

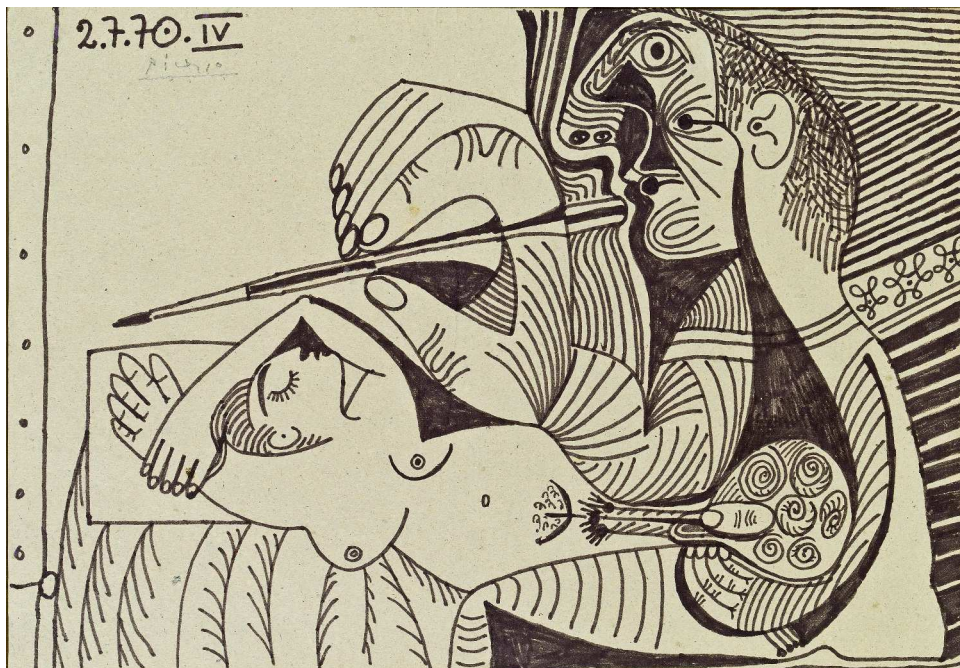
Omer Tiroche Gallery



Picasso on Paper

Picasso on Paper

4th October - 16th December 2016



Exhibition Catalogue

Omer Tiroche Gallery

21 Conduit Street, London

W1S 2XP



Published for the exhibition:

Picasso on Paper

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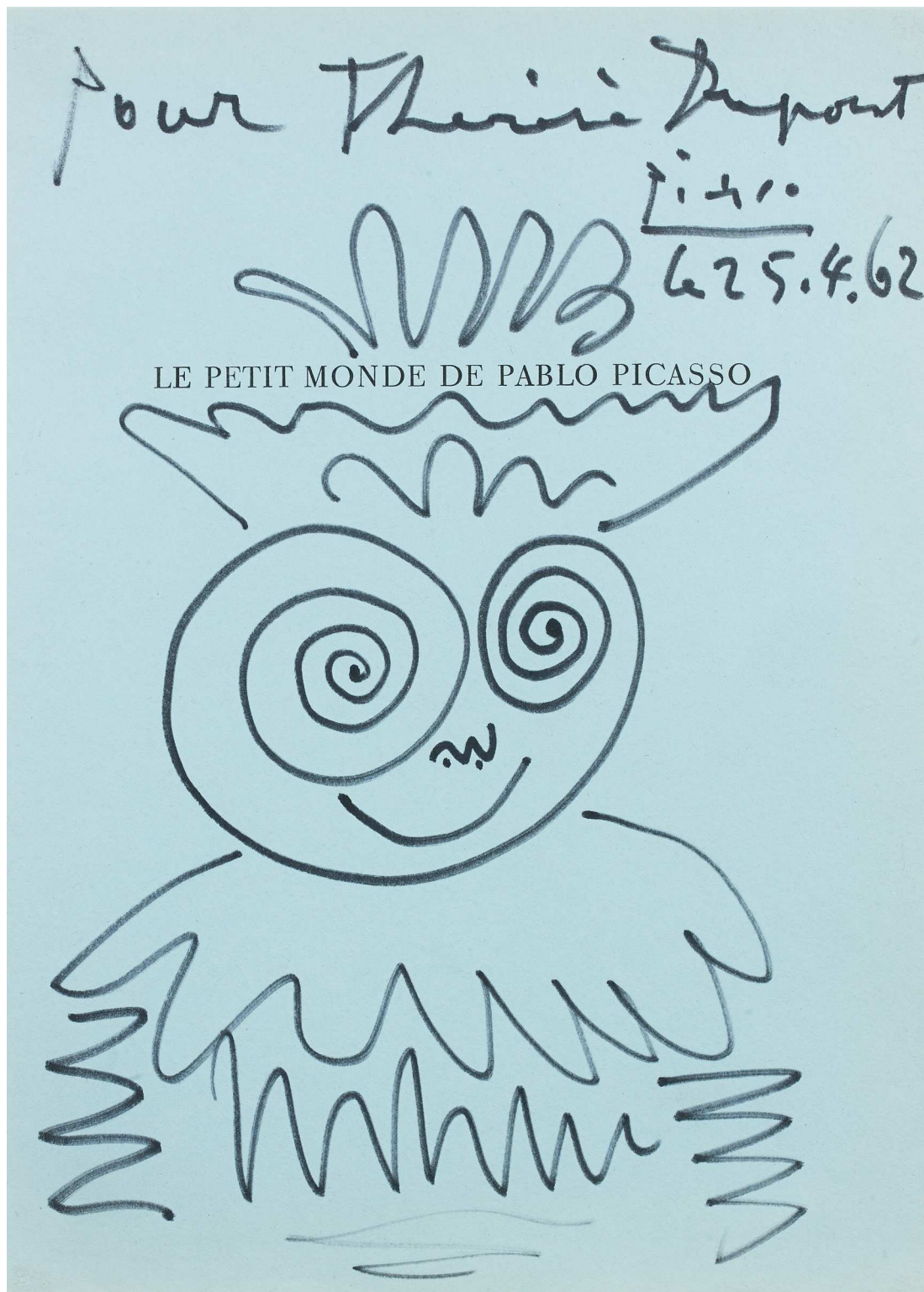
Cover image: Saltimbanque et Jeune Fille, 1905

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LE PETIT MONDE DE PABLO PICASSO

Plate 1

Preface

Picasso on Paper is an intimate collection of more than thirty works on paper by one of the most influential artists of the 20th century. Mapping out the artist's world entirely on paper, the exhibition documents Picasso's love affair with one simple material, over several iconic periods.

These works on paper are the physical evidence behind the artist's thoughts and genius: the birds, bulls, horses and goats he once admitted to preferring over human companionship; the personal metaphor of the harlequin and the bullfights of his childhood; his admiration for Gauguin and distant dreams of Tahiti. *Picasso on Paper* demonstrates the artist's lifelong interest in the primal act of creation, and lays bare the bones of an extraordinary visual vocabulary.

Omer Tiroche



1.

Early Influences

'Good artists copy, great artists steal'

Picasso's early works are characterised by impressionist and post-impressionist ideas, in particular the work of Toulouse-Lautrec, Degas and Cezanne whom he first encountered during a visit to France in 1900. On his return to Spain he continued to draw from their influence, choosing dancers and cafes and cabaret artists as his main subjects.

'Colours, like features, follow the changes of the emotions'

After the devastating suicide of his friend Carlos Casagemas, Picasso sank into a depression. Over the next few years he moved between Paris and Barcelona, painting the bleaker aspects of society. He chose to depict these poverty stricken figures in isolated and downcast poses, illustrating the harsh reality he now saw lurking behind the painted façade. During this 'Blue Period', an emphasis on realistic form allowed him to thoroughly experiment with colour to convey mood.

In 1904, he settled permanently in Paris and started a relationship with the infamous artists' model Fernande Olivier, who had sat for several major artists, including Giovanni Boldini and Edgar Degas. A newfound happiness transformed Picasso's artistic approach, and, no longer dominated by gaslight blues or an atmosphere of mourning, his work took on a lyricism and warmth of tone. Intrigued by Fernande's other-worldly beauty and contented laziness, he painted her in dream-like scenes, stretched out in repose.



Plate 2

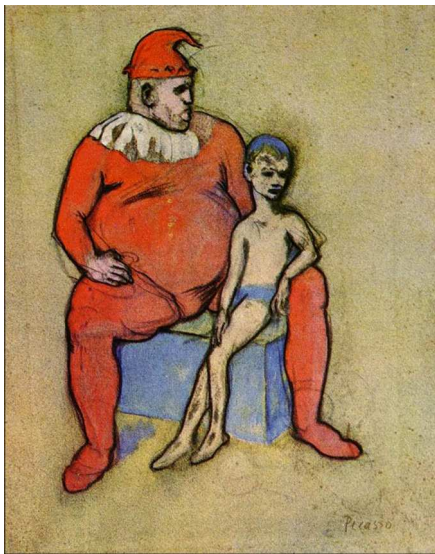


Fig.1



Fig.2



Plate 3

Femme Allongée, 1905-6 (*Plate 3*), is likely to have been modeled by Fernande, as the two were living together at the time, and Picasso had forbidden her from sitting for anyone else. The pose directly references Edouard Manet's *Olympia* (*Fig.3*), which Picasso had seen at the *Musée du Luxembourg* before it was transferred to the Louvre in 1907, as well as Titian's *Venus of Urbino* (*Fig.4*), which he would have studied at the academy in Barcelona. The subtle watercolour lines capture the languidly long form of Fernande; her sleeping face is serene and featureless, as angels veil her from being woken by the sun.



