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Picasso and His Artist Colleagues

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Mourlot Studios, Rue de Chabrol, Paris 1945, photo: Robert Doisneau

Pablo Picasso and Françoise Gilot on the beach of Golfe-Juan, 1948, photo: Robert Capa



Picasso carried out technical experiments with all the processes at his disposal: he used transfer paper (*papier à report*), whereby the sketch was created on this specially prepared paper before being copied onto the print substrate. This could be a lithographic stone or a zinc plate. The latter was then roughened in order to give it a grain which the lithographic stone possesses naturally. The zinc plate is generally larger in size than the stone and is easier to handle because of its lighter weight. All the early lithographs which Picasso created during the winter of 1945/46 were created on a lithographic stone. The artist composed still lifes with faceted, broken forms which seem like a distant echo of his Cubist period **PP. 24/25**. Here the artist explores the expressive possibilities of lithographic chalk and China ink. He creates light-coloured lines against a dark background by using the scraper. In this early phase there is a series of works comprising a total of eighteen states that stands out in addition to the famous "Bull" series **PP. 10/11**. It shows a sleeping and a seated female figure **PP. 27–29**. Since Picasso repeatedly stated that his pictures were the pages of his diary, this series has frequently been interpreted in biographical terms. The sleeping woman was seen as Picasso's former muse Dora Maar, and the alert youthful figure as his new lover, Françoise Gilot.

We encounter the pictorial topic of a figure watching another one sleeping during various phases in Picasso's oeuvre. It occurs with such frequency that the American art historian Leo Steinberg dedicated an academic essay to Picasso's "sleepwatchers". Does the topic here have autobiographical undertones or does the series of works simply represent one of the artist's technical and stylistic exercises? In any case, during the years between 1945 and 1949 the lithograph is the artistic domain in which Picasso repeatedly encircled his young muse Françoise Gilot.



1st state



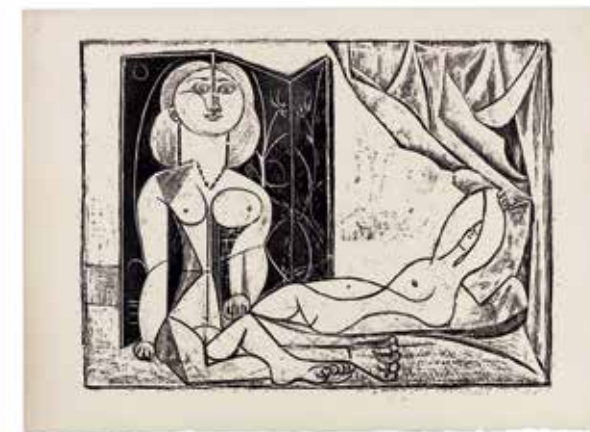
3rd state



9th state



10th state



13th state



16th state

Pablo Picasso, *Two Nude Women*, 1945/46, lithograph on Arches wove paper, Kunstmuseum Pablo Picasso Münster

1st state: 10.11.1945, 32.4 × 44.5 cm, 1 of 19 artist's proofs, Gauss/Reuße 71|16 / 3rd state: 21.11.1945, 32.7 × 44.4 cm, 1 of 19 artist's proofs, Gauss/Reuße 74|16 / 9th state: 10.1.1946, 32.7 × 44.3 cm, 1 of 19 artist's proofs, Gauss/Reuße 85|16 / 10th state: 17.1.1946, 33 × 44.4 cm, 1 of 19 artist's proofs, Gauss/Reuße 86|16 / 13th state: 25.1.1946, 32.5 × 44.5 cm, 1 of 19 artist's proofs, Gauss/Reuße 89|16 / 16th state: 6.2.1946, 32.4 × 44.3 cm, 1 of 19 artist's proofs, remarque proof, Gauss/Reuße 93|16.

