THE 'ARTIST AND MODEL' THEME IN PICASSO'S WORK BETWEEN 1926 AND 1963

by

PHYLLIS COHEN YAFFE

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Doctor of Philosophy

Volume One: Text

Department of Art History
McGill University
Montreal, Canada

May 1987

© PHYLLIS COHEN YAFFE, 1987

ABSTRACT

Phyllis Cohen Yaffe — Department of Art History

Doctor of Philosophy — McGill University, Canada

THE 'ARTIST AND MODEL' THEME IN PICASSO'S WORK BETWEEN 1926 AND 1963

This dissertation explores the meaning behind Pablo Picasso's depictions of the artist and his model. It surveys the principle manifestations of the theme from 1926-1962, then analyses representative paintings of the 1963 artist and model series. The works studied are related to Picasso's documented statements, and friends' reminiscences.

Picasso's treatment of the theme is characterized by: his fundamental paradoxical outlook; art historical allusions; the superposition of signs and schematic configurations; and the absorption of primitive forms.

Picasso uses the subject of the artist and his model to express his conception of the process inherent to the making of art. The paintings ultimately reveal: (1) a simultaneous representation of the process and the product of art-making; (2) a concentration on the intricacies of the process itself; (3) establishment of the analogy between art-making and love-making; (4) presentation of the paradox of the creative and destructive forces within the creative endeavour; and (5) the assertion of the artist's power as he enacts his avocation.

RESUME

Phyllis Cohen Yaffe — Département d'histoire de l'art
Docteur de philosophie — Université McGill, Canada

LE THEME DU 'PEINTRE ET SON MODELE' DANS L'OEUVRE DE PICASSO ENTRE 1926 ET 1963

Ce mémoire explore les significations cachées du thème de Picasso: "Le Peintre et son modèle". Il examine et analyse les principales manifestations du thème dans la série des représentations des 1926 à 1963. Les oeuvres recherchées sont documentées par les témoignages de Picasso et les souvenirs de ses amis.

Picasso a traité le thème de la facon suivante: une conception fondamentale du paradoxe; des allusions historiques aux arts; la superposition des signes et des configurations schématiques, et l'absorption des formes primitives.

Picasso se sert du thème: "Le Peintre et son modèle" pour exprimer ses conceptions personnelles du processus inhérent à la création d'oeuvre d'art. Finalement, les tableaux dévoilent: la représentation simultanée du procédé et du produit de son oeuvre créatrice; une concentration des complexitées du processus même; l'analogie entre "faire de l'art" et faire l'amour; le paradoxe entre les forces créatrices et destructrices dans l'effort créateur, et la puissance de l'artiste s'affirmant dans l'interprétation de son art.

CONTENTS

Volume One: Text

ABSTRACT.....i

RESUME.....ii

ACKNOWLEDGEMENTS.....vi

LIST OF FIGURES.....vii

LIST OF ILLUSTRATIONS.....viii

PREFACE.....xix

INTRODUCTION.....1

The Creative Process.....5
Precedents to the Artist and Model Motifs.....8

PICASSO'S 'ARTIST AND MODEL' THEME, 1926-1962

CHAPTER ONE

ART AND REALITY IN THE ARTIST AND MODEL THEME: 1926-1933.....18

Art and Reality.....19
Picasso's Illustrations to
Balzac's Le Chef d'Oeuvre Inconnu.....22
The Artist and His Model Paintings, 1927-1928.....31

CHAPTER TWO

OBSERVATION AND CONFRONTATION
IN THE ARTIST'S STUDIO, 1953-1956.....41

Art and Reality in The Verve Suite, 1953-54.....42
Picasso's Atelier, October-November 1955.....47
Picasso's Atelier, March-April 1956.....61

CHAPTER THREE

PICASSO'S LAS MENINAS AND DEJEUNER SUR L'HERBE:
VARIATIONS ON THE ARTIST AND MODEL THEME.....75

Picasso's Variations on Velàzquez' Las Meninas.....78
Picasso's Variations on Manèt's Déjeuner sur l'herbe.....86
The Artist and Model in Picasso's Déjeuner sur l'herbe...94

PICASSO'S 'ARTIST AND MODEL' PAINTINGS, 1963

CHAPTER FOUR

PICASSO'S SKETCHBOOK OF FEBRUARY 1963.....102

The Projection of the Model onto the Artist's Canvas
in the Drawings of February 10-11.....103
Representation of the Process
in the Drawings of February 16.....112
The Artist-Creator in the Drawings of February 17-20....119

CHAPTER FIVE

THE CREATIVE CYCLE: PROCESS, PRODUCT, AND OBSERVER.....128

The Process: Projection of the Model onto the Painting..132
The Process and the Product.....140
The Sculpted Head and the Creative Cycle.....151

CHAPTER SIX

THE ARTIST.....160

The Artist and the Representation of the Artwork.....161
The Forms of The Artist and the Creative Act.....168
The Artist's Performance in the Studio.....183

CHAPTER SEVEN

PICASSO'S REMBRANDT AND SASKIA:
PAINTING AS THE SUBJECT OF ART.....190

Picasso and Rembrandt's Self-Portrait With Saskia.....191
Painting as the Subject of Art in
Picasso's Rembrandt and Saskia.....199
Picasso, Ingres, and Rembrandt.....206

CHAPTER EIGHT

THE IMAGERY OF ARTISTIC CREATION:
FERTILITY, PROCREATION, AND DESTRUCTION.....214

Artist and Model as Nature, Art, and Fertility Image....216
Art-Making: Creation and Procreation.....224
Art-Making: Creation and Destruction.....231

CHAPTER NINE

THE POWER OF ART.....241

Primitivism, Magic, and Creativity.....242
The "other self inside":
The Plurality of Aspects in the Artist and Model.....252
The Sacred Character of Art.....265

CONCLUSION.....274

APPENDIX I: PICASSO AND HIS MODELS.....284

BIBLIOGRAPHY.....290

Volume Two: Illustrations

Illustrations.....Plates 1--116

ACKNOWLEDGEMENTS

I would like first of all to thank my supervisor Dr. Rigas N. Bertos for the kind assistance and the helpful and constructive advice offered throughout this work. To the faculty of the McGill University Department of Art History I would like to express my appreciation for their strong interest and friendly support.

I would like to acknowledge the dedicated staff of the McGill library system and the resourceful personnel in the Interlibrary Loan Office. In the Blackader-Lauterman Library of Art and Architecture at McGill, my special thanks to librarians Irena Murray and Marilyn Berger for their professionalism and conscientiousness. My sincere thanks also to friends for their helpfulness in many ways, and for their caring support throughout this effort.

Finally, I would like to express my deep gratitude to my family for their unswerving confidence. In particular to my husband Mark whose devoted patience, insight, and endless encouragement immeasurably eased my way through this endeavour. To my daughter Miriam, my warmest appreciation for her gentle understanding and unquestioning love throughout the stresses this project presented.

LIST OF FIGURES

FIGURE	PAGE
2--1	57
3--1	86
4--1	120
4--2	121
6--1	171
6--2	171
6--3	173
6--4	173
8--1	233
8--2	237

LIST OF ILLUSTRATIONS

Unless otherwise indicated, all works are by Pablo Picasso and are painted in oil on canvas. The following abbreviations are cited in the descriptions of the plates:

Bloch	Georges Bloch, Picasso, Catalogue de l'oeuvre gravé et lithographié, 4 volumes, (Bern: 1968–1971).
Bollinger	Picasso's Vollard Suite, introduction and edited by Hans Bollinger, trans. N. Guterman, (1956; reprint New York: 1977).
L'Art de la Mésopotamie	Christian Zervos, L'Art de la Mésopotamie, (Paris: 1935).
Les Déjeuners	Douglas Cooper, Pablo Picasso: Les Déjeuners, (New York: 1963).
Montreal Museum	Montreal Museum of Fine Arts, Pablo Picasso: Meeting in Montreal, exhibition catalogue, (Montreal: 1985).
Obermaier	Hugo Obermaier, Fossil Man in Spain, trans. C. D. Matthew, (1916; rev. New Haven: 1924).
Parmelin	Hélène Parmelin, The Artist and His Model and Other Recent Works, (New York: 1965).
Picasso: Facsimile Sketchbook	Picasso: Facsimile Sketchbook, 1955, foreward by Georges Boudaille, (New York: 1960).
Spies	Werner Spies, The Sculpture of Picasso, with a Catalogue of the Works, trans. J. M. Brownjohn, (New York: 1971).
Stich	Sidra Stich, Joan Miró: The Development of a Sign Language, exhibition catalogue, (St. Louis and Chicago: 1980).
Zervos	Christian Zervos, Pablo Picasso: Oeuvres, catalogue raisonné, 33 volumes, (Paris: 1932-1978).

LIST OF ILLUSTRATIONS

Plate -

INTRODUCTION

1. The Artist and His Model.
May 16, 1963.
Zervos XXIII; 169.

2. The Blue Room.
1901.
Zervos I; 103.

3. Meditation.
Watercolour. 1904.
Zervos I; 233.

4. Sleeping Nude.
Watercolour. 1904.
Zervos I; 234.

5. Interior with Easel.
Circa 1926.
Not in Zervos.
From Montreal Museum, plate 11.

CHAPTER ONE

6. The Artist and His Model.
1926.
Zervos VII; 30.

7. Picasso's illustration number 8 for
Honorè Balzac's Le Chef d'Oeuvre Inconnu.
Etching. 1927.
Bloch, 89.

8. The Studio.
1927-1928.
Zervos VII; 142.

9. The Artist and His Model.
1928.
Zervos VII; 143.

10. Head.
Drawing. March 20, 1928.
Sketch for the Sculpture of a Head, (Spies 80).
Zervos VII; 140.

LIST OF ILLUSTRATIONS

CHAPTER TWO

11. The Verve Suite.
Drawing. January 7 (I), 1953.
Zervos XVI; 158.

12. The Verve Suite.
Drawing. January 19, 1954.
Zervos XVI; 189.

13. The Verve Suite.
Drawing. February 3 (I), 1954.
Zervos XVI; 239.

14. The Verve Suite.
Drawing. January 11, 1954.
Zervos XVI; 178.

15. L'Atelier.
November 12, 1955.
Zervos XVI; 496.

16. L'Atelier.
October 23, 1955.
Zervos XVI; 487.

17. L'Atelier Sketchbook.
November 1, 1955.
Not in Zervos.
Picasso: Facsimile Sketchbook.

18. L'Atelier Sketchbook.
November 8 (V), 1955.
Not in Zervos.
Picasso: Facsimile Sketchbook.

19. Chart of Spanish petroglyphys showing conventionalized human figures.
After Stich, p. 13, adapted from Obermaier, plates XXI A and B.

20. L'Atelier.
March 30, 1956.
Zervos XVII; 56.

21. L'Atelier in Old Master Frame.
April 2, 1956.
Zervos XVII; 58.

22. Head of a Woman.
Sculpture. 1951.
Spies, 213.

23. Pregnant Woman.
Sculpture. 1950.
Spies, 349.

24. Femme dans l'atelier.
April 3-7 (III), 1956.
Zervos XVII; 62.

25. Femme dans l'atelier.
April 6, 1956.
Zervos XVII; 66.

26. Femme dans l'atelier.
April 2-8, 1956.
Zervos XVII; 67.

27. Notebook Sketches.
June 7 (III, V, VII), 1956.
Zervos XVII; 112, 114, 116.

CHAPTER THREE

28. Diego Velàzquez.
Las Meninas.
1656. Museo Prado, Madrid.

29. Las Meninas.
August 17, 1957.
Zervos XVII; 351.

30. Las Meninas.
October 3, 1957.
Zervos XVII; 375.

31. Edouard Manet.
Le Dèjeuner sur l'herbe.
1863. Louvre, Paris.

32. Le Dèjeuner sur l'herbe.
March 3, July 20, 1960.
Zervos XIX; 204.

33. Le Dèjeuner sur l'herbe.
Drawing. August 22, 1961.
Zervos XX; 120.

34. Le Dèjeuner sur l'herbe.
July 27, 1961.
Zervos XX; 111.

35. Nude Picking A Flower.
Drawing. June 23 (VIII), 1961.
Zervos XX; 51.

36. The Painter.
January 20, 1930.
Zervos VII; 309.

37. Suite 156. Plate 29.
Etching. April 9, 1970.
Bloch, 1884.

38. Le Dèjeuner sur l'herbe.
July 12, 1961.
Zervos XX; 89.

39. Le Dèjeuner sur l'herbe.
July 31, 1961.
Zervos XX; 116.

40. Le Dèjeuner sur l'herbe.
July 31, 1961.
Zervos XX; 115.

41. Le Dèjeuner sur l'herbe.
Drawing. July 7 (II), 1961.
Zervos XX; 61.

42. Le Dèjeuner sur l'herbe.
Linoprint. March 13, 1962.
Bloch, 1027.

43. The Head.
Drawing. July 7, 1961.
Not in Zervos.
Les Dèjeuners, p. 81.

CHAPTER FOUR

44. The February Sketchbook.
Drawing. February 10 (II), 1963.
Zervos XXIII; 122.

45. The February Sketchbook.
Drawing. February 10 (III), 1963.
Zervos XXIII; 123.

46. The February Sketchbook.
Drawing. February 10 (IV), 1963.
Zervos XXIII; 124.

47. The February Sketchbook.
Drawing. February 10 (V), 1963.
Zervos XXIII; 125.

48. The February Sketchbook.
Drawing. February 11 (I), 1963.
Zervos XXIII; 126.

49. The February Sketchbook.
Drawing. February 16 (I), 1963.
Zervos XXIII; 134.

50. The February Sketchbook.
Drawing. February 16 (II), 1963.
Zervos XXIII; 135.

51. The February Sketchbook,
Drawing. February 16 (IV), 1963.
Zervos XXIII; 137.

52. The February Sketchbook.
Drawing. February 16 (V), 1963.
Zervos XXIII; 138.

53. The Artist and His Model.
Drawing. January 18, 1964.
Zervos XXIV; 142.

54. The February Sketchbook.
Drawing. February 16 (VI), 1963.
Zervos XXIII; 139.

55. The February Sketchbook.
Drawing. February 17 (II), 1963.
Zervos XXIII; 141.

56. The February Sketchbook.
Drawing. February 18, 1963.
Zervos XXIII; 144.

57. The February Sketchbook.
Drawing. February 20 (I), 1963.
Zervos XXIII; 145.

58. The February Sketchbook.
Drawing. February 20 (II), 1963.
Zervos XXIII; 146.

59. The February Sketchbook.
Drawing. February 20 (III), 1963.
Zervos XXIII; 147.

60. The February Sketchbook.
Drawing. February 20 (IV), 1963.
Zervos XXIII; 148.

61. The February Sketchbook.
Drawing. February 21 (I), 1963.
Zervos XXIII; 149.

62. The February Sketchbook.
Drawing. February 21 (V), 1963.
Zervos XXIII; 150.

CHAPTER FIVE

63. The Artist and His Model.
March 3 and 4 (I), 1963.
Zervos XXIII; 158.

64. The Artist and His Model.
March 3 and 4, (II), 1963.
Zervos XXIII; 160.

65. The Artist and His Model.
March 3, and 4 (III), 1963.
Zervos XXIII; 159.

66. The Artist and His Model.
March 8, 1963.
Zervos XXIII; 168.

67. The Artist and His Model.
March 7 (II), 1963.
Zervos XXIII; 166.

68. The Artist and His Model.
May 1963.
Zervos XXIII; 252.

69. The Artist and His Model.
March 26 (II), 1963.
Zervos XXIII; 193.

70. The Artist and His Model.
June 8 and 10 (II), 1963.
Zervos XXIII; 284.

71. Standing Nude.
April 4 and May 8, 1963.
Zervos XXIII; 220.

72. The Artist and His Model.
First state of Zervos XXIII; 205 (pl. 74).
Parmelin, p. 46.

73. The Artist and His Model.
Second state of Zervos XXIII; 205 (pl. 74).
Parmelin, p. 46.

74. The Artist and His Model.
April 9, 1963.
Completed State of pls. 72 and 73.
Zervos XXIII; 205.

75. The Drawing Lesson.
1925.
Zervos V; 421.

76. The Artist and His Model.
March 6 and 7, 1963.
Not in Zervos.
Parmelin, p. 30.

77. The Artist and His Model.
March 7 (I), 1963.
Zervos XXIII; 165.

78. The Artist and His Model.
March 26, 1963.
Zervos XXIII; 190.

CHAPTER SIX

79. The Artist.
February 22 (I), 1963.
Zervos XXIII; 151.

80. The Artist In His Studio.
February 22 (II), 1963.
Zervos XXIII; 153

81. The Painter.
March 10 (I), 1963.
Zervos XXIII; 175.

82. The Painter.
March 10 (II), 1963.
Zervos XXIII; 176.

83. The Painter.
March 10 (III), 1963.
Zervos XXIII; 177

84. Painter with His Legs Crossed.
Drawing. May 18 (III and IV), 1963.
Zervos XXIII; 267 and 276.

85. The Artist in His Studio.
March 16, 1963.
Zervos XXIII; 180.

86. The Artist In His Studio.
March 14, 15 and June 4, 1963.
Zervos XXIII; 172.

CHAPTER SEVEN

87. Rembrandt and Saskia.
March 13, 1963.
Zervos XXIII; 171.

88. Rembrandt van Rijn.
Self-Portrait with Saskia on His Lap.
1635. Gemäldegalerie, Dresden.

89. Standing Nude with Portrait of Rembrandt.
The Vollard Suite.
Etching. January 31, 1934.
Bollinger, plate 36.

90. Head of Rembrandt.
The Vollard Suite.
Etching. January 27, 1934.
Bollinger, plate 34.

91. Jean-Auguste-Dominique Ingres.
Raphael and La Fornarina.
1840. Gallery of Fine Arts, Columbus, Ohio.

CHAPTER EIGHT

92. The Artist and His Model in a Landscape.
April 28 and May 4 (II), 1963.
Zervos XXIII; 223.

93. The Artist and His Model.
March 2 (II), 1963.
Zervos XXIII; 155.

94. The Artist and His Model.
March 2 (III), 1963.
Zervos XXIII; 156.

95. The Artist and His Model.
March 27, 1963.
Zervos XXIII; 194.

96. The Artist and His Model.
March 28 and May 7, 1963.
Zervos XXIII; 195.

97. The Artist and His Model.
April 8 (III), 1963.
Zervos XXIII; 201.

98. The Artist and His Model.
April 10, 1963.
Zervos XXIII; 206.

99. The Artist and His Model.
April 16, 1963.
Zervos XXIII; 211.

100. The Artist and His Model.
April 8 (II), 1963.
Zervos XXIII; 199.

101. The Artist and His Model.
April 10 (II) and 15, 1963.
Zervos XXIII; 207.

102. The Painter.
May 2, 1934.
Zervos VIII; 205.

CHAPTER NINE

103. The Artist and His Model.
March 29 and April 1, 1963.
Zervos XXIII; 196.

104. Les Demoiselles d'Avignon.
1907.
Zervos II; 18.

105. The Artist and His Model.
March 5 and September 20, 1963.
Zervos XXIII; 161.

106. The Artist and His Model.
March 5 (III) and September 11, 1963.
Zervos XXIII; 163.

107. The Artist and His Model.
March 30 (I) and September 3, 1963.
Zervos XXIII; 197.

108. The Painter.
March 30 (II), 1963.
Zervos XXIII; 198.

109. Seated Nude.
Drawing. August 20 (V) and 27, 1963.
Zervos XXIII; 296.

110. Standing Nude.
Drawing. August 27, 1963.
Zervos XXIII; 298.

111. The Artist and His Model.
March 8 (II), 1963.
Early state of Zervos XXIII; 169 (pl. 1).
Parmelin, p. 34.

112. "Libation Scene" from top of Stele.
From L'Art de la Mèsopotamie, plate 231.
Circa 2250 B.C. Louvre, Paris.

113. The Artist and His Model.
April 28, 1963.
Zervos XXIII; 222.

114. The Artist and His Model in a Landscape.
June 17, 1963.
Zervos XXIII; 291.

115. The Artist and His Model.
November 1 and 3, 1964.
Zervos XXIV; 254.

116. The Artist and His Model.
Drawing. July 4 (IV), 1970.
Zervos XXXII; 190.

PREFACE

This study began in a bookstore. While browsing through a copy of Hélène Parmelin's Picasso: The Artist and His Model and Other Recent Works, (New York: 1965), I was introduced to Picasso's late work and in particular to his 1963 series of paintings on the theme of the artist and model. One reproduction taken in Picasso's studio caught my interest. It showed a plaster female head placed on the floor facing a canvas that showed an artist painting another sculpted bust (pl. 79 in this dissertation). The suggestion of images-within-images was intriguing.

The extensive literature on Picasso invariably mentions the pervasive character of the artist and model in Picasso's oeuvre, and usually draws attention to a group of works on this subject from one period or another. A few writers have surveyed the artist and model theme in Picasso's last thirty years: Michel Leiris, "The Artist and His Model" and Jean Sutherland Boggs "The Last Thirty Years" in Picasso in Retrospect; John Richardson "Picasso's Ateliers" in The Burlington Magazine; Gert Schiff, Picasso: The Late Years, 1963-1973; and Klaus Gallwitz, Picasso at 90: The Late Work. In addition, numerous investigations of other themes and individual works have proven most helpful, as have the writings of Leo Steinberg and William Rubin.

To the best of my knowledge there have been no previous analyses, in detail or as a whole, of the artist and model paintings made in 1963. It is the aim of this dissertation to examine the 1963 series in the context of previous works of the artist and model theme in Picasso's oeuvre. This thesis seeks to explore the relationship between the content of Picasso's paintings and his ideas and beliefs on the subject of the making of art. This study attempts to contribute to a clearer understanding of the the character of such beliefs, and a sharper realization of the manner in which these convictions are rendered into visual form. The conclusions reached are based on an examination of Picasso's works, his own documented statements, and reminiscences of those who knew him. Given the prolific nature of his work, a representative selection of individual works by Picasso on the artist and model theme are considered. The emphasis is on paintings, but where appropriate Picasso's drawings, prints, sculptures, and fictional writings are explored.

As I undertook the study of the 1963 paintings I realized that many of their iconographical elements are derived from Picasso's earlier depictions of the artist and model. The form this thesis takes results from this observation.

The text of this dissertation is divided into two sections. The first three chapters survey the principle manifestations of the artist and model theme in Picasso's art from 1926 to 1962. The advantage of this approach is that it provides a broad perspective, and a solid foundation on which to base the second section. Motifs, imagery, interpretations, and concepts may be

traced to their inception, permitting the later works to be interpreted in the light of the whole.

The six chapters comprising the second part generally follow the chronological order in which they were produced, and are concerned with those works characteristic of the over one hundred paintings associated with the 1963 artist and model series. A decision to restrict this portion of the study to paintings was necessary given not only their quantity, but also the even greater number of graphics on the theme. Although the subject of the artist and model continued to be represented in Picasso's art after 1963, these final works are not considered, but are referred to in passing throughout this dissertation.

The plates illustrating the text are located in a separate volume to facilitate reading. It is hoped that this dissertation will meet the challenge issued by Leo Steinberg in his introduction to Other Criteria (London, Oxford and New York: 1972), p. viii, for a reappraisal of Picasso's art in the light of the whole:

> "The staggering corpus of Picasso's production seems still to be opening up, the familiar reappears undiscovered. I am convinced that all of Picasso's work needs rethinking in the light of the whole; that the prevailing trend to deprecate work done after the thirties is misconceived; that the significant unity of Picasso's creation will become ever clearer."

PHYLLIS COHEN YAFFE
MCGILL UNIVERSITY
MONTREAL, CANADA

INTRODUCTION

Pablo Ruiz y Picasso (1881-1973) viewed himself as the archetypal creative being. He believed that posterity would arrive at a greater understanding of the creative mind in general through a study of the development of his own ideas:

> "Why do you think I date everything I do? Because it's not sufficient to know an artist's works--it is necessary to know when he did them, why, how, under what circumstances.... 'Someday there will undoubtedly be a science--it may be called the science of man--which will seek to learn about man in general through the study of the creative man. I often think about such a science and I want to leave to posterity a documentation that will be as complete as possible. That's why I put a date on everything I do." 1

This practice of clearly indicating the exact sequence of his works, makes it possible to follow the direction of Picasso's thought, particularly on those days when several were made. Brassai, commenting on Picasso's procedure understood that it reflected a desire to "confer on all of his actions and

---

1 Gyula Halasz Brassai, Picasso and Company, trans. F. Price (New York: 1966), p. 100. The conversation from which this quote is excerpted occurred on December 6, 1943.

works, the proper place in his personal history of creative man; to insert them himself--before others undertake the task."[2]

When Picasso undertook the 1963 artist and model series, he worked in a frenzy that has been documented by Hélène Parmelin who was staying in the Picasso household:

> "In February 1963 Picasso broke loose. He painted 'The painter and his model'. And from that moment he painted like a madman. Perhaps he will never paint again with such frenzy....When he painted 'The painter and his model', Picasso was alone in front of his canvas, in his studio with its phenomenal variety and infinite number of canvases and everything else piled there...There are stacks of projectors and easels, the palettes are tables....But the painter's studio on Picasso's canvases is a painter's studio, a 'proper' one' as people imagine it when it doesn't really exist. A chest of drawers and sometimes a stand for the bust. A divan for the model to lie on naked..." 3

The artist and model paintings are repetitious in their conception, all follow a similar format showing the artist on the left, easel in the middle, and model on the right. Nevertheless, each work is distinct from the others, as Parmelin continues:

> "In this studio, as always in what one calls a studio, the painter is always seated at the easel and we see his canvas in profile. He holds the classic palette and sheaf of brushes, and tries to give them any other sort of attitude but that of the painter

---

2 Ibid.

3 Hélène Parmelin, Picasso Says, trans. C. Trollope (London: 1969), pp. 85 and 87.

> seated at the easel painting a model who is posing. He is the painter as such, doing his standard job....He does not paint standing like Picasso, but he is a serious, careful painter like him. His quest never falters from one canvas to the next. Almost always, as is proper, he has a painter's beard and long painter's hair. Except when, occasionally and by chance, he begins to look like Picasso....And it is Picasso who is painting the model. Or at any rate it is Picasso who displays her. We can't really tell. It's like a dance. The painter is always painting. Picasso is always painting him a model..." 4

A cursory glance at one of the works, for example the Artist and His Model dated May 16, 1963, shows some of these distinguishing features (pl. 1). The massive dark painter is the counterpoint to the disproportionately small green nude. She reclines on a red couch, forming a colourful contrast to him. Characteristic also is the artist's large right boot which occupies the center third of the canvas. The studio is a clearly defined space. On the wall behind the painter are curiously shaped marks. The easel in front of him carries a canvas which is visible, but whose subject is indistinguishable. On the chest of drawers to the right is the outline of a plaster head. A final point of note is the spatial arrangement. The position and size of the model suggest she is at the back of the studio. Paradoxically, her lower torso inexplicably intertwines with the easel in the foreground plane..

A number of scholars have characterized the 1963 artist and

---

4 Ibid., pp. 87-88.

model series. Jean Sutherland Boggs describes "the artist as magician...on the verge of madness as if occupied by some alien spirit."[5] Gert Schiff sees Picasso's artist and model as "a metaphor for the conceptual nature of his art, for the transformation of the thing seen into a sign, for the paradoxical relationship between artistic and pragmatic truth."[6] Gallwitz points out the "four-way conversation between painter, model, the existing work of art, and the one in process of creation",[7] concluding at the end of the series in "a classic blending of all the ritual, erotic, dialectical, and meditative aspects the theme has to offer."[8]

Sir Roland Penrose, Picasso's friend and biographer, sees the origin of the series arising from Picasso's increasing loneliness at having "outlived so many of his friends, Braque, Cocteau, Reverdy, Breton, Giacometti, Zervos and Sabartés."[9] As a result Penrose explains:

> "His work became more completely the sole purpose of his life and at the same time the image of the outer world and of his inner self...But to pretend that it is possible to

---

5 Jean Sutherland Boggs, "The Last Thirty Years," in Roland Penrose and John Golding, eds., Picasso in Retrospect, (New York and Washington: 1973) p. 235.

6 Gert Schiff, Picasso: The Last Years, 1963-1973, exhibition catalogue, (New York: 1983), p. 17.

7 Klaus Gallwitz, Picasso at 90: The Late Work, (New York: 1971), pp. 163-164.

8 Ibid., p. 166.

9 Roland Penrose, Picasso: His Life and Art, 3rd ed. (London and New York: 1981), p. 448.

> ——decipher from his work the highly complex process of his thought, both logical and contradictory and the rich variety in his emotions and intellect would be presumptuous. The quotations of Eluard and Ribémont Dessaignes with which I began this book: 'I speak of that which helps me to live' and 'Nothing that can be said of Picasso is exact' still express the truth." 10

Finally, Pierre Cabanne explains this series saying Picasso paints his memories, so that when asked "what's Picasso doing that's new?" the answer is "His entire past."[11]

The Creative Process

Throughout his life, Picasso befriended, sought council from, and was influenced by poets.[12] More than fellow artists, Picasso was closest to these literary figures, entertaining them, arguing with them, and illustrating their books. He even emulated them by composing his own poetry. The creative imagination found in his speech, writing, and art reflects the same mental processes:

---

10 Ibid., pp. 448-449.

11 Pierre Cabanne, Le Siècle De Picasso: La gloire et la solitude, vol. 4 (Paris: 1975), p. 138.

12 First it was Max Jacob in the early 1900s, then André Breton in the late 1920s and 1930s; this was followed by associations with Jean Cocteau, Paul Eluard, Michel Leiris, Louis Aragon, and Pierre Reverdy. Geneviève Laporte, Sunshine at Midnight, trans. Douglas Cooper, (New York: 1973), p. 5, who quotes a letter from Cocteau: "I always thought of Picasso as a Poet..." See Chapter One for more on these relationships.

> "...if you take my sayings and explode them in the air, they remain only sayings. But if you fit them together in their correct places, you will have the whole story." 13

In all forms of his communication, Picasso conveys his meanings through "glances, expressions, gestures, ambiguities and paradoxes." [14] He interprets his stylistic manner as a direct reflection of his thought and emotion:

> "If an artist varies his mode of expression this only means that he has changed his manner of thinking." 15

Picasso's delivery, whether verbal or visual, contains paradoxes of form and content, as those close to the artist explain: "It is always through paradoxes that [Picasso] makes his most profound and astonishing remarks." [16] These

---

13 Dore Ashton ed., Picasso on Art: A Selection of Views, (New York: 1972), p. xix. This quote is taken from Dor de la Souchère, Picasso a Antibes, (Paris: 1960), p. 13. This account includes daily notes based on Picasso's conversation taken during the creation of Picasso's own museum in Antibes.

14 Ashton, Picasso on Art, p. xix, further repeats Penrose's characterization of Picasso's conversation as relying

> "above all on the reactions of his listeners to ambiguities and paradoxes which can become the threshold of new ideas. The pleasure Picasso takes in presenting the reverse side of a problem can reduce the over-serious questioner to despair."

15 Ibid., p. 5. This is taken from a statement by Picasso made in Spanish to Marius de Zayas and translated into English and published under the title "Picasso Speaks," The Arts, (New York: May 1923) and rpt. in Alfred H. Barr, Picasso: Fifty Years of His Art, (New York: 1946), pp. 270-271.

16 Ashton Picasso on Art, p xviii. This statement was made by Roland Penrose in a letter to Ashton dated February 7, 1969. Such remarks are corroborated by those who had known

contradictory patterns of thought pervade Picasso's imagery, and are manifest in the union of opposites that characterizes his art from an early period.[17]

Picasso's speech patterns are analogous to the sign-like character in his works. The schematic artist and model stresses the ideas they represent. Picasso believed that such reduced abstract forms contained the distilled essence of reality:

> "Art is a language of symbols...Two holes-that's the symbol for a face, enough to evoke it without representing it....Two holes, that's abstract enough if you consider the complexity of man...whatever is most abstract may perhaps be the summit of reality." [18]

The internal source of much of Picasso's imagery flows unpredictably from intercommunicating levels of his own personality.[19]

Picasso at various stages in his life. See comments in Ashton by Maurice Raynal, Michel Leiris, and Jean Leymarie and others.

17 An early example of this ingrained opposition La Toilette (Zervos 1: 325), where two women confront each other. One is nude, one clothed; one with arms raised, the other with arms lowered; one a frontal view, the other a profile. Each aspect is echoed by its contrary. The result is a point and counterpoint choreography--the effect, poetic.

Another instance of this is in Two Women, also of 1906. See Leo Steinberg, "The Philosophical Brothel," part two, Art News, LXXI (October 1972), pp. 41-42, who discerns in the Two Women the duality of a single entity: "like a self and its mirror image in self-discovery."

18 Brassai, Picasso and Company, p. 241. This conversation took place on May 17, 1960.

19 Leo Steinberg, Other Criteria: Confrontations with Twentieth-Century Art, (London, Oxford, and New York: 1972), pp. 110-111. See also the statement made by Picasso quoted in Chapter Six, note 37.

> "Of course, one never knows what's going to come out, but as soon as the drawing gets underway, a story or an idea is born, -and that's it. Then the story grows, like theatre or life--and the drawing is turned into other drawings...." 20

As a result of this thinking Picasso also considered art as a language of signs which must be read, as he impatientdy repeated to Andrè Malraux:

> "What exactly," he asked, "is painting? ...When people want to understand Chinese, they think, 'I must learn Chinese,' right? Why don't they ever think that they must learn painting?....People aren't pleased," he went on, "because what they want is a painter who, when he thinks about Kazbec [Picasso's dog], makes a copy of Kazbec. But the letters that make up the work 'dog' are not a copy of the dog!" 21

Precedents to the Artist and Model Motifs

Picasso's visual imagery may be traced to Symbolist ideas which he maintained from his exposure during his youth in Barcelona. These early influences were sustained, for Picasso later referred to his copies of the works of Rimbaud, Verlaine,

---

20 Roberto Otero, Forever Picasso: An Intimate Look at His Last Years, (New York: 1974), p. 170.

21 Andrè Malreaux, Picasso's Mask, trans. J. Guicharnaud, (New York: 1976), pp. 114-115, 118. Another aspect of Picasso's integration of signs into his art is explored in Edouard Ruiz and Jean Pierre Jouffroy, Picasso de l'image à la lettre, (Paris: 1981).

and Mallarmè.[22] Catalan Modernissimo was distinguished by a fascination with everything Northern. This is evident in the lively discussions in the Bohemian tavern El Quatre Gats, and in the Revues, Pel i Ploma, Joventut, and Catalunya Artistica in which Picasso wrote articles and which frequently carried translations of Schopenhauer and Nietzsche.[23] The latter's influence was particularly strong on Picasso.[24] By the age of seventeen Picasso had read the works of Nietzsche, as had his companions at El Quatre Gats.[25]

Blunt and Pool point out that the attraction of Symbolism to the young Picasso was based on the fact that he was a "highly conceptual painter...[more]...excited by ideas or by the works of other artists than by that direct, prolonged contact with the object."[26] One of the symbolist imperatives in art was

---

22 Penrose, Picasso: His Life and Art, pp. 73, 141. Later references to Rimbaud are documented in Francoise Gilot with Carleton Lake, Life With Picasso (New York and London: 1964), pp. 46 and 198.

23 Anthony Blunt and Phoebe Pool, Picasso: The Formative Years. A Study of His Sources, (London and New York: 1962), p. 7. For a further discussion on Picasso as a Symbolist artist, see: Edward Lucie-Smith, Symbolist Art, (London and New York: 1972), pp. 201-208.

24 For a discussion on Nietzsche's influence on Picasso see: Ronald W. Johnson, "Picasso's Old Guitarist and the Symbolist Sensibility," Artforum, XIII (December 1974), pp. 56-62.

25 Blunt and Pool, The Formative Years, p. 7, plate 39. Picasso took his knowledge of Nietzsche from the Catalan poets Juan Maragall and Joan Oliva Bridgeman both of whose works Picasso illustrated. See Ibid., pl. 39.

26 Blunt and Pool, The Formative Years, pp. 1 and 4.

the concentration and reduction of the subject,[27] which was then conveyed through a symbolic shorthand:

> "...it is the poet's task to find, to invent, the special language which will alone be capable of expressing his personality and feelings. Such a language must make use of symbols: what is so special, so fleeting and so vague cannot be conveyed by direct statement or description, but only by a succession of words, of images, which will serve to suggest it...." [28]

Like other early twentieth-century artists, Picasso used symbolist imagery to meditate on aesthetics.[29]

Art as the subject of art is apparent in Picasso's work from a very early date. In 1900 Picasso made a rear view portrait in ink of the painter Sebastian Junyent at work standing before his easel.[30]

Before the theme of the artist and model was overtly stated it was anticipated by other studio subjects. John Richardson, writing in 1957, identifies separate directions

---

27 Robert Goldwater, Symbolism, (New York: 1979), p. 2.

28 Edmund Wilson, Axel's Castle, (New York: 1931), pp. 21-22.

29 See Kate Linker, "Meditations on a Goldfish Bowl: Autonomy and Analogy in Matisse," Artforum, XIX (October 1980), pp. 65-73, for a discussion on the "parallel meditations" between images of the world and Matisse's transformed aesthetic sphere in his paintings of the 1920s. Also, Jean Laude, "Les 'ateliers' de Matisse," Coloquio Artes, XVI (June 1974), pp. 16-25.

A recent evaluation of Picasso as a nineteenth-century artist is Norma Freedman Broude, "Picasso: Artist of the Century (Late Nineteenth)," Arts, LV (October 1980), pp. 84-86.

30 Discussed in Michel Leiris, "The Artist and His Model," in Penrose and Golding, Picasso in Retrospect, p. 243.

which these take: descriptive and direct, oblique and allegorical.[31] However, these distinctions merge when Richardson's example of the first type, The Blue Room of 1901 (Zervos 1; 103), is viewed retrospectively (pl. 2). The descriptive element disintegrates when one considers, as Richardson admits, the woman shown bathing in the foreground is "so reduced in scale that she seems more like a piece of sculpture than a living person."[32] This is important because it constitutes what is in effect a double transformation of the real into an artifact, painted and sculpted. A further characteristic which The Blue Room shares with later works on the artist and model theme lies in its allusion to other works of art. It recalls Edger Degas' The Tub in which a woman is likewise observed in her intimate toilette.[33] An additional resemblance to Henri Matisse's Chambre à Ajaccia of 1898 may be fortuitous as Richardson claims,[34] but it is also consistent with what will be Picasso's life-long incorporation of references to one or several other artists into a work of his own.

---

31 John Richardson, "Picasso's Ateliers and other recent Works," The Burlington Magazine, XCIX (June 1957), p. 184. His example of the first, allegorical type, is La Vie of 1903. Discussions on this complex work are found in Lucie-Smith Symbolism, p. 204 and Theodore Reff, "Themes of Love and Death in Picasso's Early Work," in Penrose and Golding, Picasso in Retrospect, pp. 13 and 20 ff.

32 Richardson, "Ateliers," p. 184.

33 An alternate title for The Blue Room is given in Zervos as The Tub.

34 Richardson "Ateliers", p. 184.

Elements from Picasso's art were absorbed into what would become the theme of the artist and model. One of these is an acute sensitivity to, visual sensations which led to the portrayal of the different qualities of sight. From an early period Picasso explored the dichotomy of outward and inward vision in numerous paintings of sight and blindness.[35]

The experience of perception on which the representation of the artist and model is founded was first contained in the subject of the 'Sleepwatcher'. The points of similarity between these two themes are a dichotomy of the observer and the observed,[36] a duality between active and passive participants, and the enhancement of the first two by a distinctive right-left division of the visual field.

These correspondences may be apparent in two watercolour and pen drawings made in Paris late in 1904. The first, Meditation, contrasts two figures placed on opposite sides of the sheet (pl. 3). On the left, bathed in light, is the upper

---

35 For a psychoanalytical discussion on Picasso's fear of blindness see: Mary Matthews Gedo, Picasso: Art as Autobiography, (Chicago and London: 1980). For Picasso's depictions of blindness and its relation to Spanish literary tradition see the unpublished M.A. thesis: G. Scott, The Theme of Blindness and the New Perception, University of California, Berkeley, 1967.

Examples of this are Celestina, Barcelona 1903, Zervos I; 83; and The Blindman's Meal, Barcelona 1903, Zervos I; 168.

36 For a perceptive discussion of the roles of observer and participant see Leo Steinberg, "The Philosophical Brothel," Parts 1 and 2, Art News, LXX and LXXI, (September and October 1972).

portion of a sleeping woman. Across from her a dark brooding man sits chin in hand.[37] She passively reclines on a cushioned bed; he sits on a hard chair. Their differences are accentuated by the dichotomy of light-dark and golden-blue contrasts. It is what Leo Steinberg called "the light of the body and the gloom of the mind" separating the physical and sensuous from the mental and contemplative.[38]

Both are in contact with their inner-most selves. She dreams; he thinks. They share a kind of mental image-making not unrelated to art-making. This connection was asserted by Picasso, who when pressed about the meanings in his art, responded: "How can anyone enter into my dreams?"[39]

The male observer looks outward and inward. Like the artist, he is a witness absorbing experience, responding to something beyond himself.[40] He is also an observer, isolated within the private realm of his mind. Here lies the core of the artistic enterprise and the foundation of Picasso's artist and model theme.

---

37 William Rubin, Picasso in the Collection of the Museum of Modern Art, (New York: 1972), p. 30, recognizes the watcher as Picasso himself. The sleeping woman is Fernande Olivier, Picasso's mistress, who was first identified by Jean Southerland Boggs, Picasso and Man, exhibition catalogue, (Toronto and Montreal: 1964), p. 10. This was later confirmed by Picasso in a conversation with William Rubin.

38 Leo Steinberg, "Picasso's Sleepwatchers," in Other Criteria, (London, Oxford and New York: 1972), p. 93.

39 Quoted in Ibid., p. 102, and Barr, Fifty Years, p. 274.

40 Boggs, Picasso and Man, p. 8 and 10, observes in Meditation evidence of the artist's emerging "realization of his own will."

The position of the spectator is clearly allied with the artist in a second drawing of the same subject made the same day, The Sleeping Nude (pl. 4). The sleeper, seen from above, is placed 'upright' so that she lies parallel to the vertical plane of the drawing sheet. The watcher, a tall angular figure with a neck and head that projects perpendicular to his body, peers down on the sleeper. His position corresponds to the viewer's angle of vision, looking down at her.[41]

The theme of studio activity is also anticipated in Cubism with its suggestions of the unique vision of the artist, and its representation of different levels of reality.[42] As William Rubin has noted, the ambience of the atelier was present in the iconography of Cubist still life, and the process of painting was "implicit in the methods and facture of Cubism."[43] Later, the unique notation system based on signs that is inherent in Cubism would be adapted to the figuration of artist and model. These characteristics may be summarized by the following

---

41 See Steinberg, "Sleepwatchers," p. 93, for a discussion of the spectator who approaches the watcher's position.

42 On the fluctuations between levels of perceptual reality see: Withrop Judkins, "Toward a Reinterpretation of Cubism," Art Bulletin, XXX (December 1948), pp. 270-278. Picasso's handling of different levels of interrelated reality was seen in his Cubist collages which, as Krauss notes, was the "representation of a representation" and "a metalanguage of the visual," Rosalind Krauss, "Re-Presenting Picasso," Art in America, LXXVI (December 1980), p. 96.

43 William Rubin, Picasso in the Collection of the Museum of Modern Art, p. 128.

description of Cubism:

> "[Cubism is] almost a reversion to a medieval viewpoint in which a pictorial image is a symbol and its relations to reality is conceptual. It is tempting to say that the medieval manuscript page suggests the closest parallel to the Cubist mixture of conventional symbols and extremely stylized images of reality....Confronted with these various alphabetical, numeral and musical symbols, one realizes that the arcs and planes that surround them are also to be read as symbols, and that they are no more to be considered the visual counterpart of reality than a work is to be considered identical with the thing to which it refers." 44

The first amalgamation of the Cubist manner of representation and the theme of the studio is found in the 1926 Interior with Easel (pl. 5).[45] Presented in a late Cubist collage style, the easel and palette refer to the artist's activity. The palette is placed on the spot usually reserved for the canvas in progress. The artist is suggested by distorted shapes that are combined in a thumb-leg form, disproportionately enlarged on the left side of the canvas. This discrepancy

---

44 Robert Rosenblum, Cubism and Twentieth-Century Art, (New York: 1966), p. 66. From this aspect of Cubism other artists, especially Joan Miró, who developed his individualized character signs that formed the basis of a consistent formal repertory. Picasso, in turn, was influenced by the discoveries of his younger compatriot, for whom form was always the sign of something and never an abstraction unto itself. See: Rosalind Krauss and Margit Rowell, Magnetic Fields, exhibition catalogue, (New York: 1972), p. 126; and Linda Jane Frank Langston, Disguised Double Portraits in Picasso's Work, 1925-1962, (unpublished Doctoral dissertation, Stanford University, 1977), pp. 60-63.

45 Not in Zervos catalogue. Illustrated in Montreal Museum of Fine Arts, Pablo Picasso: Meeting in Montreal, (Montreal: 1985), plate 11, p. 151.

between clearly represented and obscure overlapping objects produces a contrast between figurative and abstract modes.[46] The ensuing confrontation opens the way for the isolation of 'the artist and his model' as a singular theme of its own.

---

[46] Ibid., p. 150.

PICASSO'S 'ARTIST AND MODEL' THEME

1926 -- 1962

CHAPTER ONE

ART AND REALITY IN THE ARTIST AND MODEL THEME: 1926-1933

> "In the end there is only love. However it may be. And they ought to put out the eyes of painters as they do goldfinches in order that they can sing better." [1]

The obsession with the creative process is fundamental to Picasso. This opinion was repeated by Picasso throughout his life, and seems to form a 'leitmotif' of his thinking in his art.[2] Picasso's statement embraces 'love' and art-making. It

---

[1] Ashton, Picasso on Art, p.78, quote is taken from E. Tèriade, "En causant avec Picasso," Intransigeant (June 15, 1932) and reprinted in "Propos de Picasso à Tèriade," Verve XIX-XX (1948).

[2] Ashton, Picasso on Art, p. 79, also refers to Jean Cocteau, The Journals of Jean Cocteau, ed. and trans. W. Follie, (New York: 1956), p. 49, repeats that painting is a blind man's profession. Roland Penrose, Picasso: His Life and Work, p. 89 also quotes Picasso's parable noting its echo in Pascal: "Jesus came to blind those who see clearly and give sight to the blind." Ashton, Picasso on Art, p. 79, further cites the recollection of Picasso's famous remark in Camila José Cela, "El viejo picador," Papeles de Son Armadans XVII, (April 1960). This parable with its reference to the "third eye of the imagination" is recognized as a fundamental conception to Picasso in a conversation between Roland Penrose and Dominique Bozo, in "Picasso: The Surrealist Realist," Artforum, IX, (Summer 1980), p. 29.

links experience and sensations--while paradoxically seeming to deny external regard.[3] This chapter will begin to examine Picasso's ambiguous relationship with art and reality and its connection with the burgeoning artist and model theme.

Art and Reality

The appearance of the fully formed theme of the artist and his model begins in Picasso's oeuvre in the mid-1920s during a period of renewed interest in the creative process. At that time he used disparate styles, fluctuating between an abstract conception and a classical linear naturalism.[4] Picasso believed

---

3 Penrose, Picasso: His Life and Work, pp. 88-89, observes that Picasso sought an inner vision that would consolidate the discrepancy between seeing an object and knowing it, so the artist could see and feel; understand and love even without sight in the physical sense.

Picasso's inexorable link between love and painting is stressed, for example in Jean Paul Crespelle, Picasso and His Women, trans. R. Baldick, (London: 1969). For further on the connection between love and art-making, see the cogent article by Gert Schiff, "Picasso's Suite 347, or Painting as an Act of Love," in Picasso in Perspective, pp. 163-167.

See Chapters Eight and Nine for additional consideration of the manifestation of this 'love' in the artist and model theme.

4 Classicism in Picasso's art is explored in: Phoebe Pool, "Picasso's Neo-Classicism, First Period, 1905-1906," Apollo, LXXXI, (February 1965), pp. 122-127 and "Picasso's Second Neo-Classical Period, 1917-1925," Apollo, LXXXV, (March 1967), pp. 198-207; Anthony Blunt, "Picasso's Classical Period (1917-1925)," The Burlington Magazine, CX, (April 1968), pp. 187-191; and Jurgen Thimme, Picasso und die Antike, exhibition catalogue, (Karlsruhe: 1974).

these stylistic variations were not an end in itself, but the means to convey his ideas:

> "If the subjects I have wanted to express have suggested different ways of expression, I have never hesitated to adopt them....This does not imply either evolution or progress, **but the adaptation of the idea one wants to express and the means to express that idea.**" 5 (Emphasis added)

In 1926, the first artist and model canvases were painted. One of the earliest, The Artist and His Model, demonstrates Picasso's use of disparate styles to realize the confrontation between art and reality (Zervos VII; 30). This work is a flattened web of lines from which two forms emerge: a model on the left and a painter on the right (pl. 6). The artist, shown bending over his palette, is comparatively naturalistic.

The treatment of the model fluctuates between modes of transcribing reality. The nude lies supine. Her swollen hands are crossed behind a head that had been reduced to a circle on a stretched out neck. Within this round shape, a square contains her face, her features marked with dots. The rest of the torso dissolves into a skein of lines. Surprisingly, out of the indecipherable tangle that represents her body a real foot projects toward both the painter and the picture plane.

The treatment of the model contains three types of representation: the abstract, the schematic, and the naturalistic. The interwoven lines are completely abstract, the

---

5 Ashton, Picasso on Art, p. 5. This is quoted from a 1923 interview with Marius de Zayas.

dotted facial features show a schematic reduction, and naturalism is approached in the clear forms of the model's foot. The reclining model has become confounded with her painted image. Each degree of representation reveals a different level of reality. The naturalistic suggests the actual model; the schematic and abstract allude to her transcription into art.

The artist provides the focus of the action. He sits on a chair with his legs crossed, concentrating on mixing his paint but he does not look at the model. Superimposed views of this figure suggest his movement as he works. These are an overlapping profile containing his left vertically eye, another form attached to his right side shows a rear angle with a profile directed away from the model, and a phanthom head which rises out of his own looks toward the model with large circular eyes.

The painting is divided into sectors by the edge of the artist's canvas which forms a vertical, extending downward to meet his elbow and leg. The studio space represented within is partitioned from the artist's propped-up painting by a distinct boundary made up of the round tack heads aligned with the edge of the painter's canvas.

One side of the visual field shows the product of the artistic enterprise. The other half is a demonstration of the process of creating an image which is at least partially discernible to the observer.

The formation of the model on the artist's canvas may be charted by the degrees of abstraction. This may be interpreted

in opposite ways: one involves analysis, the other sythesis. In the first, the artist builds up forms out of the sketchiness of the abstract web, progressing toward greater intelligibility as her emerging figuration advances from schema to naturalism. In the second, the artist abstracts and reduces natural appearances in a way that is also consistent with Picasso's analytic method and his assessment of his own art:

> "There is no abstract art. You must always start with something. Afterward you can remove all traces of reality. There's no danger, then, because the idea of the object will have left an indelible mark." 6

The process is a cycle of creation, destruction, and recreation.[7] First the image is formed, then it is broken down into its most characteristic aspects. The result is a transformation of the model's likeness into another kind of reality--that of the artwork.

Picasso's Illustrations of Balzac's Le Chef d'Oeuvre Inconnu

Picasso's absorption in the problems of art and reality is reflected in his long-standing fascination with the ninteenth-

---

6 Ashton, Picasso on Art, p. 64. This is excerpted from Christian Zervos, "Conversation avec Picasso," Cahier d'Art, X, (1935), pp. 173-178.

7 The cyclic character of the artistic process in Picasso's art is discussed in Chapter Five. For the paradoxical dualism of creation and destruction see Chapter Eight.

century fable by Honoré de Balzac, Le Chef d'Oeuvre Inconnu. In 1926 Picasso produced a number of woodcuts and etchings for a deluxe edition of Balzac's story published by Ambroise Vollard.[8] Picasso's interest in Balzac continued long after his illustrations.[9] He made a series of portraits of Balzac in 1952. Even as late as 1968 Picasso incorporated the image of Balzac and references to his fable into a series of etchings known as the Suite 347.[10]

Balzac's Chef d'Oeuvre Inconnu embodies many elements important to the development of the iconography of the artist and his model theme. A brief examination of the fable and its relation to Picasso's treatment of the artist and his model motif might be useful.

Balzac's Le Chef d'Oeuvre tells the story of a fictional

---

8 Picasso's illustrated Le Chef d'Oeuvre Inconnu included sixteen abstract woodcuts based on ink drawings of "constellations of dots connected by lines," see William S. Rubin, Picasso in the Collection of the Museum of Modern Art, (New York: 1972), p. 127. As well, Picasso made a dozen etchings especially for Balzac's story. For the relationship between Picasso and Balzac's Le Chef d'Oeuvre see: Dore Ashton, A Fable of Modern Art, (London: 1980); and Abraham Horodisch, Picasso as a Book Artist, trans. I. Grafe, (Cleveland and New York: 1962).

9 Block, 714-722. Picasso's continuous high esteem for this story is reiterated in his recommendation in the early 1950s of Balzac's tale to one of his mistresses. See Geneviève Laporte, Sunshine at Midnight: Memories of Picasso and Cocteau, p. 12.

10 See Suite 347, numbers 91 and 100, for portraits of Balzac, presented in Beryl Barr-Scharrar, "Some Aspects of Early Autobiographical Imagery in Picasso's 'Suite 347'," The Art Bulletin, LIV (December 1972), pp. 526-527. Allusions to Balzac's novel may be found in numbers 99 and 344 of the Suite 347, and explored in Gert Schiff, "Picasso's Suite 347, or Painting as an Act of Love," p. 166.

Old Master painter named Frenhofer, who had worked for ten years on the painting of a beautiful woman whom he loved as if she were a real person. He reluctantly unveils his masterpiece to two younger artists, Poussin and Pourbus, on the pretext of comparing the painted image to a living model. When the work is finally revealed, the two young painters are horrified to discover only an unintelligible wall of paint on the Master's canvas. The only remnant of the image buried beneath successive layers of paint is an exquisite foot which emerges from the chaos. When the two young painters confess that they "see nothing" Frenhofer angrily dismisses them. The old artist realizes he has reached beyond the abyss in both painting and life, burns all his paintings during the night, and then kills himself.

Balzac's Chef d' Oeuvre Inconnu exerted a strong influence on the imaginations of late nineteenth and early twentieth-century painters and poets.[11] Such interest is not surprising considering the story anticipates the dilemma of the necessity of the artist to abstract from his experiences and to remain in touch with daily reality which occupied the avant-garde artists of the time.[12] Picasso was no exception.

Echoes between Picasso's artistic concerns and the ideas

---

[11] Artists and poets who were influenced by Balzac's tale include Cezanne and Rilke. See Ashton, Modern Fable, pp. 60 ff.

[12] Dore Ashton, "Picasso and Frenhofer: The Idea of Modern Art," Arts Canada, XXXVII (September-October 1980), p. 1.

expounded in Balzac's story have been observed.[13] Further parallels might be made between Balzac's fable and Picasso's artist and his model theme. The first similarity concerns the question of representation in art. Frenhofer's unintentional foray into abstraction leads him into insanity. He sees a beautiful nude; others see nothing. Long before total abstraction in art existed, Balzac asserts that it not only cannot succeed in communicating, but will plunge the practitioner into the abyss of a self-contained world where only the artist knows what is before him.[14]

The second influential aspect of Balzac's Chef d'Oeuvre Inconnu[15] is the role of love. In a variation of the ancient Pygmalian myth, Frenhofer is in love with the painted image of the beautiful courtesan. This is a passion that arose out of his act of creation:

---

13 See Horodisch, Picasso as a Book Artist, and Ashton, Modern Fable, pp. 31-39.

14 Picasso recognized this conflict as the source of the tension in Cezanne's art which influenced him greatly. Ashton, Modern Fable, p. 76, reports that Picasso reacted to the 1907 Cezanne retrospective by "drawing back from the Frenhofer-like impulse to plunge into the abyss...." Like Cezanne, Picasso realized that even in abstraction the artist had to maintain contact with the object. Nevertheless, she, p. 11, points out that Picasso acknowledges the creative benefits of this conflict:

> "What forces our interest is Cezanne's anxiety--that's Cezanne's lesson."

15 On the role of Eros in the creative life of the Surrealist circle see: Whitney Chadwick, "Eros or Thanatos--The Surrealist Cult of Love Reexamined," Artforum, XIV (November 1975), pp. 46-56; and Anita Coles Costello, Picasso's "Vollard Suite", (published Doctoral dissertation, Bryn Mawr College, 1978), (New York: 1979), pp. 71-110.

> "I have lived with her; she is mine, mine alone; she loves me. Has she not smiled at me, at each stroke of the brush upon the canvas? She has a soul-the soul I have given her....My painting is no painting, it is a sentiment, a passion. She was born in my studio....It is not a canvas, it is a woman....I am a lover first, and then a painter." 16

The artist loves his painting because he created it--but conversely, he also created it out of love. The other artists also demonstrate the same passion for their works. The young Poussin's model and lover complains he never looks at her in the same way that he does his paintings of her. This analogy between love and creation is central to Picasso's transformation of reality into art.[17]

The third aspect of Balzac's story reflected in Picasso's theme of the artist and his model is the image of the Old Master, Frenhofer. Balzac presents him as the absolute artist. In the description of this fictional painter and of his studio, Balzac likens Frenhofer to Rembrandt:

> "The face was withered beyond wont by the fatigue of years...set this head on a spare and feeble frame, place it in a frame of lace wrought like an engraved silver fish-slice, imagine a heavy gold chain over the old man's black doublet....One of Rembrandt's portraits

---

16 Honoré de Balzac, "Le Chef d' Oeuvre Inconnu," in The Quest For the Absolute, trans. E. Marriage (Philadelphia: 1889), pp. 245-246.

17 See William Darr, "Images of Eros and Thanatos in Picasso's 'Guernica'," The Art Journal, XXV (Summer 1966), pp. 338-346.

> might have stepped down from its frame to walk in an appropriate atmosphere of gloom, such as the great painter loved." 18

Frenhofer became identified with Rembrandt who found a place in Picasso's art as the quintessential artist. Picasso's rendition of Rembrandt is found first in the 1933 etchings of the Vollard Suite. He reappears in the 1963 artist and model paintings, and becomes a continuous presence in Picasso's art thereafter.[19] Rembrandt-Frenhofer, as the archetypal artist, is the exemplar of the creative principle.[20] In part this is because he has "pushed beyond appearances" to exist in a state of anxiety plagued by metaphysical doubts.[21]

The fundamental issues behind Balzac's Chef d'Oeuvre Inconnu were also those Picasso was dealing with in his own art in the mid-1920s when the motif of the artist and his model first appears. In her cogent discussion of Frenhofer and Picasso, Dore Ashton suggests Balzac's tale raises questions

---

18 Balzac, "Le Chef d'Oeuvre Inconnu," p. 225.

19 The conflation of the persona of Rembrandt into the motif of the Muskateer occurs after the mid-1960s. In these last years of Picasso's life the latter is also presented as a painter, as considered in Gert Schiff, Picasso: The Last Years, (New York: 1984), p. 31. A summary of the relationship between these two artists is found in Janie L. Cohen, "Picasso's Exploration of Rembrandt's Art, 1967-1972," Arts, LVIII (October 1983), pp. 119-126.

20 For further on the connection between Picasso and Rembrandt, consult Chapter Seven.

21 Ashton, Modern Fable, p. 29. Picasso's anxiety has been extensively documented. See, for example, Hélène Parmelin, Picasso Plain, trans. H. Hare, (New York: 1963), pp. 56-60, who comments p. 60, that "Picasso suffers when he is working and when he is not working."

which also concerned Picasso.

> "What is a painting? Is it an image? A creation? An extension of the self? A detached object among objects? ...where is the painting? Does it hover between artist and observer? Is it in the material of the image itself, discrete from all else in the world? Or is it rather lodged in the obsessive imagination of the artist and purely represented so that none but the creator can truly recognize it?" [22]

In addition to being applicable to Balzac's story, Picasso also embedded these problems with their paradoxical answers into his iconography of the artist and model.

It is generally acknowledged that Picasso's illustrations of Le Chef d'Oeuvre Inconnu do not follow Balzac's text.[23] However, a few of these etchings are closely related to concerns which became integrated into the artist and his model theme as a whole. A brief look at one of Picasso's illustrations accompanying Balzac's tale shows how Picasso interpreted the French author's notion of the transformation of reality into art.

A print designated as number eight out of the series of

---

22 Ashton, Modern Fable, p. 90.

23 The single exception to this is the print Painter with Model Knitting which shows an artist painting a skein of lines reflecting the abstract movements of his knitting model, as noted by Alfred H. Barr Jr., Picasso: Fifty Years of his Art, (New York: 1946; rpt. 1980), p. 145, and repeated in Rubin, Picasso in the Museum of Modern Art, p. 127. It should be noted, however, that only the abstract representation of a naturalistic subject bears any resemblance to Balzac's story which makes no mention of a clothed, mature, knitting model.

thirteen etchings published by Vollard shows four overlapping images, each one receeding further into the picture space (pl. 7). Closest on the left is the model who watches while the artist, his back to her, paints a nude on the canvas before him. This painting faces outward so that the viewer can contrast the painted and the living nude. Behind the canvas, and partially hidden by it, is a life-like portrait bust whose head is angled outward toward canvas, artist, and model. The two living forms on the left are distinguished from the two artifacts on the right, turned toward us, the observers. In a subtle cross-fire of directed looks, the model and sculpture located at the extremes of left and right, foreground and background, bracket the action. The nude considers the work in progress, while the sculpted head seems to watch the artist. In this way multiple levels of awareness are suggested. Each one confronts the artwork and partakes of its complex transformation.

The artist in Picasso's eighth illustration to Balzac's tale is placed literally between the model and his painted image of her. Like the Poussin in the Chef d'Oeuvre Inconnu, the bearded painter in Picasso's print does not respond to his companion. Instead his attention is absorbed by the painting. The artist turns his back on the living form in favour of the created image. Picasso recognized that in Balzac's story, it was Frenhofer's attempt to select all aspects of reality that led him to his tragic failure. As Picasso explained:

> "That's the marvelous thing with Frenhofer in the Chef d'Oeuvre Inconnu by Balzac. At the end, nobody can see anything except himself.

> Thanks to the never-ending search for reality, he ends in black obscurity. There are so many realities that in trying to encompass them all one ends in darkness. That is why, when one paints a portrait, one must stop somewhere, in a sort of caricature. Otherwise there would be nothing left at the end." 24

Similarly, Picasso's living and painted nudes in this eighth illustration to Blazac's tale present a dialectical opposition between styles (pl. 7). The real model is drawn in a simplified classic contour; the painted image is submerged behind a cross-hatching of dynamically angled swirls. The same kind of transformation was also apparent in the painted model in the 1926 Artist and his Model (pl. 6). In both, Picasso reiterates Frenhofer's injunction:

> "The aim of art is not to copy nature, but to express it. You [the artist] are not a servile copyist, but a poet...we must detect the spirit, the informing soul in the appearance of things and beings." 25

Balzac's words are similar to certain statements by Picasso, such as: "Nature is one thing and painting is quite another. Painting is the equivalent of nature," [26] They also reflect Picasso's life-long association with poets. [27] This

---

24 Ashton, Modern Fable, p. 92.

25 Balzac, "Le Chef d'Oeuvre Inconnu," p. 229.

26 Ashton, Modern Fable, p. 18.

27 Picasso's life-long friendships with poets such as Max Jacob and Guillaume Apollinaire and later with Surrealist poets, for example, Louis Aragon, Paul Eluard, Philippe Soupault, Michael Leiris, Roland Penrose, and René Char, many of whom

appreciation of the poetic imagination and its importance in works of art is reflected in his complaint:

> "so many painters have forgotten poetry in their painting--and it's the most important thing-poetry." 28

The Artist and His Model Paintings:

1927-1928

The influence of those poets, writers and artists who embodied what became known as the Surrealist movement 29

---

later wrote about Picasso and his art. See for example Penrose, Picasso: His Life and Work, pp. 246 ff., and passim, also the selections by Leiris, Aragon, and Char in Gert Schiff, ed. Picasso in Perspective, The Artists in Perspective Series (Englewood Cliffs, New Jersey: 1976), pp. 140 ff., 151 ff., and 168 ff.

28 Ashton, Picasso on Art, p. 128. This statement was first made to Daniel-Henry Kahnweiler, "Gespräche mit Picasso," in Jahresring, LIX-LX (1959), pp. 85-98.

29 Anna Balakian, André Breton, Magus of Surrealism, (New York: 1971), p. 149; see especially the chapter on "Surrealism and Painting," pp. 148-159. Picasso's continuing friendship with André Breton is documented among other places in Penrose, Picasso: His Life and Work, pp. 247-250, 279-280, and passim., who repeats, p. 249, Breton's comment that "reality...is not just what is seen, and the painter should in consequence refer to a model which is purely interior." Published by André Breton in his article on Picasso, "Le Surrealism et la Peinture," La Révolution Surréaliste, IV (July 1925).

Picasso's seminal foray into primitivism, the Demoiselles d'Avignon of 1907, was first reproduced eighteen years after it was painted, in the Surrealist review La Révolution Surréaliste of 15 July 1925. In fact, according to Penrose, Picasso: His Life and Art, p. 248, "it was due to Breton that the painting was unearthed where it lay rolled up in Picasso's studio and set up in a place of honour in the Paris house of Jacques Doucet who bought it for his collection."

stimulated an already active interest in the metamorphosis of forms and concern with the creative process that characterizes the artist and model theme.[30] Although not an official member, Picasso enriched his art with a renewed depiction of inner aspects of experience that recalls what Robert Rosenblum describes as "both the unsettling power of African Negro masks and the iconic stare and intensity of the Romanesque frescoes of Picasso's native Spain."[31] Rosenblum has also observed the emergence of the theme of the artist and model, citing a connection between Picasso's "fathoming of concealed...forces" and this transformation of the artistic process into "something

---

[30] See John Golding, "Picasso and Surrealism," in Roland Penrose and John Golding, eds., Picasso in Retrospect, (New York: 1973), pp. 77-121; William S. Rubin, Dada, Surrealism, and Their Heritage, (New York: 1968), pp. 124-127, and passim. Wilhelm Boeck and Jaime Sabartès, Picasso, (New York: 1955), pp. 193-194, contend that just as Picasso had absorbed other art forms, he took from Surrealism only elements that would prove enriching for his own work, in particular the concept of metamorposis and the attendant unleashing of creative energies.

In the conversation between Roland Penrose and Dominique Bozo, "Picasso: The Surrealist Realist," p. 30, the re-evaluation of reality inherent in Surrealism is seen as Picasso's guiding principle:

> "Picasso saw the dreams of the Surrealists as a part of reality not an escape from it....So Surrealism, for him, was freedom within reality...for me, he's a Surrealist until the end...[a] Surrealist-realist, if you can mix terms like that. Let me quote you a little saying of Apollinaire's, "One will never grasp reality once and for all; the truth will always be new," That's it isn't it."

[31] Rosenblum, "Picasso as a Surrealist," in Jean Sutherland Boggs, ed. Picasso and Man, exhibition catalogue, (Toronto and Montreal: 1964), p. 15. This statement was made in respect to his 1926-27 Seated Woman, but is applicable to other works of this period.

magical and incomprehensible, as if Picasso were trying to seek out the ritualistic mysteries associated with the dawn of art."[32] As a result Picasso used conceptual means to express the reality inherent in things.[33]

Picasso's anatomical experiments at this time may be categorized according to a number of types: analogous forms which stress resemblances between the two figures, sexual double entendre which substitutes sexual organs for other parts of the body, and sculptural forms which are transformed into paint. These complex images represent a language of "multiple metaphors" that is evocative and poetic, recalling the same erotic magic found in both Surrealist poetry and in Picasso's own writings.[34]

---

[32] Ibid., pp. 15-16.

[33] One such case was during a conversation between Picasso and André Wernod, "En peinture tout n'est que signe, nous dit Picasso," Arts, (Paris) XXIII, (June 29, 1945) pp. 1-4; extracted in Barr, Fifty Years, p. 241; quoted here from Ashton, Picasso on Art, pp. 18-19:

> "I've put in this still-life a box of leeks, all right, I wanted my canvas to smell of leeks. I insist on likeness, a more profound likeness, more real that the real, achieving the surreal. This is the way I understood the word surrealism but the word had been used quite differently...."

[34] Cited in Rosenblum, "Picasso as a Surrealist," p. 16. On the subject of Picasso's poetry see: Roberta Carasso, The Published French and Spanish writings of Pablo Picasso with English Translations, (unpublished M.A. thesis, Hunter College of the City of New York, 1964); Clive Bell, "Picasso's Poetry," in Gert Schiff, ed. Picasso in Perspective, The Artist in Perspective Series, (New York: 1976), pp. 86-87; Jaime Sabartès, Picasso: An Intimate Portrait, trans. A. Flores, (London: 1949), pp. 166-173; and Lydia Gasman, Mystery, Magic and Love in Picasso, 1925-1938: Picasso and the Surrealist Poets,

In The Studio of 1927-28, the artist's body is reduced to a two-dimensional triangle (Zervos VII;142). This pointed torso is a counterpart in paint to the innovative open work wrought iron and wire sculptures Picasso was also working on at the time (pl. 8).[35] The vertical alignment of the artist's eyes is repeated in the white plaster head which rests on the table facing the artist suggesting an analogy between the plaster head and the artist.

The fine balance in The Studio between the illusion of reality and its transcription into art has been commented upon.[36] This has led to a reading of The Studio in symbolic terms based on the symmetry of its composition which is understood as an equivalence between reality and its reflection in art.[37] William Rubin describes the juxtaposition of artist

---

(unpublished Doctoral dissertation, Columbia University: 1981), passim.

35 See the Project for a Monument, 1938. Illustrated in Rubin, Picasso in the Museum of Modern Art, p. 223.

36 As in Rubin, Picasso in the Museum of Modern Art, p. 223; and Lucy Lippard in the Catalogue of The Sidney and Harriet Janis Collection, (New York: 1972), p. 16. Robert Rosenblum, Cubism and Twentieth-Century Art, (New York: 1976), p. 290, describes The Studio's "varying degrees of reality and illusion."

37 Gasman, Mystery, Magic and Love in Picasso, p. 1129. This may be compared with the original use of the term 'Surrealism', coined by Guillaume Apollinaire who called it "an invention after nature which in fact creates a new reality." Quoted from Rosalind Krauss and Margit Rowell, Joan Miró: Magnetic Fields, Exhibition catalogue, (New York: 1972), pp. 74-75. As explained in Wilhelm Boeck and Jaime Sabartés, Picasso, p. 512, Picasso enjoyed a close friendship with Apollinaire from 1905 until the latter's tragic death in 1918.

and creation as an "allegory of the relationship of the artist to reality."[38] The Studio has also been interpreted as a correspondence between life represented by the artist, and his image embodied in the plaster bust.[39] Gasman points out the similarity in appearance between the painter and the sculpture that is his model, concluding that the analogy between iconographic and formal elements reflects Picasso's conception of the "painting as a magic object, connected...to the real world outside its confines."[40] It possesses what Picasso's friend, Lacan, called "la peinture du dompte regarde," that is, a painting that 'looks' back at and intimidates the viewer.[41]

A similar concurrence of artist, model, and sculptural forms is seen in the Painter and Model, 1928 (Zervos VII; 143, pl. 9). The model has the same three vertically aligned eyes imposed on a profile as in The Studio. She may not be a 'real' figure, but a sculpted bust propped on a stand.[42]

---

38 Rubin, Picasso in the Museum of Modern Art, p. 128.

39 Gasman, Mystery, Magic and Love in Picasso, p. 1129. Chapter Five also explores the significance of this sculpture, in relation to the artist and his model.

40 Ibid., pp. 1129-1131. The impact of these beliefs on Picasso's representations of the artist and model theme are considered in Chapter Nine.

41 Gasman, Mystery, Magic and Love in Picasso, p. 1135, quoting from Lacan, Le Seminaire, Livre XI, p. 100. Like Picasso's 1957 variations of Velazquez' Las Meninas, Picasso suggests the co-extension of pictorial and external vital spaces, see Ibid., p. 1131.

42 Rubin, Picasso in the Museum of Modern Art, p. 130.

The artist's face, like that of the model, is an angular profile with similar vertically aligned eyes. His head closely resembles Picasso's drawings for his painted metal sculpture, Head, of 1928 which was built up on a tripod (pl. 10).[43] The torso of both the artist and sculpture consist of an inverted triangle. Both share an indented "halo" patterned after the headdress of a Bakota reliquary sculpture. This aura-form was again used in the artist figures in a series of drawings of March 30, 1928.[44]

The image the artist creates is surprisingly not the angular form the viewer sees, but a beautiful classically drawn profile. The jump from model to painting has facetiously reverted the image back to natural appearances. The contrast in styles is all the more startling since Picasso transgresses an idiom of his own making. The abstraction establishes an alternate reading of reality indicating, as Rosenblum concludes, "that pictorial means are as real as pictorial ends."[45] One interprets the diagramatic figures as equivalences: a triangle

---

43 The Head, 1928 and its sketch is illustrated in Rubin, Picasso in the Museum of Modern Art, p. 224. For a brief description of the triangular positive and negative shapes in this sculpture see Ibid., p. 130.

44 Zervos VII; 144, 146. See Gasman, Mystery, Magic and Love in Picasso, p. 1141. Easter Island art is also related to the Artist and His Model of 1927, see Timothy Hilton, Picasso, (New York: 1975), p. 161 and illustration 116.

45 Robert Rosenblum, "The Unity of Picasso," Partisian Review, XXIV (Fall 1957), p. 595.
This concept of the levels of reality is also explored in Rudolf Arnheim, Picasso's Guernica: The Genesis of a Painting, (Berkeley and Los Angeles: 1962), pp. 72, and 301, note 74.

is acccepted as a torso, an oval for a head, etc. However, the naturalistic profile challenges that reading and sets up a witty interplay between what is usually two mutually exclusive modes of visual notation. That the more naturalistic element should appear on the painter's canvas is an additional irony.

There is another dimension to this parody between interpretations of reality. If the model is viewed as a sculpted bust, then the suggestion is of the transformation from sculpture to painting. The artist sees the forms anew and refers the abstraction back from whence it came.

One of the most unexpected aspects of Painter and Model are the sexual allusions which Picasso interjects into various parts of the artist's figure. His mouth is analogous to a vaginal opening with parallel lines indicating small hairs on either side. This same vaginal-mouth form is depicted in a sketch Picasso made for his metal sculpture. Rubin has observed that the artist with the vaginal mouth is a replica of the awesome female Figure executed at about the same time as Painter and Model.[46] In addition, the painter's arm has what has been described as a "rigidly phallic character."[47] In both these respects the forms of the artist incorporate male and female

---

[46] Rubin, Picasso in the Museum of Modern Art, p. 130. According to Gasman, Mystery, Magic and Love in Picasso, p. 1140, the artist with vaginal mouth and the figure were merged in an unpublished work, Picasso's c. 1927 Femme á la Palette et aux Pinceaux, Picasso Family Archives, no. 12473.

[47] Rubin, Picasso in the Museum of Modern Art, p. 130.

sexual attributes.[48]

Sources for this sexual displacement may be Picasso's contacts with such Surrealist artists as Miró and Dali.[49] Both Spanish artists incorporated sexual forms into their works. Miró in particular is an acknowledged influence on Picasso's art of this period, especially in the realms of sign-making and use of sexual imagery, as Picasso explained:

> "Actually it isn't anything more than a question of signs. It has been agreed upon that a specific sign represents a tree, another a house, a man, a woman; exactly as in a language the word 'man' evokes the image of a man, the word 'house' and this in all languages although in every language the word varies. It's an established convention, we communicate by the use of these signs." 50

---

48 Ibid. For a further discussion of the representation of male and female attributes in one figure, see Chapters Three and Nine. On androgynous forms in Surrealist art see: Robert Knott, "The Myth of the Androgyne," Artforum, XIV (November 1975), pp. 38-45. The converse of the male artist seen here with a vaginal mouth is also found in Picasso's art, that is, female figures with male sexual attributes. Examples are Picasso's Boisgeloupe sculptures based on Marie-Therese Walter which are characterized by phallic shaped noses and the 1932 The Dream which superimposes a phallic shape over her face. The latter is noted in Linda Nochlin, "Picasso's Colour: Schemes and Gambits," Art in America, LXVIII (December 1980), who reflects, p. 178, that the "split face can be read...as a violet penis being kissed, or dreamed about...."