Fig.3

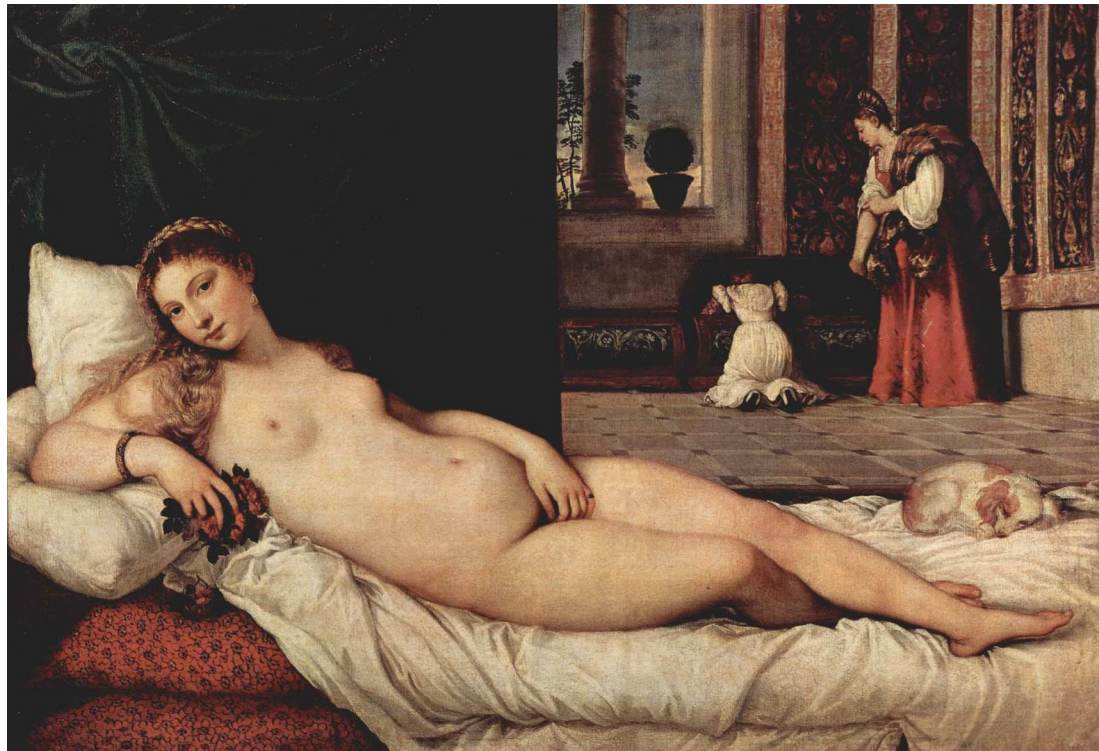


Fig.4



Plate 4



Fig.5



Fig.6



Fig.7

Nu Debout (Plate 4), is an early study for the 1906 paintings *Two Nudes (Fig.5)*, and *Self-Portrait with Palette (Fig.7)*, which were precursors to the 1907-08 masterpiece *Les Femmes d'Alger (O.J.) (Fig.6)*. Influenced by Gauguin's ideas around primitive art and a newfound admiration for Iberian sculpture, this radical shift in Picasso's style marks the first steps towards his Cubist period.

Picasso frequently visited the Cirque Medrano in Montmartre with Fernande, sketching the performers several times a week. These studies reveal characters in intimate moments of reflection, not just as showmen or performers. Wearing colourful disguises, they exist halfway between imagination and reality. The sombre tones of the Blue Period are replaced by washes of rose and ochre, imitating the diffusion of light that glowed through the bright pink tent material.

'I was really under the spell of the circus'

Picasso felt a strong affinity with the 'Saltimbanque', a traveling entertainer who was publicly admired yet remained on the edge of society. This troupe of talented outcasts embodied Picasso's view of himself and of his contemporaries: he assigned the identity of the jester to Apollinaire, an imposing male figure positioned to reference Manet's *The Old Musician*, 1862; he painted himself as the quixotic Harlequin.

Executed in the early stages of his Rose Period, *Saltimbanque et Jeune Fille*, 1905 (*Plate 2*), features this jester-acrobat. Picasso often returned to this avuncular figure, placing him in different scenarios, such as in *Seated Saltimbanque with Boy*, 1905 (*Fig.1*). The young girl sat at his feet, either begging or grasping for something just out of reach, reappears too in the 1905 dry-point *Salomé*. Picasso's tireless reworking of the individual circus characters culminated in *Family of Saltimbanques (Fig.2)*, the masterpiece of his Rose Period, currently residing at the National Gallery of Art, Washington D.C.



2.

Mistresses, Models & Muses

‘For me there are only two kinds of women, goddesses and doormats’

Unable to separate his love of art from his love of sex, Picasso's depictions of women are inextricably linked to radical changes in his artistic style. Immortalised on paper, his lovers were assigned their own - often cruel – imagery. Leaving his cubist-muse Fernande behind, Picasso married the vacant and virginal Olga, a dancer from the Ballet Russes. He returned to working in a more traditional manner, resulting in his tender Classicist period. However, Olga soon lost her appeal after bearing him a son, and was replaced after meeting the youthful Marie-Thérèse Walter in 1927.

‘To my misfortune, and maybe my delight, I place things according to my love affairs.’

This voluptuous muse, nearly thirty years his junior, was the physical embodiment of every fantasy Picasso had previously been drawing. In complete devotion to her man, Marie-Thérèse's submissive nature served as the perfect template for the artist's endless projects and ideas. His pictures of jealous wife Olga grew savage, marked by mania and deformity; his images of Marie-Thérèse were cryptic and highly eroticised.

Using the profile of his new mistress, (who had always been teased by her family for her ‘Greek’ nose), Picasso created *Étude Pour Lysistrata- Divers Personnages*, 1933 (Plate 5), a preliminary sketch for the 1934 edition of Aristophanes' *Lysistrata*. The dark humour of this ancient Greek play - proposing that the women should end warfare by withholding sex from men - cannot have escaped Picasso: his sketch depicts a man with a weapon ready to fire; the woman retaliates by covering her nakedness with a shield.

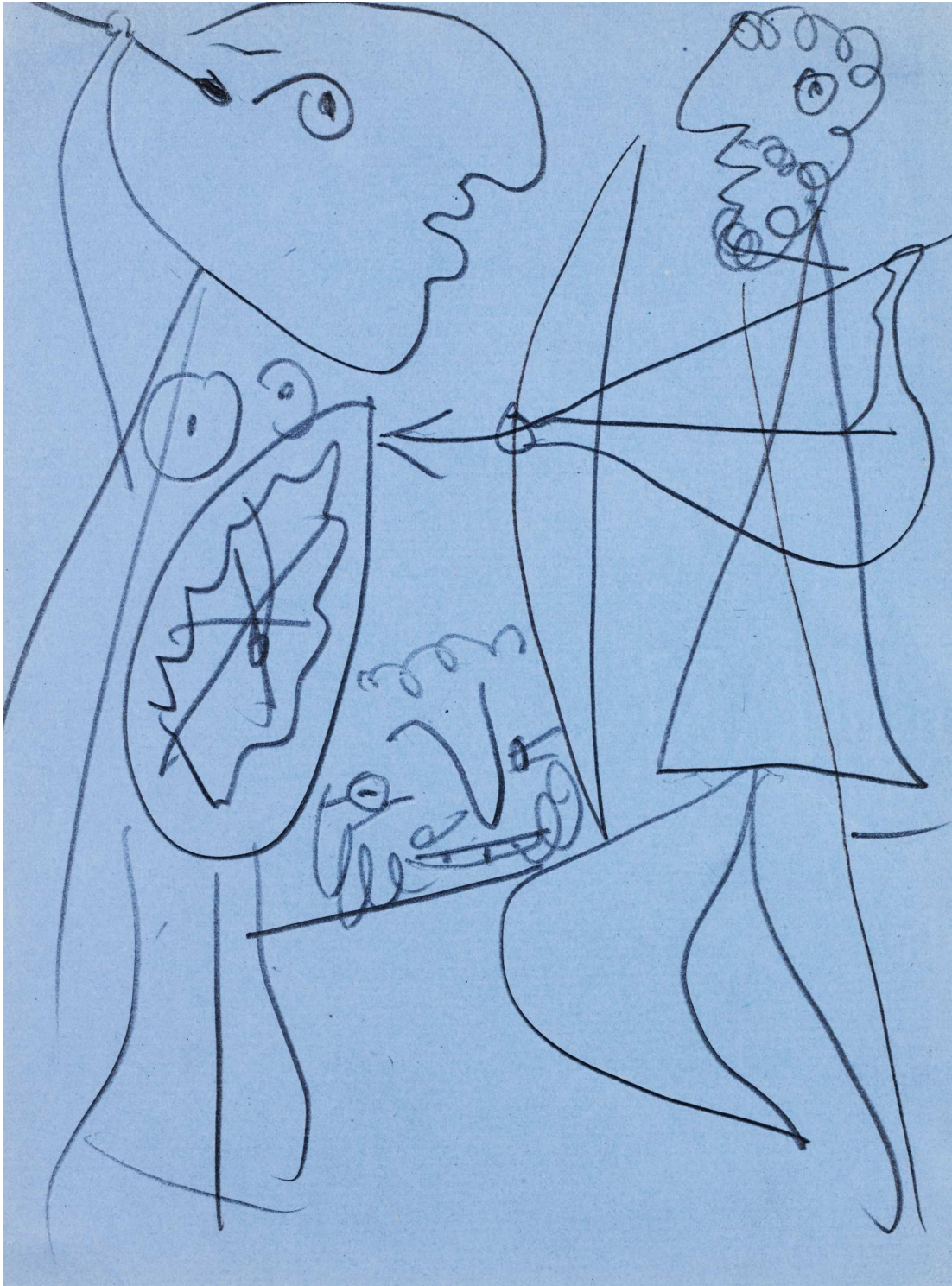


Plate 5

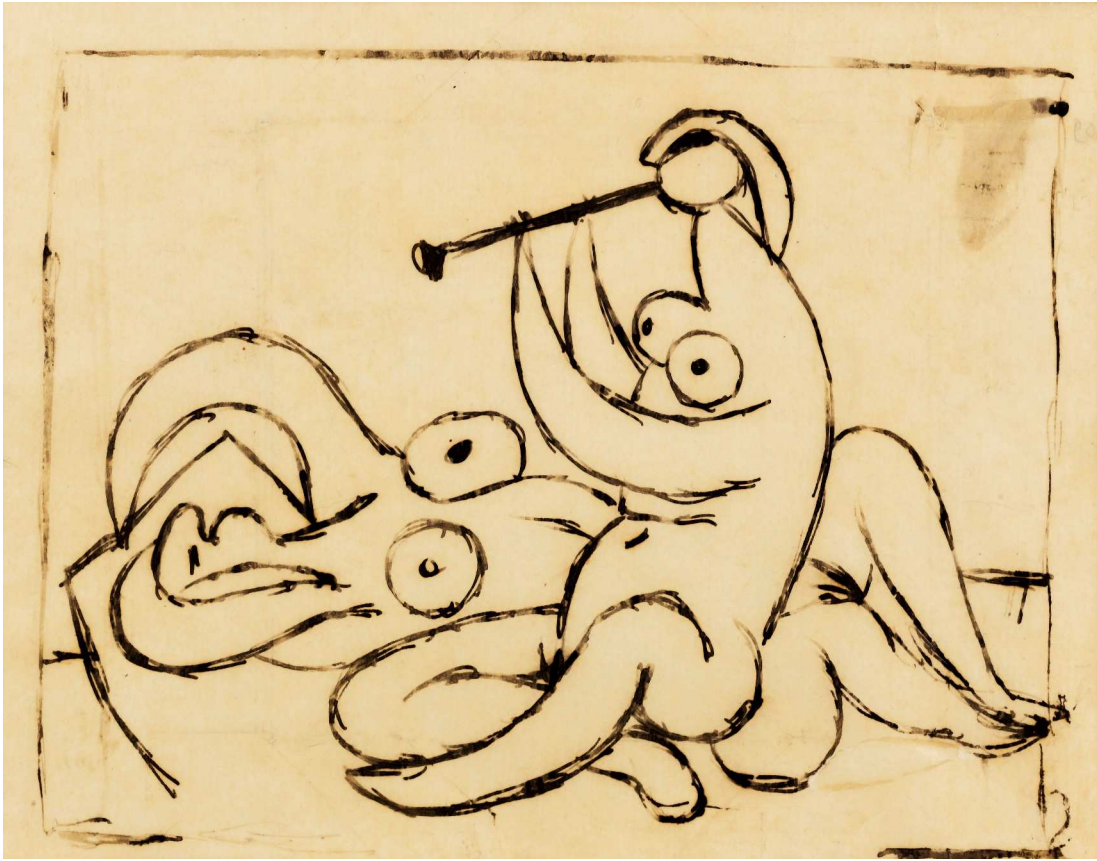


Plate 6

Flûtiste Assise et Dormeuse, 1933 (*Plate 6*), is a more intimate rendering of Marie-Thérèse. The sensual use of pen and ink on tracing paper reflects the serenity of her sleeping form with flowing lines - however she is still distanced by being placed in another classically poetic scene, set by the presence of the flautist.

