A cubist portrait of a woman, likely a Harlequin, by Juan Gris. The figure is rendered in a fragmented, geometric style with a dark, almost black background. The woman's face is composed of sharp, angular shapes in shades of brown, tan, and white. She wears a dark, ornate headpiece with a white band. Her clothing is depicted with bold, white and grey geometric forms. The overall composition is dynamic and abstract, characteristic of the Cubist movement.

Miguel Orozco

The cubism of Juan Gris. Vol II.
Portraits. Pierrots & Harlequins. Drawings. Designs for
the theatre. Books. Lithographs. Pochoirs. Press
illustrations

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Cover illustration: *La Femme à la mandoline, d'après Corot (Woman with Mandolin, after Corot)* 1916 Oil on plywood 92 x 60 cm. Kunstmuseum Basel

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Introduction

The purpose of these two volumes is on one hand to pay tribute to a painter who, despite of being at the root of cubism, of having developed the most articulate pictoric language of the movement, particularly in 1914-1917, and of having opened cubism in 1918-1927 to an universe of poetry that no other painter achieved, was treated until very late in the twentieth century as a non-masterly artist, a way of saying that he was a second class one. This could be explained by a phenomenon in art history cleverly described by Eugenio Carmona: "In the developments and narratives of an art history that attends more to the concatenation of milestones than to the explanation of proposals, this expanded cubism or prolonged, this "second cubism" does not seem a "decisive" option in the chain of meaningful options. Above all, because it is an option that came to restore the idea of "painting"—of "modern painting"—on a divided stage. A stage polarized between those who advocated a transforming notion of the meaning of the artistic, and those others who longed for the "reconciliation" of modern art with the museum art, that is, with models from the past."¹.

For the proponents of the first option, which prevailed throughout the 20th century, cubism is the art produced by its artists between the years 1907 and 1914 and not afterwards. The "survival" of cubism was seen as a strange redundancy and not as a "refoundation". However, for Carmona, who recalls that Gris regarded Cubism as a "state of the spirit," and Lipchitz considered that the cubist experience contained a true aesthetic emancipation, and also for us, who go as far as defending what we call *cubism-impressionism* as a full-fledged school, Gris deserves that we observe and study his whole oeuvre and draw our own conclusions.

¹ Carmona, Eugenio *Emancipation. Gris, Blanchard and the experiences of cubism (1915–1927)* In Moreno, Lourdes & Carmona, Eugenio [Juan Gris, María Blanchard y los cubismos \(1916-1927\)](#) Málaga: Museo Carmen Thyssen, 6-X-2017 to 25-II-2018, p. 35 & 193

The second and more down to earth reason to compile this collection is to provide readers with an overall view of the extensive œuvre that he was able to produce in the just 17 years he spent painting. We do not aim to be comprehensive, and those who seek a full and complete view of all Juan Gris catalogued paintings would address themselves to the Douglas Cooper catalogue raisonné, which in the 1977 edition contains 621 paintings, rising to 622 in the 2014 edition. Our two volumes are not limited to paintings, and in total contains 777 entries, including many drawings, lithographs, etc.

The first volume will be concentrated on still lifes, the genre in which Gris excelled above all, but will include also landscapes and other subjects without human figures – except for essential paintings that do include portraits but are linked to other paintings. The second volume will cover Portraits, Pierrots & Harlequins, Drawings, Designs for the theatre, Books, Lithographs, Pochoirs and Press illustrations.

It should be noted that not all the paintings, drawings, etc., compiled in the present books are included in the *Catalogues Raisonnés* (particularly in the Douglas Cooper book of 1977 and the 2014 update published by Alan Wofsy Fine Arts), which does not at all mean that they are not authentic. We have found the tens of "uncatalogued" works in exhibition catalogs, auctions in the last 30 years and other places. We have decided to include them and let the reader form an opinion as to the rigour of our decision, giving him or her all the information we have about the work, which is sometimes very scarce.

When identifying Juan Gris works, a difficulty arises involving their precise names. The original names were of course in French, as they were painted in France and sold through French dealers like Daniel-Henry Kahnweiler or Léonce Rosenberg. When the popularity and market value of Gris paintings was raised dramatically, particularly after the Museum of Modern Art of New York exhibition of 1958, they were commercialized by American dealers, who ignored the original names and either translated them into English without mentioning the original title, as did James Thrall Soby for the catalog of the 1958 exhibit, or simply gave new names that had nothing to do with the title. Sometimes, one must admit, the change was due to an interpretation of the critic or dealer of the objects represented different than the one Kahnweiler or Rosenberg may have had one hundred years ago. In any case we have opted here, as in the several books about Picasso we have produced, for sticking to the original French name. This is in our view the only way to avoid, or at least limit the confusions.



José Victoriano González (Juan Gris) was born in Madrid on March 23, 1887, into a wealthy family. His father was a merchant, but the family's economic situation deteriorated drastically when the business went bankrupt. José, thirteenth of fourteen children, was only seven years old. He drew very well, but did not enter the Faculty of Fine Arts studying instead at the School of Arts and Crafts (*Escuela de Artes e Industrias*).

In 1904, at the age of seventeen José decided to devote himself to art and left the *Escuela de Artes e Industrias* to study with master painter Jose Maria Carbonero, a professor of Fine Arts and an academic painter, who also taught Salvador Dalí. Carbonero established his fame in history paintings and in portraiture, a specialty for which he was highly sought after by the royal family, the aristocracy, and the bourgeoisie. Much of his work can be seen in the Prado Museum, in the Museum of Malaga, and in the Museum of Fine Arts in Seville. A peculiarity of Carbonero was that when he was only fifteen years old, in 1875, he went to Paris to study and worked in the studio of Jean-Leon Gérôme, a genre and history painter. In 1881 he went to study in Rome.

In order to earn some money, the young José started his dedication to graphic illustration, selling drawings, watercolors and gouaches to newspapers like *Blanco y Negro* and *Madrid Cómico*, developing an *Art Nouveau* style, influenced by German magazine *Jugend* and *Simplicissimus*.



In 1906, at the age of nineteen, he made the illustrations for the book *Alma América. Poemas indoespañoles*, by Peruvian poet and revolutionary José Santos Chocano, signing for the first time as Juan Gris and then followed the steps of his master Carbonero by moving to Paris where he would live almost all of his life. He arrived with just sixteen francs in his pocket. But he did not paint there, he concentrated all his efforts to his paid jobs: illustrations for the magazines *Jean qui Rit*, *L'Amour*, *L'Assiette au Beurre*, *Le Charivari*, *Le Rire*, *Le Courrier Français*, *Le Cri de Paris*, *Le Frou-Frou*, *Les Humoristes*, *Les Jours et les Nuits*, *Le Cri de Paris*, *Le Frou-Frou*, *L'Indiscret*, *L'Humoriste*, *L'Indiscret*, *Le Journal*, and *Le Témoin*².

Gris' illustrations for *L'Assiette au Beurre* belong to the satirical tradition which runs

² See Bonet, Juan Manuel, Faucherau, Serge et al [Juan Gris. Dibujos Satíricos - Dessins Satiriques. La Colección Emilio Ferré](#) BBVA/Instituto Cervantes, Paris, 2014

from Daumier, with subjects often dealing with marital infidelity, amorous intrigues, money and such current topics as the suffragette movement. In total, the painter will produce over 700 drawings for the Spanish and French press.

Gris' interest in caricature and humor contrasts with the sobriety and even pessimism of his art. But while his friend Lipchitz said that "Gris was the gayest of men, but he had fits of terrible and sudden violence. Kahnweiler recalled that his tremendous laugh "could shake a whole row of any cinema which was showing a Charlie Chaplin or a Rigadin, who delighted in talking, joking and dancing and who loved to tell jokes... in short, a delightful companion to his friends when his day's work was done."

Gris arrives in Paris precisely at the start of cubism, to which he adhered shortly thereafter, and exhibited for the first time in the *Salón des Indépendants* in 1912. And he also exhibited at the *Salon de la Section d'Or*, also in 1912. He settled in *Le Bateau-Lavoir*, at 13 rue Ravignan, where Pablo Picasso also lived in those years and Gris will remain until 1922. In 1907, Gris befriended the critic Maurice Raynal and the painter Georges Braque. He also met Guillaume Apollinaire, Max Jacob, Pierre Reverdy, Andre Salmon and others. This allowed him to witness the first steps in the formation of cubism, both in the artistic aspect and the intellectual one.

But being a witness did not make Gris a participant in the cubist painting world. It was not until 1911 that he started painting in grey in an early cubist manner that recalled what other painters had been doing recently but using some color, like Picasso's 1909 *Carafon, pot et compotier*, Oil on canvas painted in Horta d'Ebre (71,8 x 64,6 cm The Solomon R. Guggenheim Museum, NYC. Z.IIa164), Braque's 1909 *Le Port* oil on canvas 40,6 x 48,2 cm Washington, National Gallery of Art), Jean Metzinger's 1910-1 *Deux Nus* oil on canvas (92 x 66 cm Gothenburg Museum of Art Sweden).

In fact, Gris mixes little with the bohemian life of *La butte Montmartre*. It is difficult to find him at the canteen *Chez Père Azon*, the meeting place for Cubists (today's *Le Relais de la Butte*). His financial difficulties do not allow him either to go to the cabaret *Au Lapin Agile*, at 22 rue des Saules. His discussions on painting with his friends take place in one or other of the workshops. Serious and austere, he drinks little alcohol and lots of coffee.

The birth of cubism

Critics have identified several phases in Cubism. The first phase, Analytic Cubism (defined by Juan Gris later on), developed between 1910 and 1912. The second phase, Synthetic Cubism, lasted until around 1919. But it seems obvious that the movement born in 1910 is anchored in the works of Georges Braque and Picasso from 1907 onwards³. Douglas Cooper, however, identified three phases of Cubism in his book, *The Cubist Epoch*⁴: *Early Cubism* (1906-1908) developed by Picasso and Braque; *High Cubism*, (1909-1914) and *Late Cubism* (from 1914 to 1921). Juan Gris played a significant role in the movement from the moment he started painting in 1911).

Picasso's 1908 Compotier, fruits et verre / Nature morte au compotier

Early or *Proto-Cubism* emerged thus in 1907 with *Les Femmes d'Alger*. But Picasso soon moved forward towards a clearly cubist approach. In 1908, his painting *Compotier, fruits et verre / Nature morte au compotier* (Oil on canvas 92 x 72,5 cm The State Hermitage Museum, Z.IIa.124) and his 1909 *Carafon, pot et compotier* (Horta d'Ebre Oil on canvas 71,8 x 64,6 cm. The Solomon R. Guggenheim Museum, NYC. Z.IIa164), *Coffret, tasse, pommes et verre* (Oil on canvas 38 x 46 cm Museo d'Arte Moderna di Bologna), *Coffret, compotier, tasse* (Oil on canvas 38 x 55 cm Private collection. Formerly Galerie Beyeler, Basel Z.IIa190), and above all *Femme en vert* (Collection Van Abbe museum Eindhoven) signalled that a new movement was on its way.



³ Georges Braque left behind his short fauvist period in 1907 with *Maisons à L'Estaque* (oil on canvas 54.6 x 46 cm) and Picasso painted in the same year *Les Femmes d'Alger*.

⁴ Cooper, Douglas *The Cubist Epoch*, Los Angeles County Museum of Art and Metropolitan Museum of Art (New York), 1971

Picasso's 1909 Carafon, pot et compotier

The critic Louis Vauxcelles had already said in a short piece in *Gil Blas* on Georges Braque's exhibition at Kahnweiler's gallery in 1908, that Braque was a daring man who despises form, "reducing everything, places and a figures and houses, to geometric schemas, to cubes"⁵. Matisse had told Vauxcelles that "Braque has just sent in a painting made of little cubes". The critic insisted four months later, also in *Gil Blas*, saying that Braque's new paintings were *bizarreries cubiques* (cubic oddities) *Maisons à l'Estaque* (Houses at L'Estaque, oil on canvas, 73



x



59.5 cm, Kunst Museum Bern) is a typical example of those paintings.

Braque's 1908 Maisons à l'Estaque

Picasso and Braque, six years older than Gris, had thus created a cubist esthetic that painters that wanted to change post-impressionism had necessarily to follow. Picasso's *Demoiselles d'Avignon*, with its cubistic passages, had been painted soon after Gris' arrival in Paris and Braque had, abandoned in 1908 fauvism for early cubism. Gris had thus to follow he example of Picasso and Braque. But he did so with conviction while stressing his singularity against meteoric virtuoso Picasso and supreme craftsman Braque.

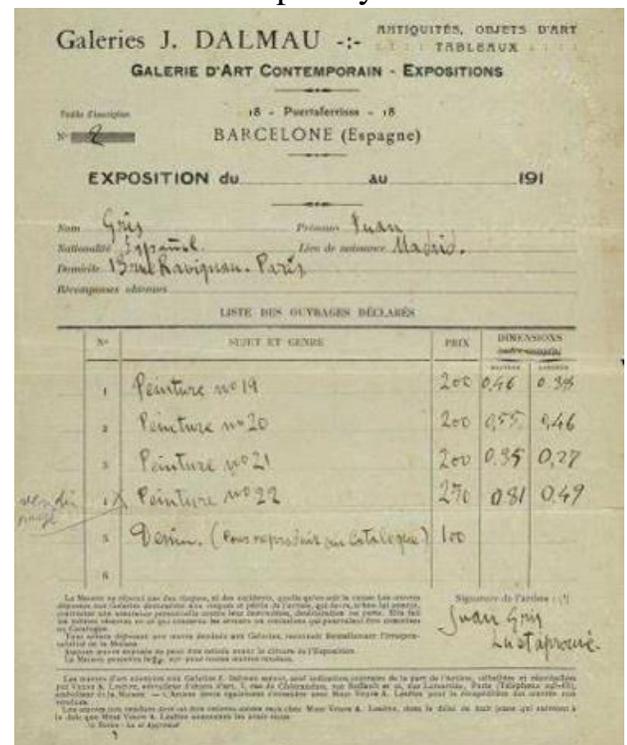
Gris brought to this task a refinement of calculation and a highly original color sense which have finally won him his separate place in cubism s front rank. During most of his career he seems not to have been affected seriously by Leger's example (and Leger, as we know, lived and worked apart

⁵ Louis Vauxcelles, [Exposition Braque](#) Gil Blas 14 November 1908.

from the inner cubist circle), but he alternated for a time as to his preference for Picasso over Braque, or vice-versa. Thus in the autumn of 1914 he wrote Kahnweiler from Collioure a letter which contains a rather bitter reference to Picasso and concluded with the words, "I have no news of Braque, the one person who interests me most." We must remember, however, that at this time Braque was in the French Army, whereas Picasso was known to be safe, and other letters attest to Gris' pride in his friendship with Picasso. Indeed, there can be little doubt that he considered his countryman his principal mentor - the man from whom he could always learn but could never teach. On the other hand, certain Braque figure pieces of 1917 may owe something to Gris, as Henry Hope has suggested.

The 27th edition of the *Salon des Indépendants* in Paris hosted the first group exhibition by Cubists from 21 April 1911 to 13 June 1911. The exhibit, held in *Salle 41*, included works by Fernand Léger, Robert Delaunay, Henri Le Fauconnier, Roger de La Fresnaye, Jean Metzinger and Albert Gleizes, but without any painting by Picasso or Braque, who had exclusivity contracts with Daniel-Henry Kahnweiler. This absence accentuated the perception that alternative interpretations of Cubism had been developed by the *Salle 41* artists, soon joined by Francis Picabia; Jacques Villon and his brothers Raymond Duchamp-Villon and Marcel Duchamp, who formed the core of the *Section d'Or* (or *Puteaux Group*); sculptors Alexander Archipenko, Joseph Csaky and Ossip Zadkine as well as Jacques Lipchitz and Henri Laurens; and other painters such as Louis Marcoussis, Roger de La Fresnaye, František Kupka, Diego Rivera, Léopold Survage, Auguste Herbin, André Lhote, Gino Severini, María Blanchard and Georges Valmier.

The next step in the cubists push for recognition was held in Spain. Josep Dalmau organized on 20 April – 10 May 1912 at the Galeries Dalmau in Barcelona, the *Exhibition of Cubist Art*, which exhibited for the first time Marcel Duchamp's *Nu descendant un escalier n° 2*, along with works by Juan Gris, Albert Gleizes, Marie Laurencin, Henri Le Fauconnier, Fernand Léger, and Jean Metzinger. Gris's *Study for "Man in a Café"* (1911–12; Philadelphia Museum of Art), and Laurencin's *Head of a Woman* (1912; Davis Museum at Wellesley College, Wellesley, Mass.) were among the works included in the show. Soon after the exhibition closed, Duchamp's nude was famously



exhibited in New York at the 1913 International Exhibition of Modern Art, known popularly as the Armory Show.

It has not been easy to identify the works by Gris exhibited in the Spanish venue, as they were only identified by numbers in the catalogue. They were five oils on canvas and four drawings. Of the oils on canvas, we have identified the following ⁶:

Le Livre (The book), 1911 55 x 46 cm Centre Pompidou, Musée national d'art moderne, Paris Inventory no.AM 1984-518 (Peinture No. 20 in the exhibition catalogue)

Verre et bouteilles (Glass and bottles) 1912 illustrated right. 35,2 x 27,3 cm Kröller-Müller Museum Otterlo, Inventory: KM 100.730 (Peinture No. 21 in the exhibition catalogue)

La Guitare / Banjo et verres (Guitar and Glasses) 1912 30 x 58 cm Private Collection (Peinture No. 23 in the exhibition catalogue).

We have also found, but not identified, another oil painting (a *Nature Morte*) which could correspond to Peinture No. 22 in the catalogue. We enclose a black and white photograph.



We have also identified the drawing *Un homme dans un café (Man in a Café)* 1911-1912. 55.9 × 41.9 cm The Philadelphia Museum of Art. Accession Number 1952-61-42.

A Drawing was reproduced in Dalmau's catalogue but it has not been possible to locate this drawing in the Cooper Catalogue Raisonné of (which only includes certain drawings related to classified oil paintings) or in the catalogue raisonné 1910-1927 exhibited in Madrid at the Museo Nacional Centro de Arte Reina Sofía in 2005, nor in Gary Tinterow's catalogue raisonné of works from another exhibition in Madrid entitled "Juan Gris. 1887-1927. It is a portrait, similar to those of Germaine Raynal of 1912 and we also include a photo.



⁶ Some of these paintings were identified by Juan José Gil Sánchez in his [Juan Gris and the exhibition of cubist artwork of 1912 in Barcelona](#).

In any case, several documents that Dalmau's exhibition was not a commercial success: for example, in the inventory of Gris's works from the show, only one drawing is noted as sold.

In Paris, the next step after the *Salon des Indépendants* of 1911 and in order protest against the refusal of Marcel Duchamp's *Nu descendant un escalier n° 1* at the *Salon des Indépendants* of 1911 and the exhibition of futurist painters at Bernheim-Jeune in February 1912, Villon and his friends chose to organize in the fall of 1912 a large non-market exhibition without intermediaries, *Le Salon de La Section d'Or* at the *Galerie de la Boétie* in Paris, organized on 10 – 30 October in parallel to the *Salon d'Automne* held at the Petit Palais and in which many of Villon's group painters were also represented, particularly at the “Cubist House”, created by André Mare, decorated with canvases and sculptures by Duchamp-Villon, Gleizes, La Fresnaye, Marie Laurencin, Fernand Léger, Metzinger and Jacques Villon. The exhibition marked the incorporation of Juan Gris to the avantgarde group. The Spaniard contributed with nine canvases, identified in the catalogue only as toiles Nos. 18, 19, 22, 23, and 25 to 29, and three drawings. We have, however identified some of the works: *Maisons à Paris (Houses in Paris, Place Ravignan)*, *Le Lavabo (The Washstand)* and *Homme dans un café (Man in a Café)*.