49 The reciprocal influences of Picasso and his younger compatriots Dali and Miró are discussed in Krauss and Rowell, Magnetic Fields, pp. 126f.; and Linda Jane Frank Langston, Disguised Double Portraits in Picasso's Work, 1925-1962, (unpublished Doctoral dissertation, Stanford University, 1972), pp. 55-58 and 60-63.

50 Quoted from Ashton, Picasso on Art, pp. 18-19. This also reflects Surrealist convictions that "a work of art should be the vehicle by which the artist and spectator are brought before a sign which is not the mere substitute for a

Another origin for the sign-language which facilitates these sexual displacements may have evolved from Picasso's contact with Neolithic and Oceanic artifacts. Both these 'primitive' arts reduce forms to schemata. On shields from Oceania, for example, facial features are equated with sexual members. The images from tribal art with its ideogramatic and schematic forms, provided Picasso, who owned several of these objects, with his visual vocabulary.[51]

Like The Studio, the 1928 Painter and Model uses the symbolic symmetry to cement the analogy between the realm of art and the realm of things.[52] The peculiar reversal of the distorted model into a serene classical profile shows as Rosenblum states, the substantiality of these "unreal creatures, whereas the unreality of the work of art is a prosaic profile that becomes...far more life-like than its living creator."[53] The greater reality of the painted profile may be interpreted as as a comment on the supremacy of the 'other' reality in art, the

---

thing, but the thing itself." Quoted from Charles E. Gauss, "The Theoretical Backgrounds of Surrealism," Journal of Aesthetics and Art Criticism, II (1943), p. 40. Picasso's integration of a secret code of word signs is explored in Adam Gopnik, "Note on the First Appearance of Marie-Therese Walter in the Picasso Theatre," Marsyas, XXI (1981-1982), pp. 57-60.

51 William Rubin ed., Primitivism in 20th Century Art: Affinity of the Tribal and the Modern, vol. I (New York: 1984), pp. 241 ff.

52 Gasman, Mystery, Magic and Love in Picasso, pp. 1138-1139.

53 Rosenblum, Cubism and Twentieth-Century Art, p. 90.

analogy of life and art, and the two-way transformation of the 'unreal' into the 'real'.[54]

---

54 Picasso's term for this transformation is 'metamorphosis'. Parmelin, Picasso Says, pp. 76-77, explains Picasso's meaning of the word by recalling the time Picasso was talking about his bicycle and saddle which he joined together in 1943 to make his Head of a Bull (Spies, 240). Picasso was imagining what would happen if after he had made the object he decided to

> "Throw it into the street, into the gutter, anywhere, but throw it away. Then a workman comes along. He picks it up. He thinks that with this bull's head he could perhaps make a saddle and a set of bicycle handlebars. And he does it...That would have been magnificant. It is the gift of metamorphosis."

For a general exploration of the significance and extent of the notion of metamorphosis in modern art see the essay by Dore Ashton, "'A Mobile Life in a Changing World': Metamorphosis as an Artistic Principle," in A Reading of Modern Art (Cleveland: 1969), pp. 69-79.

CHAPTER TWO

OBSERVATION AND CONFRONTATION

IN THE ARTIST'S STUDIO, 1953-1956

The studio is an important place for Picasso. It is his retreat from the inquisitive world, and a private domain where day or night he is the master.[1] The emergence of L'Atelier as a theme occurred in the 1950s when Picasso concentrated on signaling and defining its significance as the locus of the encounter between artist and artifact.

This chapter centers on the observation and confrontation common to the related themes of 'the studio' and 'the artist and model'. The emphasis on the vicissitudes of seeing will be examined in three main groups of works: The Verve Suite of

---

[1] Picasso chose his studios with care. For example, he took his studio at 7 rue des Grands-Augustins, the precise setting of Balzac's Le Chef d'Oeuvre Inconnu, described in Gilot, Life with Picasso, pp. 17-18.

As recounted in Penrose, Picasso: His Life and Work, p. 401, Picasso increasingly felt himself hounded by the public. After 1954 and his move to the studio known as La Californie, he secluded himself within his 'studio-homes'. It is therefore no coincidence that the enlargement of the studio as a theme in Picasso's art manifested itself at the same time that this space assumed greater importance in his life.

drawings, the Atelier paintings and drawings of 1955, and the 1956 canvases of Atelier and Femme dans l'atelier.

Art and Reality in The Verve Suite

In a period of deep personal conflict Picasso included the theme of the artist and his model in a group of 180 drawings.[2] These are known variously as the Suite 180 or the Verve Suite after the publication in which they first appeared.[3]

The Verve Suite is a chronicle of the studio life of the artist[4] constituting a visual encyclopaedia summarizing the game of artistic creation to be explored throughout Picasso's oeuvre.[5] The Suite narrates with an emphasis on seeing,

---

2 See Michel Leiris, "Picasso and the Human Comedy or The Avatars of Fat-Foot," and Louis Aragon, "The Verve of Picasso," both in Schiff, ed., Picasso in Perspective, pp. 140-150 and 151-157. See also John Berger, The Success and Failure of Picasso, (Harmondsworth, England: 1965, rpt. New York: 1980), pp. 186 ff.

3 Aragon, "The Verve of Picasso," p. 151, notes the first exploratory drawings are dated November 27-28, 1953. Picasso then neglected the subject for 19 days returning to it for 10 days (December 16-26) during which he made more than 8 drawings per day. His most productive time was a period from January 3-10, 1954 in which he created 18 per day.

4 Mary Matthews Gedo, Picasso: Art as Biography (Chicago and London: 1980), p. 220, is of the opinion that although they are related in theme and chronology there is no evidence that these drawings were consciously planned as a series.

5 Consult Michel Leiris, "The Artist and His Model," in Roland Penrose and John Golding, eds. Picasso in Retrospect, (New York: 1973), pp. 250-258 and 261, for an elaboration of the self-criticism implicit in this Suite. Also, Leiris, "Human Comedy," pp. 146-149.

appearances, and reality. The basis of this activity is the function of sight as a creative agent. A brief look at four drawings from this many-faceted series will focus on two relevant aspects of the Suite: the idea of confrontation, and the encounter between art and reality.

Confrontation in The Verve Suite: A fundamental opposition is inherent in those compositions in which the protagonists face each other,[6] separated only by the profile of easel and canvas. The male painters and their female models are like a couple engaged in an exchange that is a confrontation with an erotic undercurrent. The space is charged with tension as the painter transforms the model's image, affirming the gulf between art and reality.[7]

The illumination of these two figures often enhances this opposition.[8] The separation is seen in the first drawing of January 7 (Zervos XVI; 158). The artist is seated, submerged in shadow (pl. 11). He is drawn in heavy chiaroscuro so that his upper torso with extended arm and face is darkened. Of particular note is his angularity--especially his knees, his

---

6 As in for example, Zervos XVI; 14 and 177.

7 This erotic tension is presented in Leiris, "The Artist and His Model," p. 249.

The confrontation implicit in this series is characteristic of other themes in Picasso's oeuvre as well. See, for instance the discussion on the "Bullfight" in Luis Miguel Dominguin and George Boudaille, Toros y Toreros, (New York: 1980), p. 24-25. Klaus Gallwitz, Picasso At 90: The Late Work, (New York: 1971), p. 162, further considers Picasso's series of a cat and a cock, made at about the same time, as belonging to this context.

8 Zervos XVI; 158, 166, and 171.

elongated arm, the brush that touches the canvas along its right edge, and the distinctive manner in which the easel legs overlap and embrace the model.[9] Only a spot-light discloses his form and highlights his face and painting hand. The painter is, as Michel Leiris points out, "the man who paints pictures is by definition a witness or voyeur,...[he] only exists in terms of his paintings."[10] In contrast, the model is well lit and stands out sharply against the dark background of the studio. The dark/light polarity highlights the distinction between observer and observed.

Opposition of Art and Reality: The Verve Suite includes a commentary on non-representational painting.[11] This is similar to the paradox between the distorted artist and the beautifully wrought profile in The Painter and his Model of 1928 (pl. 6).

Several works in the Suite, as the January 19, 1954 drawing, show an abstract swirl of linear configurations on the painter's canvas which is scrutinized by a crowd of 'connoisseurs' (Zervos XVI; 189). One 'expert in small details' studies a corner, and critics admire and discuss the painting

---

9 These qualities resemble the drawings of artist and model Picasso illustrated in Eugenio d'Ors, Pablo Picasso, (Paris: 1930). The drawings contained in this book are not illustrated in Zervos. The critical attitude of d'Ors towards Picasso's art is discussed in Eunice Lipton, Picasso Criticism 1901-1939: The Making of an Artist-Hero, (New York: 1976), pp. 256-260.

10 Leiris, "The Artist and His Model," p. 251.

11 Zervos XVI; 82-85, and 189-193.

(pl. 12).[12] In the corner at the back of the room a solitary nude sleeps unnoticed. Her elegant, linear arabesque conception contrasts with the indecipherable abstractions under scrutiny. Like Balzac's Le Chef d'Oeuvre Inconnu, Picasso uses this opposition of styles to satirize the crowd's preference for obscure art. Beauty, represented by the model, is dormant both in actuality and in their minds.

The confronting figures occasionally disguise their faces with masks as in the drawing of February 3, 1954 (Zervos XVI; 239).[13] The players in this encounter assume theatrical double identities (pl. 13). They either reveal themselves, or allow the masks to reveal another truth--the inner character of each other. This encounter paradoxically both reveals and conceals. On the surface the figures engage in a light-hearted dance with a serious intent--intimating the polarities between truth and falsehood, reality and illusion.

The intercession between art and actuality is realized by the inclusion of an additional element into the artist, easel, model triad. This is the sculpted head as seen in a drawing of January 11, 1954 (Zervos XVI; 178). This sculpture is like a living form, acting as a mediator between an obese artist and two nudes, one young with a straight posture, the other older and bent (pl. 14). Like many of the similar heads in the 1963

---

[12] Leiris, "The Artist and His Model," p. 249; and Gallwitz, Picasso at 90, pp. 163.

[13] Also, Zervos XVI; 226, and 237-241.

artist and model paintings, the sculpted head looks out at the spectator.[14] Both the artist and this portrait bust smile, recognizing the irony of the contrast between the two women. In this way the viewer, the painter, and the sculpture acknowledge the cognizance of the inevitable effects of time. The sculpted head assumes two identities. It is a mirror reflection of the viewer on the other side of the picture plane, and the painter who faces it.[15] Thus the artist becomes the onlooker.

The Suite 180 has a strong narrative quality. Like a theatrical presentation, the characters are staked out, the space is defined, and the plot progresses through a period in the lives of great and minor artists. These men are similar to Picasso, public figures with complicated private lives.[16] While none are actually Picasso himself, scholars agree that an aspect

---

[14] In certain drawings in this series one can trace the emergence of the imagery connected with the studio which will later be developed. For example, in those drawings where the studio space is shown, the barred window behind the artist (Zervos XVI; 166, 186-187) or the sloping window behind the model as in the ink drawing of January 7, 1954 (Zervos XVI; 158).

[15] Leiris, "Human Comedy," p. 149, also makes this observation:

> "...the artist had been caught in his own trap and since his metier was to render others' figures he too had come to exist only in, so to say, the figurative sense, as a supernumerary, an onlooker, a shadowy presence...."

[16] John Richardson, "Picasso's Ateliers and Other Recent Works," The Burlington Magazine, XCIX (June 1957), p. 185.

of him is present in all the painters he creates.[17] Art is always the mistress, and its core is reality. The Suite, like the artist and model theme of which it is part, is centered around the vicissitudes in the studio and the painter's double confrontation with actuality and its image.

Picasso's Atelier, October-November 1955

In October 1955 Picasso began a series of paintings of L'Atelier in which neither painter nor model are present. Instead they show the room itself, empty except for the apparatus of the artistic process. The studio is not simply descriptive,[18] but emblematic of its vitality as the center of the artist's creative life.[19]

The scene is Picasso's own studio in the living room of the

---

17 See for example Leiris, "Human Comedy," p. 147; and Hélène Parmelin, Picasso: The Artist and His Model, (New York: 1965), p. 13. Leiris, "Human Comedy," pp. 145 and 147, also points out that this involves what he calls:

> "both sides of the picture: the great artist as a figure of fun and the mountebank as a man of sorrow....everything hinges on this give-and-take between appearance and reality...."

18 Gallwitz, Picasso at 90, pp. 102-112, surveys the pictoral development of the theme of the "Studio," noting p. 105, that its emergence was linked with the painter and model theme, "one motif contributed to the stronger profiling of the other."

19 For a discussion on the character of the emblem in Matisse's Red Studio see John Elderfield, Matisse in the Collection of the Museum of Modern Art, (New York: 1978), pp. 86-89. The emblematic character of the artist and model paintings is considered in Chapter Eight.

mansion known as La Californie located outside of Cannes in the south of France. The art nouveau architecture represented in the paintings is evident in the three dominating curved windows, as revealed in the many photographs taken there.[20] Throughout the series these openings, with their ornamental iron railing and palm trees beyond, assume an anthropomorphic presence in the empty room.

The space of the studio is the centre of Picasso's private world and is carefully controlled to suggest the energetic activity that occurs within it. It is also the focal point of his enterprise[21] as evident in the most colourful, decorative and elaborate work of the series dated November 12, 1955 (Zervos XVI, 496). The originally vertical format (as in pl. 16) becomes horizontal, widening the room and dividing it like a triptych enfolding the spectator (pl. 15). Interior and exterior merge. Laterally, the windows and the trees that they enframe are given a concave shape. The garden, joining with the furnishing, appears to have been "blown into the room."[22] The

---

20 Illustrations of Picasso's studio at La Californie can be seen in both film and photograph. An example of the former is Federic Rossif, Pablo Picasso peintre, (France 1982). Two of the many visual records of Picasso's artistic and personal life which show his studio at Cannes are Roland Penrose, Portrait of Picasso, (1956; rev. and enl., New York: 1971), plates 227-229; and David Douglas Duncan, The Silent Studio, (New York: 1976), plates 30-31.

Descriptions of Picasso's life at La Californie are also found in Hélène Parmelin, Picasso Plain, trans. H. Hare, (London: 1959), pp. 61 ff.

21 Richardson, "Picasso's Ateliers," p. 186.

22 Ibid.

spectator is simultaneously pulled into the picture space and into the artist's orbit.

Inanimate presences which populate the empty room are the artist's chair, often with his palette and brushes on it, and a plaster sculpted head resting on a plinth. Other objects are a wine skin flask hanging from a nail on the wall, a cast iron pot on the floor, a wrought-iron art nouveau ornamental stork, the edge of a trumeau, and a corner table. Whereas this clutter is founded in actuality,[23] it has been augmented to enforce the inward pressure of the room. The result is the conveyance of a sense of the anxiety the artist himself experiences within this domain.[24]

These common things are invested with symbolic meanings which may be viewed as surrogates for the artist and his creative forces.[25] The paraphernalia in the room are all

---

23 The disarray in La Californie is described in Parmelin, Picasso Plain, pp. 49, 93-94. Picasso's collection of things and mementos, even from his childhood, and the heaps they form in his studio and living quarters is intrinsic to his working conditions, as described by Penrose, in Picasso from the Musée Picasso, pp. 98-99; Sabartés, Picasso: An Intimate Portrait, pp. 108-112. Dominguin and Boudaille, Toros y Toreros, p. 26, observe the inclusion of the publicity leaflet from a bullfight that took place in the 1880s in one of Picasso's 1959 notebooks.

24 Parmelin, Picasso Plain, p. 34.

25 A precedent for this is found in the work of Vincent Van Gogh, an artist Picasso deeply admired. Van Gogh's Chair (National Gallery, London, 1888) is also interpreted as a "surrogate" for the absent artist. The personal items of pipe and tobacco have been placed on Van Gogh's vacant seat to "invoke in posterity the presence of Van Gogh himself." Ronald Pickvance, Van Gogh in Arles, exhibiton catalogue, (New York: 1984), p. 235.

arranged on the same shallow foreground plane, with the most significant elements placed side-by-side facing outward in a balanced and hieratic manner. On the left is the chair with palette and brushes, and on the right the plaster head on a plinth modeled on the sculpture of a youth Picasso had recently completed, is the only art work in the studio.[26] It has a round face, cap-like hair, simple facial features, and is mounted on a slender stalk-like neck. In some paintings the eyes are almond shaped (Zervos XVI; 486-487), in other works they are but two dots (Zervos XVI; 494-495, 497).[27] Its blank unfinished features suggest ongoing creation (pl. 15 and 16). This sculpture, being a work by Picasso, indicates the both the absent artist and alludes to its possible identity--that of Picasso himself.

The head bears a striking resemblance to another artifact that is noteworthy. The whiteness of the plaster, its round shape and rigid neck shaft are similar to ancient marble statuettes of young pre-adolescent girls which have been found in the Cycladic Islands off the coast of Greece. Some of these artifacts in the Louvre collection with which Picasso was familiar were also published by Picasso's friend Christian Zervos.[28] At the time Picasso made these paintings, these

---

26 Richardson, "Picasso's Ateliers," p. 186.

27 The sculpted head in this series differs from either the antique Zeus-like heads in the Sculptor's Studio of the Vollard Suite, see, Anita Coles Costello, Picasso's "Vollard Suite", (New York: 1979), pp. 14 ff., and 47 ff.

28 Christian Zervos in L'Art en Grèce: Des temps prèhistoriques au dèbout du XVIIe Siécle, (Paris and London: 1935), plates 9-18.

statuettes were believed to represent some kind of fertility figures made by the ancestors of ancient Greek civilization. The similarity of these sculptures to egg-shapes compounds their association with fertility--an allusion Picasso would absorb into his paintings.[29]

> "The head that becomes an egg. That was perfectly understood by the sculptors from the Cyclades--not when they made their violins, but when they made their idols, which are actually oblique eggs anchored down by a neck." 30

The correspondence between the painted representation of the studio and the illusionistic art-making that takes place within is shown in L'Atelier of October 23, 1955 (Zervos XVI; 486). Two prominent nails overlapping the top of the window create an ambiguous interplay between a painted and an actual window opening (pl. 16). Picasso enjoys a witty game

---

29 André Malreaux, Picasso's Mask, trans. J. Guicharnaud, (New York: 1976), pp. 138-139.

30 Other instances of egg imagery can be seen in the work of Constantin Brancusi as Sleeping Muse (The Joseph H. Hershorn Collection, 1909-11), The Newborn (The Philadelphia Museum of Art, 1915), and The Beginning of the World (Roché Collection, Sèvres, France, 1924) and reproduced in Sidney Geist, Brancusi: The Sculpture and Drawings, (New York: 1975), plates 56-57 and 59. Such organic circular configurations are found in the works of Jean (Hans) Arp and Joan Miró. See the illustrations in Carola Giedion-Welcker, Jean Arp, trans. N. Guterman (London: 1957), pp. xv-xxvii; and William Rubin, Miró in the Collection of The Museum of Modern Art, (New York: 1973), p. 38.

interchanging painted illusion and reality.[31] This is a delicate balance between art and appearance, image and the object. Likeness may be accepted as the real thing or as a painted transformation, depending on the level of reality established by the rest of the work.[32]

Picasso also points out one of the main requirements of style is its acquiescence as an interpretor of the actual thing. The displacement of reality within an artifact calls into question the process of 'translation'. Picasso teases the viewer and reveals his own thought processes by shifting from one level to another:

---

31 Exchanges between illusion and reality form an undercurrent to much of twentieth-century art. A witty interplay between image and the actuality represented can be seen in such varied works as Rene Magritte's Ceci n'est pas une pipe (1928-29); Saul Steinberg's Untitled (1953) which shows a figure in the process of drawing its own forms; and Roy Lichenstein's Brushstrokes (1965), see Jean Lipman and Richard Marshall, catalogue, Art About Art, (New York: 1978), particularly the chapter "About the Artist," pp. 33-53.

Art historians with special interests in perceptual psychology, such as Rudolf Arnheim and Ernst Gombrich, were among the first to study the field. In addition to standard texts as Rudolf Arnheim's Art and Visual Perception: A Psychology of the Creative Eye, (Berkeley and Los Angeles: 1954, exp. and rev. 1974); and E. H. Gombrich, Art and Illusion: A Study in the Psychology of Pictorial Representation, The A.W. Mellon Lectures in the Fine Arts, 1956, (Princeton: 1969, rev. 1972); see Gombrich's recent work The Image and The Eye: Further Studies in the Psychology of Pictorial Representation, (Ithaca, New York: 1982), especially the chapter "Image and Code: Scope and Limits of Conventionalism in Pictorial Representation," pp. 278-297.

32 The integration of multiple levels of reality is the basis of much of the witty interplay between illusion and reality discussed in Lipman and Marshall, Art About Art. It is also referred to in Frank D. Russell, Picasso's Guernica: The Labyrinth of Narrative and Vision, (London: 1980), p. 301, note 74.

> "I treat painting just as I treat objects. That is, I paint a window in exactly the same way as I look out of it. If an open window looks wrong in a painting I close it and draw the curtain, just as I would in my own room." 33

The acknowledgement of the ambiguities of style is distinguished by the opposition between the two halves of the painting. This is what John Richardson describes as the left "impressionist" treatment and the "hard" forms on the right which he ascribes to the transitional nature of the painting.[34] Although Richardson is correct in noting the stylistic distinction within the work, the opposition may be intentional.

The left portion with artist's chair and studio window are decoratively patterned with dense forms. In contrast, the right side is austere and stark with strong chiaroscuro effects. The sculpted head on this side is divided by the illumination so that one half is light and the other, dark. Ironically, the shadow on face of sculpture is on the side of the light, reinforcing the artificiality of both the window and of art.[35]

---

33 Cahier'd'Art, X (1935), quoted in Gallwitz, Picasso at 90, p. 106

34 Richardson, "Picasso's Ateliers," p. 190. For an erudite insight into the definitions of such terminologies as "hard" and "soft" styles see: Meyer Schapiro, "Style," in A. L. Kroeber, ed., Anthropology Today, (Chicago: 1953 and 1970), pp. 287-312.

35 The balance of the decorative on the right and the austere on the left may be likened to the French and Spanish dichotomy in Picasso's personal nativity. This reading would posit Picasso's dual presence in the painting through the chair and the sculpted bust, each posing as the opposite side of Picasso's personal and artistic heritage. A similar interpretation is given by Linda Nochlin, "Picasso's Colour:

In related sketchbook drawings made between November 1, 1955 and January 14, 1956, Picasso reworked and simplified the concepts of his 1955 Atelier series.[36] They also act as a transition between the Atelier paintings of 1955 and those of 1956 so that Picasso's striving to link the studio space with the forces that occupy it may be followed.

The drawings of November 1 show a concern with integrating the person of the artist into his dynamic environment (pl. 17). It presents the moment when the appearance of the studio coaleses with the person of the artist as he begins to formulate the painting before him. He appears as a silhouette against the white background of an oversized untouched canvas. This silent encounter with the untouched canvas represents for Picasso one of the most formidable moments in the creative process: "Basically the most terrible thing of all for a painter is a

---

Schemes and Gambits," LXVIII (December 1980), pp. 107-112, interprets Picasso The Scallop Shell as a reference to both Spain and France. Similarily, two artists on Picasso's mind at this time, Matisse and Velàzquez, as told in Parmelin, Picasso Plain, pp. 97 ff., and Penrose, Picasso: His Life and Art, p. 396, may be cited as representative of these nationalistic polarities.

36 Pablo Picasso, Picasso's Facsimile Sketchbook, foreword by Georges Boudaille, (New York: 1964).

It is not unusual for Picasso's paintings on a subject to preceed his drawings of it. One of the working methods was what Picasso called "reduction," as elaborated in Gilot, Life with Picasso, p. 58:

> "You must always work not just within but below your means. If you can handle three elements, handle only two. If you can handle ten, then handle only five. In that way the ones you do handle, you handle with more ease, more mastery and you create a feeling of strength in reserve."

blank canvas."[37]

This absorption in the enactment of artistic activity is reflected in Picasso's involvement in the film Le Mystère Picasso which was made by Georges-Henri Clouzot in the summer of 1955.[38] Focusing on the inception of the work of art, it attempts to capture Picasso's initial confrontation with the blank page. This encounter is also similar to that which is shown in Picasso's Atelier paintings.

The sculpture in the midst of the studio clutter also undergoes a number of metamorphoses. First it divides into multiple aspects of light and dark halves (Nov. 1, no. XII), then sprouts foliage growing out of its dark side (Nov. 1, no. XIV). It reverts to a simple sphere on a column (Nov. 3, no. IV), and finally assumes its most formidable appearance in the penetrating drawings of November 8.

The studio in the fifth drawing of November 8 has sustained a significant change (pl. 18). A powerful intensity is achieved by breaking up the symmetrical rhythm of the earlier drawings. In contrast with the bright palm trees outside the window the interior of the studio is stormy. The dramatic tension is concentrated on the head which is transformed into a black and purple mask with an interior purple armature. This treatment of

---

[37] Parmelin, Picasso Says, pp. 97 and 76, quotes Picasso:

> "What I'm looking for at the moment is a sign that says "blank" on my canvas, immediately, without any fuss!"

[38] The making of Le Mystère Picasso is described in Parmelin, Picasso Says, pp. 107-110; and Patrick O'Brian, Pablo Picasso: A Biography, (New York: 1976), pp. 429-431.

the head is a destruction of its previous form, as if Picasso judged it too facile.[39]

The studio is inscribed with sign-like characters on the walls which are noteworthy because they reoccur later in the 1963 series. These marks translate the numerous objects into a distinctive personal order that disregards natural appearances. Widely spaced multi-coloured spots and lines mark the space between the windows and around this barbaric mask of a sculpture. The most frequently used sign-shape is similar to a stick-like figure with a vertical body and protruding appendages. It is a sign language with a hieroglyphic form that at first seems arbitrary and decorative, but in fact assumes a distinctive presence in the studio. The latent figure at first resembles a figure in the formative stages of existence. As Picasso explained in a statement made the following year:

> "The secret of my deformations...is that there is an interaction, an intereffect between the lines in a painting; one line attracts another and at the point of maximum attraction the lines curve in towards the attracting point and form is altered." 40

The independent life of linear forms assumes a vitality seemingly apart from the artist, as Picasso somewhat enigmatically explained:

> "it's pure chance, but the way that the lines follow on from one canvas to another that was

---

39 See the comments by Georges Boudaille in the foreward to Picasso's Facsimile Sketchbook, p. 3.

40 Ashton, Picasso on Art, p. 24.

> put next to it because it happened to be nearest to hand, is an amazing reality all the same: they're continuing each other!" 41

These signs appear in a number of variations sometimes with extended arms in a crucifixion position as in drawings I, III, V, and VI (figure 2-1). They do not represent human forms, but suggest it. Like early cave figures these apparently spontaneous lines exist in a pre-anthropomorphic state, emerging to evoke an image of creation. 42

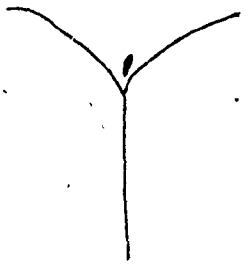


FIGURE 2-1

These signs resemble the conventionalized human figures from Spanish petroglyphs seen in a widely reproduced chart from Hugo Obermaier's 1916 text on fossil man in Spain, El hombre fósil (pl. 19). 43 Obermaier aimed to show how prehistoric man progressively simplified the human figure into a sign notation. 44 Such investigations were of special interest to artists and poets of the Surrealist circle. Vanguard art magazines such as L'Esprit Nouveau, Cahiers d'Art, and Documents featured discussions and illustrations by Obermaier

---

41 Parmelin, Picasso Says, p. 99.

42 Sidra Stich, Joan Miró: The Development of a Sign Language, exhibition catalogue, (St. Louis and Chicago: 1980), p. 20. The creative and destructive duality, as indicated by this cruciform sign is explored in the artist and model theme in Chapter Eight of this thesis.

43 Hugo Obermaier, Fossil Man in Spain, trans. C.D. Matthew, (1916; rpt. ed. New Haven: 1925), pp. 261-263. This is discussed in Stich, The Development of a Sign Language, p. 13.

44 Stich, The Development of a Sign Language, p. 13.

and others on works from prehistory.[45] Many of these writers saw in primeval art the origins of religious sentiment, language and myth. Of particular interest is the five-part article by Hans Muhlestein "Des origins de l'art et de la culture," published in Cahiers d'Art.[46] Muhlestein held the view that the "abstract" signs in prehistoric art were a part of an innate writing system which displays man's universal, mystical roots.[47] In the introduction to Muhlstein's articles, Zervos pointed out the importance of the subject, stating that an examination of the earliest stages of art was imperative "to probe to the very source of creation."[48] Georges-Henri Luquet, writing in L'Art et la religion, sees in primitive forms an irrational, unconscious force which was responsible for the birth of art.[49] These ideas paralleled Surrealist conceptions of

---

45 L'Esprit Nouveau sought to unite the fundamentals of prehistoric art with the modern style by publishing illustrations of cave paintings, as pointed out in Stich, The Development of a Sign Language, p. 11 and notes 23 and 24, another international periodical devoted to the study of prehistoric and primitive art was Ipek which also attempted to combine ethnographic objects with art history.

46 Hans Muhlestein, "Des origins de l'art et de la culture," Cahiers d' Art, V, 2, 1930, quoted from Stich, The Development of a Sign Language, p. 11.

47 Muhlestein, p. 64 as mentioned in Stich, The Development of a Sign Language, p. 11.

48 Christian Zervos, Cahier d'Arts, V, 2, (1930), pp. 57-58, as reported in Stich, The Development of a Sign Language, p. 11, and note 25.

49 Georges-Henri Luquet, L'Art et la religion des hommes fossiles, (Paris: 1926), as stated in Stich, The Development of

art, an example of which is found in the opening statement of André Breton's 1928 statement on Surrealism and Painting: "The eye exists in a savage state" extolling the virtues of primal ability to instinctively sense invisible images.[50]

Picasso understood the necessity of conveying actuality through 'symbols': "whatever is most abstract may perhaps be the summit of reality."[51] Those close to the artist have commented, as Brassai does, on Picasso's capacity "to see in things, objects which are both common and rude, banal and marvelous, the latent image of something else...."[52] It is through these supposed decorative markings on the studio wall that Picasso conveys the mystery and energy that occurs within.

Similar signs are found in the art of Picasso's friend, the Spanish artist Joan Miró. The sign language in Miró's art shows the procreative imagery. Whereas some of the Surrealist artists equated sexuality with death and rupture,[53] Miró emphasized

---

a Sign Language, p. 12. Luquet acknowledged a magical basis for prehistoric art. In his view, an irrational, unconscious force within man was responsible for the birth of art, an opinion which parallels Surrealist attitudes.

50 Observed in Stich, The Development of a Sign Language, p. 8. This conception of the "savage" vision is astutely explored in Balakian, André Breton, pp. 152-154.

51 Quoted in Brassai, Picasso and Company, p. 241.

52 Ibid., p. 89.

53 For an examination of the erotic violence expressed in Surrealist thinking see: William L. Pressly, "The Praying Mantis in Surrealist Art," The Art Bulletin, LV (December 1973), pp. 600-615.

birth and harmony.[54] His sign language suggests the mystical and procreative impulses which lie at the primordial level where visual language takes root. It is intended to describe the beginnings of conscious figuration and the instinctive creative urge.[55] Like Miró,[56] Picasso's signs imply a latent sexuality. This is evident in the egg shapes indicating the procreative character of the activity within the studio walls.

The opposite of this creative impulse is the destructive aspect which Picasso had previously represented with the configuration of the crucifixion.[57] In this manner the signs on the studio walls may reflect the passion and pain Picasso claimed to identify with his metier.[58] As one of his friends observed, Picasso's difficulties of attainment "is what gives the daily task so austere and sometimes tragic a meaning. . . . Each canvas was a matter of life and death."[59] Picasso admitted the pain inherent in both the enactment and exhibition of his works:

---

54 Stich, The Development of a Sign Language, p. 18.

55 Ibid., p. 25.

56 For a summary of the reciprocal impact between Miró and Picasso see Langston, Disguised Double Portraits in Picasso's Work, pp. 55 ff.

57 Ronald Alley, Picasso's Three Dancers, The 48th Carlton Lecture, University of Newcastle upon Tyre, (London: 1966), pp. 16 and 18, discusses the cruciform position of the central figure in Picasso's 1925 painting The Three Dancers. A further elaboration of crucifixion imagery in Picasso's art is seen in Ruth Kaufmann, "Picasso's Crucifixion of 1930," Burlington Magazine, CXI (September 1969), pp. 553-561.

58 Sabartès, Picasso: An Intimate Portrait, p. 66.

59 Parmelin, Picasso Plain, p. 34, also pp. 60, 115. She claims, p. 76, that "Picasso suffered death from morning till night... [he] was largely devoted to his own suffering."

> "In the past I refused for many years to exhibit and even would not have my pictures photographed. But finally I realized that I had to exhibit - to strip myself naked. It takes courage...People don't realize what they have when they own a picture by me. Each picture is a vial with my blood. That is what has gone into it." 60

Picasso's Atelier, March-April and June 1956

A second phase of studio subjects include L'Atelier, made six months later (from March to April), followed by studies of Femme dans l'atelier (June 1956). This section examines three aspects of the confrontation that occurs in the studio: between the paintings of other artists past and present; between the model-observer and the art in the studio; and amongst the artist's other creations.

In the painting of March 30, 1956, a large square blank canvas dominates the center of the composition (Zervos XVII;56). The brightness of this area confronts the viewer and stands out in contrast to the somber hues of the room (pl. 20). The white field of the canvas within the picture is exactly as it appears to be--the untouched prepared surface of Picasso's actual painting. The viewer simultaneously sees a canvas that is in the past and in the future; before the artist has touched it, and after it has been painted. The blank surface represents what the picture before the viewer once was. The studio surrounding

60 Penrose, Picasso: His Life and Work, p. 400.

the bare canvas demonstrates its anticipated transformation.

The viewer, faced with the untouched picture, experiences a sensation analogous to the painter. This early stage in the artistic process is developed in the various degrees of completion of the stacked canvases scattered throughout the room. In this manner L'Atelier presents the stages in the progression of a work.

There is another aspect of the confrontation between these outward facing paintings. They are turned for the benefit of the viewer. Picasso commonly presented his most recent canvases to select friends in this way. Motivated "by a desire and a need to observe the reaction of 'the Public', he would set up rows of completed canvases, rummaging among them, pulling out one, eliminating another, spreading them out in a display, grouping them as "he feels they should be,"[61] as described by Brassai:

> "It is basically a matter of building a sort of pyramidal construction with the paintings, of assembling them--generally around an easel which already holds one and possible several-placing the smaller ones above the larger, showing them off to best effect, through either their affinity or their contrast...Picasso's final reunion of works of the same "generation," grouped as they might be for a family portrait rendered sentimental by the knowledge that they will shortly, irrevocable, be dispersed throughout the world." 62

---

61 It was Picasso's habit to arrange his own canvases for critical viewing in this manner. See descriptions in Parmelin, Picasso Plain, pp. 52-53. One such presentation is photographed by Brassai, Picasso and Company, trans. F. Price (New York: 1966), p. 28; also Parmelin Picasso: The Artist and His Model, p. 5.

62 Brassai, Picasso and Company, p. 123.

The importance of this enactment is further elucidated:

> "I think it is because this very act of presentation constitutes an important moment of his creation. It is when it is seen by someone else that his work detatches itself from him, and his mind becomes fully conscious of what he has wanted to do, and what he has succeeded in doing...I have heard him say of a canvas which he has just shown in public: "I am seeing it for the first time." 63

The solemnity of looking at art is reflected in the paintings as a group. The quasi-oriental Hispano-Mauresque effect of the 1955 studio's art nouveau decoration (pls. 15 and 16) is restrained and stabilized in the 1956 Atelier paintings (pls. 20 and 21). Subdued colours convey an almost religious silence and a solemnity. They are made up of four colours: tan, black, brown and the white of the canvas itself. Alfred Barr recounts that while visiting Picasso's studio, he saw these paintings and questioned the source of this austere harmony. Picasso's terse reply, apparently half in self-mockery, was "Velàzquez."[64] The allusion to the Spanish master refers not only to the subdued palette, but to the perspicacity inherent in the series for which Velàzquez was famed.

Picasso's awareness of his place in history is linked with the process of transforming a blank canvas into a work of art as

---

63 Ibid., pp. 123-124.

64 Alfred Barr quoted in Rubin, Picasso in the Collection of the Museum of Modern Art, p. 179.

demonstrated in L'Atelier in an Old Master Frame (Zervos XVII; 58). Picasso surrounds the painted margins with an illusionistic "old master frame," then places his signature below in the manner of a museum label (pl. 21).[65] Frame and its tag assimilate with the art work. This expounds Picasso's aspiration to have his works presented, associated, and compared with museum-quality masterpieces.[66]

In these works one can see the relation with Velàzquez' Las Meninas on which Picasso would make many variations the following year. Robert Rosenblum has observed that the shadowy interior of L'Atelier of March 30 (pl. 20) will later lead a second life in Velàzquez' court paintings.[67] The interplay of art and reality which Picasso demonstrates in L'Atelier is the

---

65 Ibid. From his earliest days Picasso relished incorporating such labels on frames painted around his works, as seen in Zervos II; 500, and 503. In the reproduction of L'Atelier in an Old Master Frame, the museum label Barr sees on the signature of Picasso's painting is unfortunately not discernable.

66 One noteworthy incident dramatizes the importance of this comparison to Picasso. As recounted in Gilot, Life with Picasso, pp. 202-203, Picasso's friend Georges Salles, Director of French National Museums, arranged for Picasso to bring some of his canvases to the Louvre on the day when the museum was closed. They then were carried around so that Picasso could see how they looked next to some of the masterpieces. This "experiment" seemed to satisfy Picasso.

67 Robert Rosenblum, "Ten Images," in Picasso from the Musèe Picasso, Paris, p. 79.

Is it possible in the works of Zervos XVII; 56-61 dated April 3-7, 1956 (see pls. 20 and 21), that the outwardly directed canvas represents the beginnings of the two outward facing figures which will assume a similar pose as the King and Queen reflected in the mirror and who may be the subject of Velàzquez' hidden canvas Las Meninas on which Picasso painted a series of variations? If so, in this paintings-within-a-painting, the viewer is given a privileged position deep within the studio space.

basis of Velàzquez' Las Meninas. Having produced his own atelier with a meaning similar to Velàzquez' masterpiece using hues associated with Spanish paintings, it is not surprising that Picasso should then "take possession" of Velàzquez by painting a series of variations on his Las Meninas.[68]

> "The funny thing is that I have never been able to paint a picture! I begin with an idea and then it turns into something quite different. What is a painter after all? A collector who wants to acquire a collection by painting other people's pictures that he admires. That's how I begin, and then it turns into something else." [69]

The portrayal of an empty studio with only works of art present is also reminiscent of Matisse since the vacant room is considered his virtual 'signature'. Indeed, the resemblance of such works as Picasso's Atelier to Matisse's magisterial Red Studio has been observed.[70] The death of Matisse in 1954 would have stimulated Picasso to again take possession of a subject strongly associated with Matisse. As Picasso explained to Penrose in 1958 when pressed about the source of the nudes in his Femmes d'Algiers:

---

[68] Picasso himself used this expression of taking possession when discussing his copies of the old masters. He reportedly said that he built up his own collection by painting copies of others works. See also the discussion of Picasso's need to possess in Chapter Nine.

[69] Le Point, XLII (1952), quoted in Gallwitz, Picasso at 90, p. 42.

[70] Robert Rosenblum, "Ten Images," in Picasso from the Musée Picasso, Paris, p. 79.

"...when Matisse died he left his odalisques to me as a legacy...." 71

The attempt to capture his place in the history of art and to transcend its temporal limitations is intrinsic to Picasso's outlook.[72] In L'Atelier of March 30, for example, the canvas propped up on the right includes a paintng of Jacqueline in Turkish costume which is a study of the variations Picasso made after Eugene Delacroix's Les Femmes d'Algier (pl. 20).[73] This single painting of L'Atelier, absorbs allusions to Velàzquez, Delacroix, and Matisse. Yet these art historical references always center on Picasso.

Picasso refers to his own art additionally through the exhibition of his oriental portrait of Jacqueline and through his bronze sculpture of a diamond shaped Head of a Woman made in 1951 (pl. 22).[74] In two other works of the series a painting

---

71 Ashton, Picasso on Art, p. 164. Quoted from Penrose, Picasso, His Life and Work, (London: 1958), p. 351.

72 Elderfield, Matisse in the Collection of the Museum of Modern Art, p. 89. Mr Elderfield notes the closeness of this to the thinking of the late nineteenth-century French philosopher, Henri Bergson who posits that separate temporal incidents are bound together by the flux of time. Picasso was also influenced by Bergson's philosophy, especially in his early days in Barcelona where such ideas were the subject of intense discussion.

73 For an insightful discussion of Picasso's variations on Delacroix' Femmes d'Algiers see Steinberg, "The Algerian Women and Picasso at Large," in Other Criteria, pp. 125-234.

74 Illustrated in Rubin, Picasso in the Collection of the Museum of Modern Art, p. 175.

of a nude hangs on the opposite side of the studio, functioning visually as a painted counterpart to the sculpture.

When Picasso described the austerity "half-mockingly" to the influence of Velázquez, his depreciating tone can probably be explained by the fact that there was an aspect of his feelings he declined to divulge. According to John Richardson, Picasso "turned his thoughts increasingly to Spain" because the weather over the Easter week of 1956 prohibited Picasso from his usual practice of enjoying the bull fights.[75] However the seriousness of the works themselves suggest further significance. Being Easter, thoughts of resurrection and perhaps of his own aging may have caused him to consider the place his art will assume in posterity.[76] Picasso encounters the transient character of history through his own work and those of others. Possibly he is seeking reassurances of his place in it.

The model is introduced into this three way scrutiny between artist, art-work, and viewer. In this manner the observer becomes like the artist, seeing the model as she will

---

75 Richardson, "Ateliers," p. 189

76 Picasso anxieties about aging are described in O'Brian, Picasso, pp. 379-380, 455-456, and passim.

be transcribed into paint.[77] Temporally she (like the blank canvas) represents the past as well as the future image, as the artist had seen her and as she will be represented.

The model allies herself with the spectator, becoming the observer within the painting. The works she gazes at are those of Picasso's studio at La Californie completed the previous month (similar to pls. 20 and 21 in this thesis). In this image-within-an image the model occupies the same space represented in the paintings she contemplates (Zervos XVII; 60, 61, 67).

The sculpted head, previously associated with the artist and model theme, is replaced by two other sculpures both of which were also made by Picasso. One is the diamond shaped woman's head (pl. 22) previously seen inhabiting L'Atelier of March 30 and April 2 (pls. 20 and 21). The other is the Femme Enceinte (pl. 23) which is incorporated in the Femme dans l'atelier of April 3-7, 1956 (Zervos XVII; 62 and 66). It faces the seated model, acting as her counterpart (pls. 24 and 25).[78]

The pregnant figure placed within the context of a studio theme yields strong implications to the process of art-making. In Femme dans l'atelier of April 3-7 the statue faces the blank

---

77 The same model seated alone exists in a number of independent sudies. See, for example, Jacqueline in Turkish Costume illustrated in Montreal Museum of Fine Arts, Pablo Picasso: Meeting in Montreal, exhibition catalogue, (Montreal: 1985), p. 215.

78 Might this juxtaposition of model and sculpture be a biographic allusion to the relationship of Jacqueline Roque to Picasso's previous mistress, Francoise Gilot, after whom the Femme Enceinte was modelled?

canvas (Zervos XVI;66). This expounds on the generative process of art--the giving birth to the picture and the blank canvas awaiting its own 'birth' (pl. 25). The sculpture of the pregnant woman is enclosed by a cubist triangle which points to the upper right edge of the blank canvas. The apex of the triangle functions like an arrow directing the viewer to the corresponding corner of the blank canvas where Picasso's signature is placed. Another triangle, emanating from the model's feet to embrace the base of the easel holding the projected painting, directs attention to Picasso's own name. The blank canvas is the focal point. The model is projected toward it and ultimately after she is painted, so will her image. The artist presents himself as the 'pregnant' force which will give birth to the image.

The feminine, generative principle in the Femme Enceinte is reiterated by the changed forms of the palm trees outside the studio window throughout the 1955 and 1956 Atelier paintings and drawings (see pls. 15-18, 20-21, 25-26 and 27). Is it possible that Picasso transformed the branches of the palm tree into another image previously identified with himself?[79] However, when the seated model becomes part of the studio, the

---

[79] Picasso's identification with such palm trees is reflected in his personal motto as described in Gasman, Mystery, Magic and Love in Picasso, p. 849: Praemium Palma Victor -- the palm is the reward of victory. My appreciation to Renald Lepage for advice on the translation.

Picasso also assumed other surrogate identities as investigated in: the Harlequin is described in Theodore Reff, "Harlequins, Saltimbanques, Clowns, and Fools," Artforum, X (October 1971), pp. 20-40; and M. Reis, "Picasso and the Myth of the Minotaur," Art Journal, XXXII (Winter 1972-1973), pp. 142-145.

trees change their form, creating patterns with the windows through which they appear. In the last schematic pin-wheel shape, writhing and energetic or straight and star-like, they are silent anthropomorthic elements echoing the drama in the studio. Placed at the far side of the action, they are the distant counterpart of the observer on the opposite side of the picture plane,[80] like a chorus repeating the main drama through the resonance of their expressive forms.

Similarily, the image of painting within paintings is created by the enclosed rectangles enframing other canvases resting on the artist's easel, as in Femme dans l'atelier of April 3-7 (Zervos XVIII; 62). The statue of Femme Enceinte faces and almost touches these multiple frames (pl. 24). The painted forms of this sculpture seem to contain another more slender figure within it, a figuration occasionally found in Picasso's oeuvre (see pls. 96 and 109). It also demonstrates Picasso's often repeated precept that art forms generate themselves:

> "For me each painting is a study. I say to myself, I am going one day to finish it, make a finished thing out of it. But as soon as I start to finish it, it becomes another painting and I think I am going to redo it. Well, it is always something else in the end. If I retouch, I make a new painting." [81]

---

[80] Steinberg, "Implied Rearward Aspect," in Other Criteria, pp. 182-183, describes how Picasso allows "eye witnesses in the remote or middle distance to function dramatically-though with no intent to promote a stereometric vision." He further shows how the "all-sidedness" of foreground figures depends on the recessed "inquisitive rover peering from beyond...."

[81] Ashton, Picasso on Art, p. 29. This statement was made to Alexander Lieberman and first published as "Picasso," in

CHAPTER TWO

The planned methodical development of a theme is foreign to Picasso. As Penrose explains, each painting serves as a gateway to the next, and the suggestions that come from one work often widen, rather than narrow the theme. This is a perpetual "turning over" of ideas, in which every solution had to be questioned.[82]

The witty explorations of art, nature, and painted illusions becomes more complex. The model, seated placidly in a bent wood rocking chair, (pls. 24-26) takes on several identities. She is Jacqueline Roque, well-known as Picasso's model who will become his wife in 1961. Her almond shaped dark profile eye, long neck, dark hair, and straight nose were already entered into Picasso's repertoire. Numerous studies of

---

Vogue, (November 1, 1956), pp. 132-134 ff.

The multiplication of canvases as the pictorial idea takes hold may be visualized in a curious 'S' shape placed beneath the ongoing canvas on the easel in several works of this series (Zervos XVII; 61-62, 402, 403) and illustrated in pl. 24 of this study. Following the sexual imagery prevalent in this series, might this shape allude to that of a spermatozoon, whose life-giving power would well express such artistic generation. Such an interpretation would be in keeping with the phallic forms discussed in Chapters One, Five, and Eight of this thesis. Similar configurations are found in the work of Joan Miró, as The Family, The Hunter, and The Birth of the World, discussed in Rubin, Miró in the Collection of The Museum of Modern Art, pp. 24-30.

82 Penrose in Picasso from the Musée Picasso, Paris, p. 97 quotes Picasso:

> "The fact that I paint so many studies is just part of my way of working. I make a hundred studies in a few days while another painter may spend a hundred days on one picture. As I continue I shall open windows. I shall get behind the canvas and perhaps something will happen."

her in Oriental costume has been connected with the series of variations after Delacroix' Les Femmes d'Algiers painted by Picasso in December-February 1955 (pl. 20).[83] In the April and June 1956, Femme dans l'atelier series, Jacqueline's image performs two related functions: she is the model sitting for the artist, and an observer of the finished works.

The model's dual function was also visualized in the Vollard Suite of 1930-33, where she often examined works for which she had posed. In the Vollard Suite, the presence of the nude enables the viewer to compare the naturalism of her forms against the artistic product.[84] The model acts as a surrogate for the observer, performing the beholder's critical observation.

A similar relationship is evident in the Atelier paintings. The viewer takes on the same position as the artist, who by implication readies himself to confront his model. By virtue of this similar placement, we the spectators, merge and identify with the painter. The model poses for both. Hers is the image to be rendered, and the image already represented. She is real and painted. This double meaning is clearly stated in Femme dans

---

83 Picasso's variations on Delacroix' Femmes d'Algiers was supposedly inspired by Jacqueline's resemblance to the forground woman.

84 The results of the model's scrutiny are occasionally an amusing commentary on the discrepancy between the two realms, as when the beautiful nude is baffled by an abstract representation of her forms in Plate 74, Model with Surrealist Sculpture of the Vollard Suite of May 4, 1933. In many other works from this Suite the model and artist look at the finished work in a moment of shared contemplation, see Plates 53-54, 60, and 62-63 of the Vollard Suite.

L'atelier of April 2-8 (Zervos XVI; 67) where she is strategically placed before a blank canvas, so that her status as living or painted image is deliberately ambiguous (pl. 26).

The series becomes progressively simplified and schematized. In a sequence of eight drawings of June 7, 1956 the model is gradually reduced to an enlarged profile head on a small triangular torso (Zervos XVII;109-116). Her full eye, placed on her profile face, confronts the canvas which magically grows an eye (pl. 27). The model and canvas scrutinize each other intensely -- until their eyes touch.[85] At the same time, the woman's body disintegrates into a schematized sign.

The canvas develops its own visual acuity, in the eighth drawing, resulting in the somewhat fantastic image of a transfer of consciousness. Eye-to-eye -- the two powerful elements interlock and become one. As they make contact vision becomes an instrument for feeling and not of perception. What she sees is what she is. In a confrontation of mutual observation the model's direct frontal gaze looks past the picture plane toward the artist, who in turn scrutinizes her -- just as the beholder will.

The act of looking, intrinsic to art-making is a projection

---

85 This may be a visualization of a colloquial expression, "she has her eyes glued to the canvas." In French it might be *elle est saisi par ce tableau*, or, *les yeux rivés sur le tableau*.

of the painting into the mind's eye.[86] This is Picasso's apprehension of art. It is not a thing of the world -- but a conception absorbing the artist, the model, and the observer.

---

86 Rubin, Picasso in the Collection of the Museum of Modern Art, p. 180.

CHAPTER THREE

PICASSO'S LAS MENINAS AND LE DEJEUNER SUR L'HERBE: VARIATIONS ON THE ARTIST AND MODEL THEME

Picasso's deliberate paraphrasing of other painters' works appears to some as a repudiation of his inventive imagination.[1] The dialogue between art and reality that characterizes Picasso's oeuvre has from the start of his career also included a rapprochement between his art and that of others.[2] These

---

1 Berger, The Success and Failure of Picasso, p. 185; Edward Lucie-Smith, Late Modern: The Visual Arts Since 1945, (New York: 1976), pp. 53-54.

2 Blunt and Pool, Picasso: The Formative Years, p. 1, repeat the observation of Picasso's early friends, who acknowledged Picasso's conceptual approach in considering other works of art over nature:

> "Picasso looked for the essence of things in other works of art, and he realized that in order to distil this essence himself, the most advanced starting point was not reality and nature but the work of other artists."

The tendency of twentieth-century artists to quote, copy, and parody works by others is elaborated in Jean Lipman and Richard Marshal, Art About Art, exhibition catalogue, introduction by Leo Steinberg, (New York: 1978). This historical interplay is surveyed in the essay by Leo Steinberg, "The Glorious Company," in Art about Art, pp. 8-31.

visual adaptations are the foundation of his painting.[3] It is hardly surprising that such references integrate into virtually all his motifs.[4] Picasso repeatedly explained: "Copying others is necessary, but what a pity to copy oneself,"[5] and:

> "What does it mean for a painter to paint in the manner of So-and-so or to actually imitate someone else? What's wrong with that? On the contrary, it's a good idea. You should constantly try to paint like someone else. But the thing is, you can't! You would like to. You try. But it turns out to be a botch...And it's at the very moment that you make a botch of it that you're yourself."[6]

---

3 "Picasso on Altdorfer," in Marilyn McCully, ed., A Picasso Anthology: Documents, Criticism, Reminiscences, (London: 1981), p. 247, quotes Picasso:

> "I've been copying Altdorfer. It's really fine work!...All the details are integrated. It's beautiful. We lost all that, later on. We've come all the way to Matisse - colour. It may be progress but it's something different. These things ought to be copied as they were in the past, but I know no one would understand."

4 The complex integration of multiple historical allusions in Picasso's oeuvre have been the subject of numerous studies. One of Picasso's works which has stimulated these explorations is his Guernica of 1937. See for instance: Rachel Wischnitzer, "Picasso's Guernica, A Matter of Metaphor," Artibus et Historiae, XII (1985), pp. 153-172; William Proweller, "Picasso's "Guernica": A Study in Visual Metaphor," Art Journal, XXX (Spring 1971), pp. 240-246; W. Darr, "Images of Eros and Thanatos in Picasso's Guernica," Art Journal, XXIV (Winter 1964-65), pp. 338-346.

5 Ashton Picasso On Art, pp. 53. This comment was made in 1960 to Dor de la Souchère.

6 Picasso stated this opinion in 1965, as recounted by Hélène Parmelin, Picasso: The Artist and His Model, and Other Recent Works, (New York: 1965), p. 43, and documented in Ashton, Picasso on Art, p. 53. Compare this statement with Picasso's 1954 claim to Michel Georges-Michel, reprinted in Ashton, Picasso on Art, pp. 52, and quoted in Chapter Seven, note 2, of this dissertation.

CHAPTER THREE

This chapter considers two of these variations: Picasso's Las Meninas after Velàzquez and Le Dèjeuner sur l'herbe after Manet. Both allude to art-making, representing an ambiguous three-way dialogue between the artist, his model, and the spectator. Produced between 1957 and 1962, Picasso's transformations of these 'old-master' works will be considered from the point of view of the artist and model theme.

Manet, like Picasso, turned to the past for inspiration. He particularly admired the Spanish painter Velàzquez. For his Dèjeuner sur l'herbe Manet probed into the history of art, combining ideas derived from Giorgione, with motifs culled from Raphael and ancient art.

One of the most important results of this overlay of successive historical references is that it subordinates the actual content of the painting. The old master work becomes the substructure to the new--highlighting art as the subject of art. This phenomenon has been succinctly elaborated by Rosalind Krauss:

> "The use of an old-master composition as the underlying schema of a new work dislocates the new work's subject, deflecting it away from the real world of objects the painter has before him, and redirecting it towards the vast historical archive that makes up the inventory of world art." 7

---

7 Rosalind Krauss, "Re-Presenting Picasso," Art in America, LXVIII (December 1980), p. 92.

CHAPTER THREE

Picasso's Variations on Las Meninas by Velàzquez

When Picasso began to paint his 1957 series Las Meninas based on Diego Velàzquez' 1656 painting of the same title, he asserted his unique vision and interprets a masterpiece by a past Spanish Master according to a contemporary one.[8] Las Meninas shows Velàzquez himself in the process of painting from the model (pl. 28). It depicts a subject that is similar in concept to Picasso's theme of the artist and model and is thus interpreted in a way that affirms Picasso's approach to art-making. Picasso vindicates his twentieth-century style by showing his own treatment of the scenario, using it as any other "fact of nature."[9] He further individualizes his dialogue with Velàzquez by integrating details from his own life into the

---

8 The Velàzquez cycle is illustrated in Jaime Sabartés, Picasso: Les Menines, (Paris: 1958).

9 As noted in McCully, A Picasso Anthology, p. 247:

> "[Picasso's] favorite thematic departures in the late work was the history of art...in a sense, Picasso was writing himself into the history of art by virtue to his choice of association with his predecessors."

illustrious court scene.[10]

Velàzquez' Las Meninas had a special personal appeal for Picasso. He had been made provisional Director of the Prado Museum in Madrid by the Spanish Republican Government[11] and one of his tasks was to ensure the safe-keeping of that monument of Spanish culture, Las Meninas.[12] In undertaking a series of variations of as historically an important work as Velàzquez' Las Meninas, Picasso aligns himself with the process of history, as he had done in the past.[13]

---

10 McCully, A Picasso Anthology, p. 247, mentions a parallel between Velàzquez who worked exclusively at court, and Picasso who was tied to the studio in his late life. For both painters, their life was their work.

In addition, the individualization of Picasso's dialogue with Velàzquez continued after the completion of the paintings. The entire series, including the paintings of the doves, were donated to the newly established Picasso Museum in Barcelona. See Brassai, Picasso and Company, p. 262. This returning of Picasso's Las Meninas to Spain may also be related to Picasso's associations of Velàzquez' masterpiece with Don Josè Blasco, Picasso's father. As postualted in Gedo, Picasso: Art as Biography, pp. 233-234, this connection may be traced to the time Picasso's father introduced Velàzquez' Las Meninas to his fourteen year son during the boy's initial visit to the Prado Museum. An additional link with Picasso's father, who was a painter of pigeons, is through the choice of a pigeon-loft studio and the subsequent simultaneous canvases of pigeons that accompany the series of Las Meninas. For further on Picasso's relations with his father, see Gedo, Picasso: Art as Biography, pp. 12, 14-18, 99-100, and passim.

11 Penrose, Picasso: His Life and Work, p. 290.

12 Picasso last saw Velàzquez' work in 1937 in Switzerland where it was held for safekeeping during the Spanish Civil War, in Patrick O'Brian, Pablo Ruiz Picasso: A Biography (New York: 1976), p. 310.

13 For a survey of Picasso's 'copies' see: J. Lucas, "Picasso as Copyist," Art News, LIV (November 1955), pp. 36-39, 53-54, 56. On a related subject see Susan Mayer, "Greco-Roman and Egyptian Sources in Picasso's Blue Period," Arts, LIII (June

CHAPTER THREE

The center of interest in Picasso's transformations is the diverse activities in the painter's studio. The artist's room is transformed into a theatre; the solemn members of the court become characters in a parody enacted throughout the forty-four canvases that make up the series.[14] John Anderson sees this underlying irony as central to Picasso's Las Meninas.[15] Picasso collaborates with the implicit subversive content of Las Meninas by Velàzquez which subtly takes license with accepted tradition.[16]

The artifice of Las Meninas by Velàzquez invites the

1979), pp. 130-137; Susan Mayer, "Greco-Roman Iconography and Style in Picasso's Illustrations For Ovid's 'Metamorphosis'," Artforum, XXIII (December 1979), pp. 28-35; and Robert Judson Clark and Marian Burleigh-Motley, "New Sources for Picasso's "Pipes of Pan"," Arts, LV (October 1980), pp. 92-93.

Picasso also wrote poetry based on artworks as El Greco's Burial of Count Orgasz, see Pablo Picasso, El Entierro del Conde de Orgaz, prologue by Rafael Alberti and Gustavo Gili, (Barcelona: 1968).

14 This element of parody resurfaces in artist and model themes throughout Picasso's oeuvre. It was evident in the Verve Suite 180 considered in Chapter Two above, and dominates his last prints on the theme: the Suite 347 of 1968, and the Suite 156 of 1968-1970.

15 John Anderson, "Faustus/Velàzquez/Picasso," in Gert Schiff, Picasso in Perspective, pp. 158-162.

16 Ibid., pp. 159-160, considers the painful relationship between Velàzquez and Picasso. Anderson contrasts the "uneasy historic establishment" of the former with the "disenchanted anarchy" of the latter; the "mannered play acting of the Velàzquez" painting with the "untransfigured expression of suffering" in the Picasso cycle. This Anderson continues, accounts for the rudimentary child-like technique of Picasso's series--all refelections of Picasso's "inordinate aversion toward the ways and means of art."

spectator to play at speculating the subject on the canvas, whose reverse side dominates the composition. Is the artist in the process of painting the maids of honour, the Infanta, the Royal Couple standing in the space of the beholder and reflected in the mirror behind the artist, or the painting of Las Meninas itself?[17] Picasso was intrigued by this conceit. Entering into the game of sight, illusion, and reality, Picasso tried to situate each figure within the space of the studio:

> "Velàzquez can be seen in the picture, whereas in reality he must be standing outside it; he is shown turning his back on the Infanta who at first glance we would expect to be his model. He faces a large canvas on which he seems to be at work but it has its back to us and we have no idea what he is painting. The only solution is that he is painting the King and Queen, who are only to be seen by their reflection in the mirror at the back of the room. This implies incidently that if we can see them they are not looking at Velàzquez but at us in the mirror. Velàzquez therefore is not painting Las Meninas. The girls have gathered round him not to pose for him but to see his picture of the King and Queen with us presumably standing beside - not them but the King and Queen." [18]

---

[17] See for example: Charles de Tolnay, "Las Hilanderas and Las Meninas," Gazette des Beaux-Arts, XXXV (January 1949), pp. 22-38; Karl Birkmeyer, "Realism and Realities in the Paintings of Velàzquez," Gazette des Beaux-Arts, LII (July-August 1958), pp. 63-80; Josée Ortega y Gasset, "Reviving the Paintings: Velazquez," in Phenomenology and Art, trans. P.W. Silver, (New York: 1975); and M.M. Kahr, "Velazquez and Las Meninas," Art Bulletin, LVII (June 1975), pp. 225-246. For a 'Post-Structuralist' approach see Craig Owens, "Representation, Appropriation and Power," Art in America, LXX (May 1982), pp. 9-21.

[18] Penrose, Picasso: His Life and Work, p. 420.

CHAPTER THREE

In his variations of Las Meninas, Picasso does not rearrange the formal relationships. He neither clarifies the image of the royal couple in the mirror behind the artist, the mystery of the painting, nor his interpretation of the viewer's stance in front of the canvas. Instead he respects Velàzquez' work as it was created, his 'copies' leaving each figure approximately in the position assigned.[19]

Picasso transcribes the seventeenth-century masterpiece into his twentieth-century idiom. The studio and its contents were simplified. The interaction between figures, so enigmatic in the original, is expanded and re-enacted. Picasso enters into Velàzquez' studio as if it were a theatre and Picasso the director. Las Meninas by Velàzquez is read as a script in which each character's role is reinterpreted. The actions of the figures, particularly those on the right side, are clarified and elaborated as Picasso expropriates Velàzquez' studio and makes it his own. The scene is, as McCully observes, that of a "fellow Spaniard whose life is his work and who is, like Picasso, tied to the studio in late life."[20]

The dog in Velàzquez' painting, for example, becomes

---

19 Michel Leiris, "Picasso and Las Meninas by Velàzquez," in McCully, A Picasso Anthology, p. 257.

20 McCully, A Picasso Anthology, p. 247. McCully, p. 254, includes in this series the paintings of pigeons outside of window that Picasso made at the same time, "as if Picasso had opened the light-filled rear door in Velàzquez' painting." Gedo, Picasso: Art as Biography, p. 235, observes that when Picasso donated the entire series of Las Meninas to the Museo Picasso in Barcelona, he included the canvases of the dovecotes.

Picasso's dachshund Lump. The enigmatic outstretched fluttering hands of the boy who pokes at the animal is explained by placing a piano before him to play.[21] Similarily, Picasso gives concrete meaning to a line in the paneling of Velàzquez' canvas, which Picasso happened to notice rises from behind the nape of the boy's neck. In one of his variations, Picasso transformed that black line into a cord by which the boy is suspended like a marionette.[22] In this way Picasso merges his own life with the scenario depicted in the painting. It through this falseness that reveals what Anderson calls the "gesture of despair" inherent in the fabrication of Picasso's Velàzquez cycle.[23]

Picasso's embodiment within Las Meninas is supported by the personal investment with which they were endowed, and the intensity of their creation. The paintings after Velàzquez dominated the thought and conversation of the Picasso household during their inception although Picasso would not allow them to be seen.[24] Not until their completion did he, with much

---

21 El Piano dated 17-10-57 is reproduced in Sabartès, Picasso: Les Menine , pl. 40. This integration of details from Picasso's personal life into the scenario depicted in Velàzquez is also mentionned in Leiris, "Picasso and Las Meninas by Velàzquez," in McCully, A Picasso Anthology, p. 257, who describes these new characters as Picasso's way of moving into the interior that Velàzquez had arranged.

22 Penrose, Picasso: His Life and Art, p. 423.

23 Anderson, "Faustus/Velàzquez/Picasso," p. 161.

24 Hèlène Parmelin, wife of the painter Edouard Pignon, was a frequent houseguest of Picasso and his wife. In her books and articles she recounts in detail the intimate emotional climate, the artistic activities, and dicussions that took place

trepidation,[25] finally show the series to his friends.

Picasso parodies Velàzquez' masterpiece while at the same time affirming his expertise at achieving equal spatial effects using means largely invented by himself. For instance, even though much of the composition is flattened, the Chamberlain maintains his position at the back of the studio (as in pls. 29 and 30). Such recessive effects in the face of a contrary two-dimensionality are accomplished by strong contrasts of light and dark,[26] and by Cubist angular planes.

Unlike his other representations of the artist and model in which each figure is aligned at the left and right edges of the canvas, Picasso's Las Meninas pivots the action ninety degrees, just as Velàzquez did in his painting.[27] The spectators cross

---

while she stayed with Picasso and Jacqueline. On her description of the period during which Picasso worked on the Velàzquez cycle see Hèlène Parmelin, "Picasso and 'Las Meninas'," Yale Review, XLVII (June 1958), pp. 578-588.

25 Hèlène Parmelin, Picasso Plain, trans. H. Hare (London: 1959), p. 227.

26 Penrose, Picasso: His Life and Work, p. 421. Anderson, "Faustus/Velàzquez/Picasso," p. 158-159, also considers the formal implications of successive related images each connected to a single aspect of objective reality inherent in Picasso's Las Meninas as a repetition of of the multiplicity and changing point of view inherent in Cubism.

27 Another motif derived from these variations is the dark figure of the Chamberlain silhouetted before an open door in the back of the studio. Although this figure would seem to have no meaning apart from his context within Velàzquez' painting, Picasso absorbs his silhouetted form against a light-filled open door and re-uses this motif in works associated with the artist and model theme as in a group of drawings of January 1964 (Zervos XXIV; 42-44).

the barrier of the picture plane to become the model confronted by the artist.

Only four works of the series show the artist (Zervos XVII; 351, 374-376). In the first, dated 17 August 1957, his towering figure occupies the height of the room (pl. 29). Superimposed on his frontal face are multiple profiles suggesting a gaze that is simultaneously left, right, and outward. This visualizes the full ambiguity of the object of his scrutiny. As his glance takes in all that is around him, the observer is not certain which one will be transcribed onto the canvas.

In the painting of October 3, 1957 (Zervos XVII;375) the artist is shown with a triangular torso. This figuration links him to other representations of the artist, such as the 1928 Artist and His Model (pl. 9). It is noteworthy that he is presented in black and white hues. These same colours will be later associated with the artist and his model series of 1963 (as in pls. 89-90).

The painter's palette and brushes have been omitted. In this the starkest canvas from this series, the artist is only identified by the emblem of the Order of Santiago embroidered on Velàzquez' chest (pls. 29 and 30). A variation of this sign will be modified to form an association with the artist and his creative potential (see figure 5-1). Even in an earlier canvas where the artist is relatively small and many details are suppressed, the insignia on the artist's chest are emphasized.

This sign is a horizontal and vertical configuration, crossed at mid-point (figure 3-1). The mark of the Order of

Santiago was important to Picasso just as it was to Velàzquez for it indicates the increased status the artist attained. If Picasso was not aware of the bitter obstacles Velàzquez had to overcome before he was granted the right to wear this emblem, he would have appreciated the significance of an artist acquiring a Knighthood in the conservative Spanish society.[28]



FIGURE 3-1

The insignia of the Order of Santiago may have appealed to Picasso for its symbolic value. It is an emblem of prestige, showing the recognition of the artist's status within his society. The sign indicates the nature of the artist's power. It is a mark of his creative potency which he proudly wears on his chest like the badge of honour it is.

Picasso's Variations on Manet's Dèjeuner sur l'herbe

Intermittently between February 1960 and December 1961 Picasso painted and drew a series of variations of Edouard Manet's 1863 Dèjeuner sur l'herbe.[29] This complex nineteenth-

---

[28] For a cogent examination of the relationship between Velàzquez, the Royal Court, and Las Meninas, see: Jonathan Brown, "On the Meaning of 'Las Meninas'," in Images and Ideas in Seventeenth-Century Spanish Painting, Princeton Essays on the Arts, (Princeton: 1978), pp. 87-110.

[29] The complete series of paintings and drawings are reproduced in Douglas Cooper, Pablo Picasso: Les Dèjeuners,

century painting contains more than its charming title reveals (pl. 31). Through its choice of subject and the treatment of the figures, Manet's Le Dèjeuner sur l'herbe refers to the processes of history and art-making.[30] The painter and model are implicit in the very work from which Picasso made his variations. Picasso assimilates and expropriates the significance of Manet's canvas.

The presence of a model in the studio is paradoxically suggested in this plein air subject by the 'cut-out' manner in which Manet detaches her from the landscape.[31] Picasso absorbs this ambiguity in a large oil painting of March 3 and July 20, 1960 (Zervos XIX; 204). Victorine Meurend, Manet's model, is replaced by a cross-legged seated figure who has the same long black hair, elongated neck and pointed facial features that characterize Picasso's model, Jacqueline Roque (pl. 32). This is a subtle allusion to her position as the seated figure on the

---

(New York: 1963).

30 The extensive bibliography and interpretations of Manet's Dèjeuner sur l'herbe are summarized in Galeries Nationales du Grand Palais, Paris and The Metropolitan Museum of Art, New York, Manet 1832-1883, exhibition catalogue, (New York: 1983), pp. 165-174. The critic that viewed Manet's painting purely as a statement on art was Manet's friend, Emile Zola. See George Heard Hamilton, Manet and His Critics, (New York: 1969), pp. 43-51; and I. N. Ebin, "Manet and Zola," Gazette des Beaux Arts, XXVII (1945), pp. 357-378.

31 Eunice Lipton, "Manet: A Radicalized Female Imagery," Artforum, XIII (March 1975), p.49, reviews this reading of the space stating "the schematic outdoor backdrop belies a natural setting....the reality in this painting is an event in the artist's studio."

left in his versions of Delacroix' Femmes d'Algiers.[32] It also shows the manner in which Picasso personalizes his relationship with Manet and his creations.[33] As Boggs has observed, the nude becomes Jacqueline, and her companion Picasso.[34]

The model in Picasso's Dèjeuner recalls the great nudes of art. This is evident in one of the drawings in the series (Zervos XX; 120). It shows a woman whose form and posture simultaneously alludes to such well-known depictions as Giorgione's statuesque Venus', the reclining Odalisques of Ingres,[35] and to Manet's formidable Olympia (pl. 33).

The lounging male on the right refers to a river god, the

---

32 Jean Sutherland Boggs, "The Last Thirty Years," in Penrose and Golding, Picasso in Retrospect, p. 229.

33 An instance of the way Picasso personalizes his rapport not only with the master's of other works but with their painted characters as well is given in the description of Picasso and Manet's Lola de la Valénce as given in Parmelin, Picasso Plain, pp. 120-121, 153; also reprinted in McCully, A Picasso Anthology, pp. 249-250.

Hèlène Parmelin, Picasso: Women, Cannes and Mougines, 1954-1963, trans. H. Hare, (New York: 1964), p. 162, describes how Picasso spoke of the artists after whom he made his copies as if they were 'living' menbers of the Picasso household:

> "Picasso often says when he paints, all the painters are with him in his studio. Or rather behind him. And they are watching him. Yesterday's and today's. Velázquez never left him the whole time he painted The Maids of Honour. Delacroix had his eye on him while he was doing all the Women of Algiers. And he wondered what Delacroix thought, whether he was pleased or not....A solitary painter is never alone."

34 Boggs, "The Last Thirty Years," p. 227.

35 For further on the connection between Picasso and Ingres, consult Chapter Seven.

ultimate source of the corresponding figure in Manet's Dèjeuner.[36] In this way Picasso incorporates artistic traditions extending from ancient Rome to Raphael, Giorgione, Ingres, and Manet--finally culminating in Picasso himself. Thus Picasso assures his own place in history and his continuation of tradition by perpetuating these long-standing images. This is related to Picasso's belief that art works are an object possessed by all. But their images, like that of Las Meninas, require periodic revitalizing to maintain their potency.

The transformation of the Dèjeuner into an artist and model theme occurred after July 16, 1961 when Picasso eliminated a second male figure, reducing the group to three and pushing the bather further into the background.[37] With this change, painter

---

36 This is found in Picasso's Fourth sketchbook of the Dèjeuners, dated July 26, 30 and August 22 and 26. Illustrated in Cooper, Picasso's Dèjeuners, plates 124-146.

The derivation of Manet's Dèjeuner sur l'herbe from an ancient river god is traced to Giorgione's Fête Champêtre, who in turn expropriated the resting male from the figure of a river god in Marc Antonio Raimondi"s engraving after Raphael's Judgement of Paris. See Particia Egan, "Poesia and the Fête Champêtre," Art Bulletin, XLI (1959), pp. 303-313; Wayne Anderson, "Manet and the Judgement of Paris," Art News, LXXII (February 1973), pp. 63-69. Also Michael Fried, "Manet's Sources: Aspects of his Art 1859-1865," Artforum, VII (Winter 1968-1969), pp. 28-82; and Theodore Reff, "Manet's Sources: A Critical Evaluation," Artforum, VIII (Winter 1969-1970), pp. 111-122.

37 Louise d'Argencourt quoted in Picasso: Meeting in Montreal, p. 223, notes when the group was reduced to three with the bather being visually pushed into the background, the theme of the Dèjeuners evolved into an artist and his model motif.

Picasso's 'paraphrasing' of Manet may be traced to a parody of Manet's Olympia Picasso drew in 1901 in which he positioned himself and his friend, Junyer, as 'gentlemen callers'. Theodore Reff, "The Meaning of Manet's Olympia," Gazette des Beaux Arts, LXIII (1964), pp. 114 and 122, note 13, comments that prior to Picasso, Gauguin had caricatured Manet's painting around 1889.

and nude not only partake in what has been called their secret dialogue,[38] but the subject of their discussions is thrown into sharp relief.

On July 27, 1961 Picasso integrated the Dèjeuners theme with that of the artist and model motifs in a small but important painting he kept in his personal collection and which his widow retained after his death (Zervos XX; 111). Within the carefully balanced architecture of the forest, three figures are positioned so that each forms a self-contained unit (pl. 34).

Picasso's version of Manet's seated male figure, identified by Cooper as "le grand Causeur," is transformed from a nineteenth-century bourgeois into an artist.[39] He is shown in a strict profile, black boot resting on a base line consisting of a narrow blue band. Even his outstretched hand is turned so that its dark silhouette is clearly identifiable against the sunlit pool behind him. But he gestures toward an empty space--there is nothing actually opposite him. The nude he addresses is further in depth, bracketed by two sturdy tree trunks. She holds the same pose, knee bent and hand to neck, as she was commissioned to do at the beginning of this series. The blue tones of her torso are echoed in her male companion and in the surrounding woods. Neither communicates with the other. Each

---

[38] Louise d'Argencourt quoted in Picasso: Meeting in Montreal, p. 223.

[39] Cooper, Picasso's Dèjeuners, p. 12.

seems locked in his prescribed role.