'Women are machines for suffering.'

In 1936, two months after Marie-Thérèse had given birth to his first daughter, Maya, Picasso became intrigued by a new woman, the surrealist photographer Dora Maar. At the Parisian cafe *Les Deux Magots*, he had noticed a mysterious dark-haired figure playing careless knife games with her gloved hand. Having introduced himself, he plunged headlong into another affair.

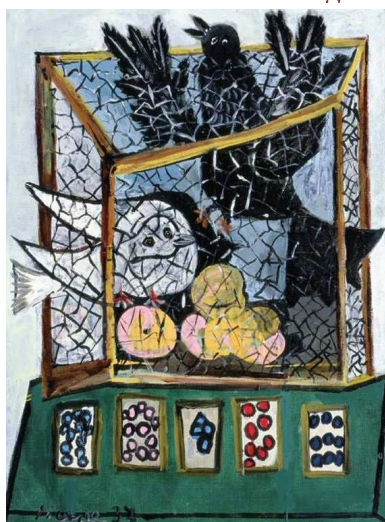


Plate 7

Throughout their stormy relationship, Picasso constructed images of the striking Dora out of painfully sharp edges as a cruelly distorted form. She became his political muse during the years of WWII, the iconic 'Weeping Woman' whose agonised expression illustrated the atrocities of the Spanish Civil War. He produced several Kafka-esque drawings of her metamorphosing into horned, feathered or petalled creatures. In *Femme Assise à L'instrument de Musique*, 1939 (*Plate 7*), she is dissolving into a musical instrument, only just identified by her spiked heels and tortured breasts.

'There's nothing so similar to one poodle dog as another poodle dog, and that goes for women, too.'

Fig.8



Picasso had previously managed to keep his two mistresses separate, until they met by chance one day in his studio. After they challenged him to choose, Picasso (with his taste for the dramatic) suggested that they work it all out in a catfight right in front of his *Guernica* canvas. Although neither woman would admit afterwards that the incident happened at all, Picasso described it as one of his 'choicest memories'. He went on to paint *Oiseaux dans une Cage* (*Fig. 8*), representing Dora with

a black dove, triumphing over the pallid Marie-Thérèse.

Femme Debout et Femme Assise, 1939 (*Plate 8*), is one of a series of thinly veiled metaphors for the artist's double-life. On the left, the bridal blonde Marie-Thérèse recedes into darkness, on the outside looking in. Dora is seated on the right, a raven-haired angular beauty who dominates, enthroned in Picasso's armchair.



Plate 8



Plate 9



Plate 10

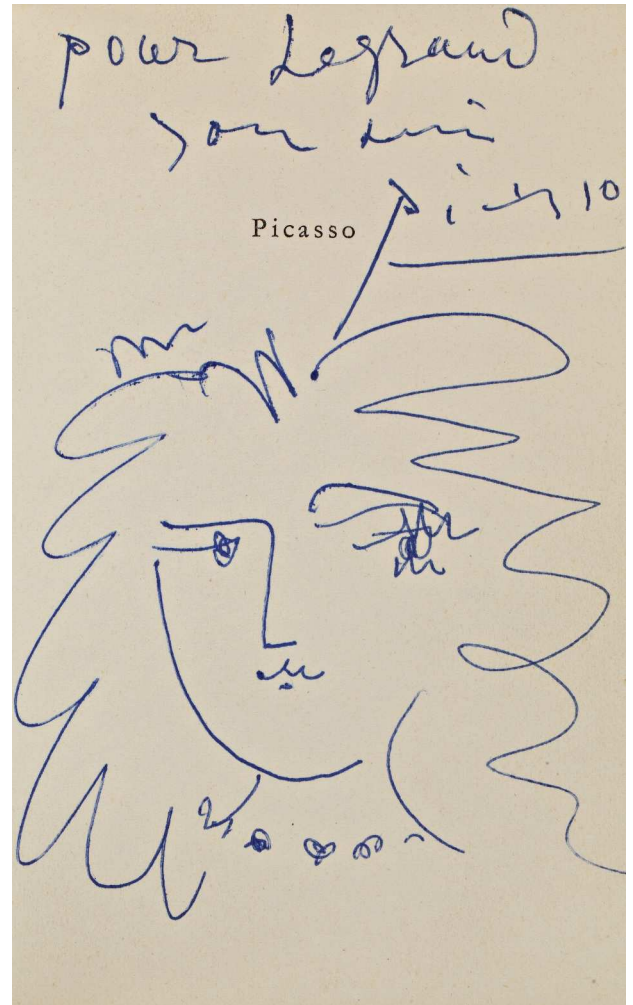
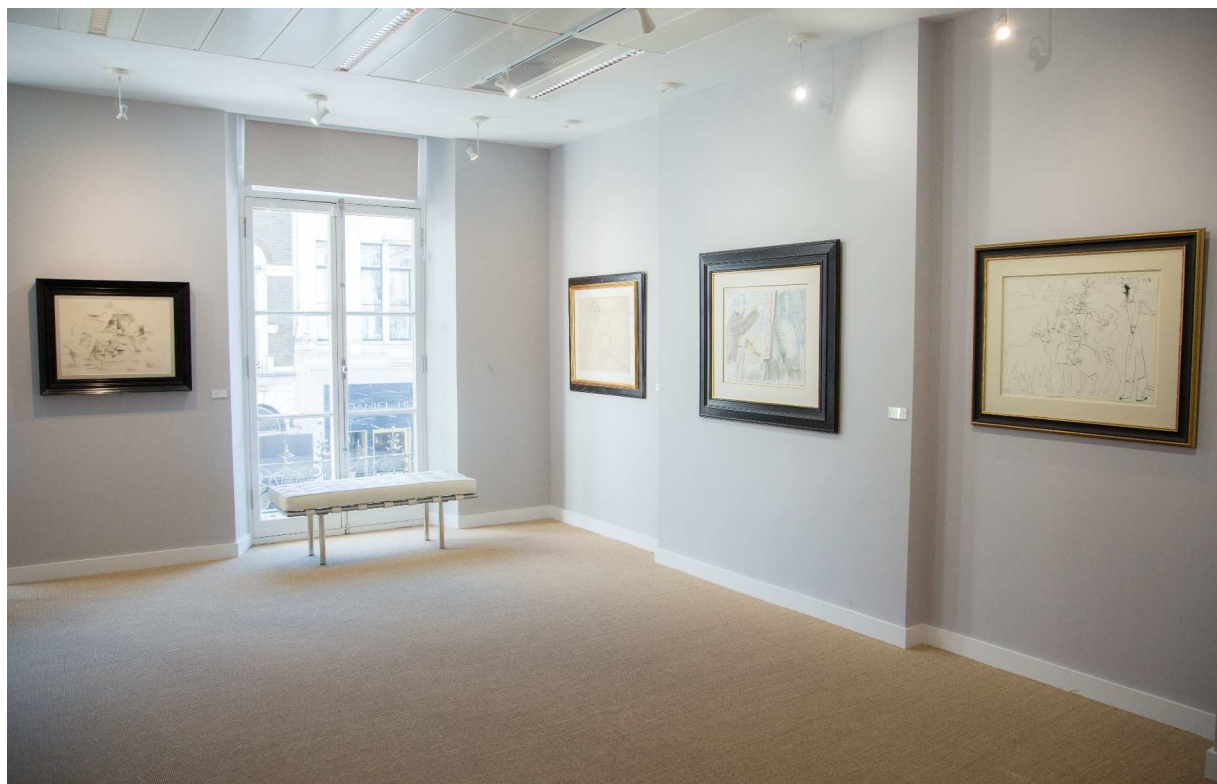


Plate 11

Almost as though the anguished pictures of her had foreseen her future, Dora suffered a nervous breakdown after discovering that Picasso had taken Françoise Gilot as his lover in 1943. *Nu Debout* (Plate 10), shows this new, gently rounded figure with flowing hair, a vision that Picasso would later completely translate into a flower. Picasso considered his sharp renderings of Dora a ‘*profound reality*’, having seen past her strength and intelligence right into the ‘Weeping Woman’. He produced *Tête* (Plate 9), in the same year, a painfully simple portrait with collapsing features; a person unraveling from a single line.



3.

Bull-Fights & Still-Lives

'For those who know how to read, I have painted my autobiography.'

Born in Malaga, Picasso grew up within the deep-rooted tradition of the bullfight. He produced his first complete painting, *Le Picador*, (Fig.9), at the age of eight, a small oil sketch depicting the horse rider in the bullring. One of his most vivid memories was of his father taking him to see a fight when he was ten years old, and the thrilling images of this experience would form the basis of a personal metaphor for the rest of his life.

‘If I paint a wild horse, you might not see the horse... but surely you will see the wildness!’

Using paper to keep his ideas alive, Picasso explored a myriad of potential outcomes and alternative representations of reality. Along with the portrayal of the women in his life, the bullfight became powerfully symbolic, a conduit for the idea of sex as both conquest and defeat, touching on themes of love, death, violence and spirituality.

From Picasso’s own collection, the drawing *Chevalier et Picador dans l’Arène*, 1951 (Plate 12), was created during a period of renewed fascination with the drama of the bullfight. The pen and ink conveys the electricity and unbridled excitement of the fight, even transforming an accidental ink spot into an ominous shadow falling across the matador’s face. For Picasso, the ritual of the bullfight was an ideal picture for the inevitability of life and death.