The initiative corresponded to Gleizes and Metzinger and the Puteaux group, frequented by Fernand Léger and Frantisek Kupka. Also played a role played in the exhibition, which brought together more than 200 works by 31 painters and sculptors, Francis Picabia, who took care of the logistical and financial side. The Puteaux group thus seduced the orthodox Juan Gris in 1912. He was for Villon's friends, along with Metzinger and Apollinaire, a valuable information source on the practices of the Picasso clan in Montmartre. The exhibition had an extraordinary impact and marked the history of modern art. But the Great War and the deaths, on the one hand, of Apollinaire and Duchamp-Villon, broke the movement. On the other hand, Picabia left the group to join Dada, and Marcel Duchamp emigrated to the United States.

La maison cubiste

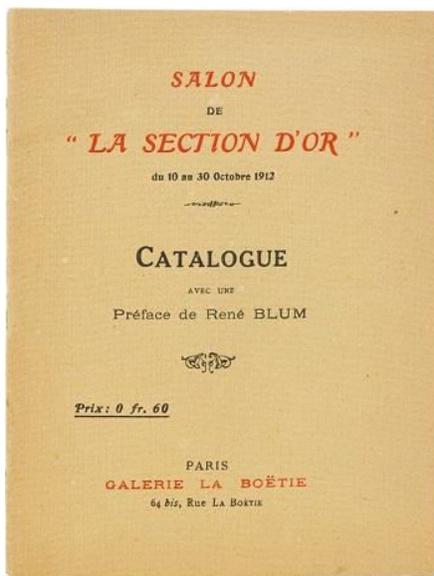
Jacques Villon and Marcel Duchamp kept agents and gallery owners away from the organization of the *Section d'Or*. Villon exhibited there *Jeune femme*, *Fillette au Piano*, *Puteaux, les fumées et les arbres en fleurs* and *Portrait d'homme*.



Duchamp hung for the first time his *Nu descendant un escalier n° 1* (*Nude descending a staircase No. 1*).

Jacques Villon had discovered cubism in contact with his friends Apollinaire, Léger, Metzinger and Gleizes who regularly came to see him in his studio in Puteaux. Like Gris, he was not looking for a new style or a new fashion. He was attracted to cubism because he first saw in it an approach based on rigor, order, the search for a sculptural and volumetric effect and no longer on the simple "representation" of the subject. What attracted him to cubism was the search for creation, the discipline of scheduled painting, where there is no longer room for chance, a new creation which, in its deliberate organization, contains a bit of poetry, of the mystery of life.⁷

The Puteaux group was the name given to the group of artists and critics closely linked to Cubism, but searching for a "post-Cubist" approach. The group was formed during regular meetings of painters, poets and mathematicians around the Duchamp family, who lived in a small house in Puteaux, then a village in the western suburbs of Paris⁸. It is



clear that the first three books on the cubist movement (*Du Cubisme* by Albert Gleizes and Jean Metzinger, 1912; *Histoire anecdotique du cubisme* by André Salmon, 1912; and *Les Peintres cubistes. Méditations esthétiques* by Guillaume Apollinaire, 1913) were, if not the result, at least greatly influenced by the discussions held at Jacques Villon's residence. The most heated discussions arose, where the most diverse points of view were exchanged.

Villon brought them together in his workshop, at rue Lemaître in Puteaux and claimed the singularity of their approach: "Where cubism uproots, the Golden Section takes root". Although they started out from orthodox cubism, they developed, under the influence of André Lhote, a defense system stipulating a search for harmony

and ideal forms governed by the principle of the golden ratio of the Renaissance, whence the appellation *La Section d'Or* (Golden section) proposed by Villon.

Salon d'Automne 1912

⁷ "Ce qui m'a séduit ordonnancé, où il n'y a de la poésie, du mystère plastiques, Paris La Boétie"
⁸ Now constituting t



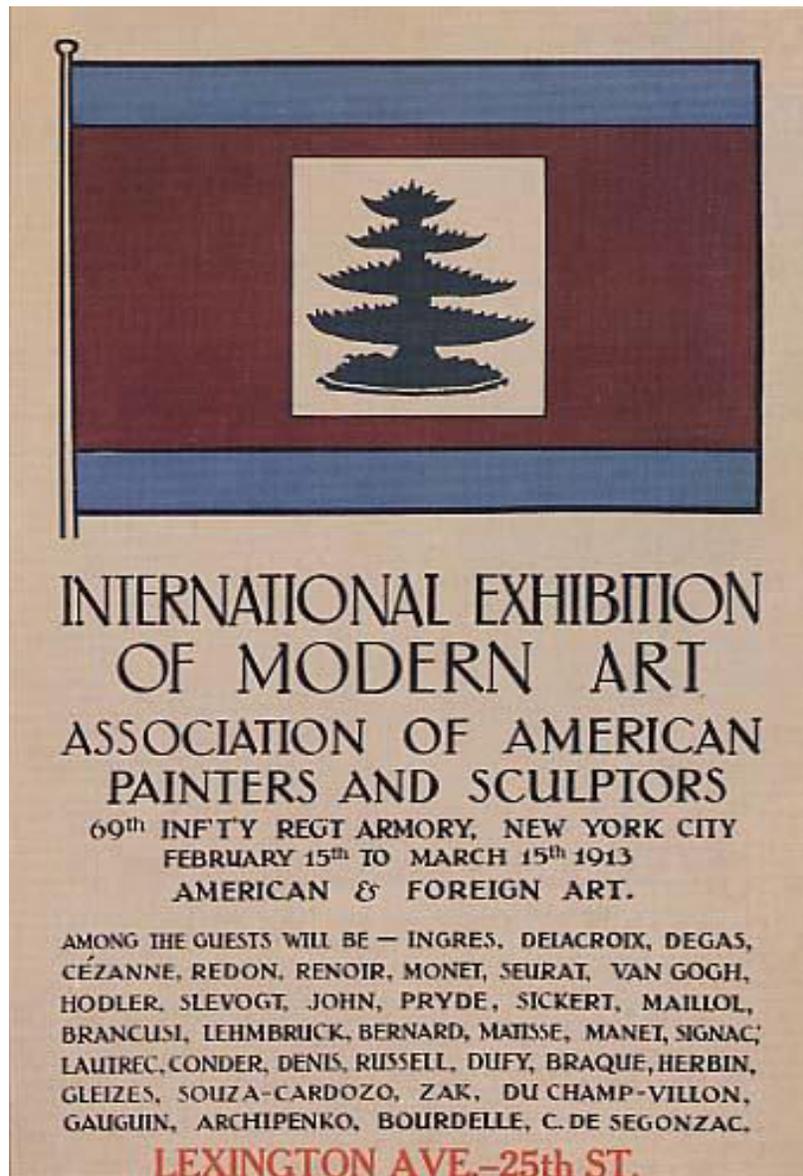
The group, which included Gleizes, Metzinger, Picabia, Léger, Delaunay and Kupka, was formally led by Villon's younger brother Marcel Duchamp, much more outspoken than him. It met on Sundays at Villon's home and aimed to distinguish itself from the analytical cubism developed by Picasso and Braque –influenced by the late work of Paul Cézanne– in Montmartre from 1907.

Each of the painters who had enlisted under the banner of Cubism, bound by a common need to react against the Impressionism which was then rife, was soon to take a path more suited to his particular temperament. This is how in 1912 Guillaume Apollinaire, "quartered" cubism into four trends: scientific, physical, orphic, and instinctive cubism.

At the beginning Jacques Villon was attached to scientific cubism.

Apollinaire gives this definition: "It is the art of painting new sets with elements borrowed, not from the reality of vision, but from the reality of knowledge". Villon had felt, better than any other, the materialistic side of Impressionism. Painting had to find a new vitality by relying on this knowledge, and it came from the mind⁹.

Villon wanted to free cubism from the severe planes and lines in tones of blacks, greys and ochres. Puteaux actually opened the way to synthetic cubism, characterised by simpler shapes and brighter colours. Villon wanted to saturate color, to give it all its brilliance and depth. We can see it in the famous painting *Jeune Fille* (1912) exhibited at the Armory Show not far from the *Nu descendant un escalier No. 2*, by Marcel Duchamp. While his brother is interested in this painting with futuristic dynamics in a monochrome mode dear to Braque and Picasso, Villon does so by combining this new interest with the



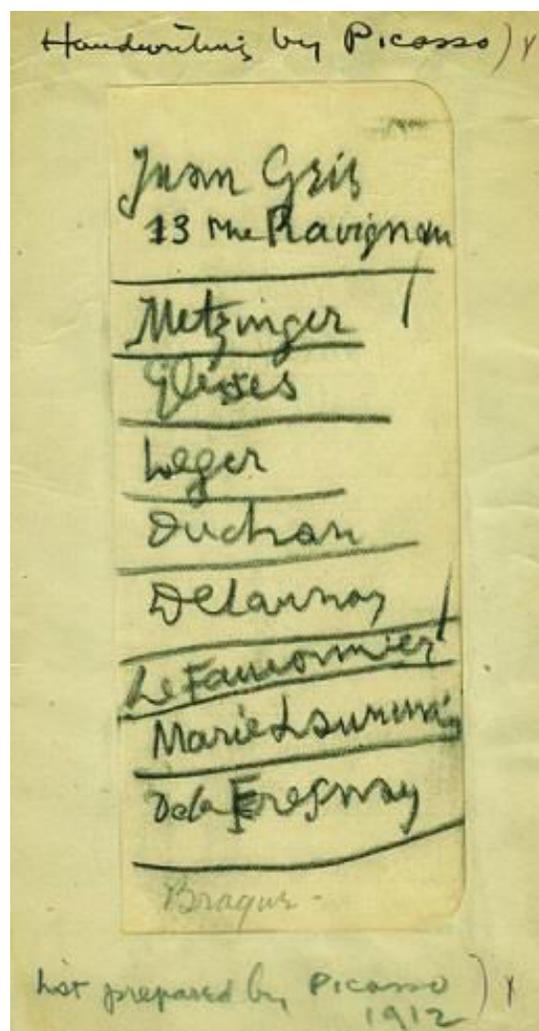
⁹ Valançay, Robert [Visite à Jacques Villon](#) revue Sang Nouveau, Charleroi(undated)

challenge of being part of the great tradition of portraiture.

The next initiative was *The Armory Show* of 1913 in New York that opened the doors of the American market to them. But this needs some explanation, because precisely at the same time as Villon's group moved to change cubism, the Association of American Painters and Sculptors was preparing a major initiative: the *International Exhibition of Modern Art*. The association was the work of Walt Kuhn, his wife Vera Spier Kuhn, Walter Pach, Arthur B. Davies and Elmer MacRae. They basically wanted to bring to the United States the most prominent figures of the new European art. Walt Kuhn traveled through Europe between September and November 1912 in pursuit of works. He was joined in Paris by Davies, where they met Pach, the group's agent in Europe. In principle, they wanted to secure works by Van Gogh and Cézanne¹⁰. But they soon discovered that art in Europe had discovered new paths. They found them in the *La Section d'Or* exhibition, from which they selected many works for the New York showcase.

Walt Kuhn also met Picasso and asked him to suggest painters who represented the new avantgarde. Picasso made for Kuhn a list of ten artists, headed by Juan Gris and with six members of Jacques Villon's *groupe de Puteaux*: Jean Metzinger, Albert Gleizes, Fernand Léger, Marcel Duchamp, Henri Le Fauconnier and Roger de La Fresnaye.

The exhibition finally took place in New York City's 69th Regiment Armory, on Lexington Avenue between 25th and 26th Streets, from February 17 until March 15, 1913. It went on to the Art Institute of Chicago and then to The Copley Society of Art in Boston. But for some strange reason, Juan Gris, who was the first in the list suggested by Picasso's note to Walt Kuhn, did not exhibit there. Jacques Villon was represented there with as many as nine paintings, three of them exhibited a few months before at the *Section d'Or*. All nine were immediately sold to top collectors. John Quinn, the most important collector of the



¹⁰ See Walt Kuhn letter to Vera Kuhn, 1912 Oct. 8 from the *Walt Kuhn, Kuhn family papers, and Armory Show records*, Archives of American Art, Smithsonian Institution.

epoch, and the person that made the Armory Show possible, bought three Villon works: *Étude pour jeune femme*, *Fillette au piano* and *Étude pour fillette au piano*. Quinn was the father of modern art collectionism in the United States, as it was him who managed to convince the United States Congress to overturn the 1909 Payne–Aldrich Tariff Act, which imposed a heavy duty on foreign works of art less than 20 years old, discouraging Americans from collecting modern European art. Quinn opened the 1913 Armory Show exhibition with the words: "... it was time the American people had an opportunity to see and judge for themselves concerning the work of the Europeans who are creating a new art".

Another top American collector, Walter Conrad Arensberg, Marcel Duchamp's man in the States and later top patron of the Philadelphia Museum of Art, bought *Étude pour Puteaux, No. 1* (*Sketch for Puteaux -Smoke and Trees in Bloom, No. 2*), for \$81. And the remaining four paintings were sold to Armory Show organizer Arthur B. Davies (*Arbres en fleurs* for \$270); to Mrs. L. Parsons, (*Étude pour Puteaux, No. 2*, for \$108); to Hamilton E. Field (*Étude pour Puteaux, No. 3* for \$108); and to Dr. Helen C. Loewenstein (*Étude pour Puteaux, No. 4*, for \$108).

The reason for Gris' absence in the Armory Show is to be found in the fact that he was having more success in France. In 1912, Clovis Sagot bought a few works from him and from then on he devoted himself solely to painting. Clovis Sagot, of 46, rue Laffitte in Paris, was one of Picasso's first dealers (along with Pedro Mañach, Ambroise Vollard and Berthe Weill). It was at Sagot's that Marie Laurencin met Picasso in 1907. He was the brother of Edmond Sagot, the main Paris bookseller and prints dealer since 1881. And soon after that, Kahnweiler offered Gris an exclusive contract for his past and future production; henceforth he was forced to stop exhibiting at the various Parisian Salons. Kahnweiler had noticed Gris since 1907, in his visits to Picasso later Max Jacob at 13 rue Ravignan, Juan Gris having the studio to the left of the entrance. The dealer took him for a Creole, because of his olive complexion. Picasso introduced his fellow Spaniard, and the dealer recalled having already seen the name at the bottom of drawings published in "*L'Assiette au Beurre*" or "*Le Charivari*".

Feeling protected by the contract with Kahnweiler, Gris started to travel, going to the Roussillon, then in the summer of 1913 to Céret, where he produced major paintings and where he shared time with Picasso and Manolo. He also visits Collioure and meets at the Côte d'Azur Matisse, who tried to help him. But the period of relative wealth ends soon: the first world war forces the dealer, a native German, to go into exile, and the stock of his gallery is confiscated as enemy's property. We do not know how many Gris paintings Kahnweiler had, but we do know that the gallerist owed Picasso 20,000 francs—41,000 Euros today—what for the Picasso of that time it was a considerable amount. It is not until Kahnweiler refunded the painter in 1923 that he agreed to give him some business, but only the commercialization of lithographs and etchings. Gris in any case had to cancel his

contract with Kahnweiler, a refugee abroad. Léonce Rosenberg bought some of Gris paintings from 1915 and took him on contract in 1917. In April 1919, Rosenberg exhibited Gris' recent works. But Gris was not satisfied with him and as soon as Kahnweiler returned to Paris he resumed his contract with him, a contract that lasted till his death. Before that, the Spaniard also exhibited at the *Salon des Indépendants* at the Paris, *Grand Palais des Champs-Élysées*, (28 January-29 February 1920, a salon which, apart from Picasso, brought together Cubists and *pseudo-cubists*. Gris is now seen as a master.

Who influenced Gris ?

If we look at the whole of the painting career of Juan Gris, we notice above all a coherence. Although he started it as a cubist –there are very few non-cubist works– he was not one of the fathers of the movement, but in fact did more for the cubist school than many of his fellow painters. In the words of Gertrude Stein, obviating Braque, "The only true cubism is that of Picasso and Juan Gris. Picasso created cubism and Juan Gris infused it with his personal clarity and exaltation"¹¹. And when others started to abandon the pictoric language of cubism, initiating other paths, and also the location where it all started –moving from Montmartre to Montparnasse– Gris stayed at the *Bateau Lavoir* and dedicated all his efforts to provide cubism with the scientific corpus and monumentality it had lacked, and remained a cubist painter until his death in 1927. The question that has puzzled critics is where did Gris find his inspiration for the changes he introduced.

Following Kahnweiler, James Thrall Soby signals Jean Fouquet, Mathieu Le Nain, Boucher, Ingres and Cezanne as the main pictoric influences of Juan Gris. He adds that Gris' reverence for Fouquet's stern geometry and *abstract* color is understandable; that it is reasonable to maintain that Gris, like Picasso, should also have learned much from Ingres' linear discipline and that Cezanne's contribution to the evolution of the cubists' esthetic is unquestionable. But Soby questions Le Nain's place in the group, less easy to explain since genre painting, as the Le Nain brothers practiced it, would presumably have held little appeal for an artist based on architectonic solutions of form like Gris. For Soby, Gris' admiration could be more psychological than stylistic affinity, stressing Gris' 'total adoration of the French tradition in art'. Because, Soby argues, despite of being a Spaniard, Gris preferred to think of himself as French, and with friends insisted that he be called "Jean" rather than "Juan."

Déjà vu. Picasso, since he arrived in France at the beginning of the century, had always clashed with the French reactionary right that never ceased to denounce his painting as un-French and his status as a foreigner. These attacks had become especially virulent

¹¹ Stein, Gertrude *Autobiografía de Alice B. Toklas*, Barcelona, Bruguera, 1983, p. 117. Cited by Moreno, Lourdes & Carmona, Eugenio [Juan Gris, María Blanchard y los cubismos \(1916-1927\)](#) Málaga: Museo Carmen Thyssen, 6-X-2017 to 25-II-2018 p. 21

during the German occupation, which provided the traditionalists with unusual protection. Léonce Rosenberg, a militant French nationalist who sympathized with Mussolini, pushed when Kahnweiler was in exile for a reconciliation between cubism and tradition, in a markedly politically obsession for uniting cubism and French tradition regardless of the the artistic practice of the creators he managed.

In his endeavour to *francize* Gris, Soby links his azure passages to Boucher, Madame Pompadour's decorator, and argues that Gris' use of repetitive, circular elisions connects him to the Rococo style. The critic quotes Kahnweiler's and Gertrude Stein's word that some of the artist's figure compositions of 1923-25 were inspired by the sixteenth-century Fontainebleau Mannerists and even quotes the painter's writings to stress the validity of the claim that Gris was clearly a French painter : "At all events I find my pictures excessively cold. But Ingres is cold too, and yet it is good, and so is Seurat; yes, so is Seurat whose meticulousness annoys me almost as much as my own pictures."

Soby had nevertheless to concede that Gris, 'however devout a Francophile, remained in essence a Spanish painter'. But he immediately adds that Gris always remained 'a provincial', notably in his ingenuousness and that he was absolutely, and incredibly naïve. Soby explains the painter's 'shy awkwardness of mind', as 'revealed by his published letters', by his place of birth 'in reactionary Madrid' and Castillian and Andalusian origin. Soby goes as far as to state that Gris could not have found anything more than routine stimulation at Madrid's School of Arts and Sciences, where he studied engineering. Nor can he have profited very much from taking instruction in painting from one Jose Maria Carbonero, whose name 'has been lost in the academic undertow'. Despite Soby's disrespectful remarks, Carbonero is considered one of the last great history painters of the 19th century. He was widely recognized, both nationally and internationally. He received awards, among others, at the Exposition Universelle of Paris in 1889, the Budapest International Exhibition in 1890, the Universal Exhibition of Berlin in 1891 and the only medal at the World's Columbian Exposition of Chicago in 1893. His work is represented at some of the most influential museums in the world.