This variation on Manet's Dèjeuner is more than a pretext for Picasso's painting. The actual subject stipulates art as an entity unto itself. More significantly, Picasso is also making a wry comment on his own painted creations. The individual forms are caught in their respective isolated spaces, trapped within their painted positions. Each seems surrounded by the vestiges of a rectangular frame engraved and superimposed upon the painted surface. The movement suggested by their gestures is belied by the frozen postures.

These characters are more than a reprise of Manet's Dèjeuner. They pointedly allude to the world of art ingrained in Manet's work. The element which reveals this most clearly is the distant bather. She is enframed on the left by the combined verticals of the edge of the tree trunk and the leg of the sitting nude, and on the right by the artist's profile and outstretched hand. She is encased above and below by the horizontal lines of the trees and another emanating from the knee of the Causeur. The bather's pink tones and sunlit surroundings further distinguish her from other elements in the painting.

This nude performs a double function that unites the Dèjeuner series with the artist and his model theme. In addition to representing the figure of a distant bather as derived from Manet's work, she also assumes another identity--that of a painting of a bather. The canvas on which her image is represented is brought outdoors and is in the process of being

examined and discussed by the foreground couple.[40] The allusion to the studio in an ostensibly plein air subject ironically confounds the interior/exterior ambiguity inherent in Manet's Dėjeuner sur l'herbe.

The recognition of the bather not as a living form but as a painting explains the puzzling gestures of both artist and model. His outstretched hand is not directed toward the seated nude across him, but at the image of the bather against which it is silhouetted. Hence, the emphasis placed on this hand and its proximity to the supposed distant bather. The artist points at the painting of a bather propped up behind him. Similarily, the model does not look at the artist, but again motions toward the canvas behind her. It is this painting-within-the-painting that engages their attention and is the topic of their discussion.

The image which the painter and model indicate, is isolated in many drawings Picasso made in the Dėjeuner series. In these the bather is removed from the Dėjeuner scene. She is shown alone, sometimes wading in the water, other times precariously holding up her chemise, and picking a flower (pl. 35).[41] Her forms closely resemble those found in both drawings and paintings in the Manet cycle (see pls. 39, 40, and especially 41). However, the separation of this nude from the context of

---

40 Picasso was fond of bringing his works outside for scrutiny, as described in Parmelin, Picasso Plain, p. 31 and Parmelin, Picasso Says, p. 33. See the photograph in Roland Penrose, Portrait of Picasso, (New York: 1971), illus. 310.

41 Examples of drawings of variations on the bather subject is found in Cooper, Picasso's Dėjeuners, illus. 77 and 80.

the Dèjeuner works reiterates her independence, and supports the interpretation of this 'bather' as doubling as a work of art.

The integration of Picasso's own images into another work may be traced to the 1930s. In a painting of January 20, 1930 Picasso presents the distorted profile of an artist confronting a canvas on which two figures, each of which have been painted individually, are combined (Zervos VII; 307, 308, and 309). The conceit is the same as that manifest in Picasso's Dèjeuners; an artist shown in the act of creating one of his own paintings (pl. 36). The grossly enlarged hand placed at the lower edge of both the real and painted canvases is analogous to the silhouetted paw of the Causeur in the later Dèjeuners.

The subject of the Dèjeuner sur l'herbe and its attendant association with the theme of the artist and model is made manifest at the end of Picasso's life in etchings from his Suite 156.[42] In a continuation of the projection of paintings within paintings, a plate of April 9, 1970 shows a standing nude flanking an artist seated before a variation deriving from Picasso's Dèjeuner cycle (pl. 37). In it a contemplative gentleman casually turns toward a seductive nude, while a passionate couple makes love on the other side of him. In the distance the bather unmindfully wades in the pool. The reduced size of the nudes and the detached attitude of the Causeur

---

[42] Pablo Picasso, 156 Gravures Recentes, (Paris: 1973). These etchings cover a period from October 1968 to April 1970.

casts doubt on whether these figures are present with the 'artist' or projections of his imagination.

These images-within-images are compounded by a rectangular frame with the back of a departing figure that appears from behind the artist's easel. In spite of the clearly defined space occupied by the artist and model, it is not certain whether this allusive form is an image in a picture or another person in the studio. This ambiguity amplifies Picasso's long-standing discourse between reality and art.

The Artist and Model in Picasso's Dèjeuner sur l'herbe

The figuration of the Causeur in Picasso's Dèjeuners paintings will evolve into the forms of the painter in the 1963 artist and model series.[43] An oil painting of July 12, 1961 exemplifies their points of similarity (Zervos XX; 89). These are the artist's somber forms, emphatic buttocks, enlarged black boots and a powerful outstretched hand (pl. 38). Like the painters in the 1963 series, the head of the Causeur is darkened

---

43 Among the similarites between Picasso's Dèjeuners and his 1963 artist and model series are the image of male and female confronting each other. The men are usually angular with outstretched hand. The women are rounded, nude and usually passive, with an occasional dominating presence.

Douglas Cooper, Picasso's Dèjeuners, p. 12, notes the relationship of the Dèjeuner series to the artist and his model theme although Cooper does not elaborate on the exact nature of their connection.

except for a narrow vertical band at the back of his cranium.[44] He is nude, yet paradoxically his feet are given the shape of boots with heel and rounded toe.

The interdependence between artist and model is demonstrated by the seemingly innocuous gesture of resting her foot on his boot.[45] The posture of the figures on opposite sides of the canvas echo each other, so that they are locked into a kind of ritual dance that discloses their kinship. He sits in the identical reversed position as the woman facing him. One knee is flexed upright, the other bent on the ground; one is vertical, the other horizontal. Both also have arms which rest on their respective thighs on the side closest to the observer. The male stretches out his other arm in a gesture of giving, the female points to herself in a motion of receiving. This emulation of their forms raises the suggestion that they are joined by a powerful but invisible bond.[46]

Picasso's Dèjeuners also probes the relationship between the foreground couple. The affinity of artist and model is demonstrated by her shifting proportions in relation to his. In two canvases of July 31, 1961 the nude is reduced, then

---

[44] The narrow band at back of the artist's head is especially evident in Picasso's February Sketchbook discussed in Chapter Four.

[45] As in Cooper, Picasso's Dèjeuners, illustrations 150-152, 155.

[46] See the Introduction to this dissertation, note 16, for a brief consideration of the characteristic mirror image between two figures, each representing another aspect of the other.

elongated (pls. 39 and 40). She is absorbed into his orbit through the placement of her cross-legged body on his dark foot which is extended almost to the far side of the canvas in order to accomodate her. In spite of their proximity, they remain distinct from each other. Her light, virtually translucent forms compliment his somber, heavy bulk.

As Manet's Causeur is transformed into Picasso's artist, his visual function is stressed (Zervos XX; 115). A large frontal eye extends over the lateral breadth of the painter's profile from the bridge of his nose to the ear (pl. 40). A dark pupil is suspended in the midst of its almond shape, in a form that is reminiscent of the June 1956 ink drawings in which the eye of the model hypnotically scrutinizes a canvas until they merge (pl. 27).

The Causeur confronts the observer with his enlarged frontal vision. He also gazes toward the left with his other profile eye. Its observatory function is stressed by the elongated lids which bracket, extend its boundaries, and function as directional arrows projecting outward.[47] He looks out at the observer and at the two nudes. Simultaneously, he looks at the painting within the painting. Both nudes have been transposed into the realm of art. The brown earthly hues of the artist, and the aqua ethereal tones of the female images which

---

47 Two other examples of visual 'directional indicators' are: Picasso's 1950 Woman by a Window (Zervos XVII, 120), and The Artist and His Model (Zervos XXIII; 196) of 1963.

cut diagonally across the projected canvas reiterate the distinction between the artist, his paintings, and the model from which they derive.

Each absorb qualities of the other. The male manifests female qualities. This is evident in the July 31, 1961 paintings in which a peculiar metamorphosis occurs. The artist's right hand[48] which originally held the staff rests on his raised knee, then it undergoes an extraordinary transformation (pls. 39 and 40). As the fingers, hand, and elbow disappear the appendage loses its characteristic shape. Only the cane stuck through its fat sausage form recalls its former identity. Finally, it becomes short and round, resembling the profile of a breast contained within the artist's ill-defined torso.

The male's acquisition of female anatomy occurs on a number of occasions[49] in Picasso's oeuvre. Might this joining also secure their artistic internalization that preceeds her transcription into art? Following this contention, the model

---

48 As the Causeur derived from Manet is transformed into Picasso's artist, his cap and staff are used less frequently although occasionally they reappear as a reminder of his origins as Manet's lounging male figure.

49 Transformations of male into female is not unheard of in Picasso's circle. Picasso acknowledged the feminine aspect of his own personality on several occasions. Aspects of this union are examined in Langston, Disguised Double Portraits in Picasso's Work, pp. 65 ff, and 180 ff. A depiction of the transformation of the model become the painter is illustrated in Picasso: Meeting in Montreal, p. 236, painted on January 25, 1965. Examples of the integration of male aspects into the female form are given in Chapter One, note 48, of this thesis.

may represent also another side of the artist, so that he joins with her sexually, but also figuratively, absorbing her feminine aspect into his masculine self.[50]

This intermingling of male and female forms, and its connection with the making of art, is evident in two drawings in the Dèjeuner series of July 7 and December 29, 1961 (Zervos XX; 60 and 61).[51] The integration of paintings within the Dèjeuner series is made overt in the second drawing (pl. 41). A rectangle frames the artist's outstretched hand, embracing a portion of the bather 'behind' him. The clear assertion of this enframed area as an image-within-an-image is furthered by its opacity, seen in the way it covers part of the painter's bent knee.

The foreground nude is projected as a double profile.[52] Two

---

50 As presented in Linda Nochlin, "Picasso's Colour: Schemes and Gambits," Art in America, LXVIII (December 1980), p. 178, this union of genders is related to the Jungian anima, which posits a female, passive and intuitive side contrasting with the active, rational male characteristic. The task of this anima is to link men to the realm of nature and to the riches of their own conscious.

The Surrealists were particularly drawn by the metaphoric possibilities inherent in androgynous figures. See Robert Knott, "The Myth of the Androgyne," Artforum, XIV (November 1975), pp. 38-45, where, p. 39, androgynous forms are related to fertility myths which employ violent dismemberment as an essential function of achieving renewed unity and ultimately creativity.

51 The drawing of December 29, 1961 is in the Fifth Sketchbook. This is the last date on which Picasso painted or drew works related to the series, although the Dèjeuners continued in 1962 in the form of linoprints.

52 A number of scholars have interpreted this phenomenon. Steinberg, Other Criteria, p. 194 recognizes in them two sides of the same personality; Elsen views the heads as a transposition of male and female sexual organs, Albert Elsen, "The Many Faces of Picasso's Sculpture," Art International, XIII (Summer 1969), p. 32; and Langston, Disguised Double

distinct types are united in her single form. A frontal aspect has flowing hair that luxuriously curls at her shoulders. Superimposed over this is the profile of a another human form with dark cap-like hair. The head is similar in shape to the artist-Causeur figure of the later paintings in the series (see pls. 38-40). This masculine persona invades the feminine aspect.[53] The model's resistance to this infringement is apparent in her gestures in which her right, feminine half tries to push away her other side.

Using linoprints, Picasso pursued the theme of the Dèjeuners into 1962. One print shows the characteristic pose of the artist's hand indicating the 'painting-bather' and the seated nude (Bloch, 1027).[54] Surveying the scene from behind the model is the upper portion of a head and neck (pl. 42). This form is related to a brightly coloured drawing of a similar isolated head which is included among the Dèjeuner series (pl. 43). The shape of this 'observer' is reminiscent of the plaster heads in the Atelier paintings of the 1950s (pls. 15-17). It is also similar to the 'phantom-like' form that emanates from the bent artist in Picasso 1926 Artist and Model (pl. 6). This

---

Portraits in Picasso's Work, p. 189, sees a combination of two different individuals.

53 In her analysis of the theme of the kiss in Picasso's art, Langston, Disguised Double Portraits in Picasso's Work, pp. 180 ff., postulates a similar division of the face into male and female halves joined by their common passion.

54 This lino-print is owned by and illustrated in Picasso: 51 Linoprints, 1959-1963, exhibition catalogue (Tokyo: 1973), p. 27.

elusive configuration will further partake in the studio activities. It will be transformed into a sculpted head that will watch the artist at work and integrated into the multiple facial aspects of the artist.

The peculiarity of Picasso's prints is that he often does not reverse the image on the plate so that the ensuing print is viewed just as he drew it. Consequently, the artist was transposed to the left to confront the model on the right. Might this arrangement have suggested the composition that will be integrated into the forthcoming artist and model series?

Toward the end of the Déjeuners series, Picasso moved into a home known as the Mas Notre Dame de Vie. It is here that the isolation which began in the 1950s deepened into virtual seclusion.[55] It also represents a period in which, as Boggs succinctly observes, "Picasso turned in on himself, on his own resources and in particular on his own life."[56] Within this solitary world, enhanced by his increasing introspection, Picasso revived his long-standing investigation of the work of the painter.

---

[55] A description of the extensive grounds of the property with the small chapel from which it takes its name, is provided in Penrose, Picasso: His Life and Art, pp. 439-440.

[56] Boggs, "The Last Thirty Years," p. 229.

PICASSO'S 'ARTIST AND MODEL' PAINTINGS

1963

CHAPTER FOUR

PICASSO'S SKETCHBOOK OF FEBRUARY 1963

Picasso's close friend, the photographer Brassai, comments on Picasso's capacity "[to see in things] objects which are both common and rude, banal and marvelous, the latent image [of something else]."[1] His statement reflects the intrinsic structure of Picasso's visual thinking. Brassai was referring to Picasso's ability to respond to 'symbolic' and expressive values found in reality by transforming one thing into another. In this way Picasso embedded associations in the objects he represented by reconciling things seen with their possible meanings. In the artist and model paintings, this was accomplished by distorting and altering the forms of the figures, reducing them to a sign-like image. As Picasso explained:

> "I always aim at resemblance. An artist should observe nature but never confuse it with painting. It is only translatable into painting by signs. But signs are not to be invented. To arrive at such signs, you have to concentrate hard on the resemblance...this

---

[1] Brassai, Picasso and Company, p. 89.

> profound resemblance [is] something deeper than the forms and the colours in which objects present themselves." 2

In the 1963 artist and model series these signs are not ends in themselves. Rather, they are the means Picasso uses to convey the internal creative process. This "profound resemblance... deeper than the...objects themselves" indicates inherent relationships and ideas not normally visible. The signs establish an analogy between the artist, his model, and the art-making endeavour they pursue.

Picasso's representation of the creative act is evident in a group of drawings spanning a period of twelve days from February 10 to 21 which initiate the 1963 artist and model series of paintings.[3] These drawings, contained in a cahier, identified in this thesis as the February Sketchbook, reveal the on-going creative process.

The Projection Of The Model Onto The Artist's Canvas In The Drawings Of February 10--11

The four drawings of February 10, establish the figures' left-right division which will remain constant throughout most of the following series of paintings (Zervos XXIII; 122-125).

---

2 Ibid., p. 163.

3 The majority of these drawings are in black lead pencil, with a few in coloured crayon. All are 21 x 27 cm. in size. They are reproduced in Zervos XXIII; 122-150.

The artist is located on the left while the model reclines on the right (pls. 44-47).[4] Their relative placement establishes the fundamental dichotomy between the artist and model.

Picasso's second drawing of February 10 (Zervos XXIII; 122), initiates the 1963 artist and model series. In it the painter is separated from his model by his position and by the shadows which surround the nude and the canvas (pl. 44). Both figures are independently cloaked in this shadowy form whose character is ambiguous. It is transparent but also appears tangible. The shade covering the model is not consistent with the strong light entering the window behind her. Neither figure possesses solidity nor do they communicate. The matchstick-like painter huddles behind his large, blank canvas; the nude is stiffly stretched out upon a couch.

An analogy is established between the rectangle of the artist's canvas and the shape covering the model. The rigid posture and featureless visage of the reclining nude suggests less a real person than the painting on which the artist is working. The latter contention is reinforced by the rectangle which cuts across her, flattening and suggesting a two-dimensional plane laid over her living forms.

This second drawing of February 10 demonstrates the act of transforming the three-dimensional realm of reality into the planar two-dimensional surface of the work being produced. In this manner Picasso realizes the projection of the model both in

---

[4] This was observed in the linoprints of the Déjeuner series, see discussion in Chapter Three, and pl. 43.

the studio and as a painting; as reality and as work of art.

The paradox of the nude's position is amplified by her lower legs which extend beyond the 'shadow-screen'. In contrast to the rest of her torso which is summarily treated, these lower regions are clearly defined and even show clearly the detail of her toes. Her forms do not entirely accomodate the 'canvas-shadow screen' superimposed upon her. Ambiguously, either her lower portions are not to be included in the artist's painting, or, the transformation is incomplete.

Illusionism is minimized in these drawings. The artist is flattened, particularly in the first. However, in all three the treatment of his forms reinforces the shape of the page. The vertical and horizontal co-ordinates of the sheet are reiterated by the upright and reclining positions of artist and model. The painter's ill-defined body is pushed parallel to the left edge of the sheet. His heels are like a T-square, designed to repeat the lower left corner of the page. Thus, the viewer is reminded of the visual field and brought into contact with the reality of the picture plane on which the creative process is enacted.

In the third drawing of February 10 (Zervos XXIII; 123), the model's form disintegrates (pl. 45). She dissolves into a tangled skein of lines similar to that previously seen in The Artist and His Model of 1926 (pl. 6). These forms have been transformed into a Cubist composition with its shifting planes.[5]

---

[5] Picasso utilized the abstractions and expressive language of Cubism throughout his oeuvre. This is apparent in a late

The ambiguity characteristic of Cubism is repeated in the transparency of the model's feet which may also be interpreted as located behind the 'canvas-shadow' which overlaps her. The substantial forms of the artist contrast with her abstract conception. The distinction between them reiterates the paradox inherent in the model's treatment. She is both real and not real as Picasso merges the image of the 'model and the canvas' with 'the model on the canvas'. Her forms enact the process of transformation she undergoes.

In both compositions (Zervos XXIII; 122 and 123) a chair is placed between artist and model (pls. 44 and 45). This element appears incongruous, its naturalistic three-dimensional structure contrasting with the abstract treatment of the figures on either side. Facing outward, it appears to mediate between artist and model. In earlier works on the artist and model theme, chairs have been associated with the person of the artist. One example is in the Atelier of 1955 in which a chair with a palette represents the absent artist (pls. 15 and 16).[6] As will be seen later in the 1963 series, the forms of the

---

painting of a reclining nude, the Woman Under a Pine Tree of January 20, 1959. A fine colour reproduction of this oil painting is found in Pierre Dufour, Picasso 1950--1968, (Geneva: 1969), p. 70.

[6] See Chapter Two, note 25. This is further examined in Chapter Eight of this thesis. At this same time, Picasso's friend Joan Miró was fabricating sculptures of chairs and stools which were so constructed as to evoke a human presence. See the catalogue Montreal Museum of Fine Arts, Miró in Montreal, foreward by Pierre Théberge, (Montréal: 1986), passim.

artist will be integrated with those of his seat.[7]

In the fourth work of February 10 (Zervos XXIII; 124), the painter appears in the identical upright position behind his easel (pl. 46). His eyes are now clearly depicted as he paints purposefully with lines springing from his brush onto the canvas. The model is no longer abstract, her forms have swelled into those of a substantial, reclining figure who looks toward the artist with a serene gaze. As in the previous drawings, this nude has the superimposed 'shadow-screen'. What distinguishes her is the combination of this motif with her naturalistic forms.

Her sculptural massiveness, the elevated upper torso propped up on her elbow, and the stone slab which has replaced her couch recalls ancient sculpted reclining figures.[8] Images of this type are found on the lids of Etruscan sarcophagi such as Picasso may have observed in the extensive collection located in

---

[7] A precedent for the integration of the forms of figure and chair is found in Spanish art. An example of this is the 1799 bitter satire of Francisco Goya y Lucientes, Los Caprichos. Print number 26 entitled ya tienen asiento which translates They are now a seat reflects a play of words. The ridiculed figures are represented as being "light" or intellectually deficient. They absurdly, but with complete seriousness, place chairs on their heads to prevent themselves from (mentally and physically) floating away. See Jean Adhémar, ed., Les Caprices de Goya, (Paris: Editions Fernand Hazan, n.d.), plate 26. This early Spanish example of 'chair imagery' was pointed out by Professor Robert Rosenblum in a lecture at the Montreal Museum of Fine Arts on May 25, 1986.

[8] The model is similar to other earlier works by Picasso which simultaneously suggest 'life' and 'art'. See discussions in Chapters One, Two, and Three below.

the Louvre.[9] Picasso's interest in Etruscan art is also reflected by his possession of several volumes of a valuable eighteenth-century edition of Antiquités étrusques.[10]

The transient character of the model is reiterated by her position in relation to the artist's canvas. The nude's feet, and particularly the upper leg is tapered so that it joins with the lower right corner of the artist's canvas. Further, a horizontal line extends through the model and her 'shadow-screen', terminating in and linking her with the edge of the painter's work. This contact is distinct from the two previous drawings in which the chair clearly segregates the areas containing the artist and his subject. Picasso thus unites the presence of the model in the studio with her projection onto the artist's canvas. The suggestion is of a sculptural image converted into flesh and again transformed into paint.

In the final drawing of February 10 (Zervos XXIII; 125), the altered position of the nude suggests Picasso was seeking new methods to represent the transformation of figure into

---

9 Among the collection in the Louvre are lids from Sarcophagi which show a single reclining figure, similarily propped up, leaning on a bent elbow. A sample of this type is found in items number B 402-4, B 415-6, and C 7 in Simone Mollard-Besques, Musée National du Louvre: Catalogue Raisonné des Figurines et Reliefs en Terre-Cuite Grecs Etrusques et Romains, volume one, Epoques Prèhellènique, Gèomètrique, Archaique et Classique, Illustrations, (Paris: 1954).

10 Picasso Family archives, list of books as reported by Gasman, Mystery, Magic and Love in Picasso, p. 293. Picasso owned three volumes of a work by Pierre Francois Hugues, Antiquités étrusques, greques et romaines, plates by F-A. David, 5 vols., (Paris: 1885-1888).

painted form (pl. 47). The model is not seen by the viewer looking in, but as the artist does from his position within the studio. Instead of a two-dimensional reiteration of the picture plane as in the previous drawings, she is shown with her upper torso receeding. Her pose is now adjusted to the vertical format of the artist's canvas.

The 'shadow-screens' superimposed over the models in the first three drawings have been abandoned. In this work, her projection onto the artist's canvas is accomplished by a partition of painter and nude into isolated portions of the drawing. The divider is the vertical combined edge of the canvas and easel. This separation is blurred by two significant elements which invade the model's realm. One is the artist's lower legs, the other is the back support of the easel.

Both the easel and canvas rest on the artist's clearly indicated knees which are shown frontally unlike the rest of his profiled figure. The back support of the easel extends from the canvas to the corner of the model's bed. Although the halves of the drawing are distinct, aspects of reality are integrated so that the space of the studio merges with the painted image.

Picasso emphasizes the visual isolation of artist and model. Both are turned inward; their solitude is physical and psychological. Each belongs to a different level of reality. The isolation of the two figures is also stressed by the different lighting projected on each. He is cast in darkness; she, in

light.[11] A pattern of light and dark shifts over the studio and the two figures. This chiaroscuro follows neither the forms of the figures nor the direction of the illumination.

No longer alert, the model has collapsed, her head awkwardly tilted back with eyes closed as she soundly sleeps. Her entire position is one of abandonment. This twisted and exposed position, hands to face and flung legs are contrary to the restraint that characterizes the other models. Her lack of composure accents the concentration and control exerted by the artist.

The importance of the artist is asserted by his increased size. He is significantly larger than his companion. This is contrary to the figure of the artist in the previous drawings who are small in comparison with their models (especially Zervos XXIII; 122 and 124). The painter in this fifth sketch is now hunched over his canvas. The low stool on which he sits emphasizes the bulk of his form whose force is concentrated in the forward thrust of his arm, attesting to the dynamic energy contained in his static posture. This gesture also reveals the power inherent in the creative process.

A further citation to the process of art-making is

---

[11] Similar figural contrasts through the effects of the illumination can be traced to early works such as Picasso's 1904 watercolour, Meditation (pl. 3). The points in common with the later artist and model theme are the dichotomy of the observer and the observed; the duality between active and passive participants; and a left-right division of the field. See the consideration of Picasso's Sleepwatchers in the Introduction to this dissertation.

contained in the first drawing of February 11 (Zervos XXIII; 126, pl. 48). The focus is clearly on the model who is rendered naturalistically. She reclines in a sensuous pose beside a small cat. Her recumbent figure seems to glow in comparison with the surrounding gloom, heightening her sensuality and contrasting with the dark angular form of the artist. He does not appear to respond to her, but retains his stiff and impassive posture isolated behind the large canvas which blocks her from his view.

The model's reclining figure with the cat on her couch is a reversed image of another well-known nude, the Olympia, painted by Edouard Manet (1863, Louvre). In addition to the feline presence, the points in common are their pose, the overt sensuality, and the self-assured assertive glance. Picasso had long enjoyed a fascination with Manet and his creations.[12] Indeed, Picasso's interest in the erotic image of Olympia can be traced to his youth when he drew a crude parody of her.[13]

Picasso once again absorbs and revitalizes art historical images. A previously controversial subject which was elevated to an 'Old Master' work is given new interest. By representing the model as Olympia in the act of being painted, Picasso shares in a timeless artistic process. The awareness of other artworks and the allusion to them threads through the drawings as it will in the paintings. These references function as reminder of

---

[12] For the relation of Picasso to Manet, see Chapter Three.

[13] See Chapter Three, note 37. Picasso's 1901 parody of Manet's Olympia is reproduced in the exhibition catalogue Galeries Nationales du Grand Palais, Manet, p. 182.

Picasso's implicit comparison between his actual creations, acknowledged 'masterpieces', and his assimilation of their motifs unto his own work.

Representation Of The Process In The Drawings Of February 16

By amalgamating the artist at work in his studio with the projection of the image he is creating, Picasso focuses on the artist and the product of his efforts. The division of the picture into confronting halves also reiterates the internal conflict the painter experiences. Picasso attempted to give tangible form to this invisible process. Through his treatment of the figures, the space, the integration of the beholder into the picture, and the use of symbolic objects, Picasso conveys some of the dynamic momentum involved. This is evident in a group of six drawings of February 16 (Zervos XXIII; 134-141).

Picasso depicts artist and model with a different conception so that their separate roles in this endeavour may be clearly formulated. These differences are demonstrated in the second drawing of February 16 (Zervos XXIII; 135). The movement of the model as she poses is manifest by her twisted torso (pl. 50). Indeed she is given two sets of buttocks, one above, another below to indicate her rolling motion. This is what Steinberg calls "the simultaneity image as a conjunction of diametric opposites...[reflecting the] psychic energy that

engendered them."[14]

Distinct from the model's mobile depiction, the artist's forms are locked into place. Whereas she is a mixture of joined aspects in motion, the artist's conception is that of a sign--a stick figure whose acceptance as human is dependent upon the viewer's knowledge of his normative forms.[15] She derives from naturalism; he from a schema. The contrast is of her physical entity versus his conceptual one.[16]

The fifth drawing of February 16 (Zervos XXIII; 138) reveals the multiple operations of the dynamic internal process through which the artist enacts his transformation (pl. 52). The diagonal emanating from the top edge of his canvas separates the realm of artist and model (as it does in Zervos XXIII; 135-137; pls. 50 and 51). He is static, his only apparent movement is his painting arm. His enlarged form is anchored to his seat by his

---

[14] Steinberg, Other Criteria, p. 205.

[15] This is the basis of Picasso's adherence to representational forms. As recounted by Gilot, Life with Picasso, p. 72, Picasso explained:

> "You can't impose your thought on people if there's no relation between your painting and their visual habits....I give a man an image of himself whose elements are collected from among the usual way of seeing things...and then reassembled in a fashion that is unexpected and disturbing enough to make it impossible for him to escape the questions it raises."

[16] The shift from narrative to conceptual presentation is explored in the cogent article by William Rubin, "From Narrative to "Iconic" in Picasso: The Buried Allegory in 'Bread and Fruitdish on a Table' and the Role of 'Les Demoiselles d'Avignon'," Art Bulletin, LXV (December 1983), pp. 615-649.

emphatic buttocks and the rectangular frame above him.

Directly behind the painter is an open door. Its knob is shaded on the interior side and outlined on the other. This open door is clearly indicated in three of the drawings (Zervos XXIII; 136-138) and superimposed over the painter in the last work of February 16 (Zervos XXIII; 139; pls. 51-52, and 54). The open door provides an analogy of the passage the painter and his work undergo. As Françoise Gilot recalled Picasso saying:

> "While I work I leave my body outside the door, the way Moslems take off their shoes before entering the mosque....He [the artist] must stay as close as possible to his own inner world if he wants to transcend the limitations his reason is always trying to impose on him." 17

The identification of the person of the artist with a door is made explicit in a drawing of January 18, 1964 (Zervos XXIV; 142). The artist is the door (pl. 53). A long arm, such as is frequently found in the 1963 paintings, emanates from the level of the door knob. Also protruding is a palette with brushes and part of the profile of a leg.

The studio with its dynamic architecture reveals this internalized process. The energy is expressed in the scalloped drape above the model (Zervos XXIII; 134), and in the undulating curves which permeate the studio, linking artist with his 'model-painting' (Zervos XXIII; 137-138; pls. 50 and 51).

Each image in these drawings differ only slightly from the

---

17 Gilot, Life with Picasso, pp. 116-117.

other. Together they indicate the progression of the artist's endeavour in time and space. The individual works in the sequence seem to represent a single frame in a film strip.[18] The artist and model are the actors, the studio with its various props is the set. The lighting varies and the visual angle shifts: taking in a narrower range as in the first drawing (Zervos XXIII; 134), then widening to include the lateral walls (Zervos XXIII; 136) as if a wide-angle lens were used. The imaginary camera holds its position for the first five drawings, and then 'pans in' close to the artist in order to allow the spectator to see the model in the same manner as the artist (Zervos XXIII; 139).[19] Painter and viewer share a common visual experience and the beholder is given the opportunity of emulating the process of creation (pl. 54).

---

[18] For a discussion of the application of this technique in the writing of Picasso's friend and patron, Gertrude Stein, see: Wylie Sypher, Rococo to Cubism in Art and Literature, (New York: 1960), p. 282.

[19] Several scholars have made analogies between Picasso's art and techniques found in the cinema. Wylie Sypher, Rococo to Cubism, pp. 277-280, for example, has observed numerous cinematic techniques in several of Picasso's paintings including L'Atelier de Modiste of 1926.

Picasso acknowledges that his interest in the cinema "goes back even before the war in 1914" according to G. Sadour, "Picasso as film director," Les Lettres Francais, no. 898, (Paris: October 26, 1961). Translated in Marilyn McCully ed., A Picasso Anthology, pp. 262-264. Picasso's is said to have had an interest in both the cinema and television and is reported to have commented that an artist could learn much from them, see Gilot, Life with Picasso, p. 89. In addition, he participated in several films, including Nicole Vedres, La Vie Commence demain, (France: 1949); Paul Haesaerts, Visite A Picasso, (Belgium: 1949; and Le Mystère Picasso, Henri Georges Clouzot, (France: 1956). As well, Picasso directed and edited a film of his own completed in 1951 which is believed was never released. See McCully, A Picasso Anthology, p. 262.

As the viewer scans the drawings in their clearly marked sequence, the actors seem to take on their own life. The model reclines on her couch, shifting her position as she first raises (Zervos XXIII; 134; pl. 49) and then extends her knees (Zervos XXIII; 135, pl. 50). Across from her, the artist industriously paints, stretching his neck to peer above his canvas at his model (Zervos XXIII; 134), then retreating behind his painting (as in Zervos XXIII; 135-137), and again looking over it (Zervos XXIII; 138-9, pls. 49-52, 54).

The link between beholder and painter is demonstrated in the last drawing of February 16 in which the artist is able to observe his model closely (pl. 54). The compositional arrangement has been altered. Only the head and shoulders of the artist are shown. His hands, which have been reduced in size and bulk, seem to emanate from the base of his long neck. The manner in which the artist is shown emphasizes his perceptual activity. He is squeezed between the surface of his canvas and the picture plane of the actual drawing. This close-up position permits the observer to approach and to identify with the painter's point of view. The spectator has been given entry into the studio and is now placed close to the picture plane so that the vision of the artist may be shared.

Two additional iconographical elements emphasize the observational enterprise of the artist. One is a sculpted head which rests on top of a chest of drawers. The other is a light fixture suspended by a wire from the ceiling. Both draw attention to the painter's sight.

The identification of the artist with a sculpted head has long been evident in Picasso's oeuvre.[20] In this series it takes the form of a sculpture placed on a low chest of drawers on the extreme right side of the page. An ill-defined sculpted head first appears in the drawings on February 11 (pl. 48). It is then represented more clearly and frequently, until in the drawings of February 16 it becomes part of the studio (pl. 54) and occurs repeatedly thereafter.[21] Positioned in profile, it forms a counterpart to the artist whom it usually confronts across the page. To emphasize the activity of looking, the sculpted head has been placed beside the model in subsequent works so that it also seems to observe her.

The light fixture is first found in the third drawing of February 16 (Zervos XXIII; 136). After that, lines which radiate from the bulb are added (Zervos XXIII; 137; pl. 51). Picasso then experimented with the light's position in relation to the artist's canvas. In the last close-up drawing of that date (Zervos XXIII; 139), the light was positioned adjacent to the eye of the artist (pl. 54). In order to visualize its illuminating quality in an emphatic manner, Picasso further extended the lines emanating from the bulb. Nevertheless, the lighting is not consistent. The area of the studio where the model is placed is bright, yet no shadows are cast. In contrast, the artist's face which is visually close to the fixture is

---

20 See Chapters One and Two.

21 As in Zervos XXIII; 135-139. See also Chapter Eight.

inexplicably covered by a dark shadow.[22] Paradoxically, the light might be interpreted as obscuring the artist's sight as in the metaphor developed by Picasso in his play Le dèsir attrapè par la queue.[23] That is, the image of a light that blinds.[24]

Hèlène Parmelin recounts how Picasso would write the word OJO repeatedly in large or small letters on a book, a bookmark, "on a piece of paper pinned to the wall" or scattered throughout his studio.[25] Ojo is the Spanish exhortation to "pay heed" or "watch out." It is also the word for "eye," indicating the necessity for cautious observation. The placement of the light adjacent to the artist's eye reiterates the essence of the painter's vision as the crux of his enterprise.[26]

---

22 Earlier in his oeuvre, Picasso used similar lights metaphorically. In Guernica the sun doubles as a light containing a bulb within it's eye-shaped orb. See Frank D. Russell, Picasso's Guernica: The Labyrinth of Narrative and Vision, (London: 1980), p. 306, note 90, also Wischnitzer, "Picasso's Guernica. A Matter of Metaphor," pp. 158 and 165;

23 Pablo Picasso, Le dèsir attrapè par la queue, (Paris: 1945, rpt. 1967). See Chapter Six for additional consideration of the relationship of Picasso's play to the artist and model theme.

24 Picasso, Le dèsir, p. 70. This observation is made in Russell, p. 306, note 90. Sabartès, Intimate Portrait, pp. 114 ff., 169, and passim, observes the close relationship between Picasso's writings and his art. The correlation of Picasso's visual and literary works are briefly examined in Clive Bell, "Picasso's Poetry," in Gert Schiff, ed., Picasso in Perspective, pp. 86-87; and extensively in Gasman, Magic, Mystery and Love in Picasso, passim, where it forms the basis of Gasman's thesis.

25 Parmelin, Picasso: Women, p. 36.

26 Picasso's own eyes were his most prominent feature. Many who knew him commented on his charismatic stare described by one writer as "black coals that burn from within," P. Descarques, Picasso, trans. R. Baloy. (New York: 1974), pp. 5 and 9.

CHAPTER FOUR

The Artist-Creator In The Drawings Of February 17--20

The figure style becomes increasingly schematic as the sketchbook advances. Both artist and model are depicted in a manner that stresses the ideas they represent. As Picasso explained:

> "Art is a language of symbols...whatever is most abstract may perhaps be the summit of reality." 27

Picasso's eyes are also characterized by Parmelin, Picasso Plain, pp. 56-57, who relates an anecdote to distinguish between the external appearance of Picasso's eyes and the inner power of his "look." Parmelin, while a houseguest staying in the Picasso home, chanced to see the artist as he passed from one studio to another, as she recounts:

> "He did not see me....I saw Picasso at work... In work...In reality, Picasso's eyes...consist of a look. That day, as they passed me, I saw they were wide open. It was the first time I had seen a fixed and penetrating look, deeply regarding something that was not visible, and which could exist only within....But with that wide, burning look, blind to the world, he seemed to be watching the blossoming and development of something that was in process of creation within himself, to be pursuing and elaborating it...I'm not saying that he was reflecting. I'm not saying that he was meditating. I am saying that he was "a prey to."

27 Brassai, Picasso and Company, p. 241. This is excerpted from a conversation which took place on May 17, 1960. A greater portion of Picasso's statement is quoted in the Introduction, note 18 of this dissertation.

Until this point the artist's forms had been for the most part those of a matchstick figure: elongated, sketchy, and blackened. After February 17, Picasso experiments with the manner in which the forms of the artist have been arranged. A brief survey of the changes in the painter's conception will perhaps demonstrate Picasso's intentions.

In the second drawing of February 17 (Zervos XXIII; 141), the previously solid forms of the artist open up into a series of interlocking components (pl. 55). The most important aspect of this disintegration is the reassemblage of his arms. These appendages become stem-like, radiating from the vertical trunk of a torso. Each arm has a vital function: the upper one paints; the lower supports palette and brushes (see figure 4-1).



FIGURE 4-1

This process can be followed in drawings of the following days in which each separate limb assumes a distinct character. The active, painting arm gradually increases in length. At first it thickens (Zervos XXIII; 144, pl. 56). Then it progressively spans the width of the drawing (see Zervos XXIII; 145-148, pl. 57-60) This is evident in the first work of February 20 (pl. 57) where the artist is seated along the left edge of the page, with his dynamic appendage stretching almost to the opposite side (see figure 4-2).[28] The power which the artistic process endows its maker is given concrete expression in this image of the

---

[28] As seen in Zervos XXIII; 145-150.

painter's extended arm. It is a well chosen sign that conveys strong symbolic associations with established artistic and religious traditions.[29] Used in this context, it visualizes the strength, authority and potency inherent in the act of creation. An almightiness is implied.[30]



FIGURE 4-2

As the artist's hand increases in importance, the brush is integrated with it revealing the artist creating with the force of his touch alone. From his earliest days at the beginning of

---

29 A deified figure who asserts his power with the force of his extended arm is found in the sun-god in the Upper Part of the stele inscribed with the Legal Code of Hammurabi (c. 1760 B.C.), which Picasso may have seen in the Louvre (to be discussed further in Chapter Nine below), and the equally well-known statue of Augustus of Primaporta (c. 20 B.C.; Vatican Museums). This universal image formed part of Christian iconography as seen in the depiction of Christ Washing the Feet of Peter as found in the Gospel Book of Otto III (c. 1000, Bavarian State Library) in which the enlarged hand and elongated arm silence Peter's protestation and reveal His power. Allusions to Divine creative powers are legion. Two famous examples with which Picasso undoubtedly was familiar are Giotto's famous fresco of the Raising of Lazarus (After 1305, Arena Chapel, Padua) and Michaelangelo's Creation of Adam (1511, Sistine Ceiling).

Picasso incorporated the motif of the extended arm in his works, as for example, in his Night Fishing at Antibes of 1939. As stated in George Levitine, "The Filiation of Picasso's Night Fishing at Antibes," The Journal of Aesthetics and Art Criticism, XXII (Winter 1963), p. 174, this gesture is further related to The Bathers, a seventeenth-century anonymous Dutch painting in the Louvre.

30 The identification of artists with divine power has been traced in Ernst Kris and Otto Kurz, Legend, Myth, and Magic in the Image of the Artist, (New Haven and London: University Press: 1979), pp. 48 ff. Kris and Kurz point out, pp. 49-50, the designation of the artist as alter deus creating as God did, is encountered innumerably since the cinquecento.

the century Picasso possessed what William Rubin has characterized as a "sense of the hand as a kind of thaumaturgic wand."[31] The imprint of his own appendage in his works is the real image of Picasso's hand as the agent of their creation.[32]

This 'brush-hand' assumes an arrow-like shape with the brush pinched between thumb and fingers, visualizing a directional indicator (Zervos XXIII; 145, pl. 57). This reading is supported by the way Picasso solved the difficulties of this position by partially shading in the arm (pl. 58). In this second drawing of February 20 (Zervos XXIII; 146), the appendage is black with a white trajectory running through it. Hand merges with brush, together forming a beak-like shape functioning as a large pointer.

The artist's lower hand, holding palette and brushes, is

---

[31] Rubin, Primitivism in 20th Century Art, p. 268.

[32] Examples of Picasso's facination with the power inherent in his own hand is evident in one of the earliest of Picasso's many represention of it. Rubin, Primitivism in 20th Century Art, p. 268, illustrates a 1907 Sheet of Studies in which Picasso drew "lines of force" emanating from his own palm suggesting "the hand magically "commands" the movement of the figures, thus paralleling metaphorically the reality of Picasso's hand as the agent of their creation." Picasso even made at least three different plaster casts of his right hand which are reproduced in Brassai, Picasso and Company, plates 39-41.

As Rubin, Primitivism in 20th Century Art, also points out this is not unique to Picasso, but can be traced in works of art "from the cave painters to Pollock." Picasso's compatriot, Joan Mirò frequently used his hand as a personalized sign of his life force. See Roland Penrose, Mirò, (New York: 1969), plates 85 and 86. A cogent discussion of these signs is elaborated in Sidra Stich, Joan Mirò: The Development of a Sign Language, (St. Louis and Chicago: 1980), pp. 18-19, who proposes a link between the imprints in the art of Mirò and silhouetted hand images found in Prehistoric images of Castillo.

similarly transformed. At first it emanates from the base of the upper arm (Zervos XXIII; 141, pl. 55). It then separates and clearly originates from the middle of the painter's torso (Zervos XXIII; 144, pl. 56). The hand disappears and the arm and palette combine into a single horizontal and circular shape which at first is entirely shaded (Zervos XXIII; 144). Following this, the palette becomes light in hue contrasting with the black 'arm' (pls. 57-59).[33] The placement of this arm-palette arising from the middle of the torso and the straight and round form it assumes gives it a double identity as a representation of the artist's penis. Thus Picasso transforms the passive appendage into an assertive sexual member. This concretely states the generative character of his enterprise.[34]

The model undergoes a similar conversion. Her pose, reclining on the couch continues as it had throughout most of the February Sketchbook. However, the nude's relation to the artwork undergoes a change. At first, the couch's legs and hers are caught in the space between easel supports (pl. 56).[35]

Then, in the first drawing of February 20 (Zervos

---

33 As seen in Zervos XXIII; 145-148.

34 See Chapter One, note 48 above, and Chapter Six.

35 As seen in Zervos XXIII; 142-144. This format is similar to that used by Picasso thirty years earlier in drawings which were published in Eugenio d'Ors' book on Picasso, see Chapter Two, note 13. Although these drawings were naturalistic, the ambiguity of living and painted images were expressed in much the same manner. The same format is found in The Artist and His Model of 1970, illustrated in Penrose and Golding, Picasso in Retrospect, plate 400, p. 247.

XXIII; 145), Picasso seeks a novel solution to the problem of the integration of model and painted image (pl. 57). As the painter's hand stretches across the page, it gradually overlaps the nude. The model is now superimposed on the artist's canvas which is turned to face outward.

At first it seems that she has become the artist's painted image. However, the transparency of the canvas effects an ambiguous reading. The back leg of the easel is visible through the canvas, rising above the reclining woman. Further, the bottom of her couch extends beyond the lower edge of the artist's picture. The model is simultaneously behind and in front of the painting. The point at which the artist's brush makes contact is not the nude, but a tipped foreward plane on the upper edge of the painting which is marked with indistinguishable lines. This change is important to the absorption of the reality of the model into the reality of art. Indeed, the ambiguity of the model in the studio and on the painting is necessary to its meaning.

The drawings continue to probe the integration of the image of the model with the artist's painting. In the second variation of that day (Zervos XXIII; 146), Picasso displays the model clearly located both on the canvas and behind it (pl. 58). The place where her reclining forms transfer from painting to studio is indicated by the edge of the artist's frame. The continuity of her graceful forms are jarringly interrupted by the thick black diagonal of the easel's back support.

Perhaps these solutions were too literal for Picasso. The

model becomes increasingly naturalistic as the artist's form disintegrates (Zervos XXIII; 146-7, pls. 58 and 59). The third drawing of February 20 (Zervos XXIII; 147) shows the artist stretching his elongated arm across the reclining nude to touch the profile of the unseen canvas (pl. 59). This accomodates the ambiguity of the model's position, but more importantly, it draws attention to the treatment of the artist's disjointed torso.

The active painting arm not only is extraordinarily long, but supports the head of the artist. His neck is now topped by a dark, round silhouette attached to a skeletal armature. The painter has become transformed into a creature with two heads: one small and black, the other bearded and smoking a pipe.[36] One is an 'X-ray' of his internal workings; the other his external regard. Together they reveal form within form and a separate identity hidden from normal view. This multiple projection of the artist continues in the drawings of February 21 (Zervos XXIII; 148-9). The dark emanation that rises from his naturalistic head visualizes the unpalpable force behind the painter's facade (pls. 60 and 61).[37]

---

[36] Also found in Zervos XXIII; 148 and 149.

[37] After December 1966 the persona of Picasso's artists merges with the image of the musketeer. As examined in Schiff, Picasso: The Last Years, pp.30-40, one of the musketeer's characteristics is a smoking pipe. Schiff, p. 31, recalls Jacqueline's recollection of the source of these figures (given in a conversation with André Malreaux, Picasso's Mask, pp. 4 and 86), in which Picasso's wife claimed that the musketeers "came to Pablo when he'd gone back to studying Rembrandt." Schiff, pp. 39-40 further explores the origins of this 'smoking' motif,

The importance of the model diminishes in the last three drawings of The February Sketchbook (Zervos XXIII; 148-150). She disappears in the fourth work of February 20 which shows the artist alone with an abstract painting (pl. 60). In the first work of the following day (Zervos XXIII; 149), she reappears on the artist's canvas but not in the studio (pl. 61).

The woman the artist had been painting finally gives up her place to the sculpted head. The second drawing of February 21 (Zervos XXIII; 150) and the last in the Sketchbook shows the artist working on a painting of a nude while at the same time looking at the sculpture opposite him (pl. 62). This final drawing clarifies the meaning of the sculpture. Painter and portrait bust both possess the identical black internal armature and jagged features. As these two confront each other across the canvas, their mutual scrutiny is doubled as the artist both looks at the head and points at it with his brush. The anthropomorphic sculpture represents another aspect of the disjointed sign-like artist. As they peer from opposite sides of the page, artifact echoes creator.

In these first works of the 1963 artist and model series, Picasso summons previous treatments of the theme. As Picasso's biographer Roland Penrose observed, Picasso's drawings were not

---

astutely stating the necessity of seeking its significance in Picasso's early life. Schiff suggests the emergence of the pipe-smoking musketeer in these late works may perhaps be related to a Netherlandish emblematic tradition which "treats tobacco smoke as a symbol of the futility and fleetingness of love..."

merely a preparatory exercise but were used with an unceasing flow of invention in which he recalled themes and characters long familiar.[38] The imagery of drawings and subsequent paintings on the artist and model theme demonstrate Picasso's probing to find new applications for established motifs.

In summary, the first drawings of Picasso's 1963 February Sketchbook demonstrate Picasso's projection of the model in the studio and onto the artist's canvas.[39] Picasso then examines the process occuring in the artist's studio demonstrating the internal process the artist undergoes. The last drawings in the Sketchbook are the crudest, yet they also offer the richest imagery revealing the power that creating endows. The sign-like treatment of the artist makes visible what Picasso described as the "profound resemblance...something deeper than the forms."[40]

---

38 Penrose, Picasso: His Life and Work, p. 449.

39 See Appendix I: Picasso and His Models, for a further consideration of the relationship between Picasso, his art and his models.

40 Brassai, Picasso and Company, p. 163.

CHAPTER FIVE

THE CREATIVE CYCLE: THE PROCESS, THE PRODUCT, AND THE OBSERVER

From the beginning of the artist and model series in 1926, Picasso combined images of the artist creating his work with the produet of his creations.[1] The 1963 drawings of The February Sketchbook further explore ways the model interacts with the process the artist perpetuates. They begin by showing her both as a presence in the studio and as the projection on his canvas, concluding by fully superimposing her onto the artist's painting. This chapter will examine the methods Picasso used in the subsequent artist and model series to present the nude as a painting in the studio. The manner in which the works visualize the merging of the artistic process with its product will then be explored. Finally, it will consider the role of the third element in the studio, the sculpted head, in the enactment of the creative cycle.

Picasso had previously visualized the fine distinction

---

[1] See especially the discussions in Chapters One and Three.

between reality and artifice.[2] Earlier representations of the theme, as for example his "Sculptor in the Studio" etchings of the Vollard Suite, dealt with the problems of art versus reality by having the sculptor and model together contemplating his work, thus enabling the observer to compare the nude with her transcription into an image.[3] This juxtaposition asserted the freedom of the artist from both artistic conventions and the demands of nature. It served as a demonstration of Picasso's oft-repeated claim that:

> "Nature is one thing and painting is quite another. Painting is the equivalent of nature." [4]

In the 1963 paintings, the model is more frequently viewed as both reality and art. Picasso recognizes the artifice through which the imagination is made concrete and transmuted into art.[5]

---

[2] One of Picasso's earlier works which deals with the question of whether naturalistic or freely invented forms are closer to reality are The Studio of February 22, 1933, reproduced in Gary Tinterow, ed., Master Drawings by Picasso, (New York and Cambridge, Massachusetts: 1985), p. 175; and Model and Surrealist Sculpture, May 4, 1933, plate 74 of the Vollard Suite. For a deliberation of the latter comparison, see Costello, Picasso's 'Vollard Suite', pp. 111 ff.

A cogent examination of this fundamental issue in relation to Picasso's work is given in Leo Steinberg, "The Eye Is A Part Of The Mind," in Other Criteria, pp. 289-306.

[3] Costello, Picasso's 'Vollard Suite', passim.

[4] Ashton, Picasso on Art, p. 18, quote taken from André Warnod, "En peinture tout n'est que sign, nous dit Picasso," Arts (Paris), XXII (June 29, 1945), pp. 1 and 4. This opinion was frequently repeated by Picasso, as for example in Ashton, Picasso on Art, pp. 18-20. See also below Chapter Six, note 4.

[5] Dale McConathy, "Picasso: The Transformation of the Minotaur," Artscanada, XXXVII (September-October 1980), pp. 37-

The metamorphosis from one form into another resolves what has been called the tension between substance and idea in Picasso's thinking.[6] This alteration from canvas to canvas is a rendering of a progression. This shift between states or levels of reality is not a physical movement but the internal transformation characterizing the cycle that makes up the creative process, as Picasso explained:

> "For me each painting is a study. I say to myself, I am going one day to finish it, make a finished thing out of it. But as soon as I start to finish it, it becomes another painting and I think I am going to redo it. Well, it is always something else in the end. If I retouch it, I make a new painting." [7]

Picasso condensed sequential events into a frozen image resulting in a combination of temporal processes with the product of the artist's efforts. The figures are immobile, locked into their respective positions: artist seated on the left, model reclining on the right. Both assume a quasi-dogmatic quality. Like a modern-day Icon, they are fixed in their gestures, expressions, and positions exhibiting only slight but

---

52, describes this process of metamorphosis. See also Chapter One, note 54.

6 Ibid., p. 51.

7 Ashton, Picasso on Art, p. 29, also p. 30. A further consideration of Picasso's working method is given in Gilot, Life with Picasso, pp. 123 ff. Parmelin, Picasso Says, p. 115 quotes Picasso:

> "If there were only one truth, you couldn't paint a hundred canvases on the same theme."

significant variations.

Despite their external rigidity the figures are endowed with an internal movement. This is accomplished through the reduction of the models' forms to a curvilinear arabesque and the transformation of the artists into interlocking sign-like configurations. Through these distortions, Picasso goes "beyond movement" to "capture the image," showing the enactment of the creative process, as he explains:

> "For me the function of painting is not to paint movement, to put reality in movement. For me, its function is rather to arrest movement. You must go beyond movement to capture the image;.... Only then is the thing real, for me." 8

This arrested motion prevails through the compositional arrangement and the relationship of the elements. It conveys a subtle internal kinesis that is the "reality" of the painter's endeavour. This movement is further conveyed by the dynamic quality which emanates from the ugliness of their forms and the childish crudity of their execution. Leo Steinberg's conclusions of Picasso's expressive use of ugliness in the 1930s and early 1940s is equally applicable here.[9] He contends Picasso deliberately used these repulsive images to make his conceptions real: "I suspect that Picasso does not 'distort', but seeks only

---

8 Parmelin, Picasso: Women, p. 144.

9 Leo Steinberg, "Who Knows the Meaning of Ugliness?" in Schiff, Picasso in Perspective, pp. 137-139 (adapted from Steinberg, Other Criteria, pp. 223-226), postulates a difference between the "monsters" of the 1930s and the "non-seducers" of the early 1940s.

to realize. In the final analysis, realization is what they are about."[10] In this series Picasso merges the painters' attempt to "realize" their models with the product of that "realization."

The Process:
The Projection Of The Model Onto The Painting

The elevation of the model onto the 'higher reality' of art is accomplished in several ways. The nude's forms are united with the picture plane and placed so that she projects onto the artist's canvas. The partition between studio space and the painted subject on the artist's canvas is marked by the splitting of the picture into halves through correspondences of hue and the composition of the figures. A closer examination of each method might suggest the ways in which this results in the transference of the model onto the painting.

Union of the Model and the Picture Plane: In three canvases depicting The Artist and His Model of March 3, 4 and 4, 5 (Zervos XXIII; 158-160), Picasso unites the model's living form with her two dimensional painted image by merging spatial readings (pls. 63-65). This entices the viewer to experience the model in different ways.[11] The artist's area is shown with a

---

[10] Ibid., p. 130.

[11] Zervos XXIII; 158-160. This concept was also found in the drawings of February 16 (II-VI), pls. 50-52 and 54.

limited three-dimensional space, evident in the angle of the easel. In contrast to normal expectations, the model and her couch are flattened, repeating the two-dimensionality of Picasso's canvas. The torso of the nude is tilted forward and pushed against the picture plane so that her illusion is united with the surface of the actual painting.

Picasso at first appears to associate depth with the artist and flatness with the model. Then he paradoxically contradicts this by the treatment of their respective backgrounds. A screen, red in the first and grey in the second canvas, can be found behind the artist (pls. 63 and 64). In contrast, the model and the couch are set against an airy window. The light from this opening invades her forms and contributes to the insubstantiality created by her multitudinous angles.

Picasso's process of tipping the model upward is evident in the subtle changes between the first two paintings of March 3, 4 (Zervos XXIII; 158 and 160). These are on a wide horizontal canvas (50 x 107 cm.) more than twice as long as high, a format not found elsewhere in this series (pls. 63 and 64). The horizontal format accomodates the model's pose with her long legs stretched parallel to the picture plane. Her knees are slightly bent in the first (pl. 63), then straightened in the second with her head and neck propped upright (pl. 64). The belly in the first is eliminated and attached to the buttocks which hang down in a vv-shape in both, but which are enlarged and more clearly defined in the second work resulting in a rear projection imposed on a bird's eye view.

Projection of the Model onto the Artist's Canvas: In the Artist And His Model of March 4, 5 (Zervos XXIII; 159), the model intrudes upon the artist's canvas (pl. 65). The spatial relationships are again given a contradictory reading. Although she and her couch are ostensibly behind the easel, its rear support reaches past the model so that she is sandwiched within its scaffolding both fore and aft. The middle leg of the easel is omitted, conveniently accomodating her ambiguous position. Similarly, the sculpted head and dresser on the foremost plane on the right side is overlapped by both model and the ball legs of the couch supposedly in the rear of the room.[12]

The model's combined horizontal and vertical position echoes that of the artist. His sign-body likewise encompasses the co-ordinates of the canvas. Three parallel lines are contained within him. One attaches his legs to his body, another holds the palette, continues beyond it to form the cross-bar of the easel, and joins him to it. The third horizontal consisting of arm, palette and legs, diverges from the point of the arrow shape of his torso. A combined artist's brush and enlarged hand function as an emphatic pointer indicating the model, but touching the edge of his canvas closest to her. In this way, painting and model are simultaneously linked.

The activity depicted in these three paintings of March 3,

---

12 This contrary spatial motif occurs most frequently in the paintings of March 1963. See for example, Zervos XXIII; 161-162 and 164.

4 and 4-5 transposes the model from the studio to the artist's canvas. This is the case whether she represents the image the artist is in the process of painting or a canvas leaning against the studio wall. The ambiguity is part of Picasso's intention. This flattening projects her image close to the observer so that she clearly becomes a two-dimensional image--exactly what the artist aims to make of her.

The clearest example of the transference of the model onto the artist's canvas is in the March 8 Artist and His Model (Zervos XXIII; 168). The artist's easel is turned to face the observer so that the canvas on which he works is clearly visible showing her forms painted on it (pl. 66). However, it is also transparent revealing the lower regions of the reclining nude who is thus interpreted as also being behind it. The ambiguity is compounded by the presence of the tack marks on the right edge of the painter's canvas. This demarcation states that the portion of the nude overlapping his canvas is clearly intended to represent a painted image he is in the process of creating, while the rest of her body alludes to the actual model posing in the studio. The irony of this painting is that the model with her sketchily indicated forms is as real as the pictographic conception of the artist. The level of reality presented is such that all are clearly painted--nothing is real.

Division of the Picture Through Hue: In the Artist and His Model of March 7 (Zervos XXIII; 166), the artist in in the process of painting the image of the nude who simultaneously and

characteristically reclines behind him (pl. 67). This is expressed by linking colours associated with each figure. Picasso shows the blank white canvas the artist is working on marked with a red diagonal which intersects his point of contact. The area of artist and painting is set against a red background which terminates with the model, but which matches the hue of the couch enveloping her. Conversely, the area behind the model is the same white as the artist's blank canvas.

The artist is positioned in front of his painting. He is also in the painting. His location is not stated spatially, but by the linkage of colours.[13] The dabs on the artist's palette are clearly discernable as red, blue-green, yellow and black, repeating the colours of the painting itself. The ironic notion represented on this canvas is of the artist painting both himself and his model. It raises the unanswerable question of what is the painting?[14] The activity depicted is a confusion of art and artifice; real and painted.

This interpretation explains the pictographic form of the

---

13 An examination of colour in Picasso's work is found in Linda Nochlin, "Picasso's Colour: Schemes and Gambits," Art in America, LXVIII (December 1980), pp. 105-182. Rubin, Picasso in the Museum of Modern Art, p. 140, ascribes to colour "the awesome nexus of the picture's iconographical network." The principle of 'linkage' is implicit in discussions of Picasso's use of hue. This concept may be garnished as a underlying principle in the reading of Picasso's art. Its application to other pictorial elements, such as shape has been explored recently, by Ronald Christ, "Picasso's Hands: The Mutibility of Human Form," ArtsCanada, XXXVII (September-October 1980), pp. 22-24.

14 This is the same idea used by Velàzquez in Las Meninas considered in Chapter Three of this disseratation.

artist which also determines his meaning. His torso is a Y-shape resulting in a divergent configuration that distinguishes active and passive components. One branch of the 'Y' is his painting arm. The palette which makes up his other hand is contained within a cage formed by the base of the 'Y' and the back of his chair which unite with him,[15] so that only subtle differences in hue distinguish the dark brown wood of his seat from the black fabric of his attire.[16] He is thus presented as human furniture, a painting-utility ready to perform his essential function and designed to provide efficiency in action.[17]

The painting has a poetic element enhancing its transposition into a 'higher' realm.[18] It is absurd poetry.[19] Every element sits on furniture and is attached to it: the

---

15 The motif of the inward-directed palette also seen in the painting of the 'emotional' artist with red fist, Zervos XXIII; 172, discussed in Chapter Six below. It is also found in the March 8 state of Zervos XXIII; 169, reproduced in Parmelin, The Artist and His Model, p. 34.

16 Picasso's fetishistic attitude toward his own clothing is revealed in Gilot, Life with Picasso, pp. 223 and 232.

17 Webster's New Collegiate Dictionary, (Springfield, Massachusetts and Toronto: 1916, 1961), q.v. "furnish, furniture," p. 337. See further exploration of furniture and the artist, Chapters Four, notes 6 and 7, and Chapter Six.

18 For Picasso's friendships with poets see the Introduction to this thesis, note 12. See also Geneviève Laporte, Sunshine at Midnight: Memories of Picasso and Cocteau, pp. 3-5, 9-11, 69, and 81-85.

19 Picasso's connection with the 'Theatre of the Absurd', is evident from his early period. See: Ron Johnson, "Picasso's 'Demoiselles d'Avignon' And The Theatre Of The Absurd," Arts Magazine, LV (October 1980), pp. 102-113.

artist to his chair; the painting to the easel; the model to her couch; the sculpted head to the chest.[20] Such condensed associations do not allude to reality--but to the transforming process. The poetic imagination cuts through the mundane to expose the essential core of things, that is, what Picasso both insisted on "...everything you find in these poems one can also find in my paintings,"[21] and placed much value on: "it's the most important thing: poetry."[22]

Division of the Picture into Halves: The existence of the artist and model in separate realms is visualized by a sharp division of the picture plane in two.[23] The clearest distinction between artist, and painting cum model is found in The Artist

---

20 The relationship between Picasso and the world of objects and Picasso's "gift of analogizing" which extends to parts of the body is summarized in Albert Elsen, "The Many Faces of Picasso's Sculpture," Art International, XIII (Summer 1969), p. 34; and Lawrence D. Steefel, Jr., "Body Imagery in Picasso's 'Night Fishing at Antibes'," Art Journal, XXV (Summer 1966), pp. 356-363 and 376, who relates Picasso's Night Fishing at Antibes to Paul Schilder's The Image and Appearance of the Human Body, (New York: 1951). Steefel, p. 361, concludes that the configuration of Picasso's figures are a "continuously constructed, self-adjusting mechanism composed of complex and shifting equilibrations."

21 Daniel-Henry Kahnweiler, "Gespräche mit Picasso" in Jahresring 59-60, (Stuttgart: 1959), pp. 85-98, reprinted in Ashton, Picasso on Art, p. 128.

22 Ashton, Picasso on Art, p. 128.

23 Other works in this 1963 artist and model series show this division of the pictorial area into left and right sectors. Additional examples are Zervos XXIII; 209, 258, 260, 277, and 286.

and His Model of the first week of May (Zervos XXIII; 252).[24] Again the painting is divided with each part representing a separate aspect of the process (pl. 68).

The left side of Picasso's painting shows the artist as a somber form with a superimposed green profile placed over another darker one. This hue corresponds with the green model seated on the right. The two halves are distinguished by different stylistic treatments. In contrast to the crude silhouetted forms of the artist, the nude is an arabesque of contoured lines.[25] Thus each portion of the picture suggests a different aspect of the process depicted. The artist paints the model on the left. On the right, we the observers view the projection of this efforts. The beholder is witness to both the act of creation and its ensuing product.

---

24 There is a discrepancy of the dates of this painting: Parmelin, The Artist and His Model, 73, gives it as May 1, May 11, 1963, (III); Zervos, Catalogue, XXIII; 252 dates it May 1 (III), May 5, 1963.

25 The distinctive style in which the model is presented recalls Matisse's nudes who were characteristically represented as odalisques. Other similarities between the two masters is the subject in Matisse's series of contemplative figures: Kate Linker, "Meditations on a Goldfish Bowl: Autonomy and Analogy in Matisse," Artforum, XIX (October 1980), p. 65, comments on Matisse's work which applies equally to many of Picasso's artist and model canvases: "the painting enjoys a double status as an analogous and autonomous object, reflecting the world and functioning as an artistic structure"

Picasso's final point in common with Matisse is their shared subject of the artist and his model. See Jean Laude, "Les 'ateliers' de Matisse," Coloquio Artes, XVI (June 1974), pp. 16-25.

CHAPTER FIVE

The Process and The Product

The projection of the model onto the artist's canvas merges the process of creation and the artistic product into a single image. Picasso further asserts the separate identity of the artwork in The Artist and His Model of March 26 (II), showing the model's independence from the studio context (Zervos XXIII; 193). Her forms are treated the same regardless of her angle or pose (pl. 69). The nude is presented standing in a position identical to her previous reclining posture.[26] W-shaped breasts are placed together on the right, one above the other. W-shaped buttocks are likewise stacked vertically on the left. The model's arm is raised above her head as in her usual horizontal pose.

By placing the reclining nude upright, Picasso suggests the two positions are interchangeable. Neither her configuration nor the lean of her body are influenced by gravitational pull. Picasso states the versatility of his forms which convey the essence of the nude regardless of her orientation:

> "What I'm looking for at this moment is the word that says 'nude' on my canvas, at a stroke, without more ado." 27

The ambiguity of painted and real is furthered by the placement of the model against a green screen decorated with a

---

26 As for example in Zervos XXIII; 205.

27 Parmelin, The Artist and His Model, p. 64.

painted wispy landscape. The white forms of the nude integrate with the surface behind her so it is not entirely clear whether she is posing in front of the partition, or as part of its ornamentation.

The latter possibility is reinforced by the small size of the woman compared to the man, and the fact that he does not look at her but seems to be painting the ubiquitous sculpted head opposite him. This painter is of the same type as the sculpture. Both suggest classical forms; he as a youth with straight profile, the head as a mature bearded type.[28]

The enactment of the process within the studio where the model is presented separately is shown in The Artist and His Model of June 8, 10 (II), (Zervos XXIII; 284). The setting looks realistic and the artist appears to be a portrait (pl. 70).[29] The model resembles Jacqueline with her long hair, distinctively shaped face, and dark almond-shaped eyes. She stands upright with both arms above her head. Within her, red and green lines

---

28 This bearded type of sculpted head was also seen in Picasso's Vollard Suite. For a discussion of this 'Zeus-type' see Costello, Picasso's 'Vollard Suite', pp. 47-56, and passim. Costello, p. 68, note 86, observes that these heads have also been identified as representations of Jupiter by James Thrall Soby Giorgio de Chirico, (New York: n.d).

Ashton, Picasso on Art, p. 74, repeats Picasso's admiration for classical forms persisted throughout his life, as he admitted in 1964:

> "Braque once said to me: 'Basically you have always loved classical beauty'. It's true. Even today that's true for me. They don't invent a type of beauty every day."

29 Perhaps this artist is a portrait of Picasso's friend, the painter, Edouard Pignon. See the 1959 photograph of Picasso and Pignon in Penrose, Portrait of Picasso, plate 257.

follow her contours, and the base of her legs dissolve into a skirt-like form.

The artist, like the Jacqueline-like model, is given a realistic portrait-like head which is attached to a stick-like body. He is reduced to head and hand, two vital aspects of his enterprise. His insubstantial torso causes him to appear like the sculpted heads, supported on a base, which populate many of the studios in the series.

The model bears a close similarity to the figure depicted in Standing Nude of April 4, May 8 (Zervos 'XXIII; 220). The image of the female in both canvases is characterized by red and green contours, legs that dissolve into a 'skirt-like' configuration, and a left arm with a green armature raised above the head (pl. 71). These two virtually identical images of the standing nude may be regarded as variations of the same work (compare pls. 70 and 71).

After considering the Standing Nude (pl. 71), the division of the painting into halves separated by a strong vertical in the Artist and Model of June 8, 10 (pl. 70) implies two aspects of the same process. The woman in the latter work may be viewed either as a living model, or as a canvas showing the painted image of a standing nude. The emphasis is on the dual act of posing and transcription.

The on-going character of the creative transformaton is presented in The Artist and His Model in the Studio completed on April 9, 1963 in which Picasso amalgamates the themes of 'The Studio' with that of 'The Artist and His Model' (Zervos

XXIII; 205).[30] Two earlier unfinished 'states' of this painting were photographed and published by Hélène Parmelin (pls. 72 and 73).[31]

Artist and model are dominated by a room converted into a gaudy stage-set, dense with arbitrary shapes and colours (pl. 74).[32] They are shown schematically. The model, white with a heavy black outline, reclines on her side with her legs stretched out straight and placed together. Her forms are flattened so that she is as two-dimensional as the picture plane: the W-shape of her breasts beneath her echo the M-shape of her buttocks on the upper side of her thigh.

Like the model, the artist is also indicated in monochrome: his body is black, his face white with dark outlines. Although his appearance is a caricature,[33] he possesses much substance. The low angle from which he is viewed causes him to appear disproportionately large. Should he rise, he would exceed the

---

30 The Artist and His Model in the Studio is similar to some of the studio scenes found in the 1953-54 Verve Suite. The confrontation between the locus of the studio and the works created therein also relates this painting to Picasso's Atelier series. See Chapter Two.

31 Parmelin, The Artist and His Model, p. 46.

32 The theatrical aspects of this work are noted in Douglas Cooper, Picasso Theatre, (Paris: 1967), p. 84. Picasso's relationship with the theatre is also considered in Jean Southerland Boggs, "'Picasso and the Theatre' at Toulouse," The Burlington Magazine, CVIII (January 1966), pp. 53-54.

33 Adam Gopnik, "High and Low: Caricature, Primitivism, and the Cubist Portrait," Art Journal, XLIII (Winter 1983, p. 373, makes the appropriate observation in this context that caricature is a "kind of drawing about drawing, a style that reflects on the nature of representation itself" whose "external forms in some way mirror the internal structure of our mental...idealized and schematized imagery."

height of the room. His upper torso is attached to and emerges from the back post of his chair, his legs are an extension of his wicker seat. Thus he is fixed in place, locked in the act to which he is committed.

The first state of this work was painted on March 17 (pl. 72). Both figures are subordinated and engulfed by the fantastic pattern of the studio. The flattened space is in flux. Everywhere movement is stressed; horizontals and verticals are bent, elliptical shapes cross the wall and ceiling, denying their solidity. Even the complementary colours, red/green and blue/yellow in which the studio is painted, cause the room to pulsate.

Similar treatment of the space is evident in the February Sketchbook of February 16, (III-VI) and 17, (I) Curved lines extend from the artist's canvas to the window (pls. 51, 52, and 54), and may be viewed as linear equivalents to the painterly arabesques found in this work

The second state of The Artist and his Model in the Studio, dated March 20, further emphasizes the sense of motion (pl. 73). The floor beneath the model is given a watery appearance by its blue colouring and patterning with undulating lines resembling waves. The nude's couch seems to float upon this surface. This contrasts with the left side of the painting where the artist is on a firm wood foundation. The forms of each figure reiterate the material on which they rest. The artist is stable, angular and dark. The intangible, light coloured model consists of elliptical shapes. Solid and liquid, substance and transience are linked by the artist's easel--emphasizing the point where

the transformation occurs. In this way the separate realms and roles of artist and model are defined.

In the final painting, the drama enacted in the studio is decreased (pl. 74). The fluid space is stabilized, the watery aspect surrounding the model is eliminated, and the room is given an increased three-dimensionality. The transformation completed, both figures resume their allotted roles. The artist now appears more substantial, the model prop-like, appearing like the work of art she is.

In all three states of The Artist and His Model in the Studio, a disproportionately large glove is pinned to the wall behind the artist. As it hangs above and almost touching the painter's head, it is clearly associated with him. Head and hand, the action is of the mind.

Throughout his oeuvre, hands have played an important and expressive role, they present "elements for narrative not narrated, they communicate communicating."[34] Picasso liked to quote his own father's dictum on painting: "In hands you see the hand," finding in this simple phrase the realization of the complexities between the reality of this ordinary appendage and the changing illusion encased in their multiple appearances.[35]

---

[34] Christ, "Picasso's Hands: The Mutability of Human Form," p. 22. The subtlety with which Picasso converts gesture is explored in the seminal article by Meyer Schapiro, "Picasso's Woman With A Fan: On Transformation and Self-Transformation," in Modern Art: 19th and 20th Centuries -- Selected Papers, New York: 1978), pp. 111-120.

[35] Christ, "Picasso's Hands: The Mutability of Human Form,"

Indeed, Picasso's early sketchbooks are full of studies of hands.[36]

The glove is white with reflections of the blue-green wall behind it in the first version (pl. 72). The shading is eliminated and finger nails are added in the second state (pl. 73) It now appears as it will in the final work, looking like both a glove and a hand (pl. 74). Ironically, it is presented fastened to the wall with a safety pin probably so that it may be easily taken down when required, acknowledging the ultimate manual foundation of the execution. Picasso experienced satisfaction with the physical achievement of the effort, as he commented: "After all, a work of art is not achieved by thought but with your hands."[37]

The irrationality of the enlarged hand-glove, the pin with which it is attached to the wall, and its incongruous jump in scale suggests a similar characteristic of art-making.[38] The

---

p. 26.

[36] Cooper, Picasso Theatre, pls. 1-8, reproduces several of Picasso's 1919 studies of his own hands. According to LaSarte, in the Introduction to Picasso: Facsimile Sketchbook, p. 50, Picasso's father placed much importance on hands. For Picasso's integration of images of his own hand into his works, see Chapter Four, note 31 of this disseration.

[37] Ashton, Picasso on Art, p. 39, this statement is excerpted from Penrose, Picasso: His Life and Work, p. 352.

[38] These qualities allude to a well-known painting with which Picasso was familiar, Giorgio de Chirico's Song of Love, (1914, Museum of Modern Art, New York). Giorgio de Chirico had been known in Paris art circles since 1913 when he exhibited his series of metaphysical piazzas in the Salon des Indépendants, and at the Salon d'Automne. After 1917, André Breton began to regularly correspond with de Chirico. See Rubin, Dada,

'action of the mind' is neither entirely foreseeable nor rational. As Picasso explained, it follows unpredictable patterns of action and what he called the mobility of thought:

> "When you work you don't know what is going to come out of it. It is not indecision, the fact is it changes while you are at work." 39

and:

> "A painting is not thought out and fixed beforehand; while one is painting it, it follows the mobility of one's thoughts." 40

An additonal analogy between vision and illumination reveals the complex functions of the artist.[41] In the first state of The Artist and His Model in the Studio, a lamp hanging from the ceiling above the model resembles an eye: the shade being the upper lid, the bulb becoming the iris (pl. 72).

Surrealism, and their Heritage, pp. 197 ff. De Chirico captured the imagination of the early twentieth-century French avant-garde and, according to John Russell, Meanings of Modern Art, (New York: 1981), p. 196, became a regular at Guillaume Apollinaire's weekly receptions, which Picasso also frequented. Enthusiasm for the Italian artist was enhanced by de Chirico's 1913 statement, "Mystery and Creation," published in Andrè Breton's Le Surrealism et la Peinture, (Paris: 1928), pp. 38-39. See Herschel B. Chipp ed., Theories of Modern Art: A Source Book by Artists and Critics, (Berkeley: 1968), pp. 401-402.

39 Ashton, Picasso on Art, p. 30, quoting from Penrose, Picasso: Life and Work.

40 Ashton, Picasso on Art, p. 29, taken from Antonina Vallentin, Pablo Picasso, (Paris: 1957).

41 The analogy between sight and light is found elsewhere in Picasso's oeuvre. The most notable example occurs in Guernica, 1937, where an eye-shaped sun contains a light bulb that also doubles as an iris. See Frank D. Russell, Guernica, p. 306, note 90.

Concentric lines on the window behind the light further define the white 'iris', increasing its ocular appearance. This image asserts what Penrose called the dual role of the artist: "the seer who can teach others how to see."[42]

An eye-light motif in The Artist and His Model in the Studio is also linked to the drawings of February 16, (III-VI) and 17, (I) (pls. 51-52, 54).[43] A lamp hanging from the ceiling is adjacent to and contiguous with the profiled eye of the artist who likewise views the model from above (pl. 54). In this way, the painter's vision is linked with the light. Their parallel functions state the illuminating character of the artist's visionary powers.[44]

In the first state of The Artist and His Model in the Studio (pl. 72) the light appears as an eye looking down at the model as it does in the drawings. However, the artist in the painting does not look at the model. Instead, he concentrates on working the large canvas which also isolates him. The 'eye-light' image then assumes a dual meaning as vision that illuminates suggesting both sight and insight, immediate perception and mental conception.

