: “For such purchases it is always preferable to select the stone on site for fear that it is chipped while being cut at the quarry.”¹⁸ The family of André Derain lived near the quarries, and it seems plausible that Picasso obtained the information from him. Derain had been in regular contact with the Spanish artist since 1906, when he moved into an atelier within walking distance of the Bateau-Lavoir.¹⁹ Like Matisse and Gauguin, Derain was a painter-sculptor as well as a fervent collector of non-Western art. He had developed an interest in African art on visiting the anthropological collection of the British Museum during three trips to London in 1906 and had purchased a Fang mask as early as the summer of that year.²⁰ In 1907 Derain made a stone carving, titled *Crouching Figure*, that might have inspired Picasso to experiment with the medium (fig. 7). A partially carved and chiseled block of stone is visible in a photograph taken a few years later at Picasso's rue Schoelcher studio (fig. 8).

MAY OR JUNE 1907: At Derain's urging, Picasso visited the Musée d'Ethnographie du Trocadéro (fig. 9). His encounter there with sculpture from the African continent and Oceania would have a deep and lasting effect on his work, and it directly influenced *Les Femmes d'Alger* (The Museum of Modern Art, New York), which Picasso completed that July. Thirty years later, in an exchange with André Malraux, Picasso would recall,

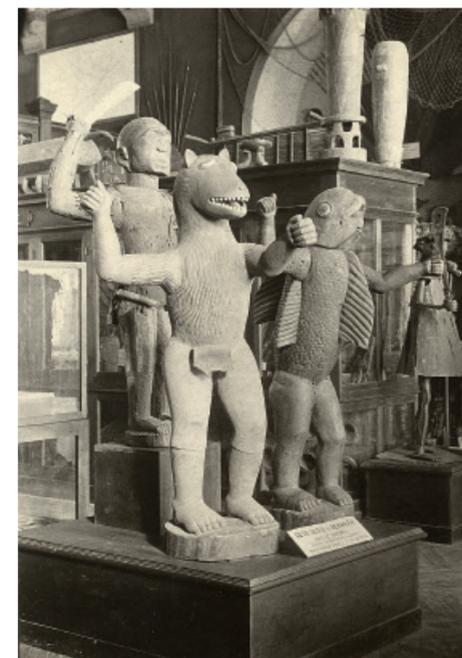
When I went to the old Trocadéro, . . . I was all alone. I wanted to get away. But I didn't leave. I stayed. I stayed. I understood something very important: something was happening to me, wasn't it? The [African] masks weren't like other kinds of sculpture. Not at all. They were magical things. And why weren't the Egyptian or the Chaldean pieces [magical]? We hadn't realized it. Those were primitive [archaic], not magical things. The Negro pieces were intercessors. . . . All alone in that awful museum, the masks, the Red Indian dolls, the dusty mannequins. *Les Femmes d'Alger* must have come to me that day.²¹

SUMMER 1907: Picasso turned in earnest to wood carving. He had become well acquainted with Gauguin's work and was, Marilyn McCully writes, “keen to understand, if not appropriate, the stylistic means by which Gauguin had

transformed ‘primitivism’ in his own art.”²² In addition, his imagination and vision had been transformed through his experience at the Trocadéro. Picasso carved and incised the material, retaining the structure, shape, and rough quality of the pieces of wood he had selected, much as the makers of the museum's African spirit figures, masks, and statues had done.

HEAD, 1907

To make the large *Head* of 1907 (pl. 9), Picasso carved and then painted a fragment of beech wood. The sculpture's distinct facial features—the carefully outlined strands of hair across the forehead, the heavy-lidded eyes, the large ears—have often been noted as closely resembling the Iberian stone head of a man Pieret had left with Picasso in March. Yet the artist was careful not to imitate. He worked in another medium, and he applied color. He had abandoned his earlier carving in stone, but here he persevered, encouraged, perhaps, by the African masks he had encountered at the Trocadéro. *Head* is closely related to the three masked figures Picasso had repainted in *Les Femmes d'Alger* after his visit to the museum.



9. A gallery at the Musée d'Ethnographie du Trocadéro, with standing Fon sculptures, Paris, 1895. Musée du quai Branly, Paris



10. Artworks at Picasso's villa La Californie, with *Head* on the mantelpiece at center, Cannes, c. 1955. Photograph by Roland Penrose. Picasso Archives, Musée national Picasso–Paris

Head, like most of the artist's early woodcarvings, would not be exhibited during his lifetime. But it was prominently displayed in Picasso's Bateau-Lavoir studio shortly after it was made, placed on top of the large oak *Figure* of early 1908 (see p. 50). In the company of other recent works, the carvings seem to embody the talismanic nature Picasso bestowed on his sculptures. He considered them his intimates and they moved with him from residence to residence and studio to studio. About five decades later, *Head* would be photographed sitting on a mantelpiece at the artist's villa La Californie, in Cannes (fig. 10).

FIGURE AND DOLL, 1907

Picasso made *Figure* and *Doll* from single pieces of recycled wood (pls. 7, 6).²³ In carving them he again followed the shape of the material but allowed the whittling process to remain visible. In *Figure*, which features a masklike face with a long, geometricized nose, Picasso "retain[ed] the curve and rough quality of the lower part of the wood," Marilyn McCully points out.²⁴ For *Doll* he transformed a turned chair leg into a small, saucer-eyed figurine with a blocky nose and plump lips, adding brass pins for the eyes.²⁵ The majority of the African and Oceanic sculptures he had seen were made from pieces of found wood with added materials like feathers, string, hair, and metal.

Picasso made *Doll* as a toy for Germaine "Mémène" Fornerod, the daughter of a friend from his early years in Paris.²⁶ The small sculpture would reenter his life in the mid- to late 1950s, when Germaine's mother, Antoinette, wrote to Picasso. He authenticated the work and, in 1961, helped her sell *Doll* to the Galerie Louise Leiris in Paris. Three years later, he agreed to have an edition of twelve bronzes made. It is the only woodcarving among the seven figures he produced in this period that was cast in bronze.

FIGURE, 1908

In early 1908 Picasso made by far the largest of the wooden figures he carved during this period. Historically, the work has been dated to 1907, but Elizabeth Cowling argues that *Figure* (pl. 8) is closely related to a vibrant gouache-and-pastel drawing Picasso made in spring 1908 (fig. 11).²⁷ Unlike his earlier woodcarvings, which more closely resemble the African or Oceanic artifacts he admired and collected, *Figure* bridges two distinct traditions: the sculpture's motif of a standing woman carrying weight on her head echoes Greek caryatid figures, and the distribution of weight on one leg reveals the influence of African Fon sculpture, which the artist had likely encountered at the Trocadéro.²⁸ Red lines marked on the face and body are clues to where Picasso would have next carved the oak figure had he continued to work on the piece. Durable and

hard, oak is a demanding material to hew, requiring expert skill and a set of iron tools, including axes, chisels, and gouges, that must be sharpened regularly. Cowling and other scholars agree that he may have left the object unfinished in part because the work did not proceed as quickly as he had hoped.²⁹

Close examination of the back and left side of the sculpture reveal that Picasso began with "a large rectangular block with an almost square base" bearing a railway label.³⁰ The now torn label, showing some red paint, reads "Chemin de fer de l'Ouest—Destination Paris, Saint Lazare—exp.[edition] bagages." It is possible that he began carving *Figure* while vacationing in La Rue-des-Bois, the small French village where he and Olivier rented a cottage in August 1908, and later had the block shipped to Paris.³¹ While there, the artist completed a series of paintings and drawings of their heavysset landlady, Madame Putnam.³² The sculptural emphasis and simplified features in these works resonate with the hefty figure and rough surface of Picasso's large woodcarving. Derain, together with Apollinaire, visited La Rue-des-Bois for several days. The close rapport between the two artists at this period supports Cowling's idea that *Figure* may have been Picasso's response to Derain's *Standing Female Nude* (Centre Pompidou, Paris), a stone figure of similar height, pose, and reduced outline, albeit more resolved, made in fall 1907.³³ Derain's sculpture is pictured in a photograph taken by the American journalist Gelett Burgess during his visits to the artist's studio in spring–summer 1908 (see fig. 7, third from left).³⁴



11. Pablo Picasso. *Standing Nude in Profile*. Spring 1908. Gouache and pastel, 24 3/4 × 18 3/4 in. (62.5 × 48 cm). Musée national Picasso-Paris



12. Picasso's studio at Notre-Dame-de-Vie, with the artist's wife, Jacqueline Picasso (left), and the curator and gallery director Joanna Drew carrying *Figure*, Mougins, January 1968. Photograph by Lee Miller. The Lee Miller Archives, London

Figure and a bronze cast of *Doll* would be the only works to represent Picasso's wood carving from this period in the historic exhibition *Hommage à Pablo Picasso*, at the Petit Palais, Paris, in 1966, and the subsequent exhibitions of his sculptures at the Tate Gallery, London, and The Museum of Modern Art.³⁵ A photograph records the return of *Figure* to the artist's studio at Notre-Dame-de-Vie in Mougins in January 1968 (fig. 12).

APRIL 29, 1908: The American author and journalist Inez Haynes Irwin visited Picasso's Bateau-Lavoir studio, where she saw recent works by the artist as well as the artifacts he was collecting. While Haynes Irwin found Picasso to be "a darling," his art impressed her less. Among the various objects she would later recall were "a mask from the Congo and some totem-pole like hideosities that he [Picasso] made himself."³⁶ Also that spring, Burgess visited Picasso, Derain, and other artists for an article on "The Wild Men of Paris."³⁷ Burgess chose to photograph Picasso surrounded by the sculptures he had collected—including works from the Congo, Gabon, and New Caledonia—rather than in front of his own work (fig. 13).³⁸



13. Picasso in his Bateau-Lavoir studio, Paris, May–July 1908. Photograph by Gelett Burgess. Musée national Picasso-Paris



14. Picasso's studio in Horta de Ebro, Spain, with studies of facial features, such as a nose, an eye, and a neck, pinned to the wall (top left) and the paintings *Head of a Woman in a Mantilla* (bottom left; current location unknown) and *Seated Woman* (stretched, at right; private collection) among others, summer 1909. Photograph by the artist. Private collection

FALL 1908: Picasso and Georges Braque began the close partnership that would lead to the invention of Cubism. The two artists had met the previous spring and by fall 1908 each had developed a pictorial language that broke its subjects into planes and facets. Both men were engaged in an artistic dialogue with the work of Paul Cézanne, a preoccupation reflected not only in Picasso's paintings but also in the Cubist sculptures that would follow.

FALL 1909: Picasso and Olivier returned to Paris from a four-month stay in Barcelona and Horta de Ebro (present-day Horta de Sant Joan) around September 11. Shortly after, they moved into a new apartment at 11, boulevard de Clichy, leaving behind the Bateau-Lavoir abode they had shared since 1905. Picasso made no sculptures in Horta de Ebro, but the two-dimensional works he produced there have an architectonic, constructed quality and a distinct sculptural emphasis (fig. 14).

HEAD OF A WOMAN, FALL 1909

In the weeks that followed his return to Paris, Picasso immersed himself in analyzing and condensing the images he had made

in Horta de Ebro, eventually translating them into a synthesized form in sculpture. Modeled in clay in the studio of the Spanish sculptor Manolo in late September or early October 1909, *Head of a Woman* (pl. 11) is traditionally considered Picasso's first Cubist sculpture; it represents an initial, concentrated effort to realize Cubist principles in three dimensions.³⁹ To achieve this, Picasso fragmented Olivier's natural features into multiple abstract elements and then constructed an entirely new image of her from these pieces. Julio González would report in 1936 that Picasso thought of the Cubist segmentation of form in his early paintings as a reversible building exercise. According to González, Picasso declared that it would suffice "to cut up these paintings...—the colors only being in the end indications of different viewpoints, planes sloping one way or another—and then to assemble them according to the cues given by color, in order to find [himself] in the presence of a 'sculpture.'"⁴⁰ Another source of inspiration may have been the *écorchés* or flayed figure models used by artists to study musculature under the skin.⁴¹ Years later, discussing *Head of a Woman* and the development of the Cubist language in three dimensions, Picasso would tell Roland Penrose, "I thought that the curves you see on the surface should continue into the interior. I had the idea of doing them in wire... [but] it was too intellectual, too much like painting."⁴² He would not explore his ambitions of opening up the solid mass of his sculpture until 1912, when he created his first Cubist cardboard constructions (see pl. 13).

Vollard would buy *Head of a Woman* in 1910, along with four other clay sculptures, including *The Jester* of early 1905 (pl. 3). Valerie J. Fletcher suggests that this purchase took place "in or soon after September 1910," in time for an exhibition of the artist's work that the dealer had just announced.⁴³ The show opened on December 20, 1910, and ran through February 1911, but due to the lack of a catalogue or other documentation and the silence on the subject in reviews, it is not known whether any of Picasso's sculptures were exhibited. However, Vollard did begin the process of casting the works in bronze shortly after his purchase. Fletcher writes that Picasso visited a foundry to review a plaster cast of *Head of a Woman*, probably in fall 1910, and reworked areas, especially along the neck, with a knife in order to "reduce the modeled aspect and to make the angles more acute" (fig. 15).⁴⁴ In other areas, such as the face and hair, Picasso preserved the traces of his touch. Between 1910 and his death in 1939, Vollard would use this "master" plaster cast to issue an unnumbered edition of bronzes.⁴⁵

The Czech art historian Vincenc Kramář was likely the first to acquire a bronze cast of *Head of a Woman*; he paid Vollard 600 French francs for the work on May 26, 1911.⁴⁶ He was followed by the American photographer and art dealer



15. Pablo Picasso. *Head of a Woman*. Paris, 1909. Plaster, cast as early as late 1910, 16½ × 10 × 11½ in. (41.9 × 25.4 × 29.2 cm). The Latner Family Collection, Toronto. On long-term loan to Tate, London

Alfred Stieglitz, who purchased a bronze from Vollard on January 15, 1912, with the help of the photographer Edward Steichen (pl. 11).⁴⁷ Larger audiences in Eastern Europe and the United States would see both casts shortly thereafter: Stieglitz's was included in the *International Exhibition of Modern Art*—known as the Armory Show—in New York in spring 1913, and Kramář's was exhibited in Prague in early summer that same year, in the *Third Exhibition of the Skupina Výtvarných Umělců* (Group of fine artists) (fig. 16). Another bronze cast of *Head of a Woman* was presented in the inaugural show at Alfred Flechtheim's gallery in Düsseldorf that same year.⁴⁸ Vollard kept a cast of the sculpture on view in his Paris gallery to show to his customers, among whom it became a sensation.⁴⁹ A letter from the Czech painter Emil Filla to Kramář dated April 25, 1913, confirms that *Head of a Woman* was on view in the gallery that year.⁵⁰ The sculpture was also disseminated early on by way of reproductions. Stieglitz's photographs of his cast were included in a special issue of his journal *Camera Work* in August 1912 (fig. 17). Kramář's cast was reproduced in an installation photograph that accompanied a review of the 1913 Prague exhibition in the avant-garde Czech art journal *Umělecký měsíčník* (fig. 18).

By 1913 the sculpture had entered the discourse on both Picasso's work and modern sculpture in general. In his review of an exhibition of Futurist sculpture by the Italian painter and sculptor Umberto Boccioni, Apollinaire recalled



16. View of the *Third Exhibition of the Skupina Výtvarných Umělců* (Group of fine artists), with a bronze cast of *Head of a Woman* on the plinth at center, Obecní Dům Města, Prague, May–June 1913



17. Bronze cast of *Head of a Woman* reproduced in *Camera Work*, special issue (August 1912): 44. Photograph by Alfred Stieglitz



18. Bronze cast of *Head of a Woman* in a view of the Third Exhibition of the Skupina Výtvarných Umělců (Group of Fine Artists) reproduced in the Czech art journal *Umělecký měsíčník* 2, no. 6 (1913): 192

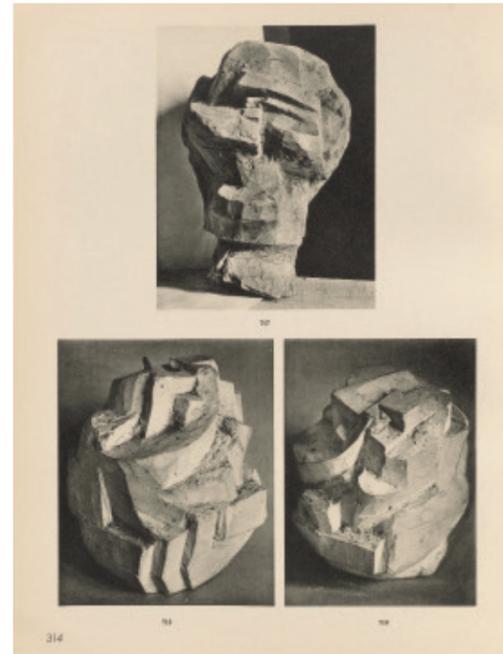
having observed the same dynamism in *Head of a Woman* three years prior, describing it as “a bronze in which [Picasso] concentrated the greatest possible quantity of light.”⁵¹ A year later, the Russian literary critic and poet Ivan A. Aksenov discussed the work in the context of the artist’s development and, in particular, the invention of Cubism. Perhaps by mistake, Aksenov referred to the sculpture as “a cycle of wax heads” in a manuscript, dated June 1914, that would be included as an appendix in his 1917 monograph on Picasso, published in Moscow.⁵² Over the next decades, *Head of a Woman* would become one of Picasso’s most famous sculptures.

