



Pablo Picasso photographed by his friend Ricardo Canals in the latter's studio on rue Girardon, Paris, 1904. Musée Picasso; © Photo R.M.N.—SPADEM.

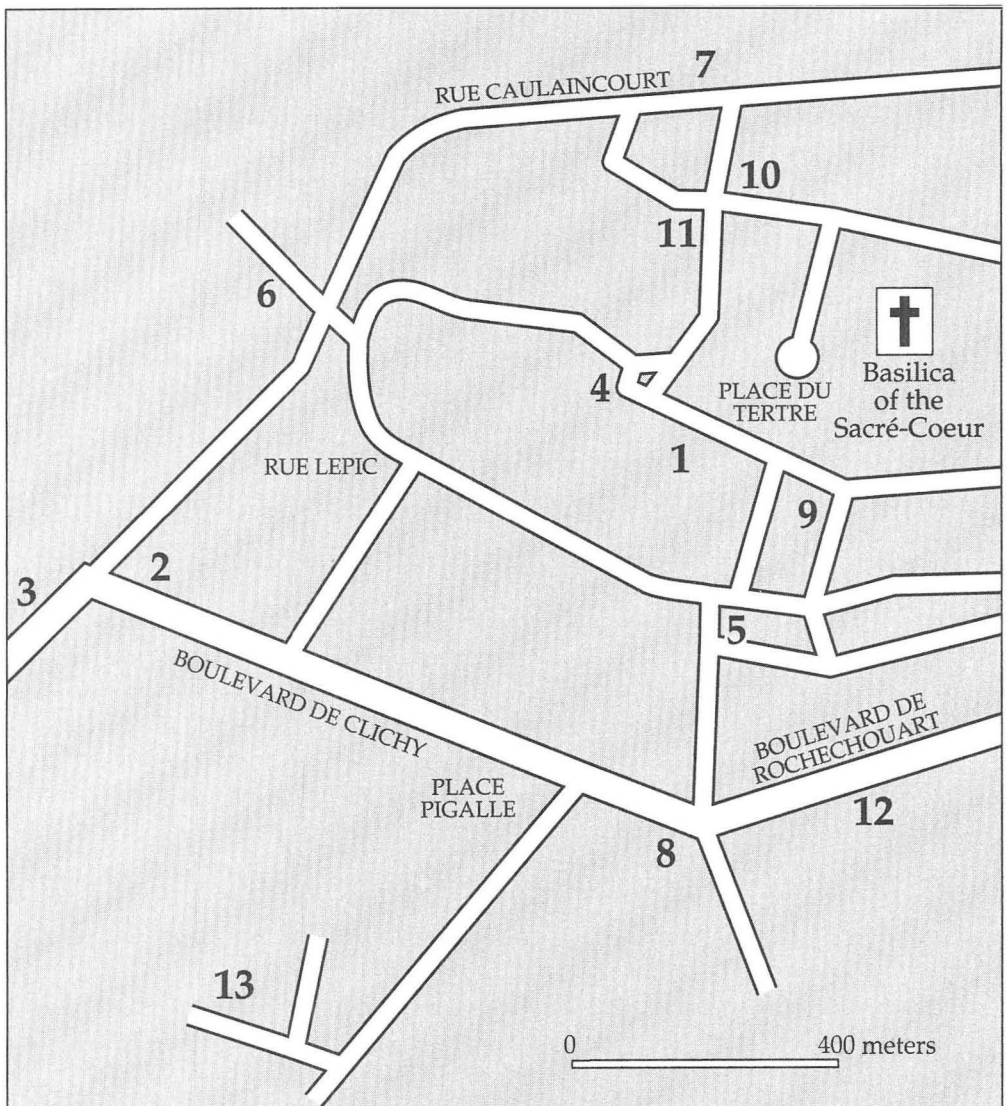
PARIS, HERE I COME!

1900–1901

The first Universal Exposition in Spain took place in Barcelona in 1888, a symbol of that city's separatism, industrial strength, and will to be the equal of London or Paris. One year later the defiant thrust of the new Eiffel Tower would crown the Paris Exposition of 1889. The Paris Exposition of 1900 was a statement of cosmopolitan culture by a colonial power in the process of claiming global status. Visitors entered through a pseudo-Khmer gateway, visible proof that France could justify its conquest of Indochina as a *mission civilisatrice*. For two years the French government had been revealing to the world, and restoring, the monuments of Angkor. Such activities, of course, tend to exclude any real understanding of other cultures, appropriating their artifacts and reducing them to decor empty of content. The Exposition of 1900 jumbled together every available style, like an academic painter using all the tricks of the past to depict a masked ball. In this regard the Exposition of 1900 was a great deal more reactionary than that of 1889, from which Gauguin had derived some knowledge of Borobudur. It is irrelevant to wonder if Picasso saw his first African masks at the 1900 show. There probably were a few; and they would have been virtually invisible. Everything was on display to express the impeccable conscience of a bourgeoisie which thought itself the ruler of the world and to proclaim that such a conscience existed.

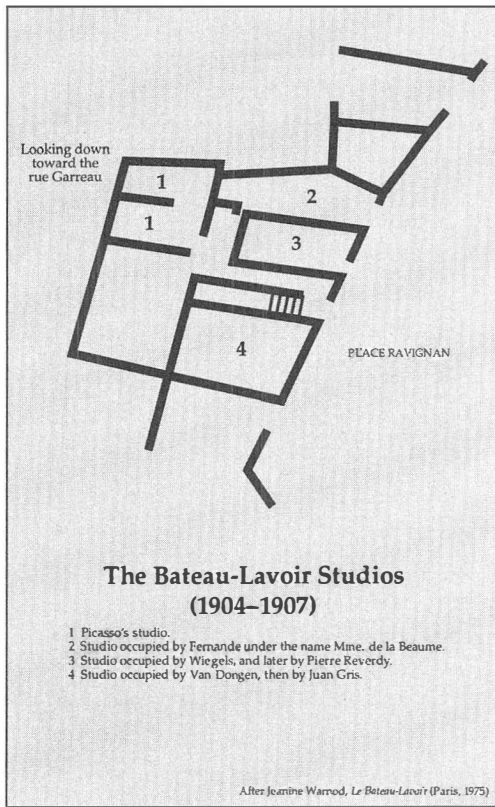
The other justification was industry. The Palace of Electricity, with its decor of Art Nouveau metallic ornamentation, was itself a hymn to extraordinary progress. Certainly Pablo encountered the twentieth century there in ways he could not have imagined, even in Barcelona. But he knew that to assimilate these surprises he had to take his time. We must remember that he arrived for the Exposition's final weeks; the event, which opened on 14 April, was to close on 12 November. His late appearance seems to confirm the traditional account that when Don José had paid the railway fare to Paris there was no more money.