This raises a question, namely if the artist does not need

---

42 Roland Penrose, The Eye of Picasso, A Mentor-UNESCO Art Book, (New York and Toronto: 1967), p. 6.

43 Zervos XXIII; 136-140.

44 A historical perspective of this analogy is succinctly presented in Kris and Kurz, Legend, Myth, and Magic in the Image of the Artist, pp. 42-44 and passim.

to observe the model, why is she present? The answer may be found in the stylistic treatment of her forms. Her figure is rigid in its schematization and devoid of expression. She appears to represent a two-dimensional cut-out placed against the studio wall.[45] These schematic forms reinforce the artist's conceptual approach to his task, arising from a contemplation of the idea of the nude, as Picasso claimed:

> "I want to say the nude. I don't want to do a nude as a nude. I want only to say breast, say foot, say hand or belly. To find a way to say it--that's enough. I don't want to paint the nude from head to foot, but succeed in saying. That's what I want. When one is talking about it, a single word is enough. For you, one look and the nude tells you what she is, without verbiage." [46]

The model embodies the process by which her figure is transferred onto canvas. Her propped-up form is a painting--the product of her creation.

The confusion of the 'reality' of the model points out the basic problem faced by Picasso in works of this theme. It was

---

[45] Further references to these sculptural forms is found in the final painting (pl. 74) where Picasso placed a small, white figurine of a horse on a shelf behind the model. The triangular shape which frames the horse gives it the appearance of a miniature pedimental sculpture.

In addition, Picasso's own sculptural activity in 1963 involved sheet-metal cut-outs, many of which were painted. These are similar to the prop-like forms in the artist's studio. They have been described by Alan Bowness, "Picasso's Sculpture" in Penrose and Golding, Picasso in Retrospect, p. 154, as marking the final stage of the dialogue between sculpture, painting, and drawing.

[46] Ashton, Picasso on Art, p. 101, taken from Parmelin, The Artist and His Model, pp. 15-16. Compare this with Appendix I; Picasso and His Models.

first addressed in the Balzac illustrations, and continues in this series as it will to the end of his oeuvre.[47] The question "where is the picture?" addresses a fundamental issue. At what point does the picture begin? Is it when the artist perceives his model? Or is it when he is faced with the blank canvas? The corollary to this is raised by Dore Ashton in her discussion of Picasso and the Balzac etchings, but is equally applicable here:

> "What is a painting?" Is it an image? A creation? An extension of the self? A detached object among objects?" [48]

This struggle to seize in one image the process and the product of art continues to occupy Picasso. Even in his last works on the artist and model theme, he fluctuates between showing one and then another. In the 1964 Artist and His Model the nude is projected onto the canvas (pl. 115).[49] In contrast a 1970 series of drawings on the same theme shows the model posing in the studio, yet her position in relation to the easel and the painter ambiguously delivers a double meaning (pl. 116).[50]

---

47 See Chapter One. This issue is raised in the discussion by Dore Ashton, "Picasso and Frenhofer: The Idea of Modern Art," Artscanada, XXXVII (September-October 1980), especially pp. 14-15. Also in the same issue and by the same author, "The Late Work: A Postscript," p. 17.

48 Ashton, "Picasso and Frenhofer: The Idea of Modern Art," p. 11.

49 Zervos XXIV; 254. This is equally applicable to Zervos XXIV; 246 and 247.

50 This series of drawings, reproduced in Zervos XXXII; 190, (pl. 116 in this dissertation) are distinguished from the other work of this period by fine draughtmanship. They also

This apparent confusion reiterates the paradoxical function of the model in the artist's studio in the 1963 series. She is located in an ambiguous realm between flesh and paint, reality and artifice, representing both natural appearances and the 'higher' reality of art. This shift between 'states' gives tangible form to the mobility of the artist's thought. Picasso attempts to present the unpresentable. Picasso's artists attain toward showing an experience which is felt and known, but whose visible manifestations do not approach the depth of knowledge they encompass. Picasso, like the painters he depicts, proceeds by analogies and intuitions signaling the suggestion of things rather than the things themselves.[51]

The Sculpted Head and the Creative Cycle

In keeping with Picasso's paradoxical inclinations, the model is on occasion projected onto the artist's canvas, but is not always the subject of the artist's work. In a few instances, when the artist's picture is turned toward the viewer, the painter is surprisingly not encountering the nude but the

---

bear a striking resemblance to illustrations Picasso made in 1933 for Eugene d'Ors' book on Picasso. Could Picasso have intentionally been alluding to drawings made almost forty years earlier?

[51] This is similar to the problem faced by painters of divine subjects. In this connection see the section on "The Sacred Character of Art" in Chapter Nine.

sculpture across from him. This additional variation reflects Picasso's disposition to break up predictable patterns of thought:

> "...my purpose is to set things in movement, to provoke this movement by contrary tensions, opposing forces, and in that tension or opposition, to find the moment which seems most interesting to me." 52

This principle of opposition is intrinsic to Picasso's thought.[53] Significantly, it forces a confrontation that defines and opposes the studio elements so that they are thrown into sharp relief.

A bust placed on a plinth or on a chest of drawers located on the right edge of the canvas figures largely in many of the canvases, and often seems to absorb the full attention of the artist. The appearance of this sculpture assumes numerous guises. It may be a classical bearded figure, or it may resemble a crude, uncouth type, and either faces toward the artist or outward to the observer.

This sculpted head has been linked with the artist and model theme virtually from its beginnings. One of the first examples of this motif is found in The Drawing Lesson of 1925 which shows a youth drawing fruit with an animated bust

---

52 Gilot, Life with Picasso, p. 60.

53 This disposition is the same as the 1954-55 Verve Suite, and the Atelier paintings of 1955-56 where blank canvas confronts the viewer, as surveyed in Chapter Three.

beside him (pl. 75).[54] This head is constructed of multiple facets. A frontal presence looks outward toward the beholder, and two profiles, one dark the other light, look toward the artist. Each embraces a unique discriminating posture. The somber face with its open mouth seems to judgmentally scrutinize the work being created; the other lighter aspect regards the youth more acceptingly. Collectively, the multiple visages of the sculpture state the facets of the artist's awareness. It points out his cognizance of the beholder, and his critical responses to the work underway. From the beginning the sculpted head externalizes the painter's consciousness, giving visible form to the mental paths of his creative activity.

Such casts are, like the palette, traditionally part of the props that make up the studio paraphernalia.[55] As an art student in the school of fine arts in La Coruña, Picasso was enrolled in a figure drawing class which required the students to make drawings based on antique plaster casts.[56] What distinguishes

---

54 Zervos V; 421. This motif is also identified with a door and knob which is located behind the head. This is examined in Gasman, Mystery, Magic and Love in Picasso, pp. 708, 731-2, 735-736, and 749. Another early example of a sculpted bust is Picasso's Still Life with Plaster Head, (1925, The Museum of Modern Art, New York) where the head's right ear doubles as a door knob. See again, Gasman, Magic, Mystery and Love in Picasso, pp. 852-870.

55 As presented in Michael Levey, The Painter Depicted: Painters as a Subject in Painting, (London: 1981), plates 1, 13, 15 and 37. See also Werner Hofman, ed., Kunst--was ist das?, exhibition catalogue, (Hamburg: 1977).

56 LaSarte, Introduction to Picasso: Facsimile Sketchbook, p. 49, and The Museum of Modern Art, Picasso: A Retrospective, p. 16. Picasso's proficiency with these studies of plaster casts gave rise to an often repeated story that gradually assumed 'mythical' proportions. Apparently they were so accomplished,

many of Picasso's sculpted heads is their animated quality. For instance, in his Vollard Suite they assume the appearance of a 'living' Zeus-head. Costello sees the head as a surrogate for the sculptor, pointing out its "uncanny sense of life" suggesting "near-magic or oracular powers."[57] This quality is even evident in a surviving drawing made by the youthful Picasso which shows such an antique head endowed with a vivid expression and the suppleness of living flesh.[58]

The motif of the isolated head is not unique to Picasso. The Symbolist artist, Odilon Redon, used the image of an isolated floating head to convey his fascination with "the unknown on the boundaries of thought."[59] Picasso's exposure to Redon was through his contact with the bohemian circle of Barcelona,[60] and was later reinforced through his association with the Surrealist circle who claimed him as predecessor.[61] Some scholars contend that the seminal influence of Symbolism

---

they caused Picasso's father to become so overwhelmed by his son's talent that he handed over his brushes to the young boy, vowing never to touch them again.

57 Costello, Picasso's 'Vollard Suite', p. 50. Picasso's correlation of his art with 'magical powers' is investigated in Chapter Nine.

58 Juan-Eduardo Cirlot, Picasso: Birth of a Genius, trans. Paul Elek Ltd., (New York and Washington: Publishers, 1972), pl. 50.

59 Robert Goldwater, Symbolism, pp. 116-7.

60 Pool and Blunt, Picasso: The Formative Years, p. 6, notes this early influence was enhanced by Picasso's viewing a Paris exhibition of Redon pastels in 1900.

61 Goldwater, Symbolism, p. 118.

persisted throughout Picasso's life.[62] As late in his life as the 1960s, Picasso continued to quote Symbolist poets and further, his ambiguous use of multiple images and the inclusion of the observer into the creative cycle echoes symbolist thinking:[63]

> "The sense of mystery lies in always being in the equivocal, in double and triple aspects, in the surmisal of aspects (images within images), forms which will come into being, or which will exist in accordance with the state of mind of the spectator." 64

These concepts of double and triple aspects and the state of the mind of the spectator have been intrinsic to both Picasso's art and his statements about it.[65] The sculpted heads in the 1963 paintings provide the multiple aspects that allows the confrontation between the observer outside the work and the figures within it.

The role of this enigmatic bust in the studio may be approached by an examination of the relationship between the sculpture and the model. Both form an alliance that is

---

62 Langston, Disguised Double Portraits in Picasso's Work, pp. 38-46. For discussions on the seminal impact of Symbolism on Picasso's thinking consult: Edward Lucie-Smith, Symbolist Art, (London and New York: 1972) 201-208; and Ronald W. Johnson, "Picasso's Old Guitarist and the Symbolist Sensibility," Artforum, XIII (December 1974), pp. 56-62.

63 See Picasso's reference to Rimbaud quoted in Ashton, Picasso on Art, p. 30, and in Chapter Nine, note 18.

64 Goldwater, Symbolism, p. 114, this statement was made by Redon in 1902.

65 See the section "The Plurality of Aspects in the Artist and Model" in Chapter Nine.

pronounced in the first state of The Artist and His Model of March 6, 7 (Zervos XXIII; 163). As reproduced by Hélène Parmelin, the subject of the artist's picture is ambiguously both the head and the nude (pl. 76).

The model's forms are interwoven with the artist and his easel: her raised knees overlap his painting, and the easel's legs extend out of her couch. She is present simultaneously in the studio and on the artist's canvas. Her presence is further reiterated by her characteristic green hue which covers half his painting. Paradoxically, the other portion of the artist's picture is defined by the red colour that distinguishes the bust.[66] Model and sculpture share the focus of the artist's attention, both are the objects of his imagination, and both are transformed into his work. The irony is compounded by the further linkage of similar colours. Artist and model both being green relate to each other. The red head is outside them, yet it is this sculpture that the artist confronts so that the artist-observer becomes the one who is observed.

This visual interplay is repeated in the first canvas of March 7 (Zervos XXIII; 165). Picasso placed the blue-green hue of the nude behind the artist, and extended one of her legs through the opening of the easel to rest on the artist's thigh (pl. 77). However, the image the artist depicts is a blue

---

[66] The final version of Zervos XXIII; 163 is shown in pl. 108 of this thesis. See Chapter Nine for an additional consideration of this work.

silhouette resembling the frontal view of the sculpted head as he would perceive it from his position before it.

The implication of these examples is that artist and model represent one kind of artistic relationship, and the painter and sculpted head embody another. The artist's contact with the model suggests the product of the artistic enterprise; that with the head partakes of its process.

The head as stimulus for the artist is stated by its form. The allusion to classical origins installs it as an intellectual and inspirational presence in the studio. This is seen in The Artist and His Model canvas of March 26 where a large bearded classical head looks out and smiles slightly toward the observer (Zervos XXIII; 190).[67] The human-like quality of this head is enhanced by its skin tones, further confounding stone and flesh (pl. 78).[68] Ironically, the bust is more animated than the painter, who is conveyed by a dark contour over a greyish generalized area. This artist, who vaguely resembles Picasso, is small in comparison with the sculpture and lacks its substance. The head's unblinking outward gaze additionally cements the

---

67 Another example of a bearded head looking outward toward the beholder is The Artist and His Model of September 20 (Zervos XXIII; 161) and a bearded sculpted head looking toward the artist is evident in the works of March 6 (II), Zervos XXIII; 164, and March 26 (II), Zervos XXIII; 193. On the subjects of bearded sculpted heads see, Costello, Picasso's 'Vollard Suite', pp. 41 ff.

68 Costello, Picasso's 'Vollard Suite', pp. 52 ff., points out the connection between the image of a head resting on a pedestal existing on the boundary between life and art and an episode in the play Orpheus by Picasso's friend, Jean Cocteau.

relationship between observer and the observed.

This head is partitioned from the rest of the studio by a black vertical (the same used to isolate the model-painting in other works). Emanating from the top of this divider is a black and white shape resembling the profile view of a hand, seen as thumb below and collectively bent fingers above. It reaches toward the artist's painting,[69] and joins with the sculpted head below to form a counterpart to the artist whose own hand is emphatically projected. As a result, the central portion containing the diminutive nude is encased left and right by the dual forces of the artist and sculpted head.

In these paintings, Picasso responds to the implicit query "where and what is the painting?" The theme is philosophical, exploring the degree to which art intervenes between the artist and his model. The doubling of the heads creates an "oppositional symmetry."[70] It is a transformation of the reality of things in the world into the 'higher reality' of art. However, it does not exclude the never-ending fluctuation between art and reality which provokes a dialectic relationship between the two realms that is the basis of the painter's

---

69 This is in the manner of medieval manuscripts in which the hand of God inspires the Evangelists who are portrayed writing the Gospels.

70 Christ, "Picasso's Hands: The Mutability of Human Form," p. 24. In this connection, the observation by Nochlin, "Picasso's Colour," p. 178, also applies to this aspect of Picasso's work: "Opposition, ambiguity, perversity--an overwhelming refusal to accept the limits of things as they are--are at the root of the varied stratagies of doubleness...."

enterprise. The artist's (and Picasso's) picture exists in the continuous shifting from one work to another. In this way a picture is, as Picasso claimed, never finished.[71] It is enacted in the narrow gap between creation and its product. The process depicted is a cycle that begins with the artist's initial conception and concludes with the observer's final comprehension:

> "A picture is not thought out and settled beforehand. While it is being done it changes as one's thoughts change. And when it is finished, it still goes on changing, according to the state of mind of whoever is looking at it." 72

---

71 Numerous examples of this opinion are quoted in Ashton, Picasso on Art, p. 38.

72 Ashton, Picasso on Art, p. 27.

CHAPTER SIX

THE ARTIST

The artists Picasso depicts are engaged in an impossible task--that of trying to convey the reality of their subjects. Collectively they have been described as "the painter who is prey to an inaccessible reality, and the painter who triumphs over it by knowing how to show it in its inaccessibility."[1] Picasso was attempting to ascribe to this ongoing process a permanent form. The representation of the artist's enactment in visual terms is particularly difficult since it is insubstantial and often tenuous. It entails patterns of thought, feeling, and what has been described as "something beyond that fully observable conscious construction."[2]

This chapter considers those paintings which show the artist alone in his studio. First he is viewed in relation to the inception and on-going creation of his work. The second part of this chapter examines the representation of the forms of the artist and its correspondence with his manner of working.

---

1 Parmelin, Picasso: Women, p. 19.

2 Brewster Ghiselin ed., The Creative Process: A Symposium, (New York: 1961), p. 17.

Finally, it studies two examples of the depiction of the internal movement of the painter's mind, seeking to comprehend Picasso's portrayal of the painter's solitary performance in the studio.

The Artist and The Conception of His Artwork

The character of the artistic endeavour is asserted from the first painting of the 1963 series, The Artist of February 22 (I), (Zervos XXIII; 151). The artist paints his model, a sculpted head positioned on a chest of drawers in front of his easel (pl. 79). At first it appears that the painter is engaged in a perceptual activity as he transcribes the sculpture before him onto his canvas. This is contrary to Picasso's frequently stated precept that art is distinct from observable appearances:[3]

> "They speak of naturalism in opposition to modern painting, I would like to know if anyone has ever seen a natural work of art. Nature and art, being two different things, cannot be the same thing. Through art we express our conception of what nature is not." [4]

---

3 Picasso's friend, Jean-Paul Sartre, with whom he shared many intense discussions as mentioned in Gilot, Life with Picasso, p. 41, discriminates between the mind, its perceptions, and the role of images in the operations of thought. See Jean-Paul Sartre, Imagination, trans. and intro. F. Williams, (Ann Arbor: 1962), especially the section on "The Relations Between Images and Thoughts," pp. 104-117.

4 Ashton, Picasso on Art, p. 18. This is excerpted from a

While Picasso views art and nature as being disparate, the artist and his creations are not.[5] The Artist depicts four similar images. Viewed from left to right they are: the shadow of the artist's head, the artist himself, the painted head on his canvas, and the sculpted bust. These forms may be divided into two pairs occupying opposite sides of the canvas. On the left are the artist and his shadow, representing two aspects of the same image. On the right are the painted and sculpted heads, each is an artifact formulated in a different medium. The painted image is based on the sculpture and both may depict a subject grounded in reality.

These four images also couple themselves according to their function. The active artist and his shadow on the left serve as a foil to the passive artifacts on the right. The forms may also be considered from the point of view of the angle of the heads. Two are lateral perspectives and two are full-face. The profiles, painter and sculpture confront each other; the frontal images are two-dimensional projections of other likenesses.

The identity of the painter merges with his work. As Picasso admitted, "we are not merely the executioners of our

---

1923 interview between Picasso and Marius de Zayas, "Picasso Speaks," The Arts, III, pp. 315-326.

5 Literature on the relationship between the artist and nature is extensive. A pertinent observation is made by Jacques Maritain, Creative Intuition in Art and Poetry, The A.W. Mellon Lectures in the Fine Arts, National Gallery of Arts, (London: 1953), pp. 27-34, who contends, p. 29, that the painter grasps the Self in things, enabling his subjectivity to become the vehicle to penetrate external objectivity.

work; we live our work."[6] The domination of art causes even the artist to be absorbed into its service. The painter's forms lack movement, his face is expressionless. The back of his head, body, arms and legs are all black and the triangle sign representing his torso is grey. His prominence is reiterated by his central position anchored in place by a horizontal rectangle above his head.

The artist resembles the sculpture before him. Both heads are black with plaster-coloured faces and both have a dark dot for an eye, a straight nose, and a horizontally drawn mouth. However the sculpted head is more expressive in appearance than its human counterpart. While the artist's summarily drawn features present no affect, the sculpted eye is larger than the living one, and the sculpted mouth reveals a frown. While the two profiles confront each other, the living artist does not actually look at his model and analogue but rather concentrates on his painting.

In addition, all four images in The Artist represent aspects of the painter.[7] The artist has an affinity with the rounded shape on his canvas which does not resemble the elongated sculpted head it supposedly represents. Instead the phallic shaped shadow cast by the artist repeats the contour

---

6 Ashton, Picasso on Art, p. 43, from an essay by Roland Penrose in Homage to Picasso on His 70th Birthday, (London, 1951).

7 Schiff, Picasso: The Last Years, p. 18, notes the similarity in three of the images: "There is a perfect equation between the painter's face, the bust and its image..."

painted on his canvas.[8] Reality and painting blend so that each reflects the other.

Through an analogy of their phallic shapes Picasso identifies the artist's shadow behind him with the painted image before him. The painted head literally represents its creator. The forms that spring from under the artist's brush began within the artist and disclose his inner self. As Picasso pointed out two years after this work, "The inner I is inevitably in my painting, since it is I who made it."[9] The artist is transformed into a concrete and universally acknowledged image of fertile power. The multiplication of images asserted by these phallic shapes in The Artist visualizes the two-fold nature of creativity: the potency that creating confers upon the artist, and conversely, the generative force that is the basis of the artistic enterprise.[10]

---

8 This configuration is similar to the 'egg-head' of Picasso's 1955-56 paintings and drawings as considered in Chapter Two which conveys the procreative intention through its egg shape. It is also similar to the shape of the sculpted head in his 1955 Atelier, pls. 15 and 16. A related phallic shape was evident in Picasso's linoprint of the Déjeuners, (pl. 42).

9 Ashton, Picasso on Art, p. 47, quoting from Parmelin, The Artist and His Model, p. 106. Compare this statement with Picasso's assertion quoted in Chapter Nine, note 18.

10 It is noteworthy that the meaning of the verb 'to create' originally meant 'to generate,' or 'to make offspring', for which its compound 'to procreate' is still used. Picasso might have been cognizant of this as the Spanish term criatura denotes 'a child', as stated in R.G. Collingwood, "Making and Creation," in Vincent Tomas, ed., Creativity in the Arts, Contemporary Perspectives in Philosophy Series, (Englewood Cliffs, New Jersey: 1964), p. 7. Picasso upholds this generative connotation of creativity, as considered in Chapter Eight. See particularly Picasso's view of his paintings as his

This figuration has already been associated with the series in the February Sketchbook drawings of the artist (see pls. 55-60). In the fourth sketch of February 20 (Zervos XXIII; 148, pl. 60), made two days prior to The Artist, a dark shadow rises behind the painter's shoulders and head, corresponding to the phallic form in The Artist (pl. 79). A comparison of drawing and painting shows the isolation of an integral component of the artist and its reassembly into a shadow behind him.

In a drawing of February 21 (I) (Zervos XXIII; 149) made the day before The Artist, the male genital shape is again identified with artist and sculpted head (pl. 61). First this phallic shape is placed directly behind the painter taking on a knob-like form that emanates from the base of his neck.[11] Then a sculpted head casts a shadow clearly phallic in shape. It does not follow the logical direction of the illumination as projected by the easel, but is reversed to emphatically point toward artist and canvas. The position and configuration of the 'phallic shadow' visualizes the artist's power and the procreative character of his labour.

The inception of a work of art is conveyed in a second painting of February 22, The Artist in His Studio (Zervos XXIII;

---

children, quoted in Chapter Eight, note 29.

[11] This figuration is also evident in the February Sketchbook drawings of February 20, 1963, Zervos XXIII; 147 and 148, Pls. 59 and 60. See the discussion in Chapter Four.

153).[12] While the painter's activity is perceptual, his forms are presented in a conceptual manner (pl. 80). They are signs, carriers of ideas. His multiple profiles and the wide space between chair and easel suggest a back and forth movement as he sights his subject from varying positions.[13] The artist is a dark profile with a branch-like neck supported by the upper portion of his painting arm. The spot where his head should be becomes a small knob on a spine growing out of his triangular torso. This minuscule protrusion seems to have evolved from the phallic-shaped shadow in The Artist, in what Meyer Schapiro has called the "transforming manipulation" of Picasso's forms.[14]

The generative imagery evident in The Artist continues in the treatment of the painter's arm which is a horizontal line emanating from his lower torso. A circle representing his

---

12 An earlier state of this work is reproduced in Parmelin, The Artist and His Model, p. 19. The differences between the two 'states' lies in the direction faced by the sculpted bust. In the first version, the bust confronts the painter. In the final work, illustrated in Zervos XXIII; 153 (pl. 80 in this thesis), the head looks outward to engage the spectator.

13 Gert Schiff, Picasso: The Last Years, p. 18, notes this movement. It seems to reinforce the conception that the artist is engaged in a perceptual activity. Nevertheless, as observed in note 3 of this Chapter, this does not exclude the creation of inner directed images.

14 This description is taken from Prof. Schapiro's lectures on modern art at Columbia University, 1951-1952, quoted in Albert Elsen, "Surprise, Invention, Ecomomy In The Sculpture of Picasso," Artforum, VI (November 1967), p. 17. An example of the forms of a motif yielding others similar in form and meaning in differing contexts is demonstrated in Meyer Schapiro, "Picasso's Woman With A Fan: On Transformation and Self-Transformation," pp. 111-120.

palette is positioned at the end of this stem so that the straight limb holding the round palette metamorphoses into the image of an erect penis.[15]

As the painter is engaged in his solitary enterprise[16] he emphatically indicates the object of his scrutiny with an arrow sign formed by his upper painting arm and pinched fingers. The tips of the brushes that arise out of the phallic-hand-palette motif also function as pointers.[17] Lest the unaware viewer fails to notice, the artist thus directs the viewer twice to the object of his attention. These indicators may suggest the inception of the painter's art. The hand in the upper position

---

15 The concept of metamorphosis is extensively considered in the Picasso literature. See Chapters One and Two. A further exploration involves Picasso's transmutation of sexual imagery, as in William Darr, "Images of Eros and Thanatos in Picasso's Guernica," Art Journal, XXV (Summer 1966), p. 345, who observes in Guernica, a "penile gesture" in the arm of the dead warrior.

An alternate interpretation of the meaning of metamorphosis may be found in Erich Neumann, "Creative Man And Transformation," in Art And The Creative Unconscious, trans. R. Manheim, Bollingen Series LXI, (Princeton, New Jersey: 1959 and 1974), pp. 149-203.

16 This isolation has been called "monastic" by Gert Schiff, Picasso: The Last Paintings, p. 18. Picasso also worked in solitary circumstances as discussed by Jean Cassou, "The Solitudes of Picasso's," in Picasso, trans. M. Chamot, (New York: 1940), pp. 7-11, rpt. in Gert Schiff, ed., Picasso in Retrospect, pp. 32-34; and explained in George Salles, "Histoire d'un portrait," Pour Daniel-Henry Kahnweiler, (New York, Wittenborn: 1965), p. 271, trans. and rpt. in Ashton, Picasso on Art, p. 84:

> "Because I cannot work except in solitude....It is necessary that I live my work and that is impossible except in solitude."

17 Compare the drawings from the February Sketchbook, Zervos XXIII; 145 and 146, pls. 57 and 58, as examined in Chapter Four.

extends from the arm that supports his head, contrasting with the lower placed phallic-arm motif. Together they may represent what Picasso identifies as the instictive and intellectual conceptions of the artistic enterprise:

> "Art is not the application of a canon of beauty, but what instinct and intellect can conceive independently of the canon." 18

The Forms of The Artist and The Representation of The Creative Act

The isolation of the artist from the surrounding studio and the ever-present model enabled Picasso to focus on the unique forms of the painter. In a group of paintings concentrating on the head of the artist, Picasso manipulates the painter's external features, inserting certain 'signs' which suggest meanings beyond themselves.

Three canvases of The Painter begun on March 10, 1963 (Zervos XXIII; 175-177) show a close-up view of the artist's profile, painting arm, and canvas whose edge is visible along the right side of Picasso's painting. Each designates different aspects of the artist's nature (Zervos XXIII; 175,176). Similar in composition, they demonstrate variations in emphasis and coloring, presenting distinct personalities and aspects of the creative process (pls. 81 and 82).

---

18 Christian Zervos, "Conversation with Picasso," rpt. in Gheselin, The Creative Process, p. 59.

The treatment of the painter's heads are what may be described as the 'contour facial' type.[19] These crania are characterized by bracketed eyes, a profile encased in a projected triangular frontal view, rouged cheeks and a red spermatozoon shape inserted into the open mouth. A closer examination of the pecularities of this figuration will clarify the expressive features Picasso employs. The separate areas of the artist's head are mapped out in defined contours with each region assigned an expressive personality. They are from left to right:

The back of the head: This area includes the hair and back of the neck. The curls of the long brown or red locks are literally depicted as waves, each with its own pointed crest. These forms give motion and agitation to the static figure.

A sickle shape: This comprises the side of the profile and the forehead of the artist. It extends from the hairline to the point where the facial features begin. The ear may fold inward into this shape which may be white, yellow or green. Occasionally it is subdivided into two regions (Zervos XXIII; 175 and 179). The undulating shape and pleated striations on the neck reinforce the sense of motion.

---

19 These cranial divisions are apparent in a number of canvases of March, 1963 which at first show only a male's head, then add canvas, hand with brush and palette, thus transforming him from a generalized image of a man into the artist at work (Zervos XXIII; 173-180). See the study of the multiple facial aspects in Chapter Nine.

Facial features: These are shown in profile and are compartmentalized in yellow with a green outline. However, if the sickle shape described above is yellow, the face is shown in white (Zervos XXIII; 174 and 179). The eye contained in this profile is composed of two concentric circles, resulting in a wide-eyed staring look (see figure 6-1). The intensity of this expression is augmented by the open mouth and emphatic nostrils. A mask-like quality suggested by the division and colouring of the face is further enhanced by red painted cheeks.

A white triangular face: This region projects forward from the artist's forehead and chin, meeting at a point approximately level with his nose. Contained within this triangle is a bulging eye brow and a faintly rouged cheek. The triangle may be interpreted as a projection of the profil perdu into a full face view. These two aspects of the artist's face are linked by the oval joining the eyes so that the visionary quality of the artist's sight appears to be enhanced. He is thus able to simulataneously look in several directions. Within the triangle the shape of the mouth found in the profile is repeated in reverse and a black and red spermatozoon-like sign swims into his open mouth (see figure 6-2).[20]

---

[20] Robert Rosemblum, "Picasso and the Anatomy of Eroticism," in Theodore Bowie and Cornelia V. Christenson eds., Studies in Erotic Art, (New York and London: 1970), p. 346, notes frequent parallels between the work of Picasso and Miro and cites similar "wriggling spermatic forms" that flows toward an egglike breast" in Miro's Maternity. Similar sperm-like shapes were previously found in Zervos XVII; 61, 62 of April 6, 7, 1956 and again in Zervos XXIII; 173-177, and 179-180 of March 9, 10, and 16, 1963. See pls. 81-82 and 85 of this dissertation.



FIGURE 6-1



FIGURE 6-2

An examination of the figuration of the artists in the first two canvases of The Painter of March 10 (Zervos XXIII; 176 and 177) discloses how the presentation of the forms in this 'contour facial' type suggest a connection between the artist and his art (pls. 81 and 82). In the first canvas the small tightly pointed waves that make up his hair suggest an energy that is coiled, ready to spring (pl. 81). The yellow ear turned inward towards the face likewise implies a spirit that is inward looking. This tenseness is augmented by the treatment of his hand which is small in relation to the head.

The painter holds his brush with precision in a tight but delicate grasp (figure 6-3). Its static outline contrasts with the movement of the forms portrayed in his head. The rigidity of the artist's painting hand is echoed in the upright position of his canvas and in the firm horizontal angle of his bracketed eyes. The manner in which the edge of the canvas is illustrated shows the precise round tack marks each one sharply delineated (figure 6-3). One wonders whether the style of this artist's work is characterized by a similar minuteness.

The artist in this first canvas of March 10 also conveys a sense of being watched (pl. 81). This is stated by the black neck-shoulder shape placed between his own neck and hand which it may be interpreted as a transference of his own upper torso.

The observation of the artist is further reinforced by a third ocular shape placed against the white triangle almost eye-to-eye with his own, looking inward toward him. This eye is a circular ball with a black dot for an iris. Might this represent a second self which scrutinizes his efforts and analyzes his responses? In this respect it relates to other projections of the artist beside himself such as have already been seen in the 'phallic-shadow' motif of the February 22 Artist (pl. 79) and in the 'spinal knob' in the later drawings of the February Sketchbook (pls. 59-61). Does the eye pressed against the painter's face represent the self-critical constituent to creative activity or, does the double image represent his projection of the audience who will view the product of his efforts? Perhaps it is both, for Picasso frequently makes ambiguity to allow for multiple meanings.

In contrast with the rigid and tense painter in The Painter (pl. 81), the artist in the second painting of March 10 appears to be more expansive (pl. 82).[21] This distinction is augmented by their opposing background colours: blue in the first, red in

---

[21] Costello, Picasso's Vollard Suite, pp. 195 and 248-249, reviews the Dionysian and Appollonian characteristics assigned by Nietzsche in Picasso's Vollard Suite. She reiterates Picasso's familiarity with Nietzsche's view of art as consisting of opposing and complementary forces, as conveyed in The Birth of Tragedy. Nietzsche accorded to the Apollonian the qualities of order, discipline, and self-awareness; and characterized the Dionysian by ecstatic and unrestrained abandon. The latter are exhalted feelings, what Nietzsche described in Ecce Homo as "something profoundly convulsive and disturbing...There is the feeling that one is utterly out of hand...Everything occurs without volition" as quoted in Tomas, Creativity in the Arts, p. 105. For further on the relationship between Picasso and Nietzsche, see Chapter Eight, note 57, and Chapter Nine, note 5.

the second.

In the latter 'red' canvas the artist's hair flows outward (pl. 82). His bracketed eyes are slightly inclined, adding to the realization of his fervent concentration. An energetic personality and artistic manner are visualized in the vigorous gestures overlaid with a bravado of white brushstrokes that describe his hand and the canvas on which he works (figure 6-4). This artist's canvas is presented in multiple facets, suggesting constant change the work undergoes. Unlike the upright support on which the previous painter worked, the edge of the canvas in the second work is not certain. Part seems to emanate from the artist's hand, while the other sides are a series of diagonals leaning toward the artist.

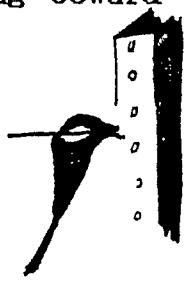


FIGURE 6-3



FIGURE 6-4

The condensation of the image of the painter and the concentration of his work into one potent image is evident in the third and last canvas of The Painter of March 10 (III), and 12 (Zervos XXIII; 177). This is an important painting since it summarizes motifs described and heralds themes to come (pl. 83). In particular it conveys a figuration of the artist that is one of the most cogent in establishing the boundaries of the painter's identity. The imagery to be examined here are the mask, hand-mouth signs, the chair as torso, and finally, the

boot forms.

The artist is characterized by rouged cheeks, cosmetic hues of his face, and red hair.[22] This gives his face the appearance of a mask.[23] In this connection Andrè Malreaux's chronicle of Picasso's objective is noteworthy: "I must absolutely find the Mask."[24] Picasso was vying with the sacred to show "effigies," that is, what Malreaux identifies as "a more complex totality, but one of the same nature: the emphasis that a great style confers upon the human face."[25] These mask-like figurations are, as he observes, signs of the unknown.[26] It was what Picasso

---

22 This cosmetic application alludes to the theatre. As demonstrated in Cooper, Picasso Theatre, passim, it was a subject Picasso explored throughout his life. See Chapter Five, note 24. Costello, Picasso's 'Vollard Suite', pp. 135-144, considers Picasso's use of the mask, in which he suspends rationality, observing a common confounding of states-of-being in Picasso's motif and productions of Jean Cocteau, and to a lesser extent, Igor Stravinsky. One noteworthy example cited by Costello, p. 141, may be equally applied to the 1963 artist and model series. This the connection between Picasso Vollard Suite and Jean Cocteau's film, Blood of a Poet which is a "commentary on the mystery of poetic creation, [showing art] as a demonic power which inspires, obsesses and finally destroys the artist."

23 Costello, p. 132, points out the role of the mask in plate 42 of The Vollard Suite, in exploring the "problematic relationships between art, illusion, and reality." The motif of the mask is also explored in Theodore Reff, "Picasso's Three Musicians--Maskers, Artists, and Friends," Art in America, LXVIII (December 1980), pp. 124-142. Later, Picasso again integrated the mask in his Verve Suite. See Chapter Two and, Picasso's ink drawing of masks reproduced in Zervos XVI; 222.

24 Malreaux, Picasso's Mask, pp. 68 and 97.

25 Ibid., pp. 33 and 69.

26 Malreaux, Picasso's Mask, pp. 96-97, further makes the analogy with the collective artists of all the great religious styles who created the religious forms. "The icons [and] the statues in cathedrals conveyed to Catholics the unknown within

continually stressed; "naming, that's the point! In painting one can never manage to name objects!"[27] In a typically obscure aphorism Picasso explains:

> "The cat eats the bird; Picasso eats the cat; painting eats Picasso....It's always painting that wins in the end." 28

Malreaux interprets this parable as a demonstration of Picasso's belief that painting had captured beauty just as it had captured religion, and in prehistory "whatever it was, we don't know." He perceives Picasso as "satisfied by the certainty that, like the cave painters, he had captured something."[29] The mask possesses a circus-like aspect that links the artist with a subject that is also close to Picasso.[30] It shows the painter to be a clown

---

themselves...they had discovered a language that would express those elements in Christianity that art alone could express. Art had first to discover that language before it was capable of speaking....in harmony with what the [Romanesque and] black sculptors feared, loved, and had no knowledge of in the spirits they depicted."

27 Malreaux, Picasso's Mask, p. 68. See also Chapter Eight.

28 Ibid., p. 97.

29 Ibid.

30 Theodore Reff, "Harlequins, Saltimbanques, Clowns, and Fools," Artforum, X (October 1971), p. 31, has noted Picasso's interest in clowns is "a form of concealment that is also a form of revelation, the familiar aspects of things disappearing while their normally hidden ones emerge."

Clowns had early served as alter egos for the artist. Reff, "Harlequins, Saltimbanques," p. 36, cites two paintings in which Picasso depicts a clown with his own features: At the Lapin Agile and Family of Saltimbanques. This contention is supported by Carl Jung, "Picasso," in The Spirit in Man, Art, and Literature, trans. by R.F.C. Hull, (The Collected Works of C.G. Jung, vol. 15), Bollingen Series XX, (New York and London:

with his mask, his antics revealing his character through the unusual manner in which his forms interact with the process he pursues.

The focus of the artist's divertissement is manifest in the treatment of his mouth shown with the brush emanating from it, so that he is physically linked with his canvas (pl. 83).[31] The spermatozoon-like shape placed at the junction of arm and mouth is presented as intersecting elliptical red lines which project from the open mouth (see figure 6-2).[32] This configuration is enhanced by the shape of the artist's tri-coloured palette which rises from the bottom edge of Picasso's canvas, repeating the

---

1966), p. 139. Jung also comments on the origins of the Harlequin as a chthonic deity.

Ellen H. Bransten, "The Significance of the Clown in the Paintings by Daumier, Picasso and Rouault," Pacific Art Review, III (1944), p. 27, views the clown in Picasso's work as symbolic of the artist's isolation, and social alienation: "the alter ego, the objectified essence of Picasso's own predicament as an artist." Blunt and Pool, Picasso: The Formative Years, p. 22, contend that the clown in Picasso's work is removed "from the world of reality...[and linked] with a more mysterious and generalized order of being having its own mystique and ritual." Later, Gilot, Life with Picasso, p. 349, observed "the clown, too, with his ill-fitting costume, was for [Picasso] one of the tragic and heroic figures."

On the connection between clowns and masks, see: Theodore Reff, "Picasso's Three Musicians--Maskers, Artists, and Friends," Art in America, LX (December 1980), pp. 124-142.

31 In a drawing of July 2, 1970, illustrated in Zervos XXXII; 180, and Tinterow, Picasso's Master Drawings, pl. 98, the motif of the pointing combined hand and paint brush is repeated. As previously discussed, regarding a similar configuration in the drawings of The February Sketchbook (pl. 58), the size and location of his painting limb convey the character of the artist's interaction with his work (also applicable to pls. 59-61).

32 This motif was first seen in the second painting of February 22, 1963 reproduced in Zervos XXIII; 153.

phallic shapes previously evident in The Artist in the Studio of February 22 (pl. 79). Together the sexual imagery displays the potency of the painter's forces and discloses the procreative character of his work.

The appearance of this sign as a wagging 'tongue' suggests the verbal connections of the artistic enterprise. This is reiterated by the shape of the painter's hand, viewed together with the brush that runs through it, and resembling the nib of a pen. Could Picasso be suggesting an analogy between the written and visual arts? Alternately, might it be a visualization of the 'language of art' referred to by Malreaux and often repeated by Picasso: "[I] paint as I write, as fast as thought, in rhythm with the imagination."[33] Picasso viewed his paintings, like his poems, as expressions of thought, communicating through the force intrinsic to the imagination.[34]

The extent of the artist's power is demonstrated by the folding of the edge of the canvas into opposing diagonals.[35]

---

33 Quoted in Gjon Mili, Picasso's Third Dimension, (New York: 1970), p. 184.

34 Steinberg, Other Criteria, p. 110, comments on the internal sources of Picasso's imagery, observing from descriptions of his working process that they "flow unpredictably from intercommunicating levels of personality" involving both conscious and subliminal capacities.
The correspondence between Picasso's visualizations and his poetry is expounded in Clive Bell, "Picasso's Poetry," in Picasso in Perspective, pp. 86-87.

35 This dynamic motif of the bent canvas is also evident in Picasso's March 10 (II) The Painter with the red background, (see pl. 82), and in his Rembrandt and Saskia (pl. 87).

This motif can be described as the 'bent canvas' form.[36] In it the vigour of the artist's brush forces the normally rigid canvas to collapse under the impact of his touch.

The complex imagery of The Painter also discloses the diverse, and often contrary traits which Picasso recognizes are combined when the artist begins to work on his canvas:

> "Of course, when one paints, one must utilize, along with his own inspiration, all the conscious deductions one might make. But between using a conscious and relatively dialectical thought and having a rational thought, there's an enormous difference. It is because I am antirationalist that I have decided I have no reason to be the judge of my own work. I leave that to time and to others." 37

Picasso presents the painter as a head with only a three buttoned vest for a torso. The plaster coloured hue of his face and the arrangement of his head slung over the back of his chair converts him into a sculpted bust. Artist and his seat are completely unified and the figuration of one completes the other.[38] This symbiosis of dissimilar forms allows the visualization of multiple identities of the artist. As Picasso admitted:

---

36 The potency of the artist's touch will be further explored in Chapter Nine. See also Chapter Four, notes 29, 30 and 32; and Chapter Five, note 34.

37 Gilot, Life with Picasso, p. 124.

38 For further discussions on the merging forms of artist and chair see: Chapter Two, Chapter Four, note 7, and Chapter Five, note 17.

> "In painting everything is sign. Therefore, there is a great difference between the sign and the work. The word 'chair' doesn't signify anything, but a painted 'chair' is already a sign. Its interpretation goes ad infinitum." 39

The painter's conception is a blend of intellectual and visceral, merging person with thing. He is released from his physical corpus to engage the inner self. This is reiterated in the treatment of his boots whose crucial role in the creative endeavour is realized by its contact with the easel support which rests upon it. The significance of the connection between footware and the painter may be clarified by a closer investigation of the origins and character of this imagery.

The dark attire of the painter in The Artist continues into what appears as a single black boot with tapered toes and raised heels (pl. 83). Separated from the rest of his body the boot is united with the palette and easel. This is characteristic of this series where the usual depiction of the artist emphasizes his feet, even when other aspects of the body are summarily treated. The mass of the boots are often like a base on which the forms of the artist rest. The origins of the enlarged foot-boot were evident in Picasso's variations on Manet's Déjeuner sur l'herbe. As Picasso transformed Manet's Causeur into the

---

39 Ashton, Picasso on Art, p. 98, quoting Sir John Rothenstein, "A Letter on Paris," Cornhill Magazine (London: 1964), pp. 288-295. The letter is dated April 1945.

artist, the boot imagery began to develop.[40]

The boot figured largely in Picasso's imagination for near the end of the 1963 artist and his model paintings he drew another series which concentrated on the lower extremities of the painter, presenting a monumental image of these legs with their thick heeled boots.[41] An examination of two drawings, dated May 18 (III) and (IV), reveals a naturalistic treatment showing the artist wearing a traditional vested suit and holding a palette and brushes (pl. 84). The left limb is slung over the right. The body is twisted to show the crossed legs from the front, the torso with hand clutching the palette -in three-quarter view, and the painting arm extending horizontally across the top of the drawing. A low view point is taken so that the observer's eye, level with the floor, looks up at the underside of the boot dangling from the crossed leg. These drawings confirm what has already been observed in other depictions of the artist: that the enlarged thick heeled boots are a part of what has become a standardized representation of the artist, and are as intrinsic to his identity as the palette and brushes.

An association of the motif of the crossed legs with an artist occurs very early in Picasso's life. It is found in a sketchbook Picasso filled at Corũna, Spain in 1894 when he was

---

40 The evolution of the artist from Picasso's paraphrase of Manet's Déjeuner sur l'herbe is explored in Chapter Three.

41 These drawings are dated May 1963, and are reproduced in Zervos XXIII; 265-272.

thirteen years old.[42] It contains several portraits of Picasso's father, the painter Don José Ruiz Blasco, one of which shows a painter seated with palette and brushes.[43] De Lasarte, who wrote the introduction to the facsimile carnet, suggests that this figure might represent Picasso's father, an opinion supported by a comparison with known portraits of Don José. On another page, Don José is shown with his legs crossed.[44] The suit and heavy shoes are similar to those found in the 1963 drawings, even though they were made about sixty-nine years earlier.[45]

The imagery of the foot originates with men of authority, substance, and artistic achievement. This was repeated in a group of drawings Picasso made in the 1920s of his early mentors, such as Ambroise Vollard, André Derain and Igor Stravinsky.[46] They wear beards, vests, suits and heavy shoes,

---

42 Pablo Picasso, Carnet de Corũna, 1894-5, introduction by Juan Ainaud de Lasarte, (Barcelona: 1971).

43 Ibid., folio 111.508.

44 Ibid., folio 111.509.

45 Picasso's late life recollections of his early childhood are discussed in Beryl Barr-Sharrar, "Some Aspects of Early Autobiographical Imagery in Picasso's 'Suite 347'," Art Bulletin, LIV (December 1972), pp. 516-533. Barr-Scharrar, p. 516, repeats Picasso's 1943 conversation recorded in Brassai, Conversations avec Picasso, Paris, 1964, p. 71, translated as Picasso and Company, op cit.: when Brassai pointed out to Picasso that all of the men in this series (of drawings) are bearded, like Zeus the Father, Picasso answered:

> "Yes. They all have beards...And do you know why? Everytime I draw a man I think involuntarily of my father...For me the man is Don José, and that will be so all my life...He wore a beard...All the men I draw more or less with his features..."

46 Picasso's Portrait of Ambroise Vollard is reproduced in

like the attire seen in both the earlier portraits of Don José as well as the later works of 1963.

The authoritative association of these heavy boots is developed in Picasso's writings. In his play, Le Désir attrapé par la queue (written January 14-17, 1941 during the occupation of Paris) reality gradually disintegrates in the face of experience. Within the spirit of animism that permeates the script, the drama is dominated by BIG FOOT, passionate hero, poet and author. Rage and irony, probably dominant emotions during that bleak winter, are expressed in violent metaphors and bizarre paradox.[47] Big Foot epitomizes the process in which thoughts and abstract ideas take shape and become live personalities, as this passage may suggest:

> "The gallowing pace of his [Big Foot's] love, the canvas born each morning in the fresh egg of his nakedness, crystallized into thought, jumps the barrier and falls on the bed." 48

The big feet become those of poet and painter, cruel lover and desperate men, as The Tart, Big Foot's lover in Picasso's play,

---

Zervos II; 922 also Tinterow, Master Drawings by Picasso, plate 52.

47 Picasso's close friend, the poet, Paul Eluard, sees in this play the fragile key to the problem of reality. Describing it he writes "...to see what he [Picasso] sees, to liberate vision, to attain voyance....Realism is attained by looking "behind the behind of the story." Quoted from Desire Caught by the Tail, trans. and intro. by Roland Penrose, (London: 1970), p. 13. See also Chapter Nine for additional influences of Eluard on Picasso.

48 Ibid., p. 32.

explains:

> "You know, I have found love. He has all the skin worn off his knees and goes begging from door to door. He hasn't got a farthing, and is looking for a job as a suburban bus conductor. It is sad, but go to his help...he'll turn on you and sting you. Big Foot wanted to have me and it is he who is caught in the trap." 49

The boot is part of Picasso's conception of "a Real Painter" whom he identifies with beard, shoes and creased trousers. "Why not" Picasso responded when questioned about the presentation of footware on one of his artists. "He's a real painter, with his heavy shoes." 50

The Artist's Performance In The Studio

The artists alone at work in their studios demonstrate emotive qualities which are reportedly experienced by Picasso. As Hélène Parmelin vouched:

> "[Picasso's] daily task [had] so austere and sometimes tragic a meaning. Nothing is ever easy to the painter to whom everything is easy." 51

Some of these complex impulses are shown in The Artist, of March 16 (Zervos XXIII; 180). The painter is placed close to the

---

49 Picasso, Desire Caught by the Tail, p. 61.

50 Parmelin, Picasso: Women, p. 19.

51 Parmelin, Picasso Plain, p. 34.

picture plane (pl. 85). His hand is squeezed into the lower corner between his face and the edge of his canvas. A double profile placed at different angles emanates from a single forehead so that his face appears to be simultaneously tilting forward and backward. This movement, coupled with a mouth that is open wider in the profile the nearly touches the canvas, causes him to appear to be vibrating.

The external motion that originates within the artist is graphically arranged. The facial contortion reveals a conflict, a pulling in opposing directions. Mobile forms radiate from a central axis on the side of the artist's face: the hair is pointed upward; the beard and hand pull down; the jagged profile juts to the right; and a zig-zag pattern behind the head animates that usually passive space. The artist is painted with broad, energetic strokes in earth tones which spill beyond his forms to the surrounding area. These motive and emotive elements create an intense and expressive image of the artist.

The agitation conveyed by these works reflects Picasso's conviction that art emanates from sadness and pain, as Parmelin states:

> "There is not one particle of [Picasso] which is not devoted day and night to painting, or is not suffering day and night because of it." 52

This insight was shared by those close to Picasso such as his

---

52 Ibid., p. 115. This assessment may be compared with the statement quoted in Chapter Two, note 59.

confident and secretary, Jaime Sabartès, who documented Picasso's belief that "grief is at the well springs of life" and "life itself with all its torments constitutes the very foundation of [Picasso's] theory of art."[53]

The emotive responses represented in these artist's heads is further explored in The Artist in His Studio, of on March 14, 15 and June 4, 1963 (Zervos XXIII; 172).[54] The painting centers on the artist's enlarged, red claw-like painting hand (pl. 86).[55] This paw is startling in its assertion of the strength contained within the painter's touch and his implicit domination over matter.[56]

---

53 Sabartès, Intimate Portrait, p. 65. Ashton, Picasso on Art, p. xx, comments on the "indisputable" accuracy of both Sabartès and Madame Parmelin recollections of Picasso.

Parmelin, Picasso: Women, p. 19, describes the agony of spirit that the act of creativity entailed for Picasso and his persistent refusal to give it up. This resulted in frequent fits of misery and self-criticism that sometimes immobilized Picasso. Fortunately his mood would only last a few days or "its sheer violence would destroy him."

The painters represent archetypal figures who may reflect aspects of Picasso. Penrose, Picasso: His Life and Work, p. 444, quoting Zervos, describes one such fit that occurred in April 1964, while a delegation waited several days for Picasso's decision regarding the creation of the sculpture which ultimately became known as the Chicago Monument.

54 The early state of The Artist in his Studio was published in Parmelin, The Artist and His Model, p. 42. The definitive version is reproduced in Zervos XXIII; 172. In the first version the painter's hand is surrounded by an area of red, which in the final work (pl. 86) is concentrated onto the hand itself.

55 Additional instances of Picasso's 'symbolic' use of the red hue are discussed in Chapters Eight and Nine, particularly in connection with Zervos XXIII; 195 and 197 (pls. 96 and 106).

56 The act of creation implies "a feeling of power and domination over matter analogous to those which religion

The artist's facial movement, with its open, protruding mouth reflects what may be viewed as a similar restlessness, heightened awareness, or apprehension discussed in relation to The Painter of March 16, (III) (pl. 85). The face of The Artist in The Studio is seqmented into two facets (pl. 86). The main portion is a white profile encased between a green outline in front and a black form in back. The second view is a variation of the white triangle found in The Painter of March 10 (I) and (II) (pls. 81 and 82).

However, in The Artist in the Studio, the normally hidden side of the profile is brought forward and encased in yellow (pl. 86). The hand and head of the artist are based on the colours of his palette, suggesting an intended relationship between the colours on the palette and the body of the artist. The vivid red colour of his hand corresponds to one of the dabs of paint on the palette. In addition, the yellow hue of the distant portion of his face extends downward past the shoulders to his chest and finally touches the corresponding yellow paint on his palette. Paint being the medium of the artist's avocation, is also the heart of his being.

The turmoil conveyed by the artist is reflected in the frenzy of brushstrokes surrounding the area of his painting. A possible source of this uneasiness may be the figure represented

---

attributed to God." See also Chapters Four, note 29; Chapter Five, note 68; and Chapter Nine. Also, Etienne Gilson, "Creation--Artistic, Natural, And Divine" in Tomas, Creativity in the Arts, pp. 55-66.

against the left edge of The Artist in His Studio. This is a silhouette showing the back of a head, an ear, and either the collar of a coat or the base of a sculpture. The form terminates abruptly and summarily so that only the upper portion of the figure is represented. The sensation that the artist is being observed implied in The Painter of March 10 (I) is sharpened in this work. Two possible interpretations of the form on the left would identify it either as a spectator standing behind the artist or as the sculpted head frequently encountered in The February Sketchbook, The Artist of February 22nd, and in paintings of The Artist and His Model (see pls. 50-52, 54-55, 57-58; 65-67; 72-74; and 76-80).

Emphasis on the observer is ensured by its placement on the left side of the canvas. The attention within this work is directed from silhouette to artist, from canvas to easel. The vagueness of the form on the left allows for easy identification with the viewer of the painting. Is he the source of the artist's anxiety or, is he a projection of something within the painter? The resemblance of the silhouette to the sculpted head again presents it as another aspect of the artist. The head is outside of his person, yet is part of him.[57] It couples the mania implied by the red-claw-hand, with a heightened awareness

---

57 An inquiry into Picasso's subjective perception of reality which may apply to the multiple views of the artist is given by Victor Carrabino, Pirandello and Picasso: a pragmatic view of reality, (Tallahassee, Florida: n.d.), p. 7, observes "Both Pirandello and Picasso depict man in his multiple aspects: 1) as he is (objective reality), 2) as he sees himself (subjective reality), and 3) as he appears to others (shifting subjective reality).

and critical control fundamental to art-making. As Picasso claimed:

> "Some [works] are nearer our sensations and produce emotions that touch our affective faculties; others appeal more directly to the intellect. They all should be allowed a place because I find my spirit has quite as much need of emotion as my senses." 58

These paintings of the artist alone in his studio probe the nature of artistic practice inherent in this series.[59] Although Picasso, as he repeatedly stated, abhorred formulae attempting to theorize art, he tries to show that the 'mystery of art' is plain.[60] Its fountainhead is simple, sprouting from the

---

58 Ashton, Picasso on Art, p. 16. Quoted from Christian Zervos, "Conversations avec Picasso," Cahier d'Art, X (1935), pp. 173-178.

59 Schiff, Picasso: The Last Years, p. 18, aptly notes this applied to the first drawings of the February Sketchbook and the February 22 paintings of the artist in the studio.

60 This is repeatedly emphasized throughout the many books written by those who knew Picasso. See for example, Sabartés, Intimate Portrait, pp. 206 ff. Ashton, Picasso on Art, pp. 121-123, recounts several of Picasso's objections to art theory and criticism. One of the most concise recounts, p. 122, that: "When a young painter wants to explain his theories, [Picasso] stops him: 'But say it with brushes and paint'."

Nevertheless, as recalled in Gilot, Life With Picasso, pp. 66-67, Picasso in his paradoxical manner, expressed regret that there is no standard or "cannon where by all artistic production is submitted to rules." Because of this Picasso believes:

> "Painters no longer live within a tradition and so each one of us must recreate an entire language....In a certain sense, that's a liberation but at the same time its an enormous limitation, because when the individuality of the artist begins to express itself, what the artist gains in the way of liberty, he loses in the way of order..." (emphasis added)

successive states of the artist.

> "[The creating of] art goes through states of fullness and emptiness, and that is all there is of the mystery of art." 61

---

61 Ashton, Picasso on Art, p. 43. Statement made by Pablo Picasso published in, Wort und Bekenntnis. Die gesammelten Dichtungen und Zeugnisse, (Zurich: 1954).

CHAPTER SEVEN

PICASSO'S REMBRANDT AND SASKIA: PAINTING AS THE SUBJECT OF ART

Picasso has long been able to extend the meanings in his paintings by incorporating aspects of past works by other artists into his own.[1] He discovers and restates the content and forms embedded in established art. Picasso absorbs them so that they enhance and broaden the significance of his unique images:

> "Don't expect me to repeat myself. My past doesn't interest me any more. I would rather copy others than repeat myself. At least I would inject something new into them. I like discovering too much." [2]

Picasso frankly explores art as the subject of art. Without the guise of another 'theme', Picasso is free to probe the relationship between artist and model: his own as well as those

---

[1] See Chapter Three for earlier examples of 'copies' in Picasso's work. Later instances of the special relationship between Picasso and Rembrandt are surveyed in Janie L. Cohen, "Picasso's Exploration of Rembrandt's Art, 1967-1972," Arts, LVIII (October 1983), pp. 119-126.

[2] Ashton, Picasso on Art, p. 52. Quote taken from Michel Georges-Michel De Renoir à Picasso, (Paris: 1954). English ed., (Cambridge, Mass.: 1957.)

used by past 'masters'. This exchange between past and present is embraced in an important work, Picasso's Rembrandt and Saskia, of March 13, 1963 (Zervos XXIII;171). A study of this complex 'variation' provides the opportunity to investigate the ways Picasso is able to "inject something new" by blending art historical allusions to enhance the meanings already inherent in his study of the creative process (pl. 87).

Picasso and Rembrandt's Self-Portrait with Saskia on His Lap

Picasso's Rembrandt and Saskia reflects many of the forms and ideas found throughout his artist and model series.[3] Its complex imagery matches that of its name-sake, Rembrandt van Rijn's 1635 Self-Portrait with Saskia on His Lap[4] (pl. 88).

Although the seventeenth-century work contains no specific allusions to Rembrandt the painter, it is clearly a portrait of the artist with his model. Rembrandt's wife, Saskia, was his favourite model from the time of their betrothal until her death. Rembrandt himself is easily identified through his well-known likeness reproduced in the numerous self-portraits painted throughout his lifetime.

---

[3] Schiff, Picasso: The Last Years, p. 23, identifies Picasso's 1963 painting, Rembrandt and Saskia, with the artist and model series of the same year.

[4] Gemäldegalerie, Dresden. Hereafter, this painting is also referred to as Rembrandt's Self-Portrait or his Double-Portrait.

In his Self-Portrait with Saskia, Rembrandt does not present himself in his professional role as an artist. There are no canvases, no palettes or easels--all accoutrements traditionally associated with a subject Rembrandt frequently represented under the title of The Artist in his Studio.[5] Instead, Rembrandt depicts himself as a luxuriously dressed cavalier sporting a sword at his side. With one hand he holds Saskia on his lap, and with the other he raises a drinking vessel, toasting the spectator.

What is readily apparent in Rembrandt's Self-Portrait with Saskia on his Lap are the multiple and often contrary levels of interpretation.[6] One of these sees the artist and his model deliberately masquerading as the Prodigal Son with his female companion in order to warn the spectator against the perils of such a corrupt life.[7] Another reading understands the Dresden

---

5 An example is, Rembrandt's Artist in His Studio, in the Boston Museum of Fine Art, Boston.

6 These are surveyed in: Ingvar Bergström, "Rembrandt's Double-Portrait of Himself and Saskia at the Dresden Gallery: A Tradition Transformed," Nederlands Kusthistorisch Jaarboek, XVII (1966), pp. 147-50.

7 Bergström, "Rembrandt's Double-Portrait," p. 147, cites Karl Neumann, Rembrandt, (Berlin and Stuttgart: 1902), pp. 206 ff., as the source of this interpretation. Bergström's scholarly analysis supports the explanation of Rembrandt's Self-Portrait with Saskia as an illustration of the biblical story of The Prodigal Son, in part, due to the presence of food, drink, and the suggestion of love-making.

For the connection of this painting with other biblical texts, Bergström, "Rembrandt's Double-Portrait," p. 149, refers to J. A. Emmens, Rembrandt en de regels van de kunst, Diss. Utrecht, (Utrecht, 1964), p. 165.

painting as a direct reflection of Rembrandt's private life: a happy depiction of his newly married state, as well as a demonstration of "the libertine manners of bohemian artist life."[8][9]

On a personal level, Rembrandt role-plays in order to state an opinion about his actual manner of living and his social ambitions. His new bride is being toasted as the "ideal of womanhood."[10] He reveals his ambitions by wearing a sword, although he is not entitled to do so.[11] Through his person and his art, Rembrandt displays the pre-eminence of his profession.[12] This self-aggrandizement would account for

---

8 The role of Rembrandt's Double-Portrait within the Dutch tradition of the double Marriage Portrait is examined in David R. Smith, "Rembrandt's Early Double Portraits and the Dutch Conversation Piece," The Art Bulletin, LXIV (June 1982), pp. 281-282.

9 Bergström, "Rembrandt's Double-Portrait," p. 150. An interpretation which links the moralizing and the personal themes has its basis in the confessional character in Rembrandt's "Self-Portrait" which is consistent with the way Rembrandt is known to have projected his feelings into biblical subjects, combining the personal and subjective elements. See also Bergström, "Rembrandt's Double-Portrait," p. 166.

10 Jacob Rosenberg, Rembrandt, 2nd rev. ed. (1948; Cambridge, Mass.: 1964), p. 23, discussed also in Bergström, "Rembrandt's Double-Portrait," p. 149.

11 This observation was made by Thomas L. Glen in a lecture given on October 20, 1976 at McGill University. Glen supplies a further example of a seventeenth-century artist attempting to enhance his status by presenting himself wearing a sword he is not entitled to, in Rubens' Marriage Portrait of 1610. This latter work bears a close relationship to Rembrandt's Self-Portrait with Saskia and may have been the inspiration for it.

12 For a further example of Rembrandt's demonstration of his elevated professional status in his Self-Portraits of the 1630s, see Ed. de Jongh, "The Spur of Wit: Rembrandt's Response to an Italian Challenge," Delta, XII (Summer 1969), p. 49. This

Rembrandt's pompous manner and apparently forced laughter that have also been commented upon,[13] Picasso certainly might have responded to the important question which Rembrandt's painting raises concerning the relationship between an artist's personal and professional life.[14]

Such divergent interpretations are not surprising given the complexity of Rembrandt's Self-Portrait and his acknowledged method of transforming traditional symbols and iconographical conventions into personal inventions[15] -- procedures inherent in Picasso's work as well.[16] Along with others Picasso would likely

---

desire to display the artist's status is similar to Velàzquez' presenting himself wearing his prestigious insignia of Santiago thereby clearly flaunting his knighthood as discussed in Chapter Three.

13 Jacob Rosenberg, Seymour Slive, and E.H. ter Kuile, Dutch Art and Architecture, 1600-1800, The Pelican History of Art, rev. ed. (1966; Harmondsworth, Middlesex: 1972), p. 90. Also Bergström, "Rembrandt's Double-Portrait," p. 147, repeats the observation made in Karl Neumann, Rembrandt, that the appearance of Rembrandt's laughter in this painting is "unnatural."

14 John Richardson, "Picasso's Last Years: Notre-Dame-de-Vie," in Pablo Picasso: Meeting in Montreal, pp. 94-95, points out Picasso's desire to emulate Rembrandt's success in his old age. See also, Jean Sutherland Boggs, "The Last Thirty Years," in Picasso in Retrospect, p. 235.

15 Jan Bialostocki, "Rembrandt's 'Terminus'," Wallraf-Richartz Jahrbuch, XXVIII (1966), p. 49.

16 Examples in Picasso's art of the transformation of traditional symbols into personal inventions are legion. Most of the literature which examines this process is centered around individual works and themes. As examples see: Ronald Alley, Picasso's Three Dancers, The 48th Charlton Lecture, (London: 1967); Martin Ries, "Picasso and the Myth of the Minotaur," Art Journal, XXXII (Winter 1972-1973), pp. 142- 145; and Willard E.

have understood that Rembrandt depicted both reality and artifice, a presentation of the artist both as he is and as he aspires to become.[17] Similarily, Picasso alternated between showing things as they are, and as he knew them to be:

> "Reality is more than the thing itself. I always look for its superreality. Reality lies in how you see things....A painter who copies a tree blinds himself to the real tree. I see things otherwise. A palm tree can become a horse." 18

The ambiguity between reality and art with which Picasso associates the Dutch Master in Rembrandt and Saskia is evident much earlier in a print showing Rembrandt with a Standing Nude (pl. 89).[19] Rembrandt appears as a portrait with the frame extending on the lower edge of the etching, while the upper portion surrounding Rembrandt ambiguously doubles as a window. The wide-eyed Old Master takes the hand of the classically drawn

---

Misfeldt, "The Theme of the Cock in Picasso's Oeuvre," Art Journal, XXVIII (Winter 1968-1969), pp. 146-154, 165.

17 Rembrandt attempted to "stress reality by internalization," which explains what has been called the apparent contradiction between realism and idealism in his work. See Leo Balet, Rembrandt and Spinoza, (New York: 1962), p. 169.

18 Quote made by Picasso when speaking of his transformations of Las Meninas. See Penrose, Picasso: His Life and Work, p. 374.

19 The full title of this print as given in Picasso's Vollard Suite, intro. by Hans Bollinger, trans. N. Guterman (New York: 1977), plate 36, is Standing Nude with Flowering Headress and Portrait of Rembrandt with Palette. It is dated in Bollinger, p. xvi: Paris, 31 January 1934.

Jean Sutherland Boggs, Picasso and the Vollard Suite, exhibition catalogue, (Ottawa: 1971), p. 15, considers the distinction between the "classical serenity" of the nude and the "figure of Rembrandt himself, who is drawn with complex, animated and broken lines which suggest his creative force."

young woman. The powerful light which both reveals and conceals, (which Picasso associated with Rembrandt's works), is suggested by radiating lines. These extend upward from the lower left and are echoed in the distant sun behind Rembrandt's head. The Old Master emerges from the past into the present. In a deliberate ambiguity between reality and art, the portrait of Rembrandt comes to life as the young woman takes his hand to lead the Old Master out of his picture frame.

Like Picasso, Rembrandt has long been criticized for his preference for the ugly and realistic over the beautiful and ideal.[20] Picasso's depictions of Rembrandt form a witty interplay between the idealism of art and the cruder aspect of reality. Picasso's understanding of this is disclosed in a print in which Rembrandt is placed between a grotesque sculpted head and an elegant classical feminine profile (pl. 90).[21] The Old Master holds his palette and brushes with one hand and in the other a brush with which he points to the sculpture. Could this

---

20 For an exploration of Picasso's use of the ugly see Steinberg, "Who knows the Meaning of Ugliness," in Picasso in Perspective, pp. 137-139. Further on the critical attitude directed toward Picasso's art see: Eunice Lipton, Picasso Criticism 1901-1939: The Making of an Artist Hero, Doctoral disseration New York University, 1976 (New York: 1977); John Berger, The Success and Failure of Picasso, (New York, 1965); and Clement Greenberg, "Picasso at Seventy-Five," in Art and Culture: Critical Essays, (Boston: 1961), pp. 59-69.

For a consideration of the anti-classical elements in Rembrandt's art, which his contemporaries considered 'ugly', see the chapter on "The Anti-Classical Rembrandt," in Kenneth Clark, Rembrandt and The Italian Renaissance, (London: 1966), pp. 1-40.

21 Bollinger, Picasso's, Vollard Suite, Plate 34, made in Paris, on the 27 January 1934.

be a reference to Rembrandt's preference for naturalistic over idealized types?

Picasso had long identified himself with Rembrandt.[22] He admitted this when showing an etching of a young man classically represented in a Phrygian cap drinking with an older Rembrandtesque figure.[23] As Picasso explained:

> "Every painter takes himself for Rembrandt. Even this one, and you can tell from the cap he flourished at least 3,000 years before Rembrandt came along. Everybody has the same delusions." 24

Visual qualities of Rembrandt's Self-Portrait may have especially excited Picasso's interest. Foremost is the energy with which Rembrandt simultaneously holds Saskia while twisting

---

22 Picasso's coupling of his representations of Rembrandt and the artist and model theme began in 1933 when he made five etchings of the Old Master, four of which were included in The Vollard Suite. For the etchings of Rembrandt of 1933 see: Block, 207-8, 214-5, 278. Later in the Suite 180 of 1953-1954, discussed in Chapter Two, the ubiquitous association with Rembrandt is repeated in a drawing of November 28, 1953. As considered in Emil Kieser, "Picasso--wie einst Rembrandt," Pantheon, XXXIX (April-June 1981), p. 119, this is similar to a 1649 drawing by Rembrandt presently in the British Museum which also shows a model raising her clothes over her head. Common to both is the strong chiaroscuro, and the artist seated in the corner. Kieser, p. 119, interprets Picasso's variation on Rembrandt's drawing as an "academic imitation" in which the "conception and perception remain hopelessly behind the demands of the motif."

23 Bollinger Picasso's Vollard Suite, Plate 12, c. May 1933. Rembrandt is displayed as a caricature. He is facing outward with a ruffled collar, a round puffy face, wild circular eyes, fat lips, and unruly curls pushed out from beneath an ostentatious cap.

24 Gilot, Life with Picasso, p. 51. This passage is also quoted in Cohen, "Picasso's Exploration of Rembrandt's Art," p. 126.

to hail the spectator (pl. 88). The artist's vitality and exhuberance dominate the painting and characterize the extroverted manner with which Rembrandt projects himself into the world.[25] This quality is extended beyond the person Rembrandt shows himself to be, to his art. Indeed, his works were praised for their "affectum vivacitas" by Constantin Huygens, the contemporary connoisseur, diarist, and intellectual who visited Rembrandt between 1629 and 1631.[26]

Rembrandt's Self-Portrait with Saskia on his Lap might have appealed to Picasso not only for the complexity of its imagery, but for the bravura of its execution. Picasso's Rembrandt and Saskia equals the Dutch work in both respects.

Picasso's art is generally characterized by its vigorous qualities. This is particularly evident in his Rembrandt and Saskia where Picasso's treatment of the figures echoes Rembrandt's dynamic conception (pl. 87). Rembrandt's Saskia is "stiff and static, a figure enclosed in itself," and the figure of Rembrandt is "active, a figure in movement, space demanding and open."[27] In Picasso's Rembrandt and Saskia, the model's stiffly contained figure and curvilinear forms contrast with the

---

25 Balet, Rembrandt and Spinoza, p. 179.

26 Quoted from Balet, Rembrandt and Spinoza, p. 179. See John Gage, "A Note on Rembrandt's 'Meeste Ende die Naetuereelste Bewechgelickheijt'," Burlington Magazine, CXI (1969), p. 381, for a verification of Rembrandt's distinction between motion and emotion in his art.

27 Bergström, "Rembrandt's Double-Portrait," p. 145.

artist's angular and open pin-wheel configuration. Picasso also shared with Rembrandt the characteristic of distorting reality in order to better visualize the invisible. This is also a quality for which both artists were criticized.

By relocating the scene in a studio and by including the artist's paraphernalia, Picasso's Rembrandt and Saskia restates Rembrandt's painting in terms that reflect Picasso's concern with the process of art-making and the complex identity of the artist and the work he creates.

Painting as the Subject of Art in Picasso's Rembrandt and Saskia

Having reviewed the meanings of Rembrandt's Self-Portrait and the souree of its appeal to Picasso, it is appropriate to examine Picasso's Rembrandt and Saskia more closely (pl. 87).

The multiple roles assumed by Rembrandt's laughing artist are recapitulated by Picasso who superimposes two simultaneous personae onto the single form of the artist. The first is seen in the angular profile facing the canvas. It is characteriezed by a pointed nose, yellow skin, a flushed cheek, and an intense expression. Thick, wavy brown hair increases his stature and presence.

The second artist's identity is found on the other half of his face which looks outward toward the viewer. This face has the same characteristics as the profile: identical bushy eyebrows, flushed cheeks, mustache, and beard. However, unlike

the profile, the face looking outward is pale, the skin is white, the cheeks and outlines of the head are light, and the hair is now thinly outlined and faded yellow. This full-face artist does not carry the same presence or level of reality as his dynamic profiled counterpart. The distinction between the two identities of the artist has been suggested by Jean Sutherland Boggs who identified the frontal view as "Rembrandt's bearded Jove-like head," and the profiled painter as the "mesmerized [artist who] can only concentrate on his easel."[28]

A brief examination of the relative positions and respective stylistic treatment of the three figures in the work (profile artist, en face painter, and model) will distinguish and possibly disentangle their multiple relationships:

The Outward Facing Artist: The frontal painter with the blond hair, seems to be somewhat behind the profiled one due to the faintness of colour and contour with which he is described. An equally indistinct line connects his neck and shoulders to the dominant artist's painting hands. Thus both artists share in the same act of painting. The body of the fair painter is vaguely suggested by the pale white path which extends downward into the darkly clad figure. This is particularly evident on the

---

[28] Boggs, "The Last Thirty Years," p. 235. For a study of the Zeus-like character of the artist in The Vollard Suite see: Costello, Picasso's Vollard Suite, pp. 47 ff.

side containing the booted kicking foot and the painting arm which also emanate from it. In this way, the blond artist simultaneously is overlapped by and merges with the dark haired profiled painter.

The artist with the blond hair is also linked to the Saskia figure in two ways. First, the arm with the pointing hand may be read as belonging to both the model and the fair artist. It could be Saskia's left arm and hand which extends behind the dual artists' head to point to the unfinished canvas on the easel. However, the arm of the pointing hand is also associated with the pale artist where it continues the outlines of his cheek and jaw so that her hand 'grows' out of his head. In this way (within the realm of Picasso-like distortions) the arm and pointing hand relate to the faintly outlined, blond artist.

Second, both the blond painter and the Saskia-figure look outward. This is in contrast to the profiled artist who concentrates on the canvas. The two outwardly looking figures acknowledge the presence of the spectator. In this manner, the Saskia-figure and the artist en face are analogous with Rembrandt and Saskia in the seventeenth-century Dresden work. The characters in both paintings confront the viewer.

Due to these similarities, the artist with the blond hair and the stiffly posed model may be identified as Rembrandt and Saskia. However, as shall be seen, they are not the 'real' figures, but are a painted representation of the couple in Rembrandt's Self-Portrait with Saskia on his Lap.

The Profiled Artist: The centrally placed profiled artist

reflects aspects of both Rembrandt the painter, and Rembrandt the cavalier. He is attired in a black morning suit complete with 'tails'. As such, he may be interpreted as a twentieth-century equivalent to Rembrandt's luxuriously dressed cavalier.

The forms of the painter with the dark hair visualizes his complex interaction with the work created. His configuration is that of a pin-wheel. With his right arm he reaches to embrace 'Saskia', while trying to hold on to his brush and palette. He cannot do both. This arm does not encircle her but only extends in a horizontal direction parallel to the picture plane. At the same time, this profiled artist faces the opposite direction and paints on the canvas with his other hand. His legs also extend in contrary directions. On the left they form a black angular lap on which the model sits. On the right, possibly a third leg extends out of his shoulders and vigorously kicks toward the canvas.

Two spatial realms are represented in Picasso's Rembrandt and Saskia. Foremost is the studio space which is clearly demarcated by the floor boards and the edge of the wall. The other space is that of the painting within the painting--the variation of Rembrandt and Saskia which is behind the profiled artist and parallel to the picture plane. The darkly clad profiled figure represents the artist seated in front of, and interacting with, the painted forms of 'Rembrandt' and 'Saskia' behind him. He links the studio in which he operates with the painting of Rembrandt and Saskia on which he works.

The reading of this background plane is aided by the treatment of the light. A yellow hue with faint lines emanating

from within indicates a glowing illumination which permeates the twentieth-century variation of Rembrandt's Self-Portrait. Picasso associates the radiant yellow hue with Rembrandt's unique golden light. In a 1971 drawing and collage of Rembrandt and his Model, Picasso required a particular yellow flower to "tint in a golden light around the head of Rembrandt."[29]

Picasso's Rembrandt and Saskia refers to two types of illusion. It is a painting within a painting. The profiled artist is the painter in the studio struggling to create the variation of Rembrandt and Saskia on the canvas behind him -- repeated in profile on the right side of Picasso's painting.