Truly Castillian

According to James Dunnet, Gris cubism picked up themes of Castilian and Andalusian art of the sixteenth and seventeenth centuries, particularly the intense and mystical *bodegones* (still-lifes) of Zurbarán and Sánchez Cotán¹². Lourdes Moreno also recalls that Spanish still lifes theme had a different nuance from the Dutch and French traditions, more concerned with showing chords and harmony with the social status of the represented, with the quality and richness of the materials. From Sánchez Cotán, Spanish

¹² See the following works of Orozco Díaz, Emilio: *Una obra desconocida de Sánchez Cotán*, Cuadernos de arte de la Universidad de Granada, ISSN 0210-962X, Nº 2, 1937; *El pintor Fray Juan Sánchez Cotán*, Editorial Universidad de Granada 1993 ISBN 9788433817600 and *Las vírgenes de Sánchez Cotán*. Ediciones Cam, Granada, 1954.

artists had shown the objects endowed with great dignity. The Spanish still life does not present the ostentatious, but the matter. Its poetic is not wealth, representative of the superfluous and fleeting, but perception and knowledge, that is, what endures.¹³

Gris also renewed the interest in geometrical symbolism reflected in the treatise *Discurso de la figura cúbica*¹⁴ by Juan de Herrera (1530-1597), the architect of El Escorial, which glorifies the geometrical perfection of a cube. As Dunnett recalled, Gris was 'a demon of logic' for Apollinaire and the uniqueness of his art derives precisely from the application of logical and rational methods to 'lyrical and almost mystical ends'. The architect Le Corbusier thought of Gris as 'the strongest and most noble of the cubist painters'. Dunnett stated that the painter's work 'represented a model of intellectual achievement for Le Corbusier which influenced his conception of the ideal city'¹⁵.

In 1920, after he contracted pleurisy, Gris moved to an apartment at 8, rue de l'ancienne Mairie, in Boulogne-sur-Seine (Boulogne-Billancourt today), which will become a meeting place for many intellectuals and friends of the painter, *Les Dimanches de Boulogne*. According to Iñigo Sarriugarte¹⁶, Juan Gris thought that Cubism was not only a technique, but a way to generate a spiritual representation of his era, where the Masonic side begins to have a reference value. He joined in 1923, at the suggestion of René Allendy¹⁷, the prestigious Voltaire lodge, representative of a liberal and elitist Freemasonry, belonging to the *Grand Orient de France*. He assumed an active role in the movement, like his friends Le Corbusier, Amédée Ozenfant and Paul Dermée, and became Master Mason. In his pictorial production, there are objects commonly used in the Masonic ritual, as is the square, the checkerboard, the book, the compass in a picture published in the magazine *Le Charivari*, and hourglass on another illustration published in the magazine *Renacimiento Latino*.

In any case, Gris first paintings (1911-1915) were deprived of human warmth, made in a cold technique, with metallic colours and a deliberate rejection of spontaneity. In his second paintings period, from around 1915 till around 1920, Gris even darkens his palette. The great change, the explosion of warmth comes in the seven years that preceded Gris death in 1927, both in color and in subject matter. According to Mark Rosenthal, the symbolism in his paintings' objects seems to follow seventeenth-century

¹³ Moreno, opus cit. p. 21

¹⁴ Herrera, Juan de *Discurso del Señor Juan de Herrera, aposentado Mayor de S.M., sobre la figura cúbica* Editora Nacional. Madrid. 1976. ISBN: 8427603509

¹⁵ Dunnett, James *On the Sadness of Juan Gris* ArtReview-15, London

¹⁶ Sarriugarte Gómez, Iñigo *Perspectivas masónicas en la vida y producción artística de Juan Gris*. Cuadernos de arte e iconografía, Fundación Universitaria Española, Madrid ISSN 0214-2821, Tomo 23, Nº. 46, 2014, págs. 523-547

¹⁷ René Félix Allendy (1889 –1942), author of *Le symbolisme des nombres: essai d'arithmosophie* was a French psychoanalyst. In 1922 he founded with his wife Yvonne at the Sorbonne the *Groupe d'études philosophiques et scientifiques pour l'examen des idées nouvelles*, dedicated to the promotion of humanistic and scientific novelties. It attracted a range of prominent artists to give talks. Anaïs Nin was a patient and later a lover of Dr. Allendy in 1932. The story of the relationship is described in detail in the diaries of Anaïs Nin, specifically in the volume entitled: Henry and June.

conventions: they either symbolize the five senses or alternatively portray the simple antithesis *ars longa, vita brevis*. They maintain an element of wit while stillness continues to dominate them. Nobody plays the guitars, nor reads the books. Picasso exclaimed before Gris' portrait of his wife Josette '. . . it's much more beautiful than Zurbarán'.

During his life time Juan Gris did not enjoy the wide public success of colleagues in the cubist movement like Picasso, Braque and Leger, but he was later the recognized peer of the greatest modern masters. Between 1911 and his death in 1927, Gris produced a rich and varied body of work, distinguished, according to James Thrall Soby, by a "refinement of calculation and a highly original color sense which have finally won him his separate place in cubism's front rank."

The First Cubist Paintings of Juan Gris

In 1911 Gris developed a personal cubist style in which immaculate prisms float in a leeward tide. He was producing works like the 1911 *Carafe, une bouteille et un verre* (*Jar, Bottle and Glass*) and *Table dans un café*, in which the tonality becomes almost monochromatic and all trace of figurativism has disappeared, as in many Picassos and



Braques of 1911. But Gris' palette, though no less austere, was more metallic, with a shine not found in the analytical-cubist works of his colleagues. Gris' paintings of 1911-12 are colder than theirs, a fact se troubled Guillaume Apollinaire.

Gris' master work in 1912 is undoubtedly the *Portrait of Picasso*, one of the best cubist portraits ever painted. According to Soby, "its steel-blue precision heightens rather than obviates the sensitivity of characterization, and the face is masterfully defined". The painting also incorporates mild colors.

And in *Nature morte avec des fleurs* (often referred to as *Guitar and Flowers*) one can identify the consecration of that tonal enrichment which led Gris, Picasso and Braque away from analytical toward synthetic cubism. Its sharp prisms are painted in olive grays and pale greens typical of Gris. But now blues and brown with reddish-orange hue are added, and there is a new luxury of surface, achieved through shading using small dots in certain areas.

The 1912 painting *La montre / La Bouteille de sherry* (*The Watch / The Sherry Bottle*) includes, for the first time in Gris work lettering (the label on the bottle). The contrast of angular with circular forms makes *La montre* singular, its complexity of composition handled with remarkable assurance. And Gris makes here, for the first time use of pasted-on sections of printed material, i.e., collage.

Worth mentioning is also the



1912 *Homme dans un café* (*The Man in the Café*), now at the Philadelphia Museum of Art, and for which at least two preparatory drawings exist. The first one is now owned by The Morgan Library & Museum (Thaw Collection). A second drawing of the man's head was in the collection Basil Goulandris, Lausanne. Because of its multiple traces of erasure -an indication of Gris's intensive process of trial and error-the Thaw drawing must have preceded the Goulandris one, dated August 1912 and closely resembles the corresponding section of the painting. It was reproduced in page 20 of the MoMA catalogue *Juan Gris* By James Thrall Soby Vassilis P. "Basil" Goulandris, a Greek

shipowner, died in 1994, and his wife Elise died in 2000, both childless. There was a 16-year feud over their art collection. As we haven't been able to locate the drawing among the works in the Basil & Elise Goulandris Foundation in Athens or Andros.

Gris's playful spirit, in contrast with the sobriety and pessimism attributed to him by critics, is revealed in *Homme dans un café* with comical overtones reminiscent of the caricatures he created in his earlier in his career in Madrid and Paris in order to make a living. The self-satisfied man portrayed here, with absurdly high heels seems a caricature of a member of the bourgeoisie, taking his ease at a sidewalk cafe. Even the deformations of the man's face, whether intentional or not, are amusing.

The birth of Synthetic Cubism

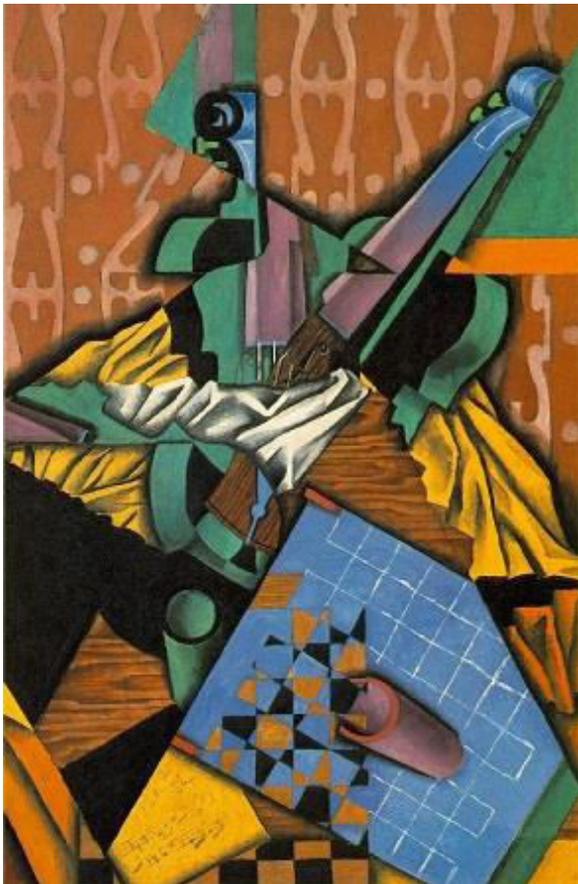
Picasso, Braque and Gris began in 1913. Gris, began to enrich the color and forms of his paintings, thus moving forward from analytical to what is commonly called synthetic cubism. A small painting of 1913, *Guitare et pipe (Guitar and Pipe)*, shows according to Soby a new emphasis on tonal and textural change, a new absorption in modeling. Kahnweiler said that at this period began Gris' "disassociation of line and colour." Gris had begun to use contrasting techniques within a given image, and Kahnweiler described it cleverly: "One method which was imitated later by other painters was peculiar to Gris: the objects, whose form, colour and even substance he tried to express, were frequently completed by a sort of projection in the form of a black silhouette. But he did



not make a system of this. Sometimes the 'projection' alone was left to represent the object: for example, a pipe placed on the imitation wood of a table. At other times a tumbler was painted only once, carefully painted and modeled with shadows, as if seen in a sort of super-isometric projection (to coin a phrase), that is to say from a balcony or gallery." Kahnweiler goes on to say that at this period began Gris' "disassociation of line and colour." According to Eugenio Carmona, the articulation in inclined and diagonal planes could allude to the representation of the interaction between space and time¹⁸.

Violon et gravure accrochee (Violin and Engraving), one of the best 1913 collages by Gris, was created in April. But he wrote to Kahnweiler afterwards to express his opinion that the engraving in the background could be changed without affecting the overall character of the picture: "But once Mr. Brenner is the owner of the picture, he is at liberty to substitute something else for this engraving - even his own portrait if he likes. As with choosing a frame for a painting, it might look better or worse, but it won't affect the picture's true merits".

In August and his wife Josette joined Picasso at



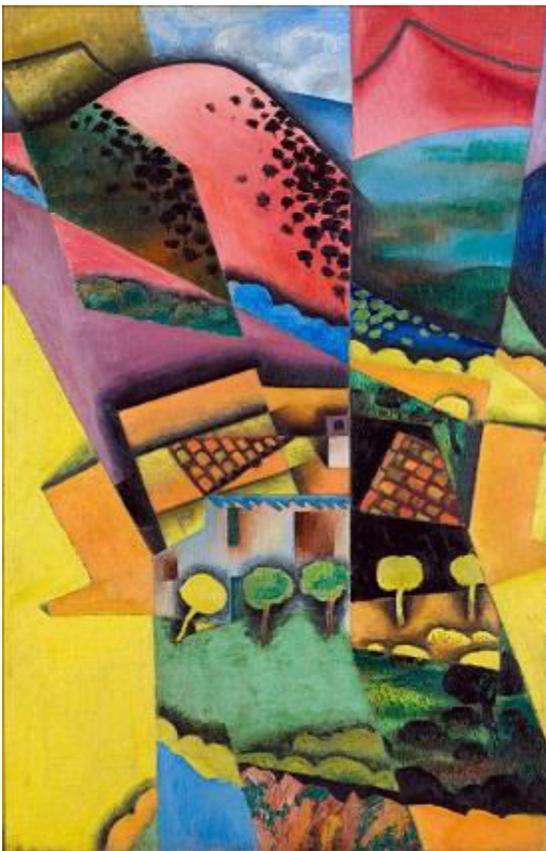
Ceret
near
the



Spanish border, where they stayed until November. This was the first time he had left Paris since 1906. He was delighted by the change and by his proximity to Spain. And he produced major paintings, like *Violon et guitare* or *Fumeur (The Smoker)*, where Gris worked in a more lighthearted mood and a fanlike disposition of flat planes and tubular contrasts of form are for

Soby memorable and effective, and can more easily be read in the drawing of the same subject. Like *The Man in the Cafe* of the previous year, the Smoker is humorous in disposition.

Also painted in Ceret were two of Gris' masterworks of 1913: *Poires et raisins sur une table* (*Still Life with Pears*), *Violon et damier* (*Violin and checkerboard*), where Soby recognizes what was to become a characteristic feature of Gris' art:- the echoed application of comparable shapes to objects of differing character and identity within a given composition. In Douglas Cooper's words, "One finds, for example, the same oval form used in a single canvas to express the beak of a flute, the sphere of a glass, the neck of a



bottle, the rose of a guitar and a bunch of grapes on a fruit bowl." Thus in the *Still Life with Pears* the round profile of a glass is played against the top of a second glass seen from a contrasting angle (that is, from above); both forms are repeated in the foreground's cluster of grapes.

As we can see in the previously mentioned paintings, as well as in the landscapes also painted in Céret *Paysage à Céret* and *Paysage et maisons à Céret*, Gris had developed into a master colorist, and he would continue to be one for the duration of the rest of his career. In fact, his hue is one of his most distinctive traits, being wildly unpredictable, varied, and ranging from opulence to severe sobriety. Perhaps one reason why Gris' renown for a long time trailed behind that of his greatest contemporaries in cubism is because the black-and-white reproductions that helped spread the fame of Picasso and Braque frequently obliterate the features of Gris' paintings.

By the time Gris returned to Paris from Céret in November 1913, he had started to gain a small but significant amount of fame because to Kahnweiler's efforts. The previous year, Kahnweiler had agreed to buy all of Gris' works. He had already sold a painting (in 1912) to Hermann Rupf of Bern, and then Gertrude Stein and Leonce Rosenberg were buying his paintings. Rosenberg would later take over as Kahnweiler's temporary dealer when the First World War forced the German citizen to leave Paris. Even though he had fewer fans than Braque and, especially, Picasso, his supporters were strong. Much of the credit for his rising fame must go to Gertrude Stein in particular. With the exception of Picasso, she wrote more affectionately about him and his work than about any other artist. She also intimidated or cajoled many visitors to her renowned apartment on the rue de Fleurus into viewing him as a master cubist.

Gris concentrates on papiers Collès

Gris spent the first few months of 1914 in Paris, but in June he and Josette moved back close to the Spanish border, to Collioure, a little fishing village near Ceret. Since 1905,

Matisse had owned a property there. The French painter visited again in September 1914, this time accompanied by portraitist Albert Marquet, and saw a lot of Gris. A painting Gris gave Matisse immediately after it was painted in 1916, (*Nature Morte avec compotier / Still Life with Fruit Bowl*.) honors the friendship between the two painters. At this time, Josette Gris frequently posed for Matisse, who was aware of how much his younger colleague needed the little payments made at the time to professional models.

It can be argued that after those months of contact



with the Spaniard's cubism, Matisse, a renowned figure and a strong and persuasive personality, had been inspired to some extent by Gris. Kahnweiler and MoMA's director Alfred Barr shared this view, which in our opinion may be corroborated

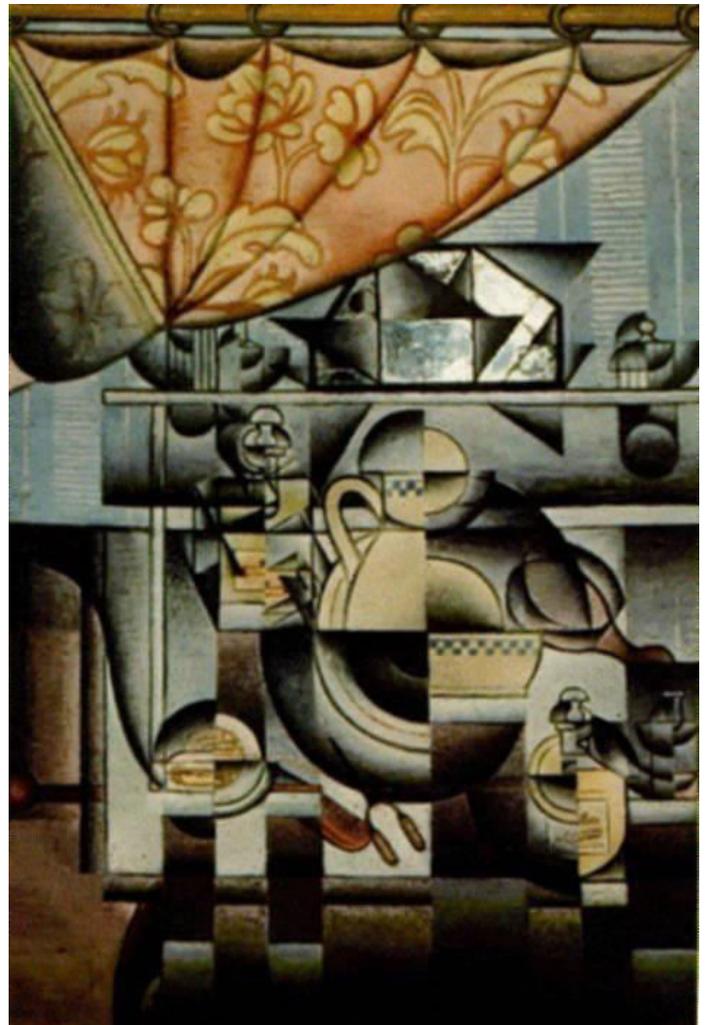


by some Matisse paintings, like *Poissons rouges et palette, Paris, quai Saint-Michel* (*Goldfish and Palette quai Saint-Michel*, late 1914) *Nature morte après Jan Davidsz de Heem* (1915) or *La Leçon de piano* of 1916. In any case, according to Soby Gris collages of 1914-1916 are among the most perfect works of art of the twentieth century. These collages contrast with Picasso's and more particularly Braque collages in their use of dynamic, striking color. As various observers have pointed out, Gris' collages are paintings, while those of Braque are basically drawings, with tonal components held in cautious limitation. Collage had changed the way of understanding the surface of the painting and the articulation of the elements that made it up, and this was a new point of starting point for properly pictorial reflection. This exercise made Gris's work extremely complex and diverse.

According to Soby, in spite of the fact that Gris' collages of 1914 appear at to resemble each other closely, the truth is that their assortment is nearly as exceptional as their certainty of execution. *La guitare et les verres* (*Guitar, Glasses and Bottle*), with its contrasts of dark, brown, greens and grays is generally stifled in color, its mood austere and its impact sharpened by subtle transpositions of form through which, in this case, the grained table assumes the shape of a guitar. And after that in many major works as *Fleurs* (Flowers, The Metropolitan Museum of Art, New York) and *Compotier et carafe* (Fruit bowl and Carafe, Kröller-Müller Museum, Otterlo), the color gets to be more extravagant, the points of interest more reasonable, whereas translucent marbled zones are utilized to uncommon impact. Soby recalls, too, that Gris' use of "applied" reality was as courageous as that of other top cubists. For instance, to *La console de marbre* (*The Marble Console*, 1914), he attached a piece of a mirror. He had done so earlier in *Le lavabo* (*The Dressing Table*) of 1912, and an anonymous notice in the issue of *Gil Blas* on 1 October 1912 announcing the forthcoming *Section d'Or* exhibition said:

Le lavabo, 1912

"It appears that it is impossible, for a conscientious artist, to reproduce a mirror



on a canvas. If one wants to make a perfect imitation of it, this seems, in effect, actually impossible. One cannot render the brilliance of a mirror, and as it reflects the thousands of objects that pass in front of it, one cannot, unless one is a Futurist, reproduce them all. As a result of this quite curious line of reasoning, the Cubist Juan Gris has decided not to proceed with the use of tricks. In order to paint a well-equipped dressing table, he has quite simply glued a real mirror to his picture"¹⁹. The author was probably Louis Vauxcelles, who would have been told about this innovation and the line of reasoning behind it by Apollinaire and Raynal. The author had not seen the collage in question, since he wondered whether Gris had included other objects as well.