Many different titles have been assigned to this work, including some that identify the subject as a man. The receipt Vollard issued to Kramář gives the title as *Tête d’homme* (Head of a man); in the dealer’s files the work is described as *Buste* (Bust), *Tête* (Head), or *Tête de femme* (Head of a woman).⁵³ In 1913 the sculpture appeared under at least three different titles: *Bust* at the Armory Show, *Hlava* (Head) in the catalogue for the Prague exhibition, and *Frauenkopf* (Female head) in the Galerie Flechtheim catalogue.⁵⁴ The catalogues for the 1932 retrospective of Picasso’s work, presented in Paris at the Galeries Georges Petit and then at the Kunsthau Zürich, refer to the work as *Buste d’homme* and *Männerbüste* (Bust of a man).⁵⁵



19. Pablo Picasso. *Head of a Woman (Fernande Olivier)*. Horta de Ebro, summer 1909. Oil on canvas, 25 $\frac{3}{16}$ × 21 $\frac{1}{16}$ in. (65 × 54.5 cm). Städtelscher Museums-Verein eV, Frankfurt am Main

Contradictory interpretations of the gender of Picasso’s subjects were common in the reception of his early Cubist sculptures. In the case of *Head of a Woman*, determination of the subject’s gender may depend upon viewpoint: the forward-tilted head, full lips, right eye, and cheekbone are typically feminine, while the left eye and cheek, full right profile, and back may read as masculine. This ambiguity is also apparent in a number of the paintings and drawings that Picasso made of Olivier at Horta de Ebro that summer. While a great number of them portray her in domestic settings that include feminine attributes such as flowers and fruit or depict more of her body, including her breasts, the paintings that lack these details are relatively ageless and sexless (fig. 19). Jeffrey Weiss distinguishes between the portraits of Olivier made during the summer and the images of women Picasso created in spring 1909 and fall 1909–winter 1910, before and after his stay at Horta de Ebro.⁵⁶ In the second category, which includes *Head of a Woman*, Picasso isolated elements and features associated with Olivier to create images that do not depict her as an individual, but rather as a female type. The anatomical characteristics portrayed in the sculpture are closer to the solutions Picasso had previously worked out in two dimensions. Aksenov, who probably saw Picasso’s depictions of Fernande in spring 1914, wrote that the similarity between *Head of a*



20. *Head* (top) and *Apple* (bottom) reproduced in Christian Zervos, *Pablo Picasso*, vol. 2, part 2 (Paris: Éditions “Cahiers d’Art,” 1942), plate 314, nos. 717–19

Woman and the two-dimensional works “amounts almost to copying.”⁵⁷ The connection between Olivier and the sculpture was not made until after Picasso’s death.⁵⁸

APPLE, FALL–WINTER 1909

Picasso engaged in two smaller sculptural projects, creating *Apple* (pl. 10) and *Head* (private collection).⁵⁹ While *Apple* is known only as a plaster, *Head* is documented as having been modeled in clay.⁶⁰ There is little evidence as to where Picasso made these sculptures, but he may again have worked at Manolo’s studio. When *Apple* and *Head* were reproduced for the first time, in 1942 in Christian Zervos’s catalogue raisonné of the artist’s work, they were dated to 1910 (fig. 20).⁶¹ Since then, art historians have argued convincingly that Picasso made the small sculptures around the same time as *Head of a Woman*.⁶²

Picasso used a knife and other cutting tools to create and sharpen *Apple*’s edges and ridges, emphasizing its Cubist faceting, much as he had revised the “master” plaster cast of *Head of a Woman* and not unlike the way in which one might slice into an actual apple. The ridges and voids echo the architectural thrusts of the earlier work but also resemble the landscape of Horta de Ebro, with its cluster of small cubic houses, which Picasso had painted with intensity that summer (fig. 21). The size of a large apple, the sculpture could easily be held



21. Pablo Picasso. *The Mill at Horta*. Horta de Ebro, summer 1909. Watercolor on paper, 9 $\frac{3}{4}$ × 15 in. (24.8 × 38.2 cm). The Museum of Modern Art, New York. The Joan and Lester Avnet Collection

and turned in one hand, allowing for light to interact with its structure. In its relationship to the artist’s drawings and paintings, the sculpture illustrates his drive to find a pictorial language applicable to representation in both two and three dimensions. The choice of the apple as motif—an iconic subject of Cézanne’s paintings—attests to the artist’s ongoing dialogue with the French painter during Cubism’s formative years.

Apple remained largely unknown until after Picasso’s death. It was exhibited in 1979–80 at the Grand Palais, Paris, as part of a selection of Picasso’s work received by the French state in lieu of inheritance taxes.⁶³



6. DOLL. Paris, 1907
Wood, brass pins, and traces of oil paint and gesso
9¼ × 2⅞ × 2⅞ in. (23.5 × 5.5 × 5.5 cm)
Art Gallery of Ontario, Toronto. Purchase



7. FIGURE. Paris, 1907
Boxwood with pencil and traces of paint on top of the head
13⅞ × 4⅞ × 4¼ in. (35.2 × 12.2 × 12 cm)
Musée national Picasso–Paris. Dation Pablo Picasso



8. FIGURE. Paris, 1908
Oak with painted accents
31¹/₁₆ × 9⁷/₁₆ × 8³/₁₆ in. (80.5 × 24 × 20.8 cm)
Musée national Picasso–Paris. Dation Pablo Picasso



9. HEAD. 1907
Beech, partially painted
14⁵/₁₆ × 7⁷/₁₆ × 4¹/₄ in. (37 × 20 × 12 cm)
Musée national Picasso–Paris. Dation Jacqueline Picasso



10. **APPLE.** Paris, fall–winter 1909
Plaster
4 1/4 × 3 1/16 × 2 1/16 in. (10.5 × 10 × 7.5 cm)
Musée national Picasso–Paris. Dation Pablo Picasso



11. **HEAD OF A WOMAN.** Paris, fall 1909
Bronze, cast between 1910 and 1912
16 ¼ × 9 ¼ × 10 ½ in. (41.3 × 24.7 × 26.6 cm)
The Art Institute of Chicago. Alfred Stieglitz Collection



NOTES

The historical chronicle of Picasso's sculptures presented in the Documentary Chronology is a selective synthesis of existing literature and new research on the subject. The authors are greatly indebted to the work of previous scholars, as acknowledged in the Notes that follow. A key to the abbreviations used may be found in the References, p. 312.

Works catalogued in key references are identified by an abbreviation for the source and the number assigned to the work in that publication. These references are ZI–V (Zervos 1932–52), BK (Brassaï and Kahnweiler 1949), DR (Daix and Rosselet 1979), S (Spies 1971), and SP (Spies and Piot 2000).

Unless otherwise indicated, translations are by the authors.

PICASSO SCULPTURE

AN INTRODUCTION

- 1 Brassaï and Kahnweiler 1949, n.p.
- 2 Spies and Piot 2000, p. 8.
- 3 *Ibid.*, p. 16.
- 4 See Cowling 2011.
- 5 Apollinaire 1913. Trans. in Hartzell 2011, p. 98.
- 6 *Soirées de Paris* 1913, pp. 13, 27, 39, and 45.
- 7 Rauschenberg's oft-quoted remark appears in his statement for the exhibition catalogue *Sixteen Americans* (New York: The Museum of Modern Art, 1959), p. 58: "Painting relates to both art and life. Neither can be made. (I try to act in the gap between the two.)"
- 8 Aragon and Breton 1924. Quoted in Cowling 1985, p. 86. Trans. by Rachel Silveri.
- 9 Breton 1925, p. 30. Trans. in Baldassari 2005, p. 30.
- 10 Brassaï and Kahnweiler 1949, n.p.
- 11 Leiris 1929, p. 210. Trans. in Clifford 1986, p. 39.
- 12 The phrase "convulsive beauty" appears in André Breton's novels *Nadja* (1928) and *L'Amour fou* (Mad love, 1937).
- 13 Clark 2013, p. 237.
- 14 Brassaï, quoted in Sayag and Lionel-Marie 2000, p. 14.
- 15 Gilot and Lake 1964, p. 318.
- 16 "Primitive," Merriam-Webster.com.
- 17 Greenberg 1986, p. 318.
- 18 Dubuffet 1951. Quoted in Rowell 1973, p. 18.
- 19 Alfred H. Barr, Jr., letter to Picasso, March 31, 1956. Alfred H. Barr, Jr. Papers, The Museum of Modern Art Archives, New York.
- 20 Daniel-Henry Kahnweiler, letter to Barr, April 13, 1956. Alfred H. Barr, Jr. Papers, The Museum of Modern Art Archives, New York.
- 21 Barr, letter to Kahnweiler, April 9, 1956. Alfred H. Barr, Jr. Papers, The Museum of Modern Art Archives, New York.
- 22 Seitz 1961, p. 25.
- 23 Roland Penrose, letter to Monroe Wheeler, September 28, 1966. Exhibition Files, The Museum of Modern Art Archives, New York.
- 24 Kramer 1967, p. 55.

CHAPTER 1
BEGINNINGS
1902–1906

Chronology:

- 1 For Picasso's academic training, see Staller 1997, pp. 67–85, and Cowling 2002, esp. pp. 35–36.
- 2 For an account of Picasso's introduction to modern art and to the work of Edgar Degas in particular, see Torras 2010.
- 3 The Exposition was open April 15–November 12, 1900.
- 4 Picasso and Carles Casagemas, letter to Ramon Reventós, October 25, 1900. Trans. in McCully 1982, p. 28.
- 5 *Exposition Rodin*, Pavillon de place de l'Alma, Paris, June 1–November 27, 1900. The exhibition included 150 sculptures, figurines, sketches, and studies.
- 6 Cabot i Rovira 1901. The article's illustrations included a photograph of *The Thinker* inscribed with a dedication to the painter Ramón Casas y Carbó. The authors thank Violette Andrés of the Musée national Picasso–Paris for her inspection of a print of the studio photograph.

- 7 Claris 1902 and 1901. The text in *La lectura* includes numerous images of works by Medardo Rosso and Auguste Rodin. No reproductions accompanied the 1901 French version.
- 8 Rosso 1902, p. 55.
- 9 In addition to Picasso and Emili Fontbona, the gatherings at Le Zut included Jaime Sabartés (a.k.a. Jaume Sabartés y Gual), Mateu de Soto, Manolo, and Paco Durrio. See Sabartés 1948, pp. 73–74.
- 10 Spies and Piot 2000, pp. 17–18.
- 11 The research of Diana Widmaier Picasso confirms this exhibition as the sculpture's first.
- 12 Brassaï and Kahnweiler 1949, pl. 1.
- 13 Richardson 1962, no. 2.
- 14 Spies 1971, p. 301.
- 15 Titled *Exposición de arte antiguo*, the show attempted to survey the artistic heritage of Catalonia. See Bofarull i Sans 1902.
- 16 Richardson 1991, p. 246.
- 17 For an earlier dating of *Head of a Picador with a Broken Nose* to 1901, see Riedl 1962. *Mask of a Blind Singer* is SP 2.
- 18 For the creation of *Head of a Picador*, see McCully 2011, p. 126. It is likely that *Mask of a Blind Singer* was also modeled in clay and made at Fontbona's studio.
- 19 Ambroise Vollard wrote to Paul Gauguin on May 18, 1902, to express his newfound interest in his sculpture and the mask in particular. See Druick 2006, p. 372.
- 20 Picasso's exhibition at Galerie Vollard was open June 24–July 14, 1901.
- 21 A letter from Henri-Pierre Roché to Picasso most likely dated May 8, 1905, speaks to their meeting the next day. Picasso Archives, Musée national Picasso–Paris. Cited in Baldassari et al. 2002, p. 362.
- 22 See "Dr. Claribel Cone Ledger, 1925," Dr. Claribel and Miss Etta Cone Papers, Archives and Manuscripts Collections, Baltimore Museum of Art. Cited in Richardson 1985, p. 175.
- 23 The authors thank Ann Boulton and Oliver Shell for sharing their expertise in analyzing this cast.
- 24 Level 1928, p. 29 n. 1.
- 25 Olivier 1965, p. 51. Fernande Olivier's memoirs were first published in excerpts in the Paris newspapers *Le Soir* and *Mercur de France* in 1930 and 1931, respectively. They appeared in book format in French in 1933.
- 26 *Cone Collection of Modern Paintings and Sculptures*, May–October 1930.
- 27 Daniel-Henry Kahnweiler, letter to Peter Anselm Riedl, December 12, 1961. Quoted in Riedl 1962, p. 83 n. 1. The authors thank Anna Heinze for drawing this to her attention.
- 28 Widmaier Picasso, unpublished transcriptions of records in the Valsuani Archives.
- 29 Riedl 1962, p. 83 n. 1. Additional provenance information provided by Ute Haug of the Hamburger Kunsthalle.
- 30 The dealer Otto Gerson purchased a cast of *Head of a Picador with a Broken Nose*, marked "3/6" and titled *Masque*, from Kahnweiler in March 1961 and sold it to Mr. and Mrs. M. J. Lebworth of Greenwich, Conn., a little over two years later. Otto and Ilse Gerson Papers, 1933–1980, Archives of American Art, Smithsonian Institution, Washington, D.C.
- 31 The review, "La pintura y la escultura allende los pirineos," by Carles Junyer Vidal, discussed

- the book *La pintura en la Exposición Universal de Paris de 1900*, by Rodríguez Codolá. See Richardson 1991, pp. 241 and 501 n. 15.
- 32 Doñate 2001, p. 247.
- 33 Rodin's bust of Jules Dalou is listed in the official catalogue of the 1900 Exposition (titled *Dalou*) and in the catalogue of the place de l'Alma retrospective. See *Exposition internationale universelle* 1900, no. 1794, and Alexandre 1900, no. 77.
- 34 Carles Junyer Vidal, "Picasso y su obra," *El Liberal*, March 24, 1901. The notice of April 11–12 is quoted and trans. in McCully 1997, p. 41.
- 35 Durrio, quoted in McCully 2011, p. 133.
- 36 It has been generally believed that these sculptures were first exhibited in Paris in 1905–06. However, they were excavated in Spain between 1902 and 1904, and, as Maria Luisa Catoni argues, it is likely that they arrived soon thereafter in Paris. See Catoni 1990, esp. pp. 123–25.
- 37 See Salon d'Automne 1904, nos. 1762–63.
- 38 The exhibition also presented works by the Swiss painter and architect Albert Trachsel and the French artist Auguste Gérardin.
- 39 Guillaume Apollinaire, "Picasso, peintre et dessinateur," *La Revue immoraliste* (April 1905). This review was Apollinaire's first article on Picasso's work. For the text in English, see Apollinaire 2001.
- 40 Brassaï and Kahnweiler 1949, n.p. Richardson states that the head was likely modeled at Durrio's studio. Richardson 1991, p. 349. For the circumstances of the making of the sculpture, see also Penrose 1981, p. 116.
- 41 Spies and Piot 2000, pp. 23 and 334 n. 65.
- 42 Richardson 1991, esp. pp. 343–49.
- 43 *Bust of a Man* is SP 9.
- 44 Johnson 1977, p. 42. Cited in Widmaier Picasso 2006, p. 182.
- 45 Widmaier Picasso writes, "The fact that technique and quality of execution vary significantly from one sculpture to the next is a clear indication that Vollard used several different foundries to cast Picasso's bronzes." Widmaier Picasso 2006, p. 182.
- 46 Vincenc Kramář, cited in Sadilková and Hubatová-Vacková 2002, p. 217. A letter from Picasso to Gertrude Stein dated April 30, 1912, confirms Kramář's visit. The letter is cited in Cousins 1989, p. 389, and Monod-Fontaine 1984a, p. 166.
- 47 Widmaier Picasso's research confirms this exhibition as the sculpture's first.
- 48 The photograph appeared in *feuilles volantes* 1927, p. 3. Widmaier Picasso shared her information on this publication.
- 49 See Ritchie 1952, p. 61, and Galerie Charpentier 1954, lot 69 ("Terre cuite originale, enduite de vernis-cire"). More recently, Werner Spies stated that the sculpture was modeled in wax. See Spies and Piot 2000, p. 23. The 1954 auction is cited in Widmaier Picasso 2006, p. 188. Widmaier Picasso shared her information on this sculpture.
- 50 Jacques Dubourg, a Parisian dealer active during the interwar and postwar years, assisted the auctioneers at the 1954 sale. See also Kahnweiler, letters to Picasso, March 27 and 30, 1954. Picasso Archives, Musée national Picasso–Paris.
- 51 Kahnweiler, letter to Picasso, March 30, 1954. Picasso Archives, Musée national Picasso–Paris.

- The hammer price of 410,000 French francs is listed in an annotated copy of the auction catalogue preserved in the library of the Getty Research Institute, Los Angeles. See Galerie Charpentier 1954, lot 69.
- 52 For a detailed account of the artists' first meeting, see Baldassari et al. 2002, p. 362.
- 53 Cowling 2010, p. 167. Cowling cites Spies and Piot 2000, p. 28.
- 54 Marilyn McCully posits that this drawing, executed in Gósol in summer 1906, "served as a template for the sculpture," which would date the creation of *Head of a Woman (Fernande)* not to spring 1906, as is traditional, but to after Picasso's return to Paris in August 1906. McCully 2011, p. 203. For the dating of the work to spring 1906, see Spies and Piot 2000, p. 31, and Cowling 2010, p. 167.
- 55 For Degas's influence on Picasso's sculpture, see Cowling 2010, esp. pp. 167–68.
- 56 For the title "La Coiffure," see ZI 329.
- 57 Cowling 2010, pp. 181–82.
- 58 Richardson 1991, p. 461. The original terracotta was at one time in the collection of Georges Pellequer of Paris and is today housed in a different private collection.
- 59 Cowling 2010, pp. 181–82.
- 60 For Durrio's connection to Gauguin, see Richardson 1991, pp. 456–61.
- 61 See Baldassari 1997, pp. 62–65, figs. 73 and 74.
- 62 Level 1928, pl. 55, and Zervos 1928, p. 285. Widmaier Picasso's research confirms these publications as the sculpture's first.

CHAPTER 2
WOOD CARVING AND THE
FIRST CUBIST SCULPTURES
1907–1909

Introduction:

- 1 Penrose 1981, p. 138.
- 2 Brassaï 1999, p. xvii.

