

Picasso: The Artist and His Models

November 5, 2016–February 19, 2017

Across the globe, the period between 1910 and 1945 witnessed considerable political, social, and economic shifts. While these years were ruptured by conflict in the form of two World Wars, the era also spawned some of the most influential artistic movements of the twentieth century, from avant-garde currents to the naissance of Abstract Expressionism. The publication of Sigmund Freud's *The Interpretation of Dreams* in 1900 inspired a new generation of creators to develop a deeply personal iconography in order to delve into the depths of the unconscious. Others also challenged the concept that art should be modeled after reality and experimented with the limits of traditional artistic mediums and preexisting notions of form and space. *Picasso: The Artist and His Models* aims to harness the synergy between these trends and the work of Pablo Picasso (Spanish, 1881–1973), whose prolific career spans this entire epoch and beyond.

Throughout these galleries, numerous paintings, sculptures, drawings, and prints highlight Picasso's extraordinary ability to translate the world around him into radical two- and three-dimensional imaginings. Experimental energy and varied styles served as the catalyst for his creative engagements with friends and lovers as well as literature, music, history, and world events. Picasso's many personal relationships not only influenced his compositions but also helped steer the ever-changing course of his career. Tales of collaboration, camaraderie, love affairs, and global circumstances bring into focus the work of this prolific artist and his many contemporaries.

This is the second presentation in a series of exhibitions in which the museum's collection and the borrowed works of a singular artist converge to visually narrate a chapter in the evolution of modern art.

This exhibition is conceived by Peggy Pierce Elfvin Director Dr. Janne Sirén and organized by Sirén and Godin-Spaulding Curator & Curator for the Collection Holly E. Hughes.

The Social Circle

A creator is not in advance of his generation but he is the first of his contemporaries to be conscious of what is happening to his generation. —Gertrude Stein on Pablo Picasso, 1938

Throughout his lifetime, Picasso moved in and out of many social circles. His closest friends included some of the greatest creative minds of the early twentieth century. In 1904, Picasso moved from Barcelona to settle permanently in Paris. There he quickly gathered around him a group of people that included critics, collectors, and poets such as Guillaume Apollinaire (French, 1880–1918), Max Jacob (French, 1876–1944), and Gertrude Stein (American, 1874–1946), who held weekly salons in her Paris apartment in support of many emerging artists. Picasso’s closest collaboration was with Georges Braque. Together, they are credited with developing Cubism in two phases—Analytic (1909–12) and Synthetic (1912–14). As part of the movement, they abandoned perspective and, instead, depicted simultaneous views of a subject in a singular image. The pair was influenced by numerous sources—from Iberian sculpture and African masks to the work of the post-Impressionist painter Paul Cézanne. Braque later commented that during this period he and Picasso were “like two mountain climbers tied together,” and for a short time the works they created individually took on a remarkably similar appearance. Their partnership continued until 1914, when Braque enlisted in the French army. Following World War I (1914–18), they separately pursued their respective careers.

Henri Matisse

French, 1869–1954

La Musique, 1939

Oil on canvas

Room of Contemporary Art Fund, 1940



When Pablo Picasso and Henri Matisse met in 1906, each artist was already aware of the

other's work. Their art was as dissimilar as their temperaments. They became friends, as well as rivals. The two argued more than they agreed; yet each admired the other's creative talents. Matisse once called Picasso "capricious and unpredictable." Picasso referred to Matisse's paintings as "beautiful and elegant." Matisse viewed composition as "the art of arranging in a decorative manner the various elements at a painter's disposal for the expression of his feelings." One of his goals was to create paintings that appeared effortless; in reality, the unity and rhythm he achieved were far from easy. All the compositional elements had to be placed with great care. In *La Musique*, various shapes are repeated throughout. A balanced color palette as well as a network of horizontal and vertical lines anchor the diagonals and the curves.

Georges Braque
French, 1882–1963
Still Life on a Mantelpiece, ca. 1923
Oil and sand on canvas
Room of Contemporary Art Fund, 1941



Through an unusual combination of color, line, and texture, Georges Braque pushed the boundaries of representing objects from various perspectives. While he is best known for his Cubist collaborations with Pablo Picasso, Braque continued to create art long after his creative relationship with Picasso ended. Unlike his former partner, however, Braque preferred the quiet of his studio to burning bright in the world of art. The subject of the still life on a mantelpiece repeatedly piqued his interest, and from 1919 to 1926, Braque made at least six studies of this theme. He was drawn to its spatial tension and the way in which it naturally compresses objects on a small surface. Braque further played with space by grouping all of the components asymmetrically on the far right of the ledge; however, they appear disproportionately large in scale, as if they are about to fall off.

Georges Braque
French, 1882–1963
Glass, Grapes and Pear, 1929
Oil on canvas
Room of Contemporary Art Fund, 1941



Juan Gris
Spanish, 1887–1927
Le Canigou, 1921
Oil on canvas
Room of Contemporary Art Fund, 1947



Juan Gris had great admiration for Pablo Picasso and built on the foundational elements of Cubism. This painting depicts the view from Gris's hotel window in the small town of Céret, in the Pyrenees; Le Canigou is one of the range's highest peaks. He painted numerous still life images that include open windows in order to integrate near and far space within a composition. For Gris, interior scenes represented the human psyche while exterior ones embodied the more corporeal aspects of living. Paintings like *Le Canigou* symbolize the union of these two worlds. American collector and poet Gertrude Stein (1874–1946), who suspected that Picasso might have been threatened by the artist's talent, once stated, "Juan Gris was the only person whom Picasso wished away."

Julio González

Spanish, 1876–1942

Harlequin, ca. 1930

Bronze

George B. and Jenny R. Mathews Fund, 1972



When Julio González moved from Barcelona to Paris in 1900, he developed a close friendship with Pablo Picasso. However, after his brother passed away in 1908, González withdrew from the social circle and abandoned art-making altogether. Around 1926 the artist began creating again, and from 1928 to 1931 he helped Picasso execute a series of welded iron sculptures. All the while, his own work was becoming increasingly abstract. *Harlequin* is González's interpretation of drawing in space. Given his close working relationship with Picasso, he was no doubt influenced by the artist's late Cubist style and particularly his *Three Musicians*, 1921, which is also on view in this exhibition.

Man Ray

American, 1890–1976

Symphony Orchestra, 1916

Oil on canvas

George B. and Jenny R. Mathews Fund, 1970



Man Ray and Pablo Picasso met in 1921 after Ray moved from the United States to Paris, settling in the artist-centric neighborhood of Montparnasse. Picasso was inspired by Ray's

recent invention of the “rayograph,” a photograph made without a camera by placing objects directly on photosensitized paper and exposing it to light. Ray’s desire for experimentation is also present in earlier works, such as *Symphony Orchestra*. This composition is made up of simple adjoining shapes and lively colors, yet it retains significant representational elements; a grand piano, musical staff, and stringed instruments are all discernable. During World War II (1939–45), Ray was forced to return to the United States, and he soon lost touch with Picasso. In the early 1950s, he moved back to Paris and immediately sought to reestablish his friendship with the artist.

Jacques Lipchitz
French, born Lithuania, 1891–1973
Sailor with Guitar, 1914 (cast probably
executed 1915)
Bronze, edition 3/7
Room of Contemporary Art Fund, 1944



When Jacques Lipchitz first moved to Paris in 1909, he settled into the artist-centric neighborhood of Montparnasse. In 1913 the Mexican muralist Diego Rivera (1886–1957) introduced Lipchitz to Pablo Picasso, and he almost immediately began to translate aspects of Cubism into his sculptural practice. *Sailor with Guitar* was inspired by the artist’s first-hand observation of a Spanish sailor’s attempt to woo a young lady by dancing and playing a guitar. Primarily made up of cubes and cylinders, the work emphasizes an underlying geometry yet still retains a degree of realism.

Amedeo Modigliani

Italian, 1884–1920

La Jeune bonne (The Servant Girl), ca. 1918

Oil on canvas

Room of Contemporary Art Fund, 1939



When Amedeo Modigliani arrived in Paris in 1906 he almost immediately crossed paths with Pablo Picasso. The two shared an interest in African art and came to know each well, often trading works. Yet, they eventually drifted apart, riven by a romantic rivalry and Picasso's disapproval of Modigliani's drug use and habitual taste for absinthe. Between 1915 and 1920, Modigliani executed many portraits, including Picasso's, in a style characterized by sparse settings and figures rendered with elongated bodies, oval heads, and seemingly blank eyes. The subject of this painting is said to be Marie Feret, a country girl from the south of France, and everything about the composition underscores a servant's role—from her clothing to diminutive stance. However, there is a certain dignity to the figure, which Modigliani achieved through the use of color and line to unify the composition.

Fernand Léger

French, 1881–1955

Le Village dans la forêt (The Village in the Forest), 1914

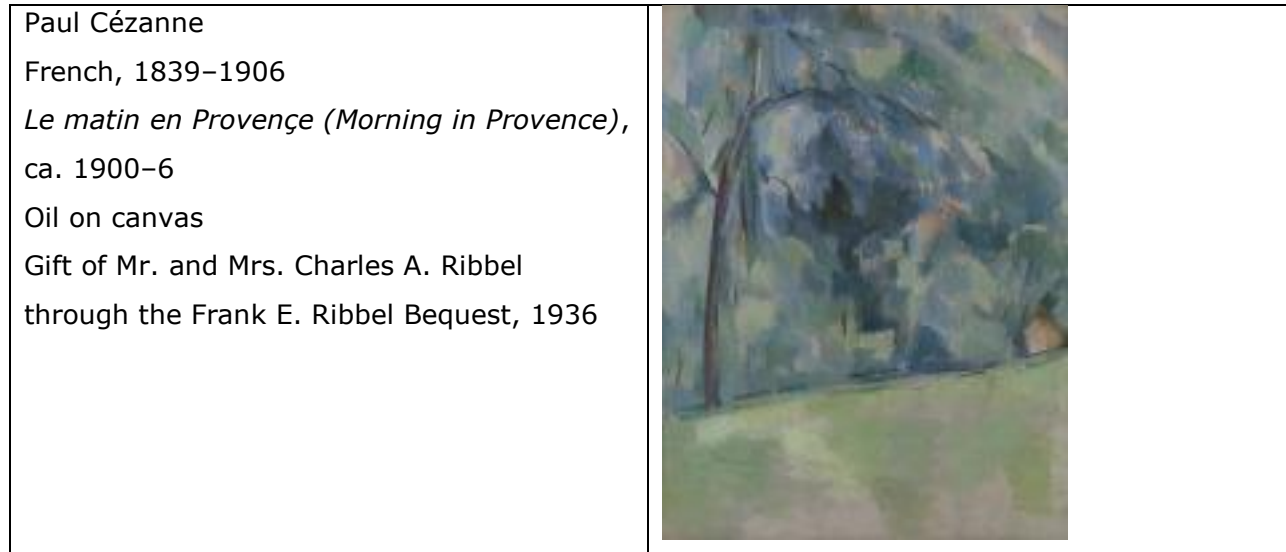
Oil on burlap

Gift of A. Conger Goodyear, 1960



Fernand Léger first met Pablo Picasso and Georges Braque in 1910 and eventually embraced his own interpretation of Cubism. The influence of Picasso and Braque's work, as well as

that of Paul Cézanne, can be seen in *The Village in the Forest*. Here, the sharp, angular planes of the houses and rounded contours of the treetops and their trunks are simplified rather than broken down and analyzed. These elements are further defined by black outlines and bright colors. Léger painted this work just prior to the outbreak of World War I in 1914. Following the artist's return from his service in the army, his pictorial interests and themes changed significantly.