Gris explained much later to Michel Leiris: "You want to know why I had to stick on a piece of mirror? . . . Well, surfaces can be re created and volumes interpreted in a picture, but what is one to do about a mirror whose surface is always changing and which should reflect even the spectator? There is nothing else to do but stick on a real piece."²⁰

The year 1914 had been magnificent for Gris, with a long stay near the Spanish border, the close contact with Matisse and a steady production of highly valued canvases. But the bonanza would not last at all. When Austria-Hungary declared war on Serbia, beginning World War I on July 28, 1914, Gris became very stressed. He was exempt from French military service due to his Spanish nationality, but he could not return to Spain since there he had neither served in the Army nor paid the required exemption tax. Joan Miró had the same problem: his father did not pay a total exemption as the men of his class did, so Joan had to join the ranks and fight anarchists, Catalanists and socialists, who had launched a revolutionary general strike in the summer of 1917. The outbreak of war brought Gris both emotional and financial difficulties. Kahnweiler was in exile in Rome, without money to be of much help. Friends like Matisse and Gertrude Stein, tried to relieve Gris despair with small sums of money and plans to support him, but Juan and his wife, Josette, had to struggle hard to survive in an atmosphere of suspicion, bad news from the Front, and outright poverty. On October 31, 1914, discovering that their return ticket to Paris expired the following day, the Gris's returned to the old apartment in Montmartre. In one of Gris' letters to Kahnweiler he said: "Believe me, life at this time is not much fun, and although I used to be very fond of Paris I would gladly leave it now. I do nothing but fret and am bored all the time".

¹⁹ Quoted in Poggi, Christine *In defiance of painting : cubism, futurism, and the invention of collage* Yale Publications in the History of Art 1992. Text in French: "Il parait qu'il est impossible a un artiste consciencieux de reproduire un miroir sur la toile. Si l'on veut en faire une imitation parfaite, cela semble, en effet, pratiquement impossible. On ne peut arriver a donner l'eclat de la glace, et comme elle reflete des milliers d'objets qui passent devant elle, on ne peut, a moins d'etre futuriste, les reproduire tous. C'est a la suite de le raisonnement assez curieux que le cubiste Juan Gris a decide de n'y pas aller par ruses. Quant a peindre une table de toilette bien achalandee, il a tout simplement colle une veritable glace sur son tableau." Les Arts," Gil Blas (1 October 1912)

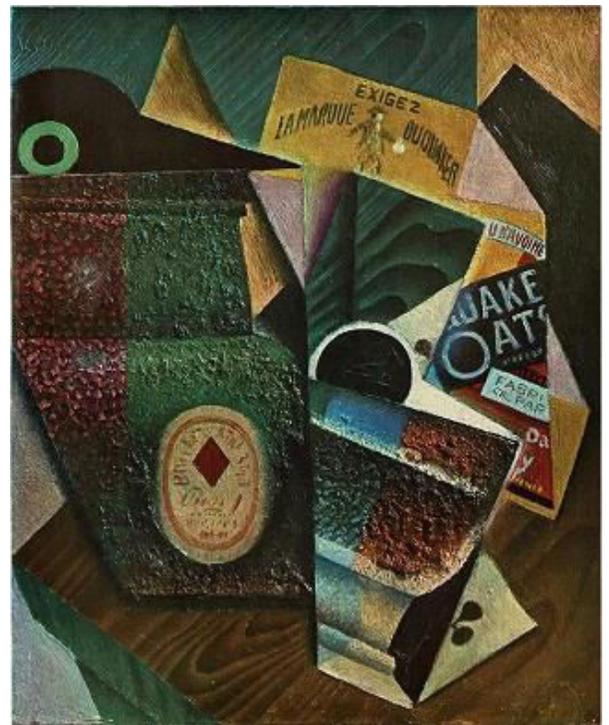
²⁰ Kahnweiler, Daniel-Henry, *Juan Gris: His Life and Work*. Cooper, D. (trans) New York: Curt Valentin, 1947, pp. 87-88

But despite the difficulties, Gris persisted in painting. Leonce Rosenberg started purchasing paintings directly from Gris in the Spring of 1915, taking Kahnweiler's place, who had relocated to Bern and was eager to accept any arrangement that would ensure a market for Gris' artwork. Although Gris considered signing with Rosenberg at this time, he waited until November 1917, whereby the painter held for Kahnweiler all the paintings completed before the spring of 1915. Leonce Rosenberg renounced his rights to Gris works once the German dealer returned (in 1920) and was expected to reach a deal to share the painter's work.

Although Gris' letters reveal that his mood was nearly perpetually depressing in 1915, his paintings became more lavish than ever. Soby says that *Livre, pipe et verres* (*Book, Pipe and Glasses*) and *Le Paquet de Quaker Oats* (*The Package of Quaker Oats*), both of 1915



are representative of the expressive adaptability of Gris technique at the moment. The main surfaces of the former painting are even and bright like a tortoise's shell; the latter is richly encrusted and in some places has such intense modeling that it resembles bas-relief. In color, both images are the exact opposite of "miserly," being bold and vivid instead. Additionally, both of these images support a claim made by Kahnweiler that Gris, unlike Picasso and Braque at times, never abandoned the use of chiaroscuro as a tool.



1915 was indeed an exceptional year for the art of Juan Gris. He might have achieved more in 1914 or 1917, for instance, rather than 1915. His work from 1915 is exceptional, though, for its sheer variety. *Nature morte à la nappe à carreaux* (*Still Life with Checked Tablecloth / The Check Tablecloth*) is a far cry from the fragmented complexity of *Nature Morte* (*Still Life*), with its strange, lovely fluorescence. And in relation to the

compositional arrangement of the earlier image, Gris' love of triangles deserves to be mentioned. The triangle is "so accurate and endless a form," according to Lipchitz, who told the Soby that Gris revered it. *Le damier* (*The Checkerboard*), with its deftly shuffled planes and its contrast between objects and their shadows, shows Gris' preference for triangular oppositions of form.

And in 1916 Gris' use of color in his still life fluctuated between arrogance and sobriety. There are a number of compositions from this year and the year before that feature objects that are heavily stippled, as some of Picasso's paintings from 1913–1914. A good example of this is *La lampe* (*The Lamp*), and Gris' gouaches from the same period, which show the same obsession. However, he turned away from these vibrant pieces and toward the peace of the small *Compotier, verre et journal* (*Fruit Dish, Glass, and Newspaper*), with its



subtly restrained use of wood graining. be Zurbaran's heir. The *Still Life with Fruit Bowl*, which he gave to Matisse shortly after it was finished, also displays his Spanish ascetic vision.

A particular mention should be made to the gouaches Gris made in 1916 to illustrate (through lithographs of interpretation) a book by his friend Pierre Reverdy, *Au soleil du plafond*. The idea for this collaboration between

subtly restrained use of wood graining.

This painting provides a further demonstration of how persistent the influence of Gris Castillian sources. The picture's subdued contrasts of brown, black, white, and gray give it a transcendental intensity and a kind of mystic purity. Gris continued to



Gris and Reverdy was conceived during the First World War. But Gris died in 1927, having only completed half the illustrations for the twenty poems. The book was finally published in 1955 with the text appearing as a facsimile of Reverdy's handwriting. Even though it appeared decades afterwards, this handsome work is considered one of the great Cubist books. It is based on eleven of the gouaches Juan Gris made for the project: *Moulin à café, tasse et verre sur une table* (Coffee Grinder, Cup and Glass on Table), *Le moulin à café* (The coffee grinder); *Le violon, La pipe* (The pipe), *Le compotier* (The Fruit Bowl), *La Lampe* (The lamp), *La Soupière* (The soup bowl)/ *Soupière* (Soup tureen), *Le livre* (The book), *La guitare* (The guitar), *Pot de Fleurs* (Pot of flowers) and *Bouteille* (The bottle).

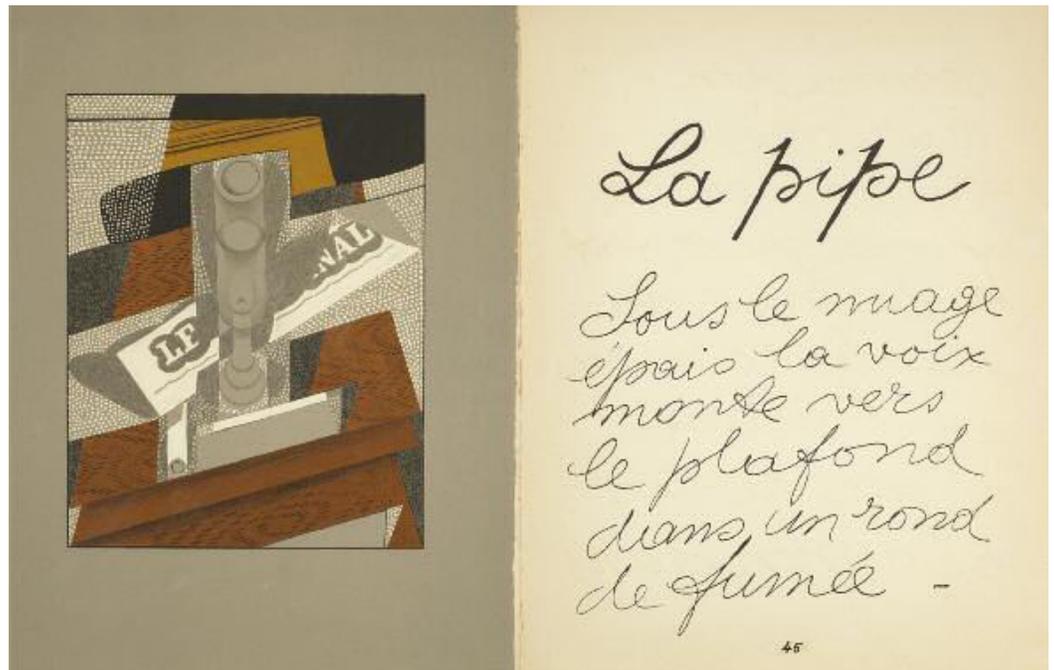
In 1915 poet Pierre Reverdy and artist Juan Gris began to collaborate on the book that was to include 20 prints after Gris' gouache drawings with a prose-poem beneath each one. Gris only completed 11 of the drawings. Disagreements with the publisher, Efstratios Tériade, followed by the artist's death, led to the indefinite postponement of the project, which was eventually revived in 1947. Reverdy reworked his original prose-poems, then wrote them out in flowing calligraphy and inserted the images freely throughout.

The relationship of text and the gouaches' images, printed by Mourlot Frères, is that of two parallel discourses delivered simultaneously concerning the same objects. In both, there is an intense concentration on commonplace things, each made to unfold with complexity and mystery. Here, a Peugeot coffee mill, coffee pot, cup, glass, and spoon—in part defined in ghostly white drawing—tilt and hover ambiguously in shallow space over a cloth-covered table.

These gouaches date from the beginning of Juan Gris' move towards an increasingly unified and clarified form of Cubism.

Described by Daniel-Henry Kahnweiler as, "one of the most fruitful and

beautiful" periods of Gris' career, the war years saw the artist reach artistic maturity as he



forged this new synthetic mode of painting. He ceased working directly from nature and instead began constructing compositions out of abstract arrangements of planes, shapes and forms that were subsequently made to denote specific objects. With their combination of planes depicted with various media, they are reminiscent of the collages that had preoccupied Gris throughout 1914. The practice of *papiers collés* offered new ways of composing his pictures. Combining cut and pasted papers with oil paints and drawing media, Gris deftly portrayed objects in shifting spatial contexts, combining multiple viewpoints in a single composition, as well as emphasizing the inherent flatness of the constituent materials. Constantly defying the viewer's expectations, these collages played with viewer's perceptions as well as with the very nature of an artwork and the processes of picture making.

By 1915 however, as the realities of the war took hold, Gris ceased to play these pictorial games. Paris was a city of privation, its inhabitants living with night-time Zeppelin raids and the threat of bombardment. On a personal level, Gris' friends, Guillaume Apollinaire, Georges Braque, and Fernand Léger were serving at the Front; he received news of Braque's severe head injury in May of that year. As a Spaniard living in France, Gris was frequently viewed with suspicion. In addition, his dealer, Kahnweiler, a German native, had been forced to flee to Switzerland, leaving him without a source of income and support.

Gris' situation changed somewhat when he signed a contract with Léonce Rosenberg, the cubist dealer who had stepped into the vacuum that Kahnweiler's absence had left in Paris. The gouaches belong to a group of drawings that Rosenberg commissioned from Gris in 1915-1916. These works were intended to be included in the book *Au soleil du plafond*, planned to consist of twenty poems by Pierre Reverdy, illustrated by twenty corresponding still lifes by Gris. Gris created eleven gouaches for the project, which was never realized during his lifetime. It was not until 1955 when the book was published by Tériade.



Both Reverdy's poems and Gris' images were intended to share the same title, thereby offering a visual and literary description of the same group of domestic objects. *Moulin à café, tasse et verre sur une table* is the visual counterpart to Reverdy's poem of the same title. Here, Reverdy used familiar, domestic objects to allude to war. In the same way, Gris' *Le moulin à café* "is rife with a similar array of connotations, not the least of which is that, at the time, coffee mill was soldiers' slang for 'machine gun'" (M. Faust, quoted in exh. cat., op. cit., 2011, p. 128):

"On the cloth were a few grains of powder or coffee.

War or respite on fronts which wrinkle together.

The fragrance mingled with the calls of evening, the world closes its eyes and the mill ground black like our heads. In the circle of voices, a cloud rises. A pane of glass at the lip that muddles our thoughts."

(quoted in *ibid.*, p. 128).

In *Moulin à café, tasse et verre sur une table*, Gris has used a combination of traditional modes of representation—the illusionistic pencil shading to suggest the folds in the white tablecloth, the coffee grinder handle, and the sleek form of the coffee pot—and the more avant-garde, quintessentially cubist devices, including the pointillist-style gouache dots and the faux-bois planes. Together these opposing forms of representation both emphasize the inherent flatness of the picture plane and at the same time, attempt to create an illusionistic sense of depth and verisimilitude. This combination of seemingly antithetical techniques was a perfect reflection of Gris' desire at this time "to continue the tradition of painting with plastic means, while bringing to it a new aesthetic based on the intellect" (quoted in K. Silver, "Juan Gris: Between Cubism and Classicism" in E. Braun and R. Rabinow, eds., *Cubism: The Leonard A. Lauder Collection*, exh. cat., The Metropolitan Museum of Art, New York, 2014, p. 199). It was this that lay at the heart of his distinctive form of Synthetic Cubism.

The flat color architecture

The Nature morte au journal (*Still life with newspaper*) and the *Damier et cartes à jouer* (*Checkerboard and Playing Cards / Still Life with Playing Cards* for Soby) are two additional still lifes from 1916. By this time, Gris had entered what Kahnweiler referred to as his "architectural" period and stated that it was marked by his paintings becoming a "flat



colored architecture". Everything was put back on its flat surface, and the symbols engraved there were his original inventions—true "concepts." He gave several object descriptions before giving up. He seemed to have less of an obsession with "local" color, indicating that line and color were more closely related. Architecturally speaking, the emblems themselves are arranged one above the other and are governed by the overall structure, which results in their "distortion" and "discoloration." But perhaps it is more accurate more accurate to say that it is the architecture that governs their form and their color.

Still in 1916, Gris and Josette traveled to Beaulieu, the place of origin of the wife, in the Indre-et-Loire region, close to Loches. Although he admitted in a letter on September 21 that he found landscape painting discouraging because "it is all so beautiful that I don't know how to manage without spoiling it," the landscape tempted him as a subject. Only one of the landscapes painted at Beaulieu has survived.

Gris occasionally felt the need to reinvent himself through transcriptions of earlier artists' work. In 1916, he made a pencil drawing (*Portrait de Louis Guillaume, d'après Cézanne* 35,5 x 27,4 cm) and he also created a drawing



modeled after Cézanne's self portrait (*D'après Cézanne / After Cézanne*), and in the same year two drawings of Cézanne's wife (*Portrait de Madame Cézanne (d'après Paul Cézanne) / Portrait of Mme Cézanne after Cézanne (recto)*). In 1918, he painted an oil on canvas portrait of Mme Cézanne (*Madame Cézanne* 92x76 cm). Gris based this image on a postcard reproduction of Paul Cézanne's



portrait of his wife Hortense Fiquet. The actual canvas, which Gris never saw, is owned by the Art Institute of Chicago. In defining his new style of Synthetic Cubism, Gris claimed that “Cézanne turns a bottle into a cylinder, but I begin with a cylinder and create an individual [object] of a specific type: I make a bottle—a particular bottle—out of a cylinder.”

He also showed his proximity to Corot painting in September 1916 *La Femme à la mandoline, d'après Corot (Woman with Mandolin, after Corot, Oil on plywood 92 x 60 cm)*. This and other portraits painted in 1916-17 may have influenced, according to Soby, some of the artist's colleagues, including Braque.

We refer to *Portrait de Josette, Portrait de Madame Josette Gris* and *Femme assise (Seated Woman)*.

One of the two portraits of Gris wife is a bust and a head, while the other is a three-quarter length. The smaller image is identical to the larger one in every significant facial feature, and the latter was likely an earlier study for it. Kahnweiler has mentioned architectural preoccupations in both portraits. In contrast to most of the artist's earlier works, the image is purposefully flat; local color has been muted, and traditional modeling through shading is limited to the contours of Josette's left shoulder and the back of her head. The areas of light, dark, buff, black, brown, and white contrast in a perfect way.



Gris and his wife, in the belief that the war

would soon come to an end, left for Paris in late October of 1916. He wrote to Maurice Raynal on December 23 and said, "This time perhaps it will be peace at last." On January 18, 1917, he ruefully asked Raynal: "Are you working at all? I'm not accomplishing much as a result of all these festivities. I've become rather lazy". Soon, the extreme cold in Paris and the lack of coal made it even harder for him to work. But at



this point, he created the only true sculpture of his career—the painted plaster Harlequin (opposite)—with the aid of his friend Lipchitz.

1917 : A new Gris revolution

In February 1917, Gris finished the superbly somber Minneapolis *Nature morte (Still Life)*, in which the two main components—a bottle and an elaborately curved fruit bowl—are positioned close to the center of the wooden table, the drawer of which can be seen in the background as a detached form. The image once more exemplifies Gris' fascination with the interaction between objects and their shadows as well as his love of using similar shapes for objects with different identities, as seen in this composition's repeated use of an incomplete circle from left to right.

Gris transitioned from the *Nature morte's* relative simplicity to the much more intricate and incredibly poetic *Échiquier, verre et plat (Chessboard, Glass, and Dish)* in the spring of 1917. The picture's combination of mysterious and unrelated objects is unusual, but by no means unique. In fact, some of these objects are difficult to understand in terms of the commonplace reality that Gris' art traditionally drew inspiration from, if not outright impossible.



What are the curved and triangular forms that are set off to the left against a lighter background? We cannot know the identity of the long, triangular objects near the bottom of the *Place Ravignan*, painted two years earlier, with certainty, either.

Gris transitioned from the *Still Life's* relative simplicity to the much more intricate and incredibly poetic *Chessboard* in the spring of 1917. The picture's combination of mysterious and unrelated objects is unusual, but by no means unique. In fact, some of these objects are difficult to understand, if not outright impossible, in terms of the commonplace reality that Gris' art traditionally drew inspiration from. We can assume that the exclamation-point shape in the center of *The Chessboard* has its distant origins in

violin sound holes. What, however, is the ragged, light shape to which it is set? And what exactly are the curved and triangular forms that are set off to the left against a lighter background? We cannot know the identity of the long, triangular objects near the bottom of the *Place Ravignan*, painted two years earlier, with certainty, either.