Chronology:

- 1 Jacob 1927, p. 202.
- 2 Matisse 1941, p. 31.
- 3 *Ibid.*
- 4 In a postcard Leo Stein sent to Picasso on April 12, 1906, Stein proposes to postpone their visit to Gustave Fayet to the first Monday after the Easter holidays that year. Picasso Archives, Musée national Picasso–Paris.
- 5 Fayet would lend two wooden sculptures and seven ceramics by Paul Gauguin to the 1906 Salon d'Automne. See n. 10.
- 6 Richardson 2007, p. 552 n. 25.
- 7 Picasso, letter to Enric Casanovas, June 27, 1906. Quoted in Richardson 1991, pp. 442 and 444.
- 8 Picasso, letter to Casanovas, July 1906. Quoted in Richardson 1991, p. 444.
- 9 *Ibid.*, pp. 451–52.
- 10 The retrospective was mounted at the Grand Palais, Paris, October 6–November 15, 1906. For detailed information about the objects on view, see Salon d'Automne 1906, p. 193.
- 11 Cahn 2003, p. 291.
- 12 Géry Pieret was also known as Honoré-Joseph Géry Pieret. For detailed accounts of Picasso's purchase and the events following the theft, see Read 2008, pp. 59–67, and Richardson 1996, esp. pp. 21–24 and 200–205. The statues involved in the scandal are now in the collection of the

- Musée d'Archéologie nationale, Saint-Germain-en-Laye.
- 13 Read 2008, p. 60.
- 14 Olivier 1965, p. 147.
- 15 *Head* (SP 14) is now in a private collection. Cowling 2002, p. 654 n. 163.
- 16 *Ibid.*
- 17 For a full transcription of the annotations, see Léal 1996, vol. 1, p. 138.
- 18 For a full transcription of the annotations, see *ibid.*
- 19 André Derain's studio was located in the complex Les Fusains, at 22, rue de Tourlaque, in Montmartre. Pierre de Mandiargues and Monod-Fontaine 2007, p. 244.
- 20 For Derain's trips to London, see *ibid.*, pp. 243–44. Concerning his purchase, see Cousins 1989, p. 342.
- 21 Picasso 1937, p. 33.
- 22 McCully 2007, p. 30.
- 23 For a discussion of these and a number of the other woodcarvings Picasso executed around this time, see *ibid.*, pp. 16–41.
- 24 *Ibid.*, p. 30.
- 25 McCully later noticed that the nail holes made to fix the leg to the chair's seat are still visible on the back of the object. McCully 2011, p. 208.
- 26 For a detailed account of Picasso's friendship with Antoinette and Germaine "Mémène" Fornerod, see McCully 2007, esp. pp. 36–39.
- 27 See Cowling, Golding, and Ruiz-Picasso 1994, pp. 255–56, and Cowling 2002, esp. pp. 191–92.
- 28 Cowling 2002, esp. pp. 191–92.
- 29 Cowling 2002, p. 192. Spies 1971, p. 23.
- 30 Cowling and Pullen 1994.
- 31 The label and the possibility that Picasso started work while vacationing were first noted by Alexandra Parigoris in her review of the 1983 exhibition of Picasso's sculpture organized by Spies at the Nationalgalerie, Berlin, and the Kunsthalle Düsseldorf. Parigoris 1984. For Picasso's stay at La Rue-des-Bois, see Cousins 1989, p. 354.
- 32 The two paintings, *Head and Shoulders of the Farmer's Wife* and *The Farmer's Wife*, are now in the collection of the State Hermitage Museum, St. Petersburg. For the drawings, see ZVI 1002–1006, 1008–1009. The information on Madame Putnam is recorded in Richardson 1996, pp. 94–95.
- 33 Cowling 2002, p. 192.
- 34 For a portrait by Gelett Burgess of Derain next to his sculpture, see Cousins 1989, p. 366.
- 35 The authors thank Diana Widmaier Picasso for sharing information on the exhibition history of these two sculptures.
- 36 Inez Haynes Irwin's diary entry is published in Cousins and Seckel 1988, p. 560.
- 37 *Ibid.* For "The Wild Men of Paris," see Burgess 1910.
- 38 A detail of fig. 13, showing Picasso seated below two New Caledonian ridgepole figures, accompanied the 1910 article. Burgess does not mention Picasso's recent sculptures but reproduces a number of the artist's paintings, including the 1907 *Les Demoiselles d'Avignon*. For the portrait of Picasso, see Burgess 1910, p. 407. For a discussion of the individual sculptures visible in the 1908 photograph and Picasso's collection of non-Western art in general, see Stepan 2006, esp. pp. 94 and 116–46.

39 For a detailed analysis of the making of *Head of a Woman*, see Fletcher 2003. For Picasso's work in clay at Manolo's studio, see *ibid.*, esp. pp. 166–68, and Spies and Piot 2000, p. 57. Una Johnson contends that the sculpture was produced in Julio González's studio. See Johnson 1977, p. 41.

40 González 1936, p. 189.

41 For a discussion of the formal relationship between the *écorché* and Picasso's paintings and sculpture of Fernande Olivier in this period, see Weiss 2003, esp. pp. 40–41. For the metaphor of the *écorché*, see Tuma 2003, esp. pp. 146–55.

42 Picasso, quoted in Penrose 1967, p. 19. Cited in Cowling 2002, p. 213.

43 Fletcher 2003, p. 172.

44 Fletcher cites an exchange between Cowling and John Richardson, who recalled a conversation between Picasso, the Cubist collector Douglas Cooper, and himself of around 1955 in which the artist conveyed that he had visited the foundry and reworked the master plaster cast. *Ibid.*, p. 175. Cited in Cowling, Golding, and Ruiz-Picasso 1994, p. 256.

45 Cowling and Pullen 1994.

46 Sadilková and Hubatová-Vacková 2002, p. 208. This bronze is now in the collection of the Národní Galerie, Prague.

47 Volland's January 15, 1912, agenda book entry recording Edward Steichen's purchase is cited in Fletcher 2003, p. 183 n. 35.

48 The cast is dated 1911. See Galerie Flechtheim 1913, p. 135.

49 For the sculpture on display in Ambroise Volland's gallery, see Johnson 1977, p. 42. For Volland's success in selling this and other sculptures by Picasso, see Widmaier Picasso 2006, esp. pp. 185–86.

50 This letter is quoted in Fletcher 2003, p. 181 n. 33.

51 Guillaume Apollinaire, "Première Exposition de sculpture futuriste du peintre et sculpteur futuriste Boccioni," *L'Intransigeant* (June 21, 1913): 2. Trans. in Apollinaire 2001, p. 320. Cited in Weiss 2003, p. 25. The show was mounted at Galerie La Boétie, June 20–July 16, 1913.

52 The sculpture is not reproduced. Aksenov 1917, pp. 54 and 62. Trans. in McCully 1982, p. 113. Cited in Weiss 2003, p. 25. Referred to as "Polemical Supplement" and widely known as having been written in 1915, the text is in fact dated "June 1914." Aksenov visited Paris in spring 1914, during which time he visited Picasso's studio and frequented the artist's circles. For Aksenov's sojourn in the French capital, see Adaskina 2012, pp. 15–19.

53 For the receipt, see Sadilková and Hubatová-Vacková 2002, p. 208, ill. 25. Volland used the generic description "un buste de Picasso" in a May 26, 1911, entry for Vincenc Kramář's purchase in his agenda book. Fonds Ambroise Volland, Bibliothèque des musées nationaux, Musée d'Orsay, Paris. For the dealer's use of the title *Tête or Tête de femme*, see Fletcher 2003 and Widmaier Picasso 2006.

54 *International Exhibition* 1913, no. 598, p. 45; Skupina Výtvarných Umělců 1913, no. 25; and Galerie Flechtheim 1913, p. 135.

55 The sculpture is erroneously dated to 1900 in the Paris catalogue and to around 1908 in the German edition published by Kunsthau Zürich. See Galeries Georges Petit 1932, p. 71, no. 226, and Kunsthau Zürich 1932, p. 16, no. 230.

56 Weiss 2003, esp. pp. 4–12.

57 Aksenov 1917, p. 54. Trans. in McCully 1982, p. 113. Cited in Weiss 2003, p. 25. For Aksenov's trip to Paris that year, see n. 52.

58 The sculpture was first titled *Head of a Woman (Fernande)* in Spies and Piot 1983 rev, p. 373, no. 24.

59 *Head* is SP 25. For a formal analysis and discussion of *Apple*, see Tuma 2003, esp. pp. 158–63.

60 For *Head*, see Spies and Piot 2000, p. 395. A conservation report by Laurence Labbe (May 2014) in the object files for *Apple* in the Musée national Picasso—Paris suggests that Picasso first modeled the sculpture in clay or a malleable earthlike medium, from which he made a plaster cast that he worked using a sharp tool while the plaster was still wet.

61 See Z II (2) 717–19. Widmaier Picasso's research confirms these reproductions as the sculptures' first.

62 In 1967 Roland Penrose adopted Christian Zervos's date, followed by William Rubin, who, in 1972, dated *Apple* to early 1910. A revision of the date to the end of 1909 was first suggested by Spies and Christine Piot in 1983. See Penrose 1967, p. 19; Rubin 1972, p. 203; and Spies and Piot 1983 rev, p. 53.

63 Titled *Picasso: Œuvres reçues en paiement des droits de succession* but more commonly known as *Dation Picasso*, the exhibition ran from October 11, 1979, to January 7, 1980. See RMN 1979, p. 70, no. 42.

CHAPTER 3 REINVENTING SCULPTURE: THE CUBIST YEARS

1912–1915

Introduction:

1 Picasso, letter to Georges Braque, October 9, 1912. Reproduced in Monod-Fontaine and Carmean 1982, figs. 39–40. Quoted in Cousins 1989, p. 407.

2 Daniel-Henry Kahnweiler, letter to Vincenc Kramář, cited in Sadilková and Hubatová-Vacková 2002, p. 235. Quoted in Sawicki 2015, p. 26 n. 56.

3 Brassai and Kahnweiler 1949, n.p. *Chronology*:

1 Quoted in Cousins 1989, p. 403. For a full transcription of Braque's letter, see Monod-Fontaine 1984b, pp. 26–27.

2 *Head of a Woman* of 1909 was the only sculpture reproduced among a number of Picasso's other works. Cousins 1989, pp. 403, 407, and 443 n. 159. For the entire article about Picasso, see *Camera Work* 1912, pp. 29–44.

3 *Camera Work* 1912, p. 29.

4 Quoted in Cousins 1989, p. 403.

5 Rainey, Poggi, and Wittman 2009, p. 537.

6 Boccioni 2009, p. 118.

7 Quoted in Cousins 1989, p. 407.

8 For a study of *Guitar* and a summary of past scholars who have placed the making of the work in the fall of 1912, see Hartzell 2014a, esp. p. 3.2 n. 1.

9 On dating these photographs, see *ibid.*, pp. 3.4–3.5.

10 The slanted tabletop, which had been added to an earlier version of *Guitar* some time before November 1913, was cut from a cardboard box. See Scott Gerson's technical analysis of *Guitar* in Gerson 2014a, pp. 3.23–3.27.

11 For the arrangement's components, see Umland 2011, p. 18. Christine Poggi suggests that

this wooden molding might have been corrugated cardboard. See Poggi 2012, p. 283.

12 For an account of the acquisition of the cardboard *Guitar*, see Hartzell 2014a, pp. 3.28–3.31 nn. 1–2.

13 For a facsimile of the letter formalizing the agreement between Picasso and Kahnweiler, see Daix and Rosselet 1979, p. 359. For a full transcription in the original French, see Geelhaar 1993, p. 27.

14 Isabelle Monod-Fontaine first remarked on the emphasis given to sculpture in Picasso's contract with Kahnweiler and the lack of this category in the dealer's November 30, [1912], contract with Braque, even though the latter was experimenting with paper sculpture. Monod-Fontaine 1982, p. 42.

15 Apollinaire 1913, p. 272. Trans. in Hartzell 2011, p. 98.

16 The catalogue checklist, which lists Umberto Boccioni's sculptures only by title, is headed "ensembles plastiques." As in his 1912 manifesto, Boccioni signed the catalogue preface "Umberto Boccioni, peintre et sculpteur futuriste." Boccioni 1913, pp. 27, 9.

17 Boccioni may have seen Picasso's sculpture at Ambroise Vollard's gallery during visits to Paris in 1911 and 1912.

18 Only three of Boccioni's eleven sculptures shown in Paris in 1913 still exist today. *Fusion of a Head and a Window* and *Head + House + Light* were probably destroyed in 1916, after a posthumous exhibition held in honor of the artist in Milan that winter. The description of the materials used is based on photographs of the installation in Paris taken by Lucette Korsoff and on notes later inscribed by the artist on some of Korsoff's images. For reproductions of these photographs, see Ginex 2004, esp. pp. 74–76.

19 For Apollinaire's review, see n. 51 in chap. 2.

20 Cited in Coen 1988, p. 255.

21 In 1942, Christian Zervos titled this work *Mandolin*. The sculpture appeared as *Musical Instrument* in the 1966 *Hommage à Pablo Picasso* exhibition catalogue, a title that Werner Spies adopted in his 1971 catalogue raisonné. The current title may originate from Pierre Daix and Jean Rosselet's 1979 catalogue raisonné of Picasso's Cubist work. See Z II (2) 853; Petit Palais 1966, no. 223; Spies 1971, p. 302; and Daix and Rosselet 1979, p. 311. Lewis Kachur established that the "clarinet" is, in fact, a Catalan woodwind called a *tenora*. Kachur 1993, pp. 252–60.

22 Monod-Fontaine 1984a, p. 119.

23 The construction has been dated to 1914 by Zervos and tentatively to the fall of 1913 by Daix and Rosselet, and Spies. Pepe Karmel places the sculpture in spring 1914. Elizabeth Cowling dates *Mandolin and Clarinet* to 1913–14 but speculates that Picasso could have produced it as late as 1915, when he made other Cubist wood and sheet metal constructions depicting musical instruments. See Z II (2) 853; Daix and Rosselet 1979, p. 311;

Spies and Piot 1983 rev, p. 374; Karmel 1993, pp. 431–32; and Cowling 2002, pp. 261 and 657 n. 125. In her technical study of the 1914 *Still Life* construction (pl. 15), Jackie Heuman has established that various materials found in *Mandolin and Clarinet* and the [fall] 1915 *Violin and Bottle on a Table* construction (pl. 27) correspond to elements incorporated in the spring 1914 *Still Life* and thus

might have originated from the same pieces of wood. She concludes, "Picasso either retained these pieces of wood from one year to the next or . . . he worked on several constructions at the same time." See Heuman 2008, esp. p. 753.

24 One example is a photograph of an early variant of *Guitar and Bottle of Bass* of 1913 (SP 33a) taken at Picasso's studio by Émile Delétang for Kahnweiler (The Metropolitan Museum of Art, New York). See Hartzell 2014a, p. 3.6, fig. 12.

25 Salto 1917, n.p. Trans. in McCully 1982, p. 126.

26 SP 56 (DR 631).

27 The four Cubist constructions were SP 33a (DR 630), SP 34 (DR 629a), SP 48 (DR 633), and SP 56 (DR 631). The painting was DR 457.

28 Hartzell 2014a, esp. p. 3.19 n. 34.

29 *Ibid.*, pp. 3.18–3.19 n. 32.

30 Kahnweiler, letter to Kramář, cited in Sadilková and Hubatová-Vacková 2002, p. 235. Quoted in Sawicki 2015, p. 26 n. 56.

31 Breton 1961, p. 155. Trans. and quoted in McCully 1982, p. 243.

32 The exhibition catalogue *Ostern 1919* (Easter 1919) states that Alfred Flechtheim's Düsseldorf gallery opened on Christmas 1913. Galerie Flechtheim 1919.

33 Galerie Flechtheim 1913, p. 135.

34 For the dating of this sculpture, see Hartzell 2014b, esp. pp. 15.3–15.4.

35 For the making of *Guitar* and a review of the literature on the object to date, see *ibid.*, pp. 15.2–15.5; Gerson 2014b, pp. 15.10–15.11; and Poggi 2012, pp. 281–82.

36 Oxidation has darkened the ferrous sheet metal over time. Gerson 2014b, p. 15.10.

37 For the dating of André Salmon's manuscript of this chapter, see Hartzell 2014b, pp. 15.7–15.8 n. 9.

38 Salmon 1919, pp. 102–104. Trans. and quoted in Hartzell 2014b, p. 15.13. For an annotated translation of Salmon's book, see Gersh-Nešić 2005, pp. 93–152.

39 Kramer 1971, p. 1. More than one hundred related press clippings from February–June 1971 are preserved in The Museum of Modern Art Archives, New York. Hartzell 2014b, p. 15.15.

40 For William Rubin's personal account of the gift, see Rubin 2012, pp. 90–95. For archival materials relevant to the events that took place between 1967 and 1971, see Umland 2011,

pp. 29–30, and Hartzell 2014b, pp. 15.13–15.15.

41 Kurchanova 2013, p. 299. As Natasha Kurchanova points out, the variation in dates may be due to the two-week difference between the Julian and the Gregorian calendars. (Russia adopted the Gregorian calendar in February 1918.) Scholars differ on the dates of Tatlin's visit but agree that it must have occurred sometime between March and mid-April 1914. See Strigalev and Harten 1993, p. 386; Gough 1999,

p. 43; Dorontchenkov 2009, p. 316; and Hartzell 2011, p. 99.

42 Komardenkov 1973, p. 56. Cited in Bowlt 1988, p. 36.

43 Gough 1999, esp. pp. 43–45.

44 From December 6, 1914, to 1915, *Painterly Relief* ("Bottle") was presented as part of the charity exhibition *The Painters of Moscow to the Victims of War*, organized by the Moscow Province District Council Committee for Assistance to the

Wounded and the Central Bureau at the Municipal Administration and held at Lianozov's House at Kamergerskii Lane, 3. See index of exhibitions in Strigalev and Harten 1993, p. 400. The authors thank Maria Marchenkova for translating this information from the Russian.

45 For an analysis of the techniques and materials Picasso used to make this sculpture, see Heuman 2008, pp. 749–54; later published online in *Tate Papers*, no. 11 (April 1, 2009), <http://www.tate.org.uk/download/file/fid/7282>.

46 Heuman 2008, p. 752.

47 *Glass, Newspaper, and Bottle* shows a lot of underpainting, which implies that Picasso reworked it a number of times. It is not known whether this canvas preceded the sculpture, but *Still Life* shows a similar degree of reworking, which might suggest that he considered the two works alongside each other. For the painting's formal relationship to *Still Life*, see Heuman 2008, esp. pp. 753–54; Daix and Rosselet 1979, p. 341; and Cowling, Golding, and Ruiz-Picasso 1994, p. 261.

48 The authors thank Elizabeth Cowling for drawing their attention to this correlation.

49 Probably in the spring of 1913 he had given Gertrude Stein his *Guitarist with Sheet Music* (present location unknown; SP 31, DR 582). Another small work, titled *Dice to Play*, c. 1917–21 (formerly in the collection of Jean Cocteau but not documented in the catalogue raisonné of Picasso's sculptures), also left his studio early on. The authors thank Widmaier Picasso for sharing information on these constructions that left Picasso's studio.

50 Monroe Wheeler was Director of Exhibitions and Publications at The Museum of Modern Art. Penrose, letter to Wheeler, September 28, 1966, Registrar Files, Exhibition 841, The Museum of Modern Art Archives, New York.

51 London Gallery 1947, no. 31, p. 27.

52 Cowling and Pullen 1994.

53 Z II (2) 848, 849, and 852.

54 Spies and Piot 2000, p. 88.

55 MoMA conservator Lynda Zycherman presented a historical and technical analysis of Picasso's *Glass of Absinthe* casts during the first study session of the Museum Research Consortium at The Museum of Modern Art, February 6, 2015.

56 In conversation, Kahnweiler told Spies that the bronzes had been produced by Godard using a sand-casting process. Spies and Piot 1983 rev, p. 71. The authors thank Widmaier Picasso for sharing information on this series of sculptures.

57 The "H" stands for Henry, which Kahnweiler commonly used to sign his correspondence. The numbers I–V are cast in bronze relief, but the "0" is incised, and may have been added at a later date.

58 The alloy composition of the "0" cast slightly varies from that of the three other casts that have been examined to date at The Museum of Modern Art by Zycherman and conservation scientists Ana Martins and Chris McGlinchey, using X-ray fluorescence (XRF) spectrometry.

59 Kahnweiler, cited in Sadilková and Hubatová-Vacková 2002, pp. 236–37. This and another letter, dated July 18, 1914, believed to have included images of the *Glass of Absinthe* casts, are preserved in the archives of the Národní Galerie in Prague.