A defining moment in the development of Cubism occurred in Paris in 1907 when Pablo Picasso and Georges Braque saw the posthumous retrospective exhibition of Paul Cézanne's work. The two were drawn to the artist's use of generic forms to simplify nature. *Morning in Provence* exemplifies the ways in which Cézanne reduced the visible world into the most basic underlying shapes, yet also retained a painterly quality. They immediately began experimenting with Cézanne's techniques, a process that would eventually result in the invention of Cubism in 1909. For Picasso, Cézanne's works provided a systematic approach that he repeatedly engaged with over time. In 1943, Picasso declared to the photographer Brassai (French, born Transylvania (now Romania), 1899–1984) that Cézanne was his "one and only master."

Marc Chagall

Belarusian, 1887–1985

La Vie paysanne (Peasant Life), 1925

Oil on canvas

Room of Contemporary Art Fund, 1941



Marc Chagall's early life in a region of what was then Russia (now Belarus) formed the underlying basis of his artistic themes. Works like *Peasant Life* call on his happy memories and the joyful beliefs of Hasidic Judaism, such as the importance of emotion over intellect and the delight in experiencing a loving creator all around you. Upon moving to France in 1910, Chagall was anxious to encounter Pablo Picasso. However, their paths did not cross until 1944, after Chagall wrote to the artist inviting him to meet. So began twenty years of friendship and inspirational conversation, which came to an abrupt end after the pair exchanged heated words at a 1964 dinner party held in Chagall's home. Despite this, Picasso still had great admiration for Chagall and always spoke highly of him.

Whenever I have had something to say, I have said it in the manner I felt it ought to be said. Different motives inevitably require different methods of expression. —Pablo Picasso, 1923

In 1909, Picasso and Georges Braque began working closely together. They strove to find a new form of visual expression, and their innovations led to the development of Cubism—a style of art that has become nearly synonymous with both Picasso’s name and his imagery. Yet, one glance around this room reveals the breadth of his approach. Picasso’s models were as varied as his hand and included his close friends and lovers as well as history and politics. He worked quickly, changing his focus often. Yet, in some cases Picasso reimagined the same subject numerous times, making his ingenuity all the more evident. The outbreak of World War I in 1914 brought an end to Picasso’s collaboration with Braque. Despite their parting of ways, Picasso continued to experiment with many facets of their previous explorations. During this time, and again in the early 1920s, he briefly abandoned abstraction and turned toward a more classical style. The differences between *Three Musicians* and *Reading the Letter*—which were both painted in 1921—testify to the ease with which Picasso could vary his pictorial expression.

Pablo Picasso

Spanish, 1881–1973

La toilette, 1906

Oil on canvas

Fellows for Life Fund, 1926



In the summer of 1906, Pablo Picasso was engaged in what has become known as his Rose Period, during which he rendered his subjects in vivid red, orange, pink, and earthy tones. His companion Fernande Olivier (French, 1881–1966) appears in numerous compositions of this era, and she served as the model for both of the women depicted in *La toilette*. This painting is a poignant study in contrasts. The figure on the left is nude and stands frontally

as she views herself in a mirror held by the second figure. This act of self-admiration is juxtaposed against the timid demeanor of the clothed woman on the right, who presents quietly in profile. Picasso's dual portrait can be seen as an idealized view of the two sides of his mistress: the sensual and the modest.

Pablo Picasso
Spanish, 1881–1973
Bather, winter 1908–9
Oil on canvas
The Museum of Modern Art, New York.
Louise Reinhardt Smith Bequest, 1995



In *Bather*, Pablo Picasso expanded on the motif of the standing female nude by placing the figure seaside. This provided new representational possibilities for the artist. In contrast to *La toilette*, made just a few years prior, the figure here is broken down and simplified into three bands of color applied in flat, abrupt strokes. Rather than soft and voluptuous, the curves of her body have become hardened, geometric forms. We are presented with multiple views of the bather's front, rear, and side, a compositional choice that marks this work as a significant precursor to Analytic Cubism (1909–12), which Picasso and Georges Braque would begin to explore not long after its completion.

Pablo Picasso
Spanish, 1881–1973
Nude Figure, late spring 1910
Oil on canvas
General Purchase Funds, 1954



The motif of a standing female nude with an upraised arm refers to classical sculpture. As early as 1905, this subject begins to appear with surprising frequency in Pablo Picasso's work, including *La toilette* and *Bather*, which are also on view in this gallery. In fact, the horizon line suggested in *Bather* is preserved in the background of this painting on the center right. *Nude Figure* is a triumphant example of Analytic Cubism (1909–12). Each form depicted in the painting has been divided up into small geometric facets in order to represent the object from all viewpoints at the same time. The background is analyzed and reconstructed in the same way so that it merges with the objects depicted, flattening the space of the composition.

Pablo Picasso
Spanish, 1881–1973
Le Verre d'absinthe (Glass of Absinthe),
1911
Oil on canvas
Allen Memorial Art Museum, Oberlin College,
Oberlin, Ohio. Mrs. F. F. Prentiss Fund,
1947.36



This intimately sized canvas, which depicts a glass of absinthe sitting on a café tabletop, was painted toward the end of Pablo Picasso's experimentation with Analytic Cubism (1909–12). Throughout the composition, flat planes of ochre, deep browns, and blacks read as

nearly monochromatic. At this point in Picasso's career, he was no longer concerned with depicting objects in a realistic manner. Instead, he rendered multiple views simultaneously, leaving it up to the viewer to reconfigure them visually. Despite appearing abstract, the contents of this painting are very much embedded in reality. Due to a wine shortage, absinthe, an anise-flavored beverage with a high alcohol content, became exceedingly popular in France during the latter half of the nineteenth century. The drink became the subject of many artists and writers intrigued by its dark reputation; overconsumption was believed to lead to hallucinations and even death. *Glass of Absinthe* was painted in the autumn of 1911, most likely when Picasso's relationship with Fernande Olivier (French, 1881–1966) had begun to deteriorate. At this time, the artist was also becoming increasingly concerned about the ways in which the liquor was infiltrating his social circle.

Pablo Picasso
Spanish, 1881–1973
Three Musicians, 1921
Oil on canvas
Philadelphia Museum of Art: A. E. Gallatin
Collection, 1952



Three Musicians is one of the first compositions in which Pablo Picasso depicted a group of people. This Cubist concert features three masked figures from the Italian *commedia dell'arte*—Harlequin, Pierrot, and a Franciscan Friar. Picasso chose to represent himself as Harlequin playing the violin, Guillaume Apollinaire (French, 1880–1918) as Pierrot with a recorder, and Max Jacob (French, 1876–1944) as the Friar holding an accordion; Apollinaire and Jacob were two of the artist's closest friends. This is one of two major canvases of the motif; the other is in the collection of The Museum of Modern Art in New York. It provides a grand summary of Picasso's decade-long exploration of Synthetic Cubism, which unlike Analytic Cubism, introduced bolder colors and larger shapes that echo the visual effect of collage. With humor and vivid colors, three friends are together again in perpetuity.

Pablo Picasso

Spanish, 1881–1973

Harlequin (Project for a Monument), 1935

Oil on canvas

Room of Contemporary Art Fund, 1941



During the late 1920s Pablo Picasso became interested in designing imaginary “monuments” in which inventive and surrealistic figures are envisioned as gigantic sculptures. Here he revisits the Harlequin as a lighthearted figure, his cap perched jauntily on his head. Lemon yellow, violet, orange-red, and green and muted tones of blue, rose, and chocolate brown are framed in heavy black lines and set against a background of silvery white. “Cubism,” said Picasso, is “an art dealing primarily with forms, and when a form is realized it is there to live its own life. A mineral substance, having geometric formation, is not made to transitory purposes, it is to remain what it is and will always have its own form.”

Pablo Picasso

Spanish, 1881–1973

Glass, Vase and Fruits, 1937

Oil on canvas

Gift of The Seymour H. Knox Foundation, Inc., 1969



Although Pablo Picasso executed numerous works during the late 1930s that depict violence and anguish in response to the onset of the Spanish Civil War (1936–39), he also simultaneously produced a number of works that are more serene or experimental. Between April 19 and April 30, Picasso made several still life paintings based on a singular motif in rapid succession. Of this series, *Glass, Vase, and Fruits* is one of the simplest in composition, with the vase, glass, and fruit arranged on a ground of flat, triangular planes

against a background of colorful bands. Throughout the work, textures vary from areas of density to lightly brushed and sometimes transparent washes.

Pablo Picasso
Spanish, 1881–1973
Woman's Head, 1909
Bronze
Edmund Hayes Fund, 1948



Woman's Head was made not long after Pablo Picasso spent the summer in Spain, where he painted numerous portraits of his companion Fernande Olivier (French, 1881–1966). At this time, the artist was already interested in the nonrepresentational shapes that would become central to Cubism, and the influence of African sculpture can be seen in this work. Its jutting and receding planes not only create volume but also suggest multiple points of view; yet, the sculpture maintains the basic shape of a human head, which is Fernande's.

Pablo Picasso
Spanish, 1881–1973
Woman with Green Hat, 1939
Oil on canvas
The Phillips Collection, Washington, D.C. Gift
of Carey Walker Foundation, 1994



This depiction of Dora Maar (French, 1907–1997), who is said to have been the essence of “flashy elegance,” highlights one of her signature accessories—a hat. Unlike the two other portraits of Maar in this gallery, there is tenderness in Picasso’s depiction of his muse here. Yet, sadness is also conveyed in her pensive eyes and near pout—an expression that reflects the uncertainty of the time, which saw the onset of World War II (1939–45).

Pablo Picasso
Spanish, 1881–1973
Femme en vert (Dora) (Woman in Green [Dora]), 1944
Oil on canvas
Fondation Beyeler, Riehen/Basel, Beyeler collection



This portrait of Dora Maar (French, 1907–1997) depicts her enthroned on a chair in a narrow room. Her gaze is fixed outward. It is believed that Pablo Picasso modeled this work after several portraits Paul Cézanne made of his wife seated in an armchair. Cézanne’s body of work was an influential touchstone that Picasso referred back to at the end of World War II (1939–45). Maar’s facial expression and placement of her hands, which are folded on her lap, suggest complacency. Yet, her dog-like head and snout suggest an aspect of her character that was unpredictable and consumed by jealousy. By the time this work was begun, their relationship was deteriorating quickly; Picasso had met his next muse, Françoise Gilot (French, born 1921), the year prior.