Gris wanted perhaps to temporarily stray from reality as the cubists saw it and use metaphysical conceits at this point in his career. Perhaps this was also the time when he was most absorbed in Gongora's poetry. Gris, a fellow Spaniard, very likely recognized the poetry's virtues a little earlier. However, this poetry did not regain popularity on a global scale until roughly three centuries after the poet's death in 1625. In any case, when J. M. Cohen described Gongora's "refinements of allusion and... dependence on antithesis and parallelism," he may have been referring to some of Gris' 1917 paintings, as in the well-known lines: "Cuando pitos, flautas y cuando flautas, pitos". Cohen continues: "His [Gongora's] imagery, with its strong colors, presents an artificial landscape in which objects are often described only by a single quality." Although a connection to Gris' art is implied here, as with his friend and fellow poet Pierre Reverdy, its significance shouldn't be overstated.

In any case, Gris' paintings from 1917 began to become more complex at the same time that he was looking back to reconsider his own early cubist work. The mysterious objects on *The Chessboard's* left are similar to the windswept forms that Gris had contributed to cubism in his paintings from 1911 and 1912, even though they are new in terms of inventiveness of iconographical identity. Therefore, one can infer that the artist was unusually reflective during the first few months of 1917 and that he may have wanted to look back on the foundations of his mature work as well as expand his still-life vocabulary by adding enigma and paradox.

The Chessboard undoubtedly gives a new meaning to the transposition of an almost identical appearance from one object to a second or third that are normally unrelated—a transposition that fascinated Gris as it had fascinated Gongora before him. The painting is undoubtedly among Gris' most creative, even if it is in some ways more troubling than many of



his other works.

As a result of his unusual depression in the spring of 1917, Gris wrote to Maurice Raynal in June: "You can't imagine the feelings of gloom and disgust to which I have been a prey for some time now. These intervals can last for weeks or even months at a time. "Paris is not much fun, I assure you," he continued, "despite the sun and General Pershing's arrival." He persisted in his work though, and as of this date, he produced a number of truly remarkable paintings. In terms of style, they range from the resolute, unglazed minimalism of the *Landscape* to the zigzag sophistication of the *Violon et journal (Violin and Newspaper)* in which the planes are as meticulously adjusted, one behind the other, as the sails on a clipper ship. *Le buffet (The Sideboard)*, one of his most expertly controlled paintings, was completed in August. Though its forms are brief and abstract, the lighting resembles atmospheric naturalism in this image. Then, very late in the year, his color and textures became more opulent, especially in the *Minneapolis Nature morte (Still Life)* and the *Comptoir et nappe à carreaux (Fruit Dish on a Checkered Tablecloth)*.

Braque visited Gris former studio in the Hotel Roma, Paris, again in the fall. It appears that the two men frequently crossed paths during this time, and it is likely that Gris looked up to his more experienced cubism colleague, whose fluency he had always admired. Whatever the case, Braque and Gris shared a lot of the same philosophical beliefs at this time. In the fall of 1917, Braque created his lovely *Femme à la mandoline (Woman with a Mandolin)*; in December, Gris picked up his brush again and finished the magnificent *Arlequin à la guitare (Harlequin with a Guitar)* that he had started in 1916. He rarely produced work in this genre that was more impressive. Gris' modest words to Kahnweiler are more than justified by the image's alabaster surface and intensely Spanish color, which are unusually authoritative: "My work may be bad 'great painting, but at any rate it is 'great painting." Gris joins Picasso and Braque as their equal. According to Soby, cubism did not need more to gain recognition as one of the greatest artistic movements of the twentieth century with such three proponents of extraordinary talent, to whom we could add Fernand Leger.

War Still Lifes, Landscapes, Figures at the end of the war

After painting in Paris *Le Journal*, the enchanting *Violon et verre*, with its jagged cohesion and deft variety of form, and finishing his majestic interpretation of Cézanne's *portrait de Madame Cézanne* and the *Nature Morte au Compòtier*, Gris and Josette moved in the spring of 1918 to Beaulieu, where they joined María Blanchard, Jacques Lipchitz and Jean Metzinger. There, he painted a number of landscapes with buildings, like *Maisons à Beaulieu* and *Paysage à Beaulieu*, even though he was not entirely satisfied with them. He also painted there several master works, like *Le Tourangeau* (Centre Pompidou), *Le Meunier*, *Arlequin à la table*, and *Le joueur de guitare*. In Beaulieu, Gris also spent time reflecting on what and how to paint. Soby recalls that in August 1919 he wrote to Kahnweiler: "I would like to continue the tradition of painting with plastic means while bringing to it a new aesthetic based on the intellect. I think one can quite well take



over Chardin's means without taking over either the appearance of his pictures or his conception of reality. Those who believe in abstract painting seem to me like weavers who think they can produce a material with threads running in one direction only and nothing to hold them together. When you have no plastic intention how can you control and make sense of your representational liberties? And when you are not concerned with reality how can you control and make sense of your plastic liberties?"

Gris and Josette returned to Paris in November 1918. Finally, the war was drawing to a close, and the artist was feeling unusually upbeat about his work. He felt fully confident that his latest paintings were steps forward in the right direction and was offered a solo exhibition at Leonce Rosenberg's gallery in April 1919. That year saw an increase in the severity and purposeful flatness of Gris' own artwork, as seen in the *Arlequin à la table* (*Harlequin at a Table / Harlequin and the Guitar for Soby*) and *Le journal* (*The newspaper / Fruit Bowl for Soby*). In contrast to some earlier works, they exhibit a rather quick assurance at the same time. Although Gris did paint the *Guitare et comptoir* and *Arlequin à la table* in 1919, he largely stuck to synthetic cubism throughout the year. The latter image perfectly exemplifies the stylistic device—one of Gris' most enduring concerns—that combines unrelated iconographical elements through subtle allusions to contour and overall shape. The legs of the figure in the Harlequin could be those of the table. The image also demonstrates Gris' interest in simultaneously portraying the full face and profile of a human.

As Alfred Barr observed, Picasso renewed the cubists' preferred technique of duality in his *Demoiselles d'Avignon* from 1907, where full-face heads are given profile noses. In Picasso's early cubist and post-54 cubist work, simultaneity "appears repeatedly," according to Barr. Gris, on the other hand, was more circumspect and confined in his use of double images. In comparison to earlier works like the *La Femme à la mandoline, d'après Corot* (*Woman with Mandolin, after Corot*) and the *Portrait de Josette*, the dark profile that divides the rounded, frontal view of the head in the *Arlequin* is a far more drastic solution to the simultaneity problem.



The Gris synthesis (1920-27)

The long-awaited return of Daniel-Henry Kahnweiler, Gris dealer and biographer, took place in February 1920. And when in September he re-opened his gallery, the German liked the paintings done by Gris since 1914 even more than the previous ones. : "I had left behind a young painter whose works I liked and returned to find a master". He was soon to discover that the Spaniard had more surprises for him, his works made between 1920 and his death in 1927 being the best he ever made. In Kahnweiler's words, "The period that followed 1920 was one of the most fruitful and beautiful in the whole of Juan Gris' work. Indeed, many of those who admire his pictures consider the years 1916 to 1919 as the peak of his achievement. Certainly the works of this time have an austere grandeur and manly vigor . . . And yet I do not think that one can be said to have fully understood Gris' art unless one recognizes the progress which he continued to make after 1920."

Nature morte devant l'armoire (Still Life in Front of the Cabinet) September-October 1920

Curt Valentin, who did so much to increase the artist's notoriety in the United States and was undoubtedly one of the most sensitive and devoted dealers of our time, agreed with Kahnweiler's assessment of Gris' final works. Douglas Cooper says in the conclusion of his catalogue raisonné, which fully acknowledges Gris' earlier masterpieces, "It is only in 1920 that Gris at last seems in full possession of his resources."

James Thrall Soby however, while acknowledging the value of Gris post 1920 work, disagrees basically with Kahnweiler, Curt Valentin and Douglas Cooper. In his view, while it is undeniably true that Gris produced some excellent works in his last seven years, one wonders if Gris was ever as consistently inspired as an artist after 1920, possibly as a result of both his long-term illness and his brief engrossment in Theater stage design. Kahnweiler thought that the reservations Soby and other purist cubism critics many felt about Gris's late works could be ascribed to "an old misunderstanding of cubism", a comment that irritated Soby.



The distraction of Ballet:

At least one element of Soby's criticism should in our view be universally shared: stage design constituted a fatal distraction for Gris. The painter himself wrote to Picasso's friend André Beaudin in December 1923, when he was at work on Diaghilev's ballet sets for *Les Tentations de la Bergere* and *La Colombe*: "My life has been poisoned by the theatre. . . ." In a letter to Maurice Raynal, he wrote: "All the time I am worried about the decors and that prevents me from working at my own painting. It is really difficult to do two things at once."

In the early 1920s, when Gris was commuting between Paris and the Côte d'Azur, he was asked by ballet impresario Sergueï Pavlovitch Diaghilev to make the decors (and costumes) for his pieces. The painter was probably flattered by the invitation to join a selected group of top painters who had worked with Diaghilev (Picasso, Braque, the Delaunays, André Derain, Max Ernst, Georges Rouault, Marie Laurencin, etc.). Gris was capable of dramatic theatrical effects and rococo flourishes, particularly evident in the vigorous, clashing colors and textures. But in our opinion the traditions of the ballet industry made the creations of top painters for the ballet practically indistinguishable. And above all, the

experience was, according to Soby, costly to his art since it 'distracted him from an essentially meditative vision of things'.

Braque decor for *Les Facheux*, 1924



Gris decor for *L'Education manquée*, 1924



In any case, Gris success in exhibitions continued in the new period, in which he concentrated on making his paintings have a stronger lyrical impact. He had earlier been worried about his art's lack of sensuality: "I can't find room in my pictures for that sensitive and sensuous side which I feel should always be there." Now he made a conscious effort to achieve poetic effects. However, he developed pleurisy in May and was taken to Hospital. Before he was freed and allowed to visit Beaulieu in August, he had to wait until September to regain his strength. In the fall, he made a brief trip back to Paris to

visit Kahnweiler's new gallery. Kahnweiler had once again become his dealer as a result of a dispute between Gris and Leonce Rosenberg (who kept the first option on canvases of a particular size.) His weakened chest found the climate in Paris to be too harsh, so in November he and Josette traveled to Bandol, near Toulon on the Mediterranean.

The following year, in addition to working on lithographic portraits in March, including *Marcelle la Blonde* and *Marcelle la Brunette*, Gris also started his series of open window paintings. He was invited by Diaghilev to Monte Carlo in April to complete the set design for the *Cuadro Flamenco*, a collection of Andalusian dances and songs. He was unhappy in Monte Carlo and reluctant to accept the commission, which ultimately fell through: "I can't stand this sort of Universal Exhibition landscape, where one sees nothing but bad architecture, bloated people with idiotic expressions or intriguers." But, he explained, "If I refuse I shall be flying in the face of fortune, since a ballet can help me to make my name known and bring me admirers."

The reason why Gris wanted to become more well-known. He knew that the pre-war Galerie Kahnweiler's sequestered stock, confiscated in 1914, would be put up for sale by the government in a series of auctions at the Hôtel Drouot between 1921 and 1923. Naturally, some of his own paintings were included in this stock, and he was concerned that their auction prices would be dreadfully low. He was right, and the stock was sold at prices well below their market value.



The Diaghilev commission for *Cuadro Flamenco* was canceled, and late in April, Gris returned to Bandol, worn out from the experience and enraged by the fact that Picasso, who took over the commission, had allegedly spoken against him. Finally, in 1922 and 1923, Gris created the sets for the ballets *Les Tentations de la Bergère*, *Fête merveilleuse* at Versailles, and *La Colombe* and *l'Éducation manquée* for Diaghilev. Cubism "did not carry into the theater the revolution which it brought about in the plastic arts," according to Kahnweiler. Despite this, the movement had a significant impact on stage design. Lincoln Kirstein wrote to Soby that "Gris' talent was anti-theatrical, but his style has

been commercialized, and I would bet half the opera houses of the world from Buenos Aires to Brussels (particularly the provinces) have done modernoid, modernique or modernesque-type cubist works based on Gris' inventions, much more than on anybody else, since he was so defined and clear. Gris was an incident; only his easel paintings throw by in 66 direction a certain interest on his theatrical designs."

Gris' unwavering faith in painting is demonstrated by the fact that he finished the ambitious *Devant la baie* (*Before the Bay*) the month after arriving in Bandol from Monte Carlo in April 1921, returning to the challenge of fusing interior and exterior scenes, a challenge he had first encountered in Paris while working on *Place Ravignan* in 1915. But now, as seen in the painting of the sailboat and the mountain beyond, he drew much closer to



traditional realism. In June, Gris and his wife made their way back to Paris, where the artist worked on a number of portrait sketches of the Kahnweiler family. Numerous commissions of this nature that he had received during his otherwise unsuccessful stay in Monte Carlo in the spring of 1921 may have reignited his interest in producing this type of drawing.

The Gris family returned to Ceret in October, and the artist there finished *Le Canigou*, one of his best works from the 1920s. The title of the painting was inspired by a mountain peak in the Eastern Pyrenees close to Ceret ("I am really enthusiastic about a picture I am beginning of the white peak of the Canigou covered in snow").



After picking up his figure painting again in Paris, Gris finished in October *Le Pierrot*

(National Gallery of Ireland, bequeathed by Máire MacNeill Sweeney). At Ceret, he worked to complete *Le pierrot à la guitare* (*Pierrot with guitar*) in January. The same year, he also painted *Deux Pierrots* (*Two Pierrots*), in which circular forms are used eloquently in abundance, including for the figures' eyes, head shapes, and coat buttons. If Gris was bored and annoyed by his neighbors' provincialism at the time, the brave *Deux Pierrots* and *Le pierrot à la guitare* show no signs of boredom. In a letter to Kahnweiler, Gris mentioned that he had a drawing of a seated pierrot that was "quite advanced and looks rather good. I believe it to be much better than the one I completed in Paris".

However, Gris' chronic depression of mind returned in the early spring, and he struggled to finish a series of small paintings as a break from the ambitious figure paintings of the winter that somewhat resemble Leger's tough, cylindrical inventions. Gris and Josette returned to Paris in April. They almost immediately moved out of



their previous residence on Rue Ravignan and into a suburban apartment Kahnweiler had found for them in Boulogne-sur-Seine, close to his home. The idea of the change thrilled Josette. However, in a letter to Kahnweiler, she added a touching comment about the possibility: "I'm not sure if Juan will be better off in the new flat as far as his job is concerned, but I'll be glad not to be around him while he works. He sighs so heavily, and it makes me sad."

Gris and Josette experienced difficult times in the spring, summer, and fall of 1922 as a result of his anal fistula surgery in October and her mouth abscess in August. Although Gris' operation was successful, he continued to be weak and lethargic. He admitted as much in a letter to Gertrude Stein: "I want to start working but I don't have the strength. I have to revert to painting because my mental state is still that of a invalid."

The painter may have been encouraged or at least diverted in these difficult times in his life (1922–1923) by finally receiving the four confirmed commissions from Diaghilev; three of his ballets had their premieres in Monte Carlo in January 1924. His exhibition at Kahnweiler's Galerie Simon in March 1923 may have also given him encouragement, despite his prior statement that he "is not expecting it to have a great success



because there are not many people who like my painting." Additionally, he was still depressed when he visited Monte Carlo in the spring of 1923 to oversee the construction of his ballet sets: "Monte Carlo is as dull as a mental institution."

Given his poor health, lack of material success, and uneasy, if occasionally proud, response to the challenge of stage design, it is all the more impressive that Gris was able to create a number of notable works in his later years. *Les ciseaux* (*The Scissors*), the poetic *Le batteur* (*The drummer*) / *Barabanshik*, *Guitare et Notes de*

musique (*Guitar and music notes*), all of which were created in 1926, and *Un livre et un plateau de fruits* (*Book and Fruit Bowl*), which was painted the year Gris passed away at the age of forty from uremia, are a few examples. Gris produced in the middle of the 1920s many other master works. However, it is still unclear why some of the artist's later works appear calculated, wan, and occasionally sentimental. In addition to the aforementioned factors, it is conceivable that Gris missed the stimulation the cubist movement had given him earlier in his career. By 1922, Gris had begun to feel as though cubism and its two great founders both Picasso and Braque, whose abilities he respected despite their occasional arguments, were leaving him behind.

Before painting the pivotal *Trois musiciens* (*Three Musicians*) in 1921, Picasso occasionally turned to neoclassicism, then to the lavish and more naturalistic still lifes of 1924–25, and finally to *Les Trois Danseuses* (*Three Dancers*) of the latter year, a painting whose convulsive spirit ties it to surrealism and to that psychological chaos that Gris had despised in the Dadaists' art a few years earlier. By 1924, Braque had also consciously evolved his decorative sensuality, and he was creating the large, supple figures that he dubbed *Les*



Canéphores (basket carriers) to emphasize their connection to traditional classicism. Gris, however, took the opposite direction and made an effort to adhere more closely to the cubist premise. Soby believes that he may have suffered from his own faithfulness, but there's no denying that his lifetime commitment earned him Lipchitz' complimentary label of "the cubist." Cubism, however, as a movement with a profoundly original and revolutionary nature, could not endure indefinitely. One can assume that Gris had no energy left for a counter-revolution.

Soby recalls that in 1924 and 1925 Gris devoted a significant amount of his time and effort to lecturing and documenting his ideas about what painting should be and why. He had made a significant declaration about his fundamental artistic tenet as early as 1921: "I consider that the architectural element in painting is mathematics, the abstract side; I want to humanize it. Cezanne turns a bottle into a cylinder, but I begin with a cylinder and create an individual of a special type: I make a bottle -a particular bottle- out of a cylinder." These lectures show Gris' eager, even frantic, desire to produce a fresh

commentary on the well-known objects of the tangible world through pure painting as opposed to stylistic experimentation. He did not want to create art through parody, as Picasso frequently did; instead, he would have disregarded the classical allusions that Braque found intriguing in *Les Canéphores*. His thoughtfulness was one of the most deeply ingrained aspects of his mind, and his seriousness was uncompromising.

For Soby, Gris' adoration of earlier works of art proves his point. He frequently visited museums, but his main goal was to learn more about his craft rather than to update his iconography and stylistic approach. He studied the work of the Fontainebleau Mannerists in his later years. In contrast to Picasso, who on several occasions, most notably in 1904-06 and 1918-25, transformed the "fat and lean" exaggerations of the sixteenth-century Italian Mannerists into a vehicle for both wit and monumentality, but there is no indication of their nervous elegance in Gris' work.

Broc et compotier (Jug and fruit bowl)
February 1921

For Soby, Gris stuck till the end to what Kahnweiler called his "rapturous lucidity," perhaps even becoming its prisoner at times. Gris once said, "Sick men paint stiffly". It is entirely to his credit that from the time his health started to seriously deteriorate in the late summer of 1925 until his passing on May 11th, 1927, he himself fought valiantly against this rigidity. A sizable body of his work, including paintings, watercolors, gouaches, drawings, prints, and book illustrations, was still being produced by him. All the more impressive considering that his health forced him to travel, taking him to Toulon, back to Boulogne, Hyeres, and Puget-Theniers, where uremia was determined to be the cause of his illness. He came back to Paris out of desperation on January 24, 1927. In February, he started working again



after making a partial recovery. However, he began to lose strength in March, and his valiant struggle and horrifying suffering were almost over. Gris was laid to rest in Boulogne on May 13. All of the people who had known Gris, including painters, sculptors, poets, and musicians, marched in a procession down Avenue de la Reine to the old cemetery of Boulogne. There were no speeches or religious ceremonies. His son Georges, Lipchitz, Picasso, Raynal, and Kahnweiler served as his chief mourners.

Portraits

No. 443

Title: *Vieja Mujer (old woman)*

Date: 1904 – 1906

Medium: ink on paper

Dimensions: 13 x 10 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: April 25, 2012



No. 444

Title: *Portrait d'homme (portrait of a man)*

Date: 1910

Medium: Charcoal

Dimensions: 45 x 28 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: June 8, 2004

No. 445

Title: *Femme assise (Woman sitting)*

Date: 1910

Medium: Charcoal

Dimensions: 48 x 32 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: June 8, 2004



No. 446

Title:
Retrato de su hermana / portrait de femme (portrait of his sister)

Date: 1910 ?