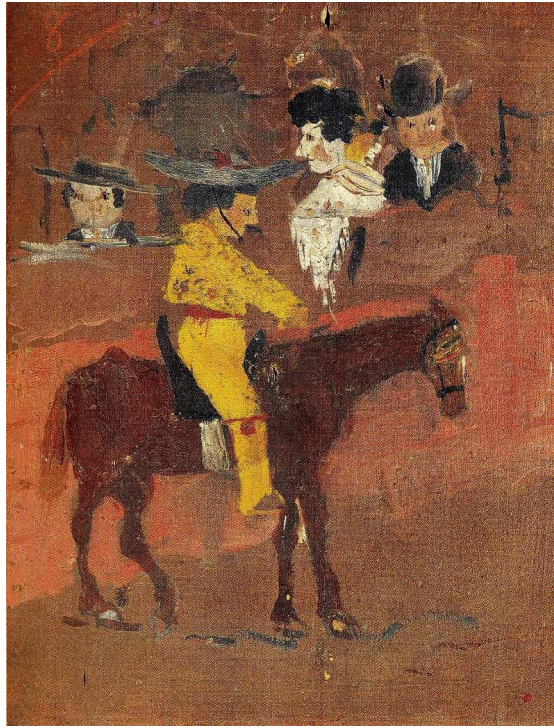


Fig. 9

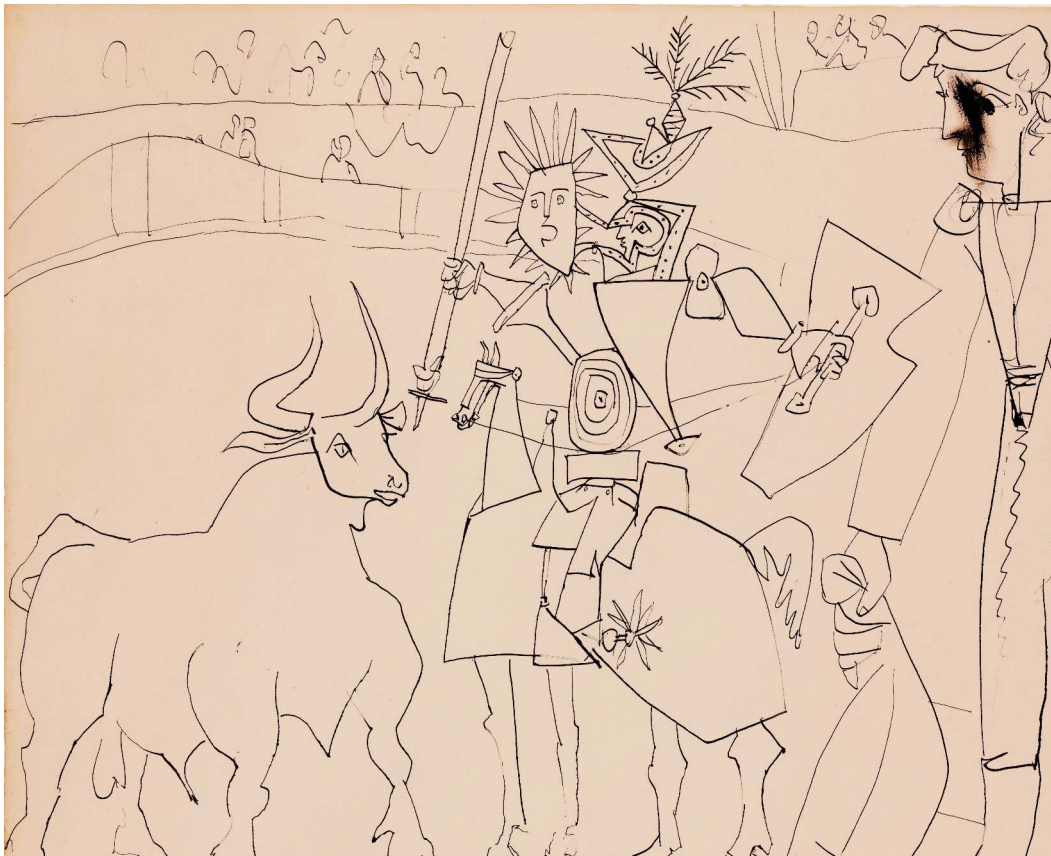
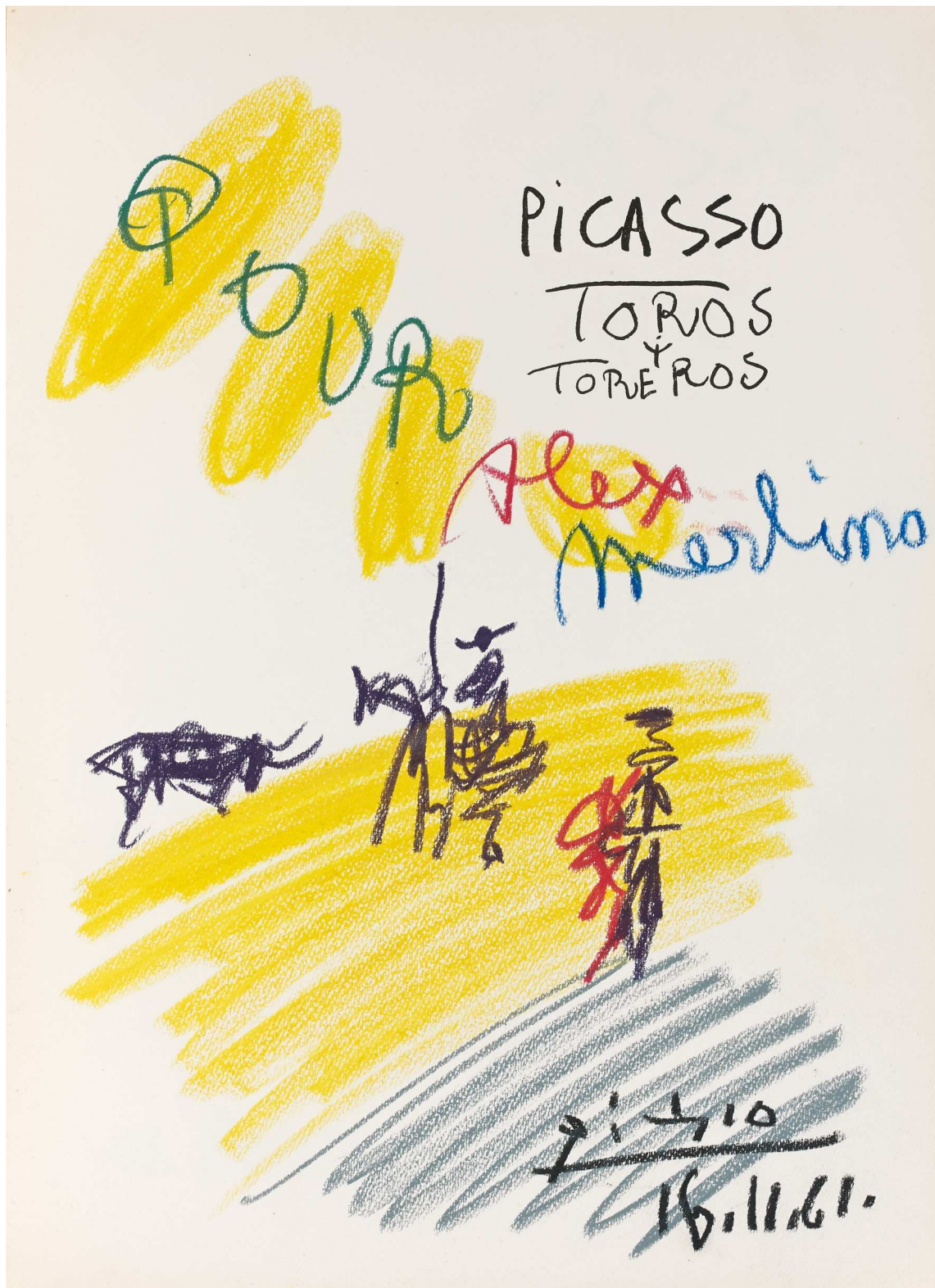


Plate 12



Scene de Tauromachie, 1961 (*Plate 13*), has a spontaneous, naïve quality. Scribbled in wax crayon on the fly-leaf of his own book *Toros y Toreros* (published the same year), he sets the scene for drama to unfold between Toreador, Picador on horseback and bull. *Tête d'Homme (two horses)*, 1966 (*Plate 14*), is similarly sketched on a book page, the urgency of style adding to the artist's haphazard enthusiasm for his subject.

'If all the ways I have been along were marked on a map and joined up with a line, it might represent a minotaur'

Tête de Taureau, (*Plate 15*), the smallest piece in the exhibition, is perhaps the most successful encapsulation of the artist's personality. Just a few lines succeed in conveying the bare necessities of an animal he thought of as his most complete metaphor. Rendered in ballpoint pen on the back of a ticket from the Café Les Bains, Saint-Raphael, the work marks Picasso's exact location the day he thought to sketch this particular image, and, dedicated to the unknown 'Li Li', the initials double up as hooves, an afterthought that crouches beneath Picasso's unapologetic signature.

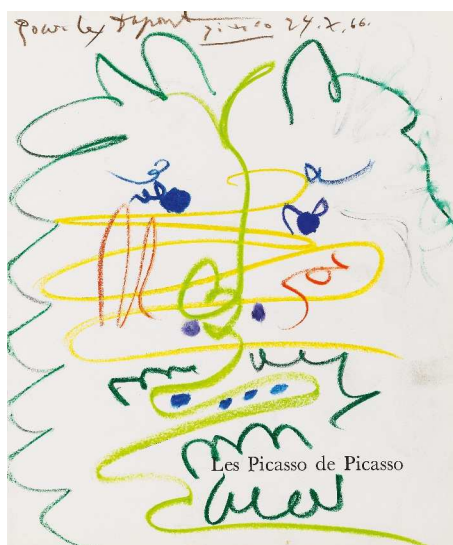


Plate 14

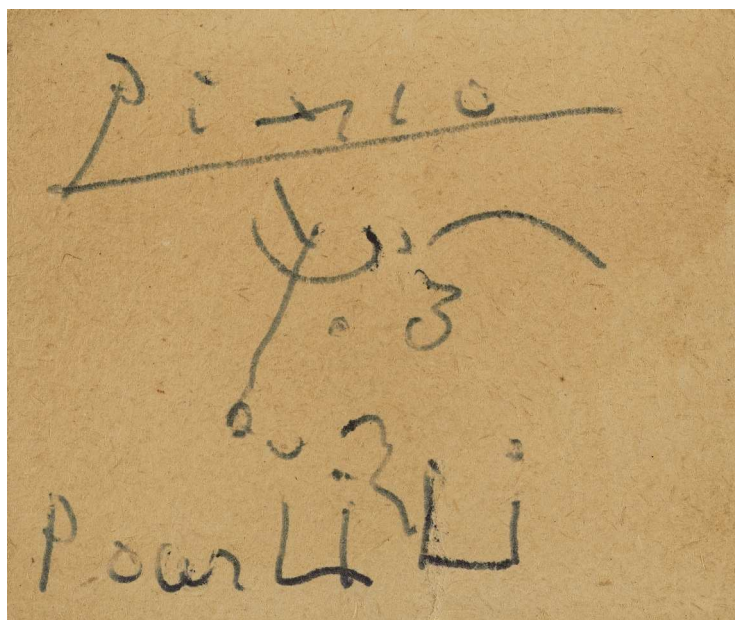


Plate 15

Picasso also had an affectionate respect for the ordinary things of daily life and the language of their surfaces. The still-life served as a significant part of his experimental process, even allowing him to challenge apparently unbreakable traditions such as the representation of perspective.