Jacqueline Roque with Gary Cooper's Stetson hat, Villa La Californie, Cannes July 1957, photo: David Douglas Duncan



German art history gives Picasso's creative periods complicated stylistic labels: here we read of the artist's Proto-Cubist, Cubist, Neo-Classical, and Surrealist-inspired periods. French art history is somewhat closer to life and sometimes classified the Spanish artist's works according to his companions of the time. So in France they speak of the "période Marie-Thérèse", the "période Françoise", and the "période Jacqueline". The latter, whose name in real life was Jacqueline Roque, became Picasso's lover and muse from 1954. Because of her fiery Latin appearance, he gave her the nickname "the Spanish woman" and preferred to portray her in profile. André Malraux, the writer and French Minister of Culture, said that the portraits of Jacqueline in profile reminded him of the coins of the rulers of antiquity. In the lithograph *Woman with Flowered Bodice* Picasso paid a wonderful tribute to Jacqueline as the new "sovereign" over his pictorial empire. In the three artist's proofs of the work, created between 17 December 1957 and 27 December 1958, the artist begins initially in shades of a delicate wash before successively strengthening the graphic contrasts in an effective crescendo.

The in-depth exploration of the lithograph as a graphic technique fell mainly into the phase of Picasso's life during his dawning love for Françoise Gilot. During the 1950s and 1960s Picasso continued to produce lithographs, but the volume of the creative eruption in this technique became noticeably weaker. This circumstance is due not least to the fact that from 1946 Picasso moved his main place of residence to the French Riviera, and from there he was not able to maintain a "long-distance relationship" with the printer of his lithographs.

Pablo Picasso, *Woman with Flowered Bodice*, 1957/58, lithograph on Arches wove paper, Kunstmuseum Pablo Picasso Münster
 1st state: 17.12.1957, 65.6 × 50.5 cm, proof aside from the edition, Gauss/Reuße 728|307 /
 2nd state: 1.2.1958, 66.7 × 50.7 cm, 1 of several trial proofs, Gauss/Reuße 729|307.



Pablo Picasso, *Woman with Flowered Bodice*, 27.12.1958, 3rd state, lithograph on Arches wove paper, 66.2 × 50.2 cm, trial proof, Gauss/Reuße 730|307, Kunstmuseum Pablo Picasso Münster