This double image of the canvas has two meanings. First it depicts the surface on which the artist works, representing the process he enacts. Secondly, it becomes the finished product-- the Rembrandt and Saskia painting turned parallel to the picture plane. The pointing hand attempts to clarify this double representation, fluctuating as an equal sign indicating that the figures of Rembrandt and Saskia on the left are the painted images the artist creates on the right.

The Model: Just as Saskia in Rembrandt's Self-Portrait plays the multiple roles of model, wife, and companion cum

---

29 Brassai, "Picasso's Great Age Seems only to Stir up Demons Within," New York Times Magazine, (24 October 1971), p. 104. Quoted in Cohen, "Picasso's Exploration of Rembrandt's Art," pp. 120 and 126, note 26. The drawing Picasso was making was for the fly leaf of Brassai's own copy of his Conversations avec Picasso (the French edition of Picasso and Company).

lover, so does the blue nude in Picasso's variation. This is further supported by the similarity in appearance which has been observed between the Saskia figure and Picasso's own wife and model, Jacqueline.[30]

The forms of the Saskia-model derive from Rembrandt's painting and reveal her meaning. Picasso first points out similarities between Rembrandt's conception and his own formal inventions. The Dutch master's treatment of Saskia contains distortions of form which are startling in their anticipation of Picasso's twentieth-century style. The seventeenth-century Saskia is twisted with her back to the viewer and her head rotated 180 degrees to stare at the imagined spectator in a way that has been described as "anatomically impossible" (pl. 88).[31]

Picasso characteristically restates Saskia's twisted position by combining front view, that is face and breasts, with a rear glimpse of her seated buttocks (pl. 87). In this way the observer is at once confronted by her, yet is also clearly made to understand her position seated on the artist's lap. However, Picasso's Saskia does not quite come into contact with the artist, for her forms are squared off in the manner of a pasted-on collage. She appears to be seated on his knee, but does not actually do so. This ambiguity adds significantly to the iconographical complexity of her role.

---

30 Boggs, "The Last Thirty Years," p. 235. See also Appendix I of this dissertation: Picasso and His Models.

31 This observation was made in 1902, before Picasso began his experiments in form. Bergström, "Rembrandt's Double-Portrait," p. 143, quoting Neumann, Rembrandt, p. 212.

Picasso's 'Saskia' is given the drinking-vessel with which Rembrandt's artist gaily toasts the spectator. Another glass, less clear, is suggested behind the artist's painting hand. This glass is vague in shape, created not by specific forms, but by an analogy of shapes.[32] It is perceptible in the red cup-like form attached to a white vertical line which indicates the stem of the goblet. This appears to be held by the Rembrandt-figure in keeping with the faintness of his facial forms and the obscurity of his body.

While Picasso's 'Rembrandt' and 'Saskia' both hold drinking vessels, the dominant action is performed by the woman. She communicates with the spectator by extending the drink forward from her imaginary picture plane toward the actual picture plane. Her gesture is matched by her direct outward gaze and echoed by the 'glass-within-the-hand' of the blond Rembrandt figure.

---

32 This analogy of shapes is typical of Picasso's reforming of visual metaphors, as examined in Albert Elsen, "Surprise, Invention, Economy in the Sculpture of Picasso," Artforum, VI (November 1967), p. 22, "Picasso has a great eye for analogies, or "metaphors," as he puts it. He has an exceptional faculty for making associations between the structures of things." Elsen, p. 20, acertains Picasso's belief that "Hardening of the categories produces art disease." Elsen repeats Picasso's statement in Gilot, Life with Picasso, p. 298:

> "I am out to fool the mind rather than the eye...I take the old metaphor, make it work in the opposite direction and give it a new lease on life...the form of the metaphor may be worn out or broken, but I take it and use it in such an unexpected way that it arouses new emotion in the mind of the viewer, because it momentarily disturbs his customary way of identifying and defining what he sees."

This offering carries additional significance. The spectator is invited to drink in the potency of the images. At the same time, as 'Saskia' stretches forward, she entangles herself with the artist--reaching beneath and crossing under his out-stretched arm. In doing so she projects herself into the space of the profiled artist and is transformed into the artist's model. In this way the nude in Picasso's painting assumes a double role as 'Saskia' coupled with the Rembrandt-figure, and as 'The model' linked with the profiled artist.

Picasso, Ingres, and Rembrandt

The suggestion of the artist-lover and the model-mistress has resulted in the association of Picasso's Rembrandt and Saskia with another 'old master' work: J.A.D. Ingres' 1840 painting Raphael and La Fornarina (pl. 91).[33] Picasso thus broadens his links with the past embracing not only Rembrandt, but also Ingres and Raphael. While his long-standing interaction with the art of Ingres has been clearly documented,[34] Picasso

---

33 Ingres made several versions of this painting, extending from 1814 to the 1860s. The 1840 interpretation located in the Columbus Gallery of Fine Arts, Ohio which shows two canvases situated both beside and behind the artist and model, carries the strongest affinity to Picasso's Rembrandt and Saskia. For a survey of Ingres' numerous renderings of Raphael and La Fornarina and of their significance see: Eldon N. Van Liere, "Ingres' 'Raphael and The Fornarina': Reverence and Testimony," Arts Magazine, LVI (December 1981), pp. 108-115.

34 The engagement of Ingres' art early in Picasso's oeuvre

also felt a correspondence between his own 'genius' and Raphael's, as Gertrude Stein recalls:

> "Picasso said to me once with a good deal of bitterness, they say I can draw as well as Raphael and probably they are right, perhaps I do draw better but if I can draw as well as Raphael I have at least the right to choose my way and they should recognize it...." 35

Ingres' painting shares certain elements with Picasso's Rembrandt and Saskia (pl. 87).[36] These are the model seated on an artist's lap, the painter placed between the model on one side and an easel holding a canvas on the other, and the placement of a completed painting behind artist and model. The multiple divisions of the artist in Picasso's work is

---

is documented in Michael Marrinan, "Picasso as an 'Ingres' Young Cubist," Burlington Magazine, CXIX (November 1977), pp. 756-763. Robert Rosenblum, Jean-Auguste-Dominique Ingres, (New York: 1967), p. 48, also identifies Picasso's translation of Ingres' "extravagant anatomical distortions into vehicles of an expressive drama...."

See Chapter One, note 4, for references to the literature on the influence of Ingres on Picasso's 'classical' style. However, the contradictatory nature of Ingres' art that also embraces hieratic and conceptual traditions would have furthered Picasso's interest. For this aspect of Ingres' see: Michael Paul Driskel, "Icon and Narrative in the Art of Ingres," Arts Magazine, LVI (December 1981), pp. 100-107.

35 Gertrude Stein, Picasso, (1938, rpt. Boston: 1959) p. 16. Further examples of Picasso's comparison with Raphael are given in Leo Steinberg, "A Working Equation or--Picasso in the Homestretch," Print Collector's Newsletter, III (November-December 1972), p. 105, note 4.

36 The connection between Picasso's Rembrandt and Saskia and Ingres' Raphael and La Fornarina is suggested by Jean Sutherland Boggs, "The Last Thirty Years," p. 271, note 148, and repeated in Cohen, "Picasso's Exploration of Rembrandt's Art," p. 120. It is further stated by Anita Coles Costello, Picasso's Vollard Suite, pp. 91 ff.

anticipated by Ingres' lighting which divides the artist's three-quarter face into a profile directed at the canvas, and a one-quarter view submerged in shadow.

A double source for Picasso's Rembrandt and Saskia is not unlikely considering the fact that he again borrowed from this work five years later.[37] However, both Rembrandt's and Ingres' paintings feature elements in common with each other which are also consistent with Picasso's artist and model series.

The intimate relationship between artist and model in Ingres' Raphael and La Fornarina forms the basis of an interpretation of Picasso's Rembrandt and Saskia by Anita Coles Costello.[38] She reads Picasso's Rembrandt and Saskia as a representation of the artist's conflict between "the demands of love and the demands of art."[39] Citing the division of the artist's body into divergent parts and directions, and the placement of the model on one side of the canvas and the artwork on the opposite, Costello sees the image as that of a "sexually

---

[37] Ingres' Raphael and La Fornarina is likely the impetus for a group of twenty-two etchings, nos. 296-317, in Picasso's Suite 347, created between August 29 and September 8, 1968. See Schiff "Suite 347: Painting as an Act of Love," p. 167, links these etchings to Picasso's "gratification in painting" and to Ingres' canvas. This opinion is accepted as a "suggestive lead" by Leo Steinberg, "Picasso in the Homestretch," p. 102.

Cohen, "Picasso's Exploration of Rembrandt's Art," p. 120, contends that Picasso again reworked Rembrandt's Self-Portrait with Sakia in two paintings of 1967, transforming it into the image of a musketeer with a woman on his lap.

[38] Costello, Picasso's Vollard Suite, pp. 91 ff.

[39] Ibid., p. 93.

alluring model competing with a work of art for an artist's attention--and losing...."[40] The gesture of the model's left hand is interpreted as pointing "accusingly at the offending canvas,"[41] and the glass she holds in her other hand is seen as a symbol of sensual pleasures.[42]

Costello may be correct in viewing Picasso's painting as a representation of a conflict, but only as the dictionary definition of the term stresses the process and uncertainty of the outcome of a given situation. Picasso's Rembrandt and Saskia does not represent conflicting demands of love and art. Rather, one supports the other--but not in the manner suggested by Costello. Recent study discloses that Ingres' interpretation of Raphael and La Fornarina's relationship does not reflect a choice between life and art, but "that the pleasures of reality are a means to the creative end with its stamp of the divine."[43]

Picasso's Rembrandt and Saskia does not depict love-making. The artist tries unsuccessfully to grasp the model. Her reponse is two-fold. She redirects him back to work with her firm gesture while presenting him with a refreshment. Instead of

---

40 Costello, Picasso's Vollard Suite,, p. 95.

41 Ibid.

42 Ibid., p. 94. The drinking vessel in Rembrandt's Self-Portrait with Saskia is interpreted according to Netherlandish tradition recounted in Bergström, "Rembrandt's Double-Portrait," p. 163, as a symbol of gula, or intemperance.

43 Eldon N. Van Liere, "Ingres' 'Raphael and The Fornarina': Reverence and Testimony," Arts Magazine, LVI (December 1981), p. 109.

luring the artist away from his creative activities, the model induces him toward it. Her pointing finger indicates that she is the stimulus to the process of art-making. The model's role urging the artist to work is reiterated by the beverage she offers. Its potent effects are evident in the painter's flushed cheeks, and in the force which his dabs cause the canvas to bend.[44] Might the prominence of the drink also state an analogy between the vessel the model hands the artist and her inspirational function as a vessel of creativity?[45]

Traditionally, the frenzied state which stimulated. the creative imagination was induced by the ingestion of an intoxicant--usually wine, due to its Dionysian associations. The inspirational potential of this drink is made explicit by the point of contact between the artist's mouth and the lips of the Rembrandt-figure. The profiled artist's lips are slightly parted and coincide with those of the full-faced artist. However, the sign-like shape at this juncture does not appear to be lips but instead repeats the spermatozoon sign already associated with

---

[44] The bent canvas motif is also considered in Chapter Six.

[45] Van Liere, "Ingres' 'Raphael and The Fornarina': Reverence and Testimony," p. 114, acertains that it was this aspect of Raphael's relationship with La Fornarina which was most significant to Ingres. The "artist-creator (Raphael) was inspired by women as essential to the creative impulse on his level as she was to that of procreation....Thus, she was the vessel of creativity for earthly man....and it was the artist who transformed [his mistress] into the divine image of Mary who became the vessel for God's plan to create the means of man's salvation achieving immortality."

the artist (see figure 6-2).[46] Picasso uses this sperm sign to state that for this artist, the presence of woman was equally indispensible to the process of art-making as she is to procreation.[47]

The relationship between the living artist and the golden haired Rembrandt-figure is made clear. A union has occurred between them. The past impregnates the present, hence the similarity of their appearance, and their joined forms. The dynamic process of creativity is given visual expression. The artist absorbs influences which (as the word is defined) literally flow in. Picasso's artist does not laugh or smile like either Rembrandt's or Ingres' painters, indicating the seriousness of his task.

The resolute character of Picasso's Rembrandt and Saskia is due to an awareness of the spectator, whose presence is suggested by the outward gaze of the blond artist and the overt stare of the mistress-model. An interest in the viewer is characteristic of both Saskia in Rembrandt's Self-Portrait, and of La Fornarina in Ingres' painting. Picasso also directs the model's gaze outward establishing her connection with a line of

---

[46] See the discussion of this sperm-shape in Chapter Six.

[47] This may also have been apparent to Ingres. Van Liere, "Ingres' 'Raphael and The Fornarina'," p. 111, sees in Ingres' painting, an inextricable mix of "Raphael, creativity, divinity, woman, inspiration, and the profane." He repeats that "for Ingres, the female was an essential part of the artistic process of creativity just as she is for man an essential part in the process of procreation."

sexually dominant women.[48] This confrontation also acknowledges a cognizance with the beholder on the other side of the picture plane identified with this series.[49] This consciousness significantly represents an appeal to the observer to partake in the ongoing process depicted.

Picasso's Rembrandt and Saskia restates the multiple identities and levels of reality inherent in the Dutch seventeenth-century painting. Superimposed on Rembrandt's conceit is Picasso's own. The conception of Picasso's canvas is directed at the confrontation between his own painting, works of art, and the subject of art.[50]

Picasso thus introduces an ancient consideration into the artistic act. This is the idea of aemulatio -- a competing with, and ultimately surpassing an admired model.[51] It is a rivalry

---

48 Ibid., p. 115, note 5, observs a similarity between La Fornarina and the nude in Manet's Dèjeuner sur l'herbe, both of which place their interest in the spectator while their companions seen disinterested.

49 On the rapport with the beholder in the artist and model paintings, see Chapters Five and Six.

50 Rosalind Krauss, "Re-Presenting Picasso," Art in America, LXVIII (December 1980), pp. 92-93, raises the paradox of Picasso's career: Picasso, the inventor of a style displaced by Picasso, the consumer of many styles.

51 Ed. de Jongh, "The Spur of Wit," pp. 54-58. The ancient history of aemulatio, is traced to the Roman historian, Velleis Paterculus. In the Italian Renaissance, the influential humanist, Leon Battista Alberti, encouraged artists to practice free competition. See Anthony Blunt, Artistic Theory in Italy, 1450-1600, (1940; rpt. Oxford, London, and New York: 1973), pp. 15-22.

with the past in order to assert his own place in history. Picasso perpetuates a long-standing tradition, emulating Rembrandt and Ingres--just as both had previously done to Raphael.[52]

Furthermore, Picasso restates the ancient injunction that is also the basis of his art: that of recalling history while establishing new solutions. The English poet, John Dryden paraphrases the Roman historian, Paterculus, with a description that reiterates the basis of Picasso's creative interpretations of the past:

> "Emulation is the spur of wit; and sometimes envy, sometimes admiration, quickens our endeavors." [53]

---

[52] De Jongh, "The Spur of Wit," p. 54.

[53] Quoted in De Jongh, "The Spur of Wit," p. 58.

CHAPTER EIGHT

THE IMAGERY OF ARTISTIC CREATION: FERTILITY, PROCREATION, AND DESTRUCTION

The confrontation between art and reality, and the artist and his image is intensified by the positioning of the figures on opposite sides of the canvas. This results in the 'balanced rhyming'[1] of male painter and female nude. Picasso probably retained this antithetical format because it contained the polarity necessary for the erotic games between appearances and reality.[2]

The opposition of the artist and model is the basis of the composition. This is enhanced by the amorous interplay transmitted through the schematic and erotic double entendres[3] in which separate parts of their bodies are configured. These

---

1 William Darr, "Images of Eros and Thanatos in Picasso's Guernica," Art Journal, XXV (Summer 1966), p. 342, contends that Picasso's application of the classical device of balanced rhyming is not used to picture single and simple oppositions with fixed meanings, but to enlarge the ambiguities of Picasso's antitheses.

2 See Michel Leiris, "The Artist and His Model," in Picasso in Retrospect, pp. 255 and 258.

3 As considered throughout this disseration, the connection between art-making and love-making is fundamental to the artist and model theme. The latter erotic element in

sexual images stress process rather than completion, signaling the internal motion fundamental to the making of art.[4] Like any other change, this metamorphosis produces what Dore Ashton claims is "the precarious moment of equilibrium in which the mobile life of forms and the changing world meet for a moment in a 'stop'."[5]

Penrose has identified the artist and model theme in Picasso's art as "primarily the theme of love, the love of the artist for his model, and by transference the love of his own

---

Picasso's art is summarized in Murielle Gagnebin, "Erotique de Picasso," Esprit N.S. I (January 1982), pp. 71-75. The union of art and love continues throughout Picasso's oeuvre to his last years, evident in the Suite 347 of 1968, discussed in Schiff, "Painting as an Act of Love," rpt. in Picasso in Perspective, pp. 163-167; and Leo Steinberg, "A Working equation or--Picasso in the Homestretch," Print Collector's Newsletter, III (November-December 1972), pp. 102-105. Steinberg considers, p. 104, that in Picasso's 1968 etchings of the Suite 347 art lovemaking and making art as metaphoric equivalents" in these late etchings that "love and creation were twin phases of a single cycle, perpetually generating each other and most accurately defined when telescoped into one."

4 The relevance of the principle of metamorphosis to the artist and model theme has been considered throughout this dissertation. See for example Chapter One, note 54, and Chapter Five, note 34. A survey of the application of metamorphosis to Picasso's scultpure is provided in Roland Penrose, Introduction to Picasso Sculpture, Ceramics, Graphic Works, exhibition catalogue (London: 1967), p. 13 explains that Picasso implies reality can only be satisfactorily stated by paradox which in Picasso's view is conscious of the contradictions and the dialectical oppositions in life. Penrose quotes Picasso's contention that these tensions interest him rather than the search for a harmonious equilibrium:

> "I want to draw the spirit in a direction to which it is not accustomed and to awaken it."

5 Dore Ashton, "'A Mobile Life in a Changing World': Metamorphosis as an Artistic Principle," in A Reading of Modern Art, (Cleveland, Ohio: 1969), p. 78.

creation, the painting."[6] In the 1963 artist and model paintings, sexual imagery assumes three principle forms: fertile allusions, symbolic copulation, and signs. This chapter will examine the significance promoted by the sexual imagery, particularly in relation to the implications manifest in the act of art-making.

The Artist and Model as Nature, Art, and Fertility Image

The nude in this artist and model series embraces art, nature, and myth. She is a complex figure with an equally complex relationship with the other elements in the studio. In most works she is devoid of facial expression, revealing a detatchement, and often, an abandon. Her tones are either green or plaster white, her torso presented in Picasso's usual twisted multi-angled view.

The female anatomy is described with the most elemental means. Each of her nipples is a dot. Her breasts are rough circular formations, her navel is another point, buttocks are revealed by a chasm, and her genitals are denoted by a dark v-shape. Picasso was content with an image of reality that did nothing more that name the parts:

> "What is necessary, is to name things. They must be called by their name. I name the eye. I name the foot. I name my dog's head on someone's knees. I name the knees...To name.

---

[6] Penrose, Picasso: His Life and Work, p. 387.

> That's all. That's enough....I don't know whether I am making myself understood when I say 'name'. Give a name to. Do you remember Eluard's poem, Liberté? 'Pour te nommer, Liberté.' '....I am born to know you/ To name you/ Liberty....' He named it. That's what one must do." 7

Through the process of identifying each salient element, Picasso felt he could bring the reality of the woman closer to the viewer's experience, enhancing the participation of the spectator in the creative process so that the experience of her may be recreated each time the completed canvas was later observed.

> "What is necessary is that the fellow who looks at the canvas should have at hand everything he may need; you must be sure it's all there for him. Then he'll put everything in place with his own eyes." 8

The model's representation as nature or reality may seem puzzling considering her small head and her swollen and distorted torso. Yet she contains a vitalistic principle that was recognized by the author Rebecca West who observed that Picasso's nudes not only symbolize sexual love "but she stands for much more besides....The truth is that she symbolizes Nature: the living, visible and tangible world which we will

---

7 Parmelin, Picasso: Women, p. 45.

8 Ibid. p. 120. Compare this statement with other assertions made by Picasso, as quoted in Chapter Five, notes 27 and 45.

hate to leave behind us when we die."[9] Placed in a studio opposite an artist working, the model represents the real, living woman posing before the artist, as Picasso repeated:

> "a picture that would incorporate itself into reality....The opposite of a photograph....A painting that contained everything of [a particular] woman and yet would not look like anything known about her."[10]

On another level the model doubles as a painted image within Picasso's painting.[11] This union of reality and illusion creates evocative images that have the potential for a synergistic effect. Each compounds the meaning of the other; their cumulative effect is greater than one alone.

Probing more deeply, the mythical significance of the image of the reclining nude was evident to Picasso who had a fascination with fertility figures. The model's schematic treatment is similar to these prehistoric goddesses. Both are often characterized by a diminished and featureless head,

---

9 Quoted in Penrose, Picasso: His Life and Work, p. 453. The original statement was published in Verve, VIII, No. 29-30.

10 Schiff, Picasso: The Last Years, p. 25, quoting Hélène Parmelin, Voyage en Picasso, (Paris: 1980), p. 82.

11 Robert Rosenblum, The Unity of Picasso," Partisan Review, XXIV (Fall 1957), pp. 592-596. Rosenblum considers, p. 595, Picasso's varied pictorial languages, noting that "pictorial means are as real as pictorial ends" and that Picasso's post-cubist oeuvre "asserts the fundamentally artificial nature of a work of art as opposed to the external reality it describes." See Chapters Four, Five, and Seven for further instances of this blurring of the distinction between real and painted images.

enlarged hips, abdomen, and breasts.[12] Picasso had long admired these archetypal forms.[13] He even acquired a cast of one of them, the Venus of Lespugue[14] which Brassai described as a:

> "primordial fecundity goddess, quintessence of feminine forms, whose flesh as if created by man's desire seems to proliferate from around an inner kernel." [15]

Picasso seems to acknowledge the magic associated with these fecund images. An essential part of this primitive belief are the schematic forms which, like most prehistoric artifacts, are endowed with a symbolic permanence. The features of their swelling bodies are given a summary treatment in order to suggest human, animal, and vegetal productivity.[16]

---

12 Lydia Gasman, Mystery, Magic and Love in Picasso p. 298 notes that other such figures are also squat and pyknic. See also Erich Neumann, The Great Mother: An Analysis of the Archetype, (Princeton: 1972), pp. 95-97.

13 Gasman, Mystery, Magic and Love in Picasso, p. 295.

14 Ibid. Also, Brassai, Picasso and Company, p. 73; and Malreaux, Picasso's Mask, p. 124. The Venus of Lespugne was acquired by the Musée Trocadéro in 1922. It was published in L'Art Vivant, XXXIII, (May 1, 1926), p. 327. According to Gasman, Mystery, Magic and Love in Picasso, p. 295, several issues of this magazine dating from the 1920s and 1930s were found in Picasso's estate.

15 Quoted in Brassai, Picasso and Company, p. 73.

16 See Robert Goldwater, "Intellectual Primitivism," in Gert Schiff ed., Picasso in Perspective, (Englewood Cliffs, New Jersey: 1976), pp. 42-43. (rpt. from Robert Goldwater, Primitivism in Modern Art, 1938, rev. ed. New York: 1967). Robert Goldwater's observations of African sculpture are equally applicable to these fertility images which "assert an existence to the world in general rather than to the particular spectator."

The attribution of a fertility figure to the model is consistent with Picasso's equation of love, desire, and creativity.[17] The archetype does not exist in space or time.[18] It is not concrete, but "an inward image at work in the human psyche," going beyond the productive aspect to embrace the primordial idea of the absolute and the unknown.[19] In this respect, the model represents perceptual reality, that which the artist strives after but cannot attain.[20] She is living woman, painted image, and symbol of the fertile character of art. Hers is a pivotal role in the silent ritual enacted in the isolation of the studio.

The fertile aspect of the studio activity is reiterated when the painter and his companion move outdoors in The Artist and His Model in a Landscape of April 28 and May 4 (II) (Zervos XXIII; 223). The interior studio with its wood floor, furniture, sculpted head, and barred window have been replaced by an open

---

17 See Chapter One. Also, Robert Rosenblum, "Picasso and the Anatomy of Eroticism," in Theodore Bowie and Cornelia V. Christenson, eds., Studies in Erotic Art, (New York and London: 1970), pp. 337-350.

18 The concept of the archetype is not far removed from the Surrealist philosophy. See Anna Balakian, "Surrealism and Painting," in André Breton, Magus of Surrealism, (New York: 1971), especially Chapter X, pp. 148-159.

19 Gasman, Mystery, Magic and Love in Picasso, p. 294, fn. 1, quoting Neumann, Great Mother, pp. 3 and 12. See also E.O. James, The Cult of the Mother Goddess in the History of Religion, (London and New York: 1959).

20 Parmelin, Picasso: Women, p. 19.

landscape (pl. 92).

The scenery is a vista which includes clusters of small huts symmetrically enclosing the scene on either side. These structures feature arched openings, and pointed roofs. In this respect they are like the beach cabanas which dot Picasso's erotic seaside works of the mid-1920s and later 1930s.[21] The complex symbolism of these cabins has been analyzed by Gasman who concludes that they embody "the 'mystery' of Picasso's unconscious...his sense of alienation" and his "confrontation with 'destiny'."[22]

The contrast between the naturalistically rendered structures on the side of the model and the schematic huts behind the artist is noteworthy. An indicator of this 'symbolic' association is furthered by the jagged marking on the horizon above these buildings which forms a sign pointing directly to the painter. Is it possible that the huts represent the artist just as the beach cabanas symbolized Picasso about thirty years earlier?[23]

---

21 These are described in Rosenblum, "Picasso and the Anatomy of Eroticism," pp. 341-346; and the section on the Cabana Series in Gasman, Mystery, Magic and Love in Picasso, pp. 7-448.

22 Gasman, Mystery, Magic and Love in Picasso, p. 266, states that when a female is presented in conjunction with the hut, the image may be interpreted "as the abode of its female guardian which, on a mythical level, embodies Picasso's concept of 'the woman' as fate."

23 Ibid., pp. 273-277, provides a clear example of Picasso's self-identity with these structures. Gasman cites Picasso's 1927 Woman Screaming and Cabin, showing Picasso's wife, Olga, projecting her anger toward the cabin by shouting at

Opposite the black figure of the artist, the model lies supine beneath a fruit tree. The shape of her breasts is analogous with the round fruit in the tree. Picasso invites comparison between her forms and nature's own. Such a pairing has a long tradition equating the fertile and erotic associations of both.[24] As well, the apparition of a nude reclining before a fertile panoramic landscape merges the feminine forms with suggestions of fertility.[25] She appears to be of the same essence to the scene as the tree or huts. Indeed, the nude's alternating red and green contours join her with the verdant fields and red buildings.

The tree plays a further role as a metaphor of artistic

---

it, in the same way she behaved with the artist. This scene of the bitter disintegration of Picasso and Olga's marriage is confirmed by the accounts of Olga's compulsive screaming at Picasso as in Gilot, Life with Picasso, pp. 196-199, and 221.

Numerous studies on Picasso symbolism and imagery reveal his predilection to use alter-egos for his own identity. See for example Chapter Two, notes 68, 69. See also, for example, Costello, Picasso's 'Vollard Suite'; pp. 14 ff., and passim; and Beryl Barr-Sharrar, "Early Autobiographical Imagery," pp. 516-533. However, much work remains to be done in charting these patterns of Picasso's imagery.

24 This is surveyed in Linda Nochlin, "Eroticism and Female Imagery in Nineteenth-Century Art," in Thomas B. Hess and Linda Nochlin, eds., Woman as Sex Object: Studies in Erotic Art, 1730-1970, (New York and London: 1972).

25 The tradition of the reclining nude was revived in the Renaissance but reaches back to antiquity. The nineteenth-century revival of this subject is traced in Beatrice Farwell, Manet and the Nude: A Study of the Iconography of the Second Empire, published Doctoral dissertation, The University of California, 1973 (New York: 1981).

creativity.[26] It extends its branches above the nude in a protective gesture that is enhanced by the nest-like shelter of the long grass around her (pl. 92). The trunk of the tree, like the two-toned artists in the artist and model series, is black on one side and white on the other. The tree is an image of the painter. It encloses the model and partakes of her fertile imagery[27] in its round 'pods' and upright trunk. The union of shaft and circle may be considered an equivalent to the arm and palette[28] that together form the penis-shaped sign. The generative aspect of this process is visualized in the way the tree nurtures the model, as the artist does his paintings. This procreative quality results in what Picasso referred to as the children which some canvases bear, and which in turn, produce off-spring to propagate others:

> "With some canvases, we have children; with others it's impossible. Afterward the good ones become our guides. Canes for our old age! They keep coming and coming! Like pigeons out of a hat. I know, in some vague way, what I want, like when I'm about to start on a canvas. Then what happens is very interesting. It's like a bullfight: you know and you don't know. Actually, it's like all games. I could say: I'm painting my complete works. That's for Zervos' catalogue. But for me....When I look at my hand, I know it's

---

[26] Langston, Disguised Double Portraits in Picasso's Work, p. 118.

[27] The treatment of the trees recall the palm trees outside the window in Picasso's Atelier paintings of 1955 and 1956, discussed in Chapter Two.

[28] Additional consideration of this phallic imagery is given in Chapters Four and Six.

> fate; it changes as life goes on, right? I want to see my branches grow. That's why I started to paint trees; yet I never paint them from nature. My trees are myself." (Emphasis added) 29

The Artist and His Model in a Landscape of April 28 and May 4 (II) is a reflection of the very process Picasso was describing. Nature, like the artist's works, multiplies upon itself. Paintings, as he put it: "keep coming and coming!" as his own "branches grow."

Art-Making: Creation and Procreation

For Picasso the act of creation is an act of love: "love itself is blind above all in the act of creation, with it's unpredictable consequences."[30] This analogy is graphically demonstrated in the paintings of March 2 (Zervos XXIII; 154-157). The second canvas of that date establishes the connection between the fertile imagery inherent in the model's forms and the artist as creator (Zervos XXIII; 155).

The artist's limbs emerge from a common point on a vertical line that runs separately and parallel to his upper trunk (pl. 93). His buttocks assume a testicular shape that refers to male genitalia, stating his unequivocal masculine character. One arm

---

29 Malreaux, Picasso's Mask, p. 137, quoted also in Langston, Disguised Double Portraits in Picasso's Work, p. 119.

30 Penrose, Picasso: His Life and Work, p. 89.

reaches up to the canvas. The other assimilates the arm and palette into a single form which extends from his torso toward the model. This arm-palette is phallic in shape, transforming the passive limb into the image of the artist's power that asserts the procreative character of his avocation.

The two participants are joined in a single bilateral scheme. The nude lies on her side, head propped up by her left arm. Her legs stretch forward, overlapping the easel supports to rest on either side of the artist's arm-palette-penis, positioned significantly adjacent to her genitalia. Artist and model appear to be engaged in a symbolic act of intercourse.

The symmetrical confrontation asserts love as the tension of opposites.[31] The sexual posturing reclaims an ancient credo: the union of man and woman is a creative act.[32] Leo Steinberg has identified the scheme of two figures of the opposite sex placed side by side with the leg of one bridging the thigh of the other, as the slung-leg motif.[33] This gesture is a received convention of sexual union that fuses themes of love, death,

---

31 Dictionary of the History of Ideas, vol. III, pp. 94-95, traces love's "tension of opposites" to the 6th century philosopher, Heraclitus.

32 Dictionary of the History of Ideas, vol. III, (New York: 1962), q.v. "Love," pp. 94 ff.

33 Leo Steinberg, "The Metaphors of Love and Birth in Michelangelo's Pietàs," in Theodore Bowie and Cornelia V. Christenson, eds., Studies in Erotic Art, (New York and London: 1970), pp. 231-285. Steinberg, p. 241, points out that although this motif may be mistaken as from 'something from nature' it is a "common and unmistakable symbol of sexual union."

and communion.[34]

Picasso creates an image that merges the process of art with that of love (pl. 93). The junction of thighs and knees of both partners is the easel. Its intertwining and juxtaposition with the point of union mark the creations on the easel as their progeny.[35] The artist's canvas, a blue vertical, effectively divides the picture plane into realms of painter and painting. Behind the nude is the white undercoat of the actual canvas, further indicating her status as work of art. The model doubles as the source of the image and the image itself. As a painting she is the off-spring of the artist's fertile endeavour. As nature her role is of muse, fecund vessel of the artist's imagination.

The model's fertile character is expressed by her green hue and leaf-like limbs.[36] The equation of the female form with germinating floral forms has been evident in the many canvases of Picasso's Sleeping Nude of 1931-1932. As Robert Rosenblum has reflected, the relaxation of consciousness induced by sleep

---

[34] Ibid., pp. 244-245, locates the origins of this motif in ancient depictions of the marriage of Bacchus and Ariadne. The latter, killed by the love of the god, was rendered immortal. He states, p. 246, that Michelangelo infuses this motif to signify a spiritual marriage.

[35] Ibid., p. 260, postulates that in the 'slung-leg' motif' the "thighs, knees, and feet of the mother are, or become, outward tokens of the maternal womb; the child's place with respect to these members indicates filiation."

[36] See also Zervos XXIII; 156, and 158-164, for other instances of similar 'leaf-arms'.

transforms the figure into a human still life.[37] The image of a slumbering woman is joined with the artist and model theme in The Painter of 1934 (pl. 102). The living body of the nude is mutated into an amalgamation of fruit and foliage. Her limbs resemble plant stems and stocks, her fingers have become proliferating buds.

In the third Artist and his Model of March 2 the arms of the model sprout from her torso and unfold into three long, graceful leaves (Zervos XXIII; 156).[38] Picasso thus augments the procreative imagery with "generative metaphors" (pl. 94).[39] Human and vegetal fertility are confounded.[40] The lushness of

---

37 Rosenblum, "Picasso and the Anatomy of Eroticism," p. 347. The role of colour in the amalgamation of human and plant forms is presented in Linda Nochlin, "Picasso's Colour: Schemes and Gambits," Art in America, LXVIII (December 1980), pp. 118-122.

38 This transformation is also seen in Picasso's 1946 Femme-Fleur, (Zervos XIV; 167) illustrated in Rubin, Picasso: A Retrospective, p. 394. The process of its creation is described in Gilot, Life with Picasso, pp. 117-120; and analysed by Steinberg, in Other Criteria, pp. 223-236, and in "Meaning of Ugliness," in Picasso in Perspective, p. 137.

39 The term "generative metaphor" is applied by Robert Rosenblum in "Picasso and the Anatomy of Eroticism," p. 347, to denote the correspondence of the burgeoning human anatomy with the notion of reproduction. Rosenblum, pp. 347-348, clarifies this term in his description of Picasso's Sleeping Nude of 1932:

> "a philodendron plant...virtually grows from the loins of the nude sleeper, just as a white flower blossoms from her fingers, and her blond hair becomes a pun upon a seed that appears to be fertilizing an ovarian breast."

40 Vegetal forms are also applied to male figures. One of the earliest examples is pointed out by Rubin, Primitivism in 20th Century Art, p. 284, who reproduces Picasso's 1907 charcoal portrait of his friend, Andrè Salmon, in which the arms terminate in leaf-like forms. Langston, Disguised Double

her growth is the result of the metaphoric love-making between artist and model. Their consummation is an artistic type. The miraculous off-spring are the artifacts produced. Common to both are the passion and desire which initiate conception. Picasso states the artistic impulses are akin to primeval biological forces generating from the same well-springs as sexual impulses.[41]

The inception of creative activity is visualized in The Artist and Model of March 27 (Zervos XXIII; 194).[42] A youthful artist concentrates, with drawn brow, on his work (pl. 95). The white canvas before him is twisted to face outward showing the as yet undecipherable faint outlines of his projected work. The

---

Portraits in Picasso's Work, p. 117, describes The Sculptor of 1931, (Zervos VII; 346), in which the forms of the artist are confounded with the shapes of the philodendron: his shoulder blades are leaves, his arms tendrils, his right hand a philodendron leaf, and another leaf represents his genitals which Langston, p. 118, interprets as suggesting physical desire. She further cites the analogy of male genitals and leaf forms in Picasso's The Bull (VIII and IX) of January 2 and 5, 1946.

41 See Rosenblum, "Picasso and the Anatomy of Eroticism," pp. 347-348, discusses several canvases of the Sleeping Nude of 1931 and 1932 which are "metaphors of procreative magic and energy." Describing the generative imagery of The Mirror of 1932, Rosenblum, p. 348, contends:

> "the image reflected in the mirror is not that of the sleeper's head, but that of her buttocks and groin, from which curls forth, along the reflection of the yellow seedlike hair, a green stem, as if from a fertilized seed....a conception of woman as a virtually headless bearer of pulsating biological forces."

42 See Chapter Nine for a further inquiry into Picasso's Artist and His Model of March 27, 1963 (Zervos XXIII; 194).

'naturalistic' appearance of the young man, and the ordinary activity depicted, are sharply distinguished from the treatment of the nude.

The model appears to be in a state of formation--like the first marks appearing on the artist's canvas. Her disposition reveals a pre-conscious condition: eyes closed, mouth dumbly gaping, and half formed leaf-like hands which float toward her face. Her incomplete transformation is revealed in the distinction between the upper and lower portions of her body. A greyish plaster colouring and the substantial modelling of her legs convey a solid, sculptural substance. In contrast, the green colour of her upper torso and her vegetative-shaped arms suggest pliable, organic growth. The forms of the woman undergo a gradual conversion from an inanimate state into living flesh.[43]

---

[43] The infusion of life into art is reminiscent of Balzac's Chef d'Oeuvre Inconnu discussed in Chapter One. It is also the basis of the ancient myth of Pygmalion. Of interest to Picasso was the version by Ovid (Metamorphoses, 10:243 ff.). As recounted in Ovid, Metamorphoses, trans. R. Humphries, (Bloomington, Indiana: 1969), pp. 242-243:

> "...and Pygmalion came.../Back where the [statue of Galatea] lay, and lay beside her/...and felt the ivory soften/ Under his fingers, as wax grows soft in sunshine,/...It is a body!/The veins throb under the thumb....The lips he kisses/Are real indeed, the ivory girl can feel them,/ And blushes and responds, and the eyes open..."

Picasso executed a series of etchings in 1930 on Ovid's Metamorphoses. See Hirodish, Picasso as a Book Artist, pp. 39-47; and Susan Mayer, "Greco-Roman Iconography and Style in Picasso's Illustrations for Ovid's 'Metamorphoses'," Arts, XXIII (June 1979), pp. 130-137. For a historical perspective on the impact of the myth of Pygmalion see Kris and Kurz, Legend, Myth, and Magic in the Image of the Artist, pp. 72 and passim.

The process of creation enacted on the artist's canvas is transferred to the nude. The touch of his brush does not actually come in contact with the white canvas. It reaches past to a nebulous space between the twisted supports of the easel. A parallel is stated between the irridescent green pigment that drips from the top of the easel onto her upper torso and the same hue that falls from the artist's brush, animating the sculpture-model. Both state the origin of her transformation. The act of painting appears to be the instrument of her creation, literally giving her life.

The focal point of artistic activity in Picasso's March 28 and May 7 Artist and Model, lies in the creation of the art work (Zervos XXIII; 195). The junction of the artist's fingertips, brush, and canvas is a bright red dot (pl. 96). Its intensity is distinct from the subdued tonality of the rest of the work. The appearance of a pure red on the painter's brush is all the more striking since his palette is entirely grey and no red colour can be seen in the vicinity of the model.

The basic structure of the artist's figure is affirmed by the forms in his triangular torso. The middle leg of the three-legged stool intersects with the painter's round buttocks, integrating into a phallic/testicular shaped sign that recalls the arm-palette-penis double entendre.

The figuration of the model compliments the fertile allusions in the artist. Her body consists of voluptuous forms,

with thick 'fingers' on her right side, that are a remnant of the leaf-shaped arm of the previous work. Both artist and model demonstrate dual natures, and with the easel are an intrinsic part of the same purpose--manifest in the energy and power of the shrill red mark at the point where creation commences.

To summarize, the painting consists of a series of signs which may be read, left to right. The image of the artist suggests the potency of his enterprise. His dynamic activity is seized by the strategic positioning of the vivid red daub at the precise point of actualization. Sexual imagery in art constitutes an analogy to the cycle of procreation in nature: desire, fertilization, and growth.[44]

Art-Making: Creation and Destruction

In a number of canvases from this series the equation of intercourse and creativity also demonstrates a duality between creation and destruction. This paradox is the foundation of Picasso's perception of art, truth, and reality. In many paintings it is revealed by the anchoring of the back support of the easel in the model's groin or belly.[45] This is evident, for

---

[44] As well, these principles are observed in Picasso's Nude on a Black Couch of 1932, in Linda Nochlin, "Picasso's Colour," p. 178.

[45] See also Zervos XXIII: 195-197; 201-206; and 212. In

example, in The Artist and His Model (Zervos XXIII; 201) in which the leg of the easel is likened to a spike, impaling the model,[46] and transfixing her to the couch (pl. 97). The transformation of reality into art is graphically realized by the immobilization of its subject. This was also present in Picasso's The Painter of 1934 in which the nude's couch is an altar slab on which she is stretched prone, like an offering to be slaughtered (pl. 102). As William Golding observes:

> "...the brutalized female form had been presented as a threat to creativity...in a sense it is she who has now become the

---

some cases, such as Zervos XXIII; 159 and 203, this phenomenon is subtle, yet nevertheless quite discernible.

[46] The violence of this scene is not as unexpected as it appears to be. Immediately preceeding and at times running concurrently with the artist and model series, another series, The Rape of the Sabine Women, based on Nicolas Poussin's two versions of the subject and Jacques Louis David's representation of the same theme. Picasso connects the two themes through the confrontation between male and female as in a lithograph after a drawing of October 26, 1962 (Zervos XXIII; 33).

The subject of war is bound with the subject of art, as in a painting of November 4,5,8, 1962 (Zervos XXIII; 69). In the center of the composition, a warrior resembles the artist-type. He wears a red beret and is bearded with long hair. In fact, he closely resembles the Causeur of Picasso's Déjeuners sur l'herbe, which initiated the artist and model series (see Chapter Three). Reiterating the connection with 'art', is a fallen figure in the foreground who is analogous to the fallen soldier-statue in Guernica. This figure is viewed in extreme foreshortening, as in Andrea Mantegna's Dead Christ (c. 1466) and its descendent, Edouard Manet's The Dead Toreador (1894). The sacrificial death is appropriate to a battle scene. However, its art historical associations also endow it with the suggestion of another kind of battle, involving art, its various modes, and history. These themes coalesce in a later lithograph (Block, 1137) in which all the characters are gathered together: a male and female nude, a warrior, a Zeus-figure, and the seated artist at work at his easel. See the cogent remarks in Schiff, Picasso: The Last Years, pp. 13-17.

> victim, in that her sexuality has so clearly been laid out as a sacrifice to the artist's gifts." 47

In one The Artist and His Model painting the downward pressure is reinforced by an additional V-shape which descends upon the nude (Zervos XXIII; 206). The erotic intention is stated by the vulva-like configuration of the vertical pane of the window above her, superimposed and centered within the 'V' (pl. 98).[48] In another Artist and His Model painting (Zervos XXIII; 211), the back supporting leg is made into Picasso's characteristic sign for generation (pl. 99). This is a vertical arrangement of the sperm-like figuration previously associated with the artist (see figure 6-2).[49] Another sign also connected with the artist's endeavour floats in the narrow space between the female's reclining form and her couch (see figure 8-1).[50]

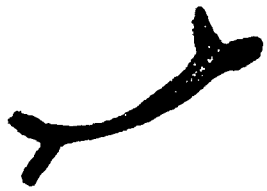


FIGURE 8-1

---

47 John Golding, "Picasso and Surrealism," in Picasso in Retrospect, p. 112-115.

48 The primitive origins of the V-shaped pictographic sign for the vulva has many sources. See S. Giedion, The Eternal Present, vol. I (New York: 1962), pp. 173 ff., and vol. II (New York: 1959), pp. 85 and 190. A chart illustrating the abstract signs for the vulva is reproduced in Darr, "Images of Eros and Thanatos in Picasso's Guernica," p. 346.

49 For an examination of the significance of the sperm sign, see the the discussion of the Atelier paintings presented in Chapter Two, also Chapter Five.

50 The sign illustrated in Figure 8-1 is repeated throughout Picasso's oeuvre in works connected with the theme of the artist and model. Examples may be found in pls. 17, 18, and 115 in this thesis.

But Eros is never far removed from Thanatos in Picasso's art. As Rubin points out "in a Freudian sense, the shadow of mortality would be implicit in any picture that was a "sexual metaphor."[51] Indeed, the reclining pose in its allusion to the prototype, the Vatican's Sleeping Ariadne, contains in its "delirious orgy the first conclusion of the principle of death."[52]

The dualism of creation and destruction is revealed in the treatment of the nude in the forceful Artist and His Model of April 8 (II) (Zervos XXIII; 199). The focus is on the model who reclines with her arms above her head and legs splayed in a position suggestive of sexual intercourse or of traditional Western childbirth (pl. 100).[53] The artist's palette-penis is directed toward her exposed genitals in a gesture of his generative power.

The model is simultaneously subjected to opposing constructive and destructive forces. As the painter embraces the nude within the realm of his easel, he figuratively destroys her. The impact of the impaling easel leg appears devastating.

---

51 Rubin, Primitivism in 20th Century Art, p. 253.

52 Ries, "Picasso and the Myth of the Minotaur," p. 143.

53 Similar positions are also found in Zervos XXIII; 201, 203, and 206-212. The ambiguity in distinguishing sexual intercourse and childbirth in visual representations extends to prehistoric images as well. Rawson, "Early History of Sexual Art," p. 16, reflects that this position in primitive fertility images may equally present a birth or a suggestion of a ritual rebirth, as well as a symbolic sexual union or "mystic coupling."

Nevertheless paradoxically, the position of the model is also suggestive of the creation which will ultimately result. The easel, a vertical line seen from front and side, functions as a barrier extending the height of the artist's canvas, effectively dividing the picture plane in half. This separates the canvas into the left side, containing the artist, and the right, suggesting both the living model and a projection of her painted image. The top of the cavaletto is viewed frontally so that it is turned toward the viewer. This reiterates the presentation of a painting within a painting. In addition, the date scribbled in the space above the model further subtly states the right side as a work in of itself.[54] The artist takes control over reality, so that each canvas becomes the field of a struggle with the world of appearances:

> "Without enslaving myself...to objective reality...It is my will that takes form outside of all extrinsic schemes." [55]

The composition possesses a powerful oppositional rhyming. The artist's painting arm is countered by the supporting easel leg on the side of the model. On the left of the central barrier the artist is vertical, large, angular, and powerful. Across from him, the model is horizontal, small,

---

[54] A similar phenomenon is described in Chapter Two in relation to Femme dans l'atelier, of April 6, 1956 (Zervos XVII; 66), pl. 25 in this dissertation.

[55] Ashton, Picasso on Art, p. 60.

rounded, and seemingly helpless. Both are emblematic.[56] On one side is the creator; on the other, the unfinished painting to be either generated or annihilated. The artist is creator and iconoclast. Creation in Picasso's art is not far removed from its opposite, destructive impulses:

> "In the old days a picture went forward toward completion by stages. Every day brought something new. A picture used to be a sum of additions. **In my case a picture is a sum of destructions. I do a picture then I destroy it.**" (Emphasis added) 57

This subversive imagery takes on additional meanings in The Artist and His Model of April 10 and 15 (Zervos XXIII; 207). Here too, the easel leg infringes on the model (pl. 101). On the wall above the reclining nude a number of figurations may be

---

56 The term 'emblem' is found in sixteenth and seventeenth-century literature where it expounded on love or sacred themes. Its formulae were applied in the visual arts into the eighteenth-century. See Harold Osborne, ed., The Oxford Companion to Art, (Oxford: 1971), p. 370.

Robert Melville, "The Evolution of the Double Head in the Art of Picasso," Horizon, VI (November 1942), pp. 343 and 349, uses the adjective "emblematic" to describe the transformation of a three-dimensional illusionistic treatment of the face into multiple interlocking divisions. He further points out, p. 349, that this effect may have been an attempt "to express movement without recourse to the means so far at the disposal of painting, but the result is an emblem of a state of mind rather than an interpretation of movement, -- a visual equivalent of the state of divided attention."

Leo Steinberg, "The Philosophical Brothel," part one, Art News, LXXI (September 1972), p. 23, also applies the term "emblematic" in reference to the position of the profiled nude on the right side of Picasso's Les Demoiselles d'Avignon: "the disconnectedness of the hand that becomes emblematic of maximum distance."

57 Ashton, Picasso on Art, p. 38

interpreted as part of the pattern on the wall paper. However these forms appear only on her side and not on that of the artist. The shape of this sign is a vertical topped by an oval and flanked by two diagonal 'arms' (see figure 8-2).



FIGURE 8-2

The appearance of this configuration in other works by Picasso endows it with a specific and repetitious meaning. It was previously seen in L'Atelier drawings of November 1955, also superimposed on the studio walls (pls. 17 and 18). This is similar in position to both Christ in Picasso's Crucifixion of 1930, and the acknowledged crucifixion gesture of the central figure in The Three Dancers of 1925.[58] In these works the arms are not placed horizontally but are elevated into a V-shape. Picasso appreciated the historical and emotional power inherent in this sign:

> "There is not a greater theme than the crucifixion exactly because it's been done for more than a thousand years millions of times." [59]

The universally acknowledged image of suffering and sacrifice associated with the crucifixion position is projected

---

[58] This posture is described in Ronald Alley, Picasso's Three Dancers, p. 14-16, and in Ruth Kaufman "Picasso's Crucifixion of 1930," Burlington Magazine, CXI (September 1969), pp. 553 ff. See also Chapter Two, and Figure 2-1 for Picasso's incorporation of this sign in his Atelier paintings of the 1950s.

[59] Ashton, Picasso on Art, p. 35

onto the creative process.[60] This symbol of pain foretells of resurrection[61] and may be related to the Nietzschean notion of creation through destruction, that is a movement toward "change and becoming."[62] It signals the ambivalent and profound character of the artistic process. Viewed through the perspective of a theme the ambivalent, and profound character of the artistic process. Viewed through the perspective of a theme on the making of art, and especially one that absorbs art historical motifs, the crucifixion motif may also be interpreted as the artist's aspiration for immortality--that is for his place in history.

The analogy of art-making with sexual imagery throws the character of the artistic process into sharp relief. It is

---

60 Theodore Reff, "Themes of Love and Death in Picasso's Early Work," in R. Penrose and J. Golding, eds., Picasso in Retrospect (New York and Washington: 1973), p. 68, observes Picasso's has throughout his career chosen the Crucifixion as a means of expressing his own despair or loss.

61 At various periods in his oeuvre, Picasso drew on images directly connected with the idea of death. Diverse aspects of these are considered by Leo Steinberg, "The Skulls of Picasso," in Other Criteria, pp. 115-124; Mark Rosenthal, "Picasso's Night Fishing at Antibes: A Meditation on Death," Art Bulletin, LXV (December 1983), pp. 649-657; and Timothy Anglin Burgard, "Picasso's Night Fishing at Antibes: Autobiography, Apocalypse, and the Spanish Civil War," Art Bulletin, LXVIII (December 1986), pp. 657-675.

62 Ron Johnson, "Les Demoiselles d'Avignon and Dionysian Destruction," Arts, LV (October 1980), p. 99, postulates a common desire for destruction that is a movement toward change and becoming in both Nietzsche and Picasso. Johnson also views, p. 100, Picasso's analogy of artistic creation and sexual activity as Nietzschean, pointing out, p. 101, the explosive and destructive character of Nietzsche's concept of creativity. Mark Rosenthal, "The Nietzschean Character of Picasso's Early Development," Arts, LV (October 1980), p. 88, further observes the fundamental basis of Picasso's art as closely

pictured as a multi-faceted continuum that carries the seeds of its own birth, death, and immortality. Picasso sought to reassert art as a force. Its making is equated with sexual passion. The attendant range of emotions and intensity of feeling is transmitted through the intercourse with reality fundamental to the creation of art. The process of art-making is akin to the motion of life itself. The generative imagery in which the creative act is envisaged yields an attendant cycle of existence: conception, birthing, filiation, and finally death which carries intimations of immortality.[63] There is also a double meaning to the death envisaged through the 'crucifixion' sign. This is what Picasso frequently referred to as the 'death of Art' that he sought. He desired a rebirthing of painting which would endow it with the potency to shake the soul of the viewer. This is the power first held by art and which successive traditions had diluted:

> "The painter at his easel was fighting at once all the problems of reality revised and corrected by men....This time, he says, we must succeed in killing Art.
> Which means?....To rid painting of everything which can impede its natural

---

63 During the years 1930-1933 Picasso concurrently painted works on the subject of both the Crucifixion (as in Zervos VII; 287 and VIII; 49-56) and the Sleeping Nude (for instance, Zervos VII; 332 and 377-378). The co-existence of these images of death and fertility is significant. It intimates a serious underlying connection in Picasso's mind between these poles of existence. For illustrations showing the juxtaposition of these cyclic themes, see Rubin, Picasso: A Retrospective, pp. 292-302.
This fundamental and paradoxical affinity is examined in Darr, "Images of Eros and Thanatos in Picasso's Guernica," pp. 338-346.

expression, everything that is not the violence of blood, the growing tree, and the source itself....

He merely says "Enough of Art. It's Art that kills us. People no longer want to do painting: they make Art. People want Art. And they are given it. But the less Art there is in painting the more painting there is." 64

---

64 Parmelin, Picasso: Women, pp. 28-30.

CHAPTER NINE

THE POWER OF ART

"The point is, art is subversive,"[1] Picasso repeatedly claimed.[2] While deliberating on the details of a certain composition, he explained:

> "I'm not trying to make this first proposition more coherent. Right now I'm interested in making it more disturbing. After that I'll start to construct-but not to harmonize; to make it more deeply disturbing, more subversive....How can I make it unique-not simply new, but stripped down and lacerating?" [3]

The last chapter of this study seeks to explore Picasso's longheld beliefs on the essential character of art. After examining many facets of the artist and model paintings, it

---

[1] Gilot, Life with Picasso, p. 197.

[2] Compare this with Picasso's statement quoted in Barr, Picasso: Fifty Years of His Art, p. 250; and Penrose, Picasso: His Life and Work, p. 356:

> "Painting is not done to decorate apartments. It is an instrument of war for attack and defence against the enemy."

[3] Gilot, Life with Picasso, p. 59.

is appropriate to conclude with a search for their common motivation, possibly to yield a more penetrating realization of their fundamental meanings.

Primitivism, Magic, and Creativity

Picasso associates the artistic process with ancient powers possessed by his predecessors--the Shamen and sorcerers of primitive cultures.[4] The magical qualities of art making, and its corollary, the powers of the artist, had long been of interest to Picasso.[5] This conception is bound with his early contact with tribal artifacts.[6] In a revealing account, Picasso

---

4 On Picasso and magic see: Laporte, Sunshine at Midnight, p. 61; corroborated in Gilot, Life with Picasso, p. 177. Of interest also is Carlos Rojas, El mundo mitico y magico de Picasso, (Barcelona: 1984), which regretfully came to my attention too late to be included in this study.

5 This became part of the myth which surrounded Picasso, much of which was of his own making. In part, this attitude accounts for the close fraternity Picasso felt with 'Old Masters' of the past. Its application for Picasso is explored in Gedo, Picasso: Art as Biography, pp. 17-18, 230-235. The gradual exaltation of Picasso in the critical literature is traced in Lipton, Picasso Criticism, 1901-1939: The Making of an Artist-Hero. Rosenthal, "The Nietzschean Character of Picasso's Early Development," p. 90, further notes "Picasso achieves a kind of self-glorification that rivals the Nietzchean superman."

The attempt to heroize his position seems to be as old as art-making itself. It is reflected in the attempts of artists to fabricate a mythology around their person and to endow it with magical powers. For an illuminating discussion on this phenomenon see: Ernst Kris and Otto Kurz, Legend, Myth, and Magic in the Image of the Artist, especially pp. 26 ff., and 91 ff.

6 See Chapter One for earlier examples of the influence of

confesses the impact of the African fetishes he first experienced at the Musèe Trocadèro.[7] Awed by the power of the objects he found there, he interpreted their creators to be intercessors between man and unknown spirits:

> "When I went to the Trocadèro, it was revolting. Like a flea-market. The smell. I was all by myself. I wanted to get out. I didn't go. I stayed. I stayed. It came to me that this was very important: something was happening to me, right? Those masks were not just pieces of sculpture like the rest. Not in the least. They were **magic things**....These Negroes were intercessors, that's a word I've known in French ever since then. They were against everything; against unknown, threatening spirits. I kept on staring at these fetishes. Then it came to me: I too, was against everything. I too, felt that everything was unknown, hostile! The All!....The All!" [8]

The masks displayed at the Trocadèro were not aesthetic pieces like the 'Art' Picasso scorned. He saw them as the means ("weapons") toward independence, enabling their maker to reveal his inner core ("the spirits," "the unconscious," "the

---

primitive forms in Picasso's work. On the impact of African and particularly Bennin artifacts on a number of artists including Picasso see, E. O. Odita "African Art: The Concept in European Literature," Journal of Black Studies, VII (1977), pp. 189-204.

[7] This experience is described by many who knew Picasso. See, for example, Penrose, Picasso: His Life and Work, pp. 134-135. Malreaux, Picasso's Mask, p. 17, claimed that this was the most "revealingly confidential" comment on his art Picasso made.

[8] Malreaux, Picasso's Mask, p. 17. Gastman, p. 461, comments on the English translation. According to her, the French tout should be translated as "the mystical or absolute All! rather than an exclusive Everything."

emotion"), and demonstrating to him the power a painter could command:

> "I understood what their sculpture meant to the Blacks, what it was really for....But all these fetishes were for the same thing. They were weapons. To help people not to be ruled by spirits anymore, to be independent. Tools. If you give spirits a shape you break free from them. Spirits, the unconscious (in those days we weren't yet talking about the unconscious much), emotion, they're all the same thing. I grasped why I was a painter." (Emphasis added) 9

This recollection was repeated on several occasions over the years, with minor variations so that the conclusion was expanded beyond his own activity as a painter to include his understanding of the universal meaning of painting. As he told his mistress, Françoise Gilot, and later, William Rubin: "At that moment I realized what painting was all about." 10

---

9 Malreaux, Picasso's Mask, p. 17.

10 Rubin, Primitivism and Twentieth-Century Art, p. 334, note 8. On the impact of this experience see William Rubin, "From Narrative to "Iconic" in Picasso: The Buried Allegory in Bread and Fruitdish on a Table and the Role of Les Demoiselles d'Avignon," Art Bulletin, LXV (December 1983), pp. 630-633.

Also, Gilot, Life with Picasso, p. 266, who repeats her own recollection of Picasso's explanation of this important experience:

> "Men had made those masks and other objects for a sacred purpose, a magic purpose, as a kind of mediation between themselves and the unknown hostile forces that surrounded them, in order to overcome their fear and horror by giving it a form and an image. At that moment I realized what painting was all about. Painting isn't an aesthetic operation; it's a form of magic designed as a mediator between this strange, hostile world and us, a way of seizing the power by giving form to our terrors as well as our desires. When I came

Over fifty five years later, on the 27th of March 1963, at the end of one of his sketchbooks, Picasso inscribed the following statement:

> "Painting is stronger than I am, it makes me do what it wants." 11

The same day Picasso wrote this, he painted an Artist and Model (Zervos XXIII;194) that depictes the art-work's conception (pl. 95).[12] The act of painting literally brings the model to life and serves as a demonstration of Picasso's observation that painting possesses powers independent of the artist.

In the preface to the catalogue of one of Picasso's exhibitions, Michel Leiris, poet and friend of the artist, responded to Picasso's confession:

> "Picasso...does what he wants with an art which...compels him to yield to it. But is it not as though painting, having become life itself to him, more than ever makes him its vassal? Caught at the game of which he is leader [Picasso] finds himself, somehow, expelled from himself by an art which becomes his master at the very same time he masters it. It is the ambiguity of such a situation, difficult to tolerate, which the brief and paradoxical confession of the 27 March 1963 seems to reflect, where that which appears as a victory to the eyes of others is presented as a defeat." (Emphasis added) 13

---

to that realization, I knew I had found my way."

11 Quoted in Penrose, Picasso: His Life and Work, p. 448, taken from Michel Leiris, Picasso, Peintures 1962-1963, (Galerie Louise Leiris, Paris).

12 See the discussion of Zervos XXIII;194 in Chapter Eight.

13 Penrose, Picasso: His Life and Work, p. 448, quoting

Picasso's admission is revealing, showing the power he ascribed to 'Art' as a thing unto itself. Many have referred to Picasso's magic powers.[14] Some scholars, such as Robert Goldwater, views the influence of tribal art on Picasso to be essentially formalistic[15] others believe he genuinely supported a relationship between magic and art.[16]

In the scholarly literature, separate interpretations of magic and Picasso's conviction in it emerge. Langston relates Picasso's thinking to an early Symbolist influence. She expresses the view Picasso felt that his paintings were, like

---

Michael Leiris Picasso, Peintures 1962-1963.

14 Picasso has been called "a Magician" and "a prophet" in Rubin, Dada and Surrealist Art, p. 280; "a seer" by Jean Leymarie, Picasso: The Artist of the Century, (London: 1972), p. viii; "a sorcerer" and "an excorcist" by Malreaux, pp. 121 and 128; the latter epithet is also repeated by Jean Paul Crespelle, Picasso and His Women, trans. R. Baldick, (London: 1969), p. 129.

15 Robert Goldwater, Primitivism in Modern Art, pp. 144-163. This opinion seems to be somewhat modified in his later article "Judgements of Primitive Art, 1905-1965," in Tradition and Creativity in Tribal Art, Daniel Biebuyck, ed., (Berkeley: 1969), pp. 24-41. He comments, p. 33, on the "emotional attraction" of the African masks and sculpture contending that Picasso had absorbed from them what "was intended--not as the representation of what is around us everyday in the physical world, but as the presentation of some power beyond or behind that world."

See also Rubin, Primitivism and 20th Century Art, p. 335. On the relationship of primitivism on Picasso's early sculpture refer to Ronald Johnson, "Primitivism in the Early Sculpture of Picasso," Arts Magazine, XLIX (June 1975), pp. 64-68; and Stephen C. Foster, "Picasso's Sculpture of 1907-8: Some Remarks on its Relation to Earlier and Later Work," Art Journal, XXVIII (Summer 1979), pp. 267-272.

16 See Langston, Disguised Double Portraits in Picasso's Work, 1925-1962, passim; and Gedo, Picasso: Art as Biography, pp. 150 and 200.

the poet Arthur Rimbaud whom he admired, in part the results of unknown powers.[17] In support of this position she repeats such statements by Picasso as:

> "I consider a work of art as the product of calculations...that are frequently unknown to the author himself....we must suppose, as Rimbaud said, that it is **the other self inside** us who calculates."(Emphasis added) [18]

Both Langston and Gasman cite Surrealist conviction in the creative power of artistic forms. Langston relates Picasso's beliefs in magic to such influences as Paul Eluard's poetic exclamation: "All transformations are possible."[19]

---

17 Langston, Disguised Double Portraits in Picasso's Work, 1925-1962, p. 45, see also pp. 40 ff., on symbolist beliefs in magic and their influence on Picasso's imagery. Robert Goldwater, Symbolism, p. 206, cites the work and thought of Gauguin who was influential on Picasso concluding that primitivism had its roots in Symbolism. The relation of Picasso and Symbolism is further discussed in the Introduction, note 26; and Chapter Five, note 63, of this thesis.

18 Ashton, Picasso on Art, p. 30. This is excerpted from Dor de la Souchère, Picasso in Antibes, trans. W.J. Strachan, (New York: 1960), p. 3.

McGully, A Picasso Anthology, p. 252, repeats Picasso' admission made in 1955: "Rimbaud was right when he said "I is someone else." [sic.] Picasso's continuing admiration of Rimbaud is documented in Penrose, Picasso: Life and Work, pp. 73 and 141. Parmelin, Picasso Says, p. 70, quotes Picasso:

> My inner self is bound to be in my canvas. since I'm the one doing it. I don't need to worry about that. Whatever I do, it'll be there. In fact, there'll be too much of it. It's all the rest that's the problem."

Compare this statement with the quote in Chapter Six, note 9. See also the Introduction, note 22; and Chapter Five, note 63.

19 Eluard's poem continues as quoted from 'L'Invention' in Repetitions, 1922 in Krauss and Rowell, Magnetic Fields, p. 107:

Gasman analyzes the sources of Picasso's conception of art as a form of magic, which gives rise to several distinct meanings. First, she maintains that Picasso eliminated "the boundaries between art and life," creating "an almost-confusion" between them--just as prehistoric man equated the image with the thing which he could then control.[20] Secondly, Gasman feels Picasso was "at times" aware that it was a "projection of his own mind" and a "conversion of his fantasies

---

> "...it is not far--by images-- from man to what he sees, from the nature of real things to the nature of imagined things. Think of yourself as flower, fruit and heart of a tree, since they wear your colours, since they are one of the necessary signs of your presence."

On the relationship between Paul Eluard and Picasso, see: Roland Penrose, "Paul Eluard and his Time," Flash Art (International Edition) CXII (May 1983), pp. 30-35; Laporte, Sunshine at Midnight, pp. 47, and 81-85; and Gilot, Life with Picasso, pp. 299-304, and passim. See also Chapter One.

[20] Parmelin, Picasso Says, p. 25, explains Picasso's term "almost-confusion" by incorporating his expression into a description of Picasso's figures:

> "[Picasso] sought to carry this image of man to the stage nearest to life. And to create, between the image and the man, 'an almost-confusion'."

Gasman, Mystery, Magic and Love in Picasso, p. 449, holds that Picasso truly "felt that his works were inhabited by occult agents and that they could therefore perform miracles." She proposes, pp. 449-451, that this first level of interpretation is supported by Breton and Legrand's Surrealist conception of the world: "If everything is analogically linked with everything else, then it follows that pictorial image and the thing that it represents are interconnected as well. Therefore, whatever the artist does to the image that he has created is transmitted into the reality that the image represents. In this way the artist can ultimately dominate the 'forces of nature'."

to realities."[21] The third level combines the first two. This is a primitivistic conception based on superstition that "his works of magic could possibly, but not necessarily, control life."[22] In addition to these three levels, Gasman acknowledges his agreement with Surrealist credo, holding that his images "have the capacity to generate thought," and like magic, they also possess a volition independent from Picasso's will.[23] Gasman sees Picasso's statement on the superior strength of painting as a kind of "deification" of art.[24]

---

[21] Gasman, Mystery, Magic and Love in Picasso, p. 452. Picasso's confusion of art and reality is illustrated by an experience Picasso recounted to Robert Desnos, and repeated in Penrose, Picasso: His Life and Art, p. 349:

> "I had lunched at the Catalan for months and for months I looked at the sideboard without thinking more than 'it's a sideboard'. One day I decide to make a picture of it. I do so. The next day, when I arrived, the sideboard had gone, its place was empty....I must have taken it away without noticing by painting it."

[22] Gasman, Mystery, Magic and Love in Picasso, p. 452; Picasso's superstitious beliefs are documented in Gilot, Life with Picasso, pp. 229-232.

[23] Gasman, Mystery, Magic and Love in Picasso, pp. 456-457.

[24] Ibid., p. 457, points out the notion of the deification of art is also found in the poetry of Picasso's friend, Michel Leiris. See J. H. Matthews, Surrealist Poetry in France, (Syracuse: 1969), pp. 134-137. In support of this, Gasman, Mystery, Magic and Love in Picasso, p. 86, also contends that Picasso's concept of making magic by his art is expressed in his writings, especially those published by Mourlot, Picasso Lithographs and in his play Four Little Girls.

Picasso's beliefs have been linked with the Nietzchean substitution of art for religion, in Johnson, "Les Demoiselles d'Avignon and Dionysian Destruction," p. 100. Johnson bases this conviction on the premise that "the godlike is primarily a creative force or the will to power." See the Introduction,

William Rubin attempts to mediate between the views of Goldwater and Gasman, ascertaining Picasso's feeling for tribal objects was many-faceted.[25] Rubin observes that while Picasso searched for innovative forms and novel ideographic modes of figuration in the newly discovered treasures, "he was not in any way suspending his sense of the object as a magical intercessor."[26]

This "magical" confrontation with the artist's primitivistic creation is shown in The Artist and His Model of March 29 and April 1 (Zervos XXIII; 196). The summarily treated torso of the model is incongruously topped with a volumetric grey-brown mask-like head (pl. 103). The frontal eye that extends the width of her face, her jarring tonality, and the lock of dark hair reaching down her back resemble a reversed

---

note 24 of this dissertation, for further on the Nietzschean element in Picasso.

See also Dor de la Souchère, Picasso in Antibes, p. 22, who states that "In his claims, at any rate, Picasso is comparing the painter's creative genius with the creative power of God."

25 Rubin, Primitivism and 20th Century Art, p. 255, and p. 335, note 52. He also acknowledges, p. 76, note 55, that the process of conceptualizing common to both primitive art and to modern art makes the debt of twentieth-century to tribal art difficult to identify.

26 Rubin, Primitivism and 20th Century Art, p. 335, note 53. Rubin, p. 268, considers:

> "[Picasso's] sense of tribal objects as charged with intense emotions, with a magical force capable of deeply affecting us [which] went hand in hand with his understanding of the reductive conceptual principles that underlie African representation."

image of the left figure in Picasso's most public foray into primitivism, Les Demoiselles d'Avignon (pl. 104). The analogy between the power of art and the "indestructible claims of sex" which has been shown to be at the core of Les Demoiselles, is restated half a century later in the March 29, April 1 Artist and His Model (pl. 103).[27]

The model is a painting within a painting. The surrounding area is distinguished from the rest of the work by its vivid red hue.[28] This region is defined by the edge of the artist's canvas marked by its round tack heads.[29] The duality of the model's position in the studio and on the artist's canvas is a demonstration of the magic link between reality and its transformation into art. The immediate communion with art is revealed in the model's exposure of her sex and the positioning of her legs around the phallic-shaped stem of the easel with its testicular-shaped cross bar.[30] Picasso reiterates the potency of

---

27 See Chapter One. For a discussion on the absorption of iconographical elements from primitive and ethnic art into Cubism, see C. des Cars, "Les Ivories venus d'ailleurs annonciateurs de l'art moderne," Oeil, CCXCI (October 1979), pp. 34-41.

28 The same red hue represents the beginning of creation; see the discussion of The Artist and His Model, (Zervos XXIII; 195) in Chapter Eight.

29 This division of the painting-within-the-painting and the studio space by the vertical edge of a canvas demarcated with round tack heads was evident in The Artist and His Model of 1926, see Chapter One (pl. 6), and is additionally explored in Chapter Five.

30 This type of easel is a transformation of the one found in Picasso's own studio. See Roland Penrose, Portrait of Picasso, (1956; rev. and enl. New York: 1971), pl. 272.

art. Like the makers of primitive images, Picasso appropriates sexual allusions to refer and finally to possess another equally profound range of mysterious experiences and memories.[31][32]

The "other self inside": The Plurality of Aspects in the Artist and Model

The realm of magic relates to the identity of the artist and to the process of art-making. The artist is the source of creativity. He is depicted as a vessel with interconnecting aspects, each delving further back into his psyche. These hidden facets are revealed through the hermetic character of the pictographic signs, which included multiple profiles, double heads, phallic imagery, and mask-like faces which reveal as much as they conceal.

---

31 This desire to possess is intrinsic to much of Picasso's work. See Leo Steinberg, "Drawing as if to Possess," in Other Criteria, pp. 174-177. According to Steinberg, p. 411, note 33, Picasso used the expression "que je les possede" in explaining his figure drawings during a conversation with William S. Rubin. See also Penrose, Picasso: His Life and Work, p. 349, repeats Robert Desnos' assessment of Picasso:

> "For Picasso what matters, when he paints, is to take possession and not provisonally like a thief or a buyer, just for a lifetime, but as himself the creator of the object or of the being."

This is illustrated by the anecdote recounted in note 20 above.

32 Philip Rawson, "Early History of Sexual Art," in Primitive Erotic Art, Philip Rawson, ed., (London, 1973), p. 5, describes this same force as inherent in primitive sexual symbols.

The plurality of aspects in a single figure had long been used in Picasso's art to deliberately oppose contrary qualities. Robert Melville has pointed out some characteristics of this motif in Picasso's early art.[33] He distinguished its emblematic qualities, recognizing that the division of the facial plane into light and shadow "has no fundamental connection with plastic effects."[34] This sign is not a representation of movement, but is as he notes, an "emblem."[35] The psychological dimension of the double head continued to be explored by Picasso in many portraits of the 1960s to his death in 1973.[36]

The double head motif became increasingly complex. In the 1963 artist and model series two major configurations can be

---

33 Robert Melville, "The Evolution of the Double Head in the Art of Picasso," Horizon, VI (November 1942), p. 345, identifies the split face and the double head in Picasso's art to the early thirties as complementary images. The face splits to create either a frontal view or one that contains several profiles superimposed on a frontal view; the double head is a frontal view which incorporates a profile. He also points out the correspondance between the split face and the divided personality.

34 Ibid., p. 343. Compare this with the symbolist aspiration of "double and triple aspects...(images within images)" described in Chapter Five, note 63.

35 Ibid., p. 349.

36 Langston, Disguised Double Portraits in Picasso's Work, pp. 200-216 and 219, discerns autobiographical themes behind seemingly unrelated and impersonal subject matter. One of Picasso's techniques is what she calls fusion, whereby Picasso unites the right side of his own portrait with the left side of Jacqueline's face into a single countenance which plausibly doubles as an image of Jacqueline alone.

For illustrations of this motif in Picasso's work see, for example, Montreal Museum of Fine Arts, Picasso: Meeting in Montreal, plates 47, 50-51, 59, and 79.

identified. One is an internal skeletal form which emerges from the artist's torso and is here identified as the 'black cranium' motif. This motif is a variation of the 'x-ray' penetrations previously used by Picasso[37] which are also found painted on the rock walls of Paleolithic caves.[38]

The origin of this 'black cranium' within the 1963 series is in the February Sketchbook where the artist's spine rises independently of his head, emerging as a separate black form.[39] This somber internal structure was transformed into a phallic shape, then modified into the penis-palette motif.[40] From the beginning of this series, the figure of the artist was allied with a concrete and universally understood symbol of fertility and power.

The second figuration is a division of the head into parallel profiles or superimposed aspects, as in the Artist and Model of March 5 and September 11, (pl. 106). In another noteworthy canvas of The Artist and His Model (Zervos XXIII; 163), the painter is portrayed frontally with an attached

---

37 Similar x-ray forms have been observed by William Rubin who likens the circular womb inside the figure's belly in Picasso's 1932 Girl Before A Mirror to an X-ray in Picasso in the Collection of the Museum of Modern Art, p. 138. See also Chapter Four for further instances of this configuration, especially Zervos XXIII; 147-149 (pls. 59-61).

38 Rawson, "Early History of Sexual Art," p. 8.

39 This is illustrated in pls. 59-62 of this thesis.

40 Another instance of the phallic form rising from the interior of the artist is The Artist and His Model, Zervos XXIII; 199, pl. 100.

profile (pl. 107).[41] An early instance of this division in the 1963 series is seen in the painting of March 3 and 4, where the artist's white face is an intrinsic part of his appearance that conceals rather than reveals (pl. 63). Its chalky featureless character creates an eerie image suggestive of tribal spirit masks such as Picasso enjoyed collecting.[42]

The primitive "weapons" with which Picasso wanted to reveal interior forces were now conveyed through these multiple heads and double profiles combined with the 'black cranium'. They may be considered as manifestations of the mysterious, internal, unpredictable force[43] Picasso repeatedly and variously describes

---

41 A profile interacting with a frontal countenance is also seen in Picasso's Rembrandt and Saskia (pl. 87).

42 Picasso's collections of Primitive Artifacts are illustrated in Penrose, Portrait of Picasso, plate 327, and in Rubin, ed., Primitivism in 20th Century Art, pp. 327, 330-333, and passim. Also, Rubin, "From Narrative to "Iconic" in Picasso," p. 646, Appendix IX: "Masks Associated with the Demoiselles."