Picasso's entire oeuvre can be followed like a diary: from the detailed still-life studies, replete with hidden meanings and experimentation, to the theatrical spontaneity of the bullfight motif that he frequently returned to. Several of the artist's still-lives were intended to be seen as portraits, and just the handle of a matador's sword might form the 'P' of Picasso, so a jug or slice of melon could convey human characteristics. Every page of his work is dated, allowing us to trace them back to the events in his personal life and the influences he so readily absorbed.

Picasso had taken Cezanne's vision of a world made out of shapes literally, and during his development of Cubism in 1908-9, he began to dissect every cylinder, sphere and cone. Having shattered the two-dimensions of a flat picture plane, he was determined to invent a completely new way of seeing. By 1910, he was starting to push even further into 'high' or Analytical Cubism. *Nature Morte Cubiste*, 1910 (*Plate 16*), was created at this pivotal point. The shaded lines hint at the strings of a mandolin, the edge of a table, the lip of a wine glass; the fragmented forms and overlapping planes simultaneously achieve multiple viewpoints.

'The objects that go into my paintings are common objects from anywhere: a pitcher... a pipe... a bowl... the object at its most ordinary. I want to tell something by means of the most common object... For me it is a vessel in the metaphoric sense, just like Christ's use of parables.'

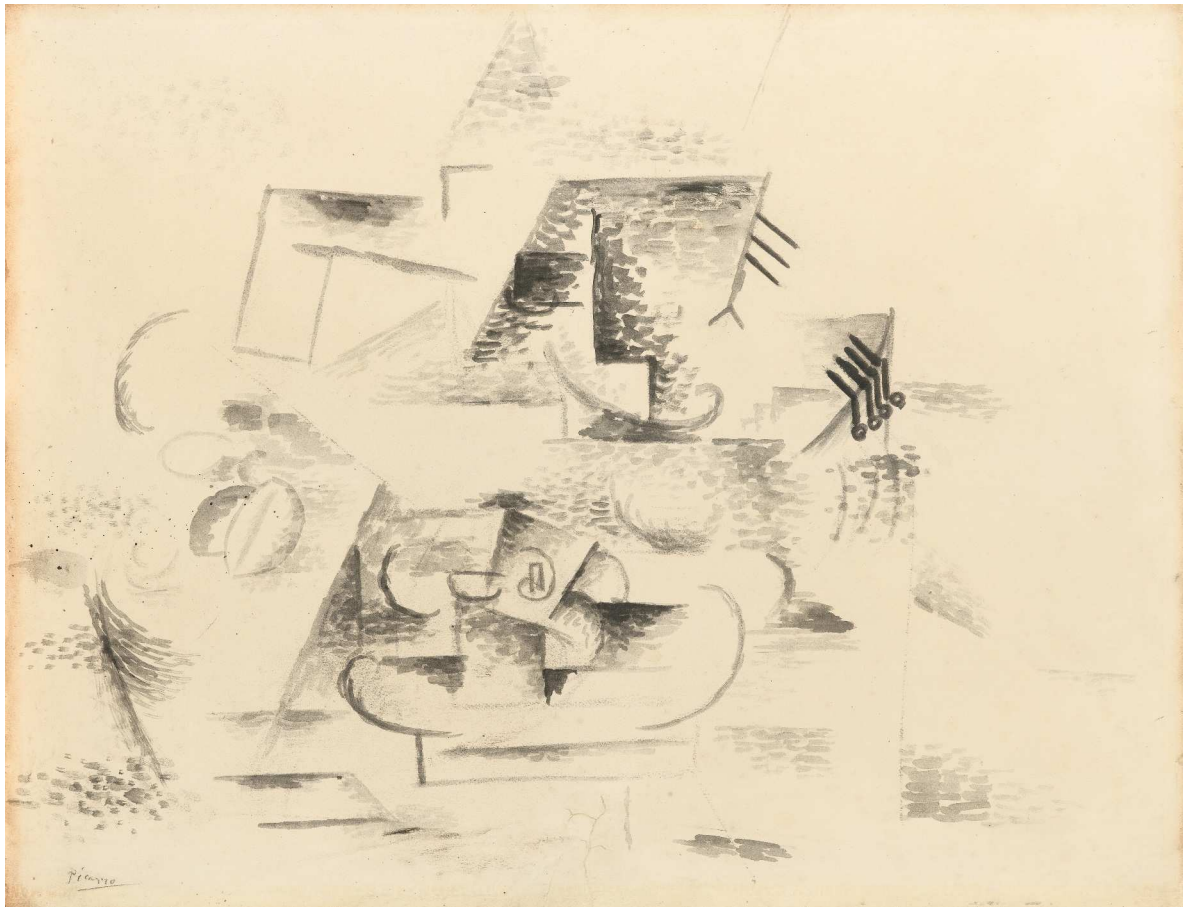


Plate 16



Plate 17

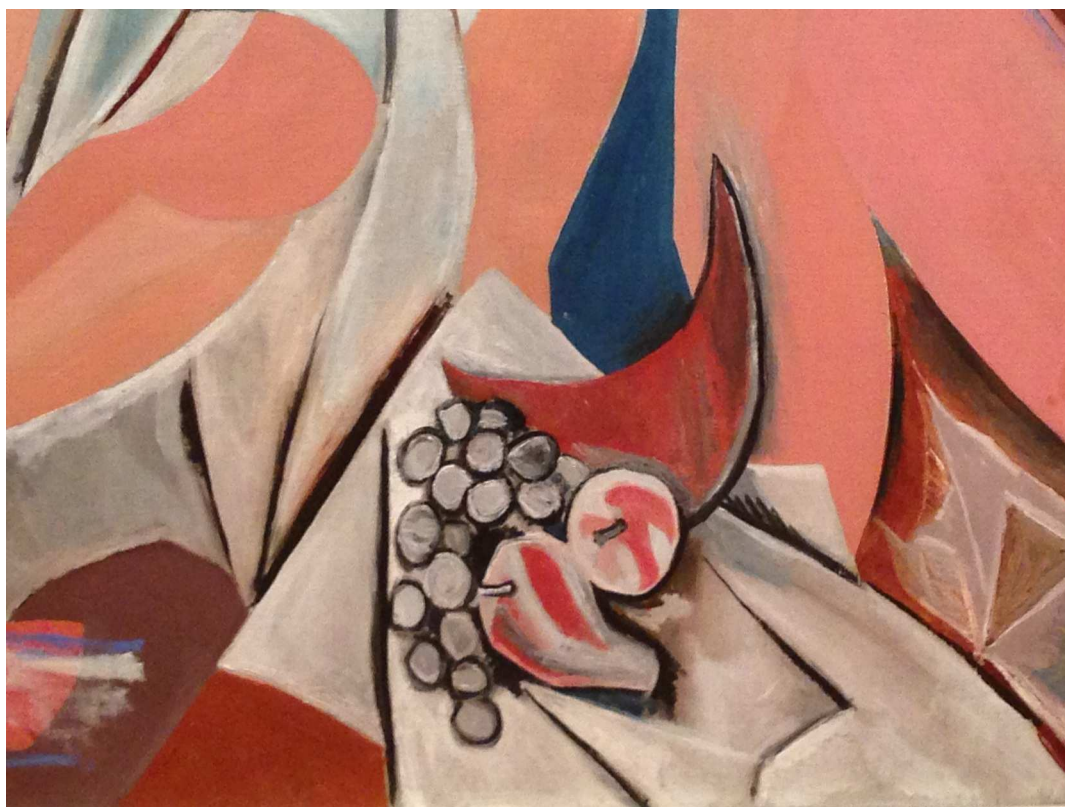


Fig. 10

'You see, a casserole too can scream'

The still-life became one of Picasso's main focuses several decades later, during and after the Second World War. In the midst of conflict, the mundane things of ordinary living became a reassuring point of stability. Painted just after the end of the war, *Tranche de Melon*, 1948 (Plate 17), conveys this sense of underlying threat with the jagged edges of a weapon-like melon slice. This particular still-life visually recalls the phallic fruit centerpiece of *Les Femmes d'Alger*, (Fig.2; Fig.10), a work painted at another crucial point in the artist's career.



4.

Picasso beyond Paper

'Every act of creation is first of all an act of destruction.'

AS an essential part of Picasso's draftsmanship, paper was the initial outlet for the incessant reshaping of ideas. Using every scrap he could get his hands on - pages torn from books, sheets of tracing paper, the backs of café receipts, lined notepaper - he elevated the medium above its perceivable throwaway status.

'The artist is a receptacle for the emotions that come from all over the place: from the sky, from the earth, from a scrap of paper, from a passing shape, from a spider's web.'

Découpages, 1937-8 (*Plate 18*), is a series of paper toys that he made for his daughter Maya's model theatre. These paper birds were lovingly preserved by Maya's mother, Marie-Thérèse, to whom the small bunch of flowers is affectionately addressed: *'Pour Maman'*. Perhaps recalling his relationship with his artist father, who had often allowed him to finish the feet of his painted pigeons, the roughly torn and cut creatures retain Picasso's trademark childlike playfulness in their comical expressions.

Constantly looking to reinvent himself and push past the two-dimensional plane, Picasso experimented with a wide variety of other materials, taking the method of *découpage* further by pioneering radical new collage techniques. He went on to embrace all types of artistic medium in his practice, teaching himself how to make lithographs and etchings.



Plate 18



Plate 19

Moving on from the two-dimensional surface of canvas or paper, Picasso began to sculpt with clay, wax and bronze. During the late 1940s he holidayed in Vallauris, where he first witnessed the work of skilled ceramicists at the Madoura studio. Magnetised to the drama of moulding earthy clay and finishing it with fire, he immediately immersed himself in discovering innovative combinations of glazes, metal oxides, and enamels.

'One never knows what one is going to do. One starts a painting and then it becomes something quite different.'

In his enthusiasm for the 'Town of Clay', he created several poster designs for their summer festivals, including *Projet d'Affiche*, (*Plate 19*), a bold brush and ink sketch that was printed and distributed to advertise their 1951 exposition. Printer Hidalgo Arnera introduced him to the graphic art of the linocut, suggesting its suitability for producing posters, and Picasso would adopt this technique six years later, creating some of his most striking works. *Paysage avec Faune et Chevre*, 1963 (*Plate 20*), is a gouache painted linocut featuring his beloved Esmerelda, the pet goat he once informed Françoise Gilot was much preferable to her.

During the Vallauris years, Picasso's prolific output included many beautifully decorated jugs, pots, and vases. The anthropomorphic qualities of his still-lives found another expression in the pottery vessels, but the idea was pleasingly reversed: instead of painting objects with the features of his friends and lovers, Picasso would deliberately distort the structure; a wonky spout might suggest a nose, a carefully placed handle became an ear.



Plate 20



Plate 21

Spent with Françoise and their two children, these early years in the South of France were a particularly idyllic period for Picasso. After Françoise left him in 1953, he met artist Jacqueline Roque in the ceramic workshop, marrying her in secret at the Vallauris town hall in 1961. *Tête d'Homme*, 1965 (*Plate 21*), was created around the time that Picasso had truly mastered his practice as a ceramicist. Taking one of his favourite subjects - the simple lines of a face - his bright glazes are layered in cheerful abandonment of convention.