For the first time the Impressionists were appearing in an official show. They had, of course, been part of the centenary exhibition. But that inclusion, by keeping them out of the decennial—where Pablo's *Last Moments*



Picasso's Montmartre

- 1 Picasso's first studio, 49, rue Gabrielle.
- 2 Studio at 130 ter, boulevard de Clichy.
- 3 Café where Casagemas killed himself.
- 4 Place Ravignan and the Bateau-Lavoir.
- 5 Studio on the rue d'Orsel occupied by Braque, 1904-10.
- 6 Studio on the rue Tourlaque occupied by Derain from the end of 1906.
- 7 Studio occupied by Braque after 1910.
- 8 Studio occupied by Picasso after the autumn of 1909.
- 9 Hotel in the rue Chappe where Germaine, Odette, and Antoinette stayed in 1901.
- 10 The Lapin Agile, rue Saint-Vincent.
- 11 House in the rue des Saules where Germaine lived after her marriage to Pichot.
- 12 Cirque Médrano.
- 13 Lodgings at 9, rue Léonie (today Henner) where Apollinaire lived from 15 April 1907 to early 1909.



by sketching a burial, organized like the *Saint Bonaventure on His Bier* which had caught his attention at the Louvre. Zurbarán unhesitatingly uses the saint's body as a diagonal with which to divide the canvas.⁶ Picasso does the same thing, but then revises/reorders the Zurbarán, using it as the lower part of a layered composition after the manner of El Greco, another Spanish master whose work he had considered in careful detail. But Picasso was to mix the exaltation of a saint or martyr with a counterpoint of derision or humor, painting a heaven of naked girls. One of these, seen from behind (Germaine, perhaps?), attempts to retain a soul being carried off by a white charger. In the center a mother is surrounded by playing children. The picture is, of course, an Assumption, but an atheistic, even blasphemous one. Sabartès, who arrived in the autumn, saw the big canvas standing like a screen in the little studio and was astounded by it. *L'Enterrement de Casagemas* (The Burial of Casagemas) is now in the Musée d'Art Moderne de la Ville de Paris.

At the end of that summer, Lautrec died. "It was in Paris that I understood what a great painter he was," Picasso later told Antonia Vallentin. Clearly Lautrec's disappearance at the age of thirty-seven—"cursed," like van Gogh—provided food for thought. Lautrec's whiplash line, flat palette, and implacable gaze are all present in canvases which resume, with cruelty or pity, the themes of the spring. *L'Hetaire*, in this scheme, corre-

LOVE AT THE BATEAU-LAVOIR

1904–1905

Picasso settled down in that curious structure whose top story opened onto the place Ravignan, on the peak of Montmartre, while the other floors were reached through a different entrance some twenty meters below, in the Rue Garreau. Max Jacob gave the building the name by which it is known to history: Bateau-Lavoir (Laundry Barge). Picasso took over Paco Durrio's studio when the latter moved to new quarters in the impasse Girardon, where he could have a kiln for his ceramics. Picasso's new studio was on the top floor, which meant that with its large panes, the place roasted in summer and froze in winter. And for the first time in Picasso's history, one hears an intimate feminine voice. Fernande Olivier, who was living in the building, met him during the summer of 1904. By the end of 1905 they were sharing life.

This voice at first expresses astonishment: "Everything exuded a sense of work; but work in such a mess, my God!"

She describes what she found:

In one corner, a box spring on four legs. A rusty cast-iron stove with a yellow earthenware bowl on it, used as a hand basin. Next to it, a deal table with a towel and a butt end of soap. In another corner, a wretched little trunk painted black made a far-from-comfortable seat. And then a rush-bottomed chair; several easels; canvases of every size; tubes of pigment scattered about the floor; brushes; tins of oil; a bowl for nitric acid; no curtains.

In this instance, we can accept Fernande's account absolutely as well as her explanation that Picasso preferred to work at night, with an oil lamp because there was no electricity. By day the place was "a steady parade of Spaniards." She describes Picasso's "gang," which had instantly regrouped. There was Manolo, "bohemian; a bit of a wag; always on the lookout for a place to sleep, a meal, a crafty dodge of one kind or another that had something in it for him"; and Pichot, "who looked like Don Quixote, full of wit; a steely ironist with a heart of gold"; and Canals, whom Picasso

Picasso's Paris



0 1 kilometers

MONTROUGE

The heavy black line indicates the North-South metro that was functioning before 1905 and that provided a quick link between Montmartre and Montparnasse.

Enlargement of A

Square of the Vert-Galant

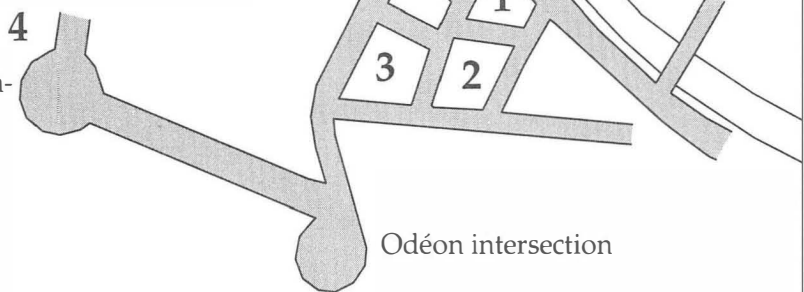
Pont-Neuf

Ile de la Cité

- 1 Studio on the Grands-Augustins.
- 2 Dora Maar, rue de Savoie.
- 3 Le Catalan.
- 4 Les Deux Magots.