Johnson, "Picasso's Demoiselles d'Avignon and the Theatre of the Absurd," p. 105, postulates that the mask becomes all powerful precisely because they are faces "without the sensibility of ...identifiably human expressions." As Picasso told Leo Stein, Appreciation: Painting, Poetry and Prose, (New York: 1947), p. 177:

> "A head...was a matter of eyes, nose, mouth which could be distributed any way you like--the head remains a head."

This is similar to a statement Picasso made to Brassai in 1960, quoted in Chapter Four, note 26. See also Parmelin, Picasso Says, pp. 24-27, who, p. 25, quotes Picasso:

> "But sometimes there's a head that's so true that you can have a relationship with it just as you can with a real one."

43 This interior form also has its foundation in the psychology of creativity. Silvano Arieti, Creativity: The Magic Synthesis (New York: 1976), pp. 12-13, describes a "primary

as the artist's first vision emanating from the core of his personality.[44] As Picasso stated: "It's not what the artist does that counts, but what he is";[45] ..."everything depends on oneself. It's the sun in the belly with a million rays. The rest is nothing";[46] ...and "The inner I is inevitably in my painting."[47]

A revealing account of these plural aspects is found in The Artist and His Model of March 5 and September 20 (Zervos XXIII; 161).[48] A knob protrudes from the painter's spine looking like an emaciated head (pl. 105), resembling sculptures by Picasso's friend, Alberto Giacometti.[49]

---

process" which consists of ancient, obsolete and primitive mental mechanisms" and pp. 53 ff., the "endocept," a kind of cognition that occurs without images, words, thoughts, or actions but is a vague, internal, private, and partial awareness of past experiences, perceptions, and memory traces. Its manifestation in modern art is considered on pp. 222 ff.

44 Ashton, Picasso on Art, p. 41, repeats Picasso's observation:

> "But there is one very odd thing--to notice that basically a picture doesn't change, that the first 'vision' remains almost intact, in spite of appearances."

45 Ashton, Picasso on Art, p. 45.

46. Ibid.,

47 Ibid., p. 47, statement published in 1965 in Parmelin, The Artist and His Model, p. 106.

48 There are two documented states of this Artist and His Model: an incomplete work of March 5 and the final painting of September 20, illustrated respectively in Parmelin, The Artist and His Model, p. 24 and Zervos XXIII; 161.

49 Picasso's respect for Alberto Giacometti's work is described in Gilot, Life with Picasso, pp. 203-207, who explains

A complex of forms from which two profiles can be discerned rise from a mid-point on the artist's painting arm. One is a dark, partially obscured head consisting of a black cranium, a white jet which shoots up from his torso, the suggestion of a circular blackened eye, and a barely discernible open laughing mouth. In front of this physiognomy is another more prominent profile of a more serious type with an intense expression. These dual countenances suggest a transformation in the artist that seems to follow a regression both along the evolutionary scale and back into his psyche. The façade presented to the model and the world is serious and industrious. Behind it, is a laughing specter whose mirth is shared by the sculpted head and reflected in the smile on the model's pod-shaped face.[50]

The interaction between the artist's multiple aspects produces the painting. As it evolves, the image take on its own type of reality--considered <u>like</u> magic. It assumes a reality

---

that according to Picasso, Giacometti was always asking himself fundamental questions to clarify the real point of what he was doing:

> "Sculpture with Giacometti is the residual part, what remains when the mind has forgotten all the details."

A particular similarity between Picasso's sculptures and those of the Swiss artist is seen in Giacometti's 1947 sculpture, <u>Hand</u> and painting, <u>Three Plaster Heads</u>; reproduced in The Solomon R. Guggenheim Museum, <u>Alberto Giacometti: A Retrospective Exhibition</u> (New York: 1974), plates 21 and 50. The works which Picasso's knob-like motif most closely resemble are those of the walking or standing figures, see plates 22-33.

[50] The stem-like torso, leaf arms, and pod head of the nude clearly resembles Picasso's representations of his former mistress Françoise Gilot as a <u>Femme-Fleur</u>. For a description of its creation, see Gilot, <u>Life with Picasso</u>, pp. 115-119.

different from, but equal to, nature. In this respect the artist is a creator in the original sense.

The distinction between inner character and external regard is given another treatment in the Artist and His Model of March 5 completed on September 11, 1963 (Zervos XXIII; 163).[51] The artist again carries a double profile (pl. 106). Picasso adds a white vertical zig-zag pattern to the black cranium, a muddy yellow hue to the inner character, and finally superimposing over these an enlarged visage and head. The foremost head has a thick black eye with a protruding bushy brow, giving it a hairy appearance and a powerful animalistic aspect. The contrast between the small sallow internal profile and the large suspended external face imparts to the artist the appearance of an apparition within a potent creature. The inclusion of a yellow inner aspect in a figure that is otherwise monochromatic farthers its sense of the anagogical.[52]

The underlying personality of the artist takes on the

---

51 A reproduction showing a possible earlier state of this painting is included in Parmelin, The Artist and his Model, p. 28.

52 A large form suspended over the smaller one, suggests a mask of the type worn in certain 'primitive' rituals. For a comparison of modern and ancient rituals in art-making see Lucy R. Lippard, Overlay: Contemporary Art and The Art of Prehistory, (New York: 1983), especially the chapter on "Ritual," pp. 159-195.

Masks that frighten but also endow the wearer with supernatural powers were among those in Picasso's collection. See Rubin ed., Primitivism, pp. 300, 305, 315, and 327; and Rubin, "From Narrative to "Iconic" in Picasso," p. 645: Appendix VII, Picasso's First Tribal Objects.

concrete form of multiple profiles in The Artist and His Model of March 28 and May 7 (Zervos XXIII; 195).[53] The artist's painting hand and the tip of the brush which emerges from it seem to emanate from the open mouth of a foreward darkened profile (pl. 96). This hand is enlarged and isolated. Painted in blue, it is shown in a closed position pinching the brush between thumb and fingers. The horizontal shape from which the hand grows represents the artist's arm as well as the base on which his head rests.[54]

The nude is given a different stylistic treatment. Whereas he is open and linear, she is volumetric and sculptural. Like the artist, she also possesses two facial aspects. One portion is a white profile with pointed nose, parted lips, and a blackened eye, whose shape is the inverted form of the artist's dark eye. Partially hidden behind this profile the model is one quarter of a frontal countanence. It shows grey features, with closed lids, and a mouth that is a horizontal line fitted between the open lips of the white profile, linking her two facial zones. She exhibits the same dichotomy between head and torso found in the figure of the artist.

---

53 Different aspects of The Artist and His Model of March 28 and May 7, 1963 (Zervos XXIII; 195 and pl. 96 in this study), are further explored in Chapter Eight.

54 Picasso's use of polarities of style within a work to expand its meaning is demonstrated in Rubin, "From Narrative to "Iconic" in Picasso," pp. 634- 636. See also Robert Rosenblum, "The Unity of Picasso," Partisian Review, XXIV (Fall 1957), pp. 592-596.

The model's configuration is also bound with the supports of easel and artist. The back leg of the caveletto rests on the point of conjunction of her semi-formed fingers and knee. Similarily, the artist's black boot upholds the easel and approaches the model's feet. The nude along with the artist sustains the creation of the artifact. The image is of a cycle of interdependence between artist, art work, and model. By positioning the artist on one side and the product of his powers on the other, Picasso has again produced an emblem visualizing the confrontation between the creator and his images.

The artist's head in this painting is composed of overlapping profiles (pl. 96). Joining this double visage is a bald cranium and a peculiar cleft beard. The inner profile has an open eye, a whitish face, and a mouth indicated by a light marking within his whiskers. Another profile, placed closer to the easel and outlined with a thick contour, is of the same blue hue as the background. In contrast with the naturalistically depicted eye of the interior visage, the eye of this forward face is entirely blackened.

The interaction of these two facets is centered around the area of the mouth which characteristically lends itself to alternate readings. The dark profile may be understood to share the orifice of its lighter half. Also, when the black outline is seen as a silhouette of a profile, the right side of the cleft beard can be interpreted as an opening. This gives a grotesque quality to the somber face, the antithesis of the subdued white profile. Together they impart tangible form to the distinct

vital qualities which comprise the artist's dual nature.[55]

The motif of a painting hand contiguous with an open mouth was previously and graphically presented in The Artist completed about two weeks earlier (pl. 83). There are several significant similarities between this Artist and the painter in the Artist and Model of March 28 and May 7 (pl. 96). In both works the artist's head is a bust isolated from his torso. In the former it rests on the back of his chair, in the latter it is supported by the horizontal base of the painting arm. As well, in the two works, the hand-mouth motif is associated with similar bizarre profiles. The face in The Artist is a green mask enhanced with rouged cheeks and a red spermatozoon-like sign at the mouth's opening--the a counterpart to the coarse, earthy manner of the laughing visage in the painting of March 28 and May 7.[56]

---

[55] Schiff, Picasso: The Last Years, p. 63, shows a similar interaction between the divisions of a facial plane in Picasso's Crouching Nude of 1971 which he interprets the split halves of a profile as kissing each other.

The phenomenon of multiple identities contained within one head is studied in Langston, Disguised Double Profiles in Picasso's Work, pp. 13, and 180-216.

[56] See Chapter Six, notes 22 and 23, for further on the mask. The application and significance of the motif of the mask has been extensively examined in relation to Picasso's early work and in particular to the seminal Demoiselles d' Avignon. For the relation between this painting, the the mask, and Picasso's primitivism, see Ron Johnson, "Picasso's 'Demoiselles d'Avignon' And The Theatre of The Absurd," Arts, LV (October 1980), pp. 105-106; and S. El Goulli, "Picasso: Occident et Afrique-Orient," L'Afrique Littèraire et Artistique, XLIII (1977), pp. 71-76, who considers Picasso's absorption of the "quasi--magical" forms and materials of African masks.

Picasso's proclivity to restate early themes in his later work has been noted, for instance in Barr-Scharrar, "Early Autobiographical Imagery in Picasso," pp. 516 ff.; and Pierre Daix, "'For Picasso, truth was art; and falsity, the death of

The enigma contained within the artist erupts in strikingly expressive form in The Artist and his Model of March 30 and September 3, 1963 (Zervos XXIII; 197). The artist's forms are startling in their primitive and aggressive quality (pl. 107). His head is a crude white profile with a bizarre dark grey shape that rises out of his body. It meets his red cap-like hair in a zig-zag pattern. At the center of this dark countenance, a single white wide-open eye confronts the beholder. This ominous creature emerges from within the artist, like the black skeleton that became the cranial knob.

Each of the artist's two aspects partakes in social and personal regression. The white profile appears as prehistoric man: fish-like gaping mouth, chin that dissolves into neck, and uncivilized appearance. The formless, single-eyed creature resembles a personification of the unconscious, and an augmentation of the personality.[57] The ordinary facial features withdraw from scrutibility. What emerges is savage. Violent in

---

art'," Art News, LXXII (Summer 1973), p. 49, who states that Picasso held a "dialogue with his own experience [and] communed with new approaches to painting," explaining its reason "...is not a matter of his longevity but of his basic fidelity to the issues of his youth."

[57] This "augmentation of the personality" was also evident in Picasso's earlier works, see Melville, "The Evolution of the Double Head," p. 347. A similar barbaric profile is also evident in the forms and hue of the vivid red sculpted head facing the painter in The Artist and His Model of March 6, 7 reproduced in Parmelin, The Artist and His Model, p., 30, (compare this with pl. 76 in this study).

its confrontation, it recalls a primitive place in the psyche.[58] Normal bifocal vision merges to a solitary all-seeing force that does not represent the external senses but internal brutalization. The impact of these two heads is a moving confession of artistic origins. Lacking two types of civilization, the artist masters neither his internal nor his social self. However as this work suggests, he paints from that regressive point within himself that lacks both constraints.

A similar disjunction appears in the artist's painting hand. Whereas the light hue on the upper portion of the arm relates to the artist's white profile, its lower side is dark, like the grotesque head with the single eye. This severance of aspects also occurs in a second work of the same day, The Painter (Zervos XXIII; 198). The artist's visage is likewise split into light and dark spheres (pl. 108). Grey, frontally viewed features are fastened to a white profile with the same uncivilized gaping mouth evident in the first work of that day. Hand and brush approach the canvas from two directions: the main portion emanates from the shoulder on the side of the light profile, and another darker arm extends from the base of the grey frontal aspect. The Painter (pl. 108) concentrates on the

---

58 In psychoanalytical terms this primitive place within the psyche would be identified as the Id, which may also be compared with the 'primary processes' described in note 44 above. Literary visualizations of the dark recesses of the Id are explored, for example, in the novel by Joseph Conrad, Heart of Darkness, which was published in French as Au coeur des ténèbres in 1926. Rubin, Primitivism in 20th Century Art, p. 336, note 59, also observes that French writers, including Malreaux, cited Conrad's novel.

disjointed qualities of the artist depicted in the first canvas of March 30 (pl. 107). Both assert the several compulsive sources of artistic conception. This is further emphasized through the plurality of the model's forms.

Like the artist, the nude in the March 30 Artist and His Model undergoes a metamorphosis (pl. 107). The multiple figurations contained within her are manifest through the appearance of three breasts. One has a green nipple, another a red center, and a third less distinct and smaller one emerges from the top of her left arm.[59] The dynamic character of the model's conversion is accentuated by the vigorous brushstrokes radiating from the easel. The anatomy of the model's legs is restructured so that it curiously divides then rejoins at unlikely angles. Her transformation continues in the deformation of her left arm and hand into a crude green interior armature. This is covered with a skin with a red contour and grey striations which together resemble animal or vegetative matter. Her forms are in the process of mutating to a primeveal condition, the counterpart to the primitive state of the 'barbaric' head

The compounding of the nude's figuration into multiple forms is repeated in two drawings made later the same year

---

[59] Following the colour imagery found repeatedly in this series, the green alludes to vegetative growth and the plant forms associated with the model. See Chapter Six for analyses of vegetative imagery.

(Zervos XXIII; 296 and 298). One shows a slender upright female contained within a larger seated woman (pl. 109). The manner in which the two overlap carries an erotic suggestion for it is possible to discern the suggestion of male genitalia in her rounded buttocks and upright torso. This confluence of both genders within a single figure is repeated in the second drawing (pl. 110). A standing female whose forms also transpose into male sexual members is presented.[60] The erotic character of these drawings highlights a merging of the confronting forces in the artist and model paintings. Could they also represent Picasso's attempt at creating authentic primitive fertility images?

The Sacred Character of Art

> "Something holy, that's it," Picasso says, "It's a word something like that we should be able to use, but people would take it in the wrong way. You ought to be able to say that a painting is as it is, with its capacity to move us, because it is as though it were touched by God. But people would think it a sham. And yet that is what's nearest to the truth." 61

The assertion of the sacred basis of art appears to oppose

---

60 The union of male and female in a single figure is also discussed in Chapters One, note 48; and Three, note 49.

61 Ashton, Picasso on Art, p. 25. This passage is excerpted from Parmelin, Picasso: Women, p. 16.

Picasso's continuous claim of its subversive character, as expressed at the beginning of this chapter. A closer examination of the meaning of "something holy" may help to consolidate these apparently contradictory opinions.

In his widely read analysis of the holy, Otto discovers that fear and awe are the basis of prehistoric sacred beliefs.[62] He explains the "daemonic dread" which precedes "religious dread" reveals a spectral "terror fraught with an inward shuddering" that transforms a mundane encounter into something menacing and overpowering.[63] This profound veneration is visualized in the primeval creations of primitive religions.[64]

The knowledge of this awful dread cannot be revealed in visual forms, but rather through a correspondence with such profoundly felt experiences as erotic sensations or imaginative compulsions.[65] Picasso may have been aware of Otto's influential book, particularly through his contact with Surrealism, and his subsequent friendship with 'surrealist' poets.[66]

---

62 Rudolph Otto, The Idea of the Holy, trans. J.W. Harvey, (1923; 2nd ed., New York: 1950), p. 15.

63 Ibid., p. 14.

64 Ibid., p. 19.

65 Ibid., pp. 30 and 47. These forms cannot be expressed verbally, but only through "gestures, tones, and accents."

66 This concept of the holy has much in common with the Surrealist notion of the 'marvelous', defined as the transformation of mundane daily events into something unpredictable and significant. See André Breton, Manifestoes of Surrealism, trans. R. Seaver and H. R. Lane, (Anne Arbour: 1974), pp. 14, and 16 ff.

The equation of the artist as Creator is suggested in an early state of The Artist and His Model of March 8 (II) (Zervos XXIII; 169).[67] The painter is characterized by his long beard and dark deep set eyes (pl. 111). Close behind his head, and clearly identified with him, is a curious sign consisting of an ocher circle within a pentagon shape. This configuration is accentuated through the analogous form and hue scattered throughout the studio: the artist's canvas, the base of the sculpted head, the yellow seat of the chair, and the round palette above it--also bearing gold daubings.

This artist is presented with a long beard arranged in horizontal tiers. In this respect he resembles the seated deities with their outstretched arms as found on Mesopotamian reliefs. Picasso admired these, seeing in them similar qualities he admired in primitive art:

> "Primitive sculpture has never been surpassed. Have you noticed the precision of the lines engraved in the caverns?...You have seen reproductions...The Assyrian bas-reliefs still keep a similar purity of expression." [68]

The possible connection between Picasso's convictions, the Surrealist 'marvelous', and the idea of the holy are explored in Celia Rabinovitch, The Surreal and the Sacred: Archaic, Occult and Daemonic Elements, Doctoral Dissertation, McGill University, 1984. She states, p. 66, "Surrealism crosses the threshold of the sacred, entering a magical world view so that ambivalent feelings of fear and attraction are combined with a sense of awe before the power of the object."

67 The early 'state' of the March 8 (II) The Artist and His Model is reproduced in Parmelin, The Artist and His Model, p. 34. The definitive painting is illustrated in Zervos XXIII; 169.

68 Sabartés, Picasso: An Intimate Portrait, p. 213.

Picasso had ample opportunity to view such bas-reliefs either in the Louvre or in the photographs published by his friend Christian Zervos.[69] Stelae, such as the one showing a libation scene, are common to both the collection in the Louvre and Zervos' book (pl. 112).[70]

Such reliefs show the profile of a seated figure with a tiered, squared-off beard that is viewed frontally--like Picasso's artist. Either the sun symbol above the deity, or his unique headpiece may be analogous to the yellow orb perched both above and on the painter. Further, the encounter between supplicant and Creator presents a parallel arrangement to the confrontation of artist and model. In this particular stele, the 'plant-libation' form serves as intermediary touching both parties, like the easel in Picasso's composition. An additional important point of similarity is the function of the arm in the Mesopotamian relief and Picasso's artist. The hand is the point of creation of both, its power is conveyed through the touch.[71]

---

[69] Christian Zervos, L'Art De La Mésopotamie, (Paris: 1935).

[70] Another similar example is the relief showing the encounter of a worshipper and a deity seated before a sun symbol on the summit of a basalt Stele reproduced in Zervos, L'Art Mésopotamie, pl. 239.

[71] Could it be that the painter is also visualized as the all-powerful creator, a primordial sun-god poised ready to bring form perhaps to the reclining 'Eve', and the as-yet unformed 'Adam' suggested by the plaster head? Several further examples

In the final altered state of this painting, completed on May 16, the area around the model has been darkened and the clarity of the earlier state has been abandoned (pl. 1). The forms are ambiguous as they merge. There has been a significant change in the type and meaning of the artist who is now the coarser type with mouth agape. The sun-symbol in the first version is replaced in the definitive work by a crude white profile-like shape and two hovering fertility configurations.[72] The image of the artist as Creator is replaced with an assertion of his generative potency. The awesome force of creativity is finally conveyed through grotesque forms and 'symbolic' signs. Picasso transfers the potency from the artist to his creation. This is shown in the manner in which he connects with the model through the positioning of the easel. The left leg rests on the artist's knee, the back support intersects the nude. An additional fourth leg is added on the right--twisting it sideways, intersecting the model's genetalia and interweaving with her torso. This interaction locates the source of the "something holy" he described:

---

of the potency of the painter's touch is suggested in the February Sketchbook drawings of February 20, Zervos XXIII; 145-148 (pls. 57-60) and Zervos XXIII; 190 (pl. 78), discussed in Chapters Four, note 29; Five, note 69; and Six, note 56.

72 This shape is an amalgamation of the 'sperm' and 'fertility' signs considered in Chapters Six and Eight. See Figures 6-2, and 8-1.

> "No explanation can be given in words. Except that by some liaison between the man-creator and what is highest in the human spirit, something happens which gives this power to the painted reality." 73

The quality that is "highest in the human spirit" is not beatific as the first state suggests, but 'dreadful' in the original sense of the word.

The power intrinsic to the artistic enterprise is also destructive, as revealed in The Artist and His Model of April 28 (Zervos XXIII; 222). The artist is a demonic form in black, red, and white (pl. 113). His block-like figure is united with the chair, so that at the base of his seat he appears as a creature with two chair supports in the back and two booted feet in front. The most distinctive feature is his head, a white jagged form with pointed nose which contrasts with the dark background. The red daubs previously evident on the artist's cheeks and lips here are coarsely applied. The jarring hue gives a horrible and blood-like effect, impling a sacrificial and ritualistic aspect of art-making.[74]

There is no clear separation between the shapes of painter and murky background. Behind the artist a red fire-like glow penetrates or reflects onto the front of his torso and the top

---

73 Ashton, Picasso on Art, p. 45, quoting Parmelin, Picasso's Women, p. 16.

74 Recent literature has discussed the notion of ritual in Picasso's writings see, in particular, the analyses of Picasso's play Four Little Girls in Gasman, Mystery, Magic and Love in Picasso, pp. 570 ff.

lateral aspect[75] of his painting arm. Issuing from the dark gloom surrounding the artist are two inexplicable masses. One is a blue, lunar circle surrounded by pale petal-like radiating lines. It is located in the gap between painting hand, easel and palette. The other is a grey cloud hanging behind the easel and above the model.[76] These mysterious indistinct forms link the ritualistic potency of the artist-creator-destroyer with the power of nature.[77]

The ordinary studio has been transformed into a silent black cave. A strong light emanating from the artist stretches shadows from the easel support toward the viewer. The lower and right side with the background's dark band further distances the artist and the beholder allowing only a narrow portion for the spectator of the work to enter between the shadow cast by the

---

75 Kris and Kurz, Legend, Myth, and Magic in the Image of the Artist, p. 87, writes in the chapter on 'The Artist as Magician',

> "...the ability to create images was only one element in the characterization of the mythological artist....it appears to be intimately linked with the symbolic significance of fire, as a sign of creative potency...."

76 The origins of this cloud form are apparent in two other canvases of The Artist and His Model in a Landscape, Zervos XXIII; 208 and 209, painted on April 12, a week previously.

77 According to Otto, The Idea of the Holy, p. 14, the holy possesses both awfulness and magesty.

The thinking inherent in this representation also contains two aspects of Nietzschean thought which has been linked with Picasso. Johnson, "Les Demoiselles d' Avignon and Dionysian Destruction," pp. 99 and 101, points out Nietzsche's "ideology of creation through destruction" and the elevation of the artist to the godly through his creativity.

artist's chair, the bottom border, and the dense. black-red atmosphere surrounding the artist.

The painter both embraces the nude within the realm of his easel and destroys her by piercing her with the javelin-like form of the easel's supporting leg. He is creator and iconoclast.[78] The potency of his immanent rite evokes a dread that is part of his power. This is a painting that evokes awe. Its power is contained in its grotesque spectral image of the artist. He is projects the same fearsome and solemn essence that is intrinsic to the primitive objects Picasso first encountered.[79]

The assertion of the power of artistic creation, and by extension of its product is recapitulated at the end of the series in an evocative Artist and Model in a Landscape of June 17 (Zervos XXIII; 291).[80] A ghostly figure of the artist reflectes the eerie moonlight (pl. 114). This lunar form is a

---

78 Ambivalent feeling for the model is repeated in Zervos XXIII; 286, which shows the nude with a cleft foot. Is this an indication of her satanic character? This possibility is countered by the portrait-like character of the painter may indicate that this unique figuration of a 'cloven hoof' has in fact a private meaning.

79 Zdenka Volavka, "Nkisi Figures of the Lower Congo," African Arts, V (Winter 1972), pp. 52-59 and 84, cogently examines the often ambiguous manifestation of malevolent and benevolent symbolic meanings in certain African artifacts.

80 The landscape elements, lighting, and sense of mystery found in this painting, are also discernible in certain works in Picasso's Déjeuner sur l'herbe series. See the discussion in Chapter Three, and compare this Artist and His Model canvas with Zervos XX; 111 (pl. 34).

half circle at the top of the canvas which is intertwined with the forest and confounded with its branches. Its vibrant, radiating lines extend downward to touch and merge with the forms of the recumbant nude and the support of the painter's easel.

The enigma of creativity is given a celestial dimension equated with the most forceful of all mysteries. Placed in the midst of the natural world, which Picasso perpetually confronted, the painter's enterprise is enlarged to include all of creation. Like primitive man who viewed the universe with awe, Picasso shows the artist to be the agent of unknown forces, submitting to an act which, as he acknowledged, "...is stronger than I am."

CONCLUSION

Between 1926 and 1963 Picasso expressed his conception of the process inherent to the making of art through the subject of the artist and model. Picasso's presentation of the artist and model theme is coloured by certain characteristic approaches. They are: Picasso's fundamental paradoxical outlook; the absorption of primitive forms; the superposition of signs and schematic configurations; and the integration of the theme with art historical references.

This dissertation has traced the meanings of works of the artist and model theme to several successive levels: (1) a simultaneous representation of the process and the product of art-making; (2) a concentration on the intricacies of the process itself; (3) establishment of the analogy between art-making and love-making; (4) presentation of the paradox of the creative and destructive forces within the creative process; and (5) a recognition of the power of the artist as he engages in his enterprise. Many of these concerns are expressed in the early representations of the artist and model theme and extend into the 1963 series. They will each be reviewed separately below.

The Process and The Product: Throughout Picasso's representations on the theme, Picasso is concerned with the measure of reality and art. The image of the artist painting his model highlights the oppositon between art and reality. Picasso measures the relationship of the male and female and plays one against the other. The focus of this confrontation lies in the function of observation: that of the artist for his subject and that of the spectator for the completed work of art. This gives visual form to the artist's encounter with natural appearances and the ensuing transformation of nature into art. The model ambiguously doubles as living woman posing in the studio and as painted image projected onto the painter's canvas.

The theme of the artist and model reflects Picasso's fundamental inclination to affirm the validity of his comprehension of reality through the weighing of contrary aspects of appearances. Thus Picasso links the creative process with his convictions on the balancing of paradoxical qualities of things and ideas. This dialectical outlook is likely the motivation for the confrontation inherent in Picasso's artist and model theme, as well as for the metamorphoses of his forms, and the ambiguities of his statements. Picasso seems to consider that things that are most real and therefore "true" must withstand the test of paradox: "If there were only one truth, you couldn't paint a hundred canvases on the same theme."[1]

---

[1] Ashton, Picasso on Art, p. 22.

The later paintings and linoprints of Picasso's Déjeuner sur l'herbe repeat the projection of the model onto the painter's canvas first evident in the 1926 The Artist and His Model (pl. 6). The pattern of opposites are clarified as the bather is transposed into the realm of art. In addition, the configuration of the artist with its emphasis on his outstretched hand and heavy boots are established. The February Sketchbook opens with a certain projection of the model simultaneously in the studio and on the artist's canvas. Immediately following, the paintings of the 1963 series, present a counterbalanced composition in which the artist is positioned on the left and the model on the right. This rigid arrangement establishes an antipathy between the couple that takes on the dimensions of confronting forces.

The Process: Of special interest to Picasso is the moment the image begins to be formulated on the canvas. The drawings of the Atelier Sketchbook, the paintings showing a close-up view of the artist's head, hand, and canvas, and several other works of the 1963 series disclose diverse facets of the artist's solitary encounter with his canvas.

Another manifestation of Picasso's paradoxical thinking is the incorporation of condensed images that reflect a 'poetic imagination'. Picasso aligns parts of the artist's body with external objects, such as the union of the artist's torso with his chair and the amalgamation of the model with the easel. These establish functional associations that refer to the

transforming process intrinsic to art-making.

The observer also partakes in the creative cycle. Picasso locates the spectator within the canvas. By evoking an awareness of the scrutiny the work will undergo, Picasso balances the process he depicts with a further suggestion of the product of the artist's efforts. The connection with the viewer becomes overt in the Atelier paintings of 1955 in which Picasso entices the beholder to consider the levels of reality within the illusion conveyed. The blank canvases facing outward in the 1956 Atelier series direct the viewer to identify with the artist and to engage in the creative process. In the 1963 artist and model series the sculpted head placed opposite the artist links the spectator with the artist and serves as both a stimulus to, and reflection of, the painter.

Picasso combines his motif of the artist and his model with images culled from past art and ancient myth. The result is a union of form and content which alludes to art historical archetypes. The theme of the artist and model embraces art from primitive artifacts to Etruscan sculpture, to include Giorgione, Rembrandt, Velázquez, and Manet. All are absorbed into Picasso's metier. Picasso implants references to their works sometimes so subtly that they are barely discernible.

Works from earlier times and by other artists are considered by Picasso as equally part of the world as is nature. More importantly, by appropriating their images Picasso states his own lineage and vindicates his place in history. The confrontation with the past and its incorporation into the

subject of the artist and model firmly secures the theme of the 'Artist and His Model' in Picasso's work as art about art.

Art-making and Love-making: Picasso equates art-making and love-making. Both represent a driving force, motivated internally. This is visualized through stated associations that would otherwise be difficult to demonstrate visually. This imagery uses phallic forms that are affiliated with the painter: the palette-penis, the sperm-like form superimposed on his torso, and his position relative to the model.

Similarly, the model carries intimations of her procreative function which by analogy extend to art-making. In the 1950s a statue of the Pregnant Woman is aligned with the images present in the artist's studio. In artist and model paintings of the 1930s and in the 1963 series, the nude is presented with plant-like limbs. Her forms establish "generative metaphors" which convey the idea of productivity--albeit human and vegetal.

The painter's interaction with art is demonstrated by his 'love-making' with the model-painting. His 'penis palette' is positioned contiguous with her genitalia. This image may be interpreted as a recapitulation of Picasso's oft-repeated analogy between art-making and love-making. The nude is also an image of woman as inspirational vessel who represents living reality and 'creative' fertility.[2] In her role as an image

---

[2] A clear indication of Picasso's understanding that his canvases "have children" in the sense that one work yields others is given in Malreaux, Picasso's Mask, p. 137, repeated in

projected on the artist's canvas she also designates the artistic product, the ultimate culmination of the artist's exertions.

The Dichotomy of Creation and Destruction: Paradoxically the artist seems to attempt to destroy the very image he struggles to capture--by piercing her torso with the supporting leg of the easel. Thus a procreative-destructive paradox is established. As Picasso confessed "In my case a picture is a sum of destructions. I do a picture--then I destroy it."[3] Paintings of 1934 and 1963 show the model splayed before the artist as a sacrificial offering. In addition, signs in a 'cruciform pattern' are evident in both works of the 1950s and in the 1963 artist and model series, evoking an image of suffering and sacrifice--as well as rebirth. Thus the profoundly ambivalent character of the artistic process carries seeds of conception, birth, death, and immortality.

The motivation for the artist's destruction of the model is located in Picasso's subversive attitude toward art itself.[4] He contends that his subject should be revealed without the impediment of artifice. Although his life and work were devoted

---

Chapter Eight, note 29, of this dissertation.

[3] Ashton, Picasso on Art, p. 38. A fuller portion of this statement by Picasso is quoted in Chapter Eight, note 57.

[4] Picasso's assertion of the subversive character of art is given in Gilot, Life with Picasso, p. 197, and Penrose, Picasso: His Life and Work, p. 356.

to art, Picasso wished to "kill art" because he believed it opposed 'truth': "Enough of Art. It's art that kills us....But the less art there is in painting the more painting there is."[5]

The dilemma of this contrary dualism lies in Picasso's attempt to penetrate the essence of things without letting go of their reality. This is his desire to name--to evoke the mental image so that the viewer can recreate the experience.[6] Picasso rejected the aesthetic gloss that he felt isolated art from life, wishing instead: "to rid painting...of the accumulation of art and science that comes between the painter and his canvas and which must disappear...."[7]

The Power of Art: Picasso's conviction in the strong impact of art is explored in artist and model paintings which refer to the power and magical quality of the making and the scrutiny of art. It is that quality of art-making which, as Picasso claimed, is "something stronger than I am" and which "makes me do what it wants."[8]

Picasso responded intensely to the awesome quality he experienced in his first exposure to African artifacts. He was

---

5 Parmelin, Picasso: Women, p. 28.

6 Statements reflecting Picasso's wish 'to name' the subjects projected in his works are found in Penrose, Picasso: His Life and Work, p. 453; Parmelin, Picasso: Women, pp. 45 and 120; Ashton, Picasso on Art, p. 101; and Parmelin, The Artist and His Model, pp. 64 and 15-16.

7 Parmelin, Picasso: Women, p. 30.

8 Penrose, Picasso: His Life and Work, p. 448.

both repulsed by and drawn toward these objects. He understood that they were not aesthetic forms but powerful "magic things...spirits, the unconscious".[9] By grasping the power of such objects to expose interior forces, Picasso sought to instill the same potency in his own art.

Picasso absorbs the language of primitive thinking into his representations by adapting the tribal use of 'signs'. Thus the genital and fertility imagery found throughout the artist and model representations are used because they are concrete and universally comprehended 'symbols' of potency. Like the image of the artist's enduring, heavy black boots, these signs vindicate the efficacy of the artist as generator of powerful images.

Picasso invests his figures with multiple aspects to convey what he calls "the inner I that is always in my painting."[10] The configuration of the artist reveals this inner essence which is imparted to his enterprise. He is often characterized by an emphasis on an interior skeletal structure. Such schematic figurations are also characteristic of primitive sculpture.[11] The head is given a distinctive shape not normally

---

[9] Malreaux, Picasso's Mask, p. 17. This account is repeated in Gilot, Life with Picasso, p. 266.

[10] Ashton, Picasso on Art, p. 30, quoting Dor de la Souchère, Picasso in Antibes, catalogue of the Musée d'Antibes (New York: 1960), p. 3. A similar statement is found in Parmelin, Picasso Says, p. 70.

[11] The unique patternings applied to tribal artifacts are used to visualize symbolic meanings. See Paul S. Wingert, Primitive Art: its Traditions and Styles, (New York: 1962) pp. 32 ff. and 79 ff.; and Herschel H. Chipp, "Formal and Symbolic Factors in the Art Styles of Primitive Cultures," in Carol F.

seen except with the aid of X-rays. A black cranium within the painter's head extends down the neck joining the rest of his body which is an open configuration. Opposing the insubstantial torso is the powerful head and enlarged black boots. The artist is a complex apparition of substance and void. He reveals his authority and receptivity to surroundings. As he projects his multiple profiles forward he also contains internal forces. The viewer simultaneously looks at and through the painter--just as the artist does with the subjects of his works.

Picasso adapts the menacing and overpowering forces inherent in ancient art that conveys deeply held religious beliefs to affirm the connection between the man-creator and that which is highest in the human spirit.[12] Thus Picasso seeks to invest his art with a sacred character analogous to that which he perceived as emanating from the holy: "Something holy....a painting is as it is with its capacity to move us, because it is as though it were touched by God."[13] The emphasis and isolation of the painter's hand displays the power of his touch and claims the mysterious origins of the artist's creations.

Jopling ed., Art and Aesthetics in Primitive Societies: A Critical Anthology, (New York: 1971), pp. 146-170. An account of the role of tradition and change in a singular instance of the crafting of African artifacts is recounted in Zdenka Volavka, "Voania Muba: Contributions to the History of Central African Pottery," African Arts, X (January 1977), pp. 59-66 and 92.

12 Ashton, Picasso on Art, p. 45, excerpted from Parmelin, Picasso: Women, p. 16.

13 Ashton, Picasso on Art, p. 25, quoted from Parmelin, Picasso: Women, p. 16.

From the material covered by this dissertation several uncharted areas are open to future study. The drawings and paintings of the Atelier series of the 1950s include many canvases, each with subtle variations that have not been adequately addressed. In addition, while Picasso's Suite 180 is often illustrated in the literature, much work remains to be done to examine the Suite as a whole and the relationship of the drawings to each other. Another larger field for research would be an inquiry into the 'signs' Picasso interjects into his paintings, defining the configurations used and ascertaining whether there are any patterns to their association with particular themes. Finally, the artist and model theme in the last ten years of Picasso's life may be charted, particularly with reference to the allusions to earlier works by Picasso and their connection with the theme of the musketeer.

In light of Picasso's own steadfast confrontation with art-making, another inquiry may clarify the dimensions of Picasso's rich intellectual life. A study that would question the connection between Picasso's readings (including monographs on art, fiction, and poetry) and his late paintings, might also consider whether Picasso draws on imagery culled from his literary knowledge to reflect his strong convictions on the process and meaning of art.

APPENDIX I:

PICASSO AND HIS MODELS

From Fernande Olivier in 1904, to Jacqueline Roque in the 1950s, and to his own death in 1973, Picasso incorporated the images of his women into his painting. For example, he projects his anger toward his first wife Olga on the wildly distorted women of the 1920s, and captures the sleepy Marie Therése Walter in the 1930s and the sharply intellectual Dora Marr in the late 1930s and 1940s. Frequent representations of these models are finally superseded by Françoise Gilot in the late 1940s and early 1950s.[1] While Picasso's wives, mistresses, and models are easily identifiable, it is useful to consider some documentation that surveys the manner in which Picasso actually worked from his models.

Picasso's artistic relationship with his models is paradoxical. Picasso did not always use a model and indeed in

---

[1] Picasso's women figure largely in his life and art. See, for example Jean Paul Crespelle Picasso and His Woman, trans. R. Baldick, (London: 1969); O'Brian, Picasso: A Biography; and Penrose, Picasso: His Life and Art.

his later work he certainly did not.[2] Picasso's extraordinary powers of observation often eliminated the need for a model. Nevertheless, as this review of the model's role in Picasso's art suggests, he paradoxically benefited from and often required their presence.

When Picasso began to paint the portrait of Gertrude Stein he required her to pose for him (Zervos I; 352). This is surprising to Penrose since even then Picasso found the actual presence of a model to be unnecessary.[3] At the end of eighty sittings Picasso painted out the whole head in the portrait, exclaiming "I can't see you any longer when I look."[4] Gertrude Stein recalls the experience of posing for Picasso, describing how:

> "Picasso sat very tight on his chair and very close to his canvas, and on a very small palette which was of uniform brown grey colour, mixed some more brown grey and the painting began." 5

In early 1910 in the midst of Cubist formations, Picasso made a painting using the model Fanny Tellier (Zervos II; 235). Work on the canvas came to an abrupt end when Fanny, tired of the

---

2 Leiris, "The Artist and His Model," in Picasso in Retrospect, p. 79.

3 Penrose, Picasso: His Life and Art, pp. 117-118.

4 Ibid., p. 118, quoting Alice B. Toklas.

5 Gertrude Stein, The Autobiography of Alice B. Toklas, (New York: 1933), p. 51.

numerous sittings demanded of her, refused to pose any longer. Although the painting was well advanced, Picasso could not continue without her image before him. However it is likely that the nearly abstract Cubist idiom required the presence of a model to anchor Picasso in visual reality.[6]

Sabartés and Brassai note Picasso only occasionally worked from life "to exercise his fingers".[7] As Brassai contends:

> "What Picasso has seen once he retains forever. But he himself does not know when and how it may take form again. So when he places the point of a pen or a pencil on the paper, he never knows what will appear." [8]

Insight into this transformative process is provided by Françoise Gilot who describes the inception of Picasso's 1945-1946 lithograph Two Nude Women (Zervos XIV; 137, 142-146). According to her, Picasso only became aware of the identity of the women as the print progressed through various states:

> "...by the time it reached its definitive state--its character had changed radically from highly representational to unrecognizably abstract. But in losing her pictorial identity, the sleeping woman had

---

6 Rubin, Picasso in the Collection of The Museum of Modern Art, p. 205, note 2, mentions the suggestion of Jardot, Picasso, no. 22, that Woman with Mandolin was originally intended as a portrait. The origin of this suggestion is traced to Kahnweiler, Picasso's dealer at the time.

7 Sabartés, Picasso: An Intimate Portrait, p. 150.

8 Brassai, Picasso and Company, p. 112.

> regained her actual one. Pablo had come to realize that she was, after all, Dora Marr, he told me. And as though to prove it he pointed, in the margins of the paper, to a number of remarques: there were little birds of various kinds and two insects drawn in minute detail." 9

Gilot continues to elucidate Picasso's identification of his women with other living creatures:

> "The fact that he had been let to make...a 'comment' in the margins of the stone made him realize that the sleeping woman was, indeed, Dora. The birds in the upper and lower margins were for me, he said." 10

Steinberg interprets this passage as a demonstration of the assumption that recognizable or not, the figures must represent definite persons.[11]

Picasso's 1946 portrait of Françoise Gilot that came to be called La Femme Fleur (Zervos XIV; 167) began with a series of drawings from Picasso's memory, as Gilot recalls Picasso stating: "I almost never work from the model, but since you're here, maybe I ought to try."[12] After expressing displeasure at the successive drawings, Picasso exclaimed "no good, it just doesn't work". Whereupon he asked Françoise to undress and he studied her for over an hour from a distance of three or four

---

9 Gilot, Life with Picasso, p. 85.

10 Ibid.

11 Steinberg, Other Criteria, p. 110.

12 Gilot, Life with Picasso, pp. 115-116.

yards. As recounted by Gilot, Picasso was

> "looking tense and remote. His eyes didn't leave me for a second. He didn't touch his drawing pad; he wasn't even holding a pencil." 13

Then he produced a series of drawings and eleven lithographs from memory. Picasso explained that

> "There must be darkness everywhere except on the canvas, so that the painter becomes hypnotized by his own work and paints almost as though he were in a trance. He must stay as close as possible to his own inner world if he wants to transcend the limitations his reason is always trying to impose on him." 14

Many of the later nudes resemble Picasso's second wife Jacqueline Roque. Parmelin observes that the red couch on which the model reclines is similar to one belonging to Jacqueline.[15] It has been noted that she is omnipresent in the artist and model series.[16]

Although Picasso did not supposedly 'use' his models, he nevertheless benefited from their presence. Even when Picasso did not actually have a model present before him he possessed the ability to recall identifiable images from his memory.

---

13 Gilot, Life with Picasso, p. 115-116.

14 Ibid., pp. 116-117.

15 Parmelin, Picasso: Women, pp. 34-35.

16 Schiff, Picasso: The Last Years, p. 25.

Thus certain forms recalling people from an earlier period in Picasso's life would apparently spontaneously reappear in his works. Steinberg sees this phenomenon as proof of the internal sources of Picasso's imagery that flows "unpredictably from intercommunicating levels of personality."[17]

---

[17] Steinberg, Other Criteria, p. 110.

BIBLIOGRAPHY

Alberti, Raphael. Picasso en Avignon. Translated by G. Franck. Paris: Editions Cercle d'Art, 1971.

Alley, Ronald. Picasso's Three Dancers. The 48th Charlton Lecture. London: The University of Newcastle upon Tyre, 1966.

Anderson, John. "Faustus/Velàzquez/Picasso." In Picasso in Perspective. Edited by Gert Schiff. Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1976, pp. 158-163.

Anderson, Wayne. "Manet and the Judgement of Paris," Art News, LXXII (February 1973), pp. 63-69.

Aragon, Louis. "The Verve of Picasso." In Picasso in Perspective, Edited by Gert Schiff. pp. 151-157.

Arieti, Silvano. Creativity: The Magic Synthesis. New York: Basic Books, Inc., Publishers, 1976.

Arnheim, Rudolf. Art and Visual Perception: A Psychology of the Creative Eye. 1954; rev. and enl. Berkeley and Los Angeles: University of California Press, 1974.

----------. Picasso's Guernica. The Genesis of a Painting. Berkeley and Los Angeles: University of California Press, 1962.

----------. "Picasso's 'Night Fishing at Antibes': One Painting--Three Approaches," Journal of Aesthetics and Art Criticism, XXII (Winter 1960), pp. 164-175.

Ashton, Dore. A Reading of Modern Art. Cleveland: Pross of Case Western Reserve University, 1969.

----------, ed. Picasso on Art: A Selection of Views. The Documents of 20th-Century Art. New York: Penguin Books, 1972.

----------. A Fable of Modern Art. London: Thames and Hudson, 1980.

----------. "Picasso and Frenhofer: The Idea of Modern Art," ArtsCanada, XXXVII (September-October 1980), pp. 1-16.

----------. "The Late Work: A Postscript," Arts Canada, XXXVII (September-October 1980), p. 17.

Baer, Brigitte. Picasso The Printmaker: Graphics From the Marina Picasso Collection. Exhibition catalogue. Dallas: Dallas Museum of Art, 1983.

BIBLIOGRAPHY

Balakian, Anna. André Breton, Magus of Surrealism. New York: Oxford University Press, 1971.

Balet, Léo. Rembrandt and Spinoza. New York: Philosophical Library, 1962.

Balzac, Honoré. Le Chef d'Oeuvre Inconnu. In The Quest For the Absolute. Translated by E. Marriage. Volume 26 of The Novels of Honori Balzac, Library Edition. Philadelphia: Gebbie Publishers, 1889.

Barr, Alfred H. Jr. Picasso: Fifty Years of His Art. 1946; reprint ed., New York: Arno Press for The Museum of Modern Art, 1980.

Barr-Sharrar, Beryl. "Some Aspects of Early Autobiographical Imagery in Picasso's 'Suite 347'," The Art Bulletin, LIV (December 1972), pp. 516-533.

Berger, John. The Success and Failure of Picasso. Hammondsworth, England: Penguin Books, 1965; reprint ed., New York: Pantheon Books, 1980.

Bergström, Ingvar. "Rembrandt's Double Portrait of Himself and Saskia at the Dresden Gallery: A Tradition Transformed," Nederlands Kunsthistorisch Jaarboek, XVII (1966), pp. 143-169.

Bialostocki, Jan. "Rembrandt's 'Terminus'," Wallraf-Richartz Jahrbuch, XXVIII (1966), pp. 49-60.

BIBLIOGRAPHY

Birkmeyer, Karl. "Realism and Realities in the Paintings of Velàzquez," Gazette des Beaux-Arts, LII (July-August 1958), pp. 63-80.

Bloch, Georges. Pablo Picasso: Catalogue de l'oeuvre gravè et lithographiè. 3 volumes. Berne: Kornfeld and Klipstein, 1968-1979.

Blunt, Anthony and Pool, Phoebe. Picasso: The Formative Years A Study of His Sources. London: Studio Books, Longacre Press, 1962.

Blunt, Anthony. "Picasso's Classical Period (1917-1925)," The Burlington Magazine, CIX (April 1968), pp. 187-191.

----------. Artistic Theory in Italy, 1450-1600. London: Clarenden Press, 1940; rpt. Oxford: Oxford University Press, 1973.

Boeck, Wilhelm and Sabartès, Jaime. Pablo Picasso. New York: Harry N. Abrams, 1955.

Boggs, Jean Sutherland. Picasso and Man. Exhibition catalogue. Toronto and Montreal: The Art Gallery of Toronto and The Montreal Museum of Fine Arts: 1964.

----------. "Picasso and the Nude," Art News, LXII (January 1964), pp. 29-30, 65.

----------. "'Picasso and the Theatre' at Toulouse," The Burlington Magazine, CVIII (January 1966), pp. 53-54.

----------. Picasso and the Vollard Suite. Exhibition catalogue. Ottawa: The National Gallery of Art, 1971.

----------. "Picasso and Communism," Arts Canada, XXXVII (September-October 1980), pp. 31-36.

----------. "The Last Thirty Years." In Roland Penrose and John Golding, eds. Picasso in Retrospect. New York and Washington: Praeger Publishers, 1973, pp. 197-241.

Bowie, Theodore and Christenson, Cornelia, eds. Studies in Erotic Art. New York and London: Basic Books, 1970.

Bozo, Dominique, et al. Picasso from the Musée Picasso, Paris. Exhibition catalogue. Minneapolis: Walker Art Center, 1980.

Bransten, Ellen, H. "The Significance of the Clown in Paintings by Daumier, Picasso and Rouault," The Pacific Art Review, III (1944), pp. 21-39.

Brassai (Halasz, Gyula). Picasso and Company. London: Thames and Hudson, 1967.

----------. "Picasso's Great Age Seems Only to Stir up Demons Within," New York Times Magazine, October 24, 1971, pp. 30-31 and 96-105.

BIBLIOGRAPHY

Brendel, Otto J. "The Classical Style in Modern Art." In From Sophocles to Picasso. Edited by Whitney J. Oates. Bloomington: Indiana State University Press, 1962, pp. 71-118.

Breton, André. Manifestoes of Surrealism. Translated by R. Seaver and H.R. Lane. Ann Arbour Paperbacks. Ann Arbour: The University of Michigan Press, 1974.

Broude, Norma Freedman. "Picasso: Artist of the Century (Late Nineteenth)," Arts, LV (October 1980), pp. 84-86.

Brown, Jonathan. Images and Ideas in Seventeenth-Century Spanish Paintings. Princeton Essays in the Arts. Princeton: Princeton University Press, 1978.

Burgard, Timothy Anglin. "Picasso's 'Night Fishing at Antibes': Autobiography, Apocalypse, and the Spanish Civil War," The Art Bulletin, LXVIII (December 1986), pp. 657-672.

Cabanne, Pierre. Le Siècle de Picasso: La gloire et la solitude. Volume 4. Bibliothèque Méditations. Paris: Editions Denöel, 1975.

Carasso, Roberta. The Published French and Spanish writings of Pablo Picasso with English Translations. Unpublished M.A. Thesis. Hunter College of the City of New York, 1964.

BIBLIOGRAPHY

Carrabino, Victor. Pirandello and Picasso: A Pragmatic View of Reality. Tallahassee, Florida: Florida State University Press, n.d.

Chadwick, Whitney. "Eros or Thanatos--The Surrealist Cult of Love Reexamined," Artforum, XIV (November 1975), pp. 46-56.

Chipp, Herschel H. ed. Theories of Modern Art: A Source Book by Artists and Critics. Berkeley: University of California Press, 1968.

----------. "Formal and Symbolic factors in the Art Styles of Primitive Cultures." In Art and Aesthetics in Primitive Societies: A Critical Anthology. Edited by Carol F. Jopling. A Dutton Paperback. New York: E.P. Dutton and Company Inc., 1971, pp. 146-170.

----------. "Guernica: Love, War, and the Bullfight," Art Journal, XXXIII (Winter 1973-74), pp. 100-115.

Christ, Ronald. "Picasso's Hands: The Mutability of Human Form," Arts Canada, XXXVII (September-October 1980), pp. 19-30.

Cirlot, Juan Eduardo. Picasso: Birth of a Genius. Translated by Paul Elek Ltd. Foreward by Juan Ainaud de Lasarte. New York and Washington: Praeger Publishers, 1972.

Clark, Kenneth. An Introduction to Rembrandt. Toronto: Longman Canada, 1978.

----------. Rembrandt and the Italian Renaissance. The Wrightsman Lectures, no. 1, 1964. London: Murray Publishers, 1966.

Clark, Robert Judson, and Burleigh-Motey, Marian. "New Sources for Picasso's 'Pipes of Pan'," Arts Magazine, LV (October 1980), pp. 92-93.

Cohen, Janie L. "Picasso's Exploration of Rembrandt's Art, 1967-1972," Arts, LVIII (October 1983), pp. 119-126.

Cooper, Douglas. Pablo Picasso: Les Déjeuners. New York: Harry N. Abrams, 1963.

_____. Picasso Theâtre. Paris: Editions Cercle d'Art, 1967.

Costello, Anita Coles. Picasso's 'Vollard Suite'. Published doctoral dissertation. Bryn Mawr, 1978. Outstanding Dissertations in the Fine Arts Series. New York: Garland Publishers Inc., 1979.

Crespelle, Jean Paul. Picasso and His Women. Translated by R. Baldick. London: Hodder and Stoughton Ltd., 1969.

Daix, Pierre. Picasso. London: Thames and Hudson, 1965.

----------. "'For Picasso, truth was art; and falsity, the death of art'," Art News, LXXII (Summer 1973), pp. 47-49.

---------- and Rosselet, Joan. Picasso. The Cubist Years 1907-1916. A Catalogue Raisonnè of the Paintings and Related Works. Translated by D. Blair. Boston: The New York Graphic Society, 1979.

Darr, William. "Images of Eros and Thanatos in Picasso's 'Guernica'," Art Journal, XXV (Summer 1966), pp. 338- 346.

Dominguin, Luis Miguel, and Boudaille, Georges. Pablo Picasso Toros y Toreros. New York: Alpine Fine Arts Collection, Ltd., 1980.

Driskel, Michael Paul. "Icon and Narrative in the Art of Ingres," Arts Magazine, LVI (December 1981), pp. 100-107.

Dufour, Pierre. Picasso, 1950-1968. Translated by R. Allen. Geneva: Editions d'Art Skira, 1969.

Duncan, David Douglas. The Private World of Picasso. New York: 1958.

----------. Picasso's Picassos. New York: Harper and Row, 1961.

----------. Goodbye Picasso. New York: Grosset and Dunlap, 1974.

----------. The Silent Studio. New York: W.W. Norton and Company, 1976.

Egan, Patricia. "Poesia and the Fête Champêtre," Art Bulletin, XLI (June 1959), pp. 303-313.

Elderfield, John. Matisse in the Collection of the Museum of Modern Art. New York: The Museum of Modern Art, 1978.

Elgar, Frank and Robert, Maillard. Picasso. Translated by F. Scharfe. London: Thames and Hudson, 1957.

Elsen, Albert. "Surprise, Invention, Economy in the Sculpture of Picasso," Artforum, VI (November 1967), pp. 17-23.

----------. "The Many Faces of Picasso's Sculpture," Art International, XIII (Summer 1969), pp. 24-34, and 76.

Farwell, Beatrice. Manet and the Nude: A Study of the Iconography of the Second Empire. Published doctoral dissertation. University of California, 1973. Outstanding Dissertations in the Fine Arts Series. New York: Garland Publishers Inc., 1981.

Foster, Stephen C. "Picasso's Sculpture of 1907-8: Some Remarks on its Relation to Earlier and Later Work," Art Journal XXXVIII (Summer 1979), pp. 267-272.

Fried, Michael. "Manet's Sources: Aspects of his Art, 1859-1865," Artforum, VII (March 1969), pp. 28-82.

Gage, John. "A Note on Rembrandt's 'Meeste Ende die Naetureelste Beweechgelickheijt'," Burlington Magazine, CXI (1969), p. 381.

Gagnebin, Murielle. "La Rèpètition dans la sèrie 'le peintre et son modèle' de Picasso." In Renè Passeron, ed. Crèation et Rèpètition. Recherches Poiètiques. Ouvrage publiè avec le concours du Centre Règional de Publications de Paris et du Centre National des Lettres. Paris: Editions Clancier-Guènaud, 1982.

----------. "Erotique de Picasso," Esprit N.S. I (January 1982), pp. 71-75.

Galeries Nationales du Grand Palais, Paris. Manet 1832-1883. Exhibition catalogue. New York: The Metropolitan Museum of Art and Harry N. Abrams, Inc., 1983.

Gallwitz, Klaus. Picasso at 90: The Late Work. New York: G. P. Putnam's Sons, 1971.

Gasset, José Ortega y. "Reviving the Paintings: Velázquez." In Phenomenology and Art. Translated by P.W. Silver. New York: W.W. Norton and Company, 1975.

Gasman, Lydia. Mystery, Magic and Love in Picasso, 1925-1938: Picasso and the Surrealist Poets. Unpublished doctoral dissertation. Columbia University, 1981.

Gauss, Charles, E. "The Theoretical Backgrounds of Surrealism," Journal of Aesthetics and Art Criticism, II (1943), pp. 37-44.

Gédo, Mary Matthews. Picasso: Art as Autobiography. Chicago: The University of Chicago Press, 1980.

Geiser, Bernhard. Picasso: peintre-graveur. Catalogue illustre de l'oeuvre gravé et lithographié. Two volumes. Bern: Chez L'Auteur, 1933 and 1968.

Geist, Sidney. Brancusi: A Study of the Sculpture. London: Studio Vista, 1968.

Ghiselin, Brewster, ed. The Creative Process. A Mentor Book. Berkeley: The University of California Press, 1952; reprint ed., New York: The New American Library, 1961.

Giedion, Sigfried. The Eternal Present: The Contribution on Constancy and Change. Two volumes. The Bolligen Foundation. New York: Pantheon Books, 1962 and 1964.

Giedion-Welcker, Carola. Jean Arp. Translated by N. Guterman. London: Thames and Hudson, 1957.

Gilot, Françoise with Lake, Carleton. Life with Picasso. Toronto and New York: McGraw-Hill Book Company, 1964.

Golding, William. "Picasso and Surrealism." In Picasso in Retrospect. Edited by Penrose and Golding. pp. 77-121.

Goldwater, Robert. Primitivism in Modern Art. 1936; rev. edition, New York: Random House, 1967.

----------. "Intellectual Primitivism." In Picasso in Perspective. Edited by Gert Schiff. The Artists in Perspective Series. Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1976, pp. 35-45.

----------. "Judgments of Primitive Art, 1905-1965." In Daniel Biebuyck, ed. Tradition and Creativity in Tribal Art. Berkeley: The University of Berkeley Press, 1969, pp. 24-42.

----------. Symbolism. Icon Editions. New York: Harper and Row, 1979.

Gombrich, E.H. Art and Illusion: A Study in the Psychology of Pictorial Representation. The A.W. Mellon Lectures in the Fine Arts, 1956 Bollington Series. 1969; rev. edition, Princeton: Princeton University Press, 1972.

----------, Hochberg, Julian and Black Max. Art, Perception and Reality. Baltimore: John Hopkins University Press, 1972.

----------. The Image and The Eye: Further Studies in the Psychology of Pictorial Representation. Ithaca, New York: Cornell University Press, 1982.

Gopnik, Adam. "High and Low: Caricature, Primitivism and The Cubist Portrait," Art Journal, XLIII (Winter 1973), pp. 371-376.

----------. "P Loves M: A Note on the First Appearance of Marie-Thérèse Walter in the Picasso Theatre," Marsyas, XXI (1981-1982), pp. 57-60.

Gottlieb, Carla "The Meaning of the Bull and the Horse in Guernica," Art Journal, XXIV (Summer 1964), pp. 106-112.

----------. "Picasso's 'Girl before a Mirror," Journal of Aesthetics and Art Criticism, XXIV (Summer 1966), pp. 509-518.

Goulli, S. El. "Picasso: Occident et Afrique-Orient," L'Afrique Littéraire et Artistique, XLIII (1977), pp. 71-76.

Greenberg Clement. "Picasso at Seventy Five". In Art and Culture: Critical Essays. Boston: Beacon Press, 1961, pp. 59-64.

BIBLIOGRAPHY

Hamilton, George Heard. Manet and His Critics. New York: W.W. Norton and Company, 1969.

Hess, Thomas B. and Nochlin, Linda, eds. Woman as Sex Object. Studies in Erotic Art, 1730-1970. London: Allen Lane, 1973.

Hilton, Timothy. Picasso. New York: Praeger Publishers, 1975.

Hofman, Werner, ed. Kunst--was ist das?. Exhibition catalogue. Hamburg: Herausgeber Verfasse, 1977.

Horodisch, Abraham. Picasso as a Book Artist. Translated by I. Grafe. London: Faber and Faber Ltd., 1962.

James, E. O. The Cult of the Mother Goddess in the History of Religion. London: Thames and Hudson, 1959.

Johnson, Ellen H. Modern Art and the Object: A Century of Changing Attitudes. London: Thames and Hudson, 1976.

Johnson, Ronald W. "Picasso's Old Guitarist and the Symbolist Sensibility," Artforum, XIII (December 1974), pp. 56-62.

Johnson, Ronald. "Primitivism in the Early Sculpture of Picasso," Arts Magazine, XLIX (June 1975), pp. 64-68.

Johnson, Ron. "Picasso's Demoiselles d' Avignon and the Theatre of the Absurd," Arts Magazine, LV (October 1980), pp. 103-113.

----------. "Les Demoiselles d' Avignon and Dionysian Destruction," Arts Magazine, LV (October 1980), pp. 94-101.

Jongh, Ed de. "The Spur of Wit: Rembrandt's Response to an Italian Challenge," Delta, XII (Summer 1969), pp. 49-67.

Jopling, Carol F. ed. Art and Aesthetics in Primitive Societies: A Critical Anthology. New York: E.P. Dutton and Company, 1971.

Judkins, Winthrop. "Toward a Reinterpretation of Cubism," The Art Bulletin, XXX (December 1948), pp. 270-278.

----------. Fluctuant Representation in Synthetic Cubism: Picasso, Braque, Gris, 1910-1920. Published doctoral dissertation. Harvard University, 1954. Outstanding Dissertations in the Fine Arts Series. New York: Garland Publishers Inc., 1976.

Jung, Carl Gustav "Picasso". In The Spirit in Man, Art, and Literature. Translated by R. F. C. Hull. Volume 15 of The Collected Works of C.G. Jung. Bollingen Series XX. New York and London: Pantheon Books, 1966.

Kahr, M.M. "Velázquez and 'Las Meninas'," The Art Bulletin, LVII (June 1975), pp. 225-246.

Kaufman, Ruth. "Picasso's Crucifixion of 1930," Burlington Magazine, CXI (September 1969), pp. 553-561.

Kibbey, Ray Anne. Picasso: A Comprehensive Bibliography. New York: Garland Publishers Inc, 1977.

Kieser, Emil. "Picasso--wie einst Rembrandt," Pantheon, XXXIX (April-May-June 1980), pp. 110-119.

Knott, Robert. "The Myth of the Androgyne," Artforum, XIV (November 1975), pp. 38-45.

Krauss, Rosalind. "Re-Presenting Picasso," Art in America, LXVIII (December 1980), pp. 91-96.

---------- and Rowell, Margit. Joan Miró: Magnetic Fields. Exhibition catalogue. New York: Guggenheim, 1972.

Kris, Ernst and Kurtz, Otto. Legend, Myth and Magic in the Image of the Artist: A Historical Experiment. Preface by E. H. Gombrich. Translated by A. Laing and L. M. Neuman. New Haven and London: Yale University Press, 1979.

Kuh, Katherine. Break-up: The Core of Modern Art. London: Cory, Adams and Mackay, 1965.

Langston, Linda Jane Frank. Disguised Double Portraits in Picasso's Work, 1925-1962. Unpublished doctoral dissertation. Stanford University, 1972.

Laporte, Geneviève. Sunshine at Midnight: Memories of Picasso and Cocteau. Translated by Douglas Cooper. New York: MacMillan Publishing Company Inc., 1975.

Laude, Jean. "Les 'ateliers' de Matisse," Coloquio Artes, XVI (June 1974), pp. 16-25.

Leiris, Michel. "The Artist and his Model." In Penrose and Golding, eds., Picasso in Retrospect, pp. 243-263.

----------. Picasso Peintures 1962-1963. Exhibition pamphlet. Paris: Galerie Louise Leiris, 1964.

----------. "Picasso and the 'Human Comedy' or The Avatars of Fat-Foot." In Picasso in Perspective. Edited by Gert Schiff, pp. 140- 150.

Levey, Michael. The Painter Depicted: Painters as a Subject in Painting. The Walter Neurath Memorial Lecture. London: Thames and Hudson, 1977.

Leymarie, Jean. Picasso: The Artist of the Century. A Studio Book. New York: The Viking Press, 1972.

Linker, Kate. "Meditations on a Goldfish Bowl: Autonomy and Analogy in Matisse," Artforum, XIX (October 1980), pp. 65-73.

Lipman, Jean and Marshall, Richard. Art About Art. Exhibition catalogue. Introduction by Leo Steinberg. A Dutton Paperback. New York: E.P. Dutton in Association with the Whitney Museum of American Art, 1978.

Lippard, Lucy R. Three Generations of Twentieth-Century Art: The Sidney and Harriet Janis Collection of the Museum of Modern Art. Foreward by Alfred H. Barr Jr. Introduction by William Rubin. New York: The Museum of Modern Art, 1972.

----------. Overlay: Contemporary Art and the Art of Prehistory. New York: Pantheon Books, 1983.

Lipton, Eunice. "Manet: A Radicalized Female Imagery," Artforum, XIII (March 1975), pp. 48-53.

----------. Picasso Criticism 1901-1939: The Making of an Artist-Hero. Published doctoral dissertation. Institute of Fine Arts, New York University, 1975. Outstanding Dissertations in the Fine Arts Series. New York: Garland Publishers Inc., 1976.

Lucas, J. "Picasso as a Copyist," Art News, LIV (November 1955), pp. 36-39, 53-54, and 56.

Lucie-Smith, Edward. Symbolist Art. New York and Washington: Praeger Publishers, 1972.

----------. Late Modern: The Visual Arts Since 1945. Second edition. 1969; New York: Praeger Publishers, 1975.

Malreaux, Andrè. Picasso's Mask. Translated by J. Guicharnaud. New York: Holt, Rinehart and Winston, 1976.

Marcel, Jean. The Autobiography of Surrealism. Documents of Twentieth Century Art. New York: Viking Press, 1980.

Maritain, Jacques. Creative Intuition in Art and Poetry. A. W. Mellon Lectures in the Fine Arts, National Gallery of Arts. London: The Haroill Press, 1953.

Marrinan, Michael. "Picasso as an 'Ingres' Young Cubist," Burlington Magazine, CXIX (November 1977), pp. 756-763.

Matthews, J. H. Surrealist Poetry in France. Syracuse: Syracuse University Press, 1969.

Mayer, Susan. "Greco-Roman and Egyptian Sources in Picasso's Blue Period," Arts, LIII (June 1979), pp. 130-137.

----------. "Greco-Roman Iconography and Style in Picasso's Illustrations For Ovid's 'Metamorphosis'," Art International, XXIII (December 1979), pp. 28-35.

McConathy, Dale. "Picasso: The Transfigurations of the Minotaur," Artscanada, XXXVII (September-October 1980), pp. 37- 52.

McCully, Marilyn, ed. A Picasso Anthology: Documents, Criticism, Reminiscences. London: The Arts Council of Great Britian, 1981.

Melville, Robert. "The Evolution of the Double Head in the Art of Picasso," Horizon, VI (November 1942), pp. 343-351.

Mili, Gjon. Picasso's Third Dimension. New York: Tutor Publishing Company, 1970.

Misfeldt, Willard E. "The Theme of the Cock in Picasso's Oeuvre," Art Journal, XXVIII (Winter 1968-69), pp. 146-154.

Montreal Museum of Fine Arts. Pablo Picasso: Meeting in Montreal. Exhibition catalogue. Montreal: Montreal Museum of Fine Arts, 1985.

Neumann, Erich. The Great Mother. An Analysis of the Archetype. Princeton: Princeton University Press, 1972.

----------. Art and the Creative Unconscious. Translated by R. Manheim. Bollingen Series LXI. 1959; reprint edition, Princeton, New Jersey: Princeton University Press, 1974.

----------. Creative Man. Translated by E. Rolfe. Bollingen Series LXI 2. Princeton, New Jersey: Princeton University Press, 1979.

Nochlin, Linda. "Eroticism and Female Imagery in Nineteenth-Century Art." In Woman as Sex Object: Studies in Erotic Art, 1730-1970. Edited by Thomas B. Hess and Linda Nochlin. London: Alan Lane, 1973, pp. 9-15.

----------. "Picasso's Colour: Schemes and Gambits," Art in America, LVIIII (December 1980), pp. 105-182.

Obermaier, Hugo. Fossil Man in Spain. Translated by C. D. Matthew. 1916; rev. ed. New Haven: Yale University Press published for the Hispanic Society of America, 1924.

O'Brian, Patrick. Pablo Picasso: A Biography. New York: Putnam, 1976.

Ors, Eugenio d'. Pablo Picasso. Paris: Chroniques de Jour, 1930.

Otero, Roberto. Forever Picasso: An Intimate Look at His Last Years. Translated by E. Kerrigan. New York: Harry N. Abrams, 1974.

Otto, Rudolf. The Idea of The Holy. An Inquiry into the Non-rational Factor in the Idea of the Divine and its Relation to the Rational. Translated by J. W. Harvey. 1923; 2nd edition, London: Oxford University Press, 1950.

Owens, Craig. "Representation, Appropriation and Power," Art in America, LXX (May 1982), pp. 9-21.

Parmelin, Hélène. "Picasso and 'Las Meninas'," Yale Review, XLVII (June 1958), pp. 578-588.

----------. Picasso Plain: An Intimate Portrait. Translated by H. Hare. New York: St. Martin's Press, 1963.

----------. Picasso: Women. Cannes and Mougines, 1954-1963. New York: Time-Life, 1964.

----------. Picasso: The Artist and His Model, and Other Recent Works. New York: Harry N. Abrams, 1965.

----------. Intimate Secrets of a Studio at Notre Dame de Vie. New York: Harry N. Abrams, 1966.

----------. Picasso Says.... Translated by C. Trollope. London: Allen and Unwin, 1969.

----------. Voyages en Picasso. Paris: Editions Robert Laffont, 1980.

Penrose, Roland. Portrait of Picasso. New York: The Museum of Modern Art, 1956. Revised and enlarged, 1971.

----------. Picasso: His Life and work. 1958; third edition, Berkeley and Los Angeles: University of California Press, 1981.

----------. The Sculptures of Picasso. New York: The Museum of Modern Art, 1967.

----------. The Eye of Picasso. A Mentor-UNESCO Art Book. New York and Toronto: The New American Library, 1967.

----------. "Paul Eluard and his Time," Flash Art, CXII (May 1983), pp. 30-35.

---------- and Golding, John, eds. Picasso in Retrospect. New York: Praeger Publishers, 1973.

---------- and Bozo, Dominique. "Picasso: the Surrealist Realist: Excerpts from a Conversation between R.P. and D.B.," Artforum, XIX (September 1980), pp. 24-30.

Perl, Jed. "Drawing Conclusions," Art in America, LXVIII (December 1980), pp. 148-150.

Picasso, Pablo. Le Désir attrapé par la queue. Paris: Editions Galimard, 1945.

----------. Desire Caught by the Tail. Translation and introduction by Roland Penrose. London: Calder and Boyars Ltd., 1970.

----------. Carnet de Corũna, 1894-95. Facsimilie Sketchbook. Introduction by Juan Ainaud de Lasarte. Barcelona: Editorial Gustavo Gili, 1971.

----------. Picasso: Facsimile Sketchbook, 1955. Foreward by Georges Boudaille. New York: Harry N. Abrams, 1960.

----------. Picasso. Exhibition Marking the 85th Birthday of the Artist. Basle: Editions Beyeler, Bâle, 1967.

----------. Pablo Picasso: 347 graphische Blatter ous dem Jahr 1968. Edited by Blacher, Boris and Ahlers-Hestermann, Friedrich. Exhibition catalogue. Berlin: Akademie der Kunste, 1969.

----------. Hommage à Picasso: 90 gravures presentées à l'occasion de ses 90 ans. Paris: Chez Berggruen, 1971.

----------. Picasso Dessins, 1970-1972. Exhibition catalogue. Nurnberg: Albrecht Durer Gesellschaft, 1973.

----------. Picasso: 51 Linoprints, 1959-1963. Exhibition catalogue. Tokyo: Fuji Tokyo Terebi Gyarari, 1973.

----------. olii, gouaches, pastelli, chine designi dal 1921 al 1971. Milano: Edizioni galleria levi, 1973.

----------. Picasso's Vollard Suite. Introduction by Hans Bolliger. Translated by N. Guterman. New York: Harry N. Abrams, 1977.

----------. Picasso: 156 Gravures Récentes. Paris: Galerie Louise Leiris, 1973.

Pickvance, Ronald. Van Gogh in Arles. Exhibition catalogue. New York: Metropolitan Museum of Art, 1984.

Pool, Phoebe. "Picasso's Neo-Classicism, First Period, 1905-1906," Apollo, LXXXI (February 1965), pp. 122-127.

----------. "Picasso's Second Neo-Classical Period, 1917-1925," Apollo, LXXXV (March 1967), pp. 198-207.

Prejger, Lionel. "Picasso découpe de fer," L'Oeil, LXXXII, (1982), p. 29.

Pressly, William L. "The Praying Mantis in Surrealist Art," The Art Bulletin, LV (December 1973), pp. 600-615.

Proweller, William. "Picasso's 'Guernica': A Study in Visual Metaphor," Art Journal, XXX (Spring 1971), pp. 240-246.

Rabinovitch, Celia. The Surreal and the Sacred: Archaic, Occult and Daemonic Elements. Unpublished doctoral dissertation. McGill University, 1984.

Rawson, Philip. "Early History of Sexual Art." In Philip Rawson, ed. Primitive Erotic Art. London: Weidenfeld and Nicolson, 1973, pp. 1-76.

Reff, Theodore. "Themes of Love and Death in Picasso's Early Work." In Picasso in Retrospect. Edited by Penrose and Golding, pp. 11-48.

----------. "The Meaning of Manet's 'Olympia'," Gazette des Beaux Arts, LXIII (March 1964), pp. 111-122.

----------. "'Manet's Sources': A Critical Evaluation," Artforum, VIII (September 1969), pp. 40-48.

----------. "Harlequins, Saltimbanques, Clowns and Fools," Artforum, X (October 1971), pp. 20-40.

----------. "Picasso's Three Musicians--Maskers, Artists and Friends," Art in America, LXIIII (December 1980), pp. 124-142.

Richardson, John. "Picasso's 'Ateliers' and Other Recent Works," The Burlington Magazine, XCIX (June 1957), pp. 183-193.

----------. "Picasso's Last Years: Notre-Dame-de-Vie." In Montreal Museum of Fine Arts, Pablo Picasso: Meeting in Montreal, pp. 85-104.

Ries, Martin "Picasso and the Myth of the Minotaur," Art Journal, XXXII (Winter 1972-73), pp. 142-145.

Rojas, Carlos. El mundo mitico y mágico de Picasso. Barcelona: Editorial Planeta, 1984.

Rosenberg, Harold. The Anxious Object: Art Today and its Audience. New York: Horizon Press, 1964.

Rosenberg, Jacob et al. Dutch Art and Architecture, 1600-1800. The Pelican History of Art. 1966; revised edition Hammondsworth, Middlesex: Pelican Books, 1972.

Rosenblum, Robert. "The Unity of Picasso," Partisan Review, XXIV (Fall 1957), pp. 592-596.

----------. "Picasso and the Anatomy of Eroticism." In Studies in Erotic Art. Edited by T. Bowie and C. Christenson. New York: Basic Books Inc., 1970, pp. 337-350.

----------. Cubism and Twentieth-Century Art. 1959; rpt. New York: Harry N. Abrams, 1976.

----------. "Picasso as a Surrealist." In Picasso and Man. Exhibition catalogue. Edited by Jean Southerland Boggs. Montreal: Montreal Museum of Fine Arts and The Art Gallery of Toronto, 1964. Also reprinted in Artforum, V (September 1966), pp. 21-25.

----------. "The 'Demoiselles d'Avignon' Revisited," Art News, LXXII (April 1973), pp. 45-48.

Rosenthal, Mark. "The Nietzschean Character of Picasso's Early Development," Arts Magazine, LV (October 1980), pp. 87-91.

----------. "Picasso's 'Night Fishing at Antibes': A Meditation on Death," The Art Bulletin, LXV (December 1983), pp. 649-657.

Rubin, William S. Dada, Surrealism and Their Heritage. Exhibition catalogue. New York: The Museum of Modern Art, 1968.

----------. Picasso in the Collection of the Museum of Modern Art. New York: The Museum of Modern Art, 1972.

----------. Miró in the Collection of The Museum of Modern Art. New York: The Museum of Modern Art, 1973.

----------. "Pablo and Georges and Leo and Bill," Art in America, LXVII (March-April 1979), pp. 128-147.

----------. Pablo Picasso: A Retrospective. Exhibition catalogue. New York: The Museum of Modern Art, 1980.

----------. Primitivism in 20th Century Art: Affinity of the Tribal and the Modern. Exhibition Catalogue. Two volumes. New York: The Museum of Modern Art, 1984.