Pablo Picasso

Spanish, 1881–1973

Standing Nude (Study for La toilette), ca.
1906

Pencil on paper

Gift of Mrs. David A. Thompson in memory
of Austin Avery Mitchell, 1971



Pablo Picasso

Spanish, 1881–1973

Hand, ca. 1923

Charcoal and chalk on gray paper

Bequest of Norman E. Boasberg, 1962



Pablo Picasso

Spanish, 1881–1973

Harlequin with Violin, 1918

Oil on canvas

The Cleveland Museum of Art, Leonard C.

Hanna, Jr. Fund 1975.2



Harlequin—a comic servant character from the sixteenth-century Italian *commedia dell'arte*—was a pervasive figure in popular culture at the turn of the twentieth century. Pablo Picasso adopted the character as a personal symbol and explored the subject at great length; several interpretations of the theme are on view in this gallery. *Harlequin with Violin* is a self-portrait of the artist. In 1917, Picasso met Olga Khokhlova (Russian, 1891–1955), a ballerina performing with the Ballets Russes in Rome. Picasso had been commissioned to paint the backdrop for the ballet *Parade*. The phrase “Si Tu Veux” (“If You Wish”) appears on the sheet music in this image, referring to a popular song that begins, “If you wish, Marguerite makes me happy by giving me your heart.” The allusion most likely refers to his pending marriage to Khokhlova.

Pablo Picasso

Spanish, 1881–1973

The Reading (La Lecture), 1926

Lithograph on Van Gelder woven paper, from
an edition of 100

Gift of A. Conger Goodyear, 1949

Pablo Picasso

Spanish, 1881–1973

Femme assise (Dora) (Seated Woman [Dora]), 1938

Ink, gouache, and colored chalk on paper
Fondation Beyeler, Riehen/Basel, Beyeler collection



In 1936, a new woman came into Pablo Picasso's life—a raven-haired young photographer named Dora Maar (French, 1907–1997). The beginning of their affair was marked by the declaration of civil war in Spain, and an ever-present anguish is conveyed in Picasso's images of Maar, who was a notoriously brooding character. In April 1938, Picasso began to decorate forms with small lines that suggest chair canes or basketwork. Over the next nine months, he used this pictorial device in a series of images of seated women for which Maar served as the model. In this work, he sketched her from the shoulders up. Maar's body and the chair she sits on are covered in a lace-like cobweb of crisscrossing ink, and her gaze is dejected, which is in stark contrast to the vivacious color palette.

Pablo Picasso

Spanish, 1881–1973

Deux femmes se reposant (Two Women Sitting) from the "Vollard Suite," 1931

Drypoint etching, from edition of 50
Private Collection, Rochester, New York



This work is from a series of prints Pablo Picasso produced between 1930 and 1937; it is named for the art dealer who commissioned the project, Ambroise Vollard (French, 1866–1939). Traces of Cubism's influence remain in the motifs featured in this series, but the

prints are predominantly executed in a Neoclassical style. The works are meditations of the beauty of life and highlight themes that are central to Picasso's work.

Pablo Picasso

Spanish, 1881–1973

La Lecture de la lettre (Reading the letter),

ca. 1921

Oil on canvas

Collection Musée Picasso, Paris



In 1918, Pablo Picasso was overwhelmed by the death of his close friend Guillaume Apollinaire (French, 1880–1918). They were witnesses at each other's weddings, attended the theater together, and spent many evenings discussing art. This tender image is in homage to their friendship. Two men, who resemble the artist and Apollinaire, are absorbed in the reading of a letter. While we are unaware of what news is being shared, the way one figure places his arm on the other's shoulder implies it is solemn. This is further supported by the fact that both have removed their hats; it is possible to read this as a sign of respect, perhaps for a lost loved one. It is also evocative of the era, looking back to the grim correspondence of wartime. In the period following the upheaval of World War I (1914–18), Picasso and many other artists drifted toward a Neoclassical style. Picasso was criticized for this "return to order" and for mixing classical qualities of painting with Cubism. While the figures in this work are rendered realistically, the skewed perspective and large hand of the figure on the left denote fluidity between the two styles.

What do you think an artist is? An imbecile who, if he is a painter, has only eyes, if he's a musician has only ears, if he's a poet has a lyre in each chamber of his heart, or even, if he's a boxer, just muscles? On the contrary, he is at the same time a political being, constantly alert to the heart-rendering, stirring or pleasant events of the world, taking his own complexion from them. —Pablo Picasso, 1945

Pablo Picasso's creative energy was unwavering as significant changes took place throughout the world during the later decades of his career. While the first World War left no visual trace in his work, the beginning of the Spanish Civil War in 1936 and the outbreak of World War II in 1939 left an indelible impression. In 1944 he joined the French Communist Party following France's liberation from the Nazis. Furthermore, many of his works from the 1950s and 1960s respond to conflicts such as the Korean War (1950–53) and the Cuban Missile Crisis (1962). At the same time, he continued to mine art history for inspiration and created his own version of canonical masterpieces, like *Women of Algiers*, 1834, by Eugène Delacroix (French, 1798–1863). Such images are based on a set of pictorial devices Picasso developed through his pioneering Cubist work, which remained relevant to his process well into the 1950s. Considerable changes in Picasso's personal life also impacted the later phase of his career. These included the death of his friend Henri Matisse, the end of his tumultuous affair with Françoise Gilot (French, born 1921), and his marriage to his second wife, Jacqueline Roque (French, 1927–1986). He sought solace from his celebrity and began pursuing an intensely private path. The aging painter studying a young female model in his studio became a favored theme, and images depicting this subject are often read as reflections on Picasso's life and work. However, the age-old motif of an artist and his muse also served as yet another tool for investigating the myriad possibilities of representation while allowing Picasso the opportunity to parody his own image as a living Old Master.

Pablo Picasso

Spanish, 1881–1973

Le Sauvetage (The Rescue), 1932

Oil on canvas

Fondation Beyeler, Riehen/Basel, Beyeler collection



In 1927, Picasso began an affair with seventeen-year-old Marie-Thérèse Walter (French, 1909–1977); their relationship would last until 1936. The two met outside the Galeries Lafayette department store in Paris. Many years later, she recalled how he introduced himself to her, saying, “Mademoiselle, you have an interesting face. I would like to make your portrait. I am Picasso.” Much of the work he produced during his time with Walter can be described as surreal in character. Picasso was inspired to paint *The Rescue* following his muse’s kayaking accident in the Marne River, where she contracted a water-borne illness and nearly drowned. Picasso commemorated the tragic incident in a succession of works that depict nymph-like figures sliding in and out of each other’s protecting arms. Here, the victim, savior, and figure in the water who rushes to their aid all bear a resemblance to Marie-Thérèse.

Pablo Picasso

Spanish, 1881–1973

Joueur de flûte et mangeur de pastèque
(*Flute Player and Watermelon Eater*), 1965

Oil on canvas

Irma & Norman Braman Art Foundation



1965 was a turbulent year for Pablo Picasso. He made what would be his last trip to Paris for an operation—an experience that horrified the artist, who had a morbid fear of death and lifelong obsession with his health. Additionally, he had entered into a futile lawsuit against his former mistress Françoise Gilot (French, born 1921) over her 1964 memoir *Life with Picasso*, which painted the artist in a very negative light. Despite these tumultuous events, at some point the artist executed *Flute Player and Watermelon Eater*. Here, he depicts two figures set against a vivid green background. Even with a lack of detail in their forms, the painting harnesses an overall feeling of joy.

Pablo Picasso

Spanish, 1881–1973

L'Enlèvement des Sabines (*The Rape of the Sabines*), 1962

Oil on canvas

Fondation Beyeler, Riehen/Basel, Beyeler collection



Pablo Picasso

Spanish, 1881–1973

Still Life with Skull, Leeks, and Pitcher,
March 14, 1945, 1945

Oil on canvas

Fine Arts Museum of San Francisco

Museum purchase, Whitney Warren Jr.

Bequest Fund in memory of Mrs. Adolph B.

Spreckels, Grover A. Magnin Bequest Fund,

Roscoe and Margaret Oakes Income Fund

and Bequest of Mr. and Mrs. Frederick J.

Hellman, by exchange



Following the liberation of Paris in 1944, Pablo Picasso continued to reflect the horrors and consequences of war in his work. During this time he executed a series of still life images that primarily focus on a few specific elements: a skull, a bunch of leeks, and a pitcher. This painting and the print adjacent to it evoke the motif of *vanitas*—a genre of still life painting that contains objects that symbolize the inevitability of death and the transience and vanity of earthly achievements and pleasures. These works are powerful meditations on mortality, combining a sense of despair and melancholy with political resistance.

Pablo Picasso

Spanish, 1881–1973

The Artist and His Model, 1964

Oil on canvas


Gift of The Seymour H. Knox Foundation,

Inc., 1965



As early as 1927, Pablo Picasso began to explore the theme of the artist in his studio. He returned to it often, sometimes employing the motif in an autobiographical way. In certain instances, including this painting, Picasso painted himself as the artist, and the models he depicted often reflected his love interest at the time. Here, the artist's second wife, Jacqueline Roque (French, 1927–1986), assumes the role of the languid, reclining model.

She gazes at a parakeet in her hand, which symbolizes life itself. The exceedingly comfortable eroticism of her pose embodies Picasso's reflections on the creative process and the ways in which a muse can serve as both creative inspiration and sensual object.

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| <p>Pablo Picasso Spanish, 1881–1973 <i>Grande tête de femme au chapeau (Large Head of Woman in a Hat)</i>, 1962 Linocut, one of about 20 APs Collection Jennifer and Richards Sands</p> |  |
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Between 1939 and 1968, Pablo Picasso explored such themes as bullfights, bacchanalia, still lifes, female heads, and figure studies in printmaking, a medium that he helped to revolutionize. The artist experimented with gouging a sheet of aluminum fused to a wood block, a technique he found more efficient than cutting the wood block directly. The process enabled him to achieve brilliantly colored and richly textured works on paper. Cleverly and precisely conceived, this portrait of his second wife, Jacqueline Roque (French, 1927–1986), features bold forms that reference his earlier Cubist compositions.

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| <p>Pablo Picasso Spanish, 1881–1973 <i>Cortège</i>, 1933 Watercolor and ink wash on paper Gift of ACG Trust, 1970</p> |  |
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During July of 1933, while vacationing in Cannes, France, Pablo Picasso produced two

drawings on a bacchanalian theme. One of these, *Cortège*, depicts four figures on a beach before a wide expanse of sea. Picasso was inspired to create the work after seeing three intoxicated people—two sailors and a woman—reeling down a street in Marseilles led by a small child. Here, he transforms the characters from this actual event into nude revelers from antiquity with figures that appear in previous compositions by the artist. For example, the child's face and woman's voluptuous body are that of Marie-Thérèse Walter (French, 1909–1977), Picasso's young mistress from 1927 to about 1935 and the inspiration for much of his work during this period.