60 Kahnweiler, quoted in Sadilková and Hubatová-Vacková 2002, p. 237.

61 According to annotations on one of the photographs, Kramář was especially interested in the cast now in the Leonard A. Lauder Cubist Trust (pl. 24). Kahnweiler, cited in *ibid.*

62 It illustrated the cast that now belongs to the Museum Berggruen, Berlin (pl. 26).

63 Zervos 1928.

64 The exhibition ran from November 23 to around December 24, 1929. Galerie Flechtheim 1929, p. 22. The authors thank Widmaier Picasso for sharing information on this exhibition.

65 Daix and Rosselet 1979, p. 333.

66 For the date of the Kahnweiler sequestration, see Jozefacka and Mahler 2014.

67 That was the only sale to include sculpture. Kahnweiler was not ordinarily a sculpture dealer, and aside from *Glass of Absinthe* he had editioned only the work of the Spanish sculptor Manolo. For Kahnweiler's pricing of the painted bronzes, see Kahnweiler, cited in Sadilková and Hubatová-Vacková 2002, p. 237. In the auction catalogue, the *Glass of Absinthe* casts are listed as lot 139, a group of five bronzes; each was sold individually for 55 to 100 French francs, according to an annotated copy. Hôtel Drouot 1921, p. 27.

68 Cowling and Pullen 1994.

69 Level 1928, p. 57.

70 Widmaier Picasso's research confirms this exhibition as the sculpture's first.

71 André Breton's press release was published in *La Semaine de Paris*, May 22–28, 1936. Quoted in Beaumelle, Monod-Fontaine, and Schweisguth 1991, p. 229.

CHAPTER 4 AROUND "THE MONUMENT TO APOLLINAIRE" 1927–1931

Introduction:

1 Brassai and Kahnweiler 1949, n.p.

Chronology:

1 Sketchbook no. 011, September 11–24, 1927, sheet 4 recto. Musée national Picasso—Paris. Léal 1996, vol. 2, p. 93.

2 Cited and trans. in Read 2008, p. 140. The two authoritative sources on this subject are *ibid.* and FitzGerald 1987.

3 Read 2008, p. 141.

4 Cited and trans. in Read 2008, p. 151.

5 *Ibid.* The letter was signed by Serge Férat and André Salmon, members of the Apollinaire monument committee.

6 For the article in *Cahiers d'Art*, see Zervos 1927. See also Stepan 2006, pp. 43 and 118.

7 Paul Léautaud in *Journal littéraire*, December 14, 1927. Cited and trans. in Read 2008, p. 160.

8 For example, Level 1928, pls. 58–59. For *Les Sculptures de Picasso*, see Brassai and Kahnweiler 1949, n.p.

9 Léal 1996, vol. 2, pp. 96–105.

10 Julio González, letter to Picasso, May 13, 1928. Cited and trans. in McCully 1994, p. 215.

11 See Spies 1995. Paris sketchbook, p. 37 ff.

12 Zervos 1928, p. 280.

13 SP 56 (DR 631).

14 Cowling 2002, p. 510.

15 Spies and Piot 2000, p. 133.

- 16 Widmaier Picasso 2003, pp. 15 and 17. It was long thought that three variants existed, but Diana Widmaier Picasso posits that the confusion arose because at some point after the work was reproduced in *Cahiers d'Art* in 1929, the artist repainted the version he retained, making the back leg and half of the ring white.
- 17 The fourth work is now in a private collection.
- 18 Brassai and Kahnweiler 1949, n.p.
- 19 Ibid.
- 20 Werner Spies states that, in conversation, Picasso invoked *Le Poète assassiné* as a source for his proposals. Spies and Piot 2000, p. 117. For an English edition, see Apollinaire 2000.
- 21 Apollinaire 2000, p. 151.
- 22 Ibid.
- 23 Ibid., p. 152.
- 24 Spies 1995. Dinard sketchbook 54.
- 25 Tériade 1928, p. 6. Cited and trans. in Read 2008, p. 176.
- 26 Zervos 1929a, pp. 6 and 11.
- 27 Ibid., p. 11.
- 28 Zervos 1929b, p. 342.
- 29 Ibid.
- 30 Ibid.
- 31 Bach, Rowell, and Temkin 1995, p. 383.
- 32 Picasso, quoted in Brassai 1999, p. 95.
- 33 Mme González recalled this fact in a 1967 interview with Josephine Withers. Withers 1978, p. 25.
- 34 Zervos 1932c, pp. 2–3. Cited and trans. in Read 2008, p. 191.
- 35 Rubin 1984, p. 322.
- 36 See for example *The Studio*, winter 1927–28, in the collection of The Museum of Modern Art, New York.
- 37 Brassai 1999, p. 17.
- 38 Salmon, letter to Picasso, November 15, 1930. Quoted in Read 1994, p. 206.
- 39 See Ors 1930. Goepfert, Goepfert-Frank, and Cramer 1983, p. 52.
- 40 Ors 1930, pl. 48.
- 41 Zervos 1929a, pp. 5–6. Trans. by Marion Tande. Elizabeth Cowling cites this remark to argue for an earlier date for this group of figures in Cowling, Golding, and Ruiz-Picasso 1994, p. 262.
- 42 González, letter to Picasso, April 2, 1931. Quoted and trans. in McCully 1994, p. 217.
- 43 Breton 1933, p. 16.
- 44 González 1931–32, p. 135; original French on p. 142. The manuscript for “Picasso et les cathédrales” is in the Valencia/Julio González Archives, Paris. Although the essay was not published in full during González’s lifetime, it was modified and excerpted as “Picasso sculpteur” in González 1936.
- 45 Ibid.
- 46 See Read 2008, pp. 201–2.

CHAPTER 5 THE BOISGELOUP SCULPTURE STUDIO 1930–1937

Chronology:

- 1 Richardson 2007, esp. pp. 414–15.
- 2 Brassai 1999, p. 16.
- 3 Zervos 1930, p. 275. Quoted in Baldassari et al. 2002, p. 375.
- 4 See esp. Bois 1998, p. 67, and Baldassari et al. 2002, pp. 265–71.

- 5 These works are SP 86–95 and SP 98–103. In Spies and Piot 2000, it states in the main text that the works were produced late in summer 1930, but they are given the date of fall 1930 in the catalogue section of the book (pp. 157 and 398). The “summer” date adopted here corresponds to Cowling 2002, p. 514.
- 6 Cowling 2002, pp. 514–15.
- 7 The reproductions of Etruscan bronzes in *Documents* 2, no. 4 (1930) are suggested in Spies and Piot 2000, p. 157.
- 8 González 2007, pp. 129–30. For the original publication, see González 1936.
- 9 The work is SP 107. According to John Richardson the first preparatory drawings for the sculpture date to November 8, 1930. Richardson 2007, p. 552 n. 32.
- 10 The fragility of the sculpture’s structure required it to be supported in many places in order not to teeter under its own weight. The plaster broke at some point and, unlike other sculptures Picasso made at Boisgeloup, it was never cast in bronze or restored by the artist. Picasso apparently did want to restore the statue; he said to Werner Spies, “When I am gone, no one will be able to put it back together.” Spies and Piot 2000, p. 167. The authors thank Diana Widmaier Picasso, who confirmed that the sculpture is today in a private collection in a broken state.
- 11 These two and subsequent letters are transcribed and trans. in McCully 1994, p. 216.
- 12 Ibid., p. 216.
- 13 These casts are SP 86-II and SP 97-II.
- 14 See Brassai and Kahnweiler 1949.
- 15 Brassai 1999, p. 99.
- 16 Richardson 2014, pp. 161–69.
- 17 Sketchbook 068, sheet 81, 1931.
- 18 Private collection.
- 19 Cowling 2008, p. 33.
- 20 Cowling and Pullen 1994.
- 21 Richardson 2007, pp. 452, 553 n. 56.
- 22 Doña Maria, letter to Picasso, June 7, 1931. Picasso Archives, Musée national Picasso–Paris. Quoted in Widmaier Picasso 2004, p. 30.
- 23 The other is SP 129-I.
- 24 Cowling and Pullen 1994.
- 25 The bronzes editioned by Hébrard became state property in 1931, when they were acquired through the generosity of the artist’s heirs and Hébrard. The authors thank Daranyi Sylphide of the Musée de l’Orangerie for sharing this information. For Picasso’s visit to the exhibition, see Kendall 2010, esp. pp. 151–53.
- 26 See MP1051–1059 in Besnard-Bernadac, Richet, and Seckel 1987, pp. 301–03.
- 27 Picasso, quoted in Spies and Piot 2000, p. 174.
- 28 Ibid.
- 29 Brassai remarked on the importance of plaster to the effect of the Boisgeloup heads. See Brassai 1999, p. 59.
- 30 Brassai remarked, “In addition to the large heads, there were a thousand other things, in particular, a magnificent rooster, its head cocked toward the bristling plume of its tail.” Brassai 1999, p. 17.
- 31 See Cowling, Golding, and Ruiz-Picasso 1994, p. 271, and Spies and Piot 2000, p. 400.
- 32 Letter, Alberto Giacometti to his family, May 6, 1932. Trans. Talia Kwartler. Alberto Giacometti-Siftung, Zurich. The authors thank Serena Bucalo of the Fondation Giacometti in Paris for this information.

- 33 Brassai 1999, pp. 3–4.
- 34 Blanche 1932, p. 333.
- 35 Ibid., p. 334.
- 36 Weiss 2008, pp. 118–33.
- 37 See Geiser 1933.
- 38 Breton 1933, p. 17.
- 39 Brassai and Kahnweiler 1949, no. 72.
- 40 Picasso described his technique to his dealer Daniel-Henry Kahnweiler in a conversation of October 2, 1933. A transcript of the conversation, as reported by Kahnweiler, is published in Kahnweiler 1952. Quoted in Ashton 1972, p. 115.
- 41 Brassai 1999, p. 185.
- 42 Picasso, quoted in *ibid.*, p. 187.
- 43 Kahnweiler 1952, p. 22. Quoted in Ashton 1972, p. 115.
- 44 Lyon, taxidermist, card to Picasso, January 28, 1933. Trans. by Sharon Bowman. Picasso Archives, Musée national Picasso–Paris.
- 45 Brassai 1999, p. 100.
- 46 Breton 1933.
- 47 Ibid., p. 10. Trans. in Breton 1999, p. 112.
- 48 Breton 1933, p. 20. Trans. in Breton 1999, p. 120.
- 49 Giménez Martín 2012, p. 33.
- 50 For example, see Blanton Freedberg 1986, p. 331.
- 51 See Olivier 1965.
- 52 The authors thank Lynda Zycherman, Sculpture Conservator, and Sam Sackeroff, Museum Research Consortium Fellow, The Museum of Modern Art, New York, for a discussion of Picasso’s use and casting of found materials during an examination of the plaster in MoMA’s Conservation Laboratory, November 24, 2014.
- 53 Nash 1995, p. 30. See also Cowling, Golding, and Ruiz-Picasso 1994, pp. 273–74.
- 54 Although *The Reaper* has traditionally been dated to 1943, Widmaier Picasso has shown that Picasso created the sculpture at Boisgeloup. Widmaier Picasso 2004, p. 31. She also pointed out that the sculpture is dated 1934 in the catalogue of the 1953 exhibition *Picasso: Exposition organisée sous l’égide du Syndicat d’Initiative de Lyon*, in which it is no. 155.
- 55 Spies and Piot 2000, p. 207.
- 56 Jacqueline Picasso, quoted in Malraux 1976, p. 36.
- 57 The image of the sculpture without the scythe appears in Derouet 2011, p. 156. Derouet was the first to notice that it depicted an early version of *The Reaper*. Unlike many other photographs taken by Bernès, Marouteau et Cie in the winter of 1934, this image was not published in the 1935 issue of *Cahiers d’Art* devoted to Picasso. For the second photograph, see Widmaier Picasso 2004, p. 31, where it is dated to 1936.
- 58 Malraux 1976, p. 36.
- 59 Brassai 1999, p. 106.
- 60 Malraux 1976, p. 45.
- 61 Ibid., p. 128
- 62 Brassai 1999, p. 61. In Brassai and Kahnweiler 1949, no. 168, the bronze is dated 1943.
- 63 *Cahiers d’Art* 10, nos. 7–10 (1935). Among the more than twenty-five sculptures reproduced in the photographs taken by Bernès, Marouteau et Cie were SP 75, *Composition with Glove* (1930; pl. 42); SP 78, *Object with Palm Leaf* (1930; pl. 43); SP 105, *Seated Woman* (1931); SP 114, *Bather with Outstretched Arms* (1931); SP 130, *Head of a Woman* (1931; pl. 54); SP 131, *Bust of a Woman* (1931; pl. 53); SP 132, *Head of a Woman* (1931); SP 134, *Cock* (1932);

- SP 135, *Woman with Vase* (1933); SP 136, *Head of a Warrior* (1933–34; pl. 68); SP 152, *Bust of a Bearded Man* (1933); SP 153, *Woman Leaning on Her Elbow* (1933); and SP 157, *Woman with Leaves* (1934; pl. 74).
- 63 The inventory lists are preserved in Listes d’œuvres, Picasso Archives, Musée national Picasso–Paris.
- 64 For a reproduction of Breton’s initial list, and the press announcement published in *La Semaine de Paris*, May 22–28, 1936, see Beaumelle, Monod-Fontaine, and Schweisguth 1991, pp. 229–31.
- 65 Reproductions in *Cahiers d’Art* confirm that SP 86-II, SP 94-II, SP 95-II, and SP 97 were present.
- 66 González 1936, p. 189. Trans. in González 2007, p. 130.
- 67 According to Brassai, Picasso and Dora Maar met in fall 1935. Other accounts place their first meeting in 1936. Brassai 1999, p. 51.
- 68 Blanton Freedberg 1986, pp. 316–17.
- 69 Bergamin 1937.

CHAPTER 6 THE WAR YEARS 1939–1945

Introduction:

- 1 Brassai 1999, pp. 56–57.

Chronology:

- 1 Alfred H. Barr, Jr., letter to Picasso, September 12, 1939. Exhibition Files, The Museum of Modern Art Archives, New York.
- 2 Ibid. The “cubist head” is *Head of a Woman* (1909).
- 3 Daniel-Henry Kahnweiler, letter to Picasso, September 20, 1939. Trans. Sharon Bowman. Correspondence Kahnweiler, Picasso Archives, Musée national Picasso–Paris.
- 4 On July 25, 1937, shortly after the July 19 opening of the Nazis’ *Entartete Kunst* (Degenerate art) exhibition in Munich, the *New York Times* reported on the event. See Nyson 1937. The article illustrates that Americans paid close attention to these developments, and there can be no question that Barr was aware of them.
- 5 “Final Paintings Arrive from Europe in Time for Big Picasso Exhibition at Museum of Modern Art,” November 6, 1939. Press Release Archives, The Museum of Modern Art Archives, New York.
- 6 Barr, telegram to Picasso, December 15, 1939. Musées États-Unis 1925–1970, Pochette MoMA, Picasso Archives, Musée national Picasso–Paris.
- 7 Barr 1939, p. 6.
- 8 Brassai 1999, p. 58.
- 9 Barr 1939, pp. 160–61.
- 10 F. Guastini, letter to Picasso, April 26, 1940. Trans. Sharon Bowman. Picasso Archives, Musée national Picasso–Paris. Very little information is known about Guastini’s foundry. Elisabeth Lebon indicates that the founder “worked for Picasso, at least from March to November 1940. He seems to have picked up the sculptor’s business, normally entrusted to Claude Valsuani, who had closed for the duration of the war.” Lebon 2003, p. 179.
- 11 Guastini, letter to Picasso, May 9, 1940. Picasso Archives, Musée national Picasso–Paris. The works Guastini describes have yet to be identified.
- 12 Brassai 1999, p. 60.
- 13 Dante Canestri, letter to Picasso, June 1, 1940. Listes d’œuvres, Fondateurs, Picasso Archives, Musée national Picasso–Paris. The letter refers to correspondence between the two in the preceding weeks.

- 14 Jaime Sabartés, letter to Kahnweiler, May 31, 1940. Trans. Sharon Bowman. Picasso Archives, Musée national Picasso–Paris.
- 15 Christian Zervos, letter to Picasso, June 10, 1940. Correspondence Christian Zervos, Picasso Archives, Musée national Picasso–Paris. See Derouet 2011, p. 161.
- 16 Ibid.
- 17 Zervos, letter to Picasso, July 24, 1940. Correspondence Christian Zervos, Picasso Archives, Musée national Picasso–Paris. See Derouet 2011, pp. 162–63.
- 18 Ibid.
- 19 Ibid.
- 20 Letter from Guastini, 41, rue Brancion, Paris, November 12, 1940, in an envelope addressed to Picasso, 23, rue La Boétie. Trans. Sharon Bowman. Listes d’œuvres, Fondateurs, Picasso Archives, Musée national Picasso–Paris.
- 21 Picasso, quoted in Brassai 1999, p. 59.
- 22 Ibid., p. 60.
- 23 Malo 1941.
- 24 “On another small turntable is an all-white cat, its tail standing straight up in an exclamation point. Another bronze cat . . . has a swollen belly.” Brassai 1999, p. 60.
- 25 Cowling and Pullen 1994.
- 26 Malo 1941.
- 27 In the 1948 revised edition of Juan Merli’s monograph on Picasso, *Death’s Head* is also dated to 1941. See Merli 1948, p. 606, no. 689. The authors thank Diana Widmaier Picasso for pointing out this reference. The sculpture is not discussed or reproduced in the first edition of Merli’s book, published in Buenos Aires in April 1942.
- 28 Gilot and Lake 1964, p. 17. The latter sculptures are SP 212–15.
- 29 Cowling and Pullen 1994.
- 30 Picasso, quoted in Brassai 1999, p. 59.
- 31 Malo 1941.
- 32 Ibid. For the photograph, see Spies and Piot 2000, p. 232.
- 33 Brassai 1999, p. 58.
- 34 Lord 1983, p. 16.
- 35 Zervos 1932b, p. 342. Quoted and trans. in Lord 1983, p. 16.
- 36 Lord 1983, p. 18.
- 37 Gilot and Lake 1964, p. 206.
- 38 Cocteau 1989, p. 53.
- 39 Penrose 1981, p. 345.
- 40 Picasso, quoted in Brassai 1999, p. 61.
- 41 The authors thank Widmaier Picasso for discussing this subject.
- 42 See *Conquête* 1942. In an attempt to avoid Nazi censorship, subsequent issues of the journal were each given a different name.
- 43 Ibid.
- 44 Cocteau 1989, pp. 142 and 171. The authors thank Clare Finn for this source.
- 45 Cowling, Golding, and Ruiz-Picasso 1994, p. 274.
- 46 Picasso, quoted in Brassai, 1999, p. 61.
- 47 See Merli 1942, n.p.
- 48 See Merli 1948, pp. 606–607, nos. 665–704. Nos. 691–704 are ceramics.
- 49 Cowling, Golding, and Ruiz-Picasso 1994, p. 274–75.
- 50 See SP 238-II. It is not known where the two casts were made. The head was cast once in 1943 and then three more times at the Godard foundry in Paris in 1950–51. Picasso painted one

of these heads and mounted it on a wooden base (Musée national Picasso–Paris).