----------. "From Narrative to "Iconic" in Picasso: The Buried Allegory in 'Bread and Fruitdish on a Table' and the Role of 'Les Demoiselles d'Avignon'," The Art Bulletin, LXV (December 1983), pp. 615-648.

Ruiz, Edouard and Jouffroy, Jean Pierre. Picasso de l'image á la lettre. Paris: Messidor/Temps Actuels, 1981.

Russell, Frank D. Picasso's Guernica. The Labyrinth of Narrative and Vision. London: Thames and Hudson, 1980.

Russell, John. The Meanings of Modern Art. New York: The Museum of Modern Art and Harper and Row, 1981.

Sabartés, Jaime. Picasso: An Intimate Portrait. Translated by A. Flores. New York: Prentice-Hall, 1948.

----------. Picasso: les mènines et la vie. Translated by A. Rosset. Paris: Cercle d'Art, 1958.

Sartre, Jean-Paul. Imagination. Translated by F. Williams. Ann Arbour: The University of Michigan Press, 1962.

Schapiro, Meyer. "Style." In Anthropology Today. Edited by A. Kroeber. 1953; rpt. Chicago: University of Chicago Press, 1970, pp. 287-312.

----------. "Picasso's Woman with a Fan. On Transformation and Self-Transformation." In Modern Art, 19th and 20th Centuries: Selected Papers. New York: Braziller, 1978, pp. 111-120.

Schiff, Gert ed. Picasso in Perspective. The Artists in Perspective Series. Englewood Cliffs, New Jersey: Prentice-Hall, 1976.

----------. "Picasso's Suite 347, or Painting as an Act of Love." In Woman as Sex Object: Studies in Erotic Art, 1730-1970. Edited by Thomas B. Hess and Linda Nochlin. London: Allen Lane, 1973, pp. 238-253. Also reprinted in Picasso in Perspective. Edited by Gert Schiff, pp. 163-167.

----------. Picasso: The Last Years, 1963-1973. Exhibition catalogue. New York: The Grey Art Gallery and Georges Braziller, Inc., 1983.

Schneider, Daniel. "The Painting of Pablo Picasso: A Psychoanalytic Study," Art Journal, VII (Winter 1947-1948), pp. 81-95.

Smith, David R. "Rembrandt's Early Double Portraits and the Dutch Conversation Piece," The Art Bulletin, LXIV (June 1982), pp. 259-288.

Solomon R. Guggenheim Museum. Alberto Giacometti: A Retrospective Exhibition From the Alberto Giacometti Foundation, Switzerland. New York: The Solomon R. Guggenheim Foundation, 1974.

Souchère, Dor de la. Picasso in Antibes. Translated by M. Greenwood. Catalogue of the Musée d'Antibes. New York: Pantheon Books, 1960.

Spies, Werner. Sculpture by Picasso, with a Catalogue of the Works. Translated by J. M. Brownjohn. New York: Harry N. Abrams, 1971.

Steefel, Lawrence D. Jr. "Body Imagery in Picasso's 'Night Fishing at Antibes'," Art Journal, XXV (Summer 1966), pp. 356-376.

Stein, Gertrude. Picasso. Boston: Beacon Press, 1938.

----------. The Autobiography of Alice B. Toklas. New York: Harcourt Brace, 1933.

Steinberg, Leo. "The Metaphors of Love and Birth in Michelangelo's Pietàs." In Studies in Erotic Art. Edited by Theodore Bowie and Cornelia V. Christenson. New York and London: Basic Books Inc., Publishers, 1970, pp. 231-285.

----------. Other Criteria: Confrontations with Twentieth-Century Art. London, Oxford and New York: Oxford University Press, 1972.

----------. "The Philosophical Brothel," part one, Art News, LXXI (September 1972), pp. 22-29; part two, Art News, LXXI (October 1972), pp. 38-47.

----------. "A Working Equation or--Picasso in the Homestretch," Print Collector's Newsletter, III (November-December 1972), pp. 102-105.

----------. "Who Knows the Meaning of Ugliness?" In Picasso in Perspective. Edited by Gert Schiff, pp. 137-139.

----------. "Resisting Cézanne: Picasso's 'Three Woman'," Art in America, LVI (November-December 1978), pp. 114-133.

----------. "The Polemical Part," Art in America, LXVII (March-April 1979), pp. 114-127.

Stich, Sidra. Joan Miró: The Development of a Sign Language. Exhibition catalogue. St. Louis and Chicago: Washington University Gallery of Art, 1980.

Sypher, Wylie. Rococo To Cubism in Art and Literature. Transformations in Style in Art and Literature from the 18th to the 20th Century. New York: Vintage Books, 1960.

Thimme Jürgen. Picasso und die Antike. Exhibition catalogue. Karlsruhe: Badisches Landesmuseum, 1974.

Tinterow, Gary, ed. Master Drawings by Picasso. New York: George Braziller in association with the Fogg Art Museum, 1981.

Tolnay, Charles de. "Las Hilanderas and Las Meninas," Gazette des Beaux Arts, XXXV (January 1949), pp. 22-38.

Tomas, Vincent, ed. Creativity in the Arts. Contemporary Perspectives in Philosophy Series. Englewood Cliffs, New Jersey: Prentice Hall, 1964.

Van Liere, Elton N. "Ingres 'Raphael and The Fornarina': Reverence and Testimony," Arts Magazine, LVI (December 1981), pp. 108-115.

Volavka, Zdenka. "Nkisi figures of the Lower Congo," African Arts, V (Winter 1972), pp. 52-59, 84.

----------. "Voania Muba: Contributions to the History of Central African Pottery," African Arts, X (January 1977), pp. 59-99, 92.

Wilson, Edmund. Axel's Castle. New York: Charles Scribner's Sons, 1931.

Wingert, Paul S. Primitive Art: Its Tradition and Styles. A Meridian Book. New York: New American Library, 1962.

Wischnitzer, Rachel. "Picasso's Guernica. A Matter of Metaphor," Artibus et Historiae, XII (1985), pp. 153-172.

Zervos, Christian. L'Art de la Mèsopotamie. Paris: Cahier d'Art, 1935.

----------. Pablo Picasso: Oeuvres. Catalogue raisonnè. 33 volumes. Paris: Cahiers d'Art, 1932-1978.

THE 'ARTIST AND MODEL' THEME IN PICASSO'S WORK BETWEEN 1926 AND 1963

by

PHYLLIS COHEN YAFFE

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Doctor of Philosophy

Volume Two: Illustrations

Department of Art History
McGill University
Montreal, Canada

May 1987

© PHYLLIS COHEN YAFFE, 1987

THE QUALITY OF THIS MICROFICHE IS HEAVILY DEPENDENT UPON THE QUALITY OF THE THESIS SUBMITTED FOR MICROFILMING.

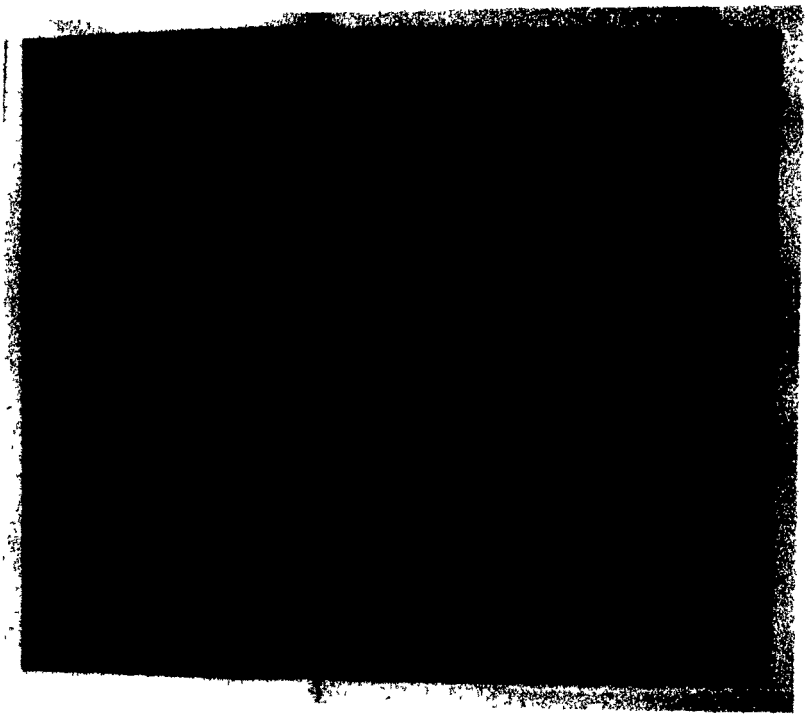
UNFORTUNATELY THE COLOURED ILLUSTRATIONS OF THIS THESIS CAN ONLY YIELD DIFFERENT TONES OF GREY.

LA QUALITE DE CETTE MICROFICHE DEPEND GRANDEMENT DE LA QUALITE DE LA THESE SOUMISE AU MICROFILMAGE.

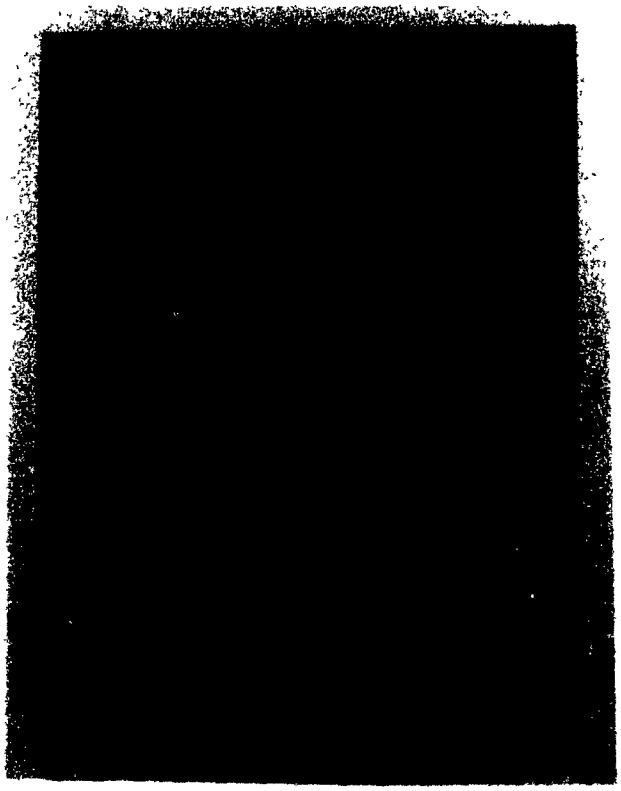
MALHEUREUSEMENT, LES DIFFERENTES ILLUSTRATIONS EN COULEURS DE CETTE THESE NE PEUVENT DONNER QUE DES TEINTES DE GRIS.



1. The Artist and His Model.
May 16, 1963.
Zervos XXIII; 169.



2. The Blue Room.
1901.
Zervos I; 103.



3. Meditation.
Watercolour. 1904.
Zervos I; 233.



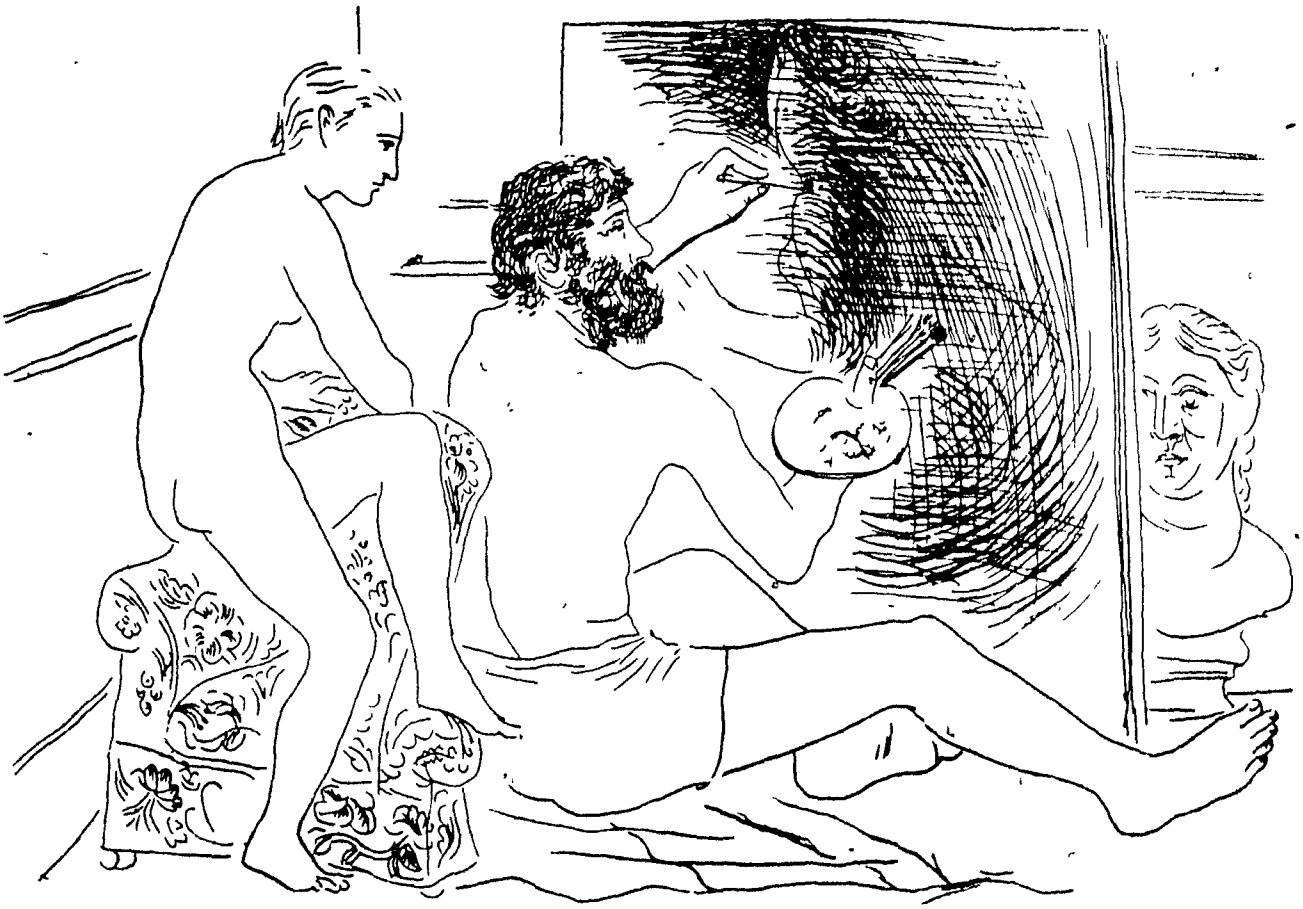
4. Sleeping Nude.
Watercolour. 1904.
Zervos I; 234.



5. Interior with Easel.
Circa 1926.
Not in Zervos.
Montreal Museum, plate 11.



6. The Artist and His Model.
1926.
Zervos VII; 30.

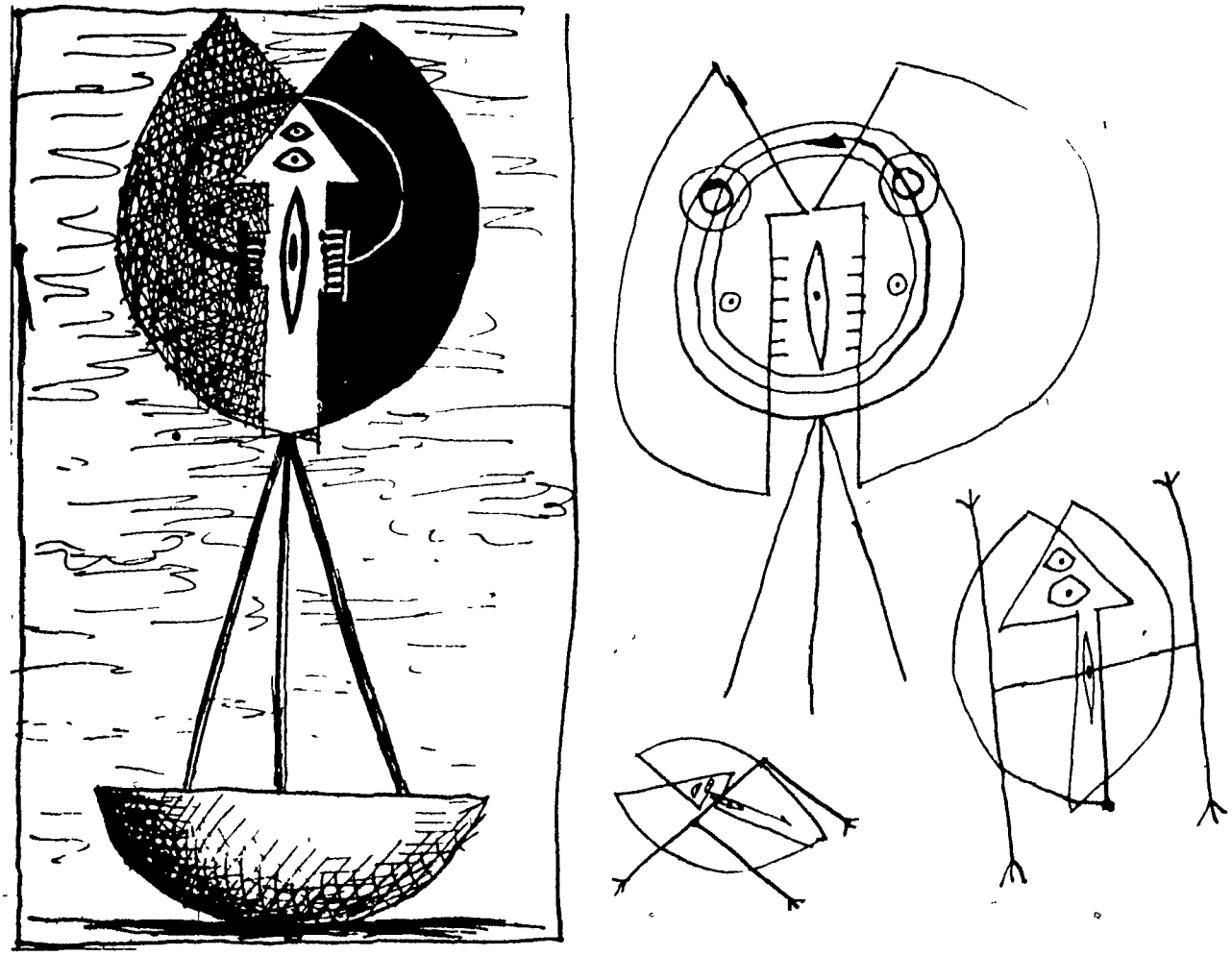


7. Picasso's illustration number 8 for Honoré Balzac's Le Chef d'Oeuvre Inconnu. Etching. 1927. Bloch, 89.

8. The Studio.
1927-1928.
Zervos VII; 142.



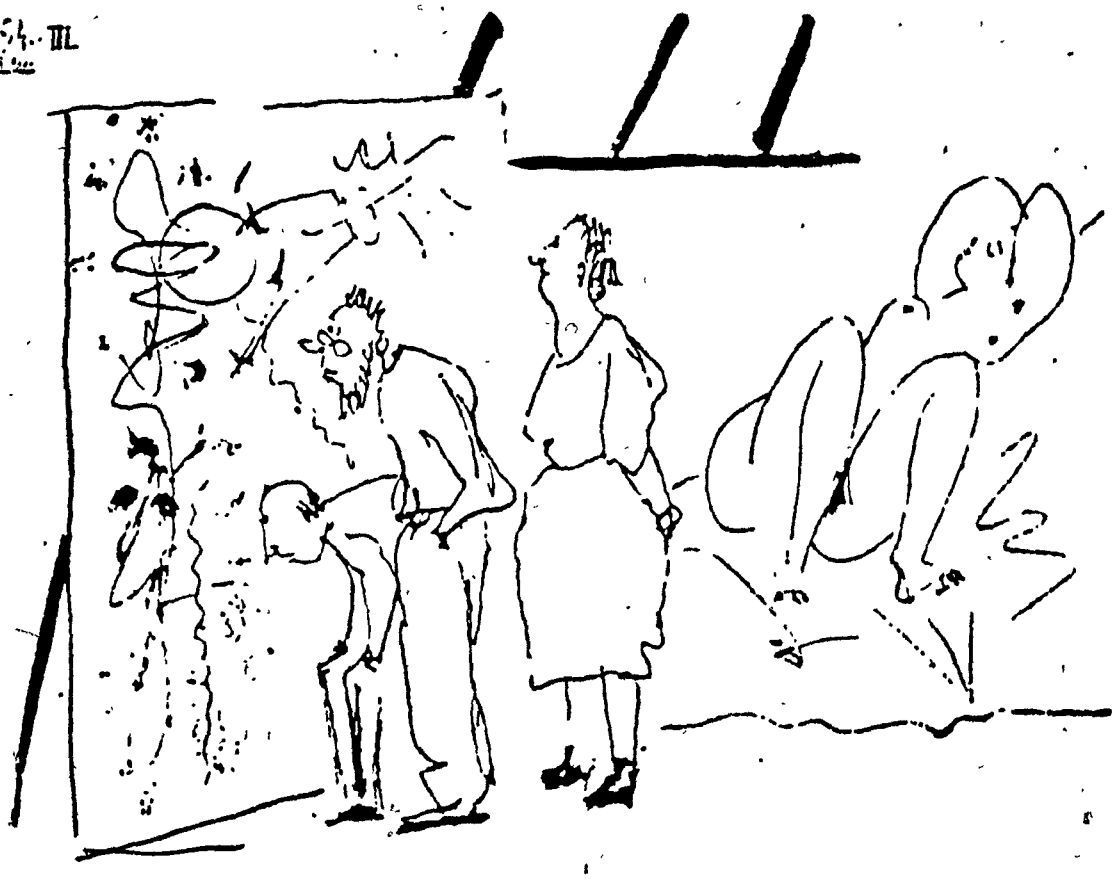
9. The Artist and His Model.
1928.
Zervos VII; 143.



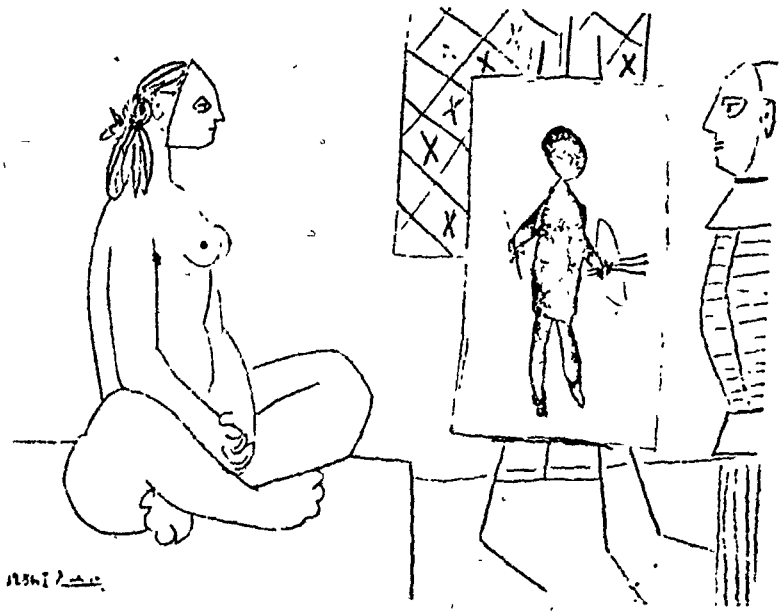
10. Head.
Drawing. March 20, 1928.
Sketch for Head, (Spies, 80).
Zervos VIII; 140.



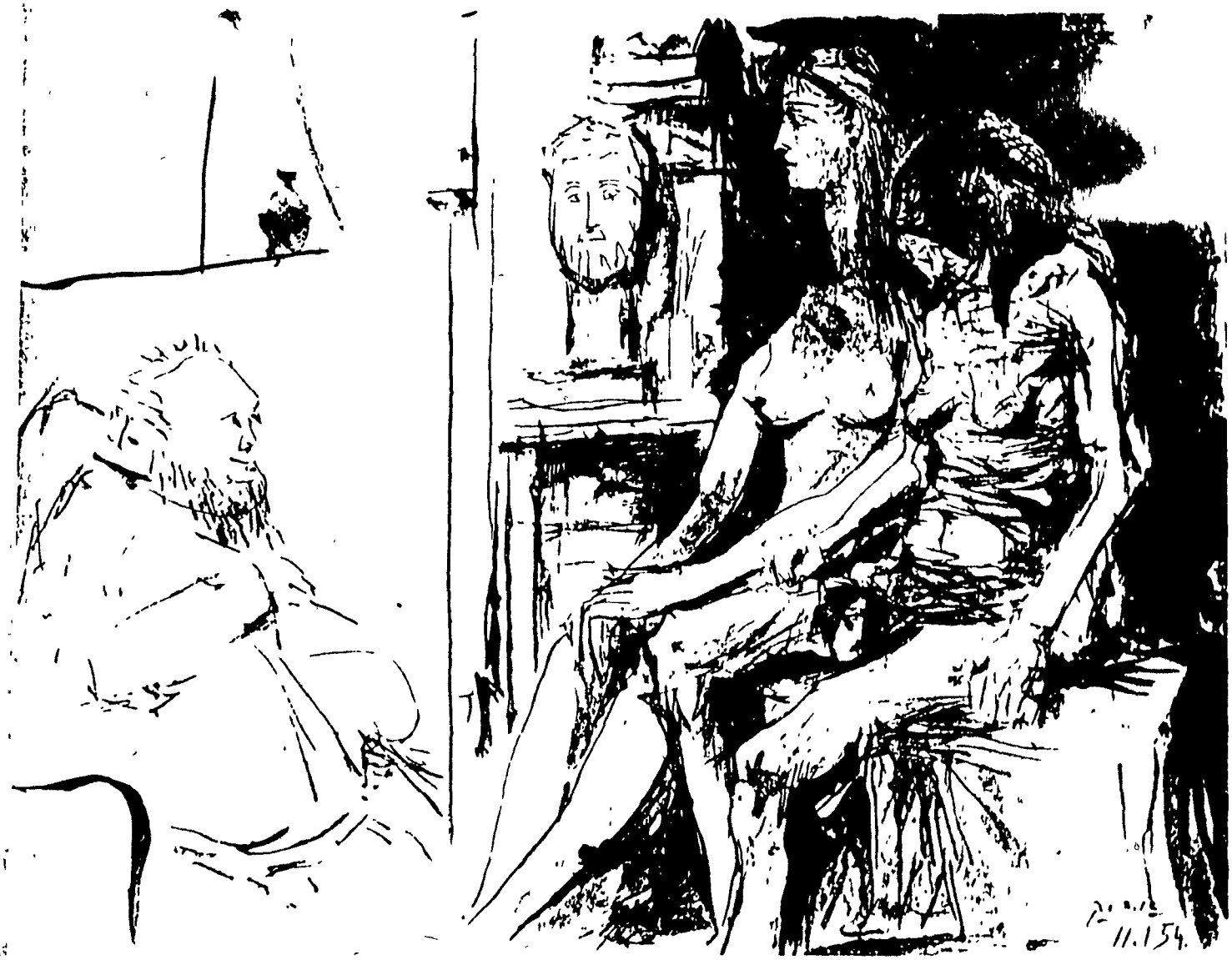
11. The Verve Suite.
Drawing. January 7 (1), 1953.
Zervos XVI; 150.



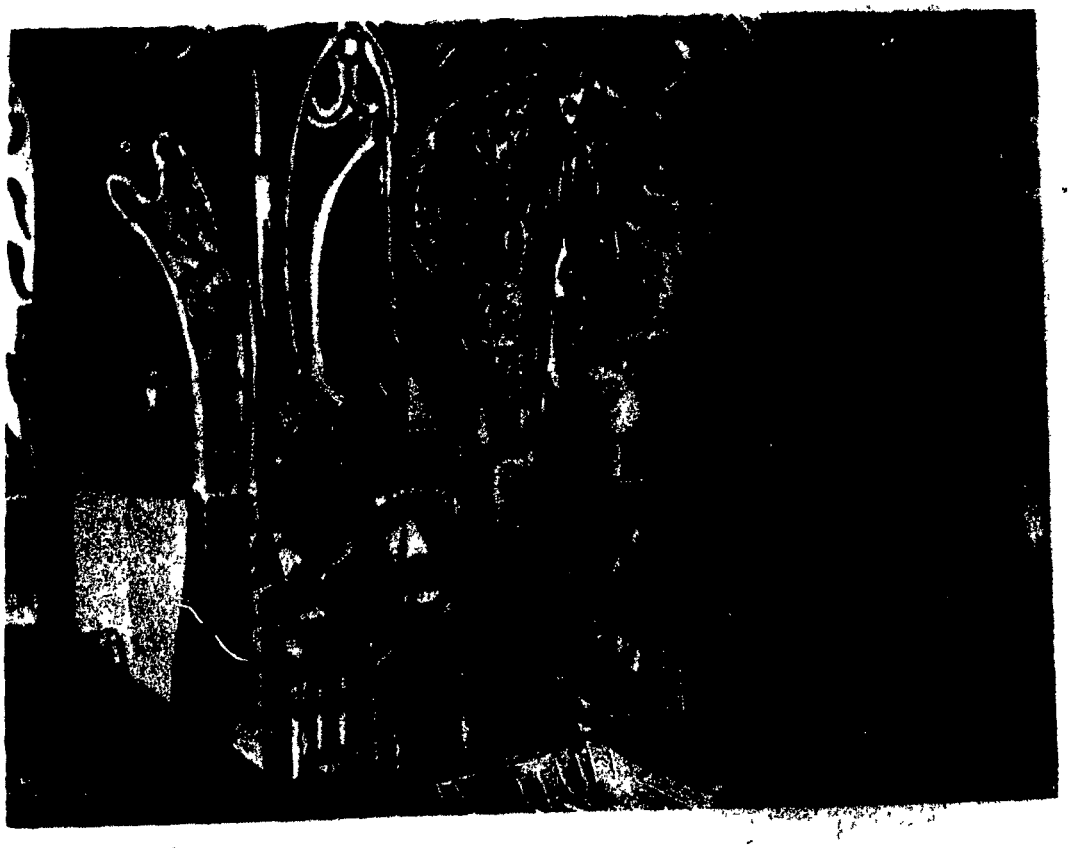
12. The Verve Suite.
Drawing. January 19, 1954.
Zervos XVI; 189.



13. The Verve Suite.
Drawing. February 3 (I), 1954.
Zervos XVI; 239.



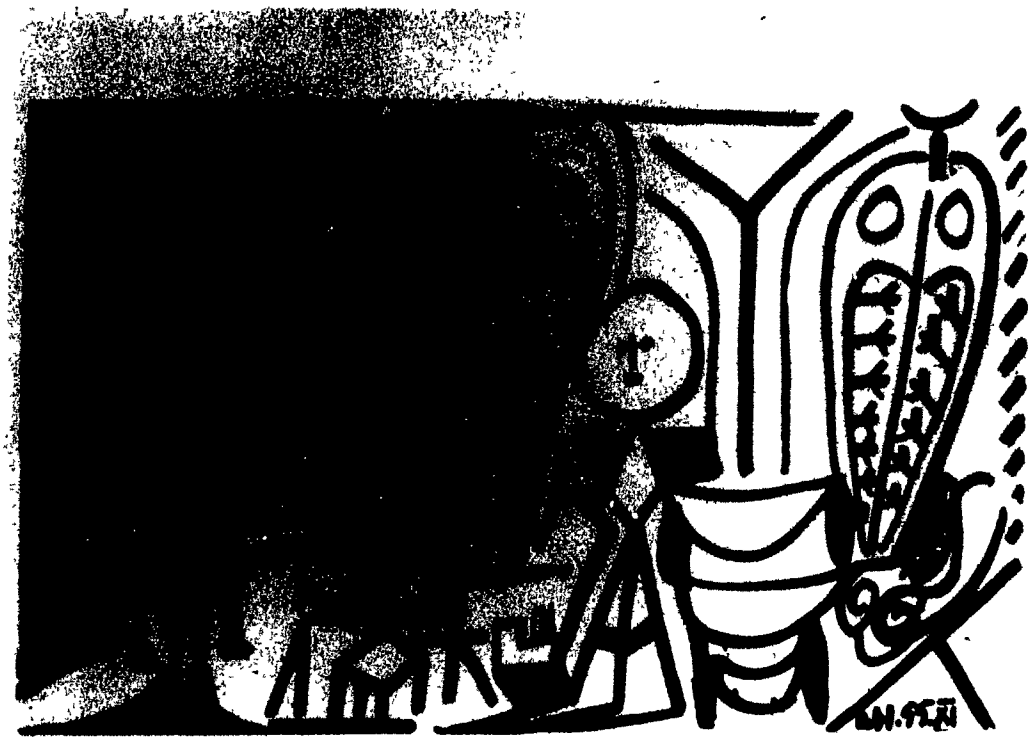
14. The Verve Suite.
Drawing. January 11, 1954.
Zervos XVI; 178.



15. L'Atelier.
November 12, 1955.
Iarvos XVI; 496.



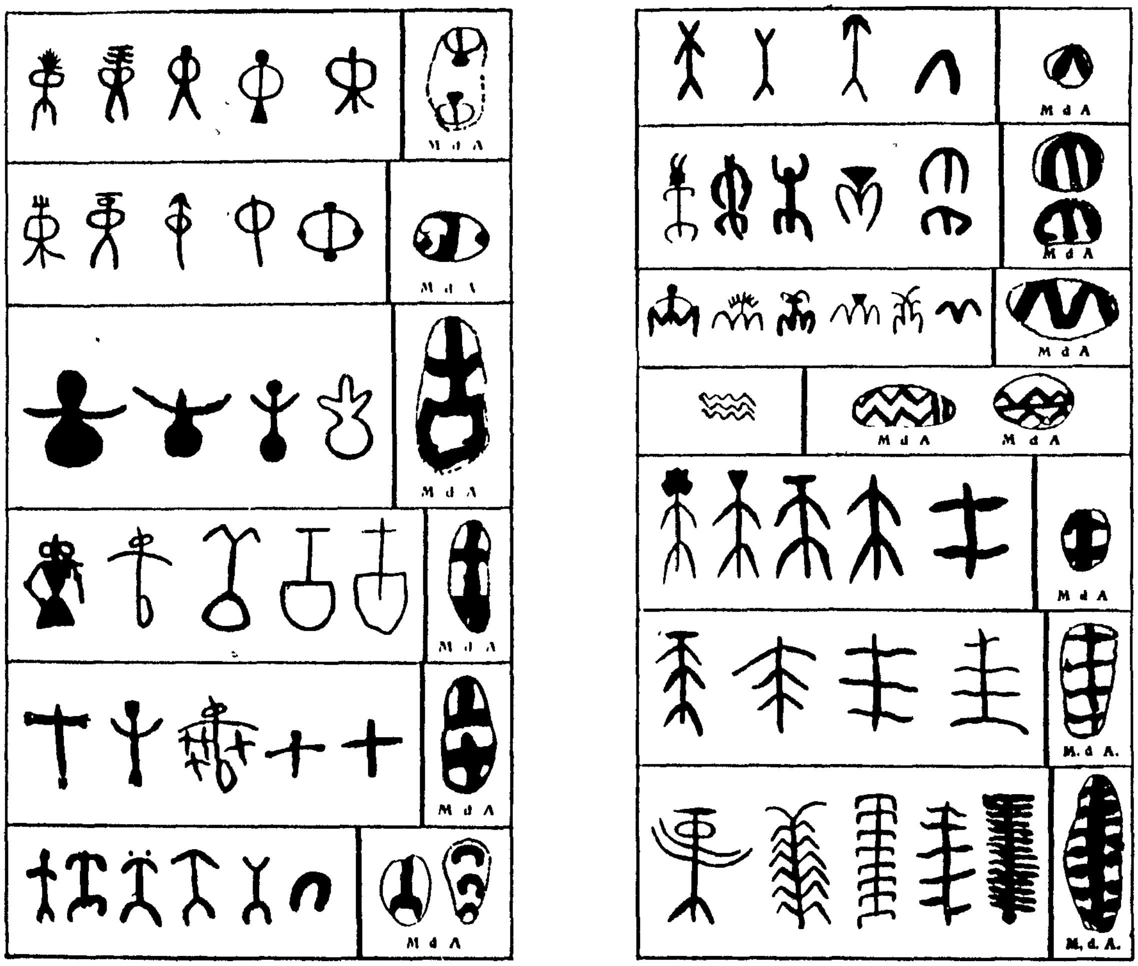
16. L'Atelier.
October 23, 1955.
Zervos XVI; 487.



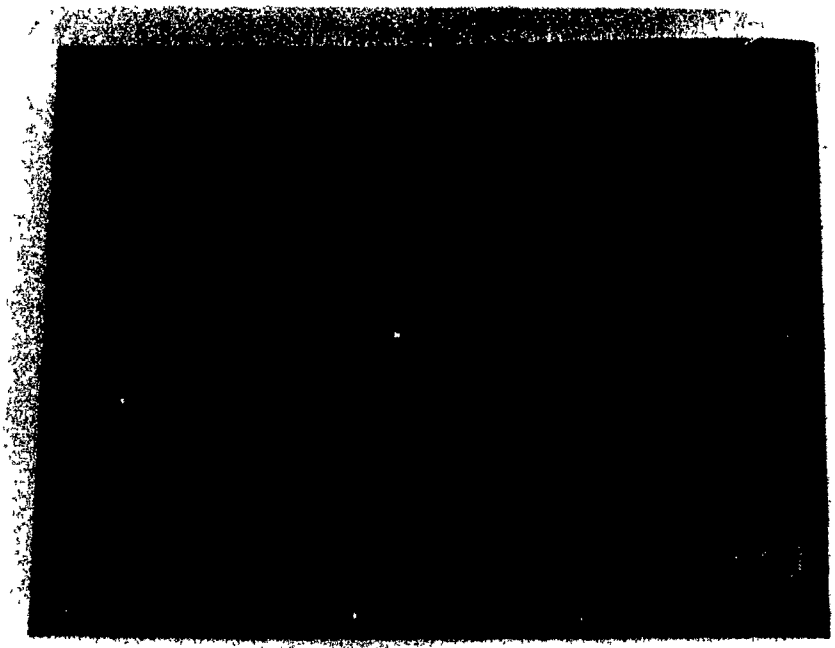
17. L'Atelier Sketchbook.
November 1, 1955.
Not in Zervos.
Picasso: Facsimile Sketchbook.



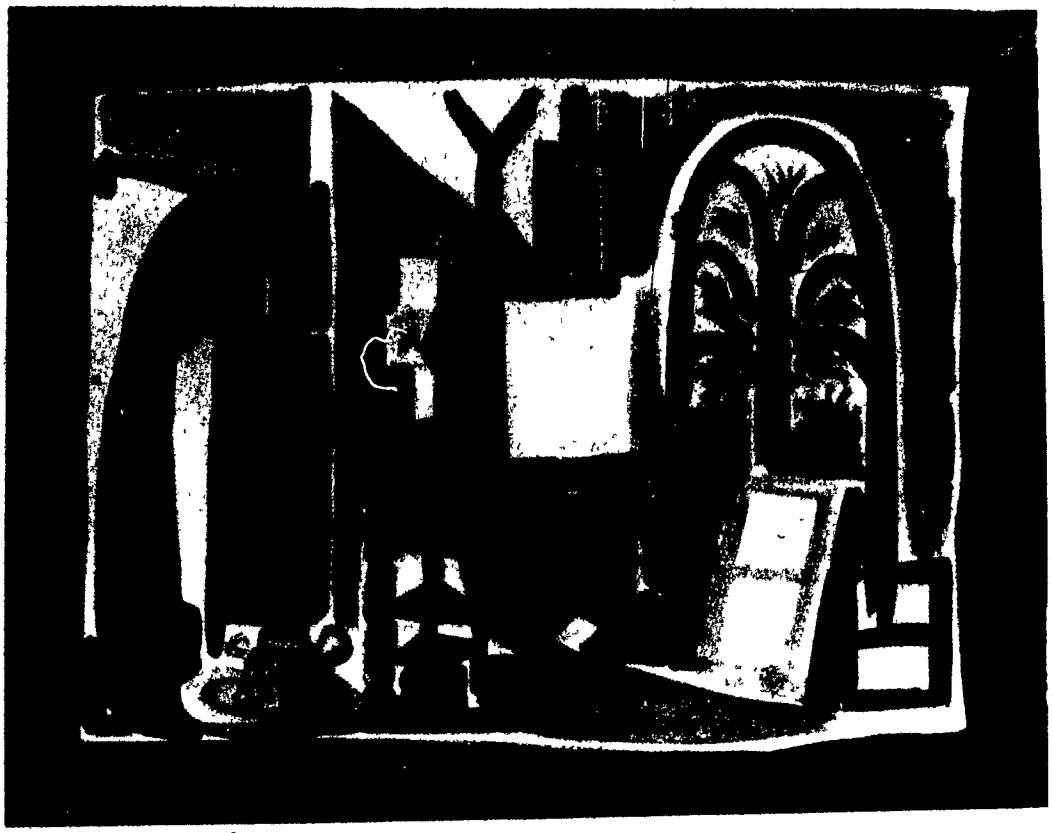
18. L'Atelier Sketchbook.
November 8 (V), 1955.
Not in Zervos.
Picasso: Facsimile Sketchbook.



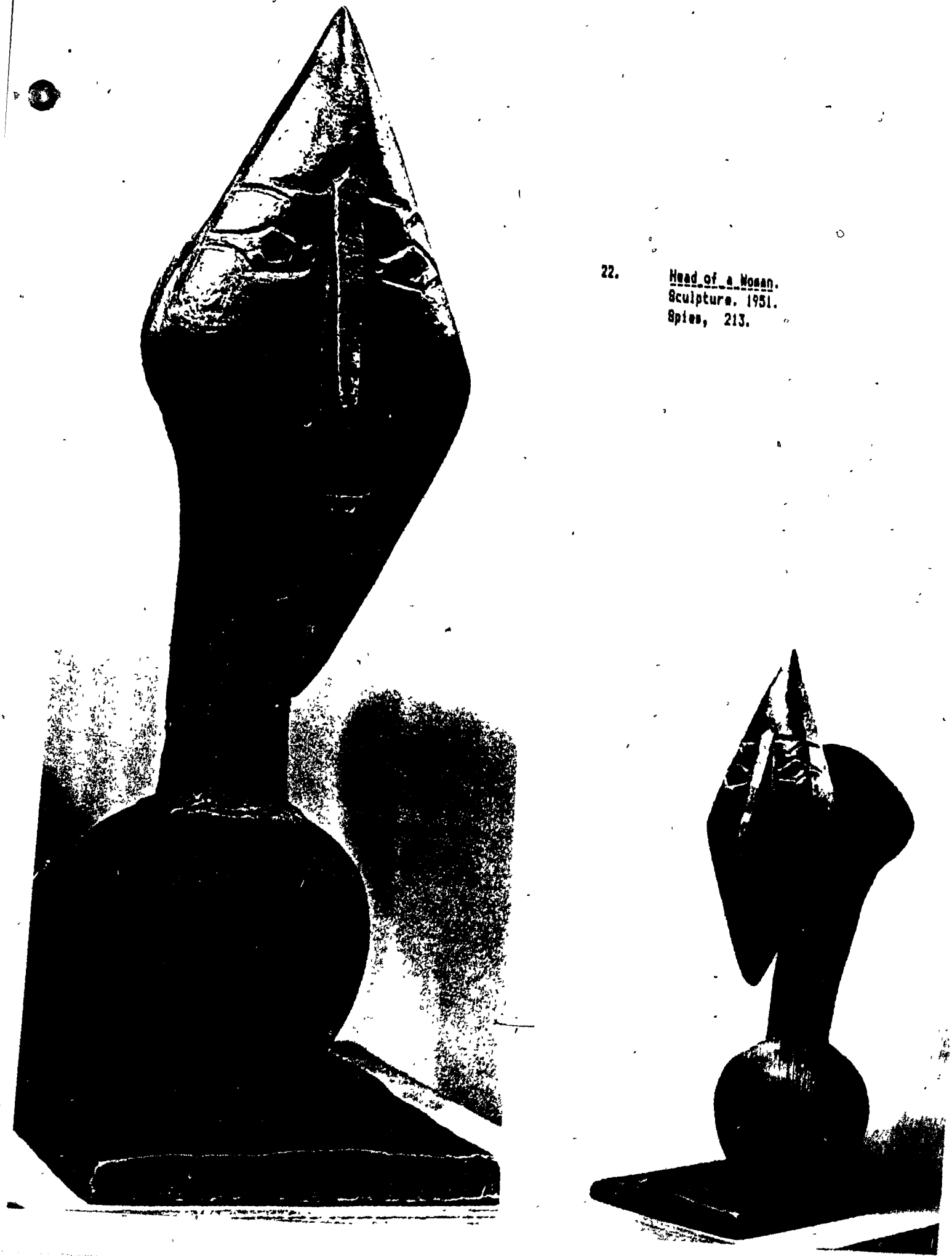
19. Chart of Spanish petroglyphys showing conventionalized human figures. After Stich, 13 and Obermaier, XXI A and B.



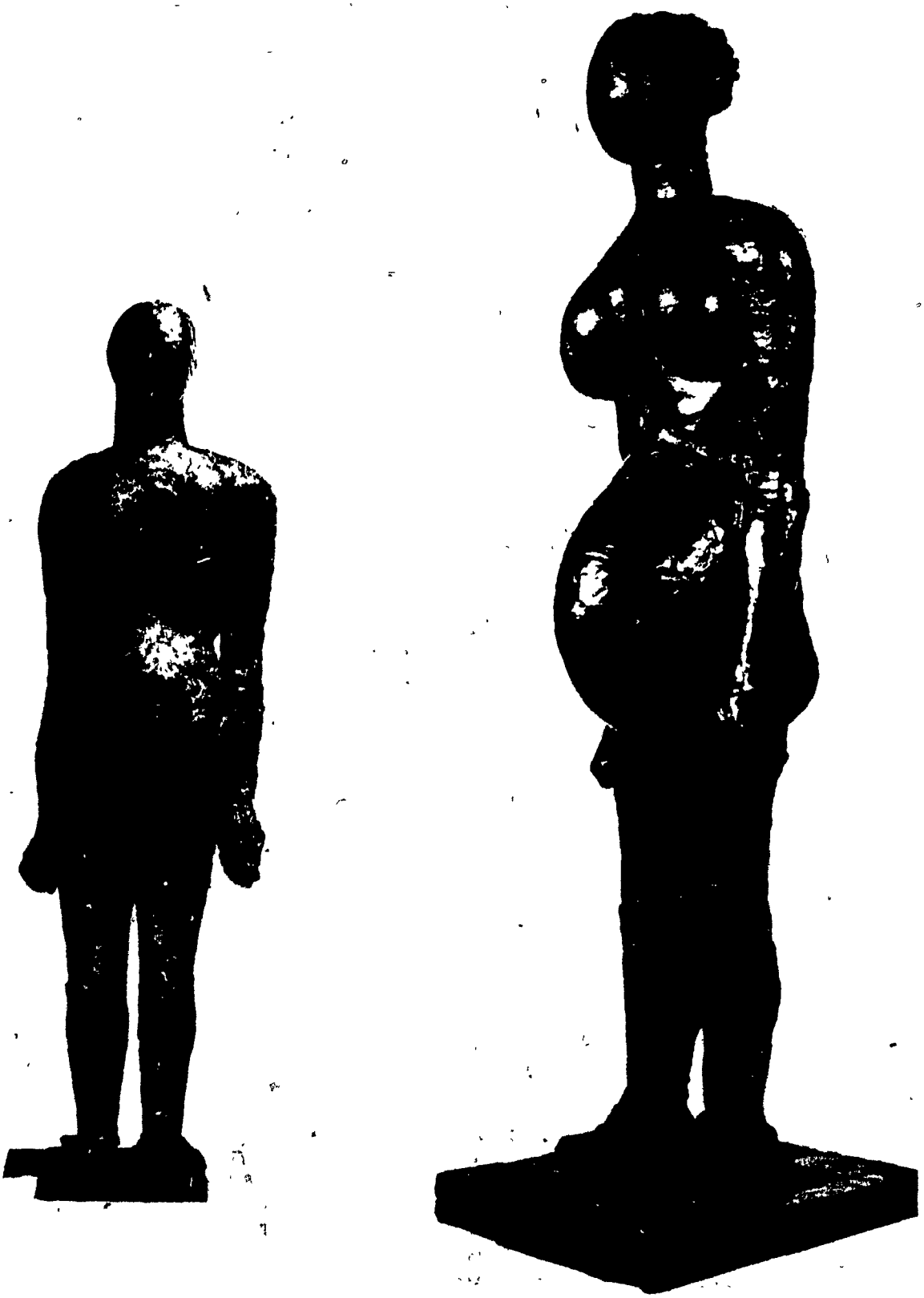
20. L'Atelier.
March 30, 1956.
Zervos XVII; 56.



21. L'Atelier in Old Master Frame.
April 2, 1954.
Zervos XVII; 58.



22. Head of a Woman.
Sculpture. 1951.
Spies, 213.



23. Pregnant Woman.
Sculpture. 1950.
Spies, 349.



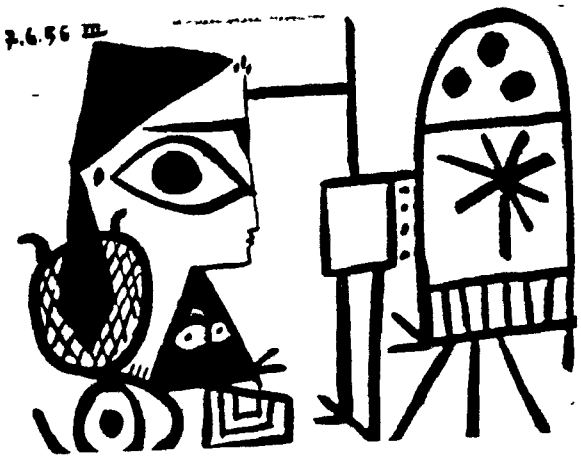
24. Femme dans l'atelier.
April 3-7 (III), 1956.
Zervos XVII; 62.



25. Femme dans l'atelier.
April 6, 1956.
Zervos XVII; 66.



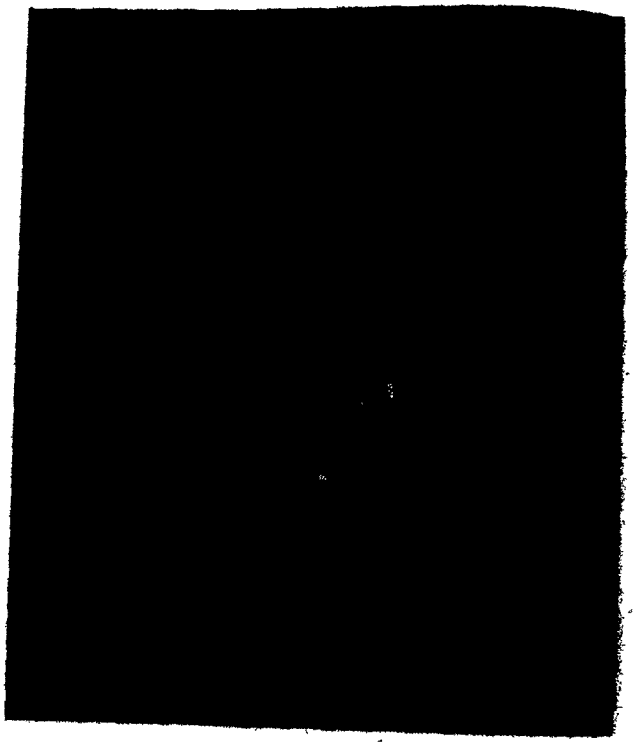
26. Femme dans l'atelier.
April 2-8, 1956.
Zervos XVII; 67.



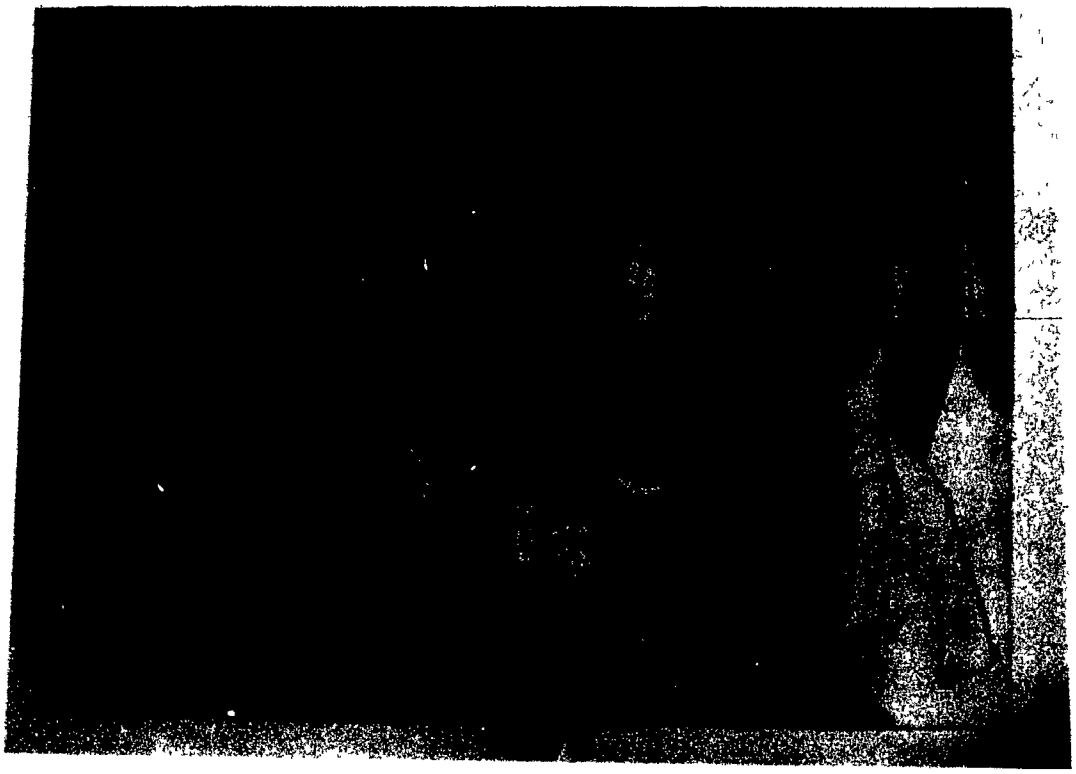




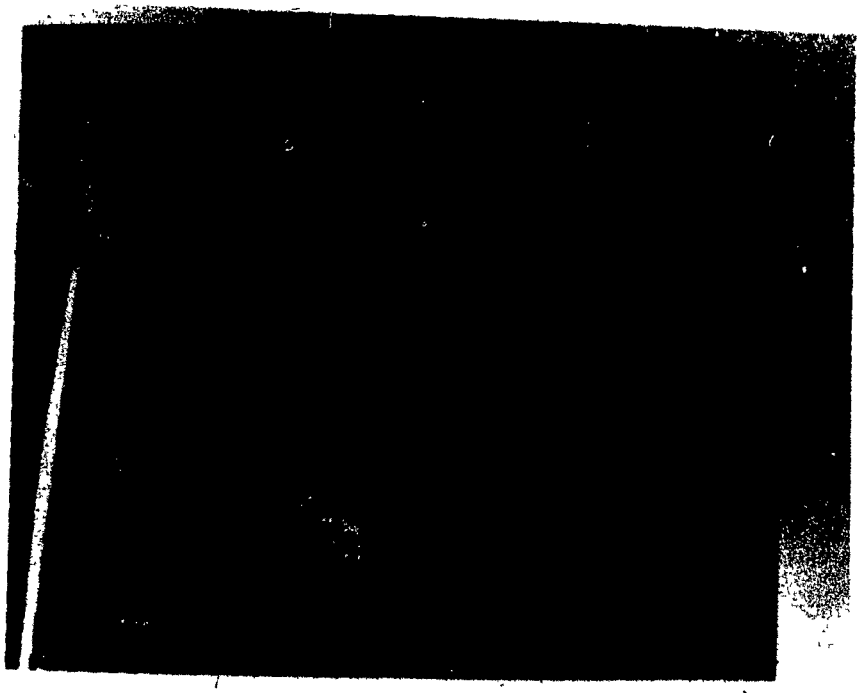
27. **Notebook Sketches.**
June 7 (III, V, VII), 1956.
Zervos XVII; 112, 114, 116.



28. Diego Velázquez.
Las Meninas.
1656. Museo Prado, Madrid.



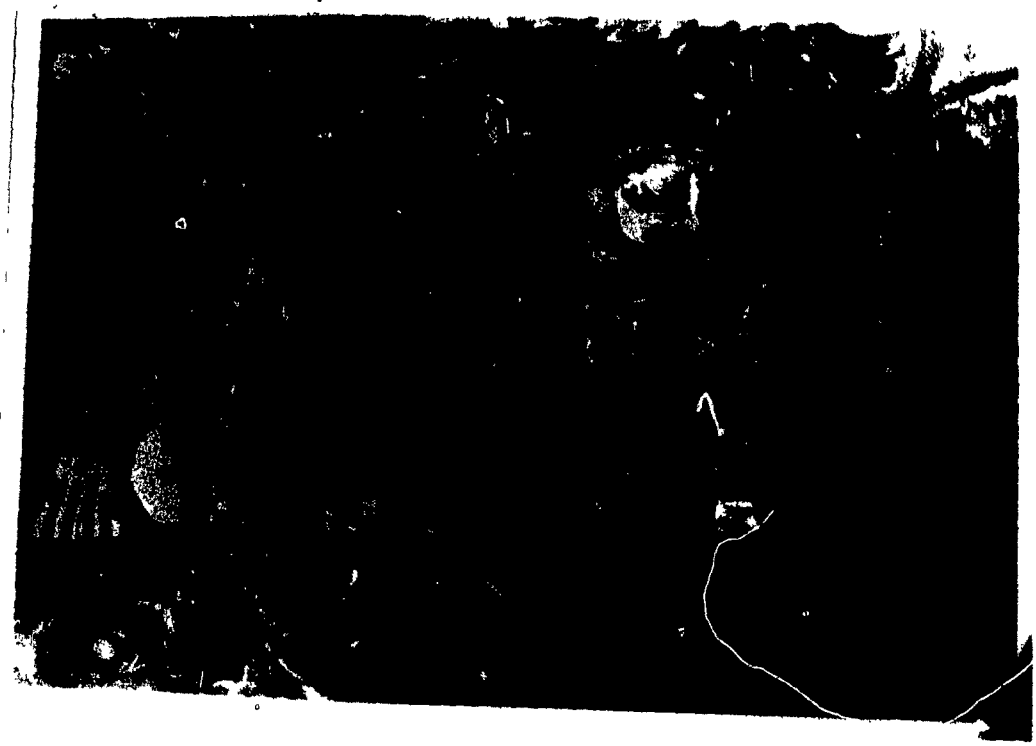
29. Las Meninas.
August 17, 1957.
Tervos XVII; 351.



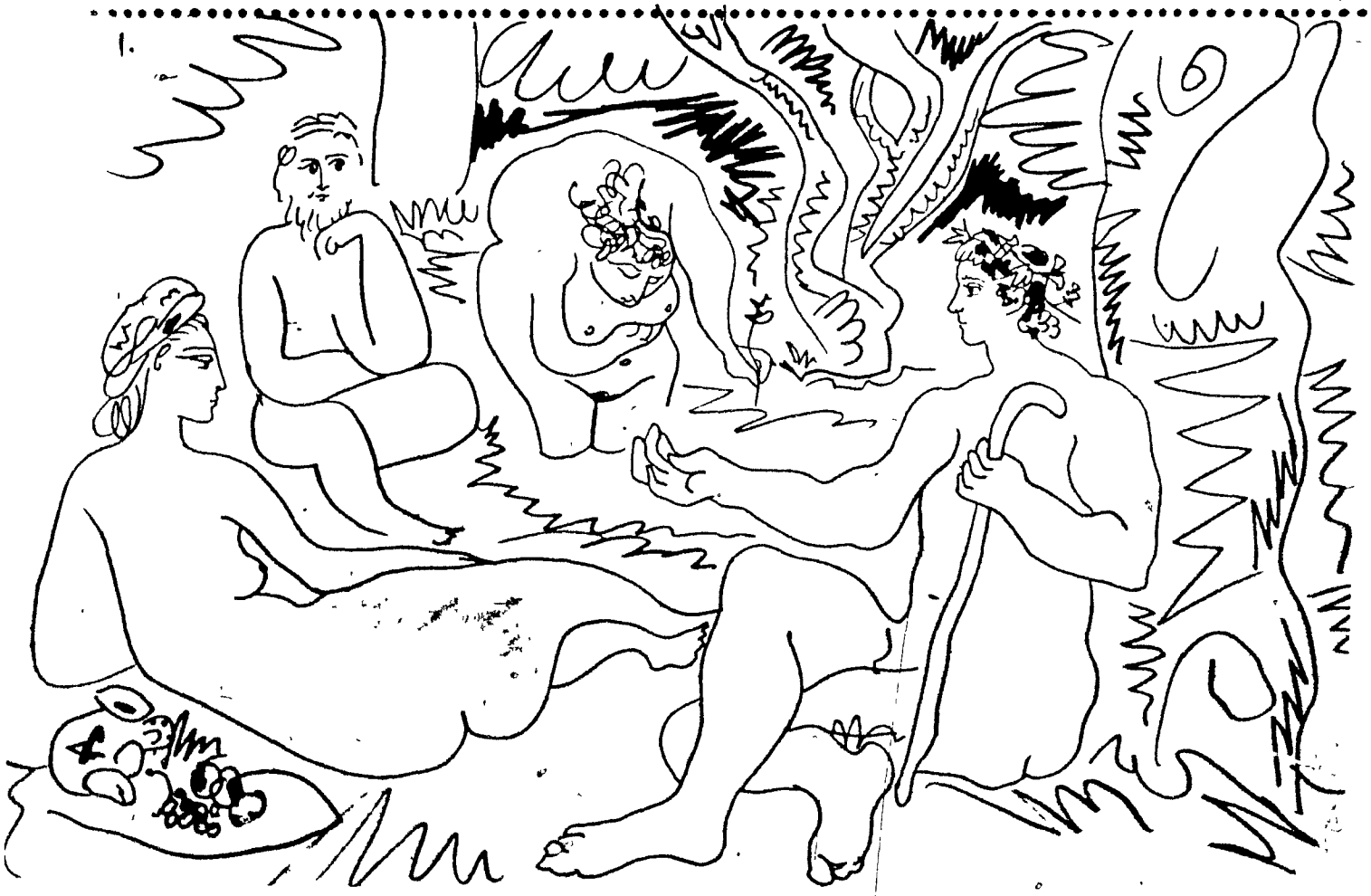
30. Las Meninas.
October 3, 1957.
Zervos XVII; 375.



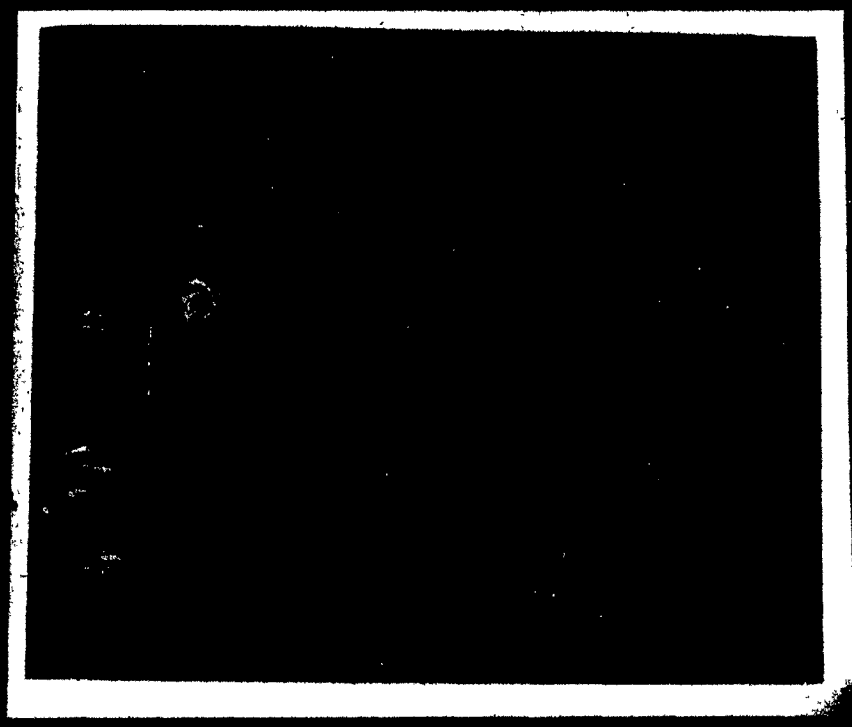
31. Edouard Manet.
Le Déjeuner sur l'herbe.
1863. Louvre, Paris.



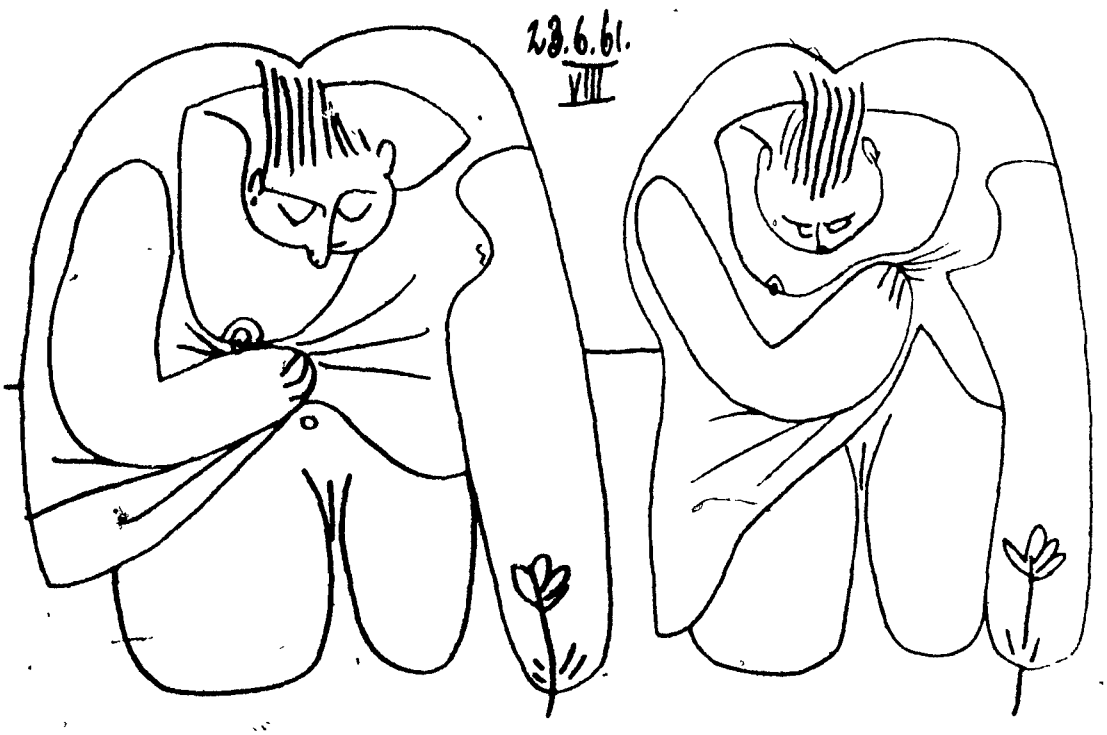
32. Le Déjeuner sur l'herbe.
March 3, July 20, 1960.
Zervos XIX; 204.



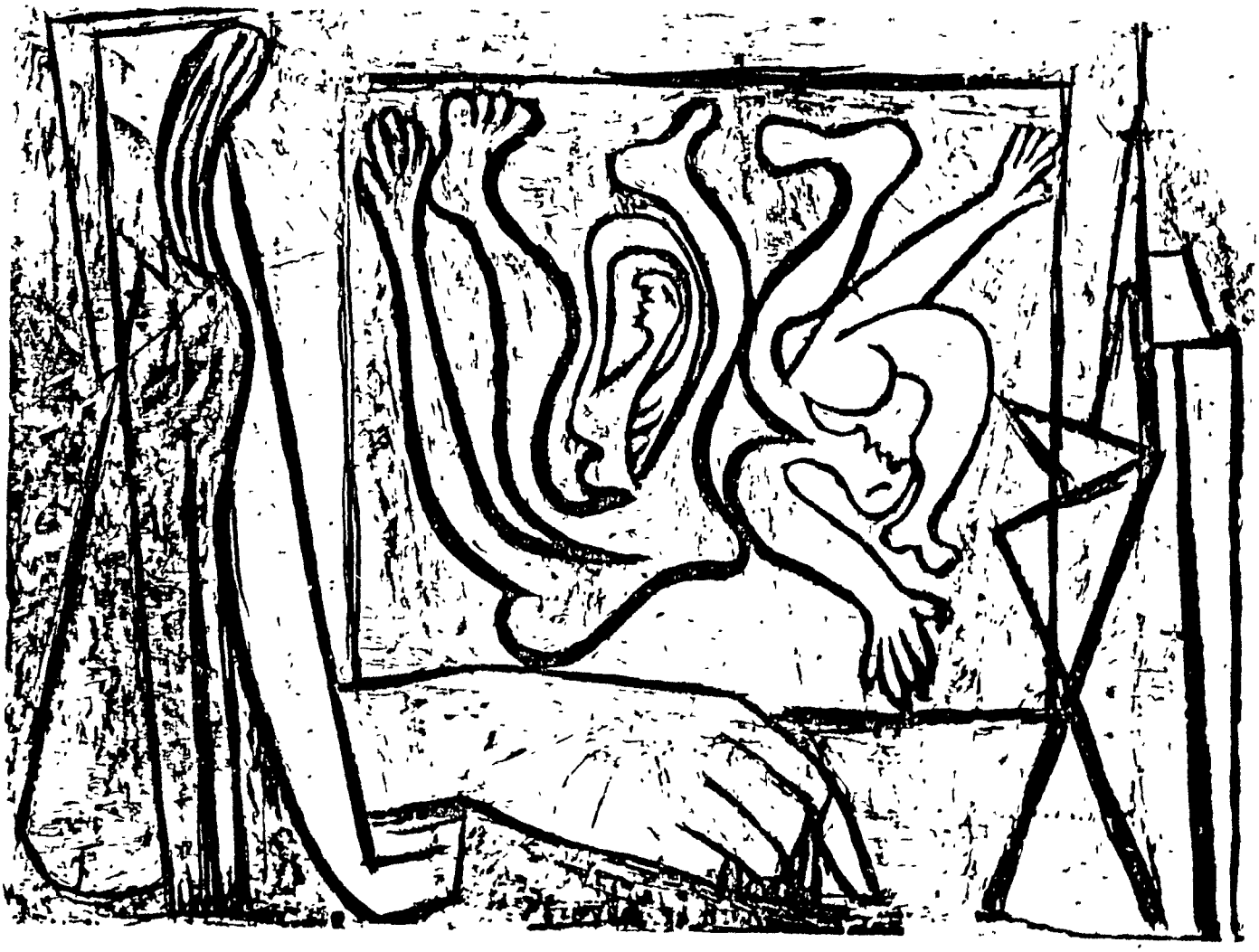
33. Le Déjeuner sur l'herbe.
Drawing. August 22, 1961.
Zervos XX; 120.



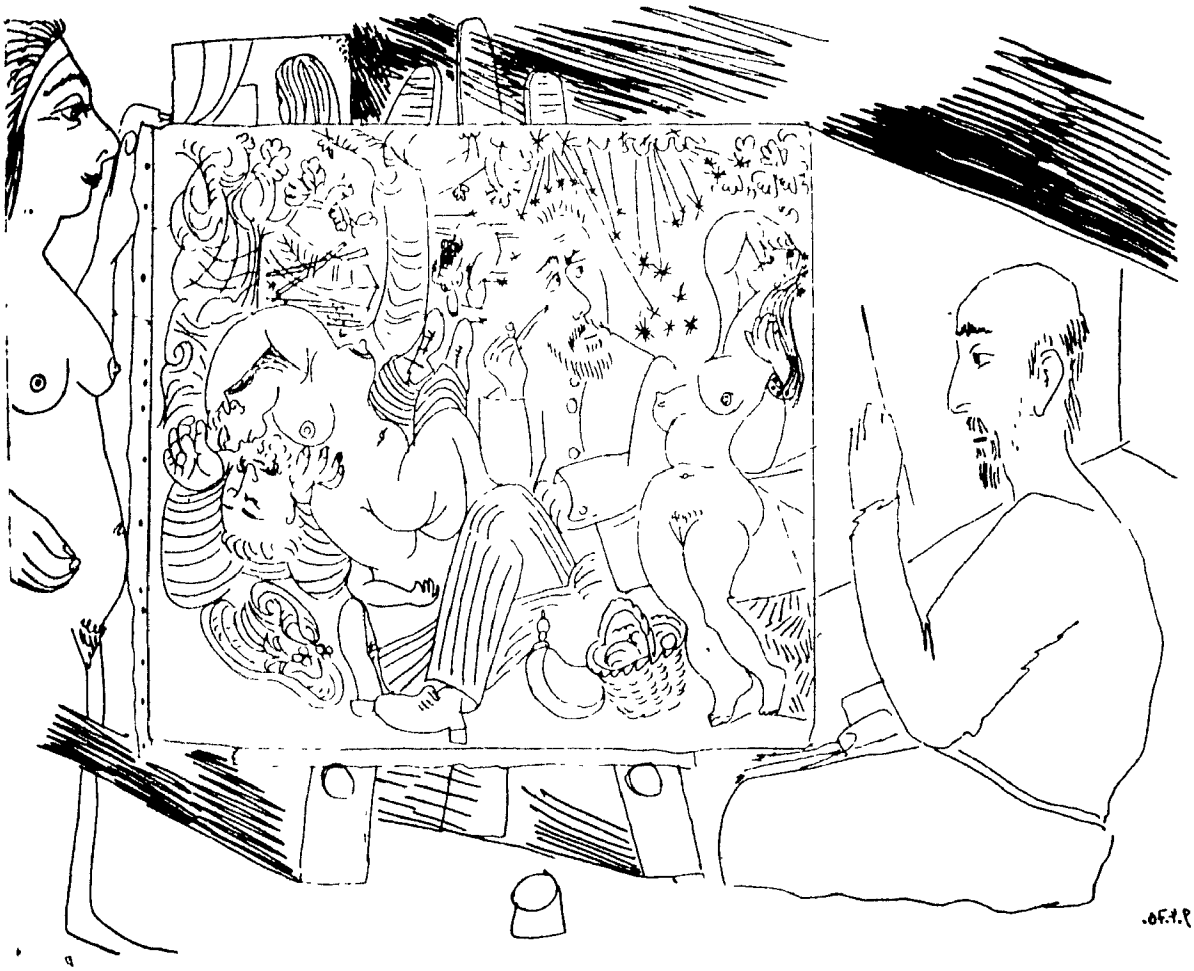
34. Le Déjeuner sur l'herbe.
July 27, 1961.
Zervos XX) 111.



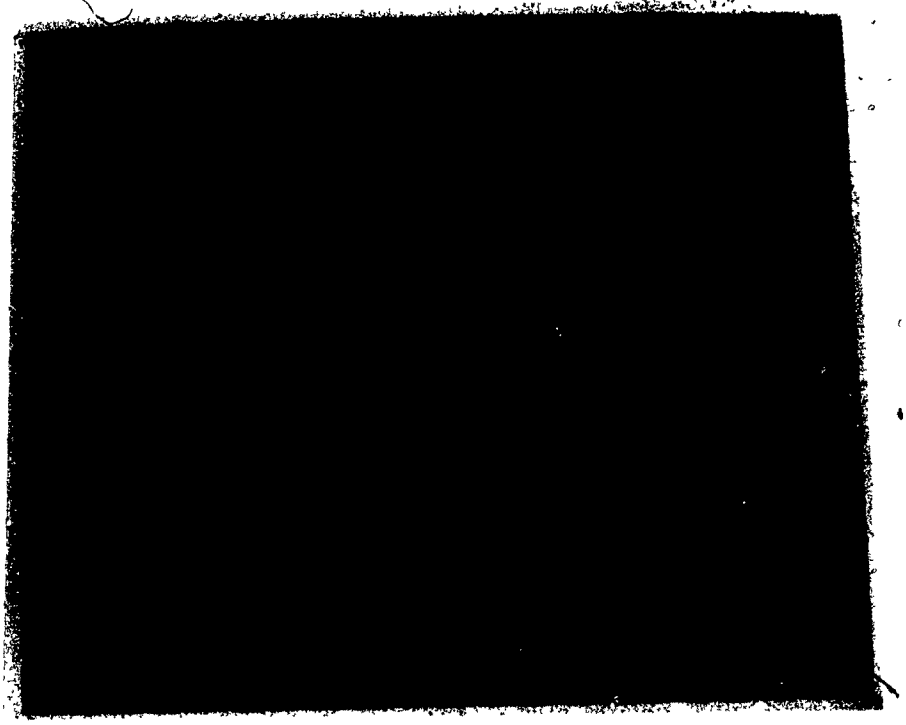
35. Nude Picking A Flower.
Drawing. June 23 (VIII), 1961.
Zervos XX; 51.