Pablo Picasso
Spanish, 1881–1973
Le Pichet noir et la tête de mort (The Black Pitcher and Death's Head), February 20, 1946
Lithograph, edition 50/50
Gift of Frederic P. Norton, 2000



The scene depicted in *The Black Pitcher and Death's Head* is more somber and restrained than that in the vibrantly colored *Still Life with Skull, Leeks, and Pitcher, March 14, 1945*. A jug, a human skull, and an open book on a table are executed in a series of curvilinear rhythms and contrasts of lights and darks. Working in the Paris studio of Fernand Mourlot (French, 1895–1988), Pablo Picasso used a lithographic crayon and ink, which he then scraped back with a tool in a number of areas to achieve the composition's highlights and sharp definition.

Pablo Picasso
Spanish, 1881–1973
Bacchanale, 1959
Color linocut on Arches paper, edition 36/50
Gift of Seymour H. Knox, Jr., 1960



This 1959 interpretation of the bacchanalian theme is one of several linocuts Pablo Picasso executed during a period of great contentment with his new wife, Jacqueline Roque (French, 1927–1986). He associated the motif with the Arcadian landscape and the Mediterranean, where he was then living.

Pablo Picasso
Spanish, 1881–1973
Nymphs and Satyrs, 1964
Glass
Gift of Mrs. Nell E. Wendler and James S. Ely, Jr. in memory of Mrs. Nell Schoellkopf Ely Miller, 1972



Mythological creatures appear throughout Pablo Picasso's body of work, and in the mid-1940s he created a series of fourteen small clay sculptures depicting nymphs and satyrs sitting, standing, and playing instruments. The works were then cast in bronze and, later, made in ceramic. In the mid-1960s, he revisited the motif and transposed the playful figures into cast blue glass in collaboration with master glassmaker Egidio Costantini (Italian, 1912–2007). Picasso was attracted to these characters' playfulness, and they served as poignant symbols within his personal iconography. One of the satyr figures here is said to be a self-portrait of the artist.

Pablo Picasso
Spanish, 1881–1973

In the Studio (Dans l'atelier), 1965
Aquatint and drypoint on Auvergne a la main
paper, edition 12/50
Charles W. Goodyear Fund, 1966

Pablo Picasso
Spanish, 1881–1973
The Women of Algiers (after Delacroix),
1954
Oil on canvas
Wadsworth Atheneum Museum of Art,
Hartford, CT. Gift of the Carey Walker
Foundation



Pablo Picasso was frequently inspired by art history, and between 1954 and 1963, he produced a series of variations on Old Master paintings. The inspiration for this work was *Women of Algiers*, 1834, by Eugène Delacroix (French, 1798–1863). Picasso regularly visited the Louvre in Paris to see the painting and made an early sketch of it in 1940. He became obsessed with the theme, and during a period of frenzied activity in the winter of 1954–55, he executed fifteen paintings and numerous drawings of the subject. It was the death of his dear friend and rival Henri Matisse in November 1954 that drove Picasso to explore such imagery. “When Matisse died,” Picasso said, “he left his odalisques to me as a legacy, and this is my idea of the Orient though I have never been there.” Picasso separated from his mistress Françoise Gilot (French, born 1921) the year prior, and Jacqueline Roque (French, 1927–1986) subsequently moved in with him. The two soon relocated from Paris to the foothills of the south of France, a place he was drawn to because the landscape reminded him of Delacroix’s paintings.

Pablo Picasso

Spanish, 1881–1973

Baigneuse jouante (Female Bather Playing),
1958

Bronze

Gift of The Seymour H. Knox Foundation,
Inc., 1965



Throughout Pablo Picasso's career, his extraordinary sensitivity to materials and inventive imagination was revealed in his sculptural practice. During World War II (1939–45), when traditional materials were scarce, he began using bicycle parts, toys, springs, and other found objects to create works of art. *Female Bather Playing* features a motif to which Picasso repeatedly returned. It is one of two bronze casts whose compositions were inspired by a sculpture that is part of a group of standing bathers the artist designed to be installed around a pool made from wood scraps, plaster, and corrugated cardboard. This humorous figure takes on a life of its own with its large flat breasts, flipper-like hands, vacant eyes, sly smile, and tubular legs that are truncated by the base, which takes the place of the surface of the water.

Pablo Picasso

Spanish, 1881–1973

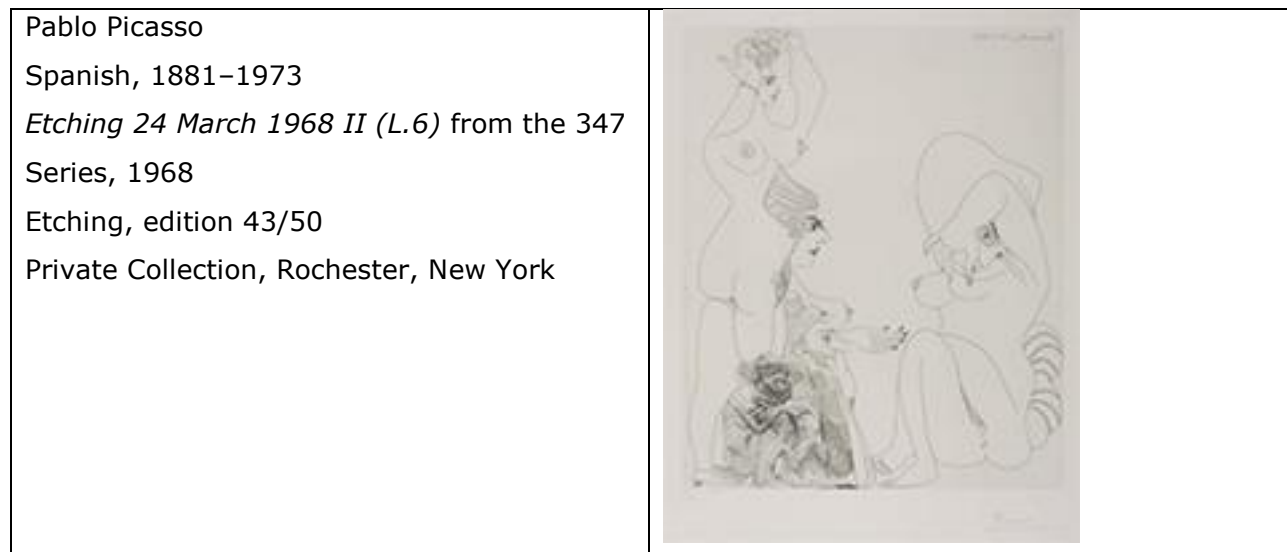
Rape of the Sabine Women, 1963

Oil on canvas

Museum of Fine Arts, Boston. Juliana Cheney
Edwards Collection, Tompkins Collection—
Arthur Gordon Tompkins Fund, and Fanny P.
Mason Fund in memory of Alice Thevin



Pablo Picasso was greatly alarmed at the onset of the Cuban Missile Crisis in 1962, and despite his advanced age, he continued to create works in response to world events as a statement about the horrors of war. Here, a warrior mounted on a horse with bared teeth attacks another man. Their actions threaten to crush a woman who has fallen to the ground. Amid the chaos, her child reaches up in despair. The allegorical subject of this work, which dates back to ancient times, is intentionally difficult. According to the Greek biographer Plutarch (45–120 CE), facing a shortage of marriageable women of a childbearing age, Roman leaders invited the neighboring Sabines to the city and, subsequently, took their women. This act of violence has been a theme taken up by numerous artists over time. It is said that while making this work and the one next to it, Picasso projected versions by artists Nicolas Poussin (French, 1594–1665) and Jacques-Louis David (French, 1748–1825) on the walls of his studio.



Printmaking played an important role in Pablo Picasso's work after 1963, and the artist often combined existing techniques with newly invented ones. This is the sixth print in Picasso's 347 Series, which takes its name from the 347 etchings the artist completed between March 16 and October 5, 1968—an extraordinary output that averages to two prints per day. The works were made in collaboration with master printmakers and brothers Aldo and Piero Crommelynck (French, 1931–2008 and 1934–2001) at their studio in the south of France. Picasso dedicated the works to his recently passed friend, the artist, poet, and writer Jaime Sabartés (Spanish, 1881–1968). The image depicts three female nudes and a pair of smaller male figures. Here, Picasso contrasts the male figures' gazes with the imposing

nature of the women's bodies—especially the figure on the right, who provocatively engages the viewer.

Pablo Picasso

Spanish, 1881–1973

L'atelier de Cannes (The Studio at Cannes),
1955

Lithograph printed on Arches paper with
Arches watermark, edition 2/6

Private Collection



In 1955, Pablo Picasso and his companion, Jacqueline Roque (French, 1927–1986), relocated to Cannes in the south of France, where he bought an elaborate nineteenth-century house with uninterrupted views of the sea that became known as “La Villa California.” His pet goat and dogs Yan were given the run of the estate. In a room overlooking the garden, Picasso set up the studio that is the subject of this work. Yet, perhaps there is more here than meets the eye. Following his arduous break-up with Françoise Gilot (French, born 1921) in 1953 and the death of Henri Matisse in 1954, it is possible that this work was in homage to them both. The curvilinear forms of the ornate window in the background evoke the female form, one of Matisse’s favorite motifs, and are reminiscent of the many images Picasso created of Gilot, who also modeled for Matisse. She once said, “No one meant quite as much to him as Matisse.”

In Excess of the Canvas

To draw, you must close your eyes and sing.

—Pablo Picasso

Picasso's mother, María Picasso y López (Spanish, 1855–1939), said that his first words were "piz, piz," which was an attempt to say *lápiz*, the Spanish word for pencil. It is no surprise, then, that the artist developed an insatiable curiosity and persistent urge to create. While drawing served as an essential means of invention for Picasso early on, prints allowed for experimentation later in his career. Often collaborating with master printmakers, he created thousands of lithographs, etchings, drypoints, linocuts, woodcuts, and radically new works that combined several of these techniques. Printmaking was also integral to the prolific output of many of Picasso's contemporaries. Together, they not only embraced the medium but also advanced it.

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| <p>Pablo Picasso Spanish, 1881–1973 <i>Le Bain (The Bath)</i> from "La Suite des Saltimbanques" ("The Acrobats Suite"), 1905 (published 1913) Etching and drypoint on Van Gelder woven paper, from an edition of 250 Room of Contemporary Art Fund, 1942</p> | |
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Between 1904 and 1905 Picasso executed a series of fourteen prints of circus performers, who were familiar figures in his Parisian neighborhood. The subject matter, however, was not primarily their work as performers but rather private moments and familial interactions. Picasso was drawn to the independence and free-spirited nature of acrobats. It is in these early works that the Harlequin figure emerges. In this intimate scene Picasso depicts the figure nude, identified only by his hat, with his family at their bath. Here, the tenderness displayed by the mother toward her child is echoed by the cat's affection for his master.