4
Saint-Germain-des-Prés

Odéon intersection



 STAGES OF *LES DEMOISELLES D'AVIGNON*

October 1905	First sight of Ingres' <i>Bain turc</i> at the Salon d'Automne.
End of 1905	Exhibition of Iberian sculpture at the Louvre. <i>Le Meneur de cheval nu</i> ; rivalry with Ingres.
March 1906	First sight of Matisse's <i>Bonheur de vivre</i> at the Indépendants.
Summer 1906	Stops work on the <i>Portrait de Gertrude Stein</i> . <i>Le Harem</i> , a derisive version of <i>Bain turc</i> . Reduces Josep Fontdevilla's face to a mask.
Late August	Finishes the <i>Portrait de Gertrude Stein</i> .
October	Gauguin retrospective at the Salon d'Automne. Death of Cézanne. Nude female bathers, primitivized in the manner of Gauguin. <i>Two Nudes</i> , MOMA. Self-portraits. <i>Nu assis</i> .
Late 1906	First <i>ensemble</i> drawing of the bordello; seven figures.
Early 1907	Studies of primitivized figures. <i>Homme, femme, et enfant</i> .
March	Iberian sculptures stolen by Géry-Pièret arrive at the Bateau-Lavoir.
20 March	Matisse's <i>Nu bleu</i> and Derain's <i>Baigneuses</i> provoke scandal at the Indépendants.
April	Reduction of <i>Bordel</i> group to six figures. The nude is no longer seated but engaged in the act of sitting down.
May	Student replaced by a girl. Drawing now in the Cooper collection. The appearance of Raymonde. End of first stage.
June	"Negro" formalism. Still lifes. First application of "barbarism" to the subject <i>Homme nu aux mains croisées</i> . <i>Autoportrait</i> . Raymonde is sent back.
Late June	Work on <i>Bordel</i> resumed. Sailor eliminated. Philadelphia sketch.
July	Painting completed. Apollinaire and Feneon, then Uhde, then Kahnweiler see the <i>Demoiselles</i> in its present state.
Late August	Separation from Fernande. <i>Nu à la draperie</i> completed.
September	The Steins see the painting, followed by Matisse and Derain.
October	Cézanne retrospective at the Salon d'Automne.
Autumn	Primitivist version of <i>Trois Femmes</i> .
Late November	Fernande and Picasso reunite. Braque comes to the Bateau-Lavoir.
May 1910	First photograph published in the <i>Architectural Record</i> by Gelett Burgess.
Late 1912	In his <i>Histoire anecdotique du cubisme</i> , Salmon tells the story of the large canvas, which is still unnamed. The stretched canvas appears in a photograph of the rue Schoelcher studio.

(Continued)

July 1916	Salmon shows the painting at the Salon d'Autin, under its present name. This first exposure is received with indifference.
Late 1923	Breton persuades Jacques Doucet to buy the painting.
Late 1924	Doucet takes possession of the painting.
July 1925	Reproduction in <i>Révolution surréaliste</i> .
Summer 1937	Painting leaves for New York.
January–April 1953	Appears in “Cubisme 1907–1914,” first showing in France since 1916. Receives very little attention.

consequence. The rest could be the product of the kind of life he feels obliged to lead, his nonadaptation to the milieu, when this is not the result of some abuse provoked by his excessive curiosity. The principal work of this period of reconstructive initiation assumes concrete form in 1907, with the painting *le Bordel d'Avignon*. Why bordello? And why Avignon? It is impossible to say. It must have been the first notion which came to him as he clarified to himself his reasons for grouping several female nudes on one canvas. He told me that while he was painting the picture he kept finding resemblances between the women of his imaginary bordello and actual women of his acquaintance: “That one is Max’s mother; and this one . . . I don’t remember the others.”⁹

I asked Sabartès about this text—a translation from his Spanish—because of the word *consequence*—in French, a barbarism when used to mean “important.” He anticipated my objection: he had heard it before. He explained: “Eight years of boredom with Fernande, and then what happened with his wife. He certainly suffered heavy consequences.” Sabartès had a grudge against all women because of what Picasso suffered. But he didn’t explicitly link *les Demoiselles d'Avignon* to these “trials.”

In fact, to observe the setting and derivation of the initial idea in Picasso’s private life is to observe as well a period of growing wisdom. Harlequin’s desire for paternity and the installation of Fernande in Picasso’s life developed in tandem with a desire to settle down. “At that time,” Fernande writes, “Picasso went out less and less often. His life was at home, and his friends were in the habit of coming by regularly, at times when they knew he wasn’t working or resting. . . . He would eat and chat, and then, at ten, leave them to work; and work nonstop until five or six in the morning.”¹⁰ The primitivism of the faces in Picasso’s large *Homme, femme, et enfant*¹¹ of early 1907 is sufficiently elastic to permit the expression of all the tenderness the artist feels toward the child the woman is holding. This is true of his bordello sketches as well, even the most elaborate of these: the schematic drawing in the Cooper collection and the painted version—dating from May—revealed by infrared beneath *Buste de femme à la grande oreille* (Bust of Woman with a Large Ear).¹²