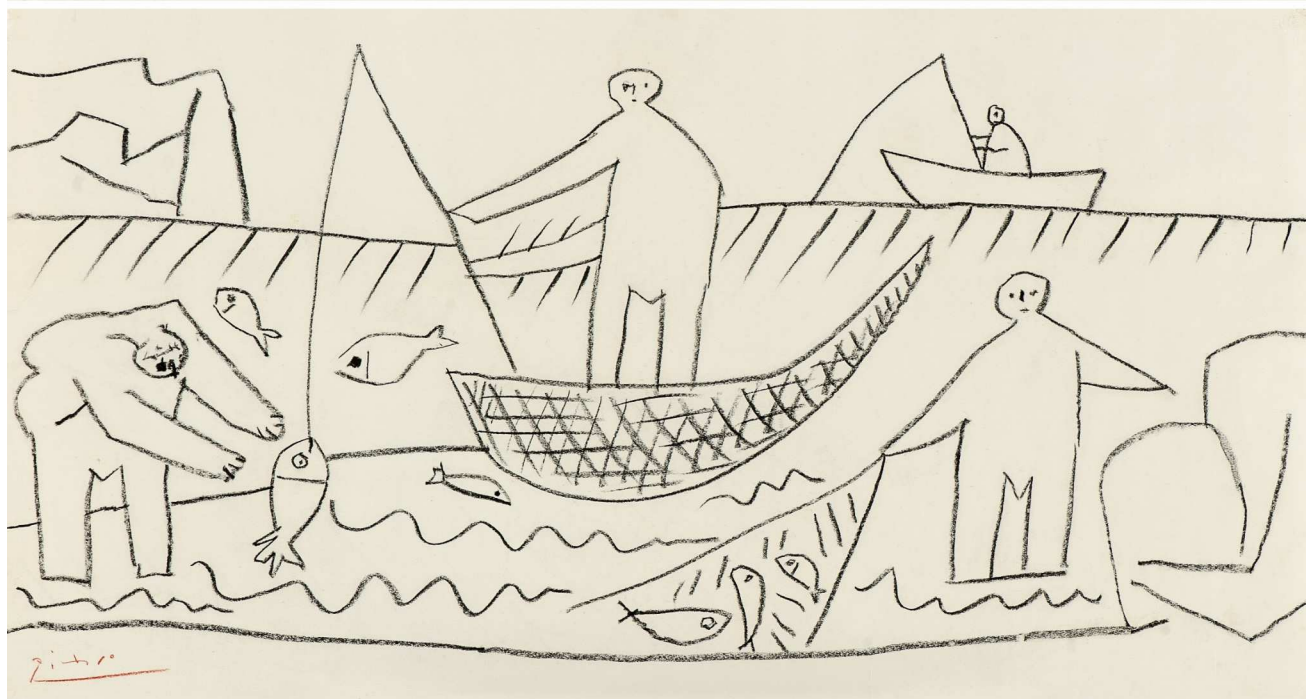
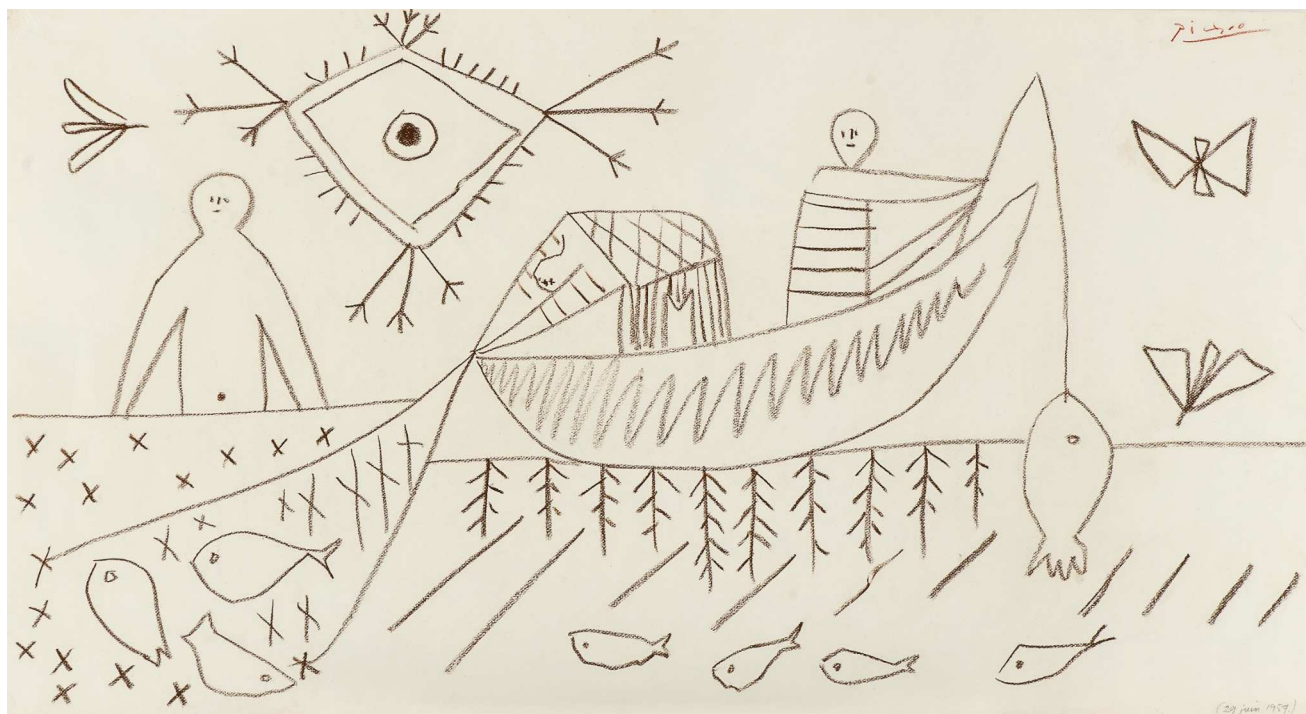


Plate 22

Picasso's insatiable appetite for taking on new and exciting challenges led him to become part of a more unusual commission. On a visit to the Musée Picasso in Antibes, Norwegian artist Carl Nesjar had encountered several works that Picasso originally intended to become murals. Soon afterwards, in 1957, Nesjar personally invited the artist to design a series of public murals for the Regjeringskvartalet (government quarter) buildings in central Oslo.

The two became firm friends. Picasso gave his finished designs to Nesjar, who in turn asked the architect Erling Viksjø to make the final selection. The chosen drawings were executed on the concrete of the government complex H-block using a novel sand-blasting technique pioneered by Nesjar; the originals were gifted by Nesjar to Viksjø when the project was completed.

Among the whimsical compositions, which included titles such as *The Beach*, *The Sea-Gull*, *Satyr & Faun*, were two versions of one fishing scene. Rendered in brown crayon on heavy cream wove, the dual sided *Fishermen*, (*Plate 22*) depicts three men, wielding fishing poles from a boat, dragging nets laden with their catch. In a scene reminiscent of Picasso's *Night Fishing at Antibes*, (*Fig.14*), the sun draws us into its hypnotic gaze, strikingly transformed from the spiraling vortex of the 1939 painting into the steady gaze of a surrealist eye.

The affinity of *Fishermen* to *Night Fishing in the Antibes* is further emphasised by the fact that Picasso created the work whilst living at his home in Antibes. His preoccupation with marine-themes for the Oslo commission seems to have been inevitable, drawing inspiration from his surroundings, as well as the fjords, coasts and seafaring landscape of Norway.

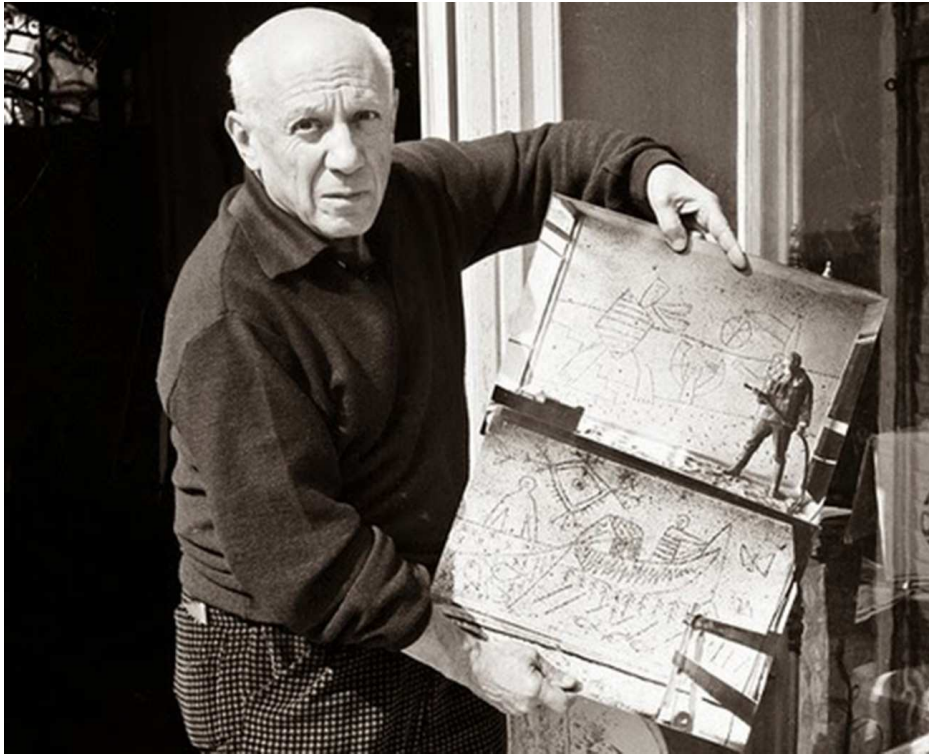


Fig.11



Fig.12



Fig.13



Fig.14



5.

Le Peintre et son Modèle

*'You have got to be able to picture side by side everything Matisse and I were
doing at the time'*

Picasso's preoccupation with depicting the studio setting began in the mid 1950s as a way of coming to terms with the death of his great friend Matisse. Offering us a poignant glimpse into his more melancholic side, his obsessive reworking of the artist and model theme reveals a painful process of grief and self-contemplation.

'No one has ever looked at Matisse's painting more carefully than I; and no one has looked at mine more carefully than he.'

The two great artists had taken an immediate dislike to each other, having met just after the turn of the century. They began using their paintings to outdo and provoke one another, in a conspicuous public rivalry. Matisse's *Le Bonheur de Vivre*, 1905-06, impressed and irritated Picasso, who saw the dreamy fauvist landscape as too classically beautiful to be truly groundbreaking. Determined not to be outdone, he retaliated with *Les Femmes d'Alger (O. J. R. M.)*. He knew he had won: Matisse may have created a stir, but Picasso caused complete uproar with his shocking composition.