Medium: pencil on paper

Dimensions:

15 x 9 cm

Current owner or museum:

Private

Collection

Sold at an

auction

Sale Date: April

2, 2015



No. 447

Title: *Femme lisant (woman reading)*

Date: 1910

Medium: charcoal

Dimensions: 48 x 31,3 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: February 9, 2006

No. 448

Title: *Tête d'enfant (child's head)*

Date: 1910

Medium: Charcoal

Dimensions: 48 x 30 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: June 8, 2004



No. 449

Title: *Portrait de femme (portrait of a woman)*

Date: 1910-1911

Medium: Pencil

Dimensions: 48 x 31 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: June 8, 2004



No. 450

Title: *Portrait de femme (portrait of a woman)*

Date: 1911

Medium: Pencil

Dimensions: 48 x 31 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: June 8, 2004



No. 451

Title: *Portrait de Maurice Raynal*

Date: 1911

Medium: Oil on canvas

Dimensions: 55x46 cm

Current owner or museum: Private Collection

No. 452

Title: *Autoportrait No. 1 (Self-Portrait No. 1)*

Date: 1909-1910

Medium: Charcoal on cream laid paper mounted on canvas

Dimensions: 47.9 x 31.6 cm

Current owner or museum: The Philadelphia Museum of Art.

Credit Line: 125th Anniversary Acquisition. Gift of The Judith Rothschild Foundation, 2007

Accession Number: 2007-46-7



No. 453

Title:

Autoportrait (Self-portrait)

Date: 1911

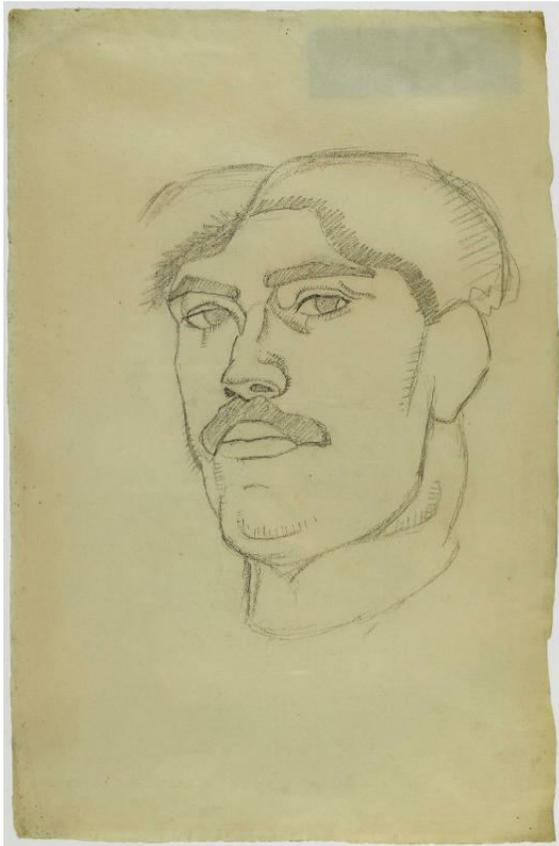
Medium: Mine graphite on papier

Dimensions: 47,7 x 31,4 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris

Donation de M. et Mme Quentin Laurens, 2006

Inventory No. AM 2006-815



No. 454**Title:** *Juan Legua***Date:** 1911**Medium:** Oil on canvas**Dimensions:** 54.9 × 46 cm**Current owner or museum:**
The Metropolitan Museum of Art, New York

Credit Line: Jacques and Natasha Gelman Collection, 1998

Accession Number:
1999.363.27**Comment:**

Gris moved from Madrid to Paris in 1906 and settled at the Bateau-Lavoir, a building at 13 rue Ravignan in the Montmartre district that served as home and studio to several artists, including Pablo Picasso. Though he supported himself initially as an illustrator of satirical cartoons, by 1911 he had become a central figure in the development of Cubism. Having witnessed the birth of the movement in 1907 through Picasso and Georges Braque, Gris drew on their innovations to deconstruct the subjects of his paintings, but rapidly evolved his own rigorously gridded structure and bright color palette.

Juan Legua is one of the artist's earliest Cubist paintings and belongs to a series of pre-World War I portraits of close friends and acquaintances. The canvas depicts a sitter who was first identified as a Spanish journalist living in Paris, though "*Juan Legua*" is now thought to have been a pen name. Gris represents his subject with a smoking pipe, lapelled suit, prominent chin, and parted hair, granting him distinct characteristics.

A transitional work, the painting demonstrates Gris's evolution as he grappled with Cubist abstraction and the breakdown of continuous planes. *Legua's* figure and crisp attire are easily recognizable, though the sitter's face loses clarity through fragments and facets. The darkened background dissolves into a diagonal grid, while remaining distinct from the sitter and foreground. The artist maintains the subdued, neutral hues established by Braque and Picasso, although his later works were subsequently characterized by vibrant color.



No. 455**Title:** *Tête de Femme / Portrait de Josette (Portrait of the Artist's Mother)***Date:** 1912**Medium:** Oil on canvas**Dimensions:** 53.8 × 46.4 cm**Current owner or museum:** The Metropolitan Museum of Art, New York
Credit Line: Promised Gift from the Leonard A. Lauder Cubist Collection**Accession Number:** SL.17.2014.1.20**Comment:**

While distorted facial features are legible on the top half of this gridded composition, the bottom half is more difficult to read, making it a challenge to identify the woman with pearl earrings. It was Gris's friend and dealer Daniel-Henry Kahnweiler who first referred to this painting as a portrait of the artist's mother, "painted from memory, for after leaving Madrid he never saw her again."

**No. 456****Title:** *Tête de femme (head of a woman)***Date:** 1911**Medium:** charcoal**Dimensions:** 48.1 x 31.5 cm | Image: 27 x 27 cm**Current owner or museum:** Kunstmuseum Basel, Kupferstichkabinett, purchased in 1965

Inv. 1965.21

Literature

- Drawings and collages of Cubism: Picasso, Braque, Gris, Kunsthalle Bielefeld, March 11 – April 29, 1979, conception by Ulrich Weisner, catalog realized by Erika Kroppenstedt, Bielefeld: [sn], 1979, No. 187



No. 457

Title: *Autoportrait*

Date: 1911-1912

Medium: pencil

Dimensions: 44,5 x 30,5 cm

Current owner or museum: Private Collection

Sold at an Auction

Sale Date: December 6, 2005



No. 458

Title: *Autoportrait*

Date: 1912

Medium: pencil

Dimensions:

Current owner or museum: Private Collection

Sold at an Auction

No. 459**Title:** *Portrait de Pablo Picasso***Date:** January–February
1912**Medium:** Oil on canvas**Dimensions:** 93.3 × 74.4 cm**Current owner or museum:** Art
Institute of Chicago

Signed and inscribed, l.r.:

"Hommage á Pablo Picasso/Juan
Gris"Dimensions 93.3 × 74.4 cm (36 3/4
× 29 5/16 in.)Credit Line: Gift of Leigh B.
Block

Reference Number 1958.525

Comment:

In 1906 Juan Gris traveled to Paris, where he met Pablo Picasso and Georges Braque and participated in the development of Cubism. Just six years later, Gris too was known as a Cubist and identified by at least one critic as "Picasso's disciple." Gris's style draws upon Analytic Cubism—with its deconstruction and simultaneous viewpoint of objects—but is distinguished by a more systematic geometry and crystalline structure. Here he fractured his sitter's head, neck, and torso into various planes and simple, geometric shapes but

organized them within a regulated, compositional structure of diagonals. The artist further ordered the composition of this portrait by limiting his palette to cool blue, brown, and gray tones that, in juxtaposition, appear luminous and produce a gentle undulating rhythm across the surface of the painting.

Gris depicted Picasso as a painter, palette in hand. The inscription, "Hommage à Pablo Picasso," at the bottom right of the painting demonstrates Gris's respect for Picasso as a leader of the artistic circles of Paris and as an innovator of Cubism. At the same time, the inscription helped Gris solidify his own place within the Paris art world when he exhibited the portrait at the Salon des Indépendants in the spring of 1912.

Provenance

Daniel-Henry Kahnweiler (1884–1979), Paris. Sold, Hôtel Drouot, Paris, June 13–14, 1921, Kahnweiler sequestration sale, lot 49, to "Grassat" for Galerie Simon [letters from Kahnweiler, October 21, 1975, and December 2, 1975; copy in curatorial object file]. With Etienne Bignou (1891–1950), Paris, and



Bignou Gallery, New York, by April 1933 (possibly as early as June 1930) to at least April 1946 [Zurich 1933 and Paris 1930; letters to Bignou from Alex Reid and Lefevre, March 22 and April 18, 1946].
 Galerie Louise Leiris, Paris, by February 1948 [Basel 1948]; sold to Buchholz Gallery, New York, by 1949 [New York 1949; letter from Kahnweiler, December 2, 1975; copy in curatorial object file]; sold to Jacques Seligmann and Co., New York, by 1949 [letter from Jacques Seligmann to Curt Valentin, Mar. 18, 1949, and letter from Jane Wade to Seligmann, Apr. 5, 1949, Seligmann Papers, Archives of American Art, Smithsonian Institution, Washington, D.C.]; sold to Leigh Block, Chicago, June 1949 [Block Collection Card in curatorial object file]; given to the Art Institute of Chicago, 1958.

Exhibition History

Paris, Société des Artistes Indépendants, 28th Exposition, March 20–May 16, 1912, p. 145, cat. 1426, as Figure.

Dresden, Internationale Kunstausstellung, June–September 1926, cat. 378.

Paris, Galerie Simon, Exposition Retrospective Juan Gris, June 4–16, 1928, cat. 4.

Berlin, Galerie Alfred Flechtheim, In Memoriam: Juan Gris, February 1930, cat. 2.

Paris, Galerie Georges Petit, Cent ans de Peinture Française, June 15–30, 1930, n.p., cat. 41, as Hommage à Picasso.

Amsterdam, Gemeentemuseum, Tentoonstelling van Fransche Kunst: Ecole de Paris, April 1932, cat. 103.

Zurich, Kunsthaus Zurich, Juan Gris, April 2–26, 1933, p. 5, cat. 33 (ill.), as from “M. Etienne Bignou, Paris.”

Buffalo Fine Arts Academy, Albright Art Gallery, The Art of Today, January 3–31, 1936, p. 7, cat. 47, as “Collection Etienne Bignou Gallery.”

New York, Museum of Modern Art, Cubism and Abstract Art, March 2–April 19, 1936, pp. 29, 42, 48, and 211, cat. 94, fig. 33.

London, Alex Reid and Lefevre, L’Ecole de Paris, November 1938, cat. 21 (ill.), as Hommage à Picasso.
 Freiburg im Breisgau, Friedrichsbau, Die Meister Französischer Malerei der Gegenwart, October 20–November 23, 1947, p. 48, cat. 13 (ill.).

Basel, Kunsthalle, Juan Gris, Georges Braque, Pablo Picasso, February 26–March 24, 1948, cat. 5.

Bern, Kunsthalle, Georges Braque, Juan Gris, Pablo Picasso, April 2–29, 1948, cat. 41.

New York, Buchholz Gallery, Cubism, April 5–30, 1949, cat. 7 (ill.), as Hommage à Pablo Picasso, 1911.

New York, Sidney Janis Gallery, Cubism 1910–1912, January 3–February 4, 1956, cat. 15 (ill.).

New York, Saitenberg Gallery, Hommage à Kahnweiler, May 13–June 8, 1957, No. cat..

New York, Museum of Modern Art, Juan Gris, April 9–June 1, 1958, pp. 18, 20, 28, and 117 (ill.); traveled to the Minneapolis Institute of Arts, June 24–July 24, 1958; San Francisco Museum of Art, August 11–September 14, 1958; and Los Angeles County Museum, September 29–October 26, 1958.

Boston, Institute of Contemporary Art, The Image Lost and Found, May 14–August 28, 1960, p. 48, cat. 9 (ill.).

Dortmund, Germany, Museum am Ostwall, Juan Gris, October 23–December 4, 1965, n.p., cat. 7 (ill.); traveled Cologne, Wallraf-Richartz Museum, December 28, 1965–February 13, 1966, as 1911/12.

Buffalo, Albright-Knox Art Gallery, Painters of the Section d’Or: The Alternatives to Cubism, September 27–October 22, 1967, pp. 13, 24, 25, 27, and 45, cat. 9 (ill.), as 1911-12.

Los Angeles County Museum of Modern Art, The Cubist Epoch, December 15, 1970–February 2, 1971, pp. 200–201, No. 108, pl. 225; traveled to New York, Metropolitan Museum of Art, April 7–June 7, 1971.

Paris, Orangerie des Tuileries, Juan Gris, March 14–July 1, 1974, pp. 11, 21, and 76, cat. 8 (ill.).

- University Art Museum, University of California, Berkeley, Juan Gris, February 7–April 8, 1983, pp. 24–25, 152, and 177, cat. 6 (ill.); traveled to Washington D. C., National Gallery of Art, October 15–December 31, 1983; and New York, Solomon R. Guggenheim Museum, May 18–July 15, 1984.
- Madrid, Spain, Ministry of Culture, Juan Gris [1887–1927], September 20–November 24, 1985, pp. 26, 94, fig. 4, and 122–123, cat. 8 (ill.).
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- Madrid, Museo Nacional del Prado, The Spanish Portrait: From El Greco to Picasso, October 20, 2004–February 6, 2005, pp. 306, 320, and 379–380, cat. 85 (ill.), as *Homage to Pablo Picasso*.
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- Publication History**
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- R. Allard, *La Revue de France* (March 1912), p. 72.
- Gris, Juan, “Über die Möglichkeiten der Malerei,” trans. B. Schiratzki, *Der Querschnitt* 5, 1 (January 1925), p. 33 (ill.), as *Bildnis Picasso*, 1910.
- Grohmann, Will, “Die Kunst der Gegenwart auf der Internationalen Kunstausstellung Dresden, 1926,” *Der Cicerone* 18 (June 1926), p. 400 (ill.), as *Bildnis Picasso*.
- Einstein, Carl, *Die Kunst des 20 Jahrhunderts* (Berlin: Im Propyläen, 1926), pp. 84, 329 (ill.), 563, as *Bildnis Picassos*, 1911.
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No. 460

Title: *Retrato de Germaine Raynal (Portrait of Germaine Raynal)*

Date: 1916

Medium: Graphite pencil on paper

Dimensions: 26,7 x 21,3 cm

Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid

Entry date: 1992

Register number: DE00112

Douglas Cooper Bequest, 1985



No. 461

Title: *Portrait de madame Raynal*

Date: 1912

Medium: Oil on canvas

Dimensions: 55x38 cm

Current owner or museum: Private Collection



No. 462

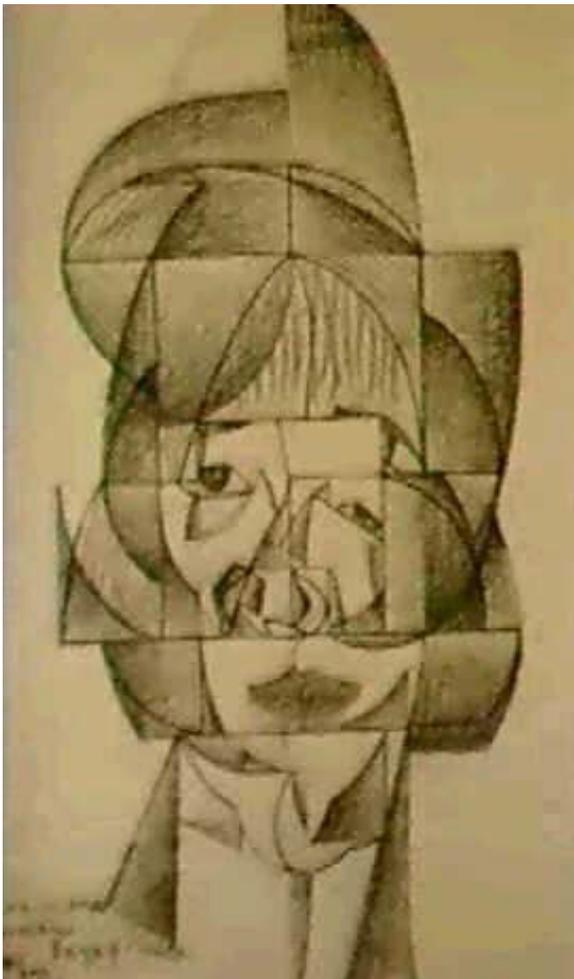
Title: *Portrait de Germaine Raynal*

Date: 1912

Medium: Graphite on paper

Dimensions: 36 x 26,5 cm

Current owner or museum: Private Collection



No. 463**Title:** *Figure, d'après Velazquez (Figure, after Velazquez)***Date:** 1916**Medium:** Chalk on paper**Dimensions:** 45 x 24,2 cm**Current owner or museum:** Kröller-Müller Museum Otterlo, The Netherlands**Inventory:**

KM 101.395

**No. 464****Title:** *D'après Cézanne (After Cézanne)***Date:** 1916**Medium:** Graphite on ivory laid paper**Dimensions:** 39.5 x 30.7 cm**Current owner or museum:** Art Institute of Chicago

Credit Line: Margaret Day Blake Fund Income

Reference

Number 1980.82

Provenance

Possibly to

Galerie de

l'Effort Moderne,

Paris, c. 1916 [according to London 1983; primary source documentation for this information has not been located to date]. With Galerie Alfred Flechtheim, Berlin, c. 1921 to at least Apr. 26, 1933 [according to London 1983, Berlin 1929, Berlin 1930, and Zurich 1933 (as lender)]; sent to Daniel Henry Kahnweiler, Galerie Simon, Paris, Nov. 1933 [Kunsthaus Zürich Archive, Nov. 3, 1933]. Sent by Gustav Kahnweiler to Mayor Gallery, London, May 14, 1938 [Mayor Gallery log book, No. 2687]; taken by Gustav Kahnweiler, Sept. 26, 1938 [Mayor Gallery log book, No. 2687]. With Buchholz Gallery, New York, by 1949 [New York 1949]. Richard S. Davis, Minneapolis and New York, by Aug. 1955 [Museum of Modern Art, New York, Curt Valentin papers, III.A.12]. Possibly Ronald S. and Jo Carole Lauder, New York, until 1980 [according to London 1983; primary source documentation for this information has not been located to date]. John and Paul Herring Company, Inc., New York, by 1980; sold to the Art Institute of Chicago, 1980.



No. 465

Title: *Portrait de Madame Cézanne (d'après Paul Cézanne) / Portrait of Mme Cézanne after Cézanne (recto)*

Date: 1916

Medium: Graphite on off-white wove paper

Dimensions: 21 × 16.5 cm

Current owner or museum: The Metropolitan Museum of Art, New York
Credit Line: Leonard A. Lauder Cubist Collection, Gift of Leonard A. Lauder, 2016
Accession Number: 2016.237.27a, b

Comment:

Gris based this image on a postcard reproduction of Paul Cézanne's portrait of his wife Hortense Fiquet. (The actual canvas, which Gris never saw, is owned by the Art Institute of Chicago.) During World War I, Cézanne's art was touted as a continuation of France's grand artistic tradition, and he was credited for emphasizing the permanence and stability of geometric forms. In defining his new style of Synthetic Cubism, Gris claimed that "Cézanne turns a bottle into a cylinder, but I begin with a cylinder and create an individual [object] of a specific type: I make a bottle—a particular bottle—out of a cylinder."