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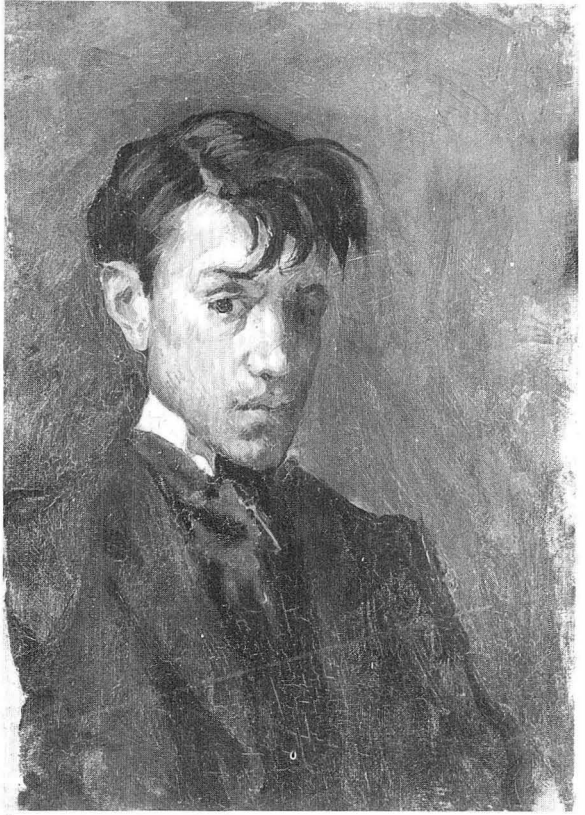


1. *Science et Charité* (Science and Charity), 197 x 249.5 cm. Picasso Museum, Barcelona. Picasso painted this large academic canvas before his sixteenth birthday. The doctor on the left is his father.

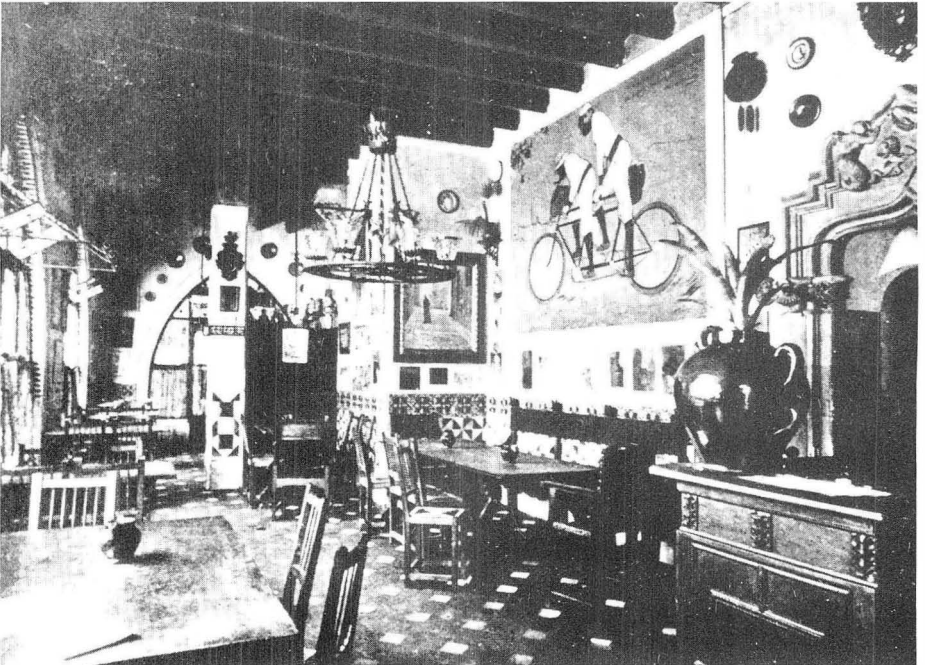
2. *La Tante Pepa* (Aunt Pepa), 57.5 x 50.5 cm. Picasso Museum, Barcelona. Painted in Malaga during the summer holidays of 1896. Picasso was not yet fifteen.

3. *Autoportrait à la mèche rebelle* (Self-portrait with Untidy Forelock), 32.7 x 23.6 cm. Picasso Museum, Barcelona. Painted during Picasso's fifteenth year.

4. Interior of the cabaret Els Quatre Gats in Barcelona, photographed c. 1899. The French expression "There isn't any cat" becomes "There aren't four cats" in Catalan. The painting on the wall represents Casas and Pere Romeu on a tandem bicycle, with Casas holding the handlebars. Archives of the Picasso Museum, Barcelona.



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5. *Self-portrait*, May–June 1901, 73.5 x 60.5 cm. Private collection. This is the Picasso work that fetched a record price for a modern painting (over five and a half million dollars) in New York in 1981. It is also the self-portrait with touches of green in the face.

6. *Self-portrait*, summer of 1901, 51.4 x 36.8 cm. Musée Picasso, Paris.

7. *Self-portrait*, end of 1901, 80 x 60 cm. Musée Picasso, Paris.



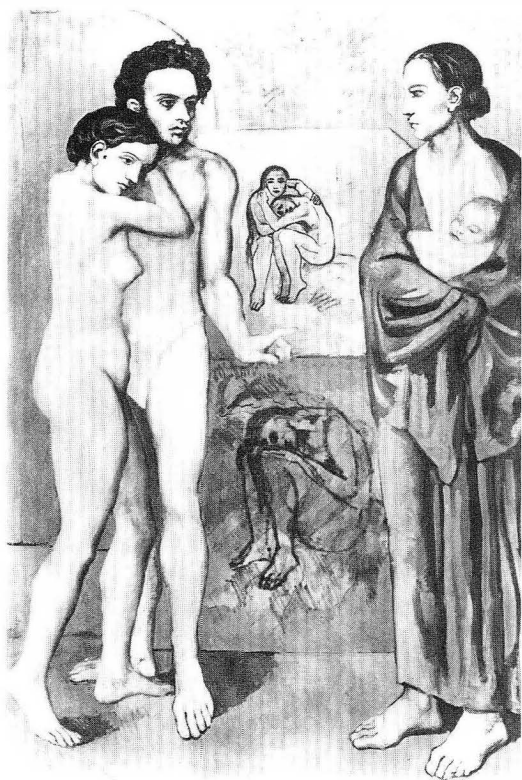
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8. Picasso on his arrival in Montmartre in the spring of 1904. Archives of the Musée Picasso, Paris.