- 51 Brassai 1999, p. 286.
- 52 Ibid., p. 276.
- 53 Ibid., p. 150.
- 54 Sixty-four are reproduced in Zervos’s catalogue raisonné: Z XII 87–96, 115–41, 152, 220, 238–41, 291, 297–302, and 304–306. Dominique Forest notes two periods of intensity in the creation of these studies: Picasso made a first series of ten in July 1942 (Z XII 87–96) and another twenty-five in August 1942 (Z XII 115–37 and 140–41). Forest 1999, p. 22.
- 55 Picasso, quoted in Brassai 1999, pp. 220–21.
- 56 Zervos 1945–46. The article included reproductions of fifty-two studies as well as four photographs of *Man with a Lamb* installed at Picasso’s rue des Grands-Augustins studio in Paris.
- 57 See also Aragon 1950, p. 8, for a discussion of the sculpture and its related drawings.
- 58 Valsuani foundry, quote addressed to Jaime Sabartés for Picasso, November 26, 1949. A few days earlier, the Valsuani foundry had contacted the crate maker Maurice Desvaux regarding the production of a slatted crate measuring 100 × 95 × 220 cm (39³/₈ in. × 37⁷/₁₆ in. × 7 ft. 2⁵/₁₆ in.) to transport the sculpture. Desvaux, quote for M. Valsuani, November 22, 1949. On November 3, 1950, Picasso received a quote from the Susse Frères foundry, stating a price of 600,000 French francs with the offer to reduce it to 500,000. See Listes d’œuvres, Fondateurs, Picasso Archives, Musée national Picasso–Paris.
- 59 “Délibération du conseil municipal,” October 21 1949. Archives Municipales, Vallauris.
- 60 Brassai 1999, p. 150.
- 61 See Hodin 1964, pp. 18–19.
- 62 Picasso, quoted in Brassai 1999, p. 69. This work is SP 201 (probably destroyed).
- 63 Capa 1974, p. 95.
- 64 *Life* 1944, p. 73.
- 65 Salon d’Automne 1944, p. 6. Quoted in Utley 2000, p. 50.
- 66 *Head of a Woman* was cast by 1943; *Cock* was cast in 1937 or 1939. The notebook is preserved in the Picasso Archives, Musée national Picasso–Paris.
- 67 Salon d’Automne 1944, p. 61. In a review in the newspaper *Libération*, Arthur Merlin discussed the sculptures, and *Bull’s Head* in particular. Merlin 1944. The article is preserved in Lit Tout, Picasso Archives, Musée national Picasso–Paris.
- 68 Utley 2000, pp. 49–51.

CHAPTER 7 VALLAURIS: CERAMICS AND ASSEMBLAGES 1945–1954

Introduction:

- 1 Brassai 1999, p. 264.

Chronology:

- 1 See SP 303–16, SP 322–24, and SP 326–29. Two additional sculptures belonging in this series—SP 325 and 331—depict seated female figures.
- 2 Brassai photographed bronze casts of SP 304 and 314 for the 1949 monograph *Les Sculptures de Picasso*.
- 3 Alberto Giacometti left Geneva for Paris on September 17, 1945. Lord 1985, pp. 217, 244, and 247.
- 4 Lord 1985, p. 251.

- 5 See Gilot and Lake 1964.
 6 Barr 1946, pp. 280–84.
 7 Brassai 1999, p. 264.
 8 Picasso, quoted in *ibid.*
 9 Brassai and Kahnweiler 1949, nos. 197–210, n.p.
 10 Picasso, quoted in Brassai 1999, p. 264.
 11 For the 1937 engraved stones and fragments, see SP 171–77 and 180.
 12 Picasso, quoted in Brassai 1999, p. 265.
 13 Ramié 1976, p. 12.
 14 *Ibid.*, p. 14.
 15 Ruiz-Picasso 1994, p. 224.
 16 Ramié 1976, pp. 100 and 118.
 17 Gilot and Lake 1964, p. 184.
 18 Ruiz-Picasso 1994, p. 224.
 19 *Ibid.*
 20 Jean Cocteau recorded this remark in his diary on February 25, 1953. Cocteau, quoted in Richardson 2010, p. 328.
 21 Gilot and Lake 1964, p. 184.
 22 Ruiz-Picasso 1994, p. 224.
 23 Henri Matisse, letter to Pierre Matisse, April 29, 1948. Quoted in Baldassari et al. 2002, p. 386.
 24 *Cahiers d'Art* 1948.
 25 *Ibid.*, pp. 74–85.
 26 Richardson 2010, p. 352.
 27 Roland Penrose, letter to Picasso, October 11, 1948. Transcribed in Cowling 2006, p. 58.
 28 Gilot and Lake 1964, p. 218.
 29 See Brassai and Kahnweiler 1949. In the Picasso literature, the book is generally dated 1948, as stated on the title page. But the copyright page opposite specifies a publication date of January 1949.
 30 In 1943, Les Éditions du Chêne published *Matisse: Seize peintures 1939–1943* and *Picasso: Seize peintures 1939–1943*.
 31 For the most detailed account of the making of the book to date, see Brassai 1999. Brassai does not mention Maurice Girodias's name and hints that there had been difficulties along the way.
 32 Brassai 1999, p. 279.
 33 Gilot and Lake 1964, p. 253.
 34 *Ibid.*, p. 254.
 35 *Ibid.*
 36 The authors thank Elizabeth Cowling for sharing information regarding Picasso's use of a palm frond. The material is described as plaster and wood in Spies and Piot 2000, p. 409.
 37 This earlier work is SP 335.
 38 Gilot and Lake 1964, p. 320.
 39 A series of photographs taken by Claire Batigne indicates that Picasso's work on this sculpture had begun by May 1950. Cowling, Golding, and Ruiz-Picasso 1994, p. 276.
 40 Gilot and Lake 1964, p. 320.
 41 SP 350.
 42 For a reproduction of Capa's photograph, see Müller 2002, p. 58
 43 Gilot and Lake 1964, pp. 317–18.
 44 Penrose, quoted in Cowling 2006, p. 78. For Lee Miller's photographs documenting the visit, see Cowling 2006, pp. 80–81.
 45 *Ibid.*
 46 Penrose 1981, p. 383.
 47 Gilot and Lake 1964, p. 318.
 48 *Ibid.*, pp. 318–19.
 49 For a reproduction of one of Quinn's photographs of the unfinished plaster assemblage of *Little Girl Jumping Rope*, see Spies and Piot 2000, p. 276.

- 50 For the dating of the casts of *Little Girl Jumping Rope*, see Cowling, Golding, and Ruiz-Picasso 1994, p. 279.
 51 Spies and Piot 2000, pp. 266 and 277–78.
 52 Penrose 1981, p. 382.
 53 Gilot and Lake 1964, p. 318.
 54 *Ibid.*, pp. 317–18.
 55 Picasso made this comment to his neighbor Robert Picault. Quoted in Cowling 1994, p. 236.
 56 Verdet 1952.
 57 Alfred H. Barr, Jr., note to The Museum of Modern Art, New York, sent from Venice probably in the summer of 1952. Exhibition Files, The Museum of Modern Art Archives, New York.
 58 Gilot and Lake 1964, p. 313.
 59 Penrose 1981, p. 372.
 60 See Aragon 1950–51, pp. 5–10.
 61 In the exhibition catalogue for the sculpture's first public presentation, for example, the sculpture was titled *Scimmia col piccolo (Guenon avec son petit)*. See Venturi 1953, pl. 160, n.p.
 62 Gilot and Lake 1964, p. 171.
 63 This idea was proposed by Rebecca Lowery during the second study session of the Museum Research Consortium at The Museum of Modern Art, May 14–15, 2015.
 64 Gilot and Lake 1964, p. 319.
 65 The cup and its handle, which Picasso repurposed for the animal's ears, are illustrated in a preparatory study for the sculpture reproduced in Spies and Piot 1983 rev, p. 250.
 66 Gilot and Lake 1964, p. 338.
 67 *Verve* 7, nos. 25–26 (Fall 1951).
 68 Lord 1985, pp. 323–26.
 69 Gilot and Lake 1964, p. 320.
 70 Cowling, Golding, and Ruiz-Picasso 1994, p. 280.
 71 See SP 211.
 72 *Verve* 7, nos. 25–26 (Fall 1951), p. 34.
 73 Robert Doisneau was reporting for *Le Point*. “Picasso,” *Le Point* 42, special issue (October 1952). The review included texts by Maurice Raynal, Daniel-Henry Kahnweiler, Pierre Reverdy, and Tristan Tzara, among others.
 74 Spies and Piot 2000, p. 266.
 75 The white version of *Woman Reading* is SP 462-IIb and today belongs in a private collection. The authors thank Diana Widmaier Picasso for sharing her research on this particular cast.
 76 R. Sturgis Ingersoll, letter to Anne d'Harmoncourt, September 3, 1968. Curatorial Files, Philadelphia Museum of Art Archives.
 77 Cowling, Golding, and Ruiz-Picasso 1994, p. 282.
 78 For an in-depth study of *The Woman with a Key*, see Cowling 2014, pp. 210–17.
 79 Cowling posits that the cast was likely produced between mid-May and late June 1954. Cowling 2014, p. 212.

CHAPTER 8 WOOD ASSEMBLAGES, SHEET METAL SCULPTURES, AND PUBLIC MONUMENTS 1954–1973

Chronology:

- 1 Detlef Stein, “‘Picasso Must Be Rejoicing Up in Heaven!’ Interview with Sylvette David,” in Grunenberg and Becker 2014, pp. 118–19.

- 2 See Widmaier Picasso 2014, pp. 160–75. This account is based on interviews with Tobias Jelinek.
 3 *Ibid.*, p. 173 n. 28. Only four such sculptures are catalogued in Spies and Piot 2000 (SP 488–91).
 4 *Centaur* is SP 500–501.
 5 O'Brian 1976, p. 428.
 6 Daix 1993, p. 327.
 7 Alfred H. Barr, Jr., letter to Picasso, March 31, 1956. Alfred H. Barr, Jr. Papers, The Museum of Modern Art Archives, New York.
 8 These are *Goat Skull and Bottle* (pl. 123), *Head of a Woman* (SP 411-II), *Pregnant Woman* (SP 349-II), and *Baboon and Young* (pl. 116).
 9 Barr, carbon copy of a letter to Picasso, January 30, 1957. Alfred H. Barr, Jr. Papers, The Museum of Modern Art Archives, New York.
 10 Salles 1958, pp. 4–10. Cited and trans. in Leymarie 1971, p. 147.
 11 See Conzen 2005, pp. 149–50.
 12 *Ibid.*, p. 147.
 13 Daniel-Henry Kahnweiler, letter to Picasso on Saint-Hilaire letterhead, November 12, 1956. Daniel-Henry Kahnweiler Photographs, Picasso Archives, Musée national Picasso–Paris.
 14 The issue was released in a run of 250, each including a lithograph by Picasso, distributed by lottery to the club's members. See Antoniou-Nesjar 2013 and Antoniou-Nesjar 2014, pp. 198–203.
 15 Antoniou-Nesjar 2013.
 16 For a list of these works, see Antoniou-Nesjar 2014, p. 203.
 17 *Head of a Woman of 1957* is SP 493.
 18 See Fairweather 1982, pp. 37–39.
 19 Widmaier Picasso 2014, p. 167. See, for example, *Head of a Woman* (SP 493; Musée national Picasso–Paris).
 20 Pierre Matisse, letter to Picasso, September 30, 1957. Picasso Archives, Musée national Picasso–Paris. This letter was accompanied by two photographs of *Man with Folded Hands* in the park area of the Triennale.
 21 This is SP 86-II. The sculpture was identified as *Standing Woman* and dated 1931 in the exhibition catalogue.
 22 Barr 1957, p. 3.
 23 *Life* 1957, p. 77.
 24 *Yo, Picasso* is Z XXI 192.
 25 Barr, carbon copy of letter to Picasso, December 17, 1957. Exhibition Files, The Museum of Modern Art Archives, New York.
 26 James Johnson Sweeney's correspondence with Kahnweiler is preserved in the Picasso Archives, Musée national Picasso–Paris.
 27 Along with two additional studies, four of these six study sheets are illustrated in Zervos 1967, nos. 84, 85, and 87–90.
 28 SP 545.
 29 The sketch, dated June 9–10, 1958, shows both *Head* and another sculpture, entitled *Man* (SP 544). It is described as a study for two wood sculptures in Zervos 1967, no. 252.
 30 Godefroy and McCully 2010, p. 208.
 31 Brassai 1999, p. 107.
 32 Berggruen 1998, pp. 93–95.
 33 *Ibid.*, p. 93.
 34 For a reproduction of the original agreement, see *ibid.*, p. 94.
 35 Kahnweiler, letter to Picasso, July 8, 1959. Picasso Archives, Musée national Picasso–Paris.
 36 Read 2008, pp. 231–43

- 37 For a transcription of Berggruen's second agreement with Picasso, dated January 31, 1960, see Berggruen 1998, p. 95.
 38 The authors thank Diana Widmaier Picasso for sharing her research in the archives of the Valsuani foundry.
 39 The authors thank Wolfgang Frei, Edward Quinn's nephew, for his expert assistance with Quinn's photographs of Picasso's sculptures.
 40 Prejger 1994, p. 241.
 41 *Ibid.*, p. 242.
 42 Lionel Prejger, letter to Picasso, March 8, 1961. Correspondance Lionel Prejger, Picasso Archives, Musée national Picasso–Paris. The “eagle” is *Sparrow Hawk* (SP 564), which he considered “the first piece that one can really call a sculpture that we made for Picasso.” See Prejger 1994, p. 242.
 43 Prejger, list sent to Picasso, May 23, 1961. Picasso Archives, Musée national Picasso–Paris.
 44 Widmaier Picasso 2014, p. 169.
 45 Prejger 1994, p. 243.
 46 Prejger 1961, p. 32.
 47 *Ibid.*
 48 Prejger 1994, p. 243
 49 *Ibid.*, p. 242.
 50 Prejger's list of May 23, 1961, is the only one to list a horse. Picasso Archives, Musée national Picasso–Paris.
 51 For *Standing Woman*, see SP 580.
 52 Brassai 1999, p. 319.
 53 *Ibid.*, p. 354.
 54 The small version of *Woman with Outstretched Arms* that Picasso selected for enlargement is SP 594.2a. The two metal enlargements are SP 596 and SP 597 (pl. 145).
 55 Kahnweiler, letter to Picasso, June 21, 1961. Picasso Archives, Musée national Picasso–Paris.
 56 According to a letter from Nesjar to Picasso, July 12, 1962, the sculpture arrived at Kahnweiler's the day before and work on the concrete enlargement would begin shortly. Picasso Archives, Musée national Picasso–Paris. The authors thank Althea Ruoppo for sharing information about the sculpture's exhibition history.
 57 These are Z XIV 410, 411, 414–18, 420, and 422–31.
 58 The authors thank Elizabeth Cowling for sharing her observations on this sculpture.
 59 SP 626.
 60 Richardson 1962, n.p.
 61 William E. Hartmann, letter to Roland Penrose, April 2, 1963. Sir Roland Penrose Archives, National Galleries of Scotland.
 62 Cowling 2006, pp. 250–55.
 63 *Ibid.*, pp. 258–67.
 64 For more studies, see Rubin 1996, p. 474.
 65 Rubin 1996, p. 475.
 66 Cowling 2006, pp. 285–87.
 67 Hartmann, telegram to Penrose, May 25, 1965. Sir Roland Penrose Archives, National Galleries of Scotland.
 68 Fairweather 1982, p. 90.
 69 SP 652.
 70 Leymarie 1966, n.p.
 71 For the news headline, see Canaday 1966.
 72 For a roundtable discussion between Anthony Caro, Robert Rosenblum, and David Sylvester in a 1967 radio BBC broadcast, see *Modern Painters* 7, no. 1 (Spring 1994): 35–39.
 73 For the remarks made by Richard J. Daley at the unveiling, see *Chicago Tribune* 1967.

- 74 Press release, October 11, 1967. Alfred H. Barr, Jr. Papers, The Museum of Modern Art Archives, New York.
 75 Cleeman 2012.
 76 Barr, letter to Kahnweiler, November 8, 1967. Department of Painting and Sculpture Curatorial Files, The Museum of Modern Art, New York.
 77 A group of them would be shown, some for the first time, in an exhibition at the Grand Palais in fall 1979 entitled *Picasso: Œuvres reçues en paiement des droits de succession*. It was organized by Dominique Bozo, founding director of the Musée national Picasso–Paris.

PHOTOGRAPHS BY BRASSAI

COMPILED BY LUISE MAHLER

The following checklist documents the photographs by the Hungarian photographer Brassai (born Gyula Halász, Transylvania, 1899; died France, 1984) included in the present exhibition. These images, made between 1932 and 1946, are presented in the order in which they were taken. Places and dates are based on information published along with Brassai's work in *Minotaure* magazine in June 1933 and on his autobiographical account *Conversations avec Picasso* (*Conversations with Picasso*), which first appeared in 1964. Photographs that could not be dated to a specific day or month are listed last under a given year. The order of photographs taken on or around the same date is based on curatorial choice. Places and dates are enclosed in square brackets when they are not founded on primary documentation or where no consensus has been reached among scholars.