Sparking an unspoken exchange of ideas, they inevitably moved from mutual suspicion to a mutual respect, and eventually forged a deep friendship. During World War II, although Picasso was based in Paris and Matisse in Nice, Picasso kept Matisse's paintings safe from the Nazis in a strongbox. Before he died, Matisse gave Picasso his last fancy pigeon, which Picasso would use as the model for his dove of peace. They talked about painting, as the two iconic artists could with no one else, a dialogue that Picasso continued even after Matisse's death with his pictures of painter and model.

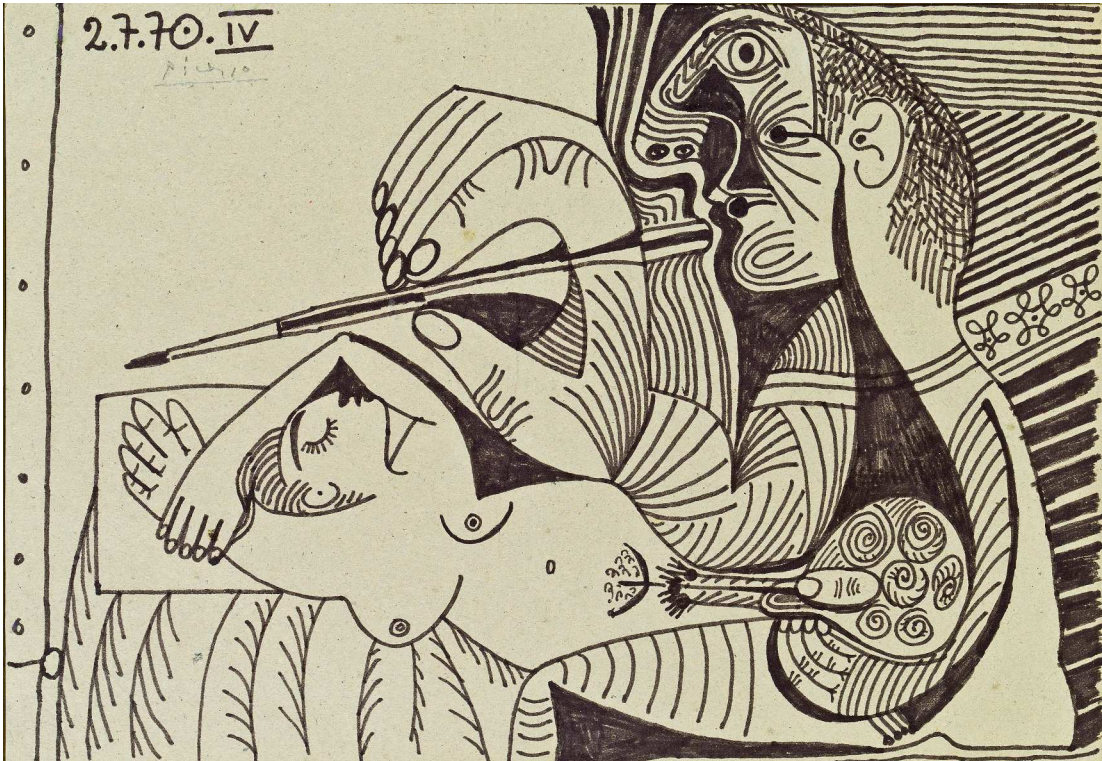


Plate 23

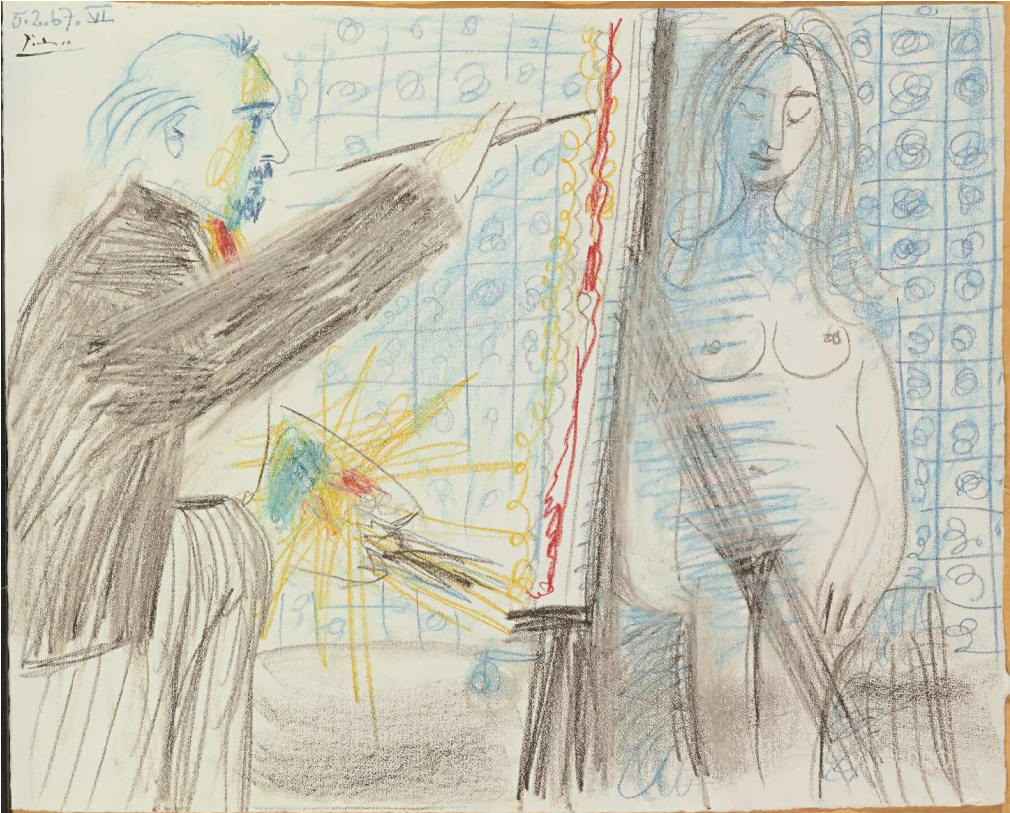


Plate 24

Although both artists often concentrated on the female nude, they approached the subject from completely opposite directions. Matisse placed his model in the composition as part of the whole; Picasso assigned layers of meaning to each pose, usually presenting himself as the creator-voyeur. Taking on Matisse's painter-model theme was not only a nod to the man he considered to be his true equal, but a meditation on his own inevitable death.

'If you give spirits a shape, you break free from them.'

In the last two decades of his career Picasso produced a very large number of paintings, drawings and prints on this theme, intensifying stylistically towards the end of his life in studies such as *Le Peintre et son Modèle IV*, 1970 (*Plate 23*). In *Le Peintre et son Modèle*, 1967 (*Plate 24*) the easel becomes an abrupt divider of two worlds existing side by side; the model glances away, lost in her own thought. She is no longer a woman embodying a phase in the artist's life, she is a universal figure. Transformed from a captive sexual conquest into an immortal goddess, she remains just outside the artist's grasp.

Nu Couché, 1969 (*Plate 25*), once again contemplates the inevitability of life and death through a nude model. Her exaggerated feline facial features reference Jacqueline, the final woman in Picasso's life, however the pose is powerfully suggestive of Courbet's provocative *L'Origine du Monde*, 1866 (*Fig.15*), and of Egon Schiele's *Female Nude*, 1910 (*Fig.16*). Picasso has often been accused of the subjugation of woman, in life and in art, yet it is possible that these last drawings simply admit a powerlessness against the cycle of life and death.



Fig.15

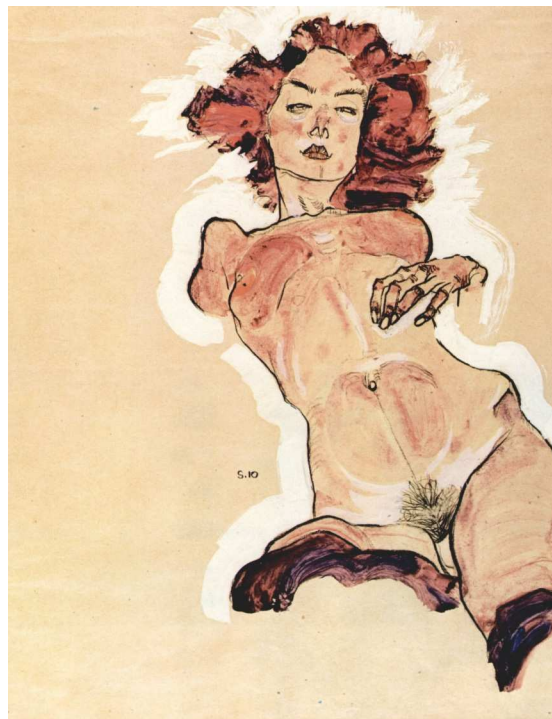


Fig.16



Plate 25

Femme Nue et Guerrier, 1969 (Plate 27), features one of Picasso's alter-egos: the valiant warrior. The woman voluptuously sprawls across the paper, distorted in the eyes of this self-referential figure, revealing the true nature of the artist to his subject. The flesh of the armour-clad warrior is a reminder of Picasso's own fragile aging body; he is again distanced from the nude, almost an afterthought that could exist on a different plane completely.

'Yes, he is dead... And I, I am continuing his paintings.'

Fig.17



Using Da Vinci's *Profile Of A Warrior In Helmet*, 1472 (Fig.19), as a mask, the drawing might reference Picasso's protection of Matisse's work during the Second World War. The nude assumes a familiar Matisse-like pose (Fig.18), young and vulnerable, dominating the majority of the space; she also bears a striking resemblance to the Marie-Thérèse of *Le Rêve*, 1932 (Fig.17).

In the year of his death, Matisse composed an essay entitled *'Looking at Life with the Eyes of a Child'*, and it is clear in these later drawings that Picasso

had reached the same conclusion. His lifelong investigation into revealing an object's core essence was finally answered; by the naïveté of pure forms and ingeniously simple lines.