9. *La Vida* (Life), Barcelona, June 1903, 196.5 x 128.5 cm. Cleveland Museum of Art. Painted over *Les Derniers Moments*, the picture shows Germaine and Casagemas, on the left.

10. *Alice Derain*, Paris, 1904 or 1905; drawing, 21.5 x 13.8 cm. Musée National d'Art Moderne, Paris (gift of Alice Derain).

11. *Les Deux Amies* (Two Female Friends), Paris, 1904, 27 x 37 cm. Private collection. The standing woman is Madeleine.

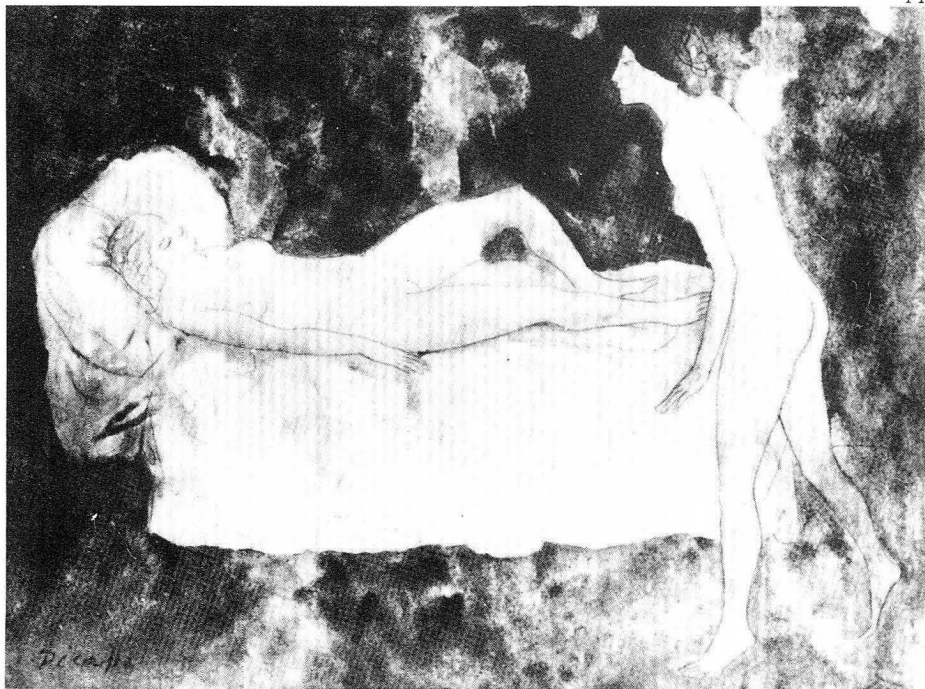


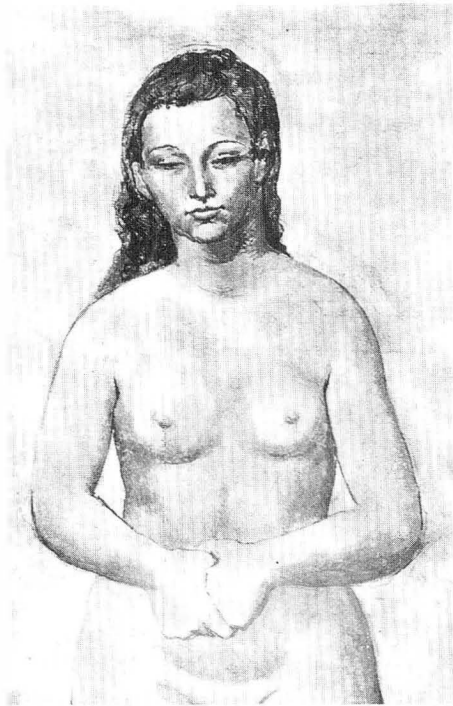
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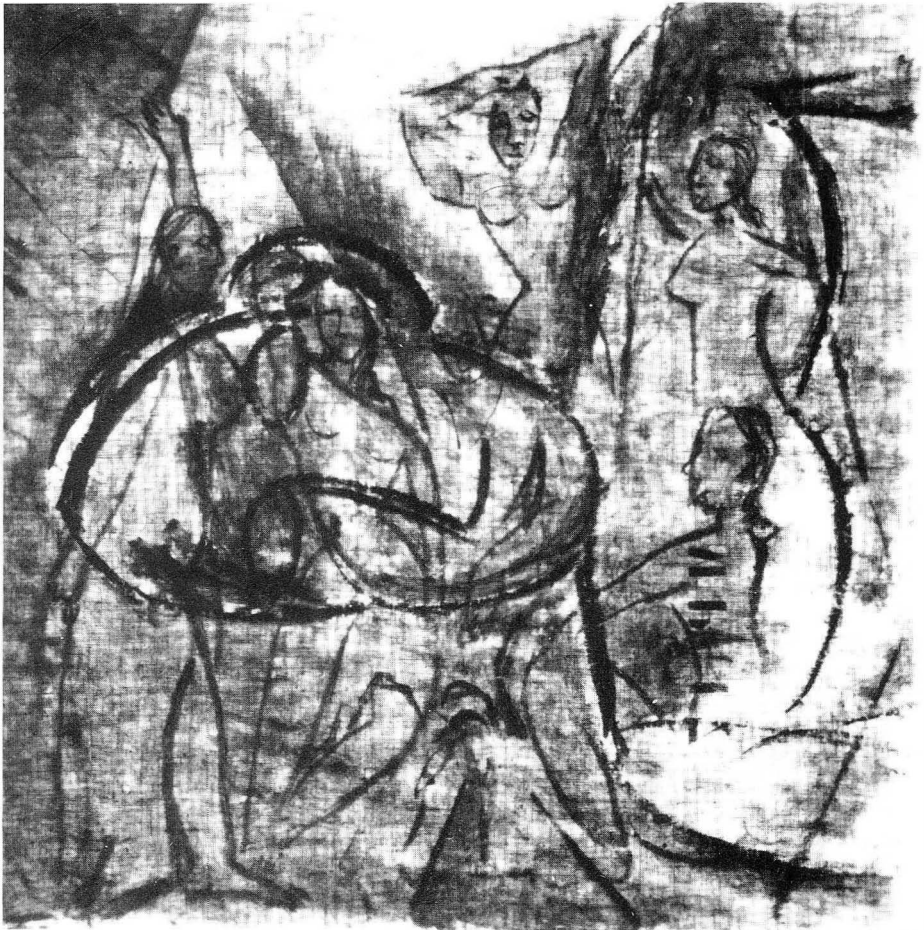
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12. *Nu aux mains jointes* (Nude with Clasped Hands), Gosol, spring of 1906, 95.8 x 75.5 cm. Private collection. This splendid portrait of Fernande bears a curious inscription on its back: "To my true friend/Picasso/1st January, 1907." Does this imply that Picasso, annoyed with Fernande, gave the painting away on that date? And if that was the case, to whom?