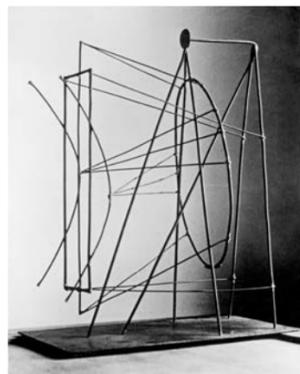


Figure (fall 1928). Paris, rue La Boétie, December 1932. Gelatin silver print, 11 3/8 x 9 in. (29 x 22.8 cm). Musée national Picasso–Paris. Purchase, 1996



Figure ([1931]). Paris, rue La Boétie, December 1932. Gelatin silver print, 12 x 9 1/4 in. (30.5 x 23.5 cm). Musée national Picasso–Paris. Purchase, 1996



Head of a Woman (1931), plaster. Boisgeloup, December 1932. Gelatin silver print, 8 3/8 x 6 7/8 in. (21.3 x 17.5 cm). Musée national Picasso–Paris. Purchase, 1996



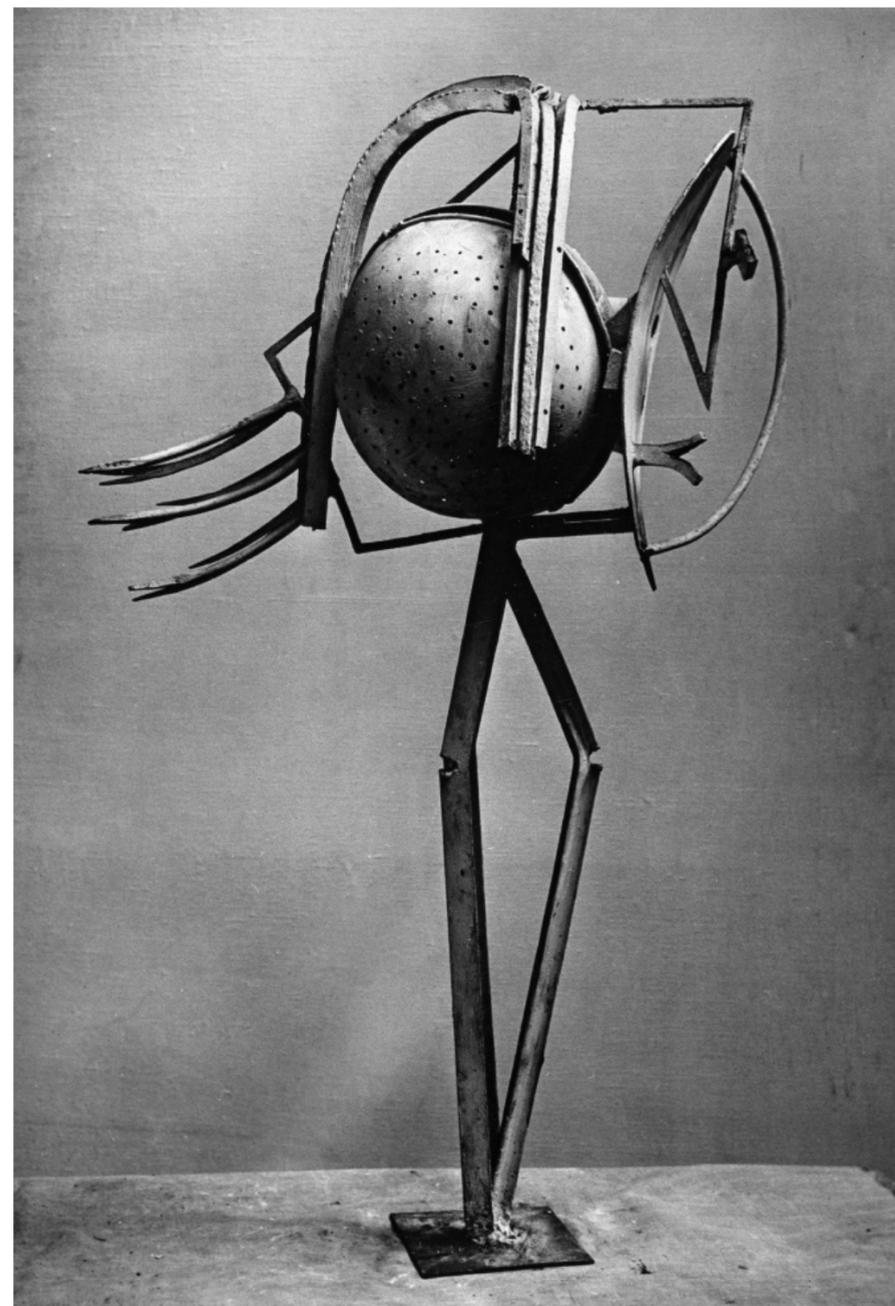
Head of a Woman (1931–32), plaster (unfinished). Boisgeloup, December 1932. Gelatin silver print, 9 3/8 x 7 1/8 in. (23.7 x 17.9 cm). Musée national Picasso–Paris. Purchase, 1996



Head of a Woman (1931), plaster. Boisgeloup, December 1932. Gelatin silver print, 9 1/8 x 6 1/8 in. (23 x 15.5 cm). Musée national Picasso–Paris. Purchase, 1996



Head of a Woman (1931) and other plaster sculptures. Boisgeloup, December 1932. Gelatin silver print, 11 3/8 x 9 in. (29.5 x 22.8 cm). Musée national Picasso–Paris. Purchase, 1986





Death's Head ([1941]), bronze cast. Paris, rue des Grands-Augustins, late September 1943. Gelatin silver print, 11 $\frac{1}{8}$ × 8 $\frac{3}{4}$ in. (28.4 × 22.3 cm). Musée national Picasso–Paris. Purchase, 1996



The vitrine in the artist's studio. Paris, rue des Grands-Augustins, on or after October 25, 1943. Gelatin silver print, 9 $\frac{1}{4}$ × 6 $\frac{1}{8}$ in. (23.5 × 17.5 cm). Musée national Picasso–Paris. Purchase, 1996



Glass of Absinthe (spring 1914). Paris, rue des Grands-Augustins, on or after October 25, 1943. Gelatin silver print, 9 $\frac{3}{8}$ × 6 $\frac{1}{2}$ in. (23.6 × 16.5 cm). Musée national Picasso–Paris. Purchase, 1996



Head of a Woman (1941), plaster. Paris, rue des Grands-Augustins, 1943. Gelatin silver print, 11 $\frac{1}{4}$ × 8 $\frac{7}{8}$ in. (29.8 × 22.5 cm). Musée national Picasso–Paris. Purchase, 1996



Head of a Woman (1941), *Man with a Lamb* (1943), and *Crouching Cat* (1943), plasters. Paris, rue des Grands-Augustins, 1943. Gelatin silver print, 11 $\frac{1}{8}$ × 8 $\frac{1}{8}$ in. (30 × 20.5 cm). Musée national Picasso–Paris. Purchase, 1986



Head of a Man (1930). Paris, rue des Grands-Augustins studio annex, [on or after May 5, 1944]. Gelatin silver print, 11 $\frac{1}{8}$ × 8 $\frac{1}{4}$ in. (29.6 × 21 cm). Musée national Picasso–Paris. Purchase, 1996



Metamorphosis II (1928), bronze cast. Paris, rue des Grands-Augustins, on or after October 25, 1943. Gelatin silver print, 11 $\frac{1}{8}$ × 9 in. (29.5 × 22.8 cm). Musée national Picasso–Paris. Purchase, 1996



Seated Woman (summer 1930), bronze cast. Paris, rue des Grands-Augustins, on or after October 25, 1943. Gelatin silver print, 11 $\frac{1}{4}$ × 4 $\frac{1}{2}$ in. (29.8 × 11.5 cm). Musée national Picasso–Paris. Purchase, 1996



Figure (1907). Paris, rue des Grands-Augustins, during or after December 1943. Gelatin silver print, 11 $\frac{1}{8}$ × 6 $\frac{3}{8}$ in. (30 × 15.7 cm). Musée national Picasso–Paris. Purchase, 1996



Bird (1931–32), plaster. [Paris, rue des Grands-Augustins studio annex, on or after May 5, 1944]. Gelatin silver print, 6 $\frac{1}{8}$ × 9 $\frac{1}{8}$ in. (17.6 × 23.1 cm). Musée national Picasso–Paris. Purchase, 1996



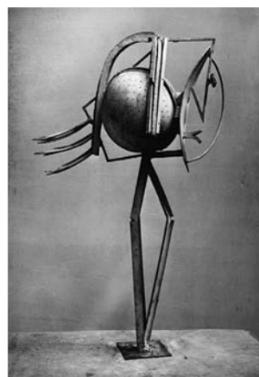
Woman with Leaves (1934), plaster (detail). [Paris, rue des Grands-Augustins studio annex, on or after May 5], 1944. Gelatin silver print, 10 $\frac{1}{8}$ × 8 $\frac{1}{8}$ in. (27.2 × 22.2 cm). Musée national Picasso–Paris. Purchase, 1996



The Jester (1905), bronze cast. Paris, photographed at an unknown private collection, before May 12, 1945. Gelatin silver print, 11 $\frac{1}{8}$ × 9 $\frac{3}{8}$ in. (29.5 × 23.3 cm). Musée national Picasso–Paris. Purchase, 1996



Head of a Woman (fall 1909), bronze cast. Paris, rue des Grands-Augustins, [1943]. Gelatin silver print, 11 $\frac{1}{8}$ × 8 in. (28.3 × 20.3 cm). Musée national Picasso–Paris. Purchase, 1996



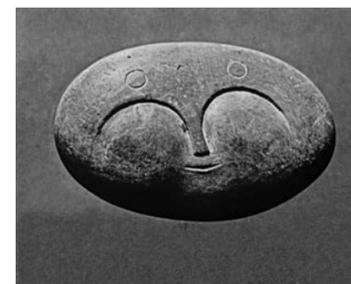
Head of a Woman (1929–30). Paris, [1943]. Gelatin silver print, 11 $\frac{1}{4}$ × 8 $\frac{1}{8}$ in. (29.8 × 20.5 cm). Musée national Picasso–Paris. Purchase, 1996



Bust of a Woman (1931), bronze cast. Paris, rue des Grands-Augustins, 1943. Gelatin silver print, 9 $\frac{3}{8}$ × 6 $\frac{1}{8}$ in. (23.3 × 17.3 cm). Musée national Picasso–Paris. Purchase, 1996



Seated Woman (1902), bronze cast. Paris, rue des Grands-Augustins, on or after May 12, 1945. Gelatin silver print, 11 $\frac{1}{8}$ × 8 $\frac{1}{8}$ in. (30.3 × 22 cm). Musée national Picasso–Paris. Purchase, 1996



Face (1946). Paris, rue des Grands-Augustins, November 27, 1946. Gelatin silver print, 9 $\frac{1}{8}$ × 11 $\frac{1}{8}$ in. (23.2 × 29 cm). Musée national Picasso–Paris. Purchase, 1996



Head of a Dog (1943). Paris, rue de Savoie (studio of Dora Maar), November 28, 1946. Gelatin silver print, 7 $\frac{1}{8}$ × 9 $\frac{1}{4}$ in. (18 × 23.5 cm). Musée national Picasso–Paris. Purchase, 1996

CHECKLIST OF THE EXHIBITION

COMPILED BY NANCY LIM
AND LUISE MAHLER

The following checklist records the sculptures and works on paper shown in the exhibition *Picasso Sculpture*, held at The Museum of Modern Art, New York, September 14, 2015–February 7, 2016. The checklist's eight sections correspond to the chapters in this catalogue. The works in each section are organized chronologically by date of execution; the order of works made on or around the same date is based on curatorial choice. Titles are those provided by the current owners of the works. Where they differ from those documented in the first catalogue raisonné of Picasso's sculpture, compiled by Werner Spies and published during the artist's lifetime (Spies 1971), the catalogue raisonné titles are given in brackets.

Places and dates of execution are based on information from the lenders, the key references listed below, and primary documentation. Dates of execution are additionally based on Picasso's inscriptions on the works. Places and dates are enclosed in square brackets where no consensus has been reached among scholars. Materials, dimensions, and markings have been provided by the owners of the works, in some cases augmented by firsthand examination by curators and conservators. In dimensions, height precedes width precedes depth, unless otherwise noted.

Works catalogued in key references are identified by an abbreviation for the source and the number assigned to the work in that publication. These references are Z I–V (Zervos 1932–1952), BK (Brassaï and Kahnweiler 1949), DR (Daix and Rosselet 1979), S (Spies 1971), and SP (Spies and Piot 2000). The latter represents the most exhaustive list of Picasso's sculpture published to date. See References, p. 312, for full citations.

CHAPTER 1
BEGINNINGS
1902–1906

Seated Woman. Barcelona, 1902. Unfired clay, 5¹/₁₆ × 3³/₁₆ × 4¹/₂ in. (14.5 × 8.5 × 11.5 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. BK 1, S 1, SP 1-I. Plate 1

Head of a Picador with a Broken Nose. Barcelona, 1903. Bronze, cast by July 1925, approx. 7¹/₁₆ × 5¹/₁₆ × 4¹/₂ in. (19.6 × 14.5 × 11.4 cm). Signed and dated in bronze at lower left: *Picasso / 04*. Marked in a different hand below: 1905. Baltimore Museum of Art. The Cone Collection, formed by Dr. Claribel Cone and Miss Etta Cone of Baltimore, Maryland, 1950. S 3, SP 3-II. Plate 2

The Jester. Paris, 1905. Bronze, cast between 1910 and 1937 for Ambroise Vollard, 16³/₁₆ × 14¹/₁₆ × 9 in. (41.5 × 37 × 22.8 cm). Incised on back at center of lower edge: *PICASSO*. Musée d'art moderne de la Ville de Paris. Gift of Ambroise Vollard, 1937. Z I 322, BK 2, S 4, SP 4. Plate 3

Head of a Woman (Fernande). Paris, 1906. Bronze, cast between 1910 and 1937 for Ambroise Vollard, 13³/₁₆ × 9⁷/₁₆ × 9¹/₁₆ in. (35 × 24 × 25 cm). Incised on back at center of lower edge: *PICASSO*. Musée d'art moderne de la Ville de Paris. Gift of Ambroise Vollard, 1937. Z I 323, S 6, SP 6-II. Plate 4

Kneeling Woman Combing Her Hair [Woman Arranging Her Hair]. Paris, 1906. Bronze, cast between 1910 and 1939 for Ambroise Vollard, 16³/₁₆ × 10³/₁₆ × 12¹/₂ in. (42.2 × 25.9 × 31.8 cm). Incised at bottom, center left: *Picasso*. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Gift of Joseph H. Hirshhorn, 1972. Z I 329, S 7, SP 7-II. Plate 5

CHAPTER 2
WOOD CARVING AND THE
FIRST CUBIST SCULPTURES
1907–1909

Doll. Paris, 1907. Wood, brass pins, and traces of oil paint and gesso, 9¹/₄ × 2³/₁₆ × 2³/₁₆ in. (23.5 × 5.5 × 5.5 cm). Art Gallery of Ontario, Toronto. Purchase, 1980. S 21, SP 21-I. Plate 6

Figure. Paris, 1907. Boxwood with pencil and traces of paint on top of the head, 13⁷/₁₆ × 4¹/₁₆ × 4³/₁₆ in. (35.2 × 12.2 × 12 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Z II (2) 668, BK 4, S 15, SP 15. Plate 7

Head [Head of a Woman]. 1907. Beech, partially painted, 14³/₁₆ × 7⁷/₁₆ × 4³/₁₆ in. (37 × 20 × 12 cm). Musée national Picasso–Paris. Dation Jacqueline Picasso, 1990. Z II (2) 611, S 11, SP 11. Plate 9

Figure. Paris, 1908. Oak with painted accents, 31¹/₁₆ × 9⁷/₁₆ × 8³/₁₆ in. (80.5 × 24 × 20.8 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Z II (2) 608, BK 6, S 19, SP 19. Plate 8

Head of a Woman. Paris, fall 1909. Bronze, cast between 1910 and 1912 for Ambroise Vollard, 16¹/₄ × 9³/₄ × 10¹/₂ in. (41.3 × 24.7 × 26.6 cm). Signed at back of neck near bottom: *Picasso*. The Art Institute of Chicago. Alfred Stieglitz Collection, 1949. Z II (2) 573, BK 8, S 24, SP 24-II. Plate 11

Apple. Paris, fall–winter 1909. Plaster, 4¹/₄ × 3¹/₁₆ × 2¹/₁₆ in. (10.5 × 10 × 7.5 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Z II (2) 718–19, S 26, SP 26. Plate 10

CHAPTER 3
REINVENTING SCULPTURE:
THE CUBIST YEARS
1912–1915

Still life with Guitar. Variant state. Paris, assembled before November 15, 1913. Subsequently preserved by the artist. Paperboard, paper, thread, string, twine, and coated wire installed with cut cardboard box, overall 30 × 20¹/₂ × 7³/₁₆ in. (76.2 × 52.1 × 19.7 cm). The Museum of Modern Art, New York. Gift of the artist, 1973. Z II (2) 577, DR 633, SP 27A. Plate 13

Mandolin and Clarinet [Musical Instrument]. Paris, [fall 1913]. Painted fir with pencil, 22¹/₁₆ × 14³/₁₆ × 9¹/₁₆ in. (58 × 36 × 23 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Z II (2) 853, DR 632, S 54, SP 54. Plate 12

Guitar. Paris, January–February 1914. Ferrous sheet metal and wire, 30¹/₂ × 13³/₄ × 7³/₁₆ in. (77.5 × 35 × 19.3 cm). The Museum of Modern Art, New York. Gift of the artist, 1971. Z II (2) 773, DR 471, S 27, SP 27. Plate 14

Still Life. Paris, spring 1914. Painted pine and poplar, nails, and upholstery fringe, 10 × 18 × 3³/₈ in. (25.4 × 45.7 × 9.2 cm). Tate. Purchase, 1969. DR 746, S 47, SP 47. Plate 15

Bottle of Bass, Glass, and Newspaper. Paris, spring 1914. Painted tin plate, sand, iron wire, and paper, 7⁷/₁₆ × 5¹/₂ × 3³/₁₆ in. (20 × 14 × 8.5 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Z II (2) 849, DR 751, S 53, SP 53. Plate 16

Glass. Paris, spring 1914. Painted tin plate, nails, and wood, 5¹/₂ × 7⁷/₁₆ × 3¹/₁₆ in. (14 × 20 × 10 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Z II (2) 848, DR 752, S 52, SP 52. Plate 17

Glass and Dice. Variant state. Paris, spring 1914. Painted wood, 9¹/₄ × 8³/₁₆ × 1¹/₁₆ in. (23.5 × 22 × 4.8 cm). Private collection. Z II (2) 840, DR 748, S 43, SP 43. Plate 18

Glass, Newspaper, and Dice. Paris, spring 1914. Painted fir and tin plate, iron wire, and oil on wood panel, 6³/₁₆ × 5³/₁₆ × 1¹/₁₆ in. (17.4 × 13.5 × 3 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Z II (2) 838, DR 749, S 42, SP 42. Plate 19

Glass of Absinthe. Paris, spring 1914. Bronze, painted in oil, and perforated white metal absinthe spoon, 1 of an edition of 6 bronzes cast 1914 for Daniel-Henry Kahnweiler, each uniquely treated, 8¹/₁₆ × 5⁷/₁₆ × 2¹/₁₆ in. (21 × 14 × 7 cm). Signed in raised bronze near the base: *P*. Marked inside the bottom cone: *0*. Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte. DR 754, BK 12, S 36, SP 36-b. Plate 21

Glass of Absinthe. Paris, spring 1914. Bronze, painted in oil, and perforated white metal absinthe spoon, 1 of an edition of 6 bronzes cast 1914 for Daniel-Henry Kahnweiler, each uniquely treated, 8⁷/₁₆ × 6¹/₂ × 2¹/₁₆ in. (21.5 × 16.5 × 6.5 cm). Signed in raised bronze near the base: *P*. Marked in raised bronze inside the bottom cone: *I HK* [last letter facing backward]. Centre national d'art et de culture Georges Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle. Donation Louise et Michel Leiris, 1984. Z II (2) 579, DR 753, S 36, SP 36-a. Plate 22