**No. 466**

Title: *Portrait de Madame Cézanne*

Date: 1916

Medium: Pencil

Dimensions: 22,2 x 21,7 cm

Sold at an auction

Sale Date: May 9, 2000

No. 467

Title: *Madame Cézanne*

Date: 1918

Medium: Oil on canvas

Dimensions: 92×76 cm

Current owner or museum:

Private Collection



No. 468

Title: *Portrait de Louis Guillaume, d'après Cézanne*

Date: 1916

Medium: Pencil

Dimensions: 35,5 x 27,4 cm

Sold at an auction

Sale Date: May 9, 2000

No. 469

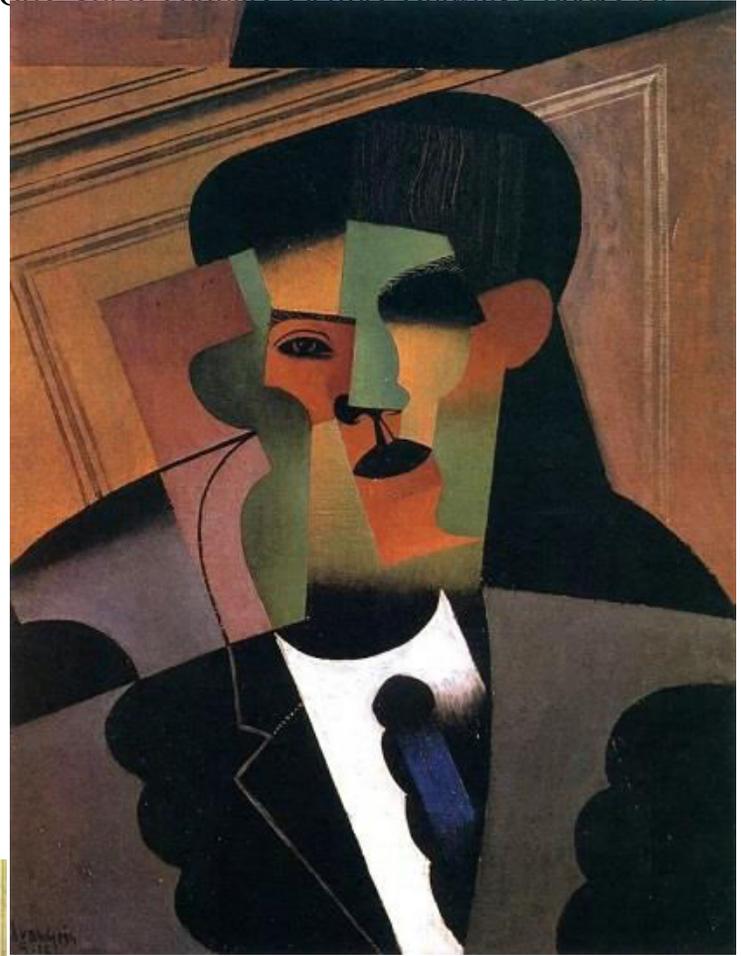
Title: *Autoportrait*

Date: 1916

Medium: Oil on canvas

Dimensions: 63×48 cm

Current owner or museum: Private Collection



No. 470

Title: *Portrait de Josette*

Date: 1916

Medium: Oil on panel

Dimensions: 59.5 x 46cm

Current owner or museum: Hermann and Margrit Rupf Foundation, Bern

No. 471**Title:** *Portrait de Madame**Josette Gris***Date:** October 1916**Medium:** Oil on board**Dimensions:** 116 x 73 cm**Current owner or museum:** Museo Nacional Centro de Arte Reina Sofía, Madrid

Entry date: 1995

Register number: AS12050

Donation of Douglas Cooper, 1979

On display in: Room 204.02 - Cubism, the First International Language.

Telefónica Collection

As well as marking the starting point of Synthetic Cubism, 1916 also marked the beginning for Juan Gris – as would happen later for Picasso – of a meticulous re-examination of the work of some past masters, particularly Paul Cézanne, Corot and Velázquez.

The three works that Juan Gris produced at this time, inspired by Corot, are more female portraits: *Femme à la mandoline*, d'après Corot (Woman with Mandolin, [after Corot], 1916; Kunstmuseum Basel), *Femme assise* (Seated Woman, 1917; Carmen Thyssen-Bornemisza collection) and *Portrait de Madame Josette Gris* (Portrait of Madame Josette Gris) from the Museo Reina Sofía collection. It seems that all three are based on the physical appearance of Josette, Juan Gris' partner, who posed to a greater or lesser extent for each work. In *Portrait de Madame Josette Gris*,

Josette is sitting in a chair, in front a section of wall, the lower part of which is wood-panelled. The shadow she casts is used to give the sensation of depth, while her hands lie draped on her knees. Both conceptually and formally, this portrait could easily be the result of a cross between the combined influences of Corot and Cézanne. From Corot, Juan Gris once more takes the pyramidal structure of the composition; he then takes inspiration for the arrangement and pose of the female figure from some of the portraits Cézanne painted of his wife, particularly *Madame Cézanne au fauteuil jaune* (Madame



Cézanne in a Yellow Armchair, 1888-1890; The Art Institute of Chicago). This is particularly noticeable in the particular way that both models have their hands crossed on their laps.

Paloma Esteban Leal

No. 472

Title: *Femme assise (Seated Woman)*

Date: 1917

Medium: Oil on panel

Dimensions: 116 x 73 cm

Current owner or museum:

Museo Nacional Thyssen-Bornemisza, Madrid

Carmen Thyssen Collection

Inv. No. (CTB.1986.23)

Comment: From 1916 onwards Gris became interested in painting figures, leading him to seek inspiration in the work of the great masters of the past. Various drawings of this period copy works by Raphael, Velázquez and Cézanne, in addition to three oils based on Corot. Seated Woman looks to Corot in the counterbalance of the curved and straight lines and the interplay of chiaroscuro. However, the use of a high viewpoint that flattens the forms and the painting's overall structure of juxtaposed, oblique lines recall Cézanne's female portraits. In comparison with Portrait of Josette Gris, 1916, with which this painting forms a pair, Seated Woman is more varied and complex, both from a formal and chromatic viewpoint. This may be partly explained by the party dress that Josette is wearing here, although some experts have also pointed to the possible influence of Picasso's painting The Italian Woman of 1917.

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As a Spaniard, Gris was a non-



combatant in the First World War. His war was uncomfortable, nonetheless. Foreigners on the home-front were under constant suspicion, and the supply of food and heating fuel was often erratic. Early on, the sudden end to the income for his dealer Kahnweiler meant real poverty, but in 1915 Léonce Rosenberg, who had collected Cubist work before the war, decided to move into the space left in the market by Kahnweiler's exile, and began to take an interest in Gris' painting. In April 1916, Gris signed a contract with Rosenberg, and between 1916 and 1920 he was to be one of the group of Cubists supported by the dealer's galerie de l'Effort Moderne; among them were Léger, Metzinger, Severini, Herbin, Lipchitz and Laurens. Gris in particular was to be considered a leading figure in the so-called "Return to Order" in the final years of the war, and in the half decade that followed it.

Gris dates *Seated Woman* "5-17", a date confirmed by Léonce Rosenberg's galerie de l'Effort Moderne stock-books. On 5 May 1917 he wrote to Rosenberg from Paris: "Picasso got back the day before yesterday, came to see me. We spent the evening together. I told him what you wrote to me about the two paintings he did in Rome [...] I showed him my latest stuff and he doesn't seem to think too badly of it. I was really pleased because, as you well know, I'm always inclined to think everything I do is dreadful". Picasso had been in Rome with Serge Diaghilev's Ballets Russes, designing the sets and costumes for the production of *Parade*, a ballet devised by Jean Cocteau to music by Erik Satie. The opening night of *Parade* in Paris was at the Théâtre du Châtelet on 18 May 1917, and Gris was an enthusiastic member of the audience. On Picasso's invitation he had attended rehearsals as well. *Seated Woman* was, therefore, painted at a time of especially close relations between Gris and Picasso. One of the two pictures painted by Picasso in Rome to which Gris refers in his letter of 5 May is *The Italian Woman* (*L'Italienne*). The relationship of this to the present *Seated Woman* is a telling one. The fancy-dress subject of Picasso's picture is based on tourist postcards, themselves closely related to the genre of fancy-dress peasant figure paintings associated most obviously with Corot. As we shall see, Gris' painting is probably based on a sitter, who could well be his common-law wife Josette, but the pose of the figure and the accent on elaborate costume also relate it in general terms to Corot's peasant figure paintings. This is underlined by the fact that *Seated Woman* is a sequel to Gris' *Corot-esque Portrait of Madame Josette Gris* painted in October 1916 and to his Cubist adaptation of Corot's *Woman with a Mandolin* of a month earlier. It represents, indeed, like Picasso's *The Italian Woman*, a high-point in a campaign (backed by Léonce Rosenberg) to attach Cubism to a notion of the French tradition, which gave a leading role to Camille Corot in the 19th century. Picasso and Braque together had been the first to attempt an accommodation between Corot and Cubism, with their treatments of the theme of the woman with a mandolin in 1910, but the question of a specific Picasso influence in this case is irrelevant, for Gris had turned to Corot before Picasso's trip to Rome, and his letter of 5 May 1917 suggests that, despite his mention of Rosenberg's opinion of Picasso's Roman pictures (including *The Italian Woman*), he himself had not been able to see them. The fact remains, however, that Picasso's return from Rome with so uncompromising a Cubist picture on so explicitly a Corot-esque theme would have confirmed for the two of them a common direction that was both Cubist and traditionalist, whether or not they had made their respective moves independently.

1917 was also the year that Gris moved decisively towards a "purified" Cubist method, whose starting point was claimed to be in non-objective formal configurations and compositional structures, rather than in subject-matter. The question of whether Gris's starting point was his sitter in this case is, therefore, important. Cooper states that this picture is "a portrait of Madame Josette Gris." He gives no evidence. But it can be assumed that this was corroborated by Madame Gris herself. Certainly the costume is not regional peasant dress, as it is so obviously in *The Italian Woman*; it bears no relation, for instance, to Touraine regional costume of the kind that Gris would have known from his visit to Beaulieu-lès-

Loches. It is, rather, the costume of a Parisian dressed up to go out, and the likelihood must be that this is a more elaborate Parisian complement to the simpler provincial portrait of Josette painted at Beaulieu. Josette Gris was born Charlotte Augusta Fernande Herpin in Loches in 1894, daughter of a bank employee and a schoolteacher. Her upbringing seems to have been partially Parisian, but she retained close ties with their family in Beaulieu and Loches, for her paternal grandfather, the retired financial administrator of the hospital at Loches, was the one who found her and Gris their accommodation just outside Beaulieu in 1916, and then again in 1918 and 1920. Her background seems to have been petty bourgeois with aspirations, for she boarded at the École Riart in Loches, a school designed for the daughters of the provincial *bonne bourgeoisie*. Despite her straitened circumstances with Gris, she possessed a well developed taste for good clothes, as demonstrated by the fact that on their return from Beaulieu at the end of 1916 Gris exchanged a small picture for a dress made especially for her by Madame Bongard, the couturier sister of Paul Poiret.

Josette, we know, did not sit for the 1916 portrait, but we also know that she did sit for portrait drawings at that time. If this is indeed a second full-length portrait, it can be assumed, once again, that if she sat, she sat only for drawings; no such drawings survive. It is extremely unlikely that a non-objective compositional structure suggested the subject. The exact repetition of size of the 1916 portrait and the comparable use of a structure of overlapping triangles drawn from the edges of the format strongly suggest that the idea of a figure-subject came first in the picture's conception. In particular, the idiosyncratic feature of the pleated cloak fits the broad planar structure of the composition so well that the likelihood is of a fairly specific figure-idea as the starting point. This conclusion is further encouraged by the fact that there are no pentimenti visible on the paint surface to suggest the adjustment of shapes and configurations to fit a subject that has emerged during the process of painting, though many of the most legible details—the white outlines of brow, nose and mouth, the black eye, the ear-ring, and the white outlines of the costume—were painted in late.

Appropriately, Josette dressed up to go out is the pretext for a far more intricately developed pictorial structure than Josette dressed down to stay in. By comparison with the 1916 portrait, there is a distinctly greater variety in the play between straight and curved and in the slants of the obliques of the overlapping triangles. The result is greater richness and a hint of destabilised tension.

The picture was sold to Léonice Rosenberg for 350 francs, the price fixed for a 50M format work by Gris in his contract with the dealer of 18 May 1916. It is listed in the *galerie de l'Effort Moderne* stock-books priced at 500 francs. Eventually it was bought from the gallery by the Swiss banker Raoul La Roche, whose collection of Cubist art was one of the most judicious to be formed in the 1920s and 1930s. The illustration of the work in Rosenberg's *Bulletin de l'Effort Moderne* indicates that the sale did not occur before 1927. La Roche's paintings and sculptures were housed in the Parisian villa designed and built for him by Le Corbusier between 1923 and 1925. From the early 1920s, Le Corbusier acted as a respected adviser in his purchasing. On La Roche's death, the work passed to his heir in Basel, where it remained until the sale from which it was bought by the Thyssen-Bornemisza Collection.

Christopher Green

No. 473

Title: *La Femme à la mandoline, d'après Corot (Woman with Mandolin, after Corot)*

Date: September 1916

Medium: Oil on plywood

Dimensions: 92 x 60 cm

Current owner or museum:

Kunstmuseum Basel

Signed and dated upper left:

Juan Gris / 9–16 [very thin with black ink]Kunstmuseum Basel, donation Dr. hc Raoul La Roche 1956

Inv. G 1956.22

Juan Gris used the painting "La rêveuse à la mandoline" (Robaut No. 1513) by Jean-Baptiste Camille Corot (1796–1875), which is now preserved in the Saint Louis Art Museum, Missouri, as a motif. It is believed that Josette Herpin, Gris' partner, sat for him (exhib. cat. Madrid 2005, vol. 1, p. 48).
literature

- Basel Public Art Collection, Annual Reports 1954–1956, Basel: Public Art Collection, n.d., pp. 75, 99

- Juan Gris 1887–1927, exhibition cat. Kunsthaus Zurich, April 2 – 26, 1933, Zurich: Kunsthaus, 1933, p. 7, No. 62

- Les maîtres de l'art indépendant 1895–1937, exhibition cat. Petit Palais, Paris, June – Oct. 1937, Paris: Éditions arts & métiers graphiques, 1937, No. 1, p. 108 (title: Femme à la guitare)

Juan Gris, Georges Braque, Pablo Picasso, exh. cat. Kunsthalle Basel, February 26 – March 24, 1948, Basel: Kunstverein, 1948, p. 13, No. 8

- Georges Braque, Juan Gris, Pablo Picasso, exh. cat. Kunsthalle Bern, April 2 – 29, 1948, Bern: Kunsthalle, 1948, No. 49 (np)

- Juan Gris, exhibition cat. Kunstmuseum Bern, Oct. 29, 1955 – Jan. 2, 1956, Bern: Kunstmuseum, 1955, No. 35 (np)



- Juan Gris, exh. cat. The Museum of Modern Art, New York, Apr. 9-June 1, 1958; The Minneapolis Institute of Arts, June 24-July 24, 1958; San Francisco Museum of Art, Aug. 11 – Sept. 14, 1958; Los Angeles County Museum, Sept. 29 – Oct. 26, 1958, with a contribution by James Thrall Soby, New York: The Museum of Modern Art, 1958, p. 68, ill. p. 69 -
- Georg Schmidt and Paul Boerlin (Introductory texts): Basel Public Art Collection. Catalog III. Part. From Impressionism to the present. All exhibited works, Basel: Public Art Collection, 1961, p. 71, with ill.
- The Raoul La Roche donations, exh. cat. Kunstmuseum Basel, March 16 – April 28, 1963, with a text by Franz Meyer, Basel: Public Art Collection, 1963, p. 23, with ill.
- Juan Gris, exhibition cat. Museum am Ostwall, Dortmund, Oct. 23 – Dec. 4, 1965; Wallraf-Richartz-Museum, Cologne, December 29, 1965 – February 13, 1966, Dortmund: Museum am Ostwall, 1965, No. 39, with ill. (np)
- Basel Public Art Collection. Catalog 19./20. Century, with an essay by Franz Meyer, Basel: Kunstmuseum, 1970, p. 200, with ill.
- Juan Gris, exhibition cat. Kunsthalle Baden-Baden, July 20 – September 29, 1974, Baden-Baden: Staatliche Kunsthalle, 1974, p. 20, No. 46, with ill.
- Juan Gris, ext. cat. Orangerie des Tuileries, Paris, March 14 - July 1, 1974, Paris: Éditions des musées nationaux, 1974, pp. 15, 93, No. 58, fig. S. 93
- Douglas Cooper: Juan Gris. Catalog raisonné de l'œuvre peint, under the collaboration of Margret Potter, 2 vols., Paris: Berggruen Éditeur, 1977, pp. Vol. 1, 294, No. 197, fig. S. 295
- Mark Rosenthal: Juan Gris. The "Perfect" Cubist, in: Juan Gris, Aust.-Cat. National Gallery of Art, Washington, DC, Oct. 16. – Dec. 31 1983; University Art Museum, Berkeley, Feb. 1. – April 8 1984; The Solomon R. Guggenheim Museum, New York, May 18 – July 15, 1984, New York: Abbeville Press, 1983, pp. 9–147, pp. 94, fig. 19
- Juan Gris (1887–1927), exhibition cat. Salas Pablo Ruiz Picasso, Madrid, Sept. 20 – Nov. 24, 1985, with contributions by Gary Tinterow et al., Madrid: Ministerio de cultura, 1985, pp. 51, 99, 210, No. 52, ill. p. 211
- Le Corbusier and Raoul La Roche. Architect and painter, builder and collector, exhibitor cat. Architekturmuseum Basel, June 6 – Aug. 9, 1987, Basel: Architekturmuseum, 1987, ill. p. 65 (not on display)
- Kenneth E. Silver: Esprit de Corps. The Art of the Parisian Avant-Garde and the First World War, 1914–1925, London: Thames and Hudson, 1989, pp. 157–159, fig. 116
- Christopher Green: Juan Gris, in: Juan Gris, exh. cat. Whitechapel Art Gallery, London, 18 Sept - 29 Nov 1992; Staatsgalerie Stuttgart, Dec. 19, 1992 – Feb. 14, 1993; Rijksmuseum Kröller Müller, Otterlo, March 6 – May 2, 1993, Stuttgart: Verlag Gerd Hatje, 1992, pp. 8–161, p. 30, fig. 9 -
- Christian Geelhaar: Kunstmuseum Basel. The history of the painting collection and a selection of 250 masterpieces, Basel: Association of Friends of the Kunstmuseum Basel and Zurich: Eidolon, 1992, fig. 224, p. 249
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- Public Art Collection Basel. 20. Jahrhundert, Basel: Öffentliche Kunstsammlung, 1997, Fig. S. 105
- Oskar Bätschmann: The anonymous portraits. La transformation du tableau de genre, in: Corot, un artiste et son temps, Actes des colloques organized au musée du Louvre par le Service culturel, Paris: Klincksieck, 1998, pp. 309–329, pp. 318, Fig. 15

- Christian Derouet: Juan Gris and the return to order, in: Juan Gris. Paintings and drawings 1887–1927, exhibition cat. Cantini Museum, Marseille, 17 Sept. 1998 – Jan. 3 1999, Marseille: Musées de Marseille, 1998, pp. 46–57, pp. 49–50, 55, fig. page 46
- A house for cubism. The Raoul La Roche Collection. Picasso, Braque, Léger, Gris – Le Corbusier and Ozenfant, exh. cat. Kunstmuseum Basel, July 8 – October 11, 1998, eds. Katharina Schmidt and Hartwig Fischer, Ostfildern-Ruit: Verlag Gerd Hatje, 1998, pp. 20, 85, 299, 308, No. 36, 57 (Coll. La Roche), fig. p. 117
- Juan Gris. Paintings and Drawings 1910–1927, exhibition cat. Museo Nacional Centro de Arte Reina Sofía, Madrid, June 22 – September 19, 2005, ed. Paloma Esteban Leal, 2 vols., Madrid: Museo Nacional Centro de Arte Reina Sofía, 2005, pp. vols. 1, 25, 48, 96, vol. 2, pp. 87–89, No. 69, fig. vol. 1, plate 69 (with further literature)
- Michael Pantazzi: Irresistible harmonies. In the wake of Corot, in: Corot and modern art. Souvenirs et Impressions, Ausst.-Kat. Palazzo della Gran Guardia, Verona, 27. Nov. 2009 – 7. März 2010, Venice: Marsilio Editori, 2009, S. 26–39, S. 31, Abb. 7

No. 474

Title: *Portrait de Vicente Huidobro*

Date: 1917

Medium: Pencil

Dimensions: 35,5 x 27,5 cm

Sold at an auction

Sale Date: June 29, 1999



No. 475

Title: *Retrato de dama (Lady portrait)*

Date: 1917

Medium: charcoal on paper

Dimensions: 47,2 x 31 cm

Current owner or museum: Private Collection



No. 476

Title: *Femme Assise (Woman sitting)*

Date: May 1918

Medium: pencil on paper

Dimensions: 47.5 x 30.6 cm

Current owner or museum: Private Collection

Sold at Sotheby's *Impressionist & Modern Art Day Sale*
/ 23 June 2010 • London Lot 138

Estimate 18,000 - 25,000 GBP Sold

signed indistinctly Juan and dated 5-18 (lower left)

Provenance

Galerie de l'Effort Moderne (Léonce Rosenberg), Paris
Acquired from the above by the family of the present
owner in the 1920s

No. 477**Title:** *Portrait de madame Lipchitz***Date:** 1918**Medium:** Graphite lead and colored pencil on paper**Dimensions:** 47,5 x 30,5 cm**Current owner or museum:** Centre Pompidou, Musée national d'art moderne, Paris

Acquisition: Donation Louise et Michel Leiris, 1984

Inventory No. AM 1984-525

Analysis

Gris pratiqua toujours le dessin avec assiduité – il en fit d'abord un métier pour vivre, donnant très régulièrement des illustrations ou des dessins satiriques à des revues espagnoles ou catalanes (Papitu), puis françaises (L'Assiette au beurre, Le Charivari) après son arrivée à Paris, en septembre 1906. Jusqu'à ce que, vers 1911-1912, et soutenu en particulier par Daniel-Henry Kahnweiler, qui le prend sous contrat en 1913, il puisse se consacrer entièrement à la peinture, dans l'orbite d'avant-garde de ses amis cubistes. De ses centaines d'exercices d'illustrateur, Gris gardera une maîtrise technique, une façon de s'emparer de la feuille de papier, d'occuper son espace, d'en faire jouer la lumière, et de « finir » ses compositions, qui donnent à ses très beaux dessins un caractère particulier.