13. *La Famille primitive*, 115 x 88 cm. Basle Museum. The standing man is Picasso with an "Iberian" face. The seated woman is probably Fernande, who has also been "primitivized."

14. *Au Lapin agile*, Paris, early 1905, 99 x 100.3 cm. Private collection. The guitar player in the background is Frédé, proprietor of the famous Montmartre cabaret. Germaine is to the left of Picasso/Harlequin.

15. Infrared analysis of *Buste de femme à la grande oreille* (Bust of a Woman with Large Ear), revealing one of the initial versions of the *Demoiselles d'Avignon*. Musée Picasso, Paris.

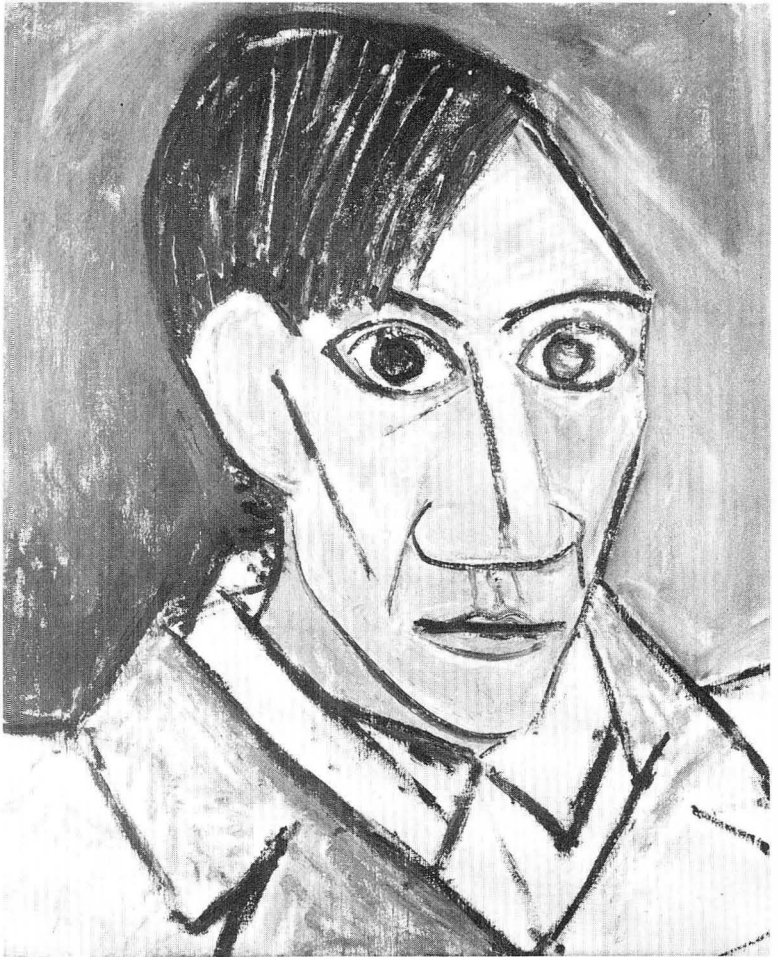


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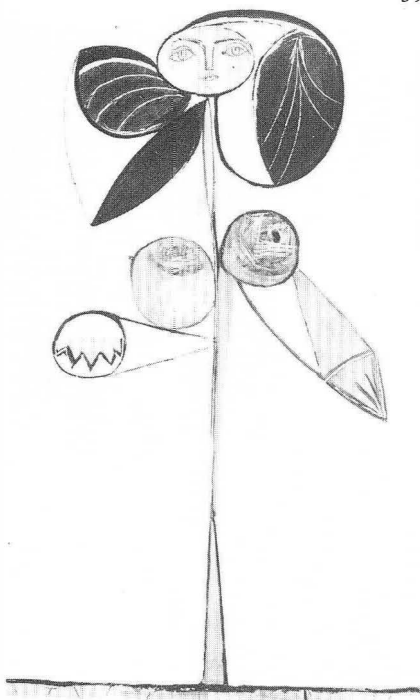
36. Picasso and Sabartès in the studio at Royan, in front of *Femme nue se coiffant* (Nude Woman Arranging Her Hair), also known as *la Drole de guerre* (The Phony War). The photograph must have been taken between June and August of 1940, during the invasion of France.

37. Reading of *Desir attrapé par la queue* (Desire Caught by the Tail) at the Leiris', on March 19, 1944. From left to right: Jacques Lacan, Cécile Eluard, Pierre Reverdy, Louise Leiris, Zanie Aubier, Picasso, Valentine Hugo, Simone de Beauvoir; seated, Jean-Paul Sartre, Camus, the dog Kazbek, Michel Leiris, and Jean Aubier. Photograph Brassäi.