Glass of Absinthe. Paris, spring 1914. Bronze, painted in oil, and perforated white metal absinthe spoon, 1 of an edition of 6 bronzes cast 1914 for Daniel-Henry Kahnweiler, each uniquely treated, 8³/₁₆ × 4³/₁₆ × 3³/₁₆ in. (22.5 × 12.1 × 8.6 cm). Signed in raised bronze near the base: *P*. Marked in raised bronze inside the bottom cone: *II HK* [last letter facing backward]. Philadelphia Museum of Art. A. E. Gallatin Collection, 1952. Z II (2) 582, DR 757, S 36, SP 36-e. Plate 23

Glass of Absinthe. Paris, spring 1914. Bronze, painted in oil, and perforated white metal absinthe spoon, 1 of an edition of 6 bronzes cast 1914 for Daniel-Henry Kahnweiler, each uniquely treated, 8³/₁₆ × 5 × 2¹/₂ in. (22.5 × 12.7 × 6.4 cm). Signed in raised bronze near the base: *P*. Marked in raised bronze inside the bottom cone: *III HK* [last letter facing backward]. Leonard A. Lauder Cubist Trust. Z II (2) 583, DR 758, S 36, SP 36-f. Plate 24

Glass of Absinthe. Paris, spring 1914. Bronze, painted in oil, and perforated white metal absinthe spoon, 1 of an edition of 6 bronzes cast 1914 for Daniel-Henry Kahnweiler, each uniquely treated, 8³/₁₆ × 6¹/₂ × 3³/₁₆ in. (21.6 × 16.4 × 8.5 cm). Signed in raised bronze near the base: *P*. Marked in raised bronze inside the bottom cone: *IIII HK* [last letter facing backward]. The Museum of Modern Art, New York. Gift of Louise Reinhardt Smith, 1956. Z II (2) 584, DR 756, S 36, SP 36-d. Plate 25

Glass of Absinthe. Paris, spring 1914. Bronze, painted in oil, and perforated white metal absinthe spoon, 1 of an edition of 6 bronzes cast 1914 for Daniel-Henry Kahnweiler, each uniquely treated, 8¹/₁₆ × 5⁷/₁₆ × 2¹/₁₆ in. (22 × 15 × 7.5 cm). Signed in raised bronze near the base: *P*. Marked in raised bronze inside the bottom cone: *V HK*. Staatliche Museen zu Berlin, Nationalgalerie, Museum Berggruen. Z II (2) 581, DR 755, S 36, SP 36-c. Plate 26

Glass and Newspaper. Avignon, summer 1914. Painted wood, pencil, and oil on wood panel, 6³/₁₆ × 6³/₁₆ × 1³/₁₆ in. (15.4 × 17.5 × 3 cm). Inscribed and dated on verso at right: *A AVIGNON / 1914*. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Z II (2) 846, DR 789, S 49, SP 49. Plate 20

Violin and Bottle on a Table. Paris, [fall] 1915. Painted fir, string, nails, and charcoal, 17¹/₁₆ × 15³/₁₆ × 9¹/₁₆ in. (45 × 40 × 23 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Z II (2) 826, DR 833, S 57, SP 57. Plate 27

Violin [Musical Instrument]. Paris, [1915]. Painted sheet metal and iron wire, 39³/₁₆ × 25¹/₁₆ × 7¹/₁₆ in. (100 × 63.7 × 18 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Z II (2) 580, DR 835, S 55, SP 55. Plate 28

Guitar. Paris, 1924. Painted sheet metal, painted tin box, and iron wire, 43¹/₁₆ × 25 × 10¹/₂ in. (111 × 63.5 × 26.6 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Z V 217, S 63, SP 63. Plate 29

CHAPTER 4
AROUND “THE MONUMENT
TO APOLLINAIRE”
1927–1931

Metamorphosis I [Figure of a Woman]. Paris, 1928. Bronze, unique, cast by October 1943, 9 × 7¹/₁₆ × 4⁵/₁₆ in. (22.8 × 18 × 11 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 67, SP 67-II. Plate 30

Metamorphosis II. Paris, 1928. Bronze, unique, cast by October 1943, 9 × 7³/₁₆ × 4³/₁₆ in. (22.8 × 18.3 × 11 cm). Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte. BK 13-14, SP 67A-II. Plate 31

Head. Paris, October 1928. Painted brass and iron, 7¹/₁₆ × 4³/₁₆ × 3³/₄ in. (18 × 11 × 9.5 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 66, SP 66-A. Plate 32

Figure [Wire Construction]. Paris, October 1928. Iron wire and sheet metal, 14³/₄ × 3¹/₁₆ × 7¹/₁₆ in. (37.5 × 10 × 19.6 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979; on long-term loan to the Centre national d'art et de culture Georges Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle. S 71, SP 71. Plate 34

Figure [Wire Construction]. Paris, fall 1928. Iron wire and sheet metal, 19³/₁₆ × 7³/₁₆ × 16¹/₁₆ in. (50.5 × 18.5 × 40.8 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. BK 21, S 68, SP 68. Plate 35

Figure [Wire Construction]. Paris, fall 1928. Iron wire and sheet metal, 23⁷/₁₆ × 5³/₁₆ × 12³/₁₆ in. (59.5 × 13 × 32 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. BK 20, S 69, SP 69. Plate 36

Seated Woman. Paris, spring 1929. Bronze, unique, cast by 1943, 16³/₄ × 6¹/₂ × 9¹/₁₆ in. (42.5 × 16.5 × 25 cm). Signed at back of base: *Picasso*. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. BK 48, S 106, SP 106-II. Plate 37

Seated Woman. Paris, spring 1929. Bronze, unique, cast by 1943, 31¹/₁₆ × 7⁷/₁₆ × 8¹/₁₆ in. (80.5 × 20 × 22 cm). Signed at back of base on right along edge: *Picasso*. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. BK 25, S 104, SP 104-II. Plate 38

Head of a Man [Head]. Paris, 1930. Iron, brass, and bronze, 32⁷/₁₆ × 15³/₄ × 14¹/₁₆ in. (83.5 × 40 × 36 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. BK 27–28, S 80, SP 80. Plate 39

Head of a Woman. Paris, 1929–30. Iron, sheet metal, springs, and metal colanders; all painted, 39 ³/₈ × 14 ¹/₈ × 23 ¹/₄ in. (100 × 37 × 59 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. BK 29–30, S 81, SP 81. Plate 40

Woman in the Garden. Paris, spring 1929–30. Welded and painted iron, 6 ft. 9 ¹/₈ in. × 46 ¹/₈ in. × 33 ³/₈ in. (206 × 117 × 85 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. BK 15, S 72, SP 72-I. Plate 41

Object with Palm Leaf. Juan-les-Pins, August 27, 1930. Cardboard, plants, nails, and objects sewn and glued to back of canvas and stretcher and coated with sand; sand partially painted, 9 ¹/₈ × 13 × 1 ¹/₄ in. (25 × 33 × 4.5 cm). Dated on verso at center: *Juan / le 27 Août 1930*. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 78, SP 78. Plate 42

Composition with Glove [*Construction with Glove*]. Juan-les-Pins, August 22, 1930. Glove, cardboard, and plants sewn and glued to back of canvas and stretcher and coated with sand; sand partially painted, 10 ¹/₈ × 14 × 3 ³/₈ in. (27.5 × 35.5 × 8 cm). Dated on verso at center: *le 22 Août 1930*. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. BK 83, S 75, SP 75. Plate 43

Figure [*Figurine*]. [1931]. Iron and iron wire, 10 ¹/₄ × 4 ¹/₈ × 4 ³/₈ in. (26 × 12.5 × 11.1 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. BK 17, S 84, SP 84. Plate 33

CHAPTER 5 THE BOISGÉLOUP SCULPTURE STUDIO 1930–1937

Seated Woman [*Woman*]. Boisgeloup, summer 1930. Fir, 21 ¹/₈ × 1 × 1 ¹/₈ in. (55.8 × 2.5 × 5 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 86, SP 86-I. Plate 44

Standing Woman [*Woman*]. Boisgeloup, summer 1930. Fir, 19 ³/₈ × ⁷/₈ × ⁷/₈ in. (49 × 2.3 × 2.2 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 93, SP 93-I. Plate 45

Standing Woman [*Woman*]. Boisgeloup, summer 1930. Fir, 18 ³/₄ × 1 ³/₈ × 1 ¹/₂ in. (47.6 × 3 × 5 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 90, SP 90-I. Plate 46

Standing Woman [*Woman*]. Boisgeloup, summer 1930. Fir and iron wire, 18 ³/₈ × 1 ³/₈ × 3 ³/₈ in. (47.1 × 3.5 × 8 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 94, SP 94-I. Plate 47

Standing Woman [*Woman*]. Boisgeloup, summer 1930. Fir, 19 ³/₈ × 2 ¹/₈ × 1 ¹/₄ in. (48.8 × 5.5 × 2.8 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 95, SP 95-I. Plate 48

Head of a Woman. Boisgeloup, 1931. Cement, unique, cast between April and July 1937, 37 ¹/₈ × 12 ⁵/₈ × 19 ¹/₈ in. (96 × 32 × 48.5 cm). Musée Picasso, Antibes. Gift of the artist, 1950. S 132, SP 132-III. Plate 49

Bust of a Woman. Boisgeloup, 1931. Plaster, 29 ¹/₈ × 18 ¹/₈ × 18 ¹/₈ in. (76 × 46 × 48 cm). Private collection. S 131, SP 131-Ia. Plate 50

Head of a Woman. Boisgeloup, 1931. Plaster, 28 ³/₈ × 16 ¹/₈ × 13 in. (71.5 × 41 × 33 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 110, SP 110-I. Plate 51

Bust of a Woman. Boisgeloup, 1931. Plaster, 28 ³/₈ × 16 ¹/₈ × 13 in. (71.5 × 41 × 33 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 111, SP 111-I. Plate 52

Head of a Woman. Boisgeloup, 1931. Plaster, 27 ³/₈ × 23 ³/₈ × 3 ¹/₈ in. (69 × 60 × 10 cm). Private collection. S 130, SP 130-I. Plate 55

Bather [*Woman*]. Boisgeloup, 1931. Bronze, unique, cast by July 1937, 27 ³/₈ × 15 ¹/₈ × 12 ³/₈ in. (70 × 40.2 × 31.5 cm). Stamped with foundry mark on base: *CIRE / C. VALSUANI / PERDUE*. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. BK 47, S 108, SP 108-II. Plate 53

Reclining Bather [*Reclining Woman*]. Boisgeloup, 1931. Bronze, unique, cast by 1943, 9 ¹/₈ × 28 ³/₈ × 12 ³/₈ in. (23 × 72 × 31 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. BK 65, S 109, SP 109-II. Plate 54

Eye. Boisgeloup, 1931. Plaster with iron-wire hook, 2 ¹/₈ × 5 ¹/₈ × 4 ¹/₂ in. (5.5 × 13 × 11.5 cm). Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte. BK 56, S 124, SP 124. Plate 70

Eye. Boisgeloup, 1931–32. Plaster with iron-wire hook, 3 ³/₈ × 2 ³/₈ × 1 ¹/₈ in. (8.5 × 6 × 4 cm). Kravis Collection. BK 55, S 123, SP 123. Plate 69

Bird. Boisgeloup, 1931–32. Plaster, 9 ¹/₈ in. (25 cm) high. Private collection. BK 70, S 125, SP 125. Plate 57

Hand [*Picasso's Hand*]. Boisgeloup, [fall 1932 or earlier]. Plaster with newspaper and wire hook, 14 ¹/₈ × 7 ¹/₈ × 4 ¹/₈ in. (37 × 19.5 × 11 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. BK 72, S 222, SP 222. Plate 71

Head of a Woman. Boisgeloup, 1931–32. Plaster, produced as plaster proof in April 1937 by M. Renucci, 52 ¹/₂ × 25 ³/₈ × 28 in. (133.4 × 65 × 71.1 cm). The Museum of Modern Art, New York. Gift of Jacqueline Picasso in honor of the Museum's continuous commitment to Pablo Picasso's art, 1982. S 133, SP 133-Ib. Plate 56

Cock. Boisgeloup, 1932. Bronze, cast 1952, 25 ¹/₈ × 22 ¹/₈ × 15 ¹/₈ in. (65.5 × 58.2 × 39.5 cm). Stamped with foundry mark at bottom of base underneath tail feathers: *CIRE / C. VALSUANI / PERDUE*. Incised on side of base: *1/6*. Tate. Purchase, 1953. BK 57, S 134, SP 134-II. Plate 58

An Anatomy: Three Women. [Paris], February 25, 1933. Graphite on fine-textured wove paper, 7 ⁷/₈ × 10 ³/₈ in. (20 × 27 cm). Incised in graphite on recto at lower right corner: 25-2-33-. Incised in graphite on verso at top left corner, probably at a later date: *II*. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Plate 59

An Anatomy: Three Women. [Paris], February 26, 1933. Graphite on fine-textured wove paper, 7 ¹/₈ × 10 ¹/₈ in. (19.9 × 27.5 cm). Incised in graphite on recto near upper right corner: 26-2-33-. Incised in graphite on verso at top left corner, probably at a later date: *III*. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Plate 60

An Anatomy: Three Women. [Paris], February 26, 1933. Graphite on fine-textured wove paper, 7 ⁷/₈ × 10 ³/₈ in. (20 × 27.3 cm). Incised in graphite on recto near upper right corner: 26-2-33-. Incised in graphite on verso at top left corner, probably at a later date: *IV*. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Plate 61

An Anatomy: Three Women. [Paris], February 27, 1933. Graphite on fine-textured wove paper, 7 ⁷/₈ × 10 ³/₈ in. (20 × 27 cm). Incised in graphite on recto near upper right corner, probably at a later date: 27-2-33-. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Plate 62

An Anatomy: Three Women. [Paris], February 27, 1933. Graphite on fine-textured wove paper, 7 ⁷/₈ × 10 ³/₈ in. (20 × 27 cm). Incised in graphite on recto at upper right corner: 27-2-33-. Incised in graphite on verso at top left corner, probably at a later date: *VI*. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Plate 63

An Anatomy: Three Women. [Paris], February 27, 1933. Graphite on fine-textured wove paper, 7 ¹/₈ × 10 ¹/₈ in. (19.8 × 27.4 cm). Incised in graphite on recto near upper right corner: 27-2-33-. Incised in graphite on verso at top left corner, probably at a later date: *VII*. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Plate 64

An Anatomy: Seated Woman. [Paris], February 28, 1933. Graphite on fine-textured wove paper, 7 ¹/₈ × 10 ³/₈ in. (20 × 27 cm). Incised in graphite on recto at lower left corner: 28-2-33-. Incised in graphite on verso at top left corner, probably at a later date: *I*. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Plate 65

An Anatomy: Three Women. [Paris], March 1, 1933. Graphite on fine-textured wove paper, 7 ¹/₈ × 10 ³/₈ in. (19.5 × 27.3 cm). Incised in graphite on recto near upper right corner: 1-3-33-. Incised in graphite on verso at top left corner, probably at a later date: *IX*. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Plate 66

Woman with Vase. Boisgeloup, summer 1933. Bronze, cast 1972 or 1973, 7 ft. 2 ¹/₈ in. × 48 ¹/₈ in. × 43 ³/₈ in. (220 × 122 × 110 cm). Stamped with foundry mark on back of base at upper left: *CIRE / C. VALSUANI / PERDUE*. Museo Nacional Centro de Arte Reina Sofia, Madrid. Picasso Bequest, 1986. S 135, SP 135-II. Plate 67

Head of a Warrior [*Helmeted Head* (*Head of a Warrior*)]. Boisgeloup, 1933. Plaster, metal, and wood, 47 ¹/₂ × 9 ³/₄ × 27 in. (120.7 × 24.9 × 68.8 cm). The Museum of Modern Art, New York. Gift of Jacqueline Picasso in honor of the Museum's continuous commitment to Pablo Picasso's art, 1984. S 136, SP 136-I. Plate 68

Relief [*Composition*]. [Paris], 1934. Plaster, 5 ¹/₂ × 10 ¹/₈ × 1 in. (14 × 25.5 × 2.5 cm). Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte. BK 179, S 243, SP 243. Plate 72

Crumpled Paper [*Fragment*]. Boisgeloup, 1934. Plaster, 4 ³/₈ × 12 ³/₈ × 9 ¹/₈ in. (11 × 31.5 × 24 cm). Musée national Picasso–Paris. Gift of Marina Ruiz-Picasso, 1983. BK 176, S 246, SP 246. Plate 73

The Orator [*Standing Figure*]. 1933–34. Plaster, stone, and metal dowel, 72 × 26 × 10 ³/₈ in. (182.9 × 66 × 27 cm). Fine Arts Museums of San Francisco. Museum purchase, Roscoe and Margaret Oakes Income Fund and Art Trust Fund, 1994. BK 213, S 181, SP 181-I. Plate 76

The Reaper. Boisgeloup, c. 1934. Plaster and wood, 20 ¹/₂ × 13 ³/₈ × 8 ¹/₄ in. (52 × 34 × 21 cm). Private collection. S 234, SP 234-I. Plate 74

Woman with Leaves. Boisgeloup, 1934. Plaster, 15 ³/₈ × 10 ¹/₈ × 8 ¹/₄ in. (38.5 × 27.5 × 21 cm). Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte. BK 170–71, S 157, SP 157-I. Plate 75

Woman with Orange or *Woman with Apple* [*Woman with Apple*]. Boisgeloup, c. 1934. Bronze, unique, cast by September 1943, 71 ¹/₈ × 29 ¹/₂ × 26 ³/₈ in. (180.5 × 75 × 67.5 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. BK 168, S 236, SP 236-II. Plate 77

Woman Carrying a Vessel [*Woman Carrying a Pot*]. [Paris or Boisgeloup], 1935. Painted pieces of wood, objects, and nails on a cement and wood base, 23 ³/₈ × 5 ¹/₂ × 7 ¹/₄ in. (60 × 14 × 18.4 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 162, SP 162. Plate 78

Figure. Mougins, spring 1938. Painted wood, nails, and screws with string, wire, paintbrush fragments, and push-bell hardware on an unfired clay and wood base, 22 ¹/₈ × 7 ¹/₈ × 4 ¹/₈ in. (58 × 20 × 11 cm). Incised in pencil at front of base: *Mars-Avril / 38*. Private collection. S 164, SP 164. Plate 79

CHAPTER 6 THE WAR YEARS 1939–1945

Head of a Woman. Paris, 1941. Plaster, 31 ¹/₂ in. (80 cm) high. Museum Ludwig, Cologne. BK 116, S 197, SP 197-I. Plate 80

Cat. Paris, 1941. Bronze, cast by September 1943, 18 × 28 ¹/₂ × 9 in. (46 × 72.5 × 23 cm). Private collection. BK 113, S 195, SP 195-II. Plate 81

Death's Head. Paris, [1941]. Bronze, cast by May 1943, 9 ⁷/₈ × 8 ¹/₄ × 12 ³/₈ in. (25 × 21 × 32 cm). Private collection. BK 162-163, S 219, SP 219-II. Plate 82