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| <p>Pablo Picasso Spanish, 1881–1973 <i>Reclining Nude (Femme au bord de la mer)</i>, 1924</p> | |
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Lithograph on Van Gelder woven paper,
edition 7/50
Gift of A. Conger Goodyear, 1949

Paul Klee
Swiss, 1879–1940
Seiltänzer (Tightrope Walker), 1923
Color lithograph, edition 138/220
Gift of A. Conger Goodyear, by exchange,
1949



In 1920 Walter Gropius (German, 1883–1969) invited Paul Klee to teach at the Bauhaus—a highly influential art and design school in Germany that stressed art’s critical relationship to society and technology. There, he worked alongside a diverse group of artists that included Vassily Kandinsky and László Moholy-Nagy. The theme of balance was important to Klee, and several of his works feature a tightrope walker. During a lecture in 1921 he stated, “The tightrope walker with his pole (is a) ‘symbol of the balance of forces.’ He holds the forces of gravity in balance (weight and counterweight). He is a pair of scales.”

Georges Braque
French, 1882–1963
Illustration from *Hesiod's Theogony*
(*Théogonie d'Hésiode*), 1932
One of sixteen etchings, edition 49/50
Gift of A. Conger Goodyear, by exchange,
1949



At the request of the art dealer and publisher Ambroise Vollard (French, 1867–1939), Georges Braque illustrated an edition of the *Theogony* by Greek poet Hesiod (active ca. 700 BCE) in a series of sixteen etchings made between 1932 and 1935. This ancient text, a poetic account of the origins of the universe and genealogies of the gods, is considered one of the period's greatest works. The use of an arabesque line, or rhythmic linear pattern, to depict the morphing figure seen here suggests Braque was influenced by Surrealism and automatic drawing.

Carlo Carrà
Italian, 1881–1966
Woman at the Balcony, 1912
Charcoal on paper
Bequest of Joseph and Sylvia Slifka, 2004



Carlo Carrà was a prominent member of the Futurists, who combined the radical painting techniques of Cubism with an enthusiasm for modernity. *Woman at the Balcony* is a study for the painting entitled *Simultaneity, Woman on the Balcony*, 1912. In both compositions, a

fragmented female figure looks outward. This particular motif was popular among the Futurists as a way to represent the complex nature of reality. However, this phase of Carrà's career was brief. He ultimately abandoned the movement for a new focus: stillness.

Fernand Léger
French, 1881–1955
The Arrow, 1919
Ink and watercolor on paper
Gift of A. Conger Goodyear, 1954



Jacques Villon
French, 1875–1963
Tightrope Walker, 1913
Drypoint, edition 17/28
Gift of A. Conger Goodyear, by exchange,
1949



In 1911, Jacques Villon and his brother Raymond Duchamp-Villon founded the Puteaux Group, also known as the Golden Section. It was a collective of Cubist-influenced artists interested in mathematical harmony who regularly met in Villon's studio, near Paris. Some of the members included their other brother, Marcel Duchamp (French, 1887–1968), Robert Delaunay, Albert Gleizes, and Fernand Léger. The group ultimately disbanded with the onset of World War I in 1914. Villon was an avid printmaker and is credited with developing the Cubist language in prints, far surpassing both Pablo Picasso and Georges Braque in this area. Like Paul Klee, Villon was compelled by the theme of the tightrope walker.

Stanley William Hayter
British, 1901–1988
Tarantelle (Abstraction), 1943
Engraving and etching, edition 29/50
Gift of Curt Valentin, 1945



Stanley William Hayter is regarded as one of the most significant printmakers of the twentieth century. In 1927 he established Atelier 17, a printmaking workshop in Paris. Among the many participants were Marc Chagall, Joan Miró, and, of course, Pablo Picasso. Yves Tanguy and André Masson introduced Hayter to Surrealist theory. His dream-like and often gruesome or violent images from this period were in part a response to the Spanish Civil War (1936–39) and the rise of Fascism.

Georges Braque
French, 1882–1963
Job, 1911
Etching, from an edition of 100
Gift of A. Conger Goodyear, by exchange,
1949



Henri Matisse

French, 1869–1954

Standing Odalisque with Tray of Fruit, 1924

Transfer lithograph on Japan Imperial paper,
edition 35/50

Gift of A. Conger Goodyear, 1949



Lyonel Feininger

American, 1871–1956

Shops, 1918

Woodcut

Gift of A. Conger Goodyear, by exchange,
1949



Vassily Kandinsky

Russian, 1866–1944

Kleine Welten VI (Small Worlds VI), 1922

Woodcut

Gift of Frederic P. Norton, 1999



Surrealism: Windows into a Strange World

Surrealism, if one must assign it a line of moral conduct, has but to pass where Picasso has already passed, and where he will pass in the future.

—André Breton, 1925

Influenced by the psychoanalytical writings of Sigmund Freud (Austrian, 1856–1939) and inspired by an interest in the unconscious, writer and poet André Breton (French, 1896–1966) founded the Surrealist movement in 1924. Visual artists quickly embraced his ideas and developed dreamlike imagery in an attempt to liberate the mind and, ultimately, human expression. Among them, Pablo Picasso is credited with being both a contributor and a precursor to this pivotal group. Artists like Salvador Dalí and René Magritte created fantastical visualizations that serve as portals into the psyche. Others, such as Joan Miró and André Masson, employed biomorphic forms that give the impression they are drawn from reality but, upon closer inspection, are intentionally difficult to identify. The unreal was revealed in brushstrokes and perplexing sculptural constructions. Dalí had great admiration for Picasso. During his first trip to France in 1926, his initial stop was to Picasso's studio. Upon his arrival, Dalí enthusiastically told the artist that seeing him took precedent over visiting the many treasures at the Louvre.

Joan Miró
Spanish, 1893–1983
Carnaval d'Arlequin (Carnival of Harlequin),
1924–25
Oil on canvas
Room of Contemporary Art Fund, 1940



After he arrived in Paris in 1920, Joan Miró quickly became disillusioned with the ways in which the cultural fabric of the city seemed to compel artists to create works of art only for commercial profit. However, upon meeting Pablo Picasso, Miró immediately declared him to be a great painter. The two developed a friendship and remained in contact even after Miró returned to Spain. It was Picasso who introduced Miró to the Harlequin figure and the

tradition of artists employing the character as a stand-in for themselves. In *Carnival of Harlequin* the Harlequin can be found in the central-left portion of the canvas, sporting a half-red, half-blue mask and diamond pattern on his tunic. He is surrounded by carousing hybrid creatures and anthropomorphized objects, such as the ladder with an eye and ear. Picasso once remarked that he and Miró “inhabit the same world,” addressing similar visual concerns in their work. At the time Miró created this painting he had so little money that all he could afford to serve a friend for dinner were radishes. He once described coming home at the end of a day without food and, in a kind of trance, drawing the forms that were the genesis of this painting. Hence, the hole in Harlequin’s stomach may allude to Miró’s own poverty and hunger.

Giorgio de Chirico
Italian, 1888–1978
The Anguish of Departure, 1913–14
Oil on canvas
Room of Contemporary Art Fund, 1939



Giorgio de Chirico wanted to transform everyday objects into something altogether new in order to create feelings of uncertainty, alienation, and even fear. In *The Anguish of Departure*, the train along the horizon, the horse-drawn cart in the foreground, and the two central figures that are presumably saying goodbye directly reflect the concept of departure in the work’s title. Anguish, however, is expressed through the scene’s unusual light and overall feeling of emptiness. Many of these elements likely refer to de Chirico’s life experiences. His father, who was a railroad engineer, died when the artist was just sixteen years old.

Max Ernst

German, 1891–1976

Époque des forêts (Age of Forests), 1926

Oil on canvas

A. Conger Goodyear Fund, 1964



Over the course of four decades, from 1925 to the 1960s, Max Ernst made many paintings of the forest. Altogether, they form an imposing thematic series that explores the mystery and symbolism of woodland interiors. When Ernst was a child, his father took him into the forest near his hometown in Germany, and he later recalled the contradictory feelings he experienced; in his words, “the wonderful joy of breathing freely in an open space, yet at the same time the distress at being hemmed in on all sides by hostile trees.” Here, a curtain of truncated, strangely textured “trees” rises up through mysterious vegetation in a primordial landscape. Such emergent forms were produced through what Ernst referred to as a “grattage” technique. The artist would drape the wet canvas over wood or some textured object and scrape the surface in order to pick up the underlying pattern.

Salvador Dalí

Spanish, 1904– 1989

The Transparent Simulacrum of the Feigned Image, 1938

Oil on canvas

Bequest of A. Conger Goodyear, 1966



Salvador Dalí desired to make irrational images from the imagination and dreams look very real. He did not aim to illustrate specific visions but, instead, sought to instill in his art their

distorted sense of objects, time, and space. To this end, the title of this work is a caution against trying to rationally explain its imagery: *The Transparent (see-through) Simulacrum (a semblance of something) of the Feigned (not real) Image (a reproduction of something or a picture in the mind)*. Dalí often incorporated dual imagery into his compositions; objects may simultaneously appear to be something else entirely. This painting, for example, features a table on which rests a napkin and a bowl of food that can also be seen as a landscape in which the bowl becomes a bay and the contents appear to be distant mountains. The head floating on the right side of the work is that of Dalí's wife, Gala, whom he often referred to as his inspirational muse.

René Magritte
Belgian, 1898–1967
La Voix des airs (The Voice of Space), 1928
Oil on canvas
Albert H. Tracy Fund, by exchange, and
George B. and Jenny R. Mathews Fund, 1976



The imagery in *The Voice of Space* is reminiscent of the region of Belgium where René Magritte grew up—the Pays Noir (Black Country). The painting's backdrop references the slopes of iron slag that dotted the landscape, and the sky above the area was often gray. The floating forms were inspired by the bells hung on horses' collars, the sound of which Magritte remembered reverberating through the night air over great distances. Slits in the spheres reflect the artist's obsession with concealment and the mystery of human experience, which, for him, could not be fully explained. Magritte described his paintings as "visible images which conceal nothing; they evoke mystery, and indeed, when one sees one of my pictures, one asks oneself this simple question, 'What does that mean?' It does not mean anything, because mystery means nothing, it is unknowable."