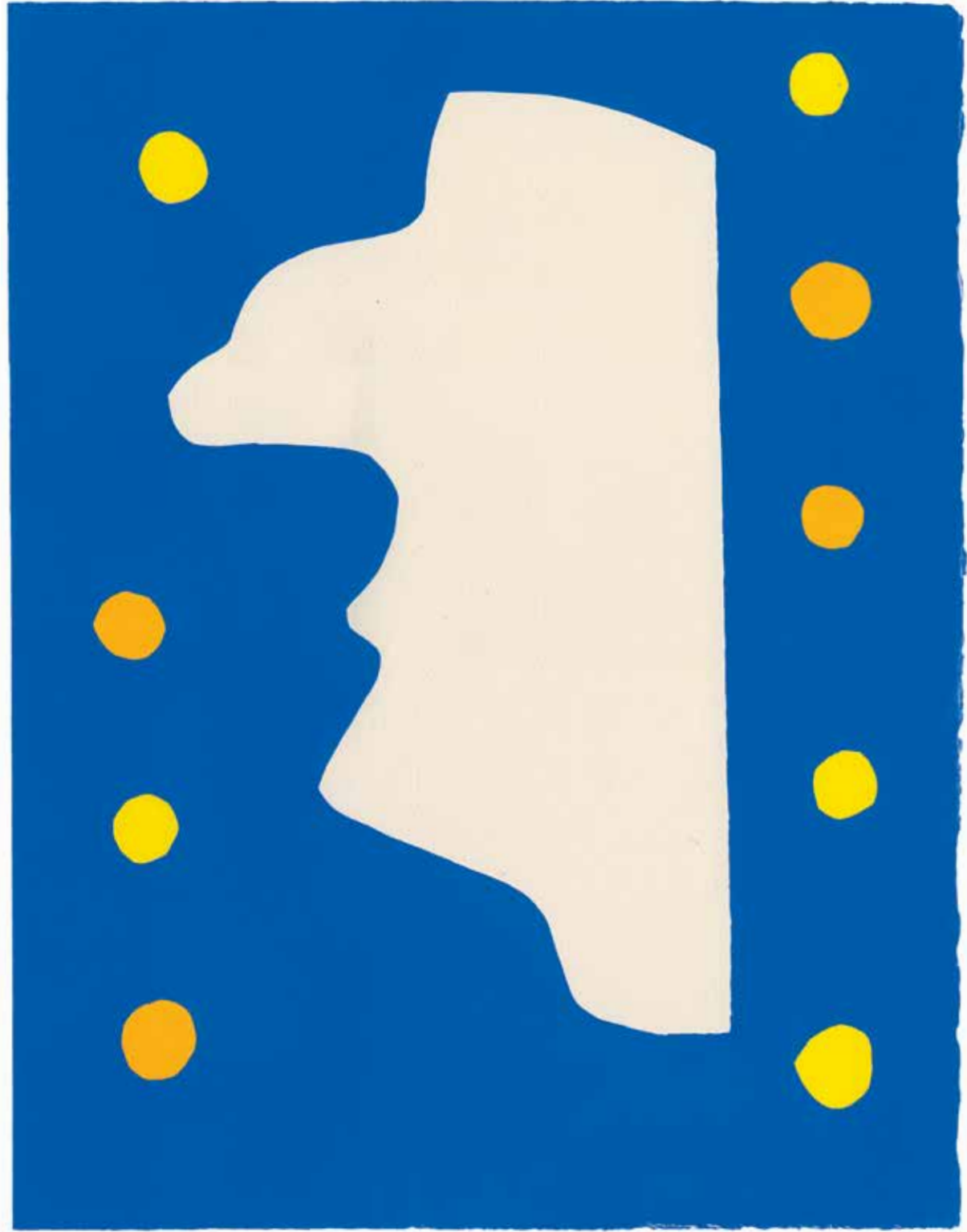




David Douglas Duncan, *Picasso sits thoughtfully before "Woman's head"*, Villa La Californie, Cannes 1957, photograph (giclée print 2013), 60 x 50 cm, Kunstmuseum Pablo Picasso Münster



David Douglas Duncan, *Picasso at work on "Woman's head"*, Villa La Californie, Cannes 1957, photograph (giclée print 2013), 60 x 50 cm, Kunstmuseum Pablo Picasso Münster



Henri Matisse, *Monsieur Loyal*, plate III from: *Jazz*, Tériade éditeur, Paris 1947, artist's book with five full-page and fifteen double-page pochoirs (from "papiers découpés"), 42.1 x 65.3 cm, signed and numbered 178/270, signed, The Classen Collection at Kunstmuseum Pablo Picasso Münster



Henri Matisse, *Circus*, plate II & *Horse, Rider and Clown*, plate V from: *Jazz*, Tériade éditeur, Paris 1947, artist's book with five full-page and fifteen double-page pochoirs (from "papiers découpés"), 42.2 x 65.3 cm & 42.2 x 65.5 cm, signed and numbered 178/270, signed, The Classen Collection at Kunstmuseum Pablo Picasso Münster



Joan Miró, *The Gourmand*, 1979, lithograph on Arches wove paper, 98.7 × 72.2 cm, proof aside from the edition, signed and numbered XXI/XXV, Mourlot 1185, permanent loan from the Sparkassenverband Westfalen-Lippe to the Kunstmuseum Pablo Picasso Münster



Joan Miró, *The Clever Sea Lion*, 1978, etching and aquatint on Arches wove paper, 106 × 75.2 cm, signed and numbered 30/50, Dupin 996, permanent loan from the Sparkassenverband Westfalen-Lippe to the Kunstmuseum Pablo Picasso Münster