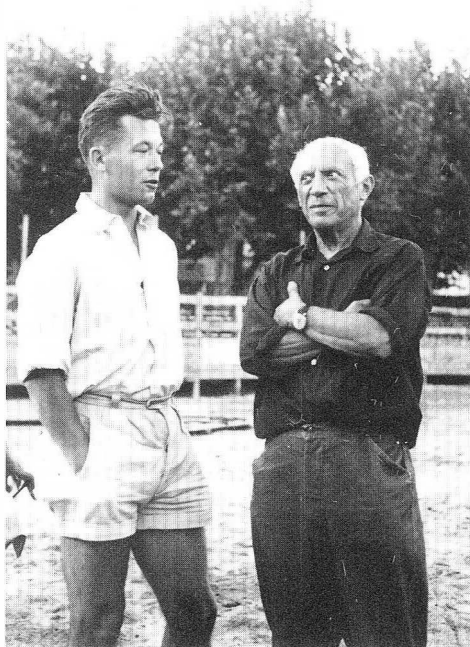
38. *Dora Maar à la blouse rayée* (Dora Maar in a Striped Blouse), Paris, October 9, 1942. 97 x 73 cm. Musée Ludwig, Cologne.

39. *La Femme-fleur* (The Woman-Flower)—Françoise Gilot—Paris, May 5, 1946. Private collection.

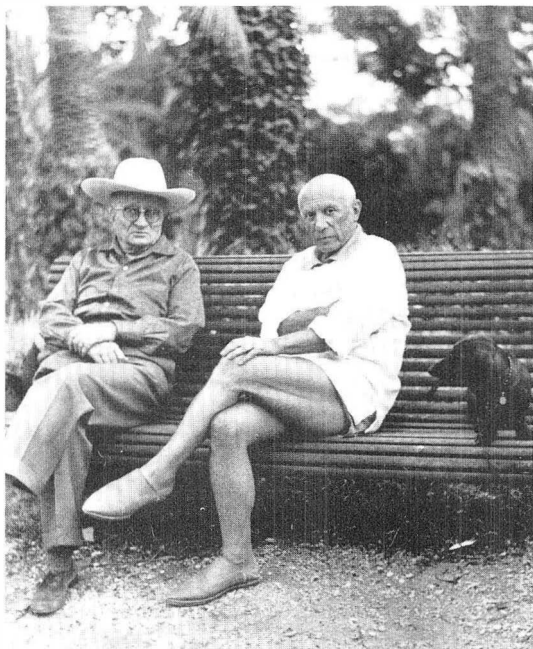
40. Picasso and the author in the arena improvised for the Vallauris corrida of July 1953. Photograph André Villers.



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41. The last visit of Jaime Sabartés to Picasso. Photograph Jacqueline Picasso.

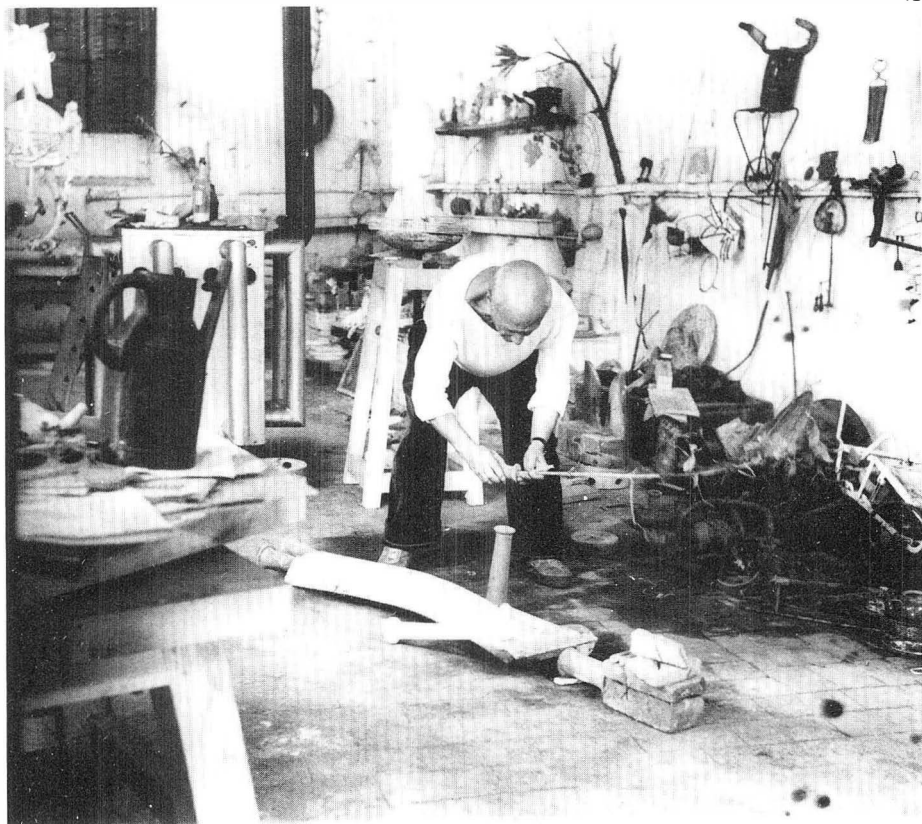
42. Picasso assembling the sculpture *la Tauliere* (The Landlady). Photograph Andre Villers.

43. Picasso at Vallauris with his children Claude and Paloma. Photograph André Villers.

44. Picasso in the company of the great cellist Rostropovitch, who at the time was being persecuted in the USSR. Picasso signed the photo so it could be reproduced in the last issue of the weekly *les Lettres françaises*, October 10, 1972. Photograph Jacqueline Picasso.