Yves Tanguy

French, 1900–1955

Divisibilité indéfinie (Indefinite Divisibility),

1942

Oil on canvas

Room of Contemporary Art Fund, 1945



Without employing direct references to the real world, Yves Tanguy painted surreal landscapes laden with strange, indeterminate forms. Tanguy taught himself how to paint after seeing a work by Giorgio de Chirico through the window of an art gallery. In 1925, he joined the Surrealist group in Paris, and in a relatively short time, he developed a style that remained consistent from 1927 until his death. In *Indefinite Divisibility*, which Tanguy painted after moving to the United States, a mysterious structure dominates the foreground and casts a dark shadow, a visual motif he borrowed from de Chirico. In this work, space appears infinite, like an endless desert. The atmosphere is dense and oppressive, yet also penetrated by strong, warming light.

André Masson

French, 1896–1987

Dans la forêt (In the Forest), 1944

Tempera, oil, and sand on canvas

Room of Contemporary Art Fund, 1944



Although André Masson was at one time interested in Cubism and, later, in the ideas of

Surrealism, his work eventually evolved into an abstract style in which symbolism became the dominant means of expression. During World War II (1939–45), Masson fled France for the United States. It was there that he began developing his compositions using automatism—a creative process in which the artist tries to suppress conscious control over the imagery that emerges. The whimsical forms that comprise *In the Forest* suggest plants, trees, and animals, yet the overall mood is dream-like and charged with mystery. Masson's works had a significant impact on artist Arshile Gorky and, eventually, the Abstract Expressionist Jackson Pollock (American, 1912–1956).

Inspiration and Influence

Cubism has taken a giant step in the direction of abstraction, and is in this respect of its own time and of the future.

—Piet Mondrian, 1914

Cubism was Pablo Picasso and Georges Braque's response to a world in flux. In turn, this new way of seeing inspired others to explore their own versions of nonrepresentational art. Although it originated in France, the movement spread across Europe and integrated with the artistic consciousness of several countries. For instance, it emerged as Futurism in Italy, Suprematism and Constructivism in Russia, and Expressionism in Germany. This diffusion also resulted in artists gradually modifying the rigorous principles originally laid out for the discipline by Picasso and Braque. The works in this gallery exemplify an evolving set of ideas pioneered by artists who, like Picasso, sought to develop a visual language that was distinctly symbolic of the era.

Albert Gleizes

French, 1881–1953

L'Homme au hamac (Man in a Hammock),

1913

Oil on canvas

General Purchase Funds, 1957



Unlike Georges Braque and Pablo Picasso, who worked on a relatively small scale during the early 1910s, Albert Gleizes, like Jean Metzinger, whose work is to the left, preferred to develop his complex imagery on a larger scale in bold, vivid colors. Gleizes was primarily interested in portraying the human figure in relationship to the landscape, and in this painting he took this notion a step further by merging the two with elements of the still life. In *Man in a Hammock* he broke the composition down into several planes plotted along a linear grid. The figure holds a book by poet Alexandre Mercereau (French, 1884–1945), who introduced Cubism to Eastern Europe through a series of exhibitions in Moscow and Prague.

Gleizes was familiar with Mercereau's work and previously collaborated with him and others in the founding the Abbaye de Créteil, a utopian artistic and literary community in a suburb of Paris. The "man in the hammock" is quite possibly a self-portrait.

Ernst Barlach

German, 1870–1938

Der Rächer (The Avenger), 1914

Bronze

Charles Clifton Fund, 1961



Ernst Barlach was aligned with the Expressionists, a group of artists working in Germany at the turn of the twentieth century who sought to convey emotional experiences in their work. *The Avenger* represents Barlach's response to the outbreak of World War I in 1914. The force of the subject's forward movement is emphasized through the sculpture's horizontal orientation, its slanted base, and the way the figure's cloak blows back in diagonal folds. He carries a weapon and raises it to strike with a gesture that is simultaneously heroic and tragic. However, his facial expression is ambiguous. This work represents not only the physical experience of war but also the psychological effects.

László Moholy-Nagy

American, born Hungary, 1895–1946

D IV, 1922

Oil on canvas

George B. and Jenny R. Mathews Fund, 1973



Influenced by Russian Constructivism, László Moholy-Nagy shunned naturalism in favor of exploring the synergy between color and simple geometric forms. In 1920, he began to title his work with impersonal letters and numbers to further strip away any reference to traditional modes of art-making. Early in his career, Moholy-Nagy's palette was inspired by the bright hues of Hungarian folk art, but by 1922 it became increasingly sophisticated, undoubtedly a result of the artist's increasing fascination with technology. This is also reflected in the predominantly smooth and painstakingly finished surface of this painting, which is interrupted only by the central curvilinear shape executed in a matte black.

Robert Delaunay

French, 1885–1941

Soleil, tour, aéroplane (Sun, Tower, Airplane), 1913

Oil on canvas

A. Conger Goodyear Fund, 1964



From 1909 to 1911, Robert Delaunay was briefly associated with Cubism, but by 1912 he became increasingly preoccupied with the dynamics of color relationships. He made his first

"disc" painting this same year. He deployed the motif as a symbol for the sun and, ultimately, the universe. *Sun, Tower, Airplane* highlights three icons of late nineteenth- and early twentieth-century modernity: the Eiffel Tower, a biplane, and a Ferris wheel. Delaunay conveys his excitement about such marvels through energetic lines, shapes, and the warm, bright colors that radiate from a kaleidoscopic sun. The poet and critic Guillaume Apollinaire (French, 1880–1918) praised the artist's work and coined the term "Orphism" to describe this new style of painting.

Kurt Schwitters

German, 1887–1948

Difficult, 1942–43

Collage

Gift of The Seymour H. Knox Foundation,
Inc., 1965



Influenced by Cubism, in 1918 Kurt Schwitters began making collages in a style he called "Merzbilder" (or "Merzpictures"). The term "Merz" comes from the German phrase "Kommerz-Und Privatbank," which the artist found on a scrap of newsprint. Collages like *Difficult* were born out of poverty in post-World War I (1914–18) Germany; Schwitters literally created his art out of the physical ruins of the culture. "I felt myself freed [from the war] and had to shout my jubilation out to the world," he recalled. "Out of Parsimony [frugality] I took whatever I found to do this, because we're now a poor country."

Jean Metzinger

French, 1883–1956

Danseuse au café (Dancer in a Café), 1912

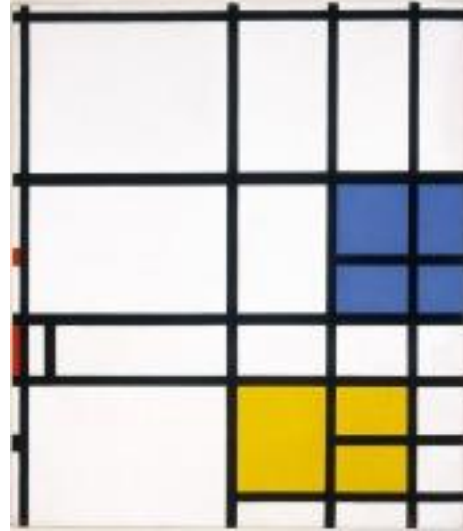
Oil on canvas

General Purchase Funds, 1957



Between 1911 and 1914, Albert Gleizes and Jean Metzinger continued the development of the Cubist movement Georges Braque and Pablo Picasso initiated just a few years prior. In 1912, Gleizes and Metzinger published the influential “Du Cubisme,” which was the first major treatise on the subject. However, unlike Braque and Picasso, Metzinger was not as concerned with pursuing the pictorial implications of breaking-up form and space and remained closer to a faithful representation of the subject. *Dancer in a Café* captures the social mood and tempo of Paris prior to World War I (1914–18). This painting also testifies to Metzinger’s awareness of the Italian Futurists, who were exhibiting in the city during the time this work was created. The jerky staccato motion suggested by the dancing figure, which was new to Metzinger’s work, reflects the influence of the movement. In particular, he looked to the work of Gino Severini, who made several dancer and café studies in 1911 and 1912.

Piet Mondrian
Dutch, 1872–1944
Composition No. 11, 1940–42—LONDON,
with Blue, Red and Yellow, 1940–42
Oil on canvas
Room of Contemporary Art Fund, 1944



From the moment Piet Mondrian encountered Cubism in 1911, the artist dedicated himself to a systematic purification of all nonessential elements from his art. He said, "Gradually I became aware that Cubism did not accept the logical consequences of its own discoveries; it was not developing abstraction toward its ultimate goal, the expression of pure reality." By 1913, he had arrived at the balance of horizontal and vertical elements that characterizes his entire later production, and within a few years, he solidified his signature motif of colored rectangles bounded by black lines. *Composition No. 11, 1940–42—LONDON, with Blue, Red and Yellow* is a transitional work between the paintings he made in Paris during the late 1930s and those done in New York. Although this work was begun in London, the small red square at the middle of the left edge, unbounded by black, predicts his elimination of the color in his last paintings.

Gino Severini
Italian, 1883–1966
Pastèque et fiasco (Watermelon and Fiasco)
ca. 1916–20
Collage
A. Conger Goodyear Fund, 1964



Gino Severini officially joined the Futurist movement in 1910. However, his interest in the machines that were a favorite subject of many other Futurist artists quickly waned, and he

chose to express Futurist theories utilizing other subject matter, such as dancers in cafés and political conflict. In 1916, Severini detached himself from the Futurist movement to join Pablo Picasso, Georges Braque, and Juan Gris in exploring the visual possibilities of Cubism. He was most interested in their experimentations with collage and the incorporation of found imagery. Severini became an important link between artists working in France and those in Italy, and by 1920 he began dividing his time between Paris and Rome.

Ella Bergmann-Michel

German, 1896–1972

Zwischen Tag und Nacht (Between Day and Night), 1928

Collage on paper

Elisabeth H. Gates Fund, 1982



Constructivism is an artistic and architectural movement that emerged in the wake of the 1917 Russian Revolution. Its founder, Vladimir Tatlin (Russian, 1885–1953), was inspired by a series of sculptures he saw in Picasso's Paris studio. Above all, the Constructivists wanted to create works of art that had social purpose and reflected the modern world. This new style eventually made its way to the Bauhaus school in Germany. Ella Bergmann-Michel, an early Bauhaus member, is best known for her politically oriented documentary films, but she also created delicately playful collages. During World War II (1939–45) the artist was forced to stop making work because nonrepresentational art had been forbidden by the Nazi regime. Following Bergmann-Michel's death, her daughter found several collages in the walls of her studio—presumably secreted away during this time.

The Emergence of American Modernism

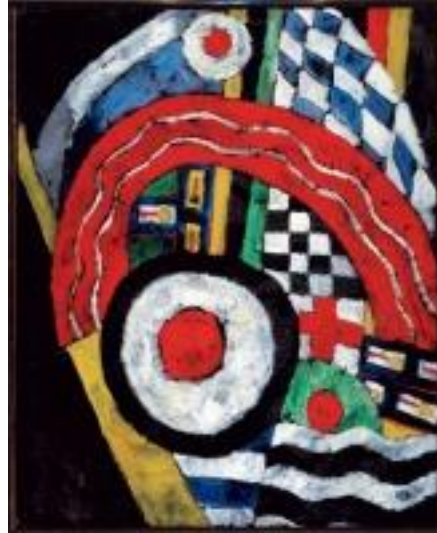
New York is something which Europe is not. . . . Together we will add to the American scene.