Fig. 18



Fig. 19

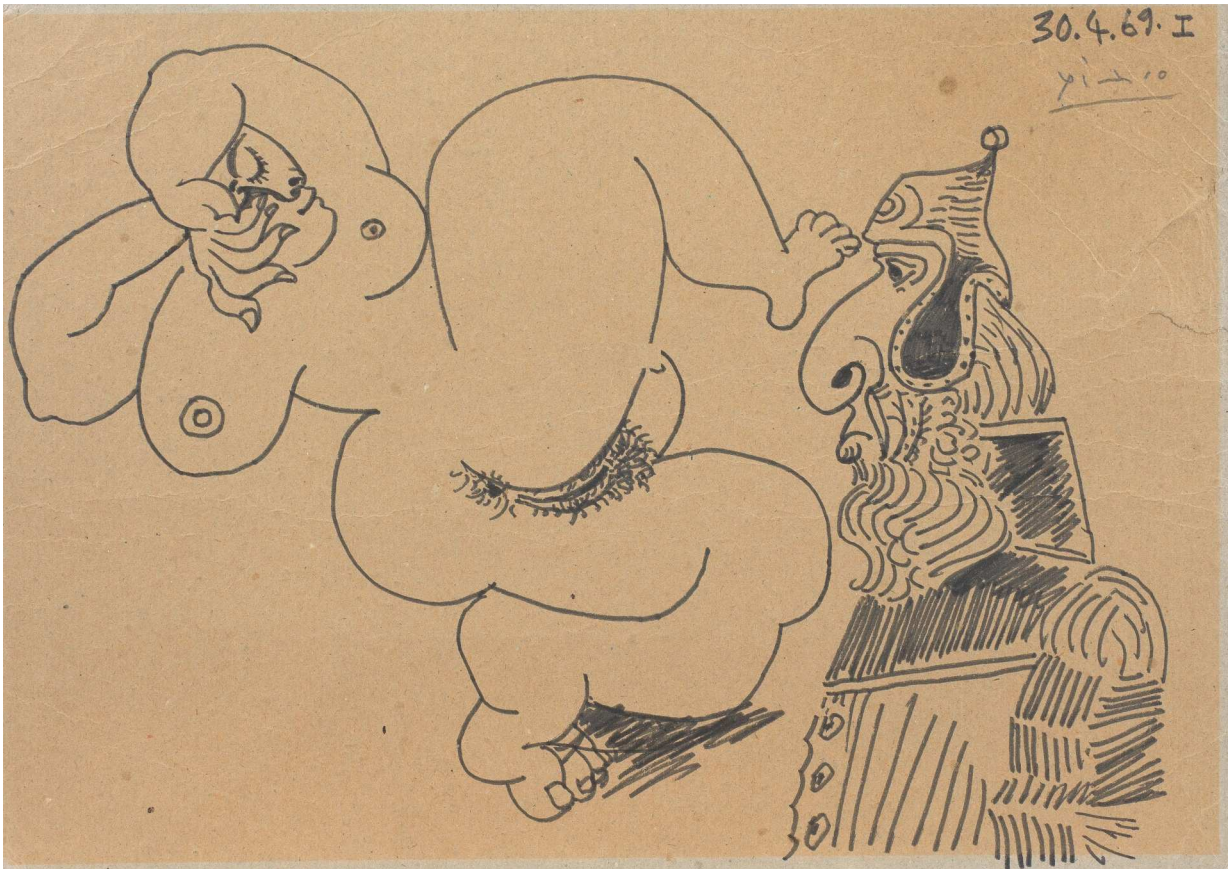


Plate 26



Plate 27

*'It took me four years to paint like Raphael,
but a lifetime to paint like a child.'*



Fig.20

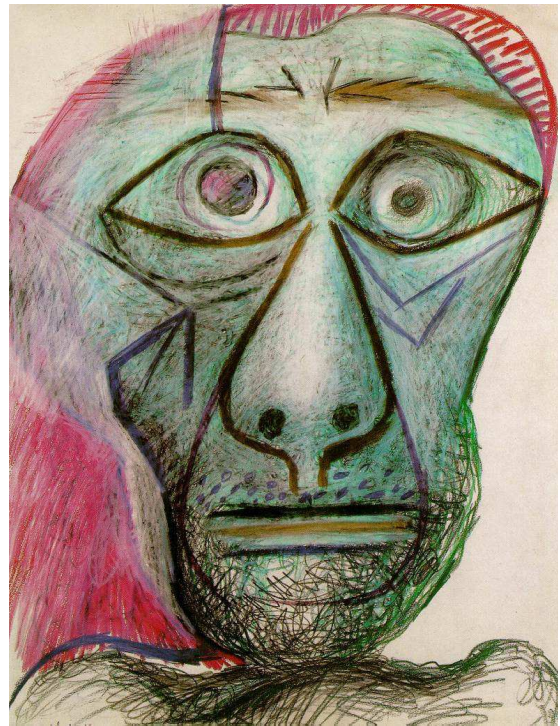


Fig.21

Tête d'Homme (Face with Flower), 1972 (*Plate 27*), was created four months before Picasso's death. At the age of 91, he was still marking every paper or canvas he produced with the precise date of creation, determined to immortalise his legacy. This animalistic self-portrait is made up of a flattened nose and spiral eyes, set in a face crumpled by the passing of time. The intense dark pupils, as black as full-stops, stare wildly from the other side of the felt-pen frame.

The drawing revisits the theme of *Self-Portrait Facing Death*, 1972 (*Fig.21*), painted just a few months before. Picasso used to hold the portrait up to his own face, to prove that the fearful expression was nothing more than artistic license, and that he was untroubled by the prospect of death. The flower in his mouth is a symbol of youth in full bloom, a motif previously explored by *Un Homme avec une Fleur (A Boy with a Flower)*, 1970 (*Fig.20*), one of the final works to be printed before his death in 1973.

List of Plates



1.

Tête Humoristique, 1962

Felt tip pen on paper

Signed, dated and dedicated on upper side

27.5 by 20.5 cm. (10 ¾ by 8 in.)



2.

Saltimbanque et Jeune Fille, 1905

Watercolour and charcoal on paper laid down on card

Signed lower left

29.5 by 19.5 cm. (11 ½ by 7 ¾ in.)



3.

Femme Allongée c. 1905-06

Watercolour on paper

Signed on the reverse

17.5 by 22.5 cm. (7 by 9 in.)



4.

Nu Debout, c. 1905-06

Pencil on paper laid down on paper

Signed lower left

17.1 by 11.7 cm. (6 ¾ by 4 ¼ in.)



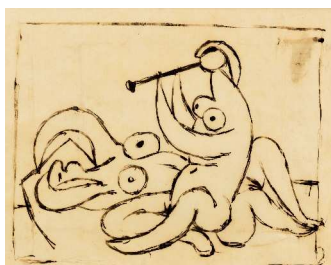
5.

Étude pour Lysistrata- Divers Personnages,

1933

Pencil on blue paper

17.6 by 13.4 cm. (7 by 5 ¼ in.)



6.
Flûtiste Assise et Dormeuse, 1933
Pen and ink on paper
16.9 by 22.8 cm. (6 ¼ by 9 in.)



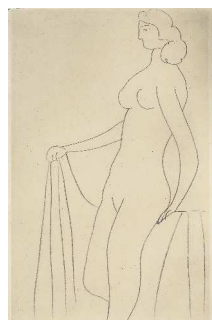
7.
Femme Assise à l'Instrument de Musique, 1939
Pencil on paper
Dated lower left
32.9 by 31.2 cm. (13 by 12 ¼ in.)



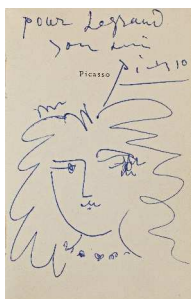
8.
Femme Debout et Femme Assise, 1939
Gouache with brush and black ink on lined paper
26.9 by 21 cm (10 ½ by 8 ¼ in.)



9.
Tête, 1943
Pen and ink on paper
Dated upper left
65.5 by 51 cm. (25 ¾ by 20 in.)



10.
Nu Debout, 1943
Pencil on paper
Signed lower right
50 by 33 cm. (19 ¾ by 13 in.)



11.
Portrait de Femme (Pour le Grand), 1951
Ballpoint pen on paper
Signed and dedicated
18 by 11 cm. (7 by 4 ¼ in.)



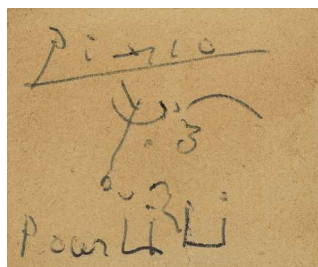
12.
Chevalier et Picador dans l'Arène, 1951
Pen and ink on paper
Dated upper right, numbered on the reverse
50.7 by 65.8 cm. (20 by 26 in.)



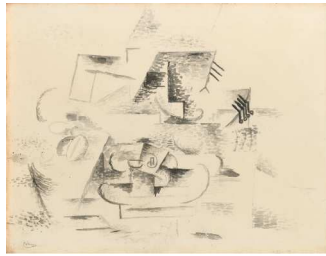
13.
Scene de Tauromachie, 1961
Crayon on paper
Signed and dated lower right
37 by 27 cm. (14 ½ by 10 ½ in.)



14.
Tête d'Homme (Two Horses), 1966
Coloured crayon on paper
Signed and dated top centre
30 by 25 cm. (11 ¾ by 9 ¾ in.)



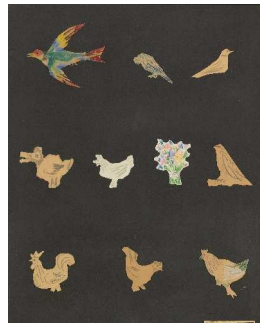
15.
Tête de Taureau, n.d.
Ballpoint pen on ticket
Signed, inscribed
4.5 by 5.5 cm. (1 ¾ by 2 ¼ in.)



16.
Nature Morte Cubiste, 1910
Brush, ink and watercolour on paper
Signed lower left
48.3 by 62.4 cm. (19 by 24 ½ in.)



17.
Tranche de Melon, 1948
Oil on canvas
Signed and dated upper left
35 by 35 cm. (13 ¾ by 13 ¾ in.)



18.
Decoupages, 1937-8
Wax crayon, watercolour and pencil laid down
on canvas
58.3 by 47.6 cm. (23 by 18 ¾ in.)



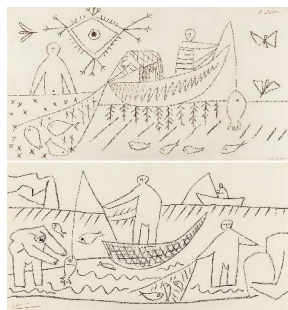
19.
Projet d'Affiche, 1951
Brush and ink on paper
Dated and numbered on reverse
65.5 by 50.4 cm. (25 ¾ by 19 ¾ in.)



20.
Paysage avec Faune et Chevre, 1963
Gouache, watercolour, brush and ink over lino cut
Signed lower left, dated on the reverse
75.1 by 62.1 cm. (29 ½ by 24 ½ in.)



21.
Tête d'Homme, 1965
Painted and glazed ceramic
Dated and numbered on reverse
25.7 by 25.7 cm. (10 by 10 in.)



22.
Fishermen, (Recto/Verso) 1957
Brown and black crayon on heavy cream wove
Signed upper right and bottom left
50.5 x 93.5 cm. (20 x 36 ¾ in.)



23.
Le Peintre et son Modèle IV, 1970
Ink on cardboard
Signed
21 by 31.5 cm. (8 ¼ by 12 ¼ in.)



24.
Le Peintre et son Modèle, 1967
Coloured crayon and pastel on paper
Signed, dated and numbered
51.7 by 64.6 cm. (20 ¼ by 25 ½ in.)



25.
Nu Couché, 1969
Pencil on paper
Signed, dated and numbered upper right
54.5 by 68.5 cm. (21 ½ by 27 in.)



26.
Femme Nue et Guerrier, 1969
Ink on paper
Signed and dated upper right
22 by 31.1 cm. (8 ³/₄ by 12 ¹/₄ in.)



27.
Tête d'Homme (Face with Flower), 1972
Felt tip pen on paper
Signed lower left and dated lower centre
22 by 16 cm. (8 ³/₄ by 6 ¹/₄ in.)