Bull's Head. Paris, spring 1942. Bronze, cast 1943, 16 ¹/₂ × 16 ¹/₈ × 5 ¹/₈ in. (42 × 41 × 15 cm). Private collection. BK 187, S 240, SP 240-II. Plate 88

Head of a Dog. Paris, 1943. Torn and burnt tissue paper (napkin), 3 ¹/₈ × 10 ³/₈ in. (10 × 27 cm). Musée national Picasso–Paris. Purchase, 1998. BK 135, S 252, SP 252. Plate 83

Death's Head. Paris, 1943. Torn and scratched paper, 6 ³/₈ × 5 ¹/₈ in. (16.3 × 15.1 cm). Musée national Picasso–Paris. Purchase, 1998. BK 139, S 257, SP 257. Plate 84

Goat. Paris, 1943. Torn paper, 14 ¹/₈ × 6 ³/₈ in. (38 × 16.1 cm). Musée national Picasso–Paris. Purchase, 1998. BK 145, S 260, SP 260. Plate 85

Woman in a Long Dress. Paris, 1943. Bronze, cast by 1944, 63 ¹/₂ × 21 ¹/₈ × 18 in. (161.3 × 53.7 × 45.7 cm). Private collection. BK 192, S 238, SP 238-II. Plate 86

Man with a Lamb [*Man with Sheep*]. Paris, 1943. Bronze, cast between 1948 and 1950, 6 ft. 7 ¹/₂ in. × 30 in. × 29 ¹/₂ in. (201.9 × 76.2 × 74.9 cm); base: 27 × 26 in. (68.6 × 66 cm). Stamped with foundry mark on back of base near left corner: *CIRE / C. VALSUANI / PERDUE*. Incised on top of base at left corner: *No. 1*. Philadelphia Museum of Art. Gift of R. Sturgis and Marion B. F. Ingersoll, 1958. S 280, SP 280-II. Plate 87

The Venus of Gas. January 1945. Iron (burner and pipe from a gas stove), 9 ¹/₈ × 3 ¹/₈ × 1 ¹/₈ in. (25 × 9 × 4 cm). Private collection. SP 302A. Plate 89

CHAPTER 7 VALLAURIS: CERAMICS AND ASSEMBLAGES 1945–1954

Standing Woman. 1945. Foundry plaster, 5 ¹/₂ × 1 ¹/₈ × 1 ¹/₄ in. (14 × 4.8 × 4.5 cm). Kravis Collection. S 329, SP 329-Ib. Plate 99

Standing Woman. 1945. Terracotta, 8 ¹/₈ × 3 ¹/₈ × 2 ¹/₈ in. (20.5 × 8 × 7.5 cm). Kravis Collection. S 322, SP 322-Ia. Plate 100

Standing Woman. 1945. Terracotta, 10 ¹/₈ × 3 ³/₈ × 2 ¹/₈ in. (26.5 × 8 × 6.9 cm). Kravis Collection. S 314, SP 314-Ia. Plate 101

Head. 1945. Engraved pebble, 1 ¹/₈ × ¹/₈ × ³/₈ in. (3 × 1.8 × 0.5 cm). Private collection. SP 291A. Plate 92

Head of an Animal. 1945–46. Engraved pebble, 1 ¹/₄ × 2 ³/₈ × ³/₈ in. (3.2 × 6 × 0.8 cm). Private collection. BK 202, S 289, SP 289. Plate 91

Face. Golfe-Juan, 1946. Engraved pebble, 1 ¹/₈ × ¹/₈ × ³/₈ in. (2.7 × 1.7 × 0.8 cm). Private collection. BK 199, S 285, SP 285. Plate 90

Face. Golfe-Juan, 1946. Engraved pebble, 1 ¹/₄ × 1 ¹/₈ × ¹/₂ in. (3.2 × 2.9 × 1.3 cm). Private collection. BK 199, S 284, SP 284. Plate 93

Pear-shaped Face [*Figure*]. Golfe-Juan, c. 1946. Engraved pebble, 1 ¹/₈ × 1 ¹/₄ × ¹/₂ in. (4 × 3.1 × 1.3 cm). Private collection. BK 205, S 298, SP 298. Plate 94

Face. Golfe-Juan, 1946. Engraved pebble, ¹/₈ × 1 ¹/₈ × ³/₈ in. (1.8 × 3.9 × 0.8 cm). Private collection. BK 201, S 288, SP 288. Plate 96

Face. Golfe-Juan, 1946. Engraved pebble, 1 5/8 × 2 3/8 × 1/2 in. (4.2 × 6.7 × 1.2 cm). Private collection. BK 204, S 291, SP 291. Plate 97

Head of a Faun. Golfe-Juan, 1946. Engraved ceramic fragment, 2 1/16 × 2 3/16 × 1/4 in. (7.2 × 5.5 × 0.6 cm). Private collection. BK 198, S 283, SP 283. Plate 98

Face. Golfe-Juan, 1946–47. Engraved bone fragment, 1 1/16 × 1 × 1/16 in. (4 × 2.6 × 2 cm). Private collection. SP 291C. Plate 95

Seated Woman. Vallauris, 1947. Glazed earthenware, 4 3/4 × 2 1/4 × 2 1/16 in. (12 × 7 × 7.5 cm). Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte. Plate 102

Seated Woman. Vallauris, 1947. Glazed earthenware, 7 1/2 × 1 15/16 × 2 3/4 in. (19 × 5 × 7 cm). Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte. Plate 103

Owl (Vase). Vallauris, 1947 or 1948. White earthenware, painted with slips and oxides, 14 15/16 × 13 × 4 3/4 in. (38 × 33 × 12 cm). Musée Picasso, Antibes. Plate 108

Standing Bull (Vase). Vallauris, 1947 or 1948. White earthenware with applied elements, painted with slips and oxides, 14 1/16 × 15 3/4 × 11 13/16 in. (37 × 40 × 30 cm). Musée Picasso, Antibes. Plate 109

Vase: Woman [Woman with Hands Hidden]. Vallauris, [1948]. White earthenware, painted with slips, 18 1/16 × 6 1/2 × 4 3/16 in. (47.5 × 16.5 × 11 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S C1, SP C1. Plate 111

Owl. Vallauris, December 30, 1949. White earthenware, decorated with slips and white enamel, incisions, and brushwork, 7 1/2 × 7 1/16 × 8 1/16 in. (19 × 18 × 22 cm). Incised under the base on the right: 30.12.49. Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Plate 110

Bottle: Kneeling Woman. Vallauris, 1948–50. White earthenware, enameled and painted with oxides, 11 1/16 × 6 1/16 × 6 1/16 in. (29 × 17 × 17 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. Plate 112

Pregnant Woman [Female Form]. Vallauris, 1949. Bronze, casting date unknown, 50 3/8 × 14 13/16 × 4 3/4 in. (128 × 38 × 12 cm). Stamped with foundry mark at lower center of back of figure: CIRE / C. VALSUANI / PERDUE. Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte. S 347, SP 347-II. Plate 114

Pregnant Woman. First state. Vallauris, 1950. Plaster with metal armature, wood, ceramic vessel, and pottery jars, 43 1/4 × 8 3/8 × 12 1/2 in. (110 × 22 × 32 cm). The Museum of Modern Art, New York. Gift of Louise Reinhardt Smith and gift of Jacqueline Picasso (both by exchange), 2003. S 349, SP 349-I. Plate 115

She-Goat [Goat]. Vallauris, 1950. Bronze, cast 1952 at the Valsuani foundry, 46 3/8 × 56 3/8 × 28 1/8 in. (117.7 × 143.1 × 71.4 cm). The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund, 1959. S 409, SP 409-II. Plate 119

Head of a Faun. Vallauris, 1950. Fired white clay, 3 × 2 3/8 × 1/16 in. (7.6 × 6 × 1.7 cm). Kravis Collection. S 378, SP 378-I. Plate 104

Head of a Faun. Vallauris, 1950. Fired white clay, 3 × 2 3/8 × 1/16 in. (7.6 × 6 × 1.7 cm). Kravis Collection. S 377, SP 377-I. Plate 105

Seated Musician. Vallauris, 1950. Fired red clay, 3 3/8 × 4 3/4 × 3 1/8 in. (8.5 × 12 × 8 cm). Museo Picasso Málaga. Gift of Christine Ruiz-Picasso. S 426, SP 426-I. Plate 106

Seated Faun [Seated Satyr]. Vallauris, 1950. White earthenware, 3 3/4 × 1 15/16 × 2 3/4 in. (9.5 × 5 × 7 cm). Museo Picasso Málaga. Gift of Bernard Ruiz-Picasso. S 419, SP 419-I. Plate 107

Insect. Vallauris, 1951. Fired white clay with attached elements, incised and painted with slips, 16 1/16 × 13 3/4 × 10 1/4 in. (42 × 35 × 26 cm). Museo Picasso Málaga. Gift of Bernard Ruiz-Picasso. Plate 113

Baboon and Young. Vallauris, October 1951. Bronze, cast 1955, 21 × 13 1/4 × 20 3/4 in. (53.3 × 33.3 × 52.7 cm). Incised near right rear corner on top of base: 10.51. Stamped with foundry mark at left rear corner on top of base: CIRE / C. VALSUANI / PERDUE. Incised near left rear corner on top of base: 5/6. The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund, 1956. S 463, SP 463-II. Plate 116

Flowery Watering Can [The Flowering Watering-can]. Paris, 1951–52. Plaster with watering can, metal parts, nails, and wood, 33 1/16 × 16 1/16 × 14 13/16 in. (85.5 × 42 × 38 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 239, SP 239-I. Plate 124

Crane. Vallauris, 1951–52. Painted bronze, cast 1952, 1 of an edition of 4 bronzes, each uniquely treated, 29 1/2 × 11 1/16 × 16 13/16 in. (75 × 29 × 43 cm). Stamped with foundry mark on top of base at right rear corner: CIRE / C. VALSUANI / PERDUE. Private collection. Courtesy Thomas Ammann Fine Art AG, Zurich. S 461, SP 461-IIc. Plate 122

Little Owl. Vallauris, 1951–52. Painted bronze, cast 1952, 1 of an edition of 2 bronzes, one unpainted, 10 1/4 × 7 3/8 × 5 3/4 in. (26 × 18.7 × 14.6 cm). Stamped with foundry mark at upper left of back of base: CIRE / C. VALSUANI / PERDUE. Stamped at upper right corner on back of base: BRONZE. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C. Gift of Joseph H. Hirshhorn, 1966. S 475, SP 475-II. Plate 120

Woman Reading. Vallauris, 1951–53. Painted bronze, cast May 1952, 1 of an edition of 3 bronzes, each uniquely treated, 6 1/8 × 14 × 5 1/8 in. (15.5 × 35.5 × 13 cm). Stamped with foundry mark at upper right corner of base: CIRE / C. VALSUANI / PERDUE. Centre national d'art et de culture Georges Pompidou, Paris. Musée national d'art moderne/Centre de création industrielle. Donation Louise et Michel Leiris, 1984. S 462, SP 462-IIa. Plate 121

Goat Skull and Bottle. Vallauris, 1951–53. Painted bronze, cast 1952, 1 of an edition of 2 bronzes, each uniquely treated, 31 × 37 3/8 × 21 1/2 in. (78.8 × 95.3 × 54.5 cm). Stamped with foundry mark at front right corner of base: CIRE / C. VALSUANI / PERDUE. The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund, 1956. S 410, SP 410-IIb. Plate 123

Flowers in a Vase. Vallauris, 1951–53. Painted plaster, terracotta, and iron, 30 3/8 × 20 1/4 × 17 1/4 in. (76.5 × 51.4 × 43.8 cm). Raymond and Patsy Nasher Collection, Nasher Sculpture Center, Dallas, 1987. S 413, SP 413-I. Plate 125

Woman Carrying a Child. Vallauris, 1953. Painted wood and section of palm frond, 68 1/8 × 21 1/4 × 13 3/4 in. (173 × 54 × 35 cm). Private collection. S 478, SP 478. Plate 127

The Woman with a Key [The Madame]. Vallauris, October 1953–54; stone base added in Cannes, by September 1958. Bronze with stone base, unique, cast 1954, 67 1/16 × 16 13/16 × 11 13/16 in. (172 × 43 × 30 cm). Private collection. S 237, SP 237-II. Plate 126

Little Girl Jumping Rope [Little Girl Skipping]. Vallauris, 1950–[54]. Bronze, cast 1956 or later, 60 1/4 × 24 1/16 × 25 3/16 in. (153 × 62 × 65 cm). Stamped with foundry mark at back of base: CIRE / C. VALSUANI / PERDUE. Private collection. S 408, SP 408-II. Plate 117

Woman with a Baby Carriage. Vallauris, 1950–[54]. Bronze, cast 1962–[63] at the Valsuani foundry, 6 ft. 7 1/16 in. × 57 1/16 in. × 24 in. (203 × 145 × 61 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 407, SP 407-II. Plate 118

CHAPTER 8 WOOD ASSEMBLAGES, SHEET METAL SCULPTURES, AND PUBLIC MONUMENTS 1954–1973

Sylvette. Vallauris, 1954. Painted sheet metal, 26 3/8 × 19 1/16 × 4 5/16 in. (67 × 50 × 11 cm). Private collection. S 491, SP 491. Plate 139

The Bathers: Woman Diver. Cannes, 1956. Wood, filler (possibly gesso), and palm frond, 8 ft. 8 3/16 in. (264 cm) high. Staatsgalerie Stuttgart. S 503, SP 503-I. Plate 128

The Bathers: Man with Folded Hands. Cannes, 1956. Wood and filler (possibly gesso), 7 ft. 1/4 in. (214 cm) high. Staatsgalerie Stuttgart. S 504, SP 504-I. Plate 129

The Bathers: Fountain Man. Cannes, 1956. Wood, 7 ft. 5 3/16 in. (227 cm) high. Staatsgalerie Stuttgart. S 505, SP 505-I. Plate 130

The Bathers: Child. Cannes, 1956. Wood, 53 3/16 in. (136 cm) high. Staatsgalerie Stuttgart. S 506, SP 506-I. Plate 131

The Bathers: Woman with Outstretched Arms. Cannes, 1956. Painted wood, 6 ft. 5 15/16 in. (198 cm) high. Staatsgalerie Stuttgart. S 507, SP 507-I. Plate 132

The Bathers: Young Man. Cannes, 1956. Wood, 69 3/16 in. (176 cm) high. Staatsgalerie Stuttgart. S 508, SP 508-I. Plate 133

Head of a Woman. Cannes, 1957. Painted sheet metal, 34 1/4 × 11 × 16 1/16 in. (87 × 28 × 42 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 495, SP 495-2. Plate 141

Bull. Cannes, April 1958. Blockboard (wood base panel), palm frond and various other tree branches, eyebolt, nails, and screws, with drips of alkyd and pencil markings, 56 3/4 × 46 1/8 × 4 1/8 in. (144.1 × 117.2 × 10.5 cm). The Museum of Modern Art, New York. Gift of Jacqueline Picasso in honor of the Museum's continuous commitment to Pablo Picasso's art, 1983. SP 545A. Plate 136

Bird. Cannes, May 22, 1958. Painted wood and forks, plaster, nails, screws, and eyebolts, 10 1/4 × 26 1/16 × 4 15/16 in. (26 × 67.5 × 12.5 cm). Private collection. SP 547A. Plate 138

Man. Cannes, 1958. Wood and nails, 46 1/8 × 29 3/8 × 9 3/8 in. (117 × 76 × 25 cm). Private collection. S 538, SP 538. Plate 134

Female Bather Playing [Bather Playing]. Cannes, 1958. Bronze, casting date unknown, 44 1/2 × 15 1/2 × 25 1/2 in. (113 × 39.4 × 64.8 cm). Stamped with foundry mark at rear right of base: CIRE / C. VALSUANI / PERDUE. Incised: 2/2. Albright-Knox Art Gallery, Buffalo, New York. Gift of The Seymour H. Knox Foundation, Inc., 1965. S 537, SP 537-II. Plate 135

Head. Cannes, 1958. Wood box, nails, buttons, painted plaster, and painted synthetic resin mounted on ceramic dish, 19 7/8 × 8 3/4 × 8 in. (50.5 × 22.2 × 20.3 cm). The Museum of Modern Art, New York. Gift of Jacqueline Picasso in honor of the Museum's continuous commitment to Pablo Picasso's art, 1984. S 539, SP 539-I. Plate 137

Chair. Cannes, 1961. Painted sheet metal, 45 1/2 × 45 1/16 × 35 1/16 in. (115.5 × 114.5 × 89 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 592, SP 592-2. Plate 142

Little Horse. Vallauris, 1961. Painted metal with wheels, 26 3/16 × 7 1/16 × 23 13/16 in. (66.5 × 18 × 60.5 cm). Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte. Plate 140

Woman and Child. Cannes, 1961. Painted sheet metal, 17 3/8 × 7 3/16 × 6 3/16 in. (44.2 × 18.2 × 16 cm). Private collection. S 600, SP 600-2. Plate 143

Woman with Child. Cannes, early 1961. Painted sheet metal, 50 3/8 × 23 3/8 × 13 3/4 in. (128 × 60 × 35 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 599, SP 599-2. Plate 144

Woman with Outstretched Arms. Cannes, 1961. Painted iron and sheet metal, 70 3/16 × 61 3/16 × 28 1/16 in. (178.6 × 156.4 × 72.5 cm). The Museum of Fine Arts, Houston. Gift of the Esther Florence Whinery Goodrich Foundation, 1966. S 597, SP 597. Plate 145

Head of a Woman. Cannes, 1961. Painted sheet metal, 11 1/16 × 8 7/16 × 2 3/4 in. (29 × 21.5 × 7 cm). Private collection. Courtesy Fundación Almine y Bernard Ruiz-Picasso para el Arte. S 613, SP 613-2. Plate 147

Head of a Woman. Mougins, late 1962. Painted sheet metal and iron wire, 12 3/8 × 9 7/16 × 6 3/16 in. (32 × 24 × 16 cm). Musée national Picasso–Paris. Dation Pablo Picasso, 1979. S 631, SP 631-2. Plate 148

Woman with Hat. Cannes, 1961/Mougins, 1963. Sheet metal, painted 1963, 49 3/8 × 28 3/4 × 16 1/8 in. (126 × 73 × 41 cm). Signed on back at center right: *Picasso*. Fondation Beyeler, Riehen/Basel, Beyeler Collection. S 626, SP 626-2a. Plate 146

Maquette for Richard J. Daley Center Sculpture [Maquette for Chicago Civic Center]. Mougins, 1964. Simulated and oxidized welded steel, 41 1/4 × 27 1/2 × 19 in. (104.8 × 69.9 × 48.3 cm). Inscribed by the artist at center of rear vertical plane: *souder tout*. The Art Institute of Chicago. Gift of Pablo Picasso, 1966. S 643, SP 643-2b. Plate 149

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