—Charles Demuth in a letter to Alfred Stieglitz, 1921

In 1911, Pablo Picasso began showing his work in New York at photographer Alfred Stieglitz's gallery, 291. However, in 1913 the *International Exhibition of Modern Art*—better known today as the Armory Show—was the first opportunity for many Americans to experience the new styles of art that had been developing in Europe. Works by the Impressionists, post-Impressionists, Henri Matisse, and Pablo Picasso were part of this historic presentation, which shocked the country and had a profound effect on artists and collectors alike. The importance of Cubism could no longer be denied.

During the early years of the twentieth century, the majority of museums and galleries in the United States were primarily exhibiting the work of previous generations of European artists. American art was not yet taken seriously. It was thought that a true artist must spend time in Europe. A number of painters, including Charles Demuth, Arthur Dove, and Max Weber, traveled to Paris, where they encountered Picasso and his social circle. Ultimately, many artists chose to work in the United States and those of differing nationalities joined them. Despite their early fascination with Cubist techniques, the American modernists went in a number of creative directions as they grappled with social issues in the machine age. This resulted in a movement that, instead of being visually coherent, was defined by a pursuit of and the desire for experimentation.

Marsden Hartley
American, 1877–1943
Painting No. 46, 1914–15
Oil on canvas
Philip Kirwen Fund, 1956



Marsden Hartley moved frequently in an attempt to escape feelings of dissatisfaction and loneliness. With the help of his friend, photographer and gallery owner Alfred Stieglitz, he traveled to Paris in 1913. There, he found himself attracted to the expressive nature of German artists, which prompted him to move to Berlin. In many ways, *Painting No. 46* is a portrait of this city where Hartley found happiness. Its imagery prominently features the colors of Imperial Germany—red, black, and white—and evokes banners, flags, and the details of military uniforms. The strength and discipline of the nation were frequently displayed during this time in parades and pageants, which greatly impressed the artist and offered him the combination of crowds and solitude he sought for many years. Unfortunately, with the onset of World War I in 1914, Hartley was forced to return to the United States where, again, he faced intense feelings of discontent.

Max Weber
American, born Poland, 1881–1961
Figure Study, 1911
Oil on canvas
Charles W. Goodyear Fund, 1959



Immediately following his return to the United States from Europe in January 1909, Max Weber concentrated on his own version of Cubist-inspired nudes. The works he created during this time display the full impact of what he had absorbed in Paris. Weber admired

African sculpture and was inspired by its bold distortions, dark palette, and non-Western approach to form. Yet, Weber did not break up his compositions to the same degree as Pablo Picasso and Georges Braque during their Cubist period, which perhaps suggests the influence of another artist—Henri Matisse. In fact, Weber owned a ceramic tile painted by the artist with a figure whose contours and shape are similar to those of the subject in this painting.

Abraham Walkowitz
American, born Russia, 1880–1965
Improvisation of New York City, ca. 1916
Oil on canvas
George B. and Jenny R. Mathews, Elisabeth
H. Gates and Edmund Hayes Funds, 1979



Abraham Walkowitz became an advocate for modernism in the United States after encountering the work of the Parisian avant-garde during a trip to Europe in 1906. He liberally experimented with ideas he derived from Cubism and Futurism, combining aspects of both into his own visual vocabulary. One of his favorite subjects was New York, and in 1914 he began a series of abstract cityscapes that capture the dizzying energy of the metropolitan rush. "I am seeking to attune my art to what I feel to be the keynote of an experience," Walkowitz wrote about works such as *Improvisation of New York City*. "If it brings to me a harmonious sensation, I then try to find the concrete elements that are likely to record the sensation in visual forms, in the medium of lines, of color shapes, of space division." Walkowitz also had a lifelong love of music, which is carried over into the rhythmic patterns of this painting.

Edward Steichen
American, 1879–1973
Nocturne—Orangerie Staircase, Versailles,
1908
Gum bichromate print
General Fund, 1911



Alfred Stieglitz
American, 1864–1946
The Street, Fifth Avenue, 1900–1 (printed
1903–4)
Photogravure
General Fund, 1911



The turn of the twentieth century brought with it not only innovative styles of art but also new artistic mediums. In addition to establishing the gallery 291, Alfred Stieglitz was also a staunch advocate of the Photo-Secessionist and Pictorialist photography movements in the United States, both of which were concerned with elevating photography from a method of simply recording to an art form. In 1900, Stieglitz met Edward Steichen, and the two were soon united in their efforts. These were vigorously promoted in *Camera Work*, an influential journal that Stieglitz founded as a platform for discussions on the theoretical, technical, and aesthetic aspects of the modern photographic process. In 1910, he was invited to serve as guest curator of the *International Exhibition of Pictorial Photography*, a groundbreaking presentation at the Albright Art Gallery. It was the first exhibition organized by an American museum that aimed to elevate photography's stature from a purely scientific pursuit to a visual form of artistic expression.

Morgan Russell

American, 1886–1953

Synchromy in Orange: To Form, 1913–14

Oil on canvas

Gift of Seymour H. Knox, Jr., 1958



In 1911, Morgan Russell met fellow American artist Stanton MacDonald-Wright (1890–1973) while they were both living in Paris. Together, they developed Synchromism: an abstract style that probes deep into color theory. *Synchromy in Orange: To Form* is considered a pinnacle work of the movement. Its complex composition and impressive scale is a spectacular visual synopsis of the experiments Russell and MacDonald-Wright pursued. Although this work appears abstract, numerous preparatory studies reveal that Russell related the underlying configuration to the human figure and the Cubists' treatment of objects. However, for the artist, color and form were the most important aspects of his compositions. Russell eventually moved back to the United States in 1946.

Arshile Gorky

American, born Armenia (now Turkey),

1904–1948

The Liver Is the Cock's Comb, 1944

Oil on canvas

Gift of Seymour H. Knox, Jr., 1956



By means of his unique approach to color and form, Arshile Gorky aimed to communicate both his painful childhood experience of the Armenian Genocide (1915–17) and the close affinity he felt with nature, especially the landscape. In 1920, Gorky fled to the United States, where he remained for the rest of his life. He later settled in New York City, where

avant-garde artists from both the United States and Europe converged during the 1940s. In 1941, Gorky married his second wife, Agnes Magruder (American, 1921–2013), whose parents owned a farm in Virginia. This pastoral setting prompted the creation of *The Liver Is the Cock's Comb*. The complexities and contradictions Gorky felt were present in his life are built into the layers of this painting, which also shows the influence of Surrealism. Its title can be interpreted in a variety of ways. For example, "cock" can refer to a rooster and is also slang for "penis," while "cock's comb" ("coxcomb") is simultaneously a term for a flowering plant, a jester's cap, and a fool. Gorky's diverse body of work was crucial in the emergence of Abstract Expressionism—a movement that began in New York after World War II (1939–45). Artists associated with its development shared an interest in using abstract imagery to convey a strong, emotionally expressive content.

John Storrs
American, 1885–1956
Abstract Figure, ca. 1932
Bronze
Edmund Hayes Fund, 1977



During the 1920s John Storrs moved from a realistic style, which defines his earliest works, to a more progressive approach that was influenced by Cubism. The curvaceous forms and anthropomorphic subject of *Abstract Figure* also suggest the impact of Surrealism. The upper body of the figure can be read several ways, such as a head with a wide-open mouth and a long wagging tongue or a man-turned-elephant, whose trunk sways to the side.

Arthur Dove

American, 1880–1946

Fields of Grain as Seen from Train, 1931

Oil on canvas

Gift of Seymour H. Knox, Jr., 1958



Arthur Dove developed a pictorial language in which simplified, semi-abstract forms and earthen colors express the essence of the pastoral American landscape. Early in his career, Dove supported himself by farming, and *Fields of Grain as Seen from Train* celebrates the redeeming power of fertile lands. Here, he depicts waves of grain blowing in the wind and furrows in a newly plowed field as stylized symbols. They appear unified, as if you were viewing the scene from the window of a passing train. Dove executed the forms in a restricted but warm palette of earthy browns, yellow and verdant greens, and burnt orange. While the colors of nature predominate, they are not used realistically. Like his imagery, they are abstracted.

Stuart Davis

American, 1892–1964

New York Waterfront, 1938


Oil on canvas

Room of Contemporary Art Fund, 1943



In 1922 Stuart Davis declared that his style of art would be “rigorously logical, American, not French. America has had her scientists, her inventors, now she will have her artist.” Davis’s brightly colored and energetic canvases reflect the dynamism of twentieth-century American life. In *New York Waterfront*, he chose to portray a bustling urban landscape comprising pier warehouses, smokestacks, and ship fragments. Additionally, Davis was one of the first visual artists to recognize jazz as a distinct American genre; his compositions relate to its syncopated rhythms and the diverse locations where this music thrived. The

predominate use of red, white, and blue also underscores this work's undeniably patriotic theme.

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| <p>Charles Demuth American, 1883–1935 <i>Lancaster</i>, 1921 Tempera and pencil on paper board Room of Contemporary Art Fund, 1944</p> |  |
|--|--|

This image depicts a favorite subject of Charles Demuth—his hometown of Lancaster, Pennsylvania. Demuth fastidiously painted this highly linear and angular composition in homage to the industrial American landscape. Crucial to the artist's development was the work of Paul Cézanne and Cubist artists, which he encountered during trips to Europe. However, Demuth only selectively incorporated aspects of the style into his work. While his paintings harness the energy and dynamism of his enthusiasm for progress, they equally retain elements of realism.

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| <p>Georgia O'Keeffe American, 1887–1986 <i>Black Spot No. 3</i>, 1919 Oil on canvas George B. and Jenny R. Mathews Fund, and Charles Clifton Fund, 1973</p> | |
|---|--|

When Georgia O'Keeffe met Alfred Stieglitz in 1916, he was an internationally acclaimed photographer running an avant-garde gallery in New York and she was a yet-unrecognized artist. A friend of O'Keeffe's showed Stieglitz her drawings and watercolor paintings, which he exhibited without her knowledge. A close relationship ensued, and the two married in 1924. In her earliest works, O'Keeffe sought to depict natural forces and forms. Whether

abstract or more representational, her imagery remained rooted in her experience of the landscape. *Black Spot No. 3* is one of three paintings featuring a similar motif and is among the earliest of the artist's abstract works.