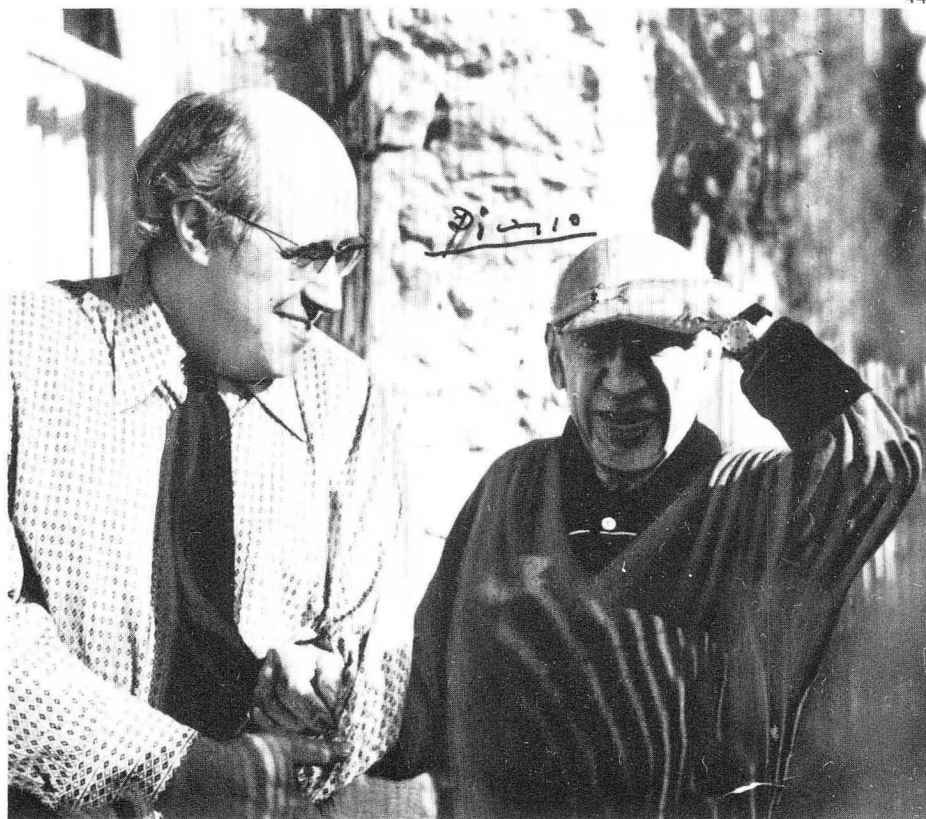
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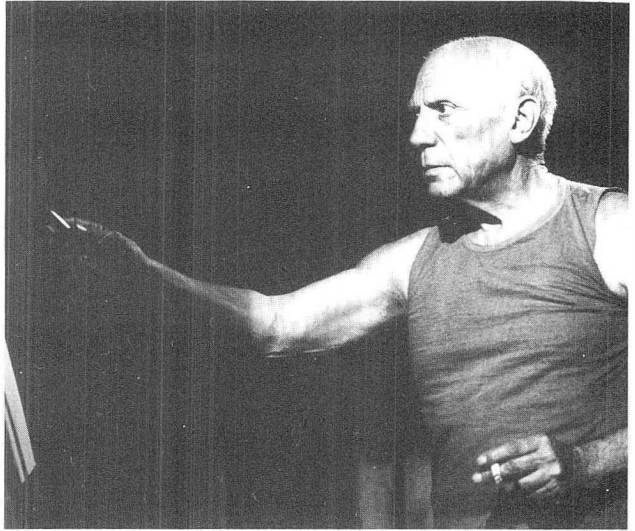
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45. Picasso drawing, 1955.
Photograph André Villers.

46. Picasso in his studio at
la Californie, 1955.
Photograph André Villers.



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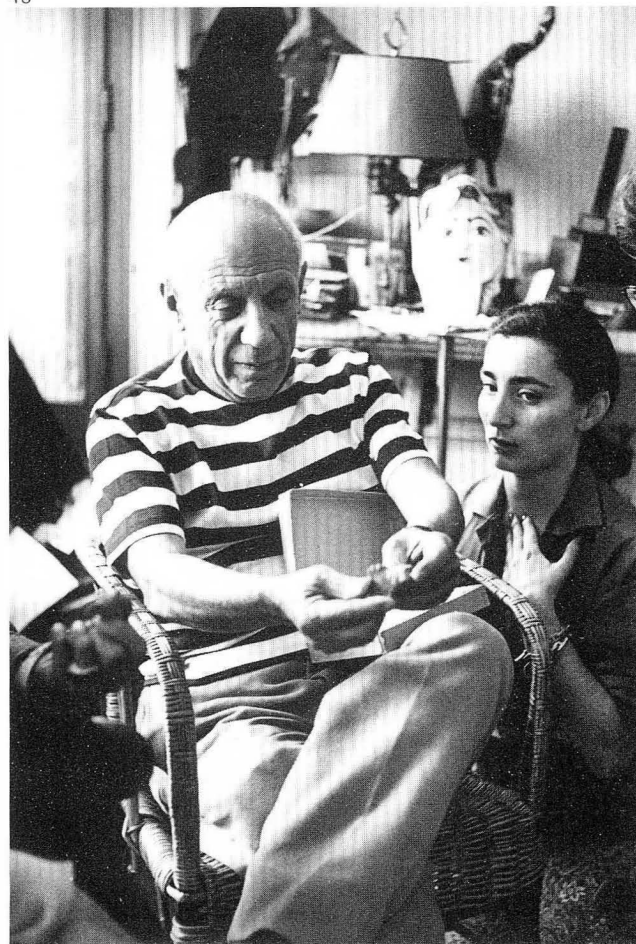
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47. Picasso at Mougins.
Photograph Jacqueline
Picasso.

48. Picasso and Jacqueline
at la Californie. Photo-
graph André Villers.



49. *L'Autoportrait face à la mort* (Self-portrait Facing Death), 65.7 x 50.5 cm., Mougins, June 30, 1972. Galerie Louise Leiris, Paris.