34. The Painter.
January 20, 1930.
Zervos VII; 309.



37. Suite 154. Plate 29.
Etching. April 9, 1970.
Bloch, 1084.



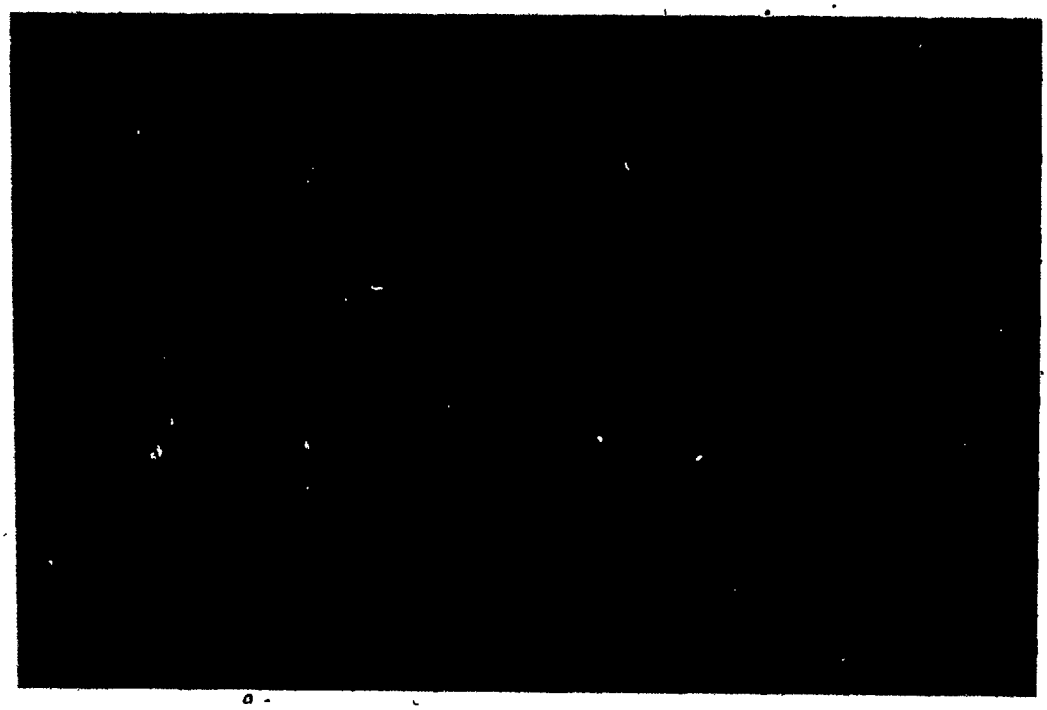
38. Le Déjeuner sur l'herbe.
July 12, 1961.
Zervos XX; 89.



39. Le Déjeuner sur l'herbe.
July 31, 1961.
Zervos XX; 116.



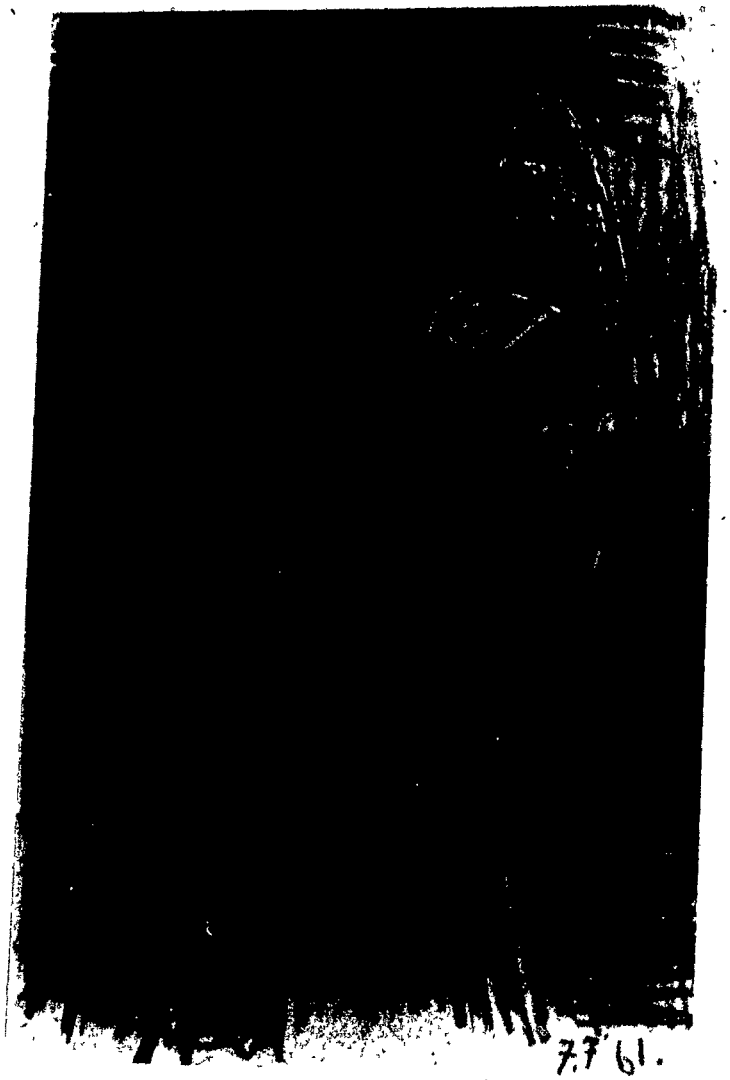
40. Le Déjeuner sur l'herbe.
July 31, 1961.
Zervos XX; 115.



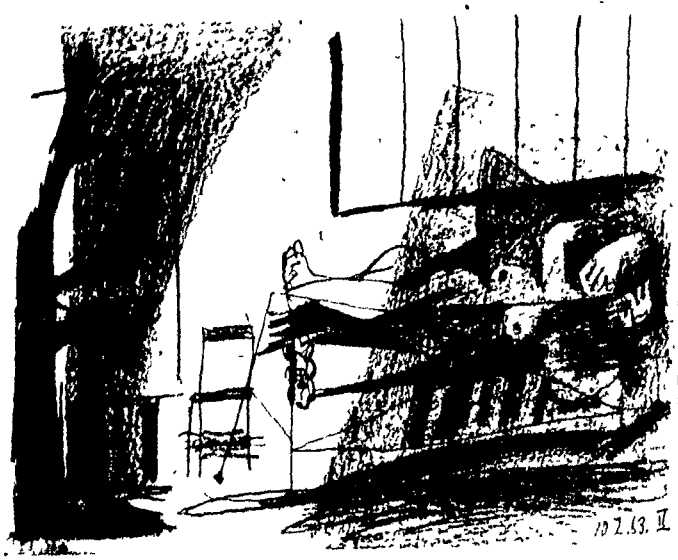
41. Le Déjeuner sur l'herbe.
Drawing. July 7 (II), 1961.
Zervos XXI 61.



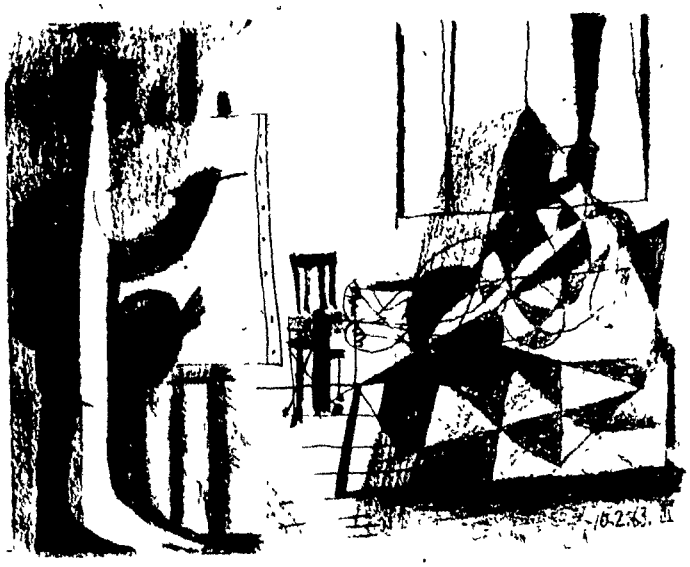
42. - Le Déjeuner sur l'herbe.
Linoprint. March 13, 1962.
Bloch, 1027.



43. The Head.
Drawing. July 7, 1961.
Not in Zervos.
Les Déjeuners, 81.



44. The February Sketchbook.
Drawing. February 10 (II), 1963.
Zervos XXIII; 122.



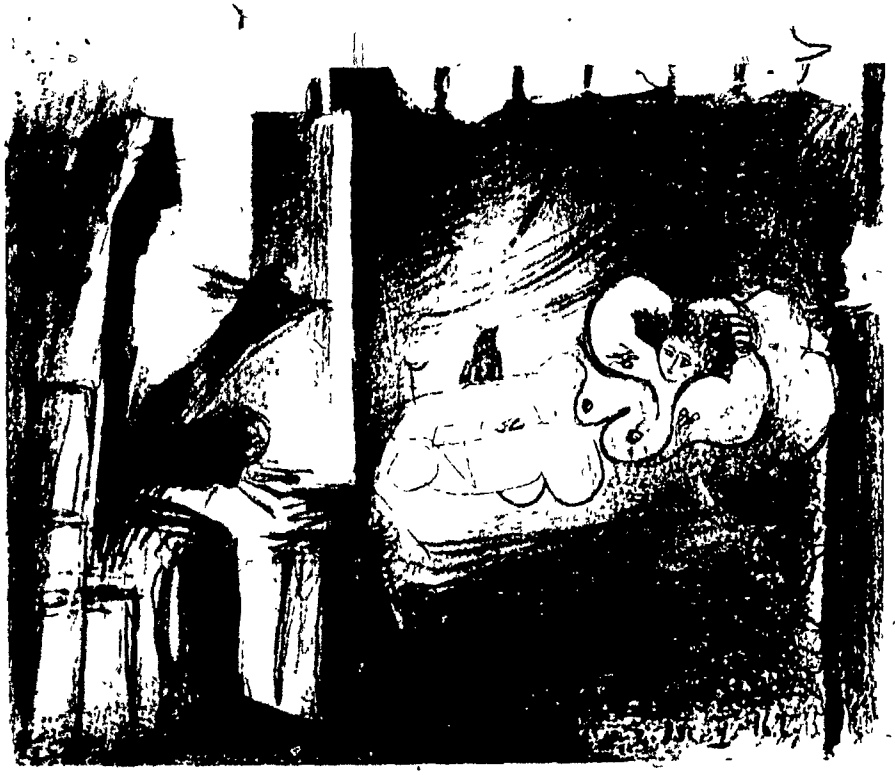
45. The February Sketchbook.
Drawing. February 10 (III), 1963.
Zervos XXIII; 123.

46. The February Sketchbook.
Drawing. February 10 (IV), 1963.
Zervos XXIII; 124.



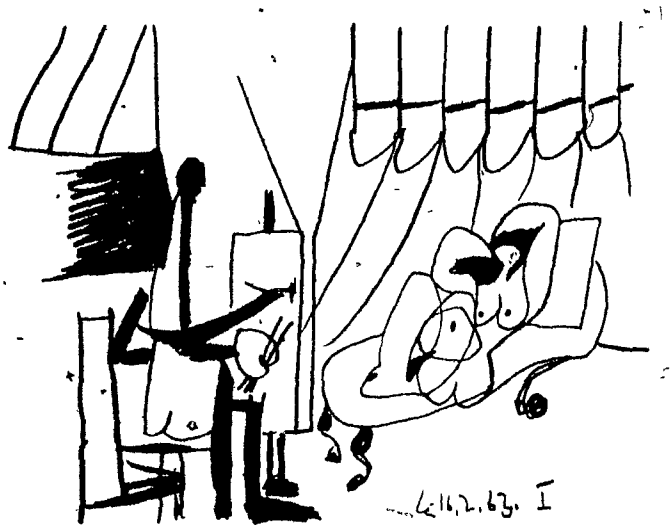


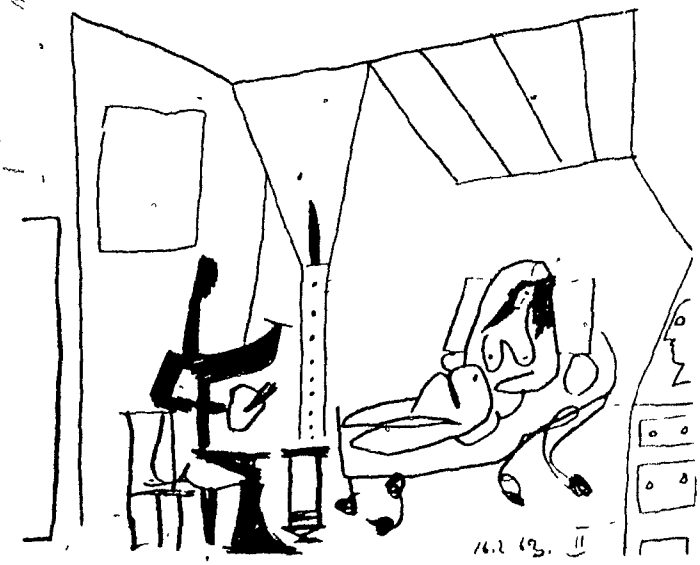
47. The February Sketchbook.
Drawing. February 10 (V), 1963.
Zervos XXIII; 125.



48. The February Sketchbook.
Drawing. February 11 (I), 1963.
Zervos XXIII; 126.

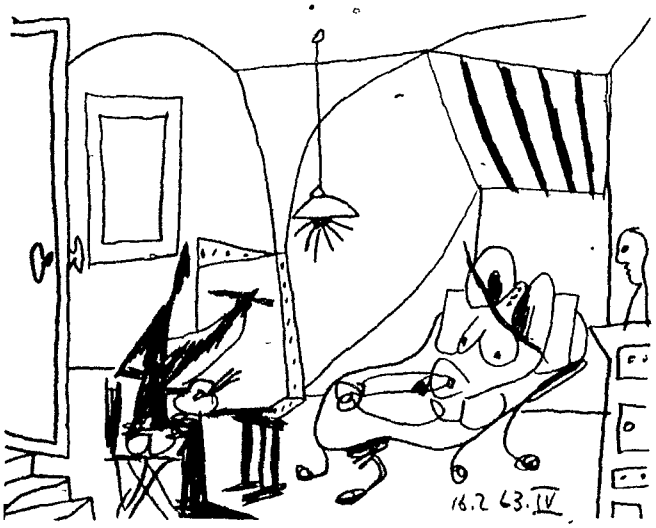
49. The February Sketchbook.
Drawing. February 16 (I), 1963.
Zervos XXIII; 134.

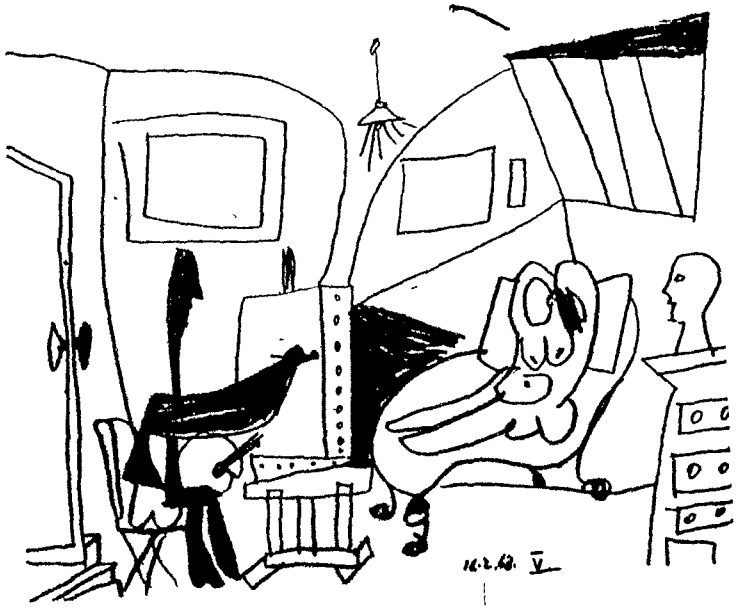




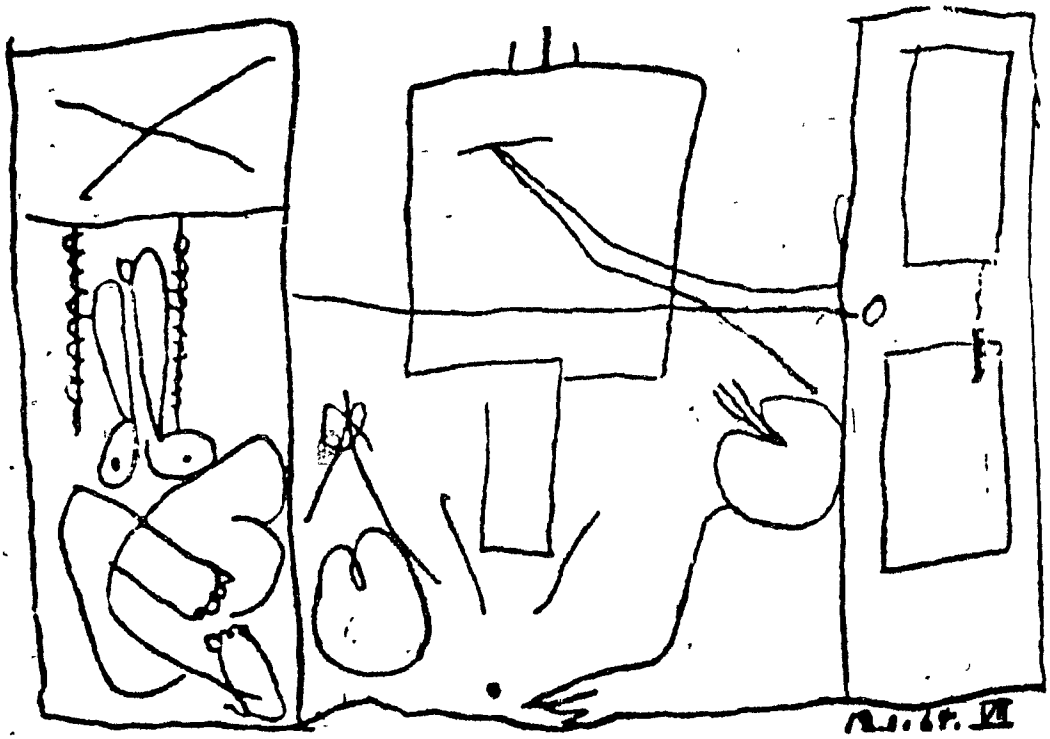
50. The February Sketchbook.
Drawing. February 16 (II), 1963.
Zervos XXIII; 135.

51. The February Sketchbook.
Drawing. February 16 (IV), 1963.
Zervos XXIII; 137.

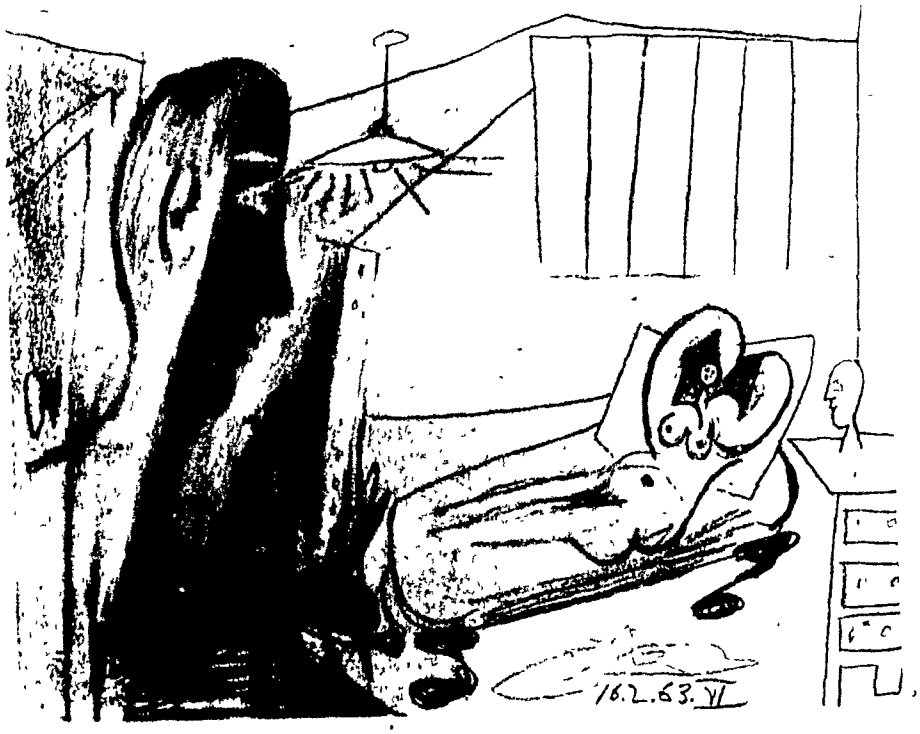




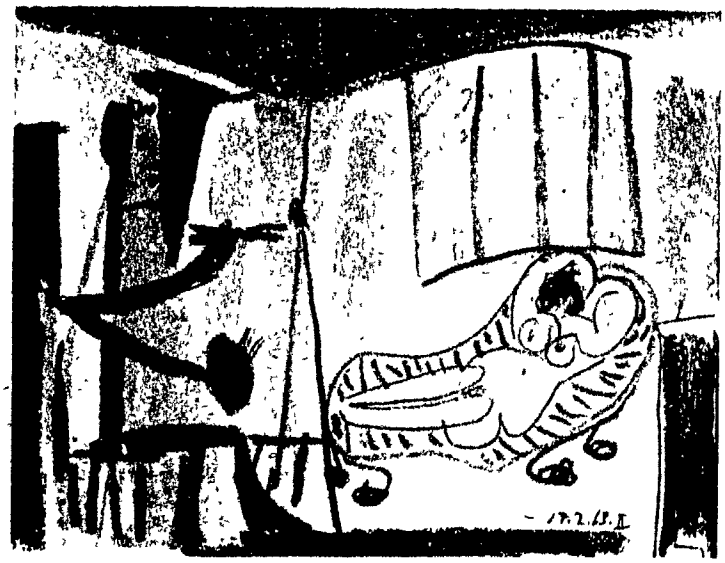
52. The February Sketchbook.
Drawing. February 16 (V), 1963.
Zervos XXIII; 138.



53. The Artist and His Model.
Drawing. January 18, 1964.
Zervos XXIV; 142.

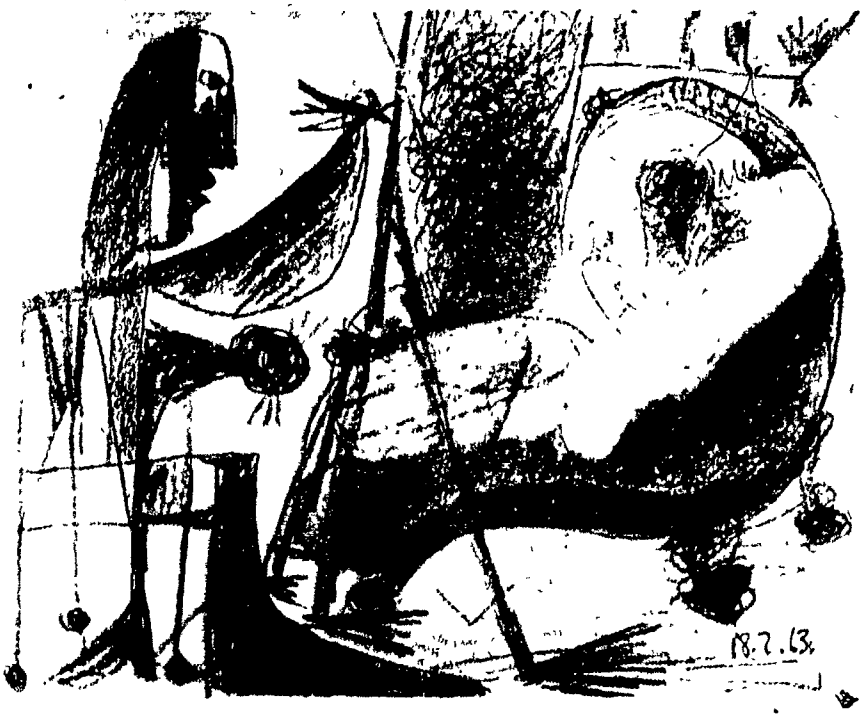


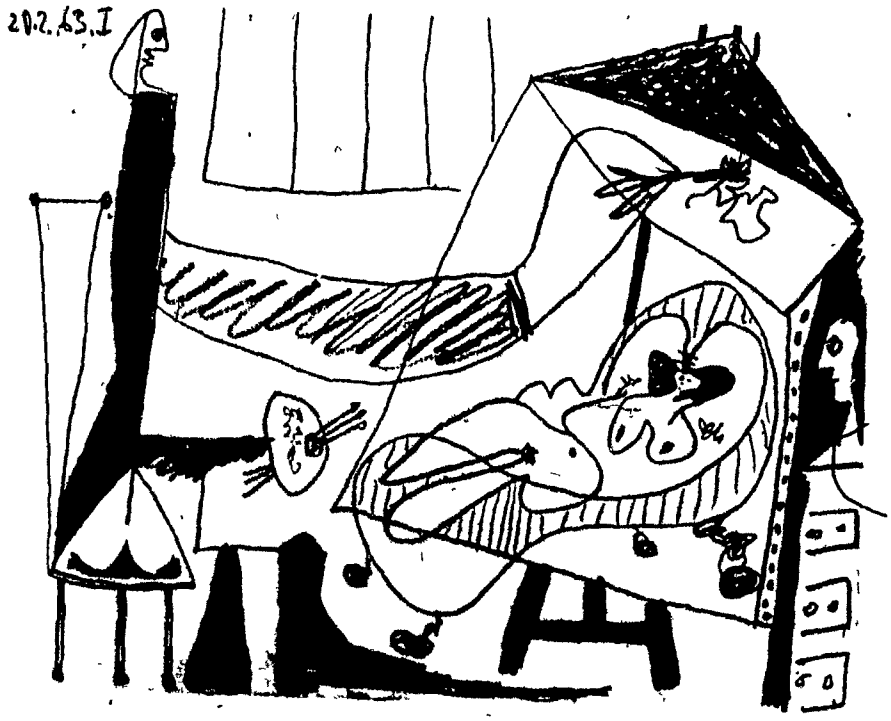
54. The February Sketchbook.
Drawing. February 16 (VI), 1963.
Zervos XXIII; 139.



55. The February Sketchbook.
Drawing. February 17 (II), 1963.
Zervos XXIII; 141.

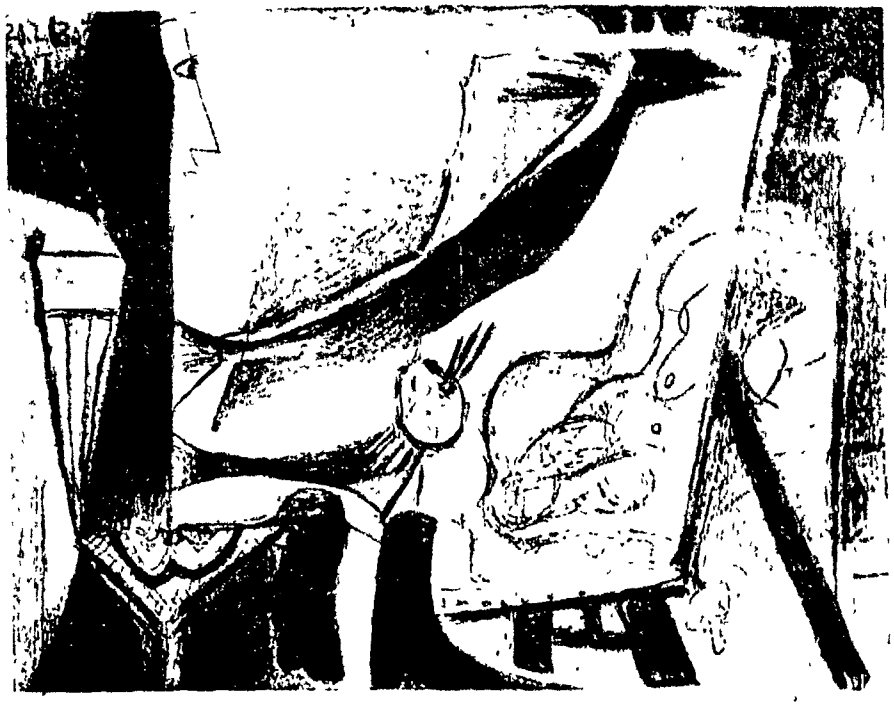
56. The February Sketchbook.
Drawing. February 18, 1963.
Zervos XXIII; 144.





57. The February Sketchbook.
Drawing. February 20 (I), 1963.
Zervos XXIII; 145.

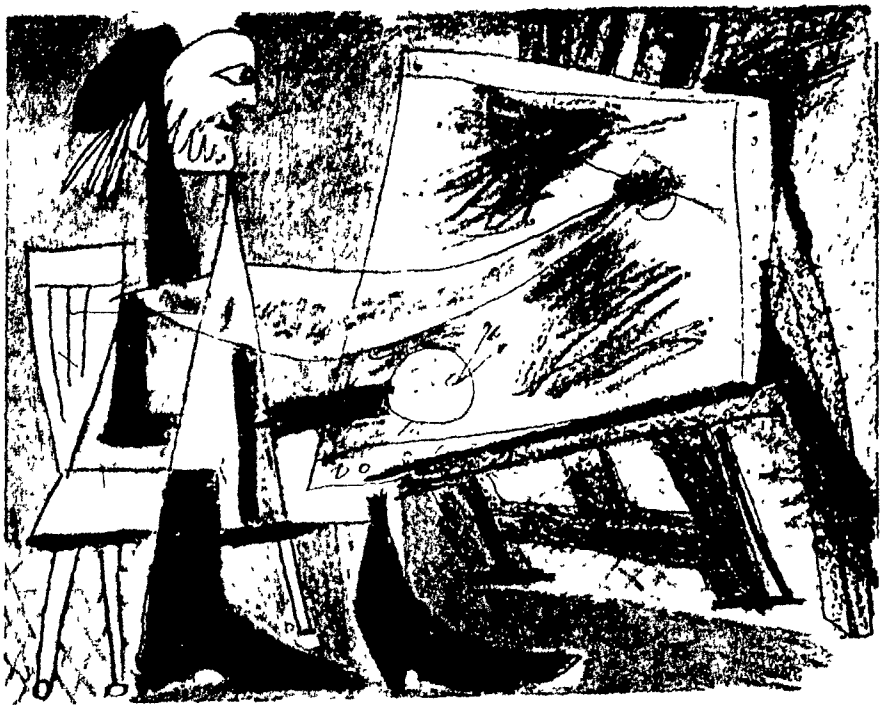
58. The February Sketchbook.
Drawing. February 20 (II), 1963.
Zervos XXIII; 146.

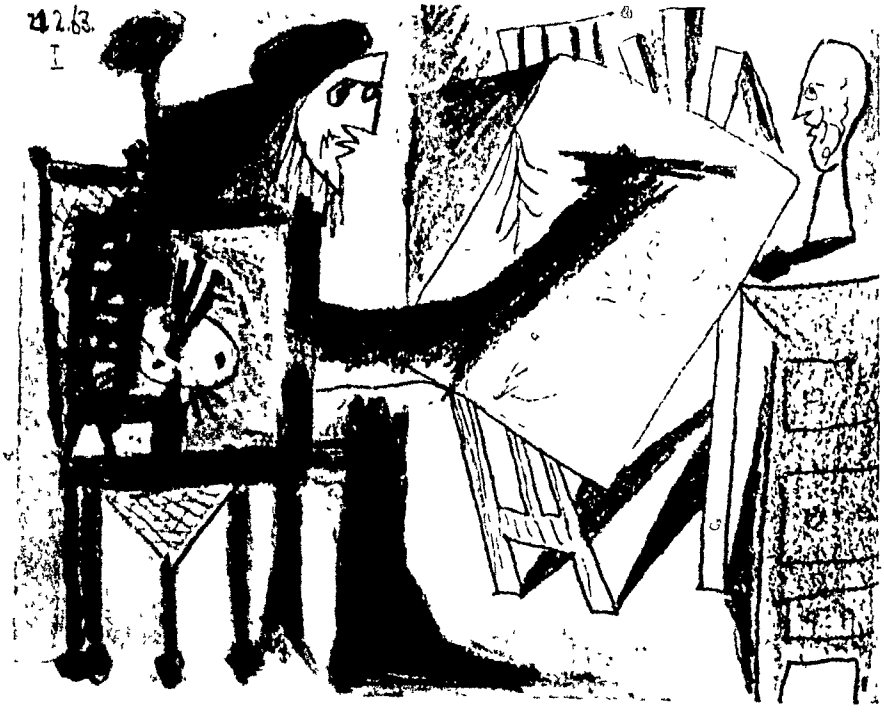




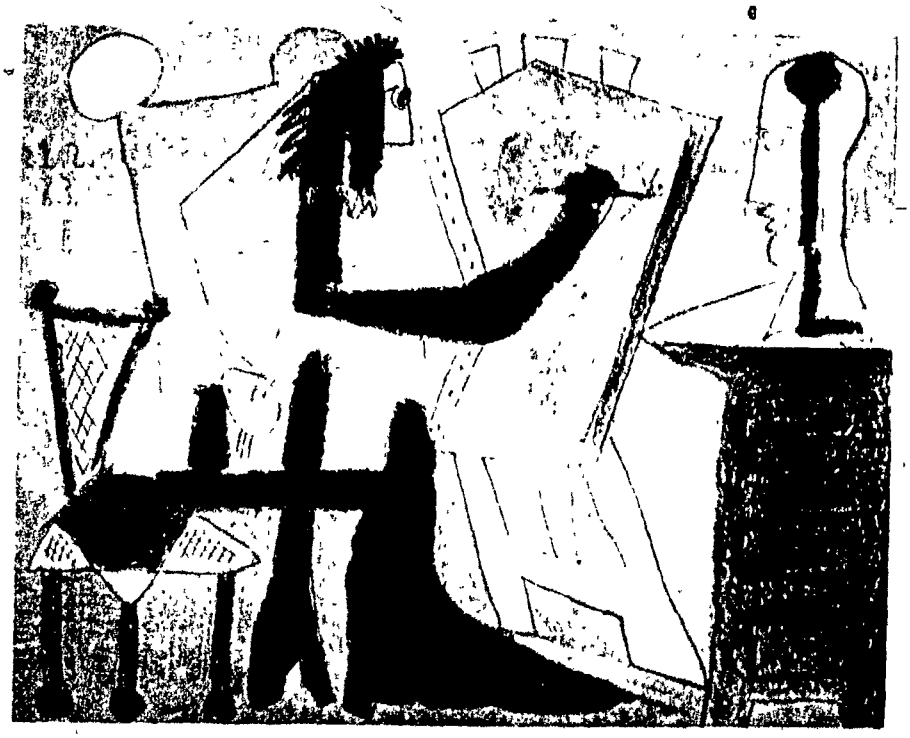
59. The February Sketchbook.
Drawing. February 20 (III), 1963.
Zervos XXIII; 147.

60. The February Sketchbook.
Drawing. February 20 (IV), 1963.
Zervos XXIII; 148.





61. The February Sketchbook.
Drawing. February 21 (I), 1963.
Zervos XXIII; 149.



62. The February Sketchbook.
Drawing. February 21 (V), 1963.
Zervos XXIII; 150.

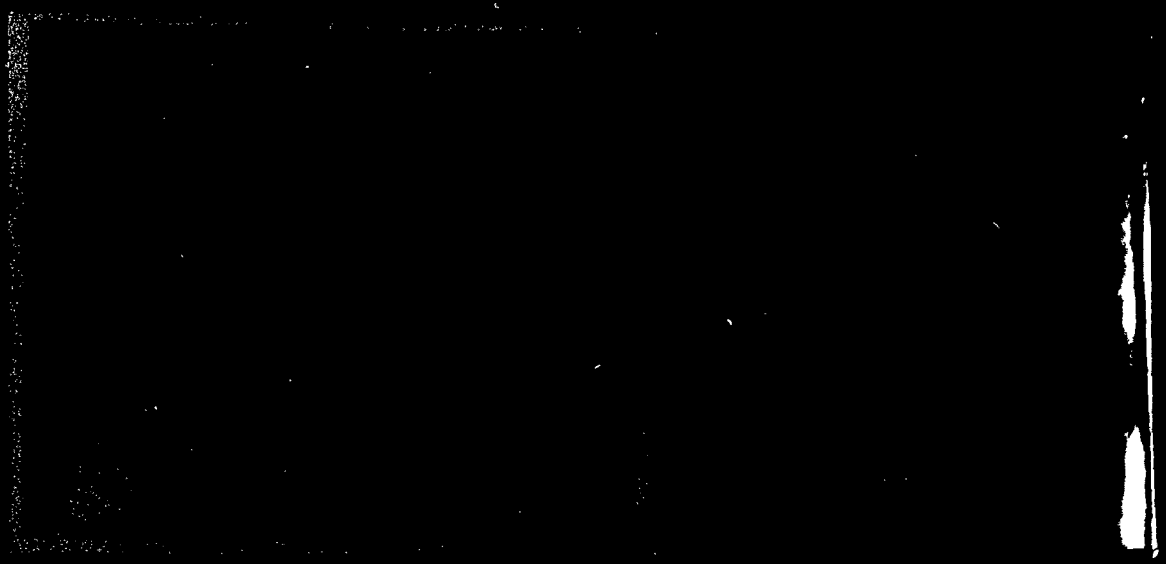
63. The Artist and His Model.
March 3 and 4 (I), 1963.
Zervos XXIII; 158.

64. The Artist and His Model.
March 3 and 4, (II), 1963.
Zervos XXIII; 160.

65. The Artist and His Model.
March 3 and 4 (III), 1963.
Zervos XXIII; 159.

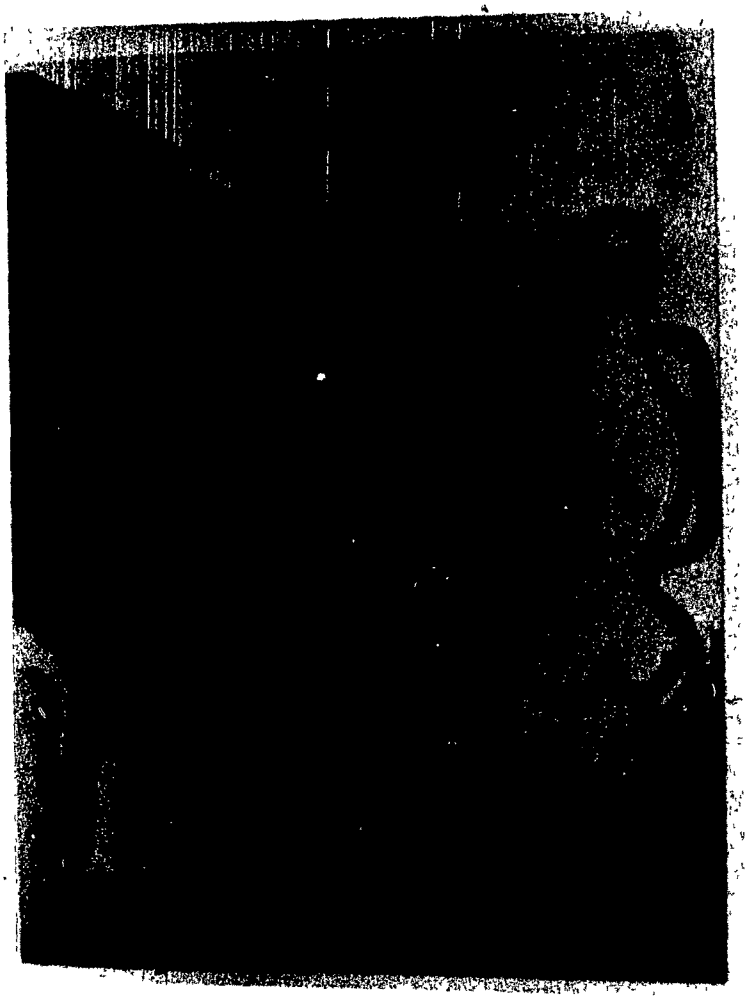


66. The Artist and His Model.
March 8, 1963.
Zervos XXIII; 168.

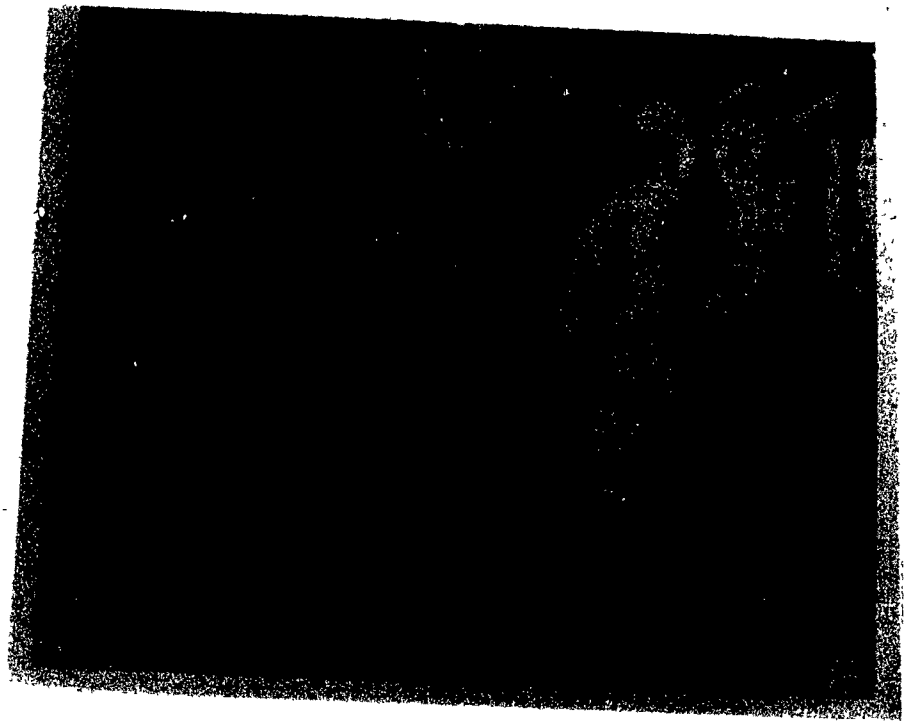




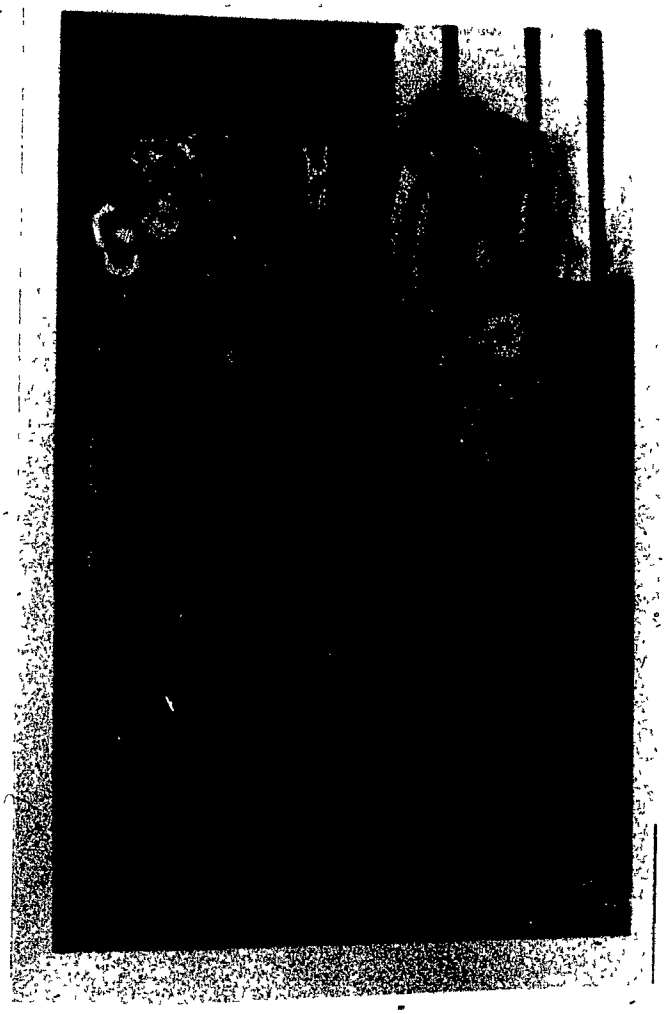
67. The Artist and His Model.
March 7 (II), 1963.
Zervos XXIII; 166.



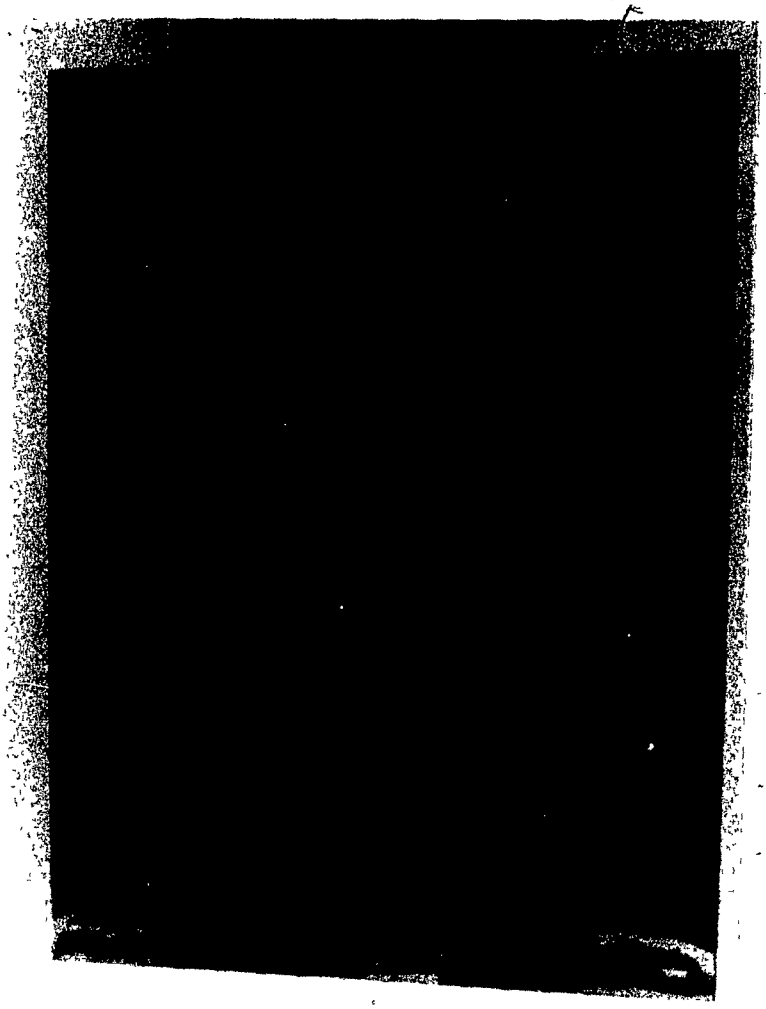
68. The Artist and His Model.
May 1963.
Zervos XXIII; 252.



69. The Artist and His Model.
March 26 (II), 1963.
Zervos XXIII; 193.

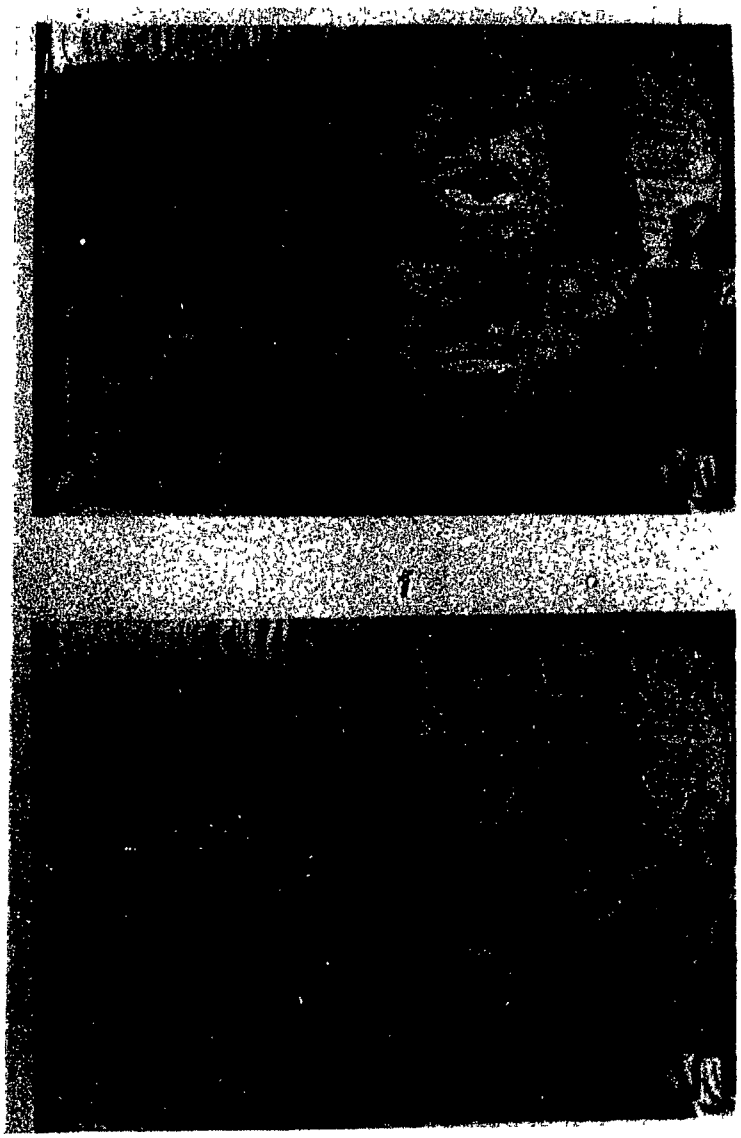


70. The Artist and His Model.
June 8 and 10 (II), 1963.
Zervos XXIII; 284.



71. Standing Nude.
April 4, May 8, 1963.
Tarvos XXIII; 220.

72. The Artist and His Model.
First state of Zervos XXIII; 205 (pl. 74).
Parmelin, 46.



73. The Artist and His Model.
Second state of Zervos XXIII; 205 (pl. 74).
Parmelin, 46.



74. The Artist and His Model.
April 9, 1963.
Completed State of pls. 72 and 73.
Zervos XXIII; 205.



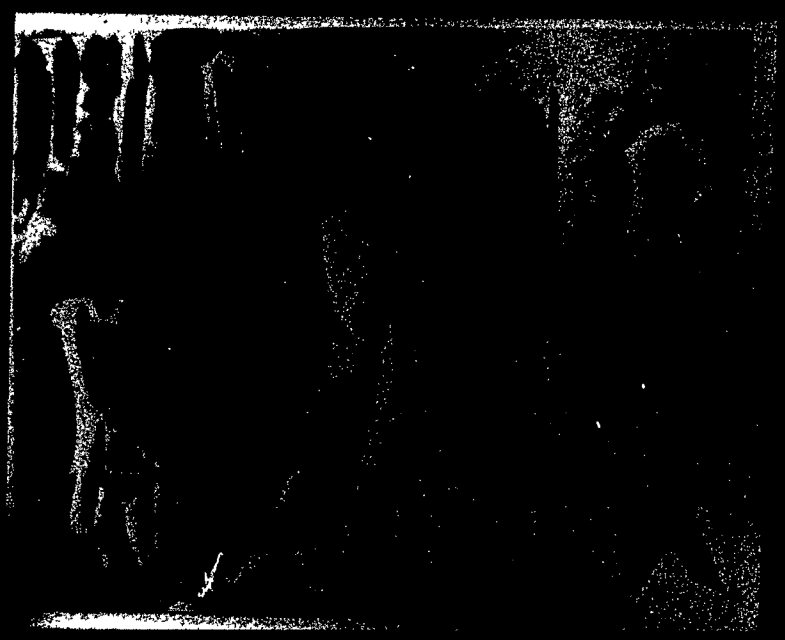
75. The Drawing Lesson.
1925.
Zervos V; 421.



76. The Artist and His Model.
March 6 and 7, 1963.
Parmelin, . 30.



77. The Artist and His Model.
March 7 (I), 1963.
Zervos XXIII; 165.



78. The Artist and His Model.
March 26, 1963.
Zervos XXIII; 190.



79. The Artist.
February 22 (I), 1963.
Zervos XXIII; 151.



80. The Artist In His Studio.
February 22 (II), 1963.
Zervos XXIII; 153

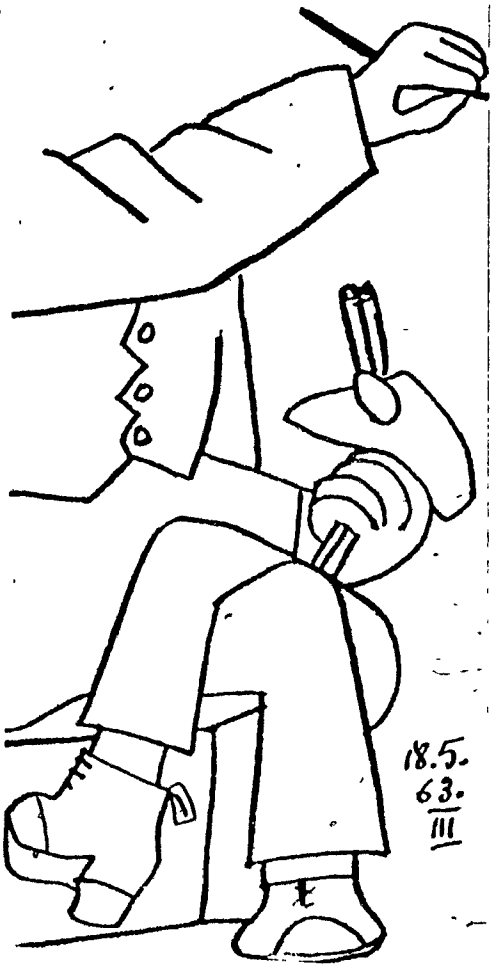
81. The Painter.
March 10 (I), 1963.
Zervos XXIII; 175.



82. The Painter.
March 10 (II), 1963.
Zervos XXIII; 176.

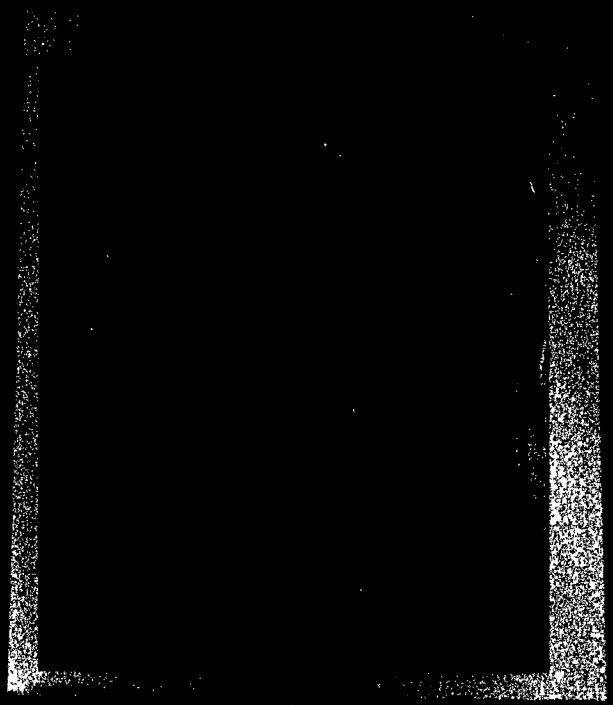


83. The Painter.
March 10 (III), 1963.
Zervos XXIII; 177

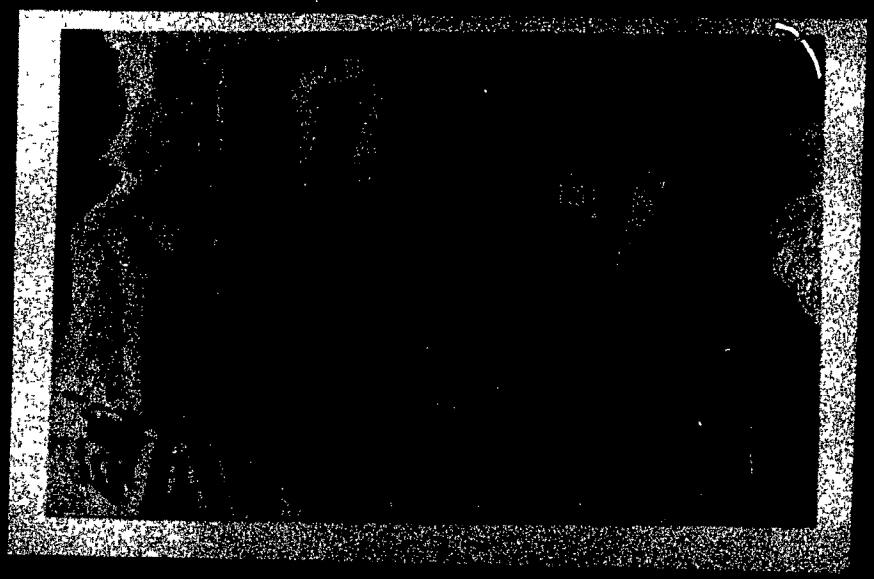




84. Painter with Legs Crossed.
Drawing. May 18 (III and IV), 1963.
Zervos XXIII; 267 and 276.



85. The Painter.
March 16, 1963.
Zervos XXIII; 180.



84. The Artist In His Studio.
March 14, 15 and June 4, 1963.
Zervos XXIII; 172.



87. Rembrandt and Saskia.
March 13, 1963.
Zervos XXIII; 171.



88. Rembrandt van Rijn.
Self-Portrait with Saskia on His Lap.
1635. Gemaldegalerie, Dresden.



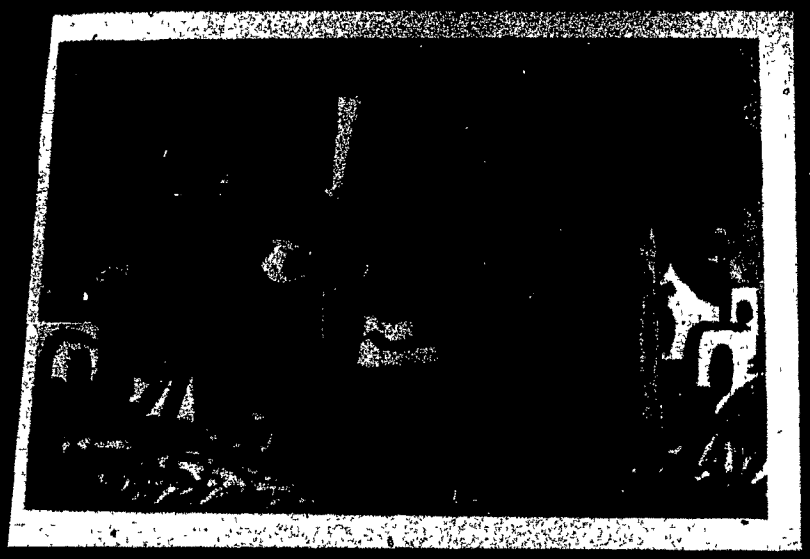
89. The Vollard Suite.
Etching. January 31, 1934.
Bollinger, plate 36.



90. The Vollard Suite.
Etching. January 27, 1934.
Bollinger, plate 34.

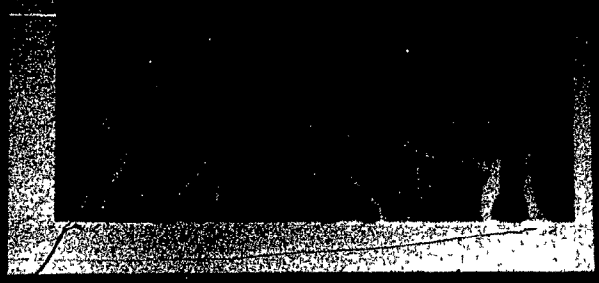


91. Jean-Auguste-Dominique Ingres.
Raphael and La Fornarina.
1840. Gallery of Fine Arts, Columbus, Ohio.



92. The Artist and His Model in a Landscape.
April 28 and May 4 (II), 1963.
Zervos XXIII; 223.

93. The Artist and His Model.
March 2 (II), 1963.
Zervos XXIII; 155.





94. The Artist and His Model.
March 2 (III), 1963.
Zervos XXIII; 156.



95. The Artist and His Model.
March 27, 1863.
Zervos XXIII; 194.



96. The Artist and His Model.
March 28 and May 7, 1963.
Zervos XXIII; 195.



97. The Artist and His Model.
April 8 (III), 1963.
Zervos XXIII, 201.



98. The Artist and His Model.
April 10, 1963.
Zervos XXIII; 206.



99. The Artist and His Model.
April 16, 1963.
Zervos XXIII; 211.



100. The Artist and His Model.
April 8 (II), 1963.
Zervos XXIII; 199.



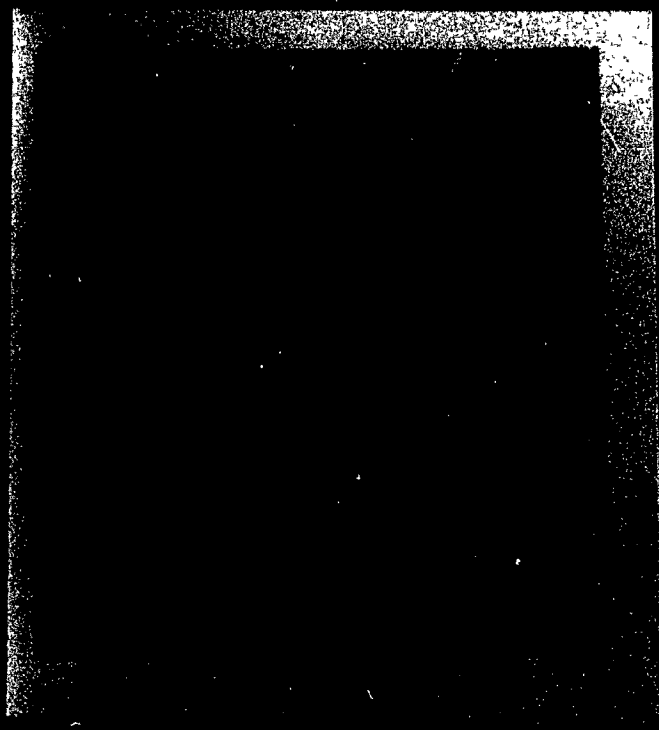
101. The Artist and His Model.
April 10 (II) and 15, 1963.
Zervos XXIII; 207.



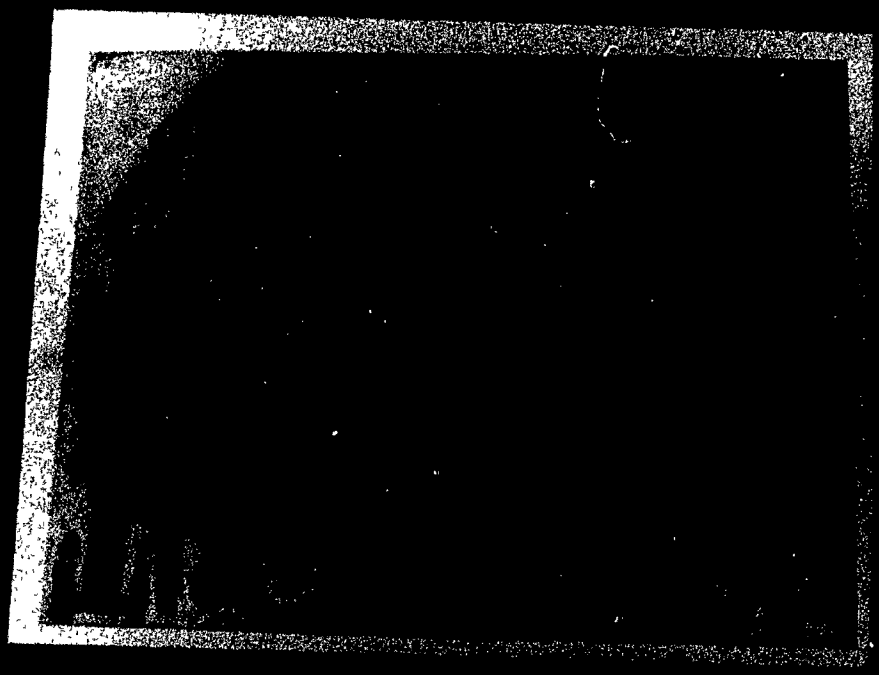
102. The Painter.
May 2, 1934.
Zervos VIII; 205.



103. The Artist and His Model.
March 29 and April 1, 1963.
Zervos XXIII; 196.



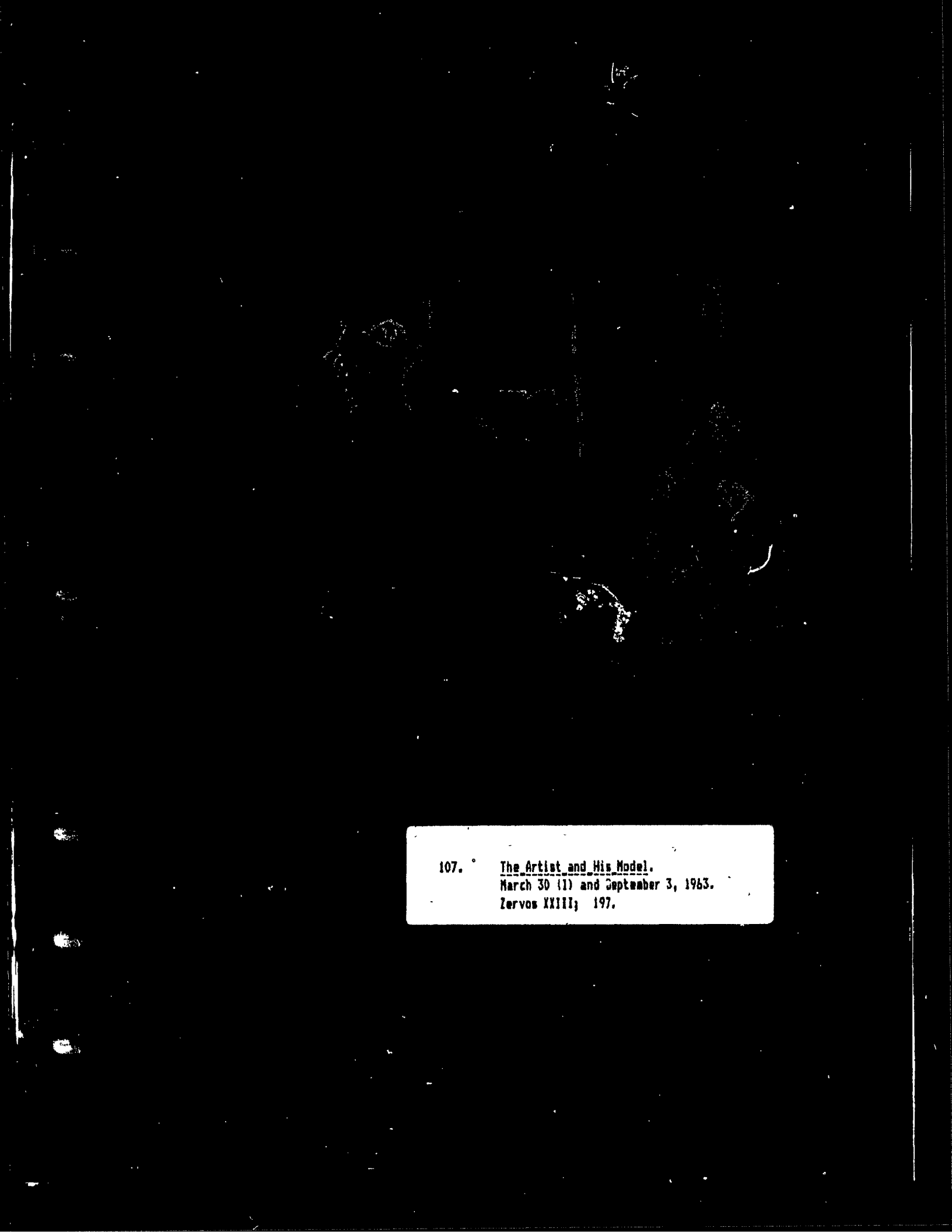
104. Les Demoiselles d'Avignon.
1907.
Zervos II; 18.



105. The Artist and His Model.
March 5 and September 20, 1913.
Vervon XXIII; 161.



106. The Artist and His Model.
March 5 (III) and September 11, 1963.
Zervos XXIII; 163.



107. The Artist and His Model.
March 30 (1) and September 3, 1963.
Zervos XXIII; 197.



108. The Painter.
March 30 (II), 1963.
Zervos XXIII, 198.

109. Seated Nude.
Drawing. August 20 (V) and 27, 1963.
Zervos XXIII; 296.

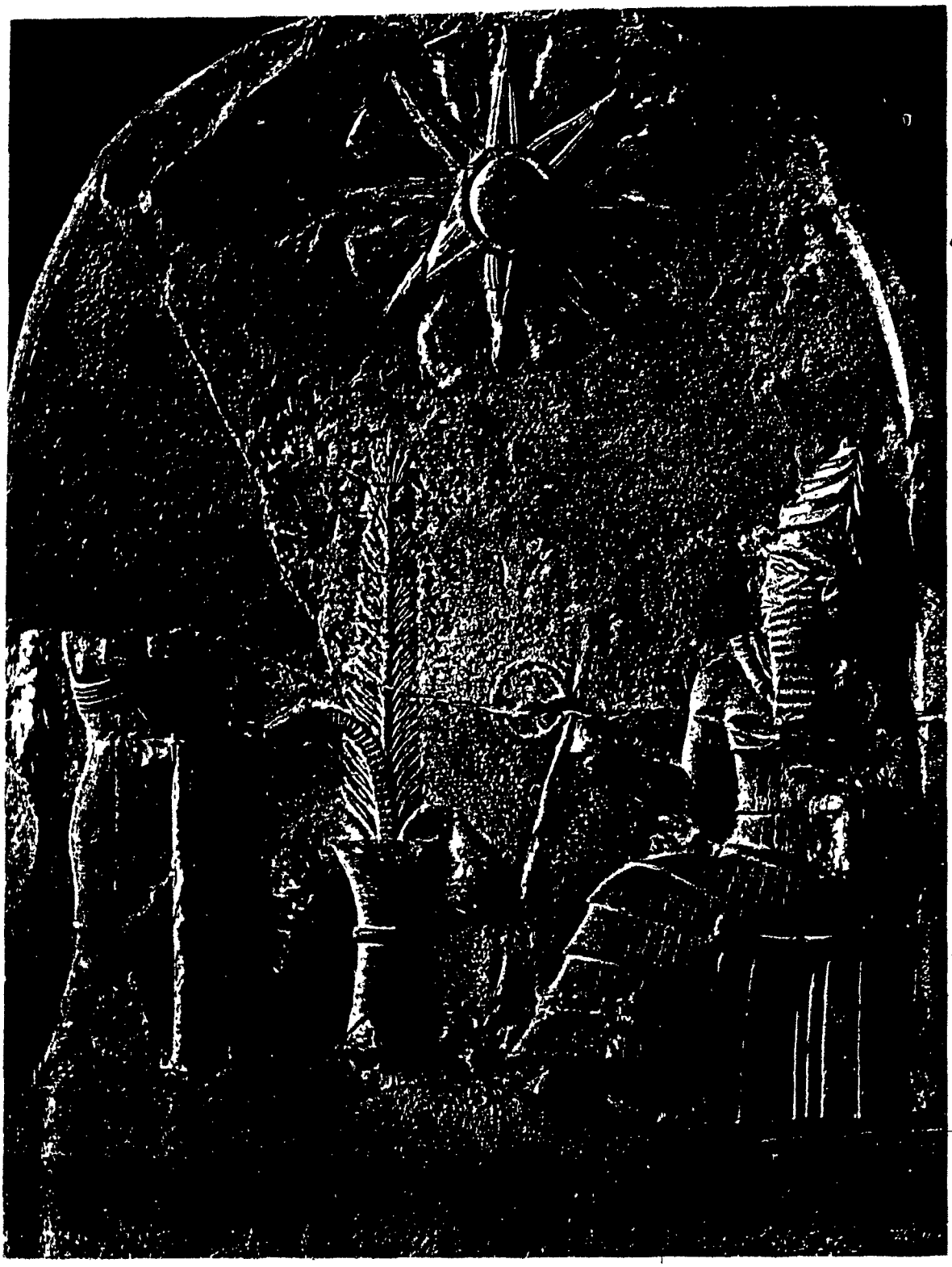




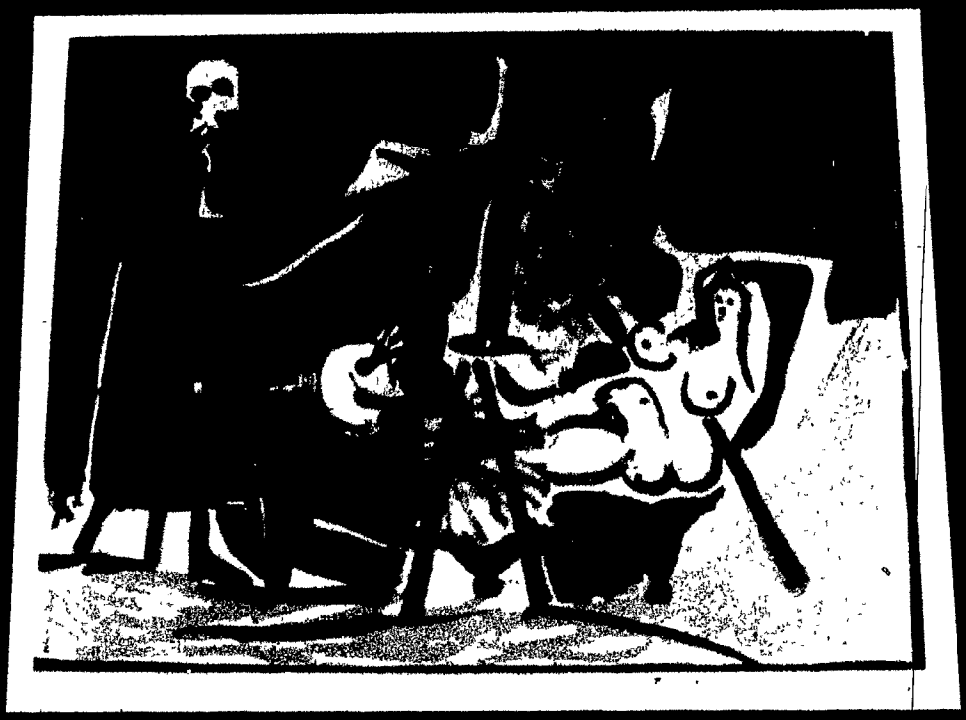
110. Standing Nude.
Drawing. August 27, 1963.
Zervos XXIII; 298.



111. The Artist and His Model.
March 8 (II), 1963.
Early state of Zervos XXIII; 169 (pl. I).
Paraslin, 34.



112. Libation Scene from top of Stele.
From L'Art de la Mésopotamie, plate 231.
Circa 2250 B.C. Louvre, Paris.



113. The Artist and His Model.
April 28, 1963.
Zervos XXIII; 222.



114. The Artist and His Model in a Landscape.
June 17, 1963.
Zervos XXIII; 291.



115. The Artist and His Model.
November 1 and 3, 1964.
Zervos XXIV; 254.



116. The Artist and His Model.
Drawing. July 4 (IV), 1970.
Zervos XXXII; 190.