Sculpture Court

Henri Gaudier-Brzeska

French, 1891–1915

The Idiot, ca. 1912 (cast executed ca. 1930)

Bronze, from an edition of 7

Bequest of A. Conger Goodyear, 1966



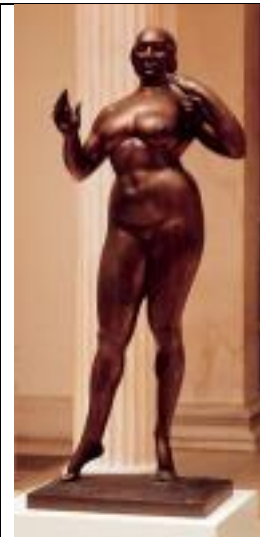
Gaston Lachaise

French, 1882 - 1935

Standing Woman, 1912–18 (cast executed 1927)

Bronze

James G. Forsyth Fund, 1938



Gaston Lachaise considered *Standing Woman* to be his best work, referring to it as “the nucleus and spring of my entire development.” While his wife initially served as the model, over time Lachaise morphed and amplified her shape. Like many of his contemporaries, Lachaise sought to depart from classical representations of the female form. While the figure’s poise and calm demeanor are reminiscent of classicism, her curves, mass, and height express what the artist described as “the glorification of the human being, of the human body, of the human spirit . . . of magnificence, of significance.” Lachaise’s friends claimed that he created and destroyed two earlier versions of the work before its final realization.

Isamu Noguchi

American, 1904–1988

Portrait of Anna Marie Merkel, 1929

Bronze

Fellows for Life Fund, 1931



Throughout his lifetime, Isamu Noguchi dedicated himself to creating subtle, yet bold, sculptural works in advance of a new modern tradition. In 1929 he returned to New York after living in Paris and turned to making portraits in order to support himself. The artist recounted in his 1968 autobiography that around this time “there was nothing to do but make heads. It was a matter of eating, and this was the only way I knew of making money.” Through this process, Noguchi encountered many individuals who became lifelong friends, including the renowned choreographer Martha Graham (American, 1894–1991) and architect Buckminster Fuller (American, 1895–1893).

Isamu Noguchi

American, 1904–1988

Bust of A. Conger Goodyear, 1933

Terracotta

Gift of Mrs. Theodore G. Kenefick, 1965



Isamu Noguchi

American, 1904–1988

Head of a Young Girl, 1931

White ceramic

Bequest of A. Conger Goodyear, 1966



Anna Glenny Dunbar

American, 1888–1980

Katharine Cornell, 1930

Silver-plated bronze

Charlotte A. Watson Fund, 1931



Anna Glenny Dunbar
American, 1888–1980
The Jewess, 1934–35
Red concrete
Sherman S. Jewett Fund, 1942



Buffalo-born Anna Glenny Dunbar helped significantly to advance the careers of several early twentieth-century sculptors. During the mid-1920s, she facilitated the organization of monographic exhibitions of the work of Emile-Antoine Bourdelle (French, 1861–1929), Ivan Meštrović, and Aristide Maillol as the Albright Art Gallery's "honorary curator of sculpture." She was also a prolific artist in her own right and was described as having "a fertile fancy and a creative instinct which shapes everything she attempts into a new and vital form of art." *The Jewess* is perhaps the best known of Dunbar's works.

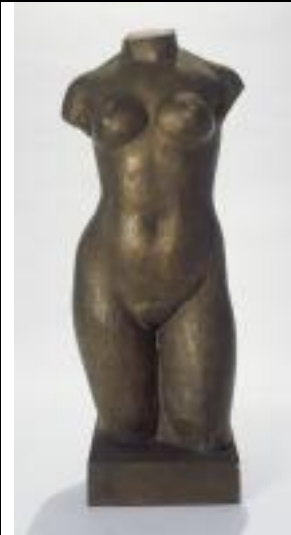
Raymond Duchamp-Villon
French, 1876–1918
Portrait du Professeur Gosset, 1918
(enlarged cast executed 1957)
Bronze, edition 7/8
A. Conger Goodyear Fund, 1965



During World War I (1914–18) Raymond Duchamp-Villon contracted typhoid fever and spent a year in a military hospital. The subject of this work, Professor Gosset, was one of the surgeons that attended to him. About its creation, Duchamp-Villon wrote to his friend,

artist Walter Pach (American, 1883–1958), “It still needs to be made definitive and I am planning to do this during the weeks of convalescence. Everything is a great effort to me.” This was to be his last work of art, and the artist died soon after its completion. His brother Jacques authorized the posthumous bronze casts of the initial sculpture, which was modeled with clay pellets. The work’s almost sinister and masklike qualities are perhaps not indicative of the subject’s persona but, instead, a premonition by the artist of his own death.

Aristide Maillol
French, 1861–1944
Torso, before 1925
Painted plaster
Gift of A. Conger Goodyear, 1929



Aristide Maillol
French, 1861–1944
La Nuit (Night), 1902–9 (cast executed 1939)
Lead, edition 1/6
James G. Forsyth Fund, 1939



Night is the result of Aristide Maillol’s interpretation of the somber and heavy eighteenth-century sculptures he encountered in the gardens of Versailles outside of Paris. It is composed of a series of lines that both represent a figure and evoke the shape of a cube.

The model for this work was the artist's wife. Her pose is simultaneously brooding and powerful. In 1909, upon viewing an earlier cast of *Night* in an exhibition, sculptor Auguste Rodin (French, 1840–1917) remarked, "One forgets too easily that the human body is an architecture, a living architecture."

Cecil de Blaquiere Howard
American, 1888–1956
Dance, ca. 1923
Bronze
Charles Clifton Sculpture Fund, 1925



Anna Glenny Dunbar
American, 1888–1980
Gordon Washburn, 1936
Plaster
Gift of the artist, 1943



Anna Glenny Dunbar
American, 1888–1980
Katharine Cornell, 1930
Metallized plaster
Gift of ACG Trust, 1970



Jacob Epstein
British, born United States, 1880–1959
Senegalese Woman, 1921
Bronze
Gift of Seymour H. Knox, Sr., 1927



Jacob Epstein is considered a champion of modernist sculpture and lauded for his perceptive depictions of his subjects' characters. In his 1940 autobiography, Epstein recounts how he was inspired by a young woman who passed him on the street one day. Attracted to her "delicate and aristocratic beauty," he asked her to pose for him, and she agreed. Her name was Madeleine Bechet. At the same time, Epstein was reading a book by a French military officer with the same last name, who, shockingly, turned out to be Madeleine's father. The story recounted the author's rescue of a young Senegalese girl from a caravan of captured slaves.

Jacob Epstein

British, born United States, 1880–1959

Mrs. Jacob Epstein, 1916

Bronze

Gift of A. Conger Goodyear, 1953



Jacob Epstein

British, born United States, 1880–1959

Elsa, 1935

Plaster

Gift of Lady Kathleen Epstein, 1966



Georg Kolbe
German, 1877–1947
Ascending Woman, 1926
Bronze
Gift of Seymour H. Knox, Sr., 1927



Henri Laurens
French, 1885–1954
Grande femme assise (Large Seated Woman), 1932
Bronze
Gift of The Seymour H. Knox Foundation, Inc., 1966



In 1911, Henri Laurens met Georges Braque (French, 1882–1963), and they became lifelong friends. Inspired by the artist, Laurens began working in a Cubist manner, and while he eventually moved away from the style, evidence of its influence remained. Based on imagery he encountered in ancient Greek and Roman pottery, the seated woman became a favored subject, and it appears in his work as early as 1918. Laurens is known for his development of an organic, curvaceous, and abstract bravura and stated, "I aspire to a ripeness of form. I should like to succeed in making it so full, so juicy that nothing could be added."

Henry Moore

British, 1898–1986

Reclining Figure, 1935–36

Elm wood

Room of Contemporary Art Fund, 1939



In 1924 Henry Moore began exploring the theme of the reclining figure, and he eventually began to see parallels between the motif and the landscape. On one hand, this work can be seen as a graceful female form, with a recognizable head, neck, shoulders, and breasts, leaning on one arm. Beyond her prominent navel is a pair of two highly abstracted legs. Yet, it can also be interpreted as hills, valleys, or rock formations.

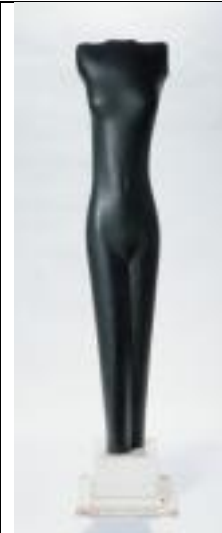
Ahron Ben-Shmuel

American, 1903–1984

Torso of a Girl, 1944

Green serpentine

Edmund Hayes and Albert H. Tracy Funds,
1945



Hermann Haller

Swiss, 1880–1950

Study of a Young Girl, 1918

Terracotta

Friends of the Albright Art Gallery Fund,
1927



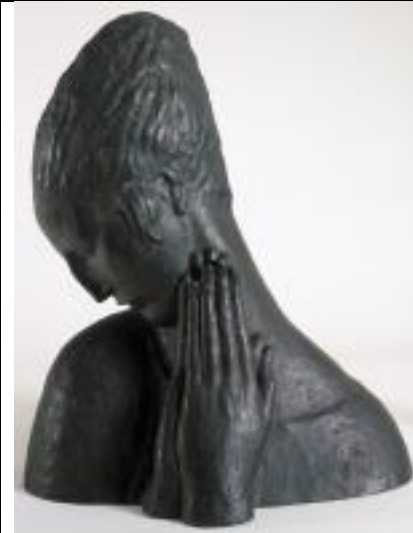
Ivan Meštrović

Croatian, 1883–1962

Woman at Prayer, 1917

Bronze

Bequest of A. Conger Goodyear, 1966



Jean (Hans) Arp
French, born Germany, 1886–1966
Somersault, 1942
Bronze, from an edition of 5
Gift of Mr. and Mrs. Gordon Bunshaft, 1964



Charles Despiau
French, 1874–1946
Young Peasant Girl, 1909
Pewter
Charles W. Goodyear Fund, 1930



Charles Despiau
French, 1874–1946
Miss Antoinette Schulte, 1934
Plaster
Gift of Mr. and Mrs. Edwin J. Weiss in
memory of Menno Alexander Reeb, 1934



Frank Dobson
British, 1888–1963
Susannah, ca. 1923
Bronze
Gift of A. Conger Goodyear, 1928



Frank Dobson began his career as a painter working in a Cubist style, but following World War I (1914–18) he became increasingly interested in sculpture. Using clean, flowing lines and simplified forms, he envisioned *Susannah* (also spelled “Susanna”) from the biblical story of Susanna and the Elders, which has historically been a popular subject among artists. While she privately bathes in a garden, two lustful men secretly observe her. When Susanna refuses their sexual advances, they threaten to accuse the young wife of promiscuity. Dobson chose to portray the moment Susanna realizes she is not alone and is startled and taken aback by the elders’ imminent advancements.

Ernesto De Fiori

Italian, 1884–1945

Portrait of the Artist's Wife, 1929

Colored plaster

Gift of A. Conger Goodyear, 1943



Hermann Haller

Swiss, 1880–1950

Head of Marie Laurencin, ca. 1920

Terracotta

Bequest of A. Conger Goodyear, 1966