Les deux feuilles présentées appartiennent à un moment clé de l'évolution de Gris, ce moment de dichotomie où, à la fin de la Première Guerre mondiale, et bien avant que sonne vraiment le « rappel à l'ordre » (titre du recueil de Cocteau paru en 1926), il hésite et se partage entre une esthétique cubiste radicale et le retour à la figure, entre la tentation de l'abstraction et la réappropriation d'une forme de classicisme. La Nature morte à la carafe et au journal (1917) relève de la première catégorie : c'est une variation de plus sur le trio verre, bouteille, journal, un thème archi-cubiste, presque un poncif. Gris le renouvelle en l'abstractisant, en le réduisant à un pur jeu virtuose de courbes et contrecourbes, d'ombres



noires et grises arbitrairement découpées, dessinant seulement les veines du bois et quatre lettres du titre du journal en guise de rappel minimal au principe de réalité. La composition, superbement équilibrée et rythmée, distribue avec justesse les noirs, les blancs, les gris, sur toute la surface du papier. À noter que notre dessin a un pendant – une feuille de même dimension, de même date, et au sujet comparable, Bouteille, verre et pipe, conservée au Musée de Grenoble : les deux dessins sont passés ensemble de la collection de l'Association de L'Œil clair, jusqu'en 1937, à la galerie Percier, chez Georges Hugnet, puis à Mme Germaine Hugnet, jusqu'en 1971.

Le Portrait de Berthe Lipchitz, si différent, n'a pourtant été réalisé que quelques mois plus tard – en mai 1918, lors d'un séjour du couple Lipchitz à Beaulieu, près de Loches, village où Gris et sa femme Josette, originaire du lieu, ont fait plusieurs longs séjours et ont passé presque toute l'année 1918. Il est remarquable par sa discrète délicatesse : les volumes du visage, les grands yeux clairs, les plis de la robe sont doucement modelés au crayon, à peine effleurés parfois au crayon de couleur. Plusieurs photographies prises au cours de ce séjour montrent à quel point Gris s'est attaché à la ressemblance, jusque dans les détails – Berthe y porte le même genre de robe à grand col, et toujours un collier en sautoir. Comme dans toute cette série de portraits dessinés, entamée dès 1917 (ceux de Josette Gris et de Vincent Huidobro cette même année, celui de Pierre Reverdy en 1918, parmi bien d'autres), Gris s'inspire d'une tradition française qu'il admire, de Fouquet et Clouet à Corot. Références qui l'autorisent aussi à déployer les qualités qui lui sont propres et qui lui valent l'admiration et le soutien indéfectibles de son marchand et ami Daniel-Henry Kahnweiler : probité, austérité nuancée d'élégance, retenue qui n'exclue pas la douceur.

Isabelle Monod-Fontaine

Collection art graphique - La collection du Centre Pompidou, sous la direction de Agnès de la Beaumelle, Paris, Centre Pompidou, 2008

No. 478

Portrait de Josette Gris (Portrait of Josette Gris)

Date: 1918

Medium: Pencil

Dimensions: 22 x 18 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: June 8, 2004



No. 479**Title:** *L'homme au violon (The Man with the Violin)***Date:** January 1918**Medium:** Oil on canvas**Dimensions:** 91.5 × 60 cm**Current owner or museum:**
Moderna Museet Stockholm
Credit Line: Donation 1955
from The Friends of Moderna
Museet

Object Number NM 5285

Selected exhibition historyEarly Modernism: 1900-1920
from the Moderna Museet's
collection (19 March 2011 - 2
October 2011) Moderna
Museet MalmöFrom Gerard Bonnier's
collection (1968) Moderna
Museet, StockholmThe masterpieces again. Works
by Spanish artists from
Collection S. around the
restored Picasso's Source.
(1995) Modern Museum,
StockholmThe Wish Museum (1963-
1964) Moderna Museet,
Stockholm

Given by MMV (1972)

Moderna Museet, Stockholm



No. 480

Title: *Le Tourangeau / L'homme de la Touraine (The man from Touraine)*

Date: September 1918

Medium: Oil on canvas

Dimensions: 100 x 65 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris

Donation de M. et Mme André Lefèvre, 1952

Inventory No. AM 3976 P

Comment:

At Beaulieu, where he took up residence in 1918, fleeing from the Big Bertha bombardments and the artistic intrigues of the capital, Juan Gris felt that his art was progressing. On 23 September he informed his dealer, Léonce Rosenberg, that he had completed various works, among them, the Man from the Touraine, and wrote to the collector, 'I think I have progressed quite a lot, especially in composition'.

This progress is illustrated by the present work, one of the most

important figure canvases he produced that year, along with the Miller (May 1918). All the compositional elements contribute to the unity of the picture, and the objects and even the figure have become types, coloured forms that help construct the overall work. As Kahnweiler explained, the artist's intention was to 'make a plate out of a white, a bottle out of a red, a shadow out of a black'. For



example, the literary newspaper *Le Journal*, which had often appeared in the collages of Picasso and Gris, playing a visual and conceptual role, is merely a ‘qualified form’, a coloured surface from which the spectator infers an object. Abstraction and figuration come together in perfect harmony in the canvas, as do the realistic space of the room, the Cubist figure of the man from the Touraine and the still life on the table, and the flat painting and the third dimension hinted at by the half-open door and the black planes of the shadows.

In addition, a rhyme of linked forms which metamorphose and are interlaced merges all the elements and spaces that are represented. As Green has pointed out, here Gris works determinedly with this compositional device, which ‘operates cohesively’ as an ‘underpinning of compositional geometry’. This author likens it to the work of Metzinger and Lipchitz and the poetry of Reverdy and Huidobro, who were very close to Gris at the time.

At Beaulieu, by then tired, as he put it, ‘of laying on colours in a cold and mechanical way’, Gris also reflected on colour. As he wrote to Rosenberg, the palette of ochres and austere shades characteristic of those years was beginning to call for him ‘to produce brushwork’ and modulate colours.

The interplay of lights and shadows in this work appears to indicate that Gris had embarked on this path; the coloured planes have greater force in their own right and as a means of constructing the composition.

Bárbara García Menéndez and Alberto Gil

Museo Carmen Thyssen, Málaga

No. 481

Title:

*Portrait de
Max Jacob*

Date: 1919

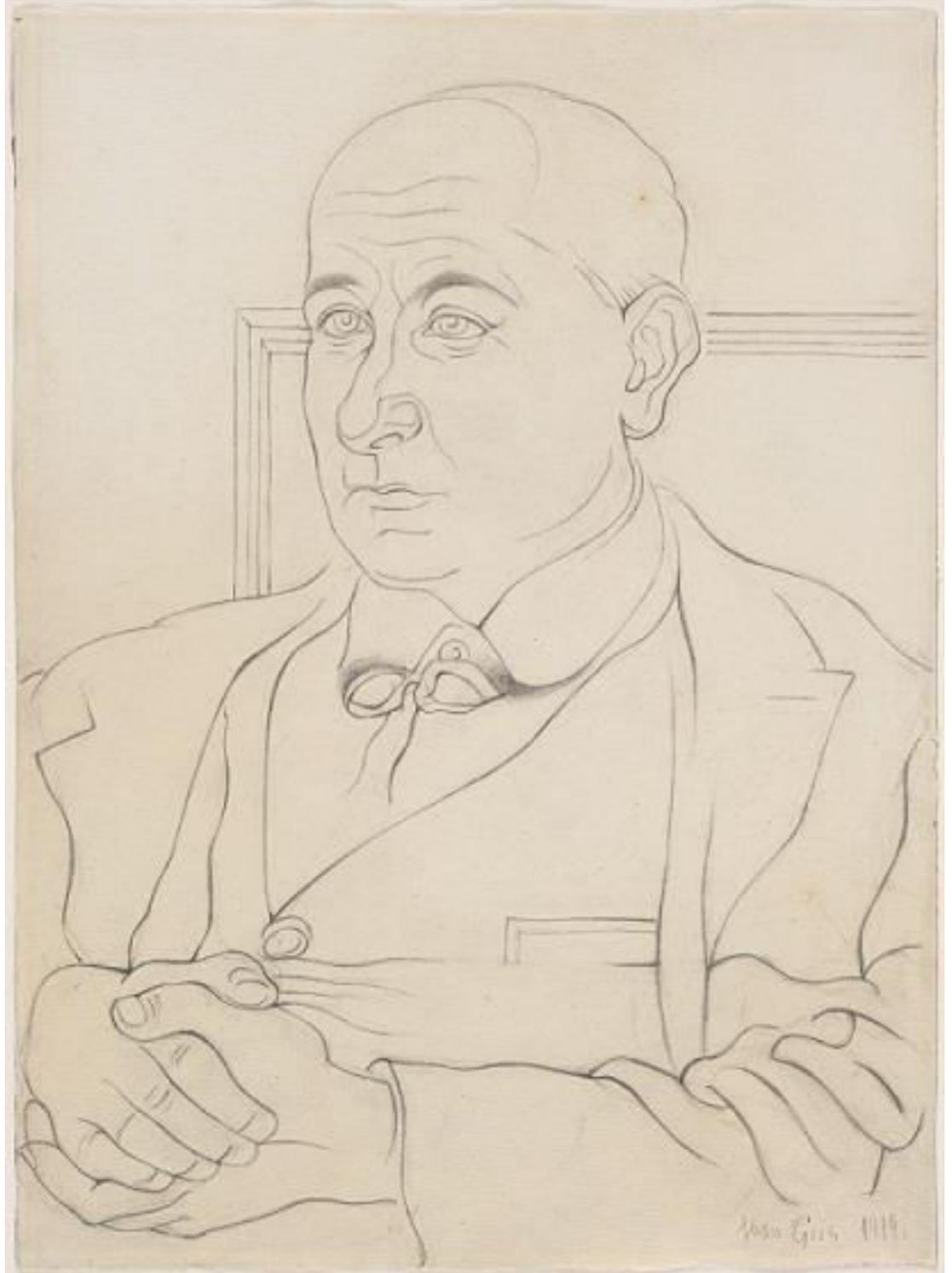
Medium: Pencil
on paper

Dimensions:
36.5 x 26.7 cm

**Current owner
or museum:** The
Museum of
Modern Art, New
York

Credit: Gift of
James Thrall
Soby

Object number
84.1958



No. 482

Title: *Autoportrait (Self-portrait)*

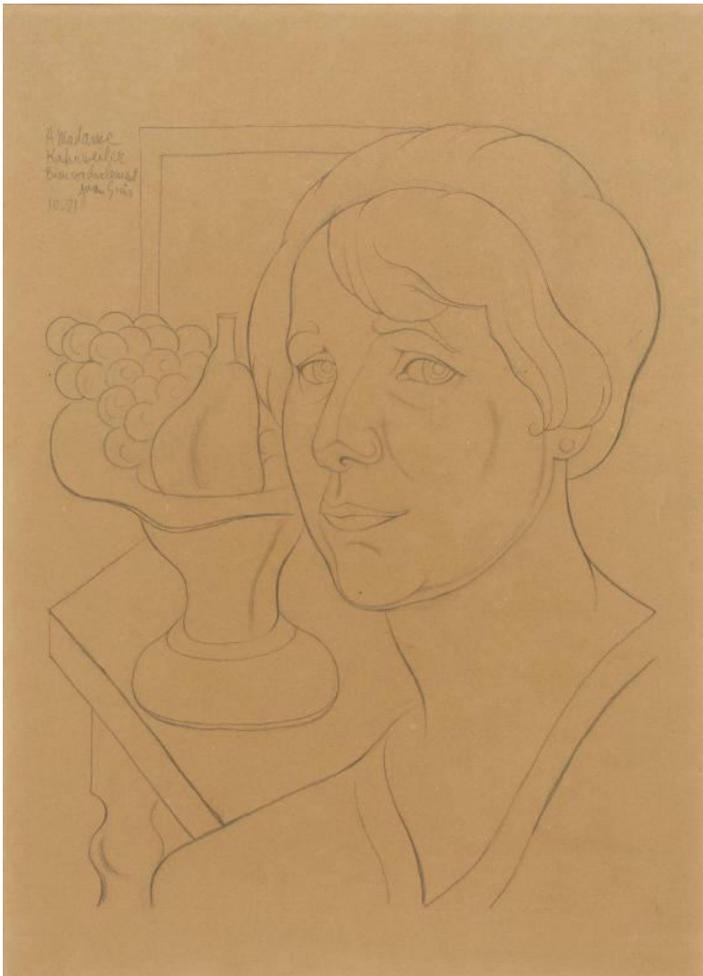
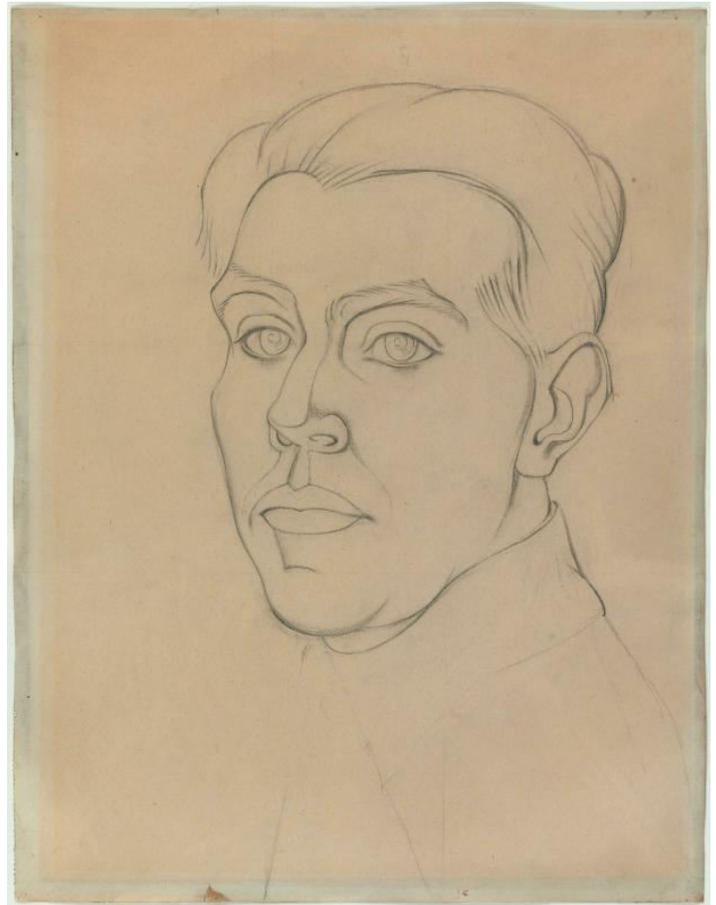
Date: 1920 – 1921

Medium: Mine graphite on papier

Dimensions: 33 x 25 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Dation, 2005

Inventory No. AM 2005-101



No. 483

Title: *Portrait de Lucie Kahnweiler*

Date: 1921

Medium: Graphite on paper

Dimensions: 36,5 x 26 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris

Donation Louise et Michel Leiris, 1984

Inventory No. AM 1984-531

No. 484

Title: *Portrait de Louise Leiris*

Date: 1921

Medium: Graphite on paper

Dimensions: 34 x 26 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris

Donation Louise et Michel Leiris, 1984

Inventory No. AM 1984-529



No. 485

Title: *Portrait de Daniel-Henry Kahnweiler*

Date: 1921

Medium: Graphite on paper

Dimensions: 32,5 x 26 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris

Donation Louise et Michel Leiris, 1984

Inventory No. AM 1984-530

Inscriptions

DE.S.D.H.G. : A mon cher ami Kahnweiler/Juan Gris
9-21

No. 486**Title:** *Portrait de jeune fille (Portrait of young girl)***Date:** 1922**Medium:** pencil on paper**Dimensions:** 48.6 x 38.1 cm.**Current owner or museum:**

Private Collection

Sold at Christie's Live

Auction 17659 *Impressionist**And Modern Art Works On**Paper* Lot 196 Property From

A Distinguished American

Collection

Price realised USD 23,750

Estimate USD 15,000 – USD

25,000 Closed: 12 Nov 2019

ProvenanceBuchholz Gallery (Curt
Valentin), New York (by
1944).

Walter Bareiss, New York.

Saidenberg Gallery, Inc., New
York.Acquired from the above by the
late owners, February 1964.**Literature**D.H. Kahnweiler, *Juan Gris:
His Life and Work*, London,
1947, p. 121 (illustrated, fig.
48; titled *Girl seated*).D. Cooper, *Juan Gris*, Paris,
1977, p. 228, No. 406a
(illustrated, p. 229).D. Cooper, *Juan Gris:**Catalogue raisonné de l'oeuvre peint*, San Francisco, 2014, vol. II, p. 649, No. 406a (illustrated).**Exhibited**New York, Buchholz Gallery (Curt Valentin), *Juan Gris*, March-April 1944, No. 36 (illustrated).

No. 487

Title: *Portrait de jeune fille (Portrait of young girl)*

Date: 1922

Medium: Oil on canvas

Dimensions: 64 x 54 cm

Current owner or museum: Private Collection

Put for sale at Christie's

Live Auction 21612

Impressionist And Modern

Art Day And Works On

Paper Sale

Estimate GBP 200,000 –

GBP 300,000

Provenance

Galerie Simon, Paris.

Galerie Louise Leiris, Paris.

Gustave Leven, Paris, by

1977, until at least 1985.

Anonymous sale, Sotheby's,

London, 27 June 1989, lot

49.

Acquired at the above sale

by the present owner.

Literature

D.-H. Kahnweiler, Juan

Gris: sa vie, son œuvre, ses

écrits, Paris, 1946, No. 29

(illustrated).

D. Cooper, Juan Gris,

Catalogue raisonné de

l'œuvre peint, vol. II, Paris,

1977, No. 406, p. 228

(illustrated p. 229).

J. A. Gaya Nuño, Juan Gris, Barcelona, 1984, No. 168, pp. 144 & 242 (illustrated p. 145).

G. Tinterow (ed.), Juan Gris, exh. cat., Madrid, 1985, No. 12, p. 101 (illustrated p. 100).

Exhibited

Paris, Galerie Simon, Juan Gris, March - April 1923, No. 45.

Sète, Musée Paul Valéry, Juan Gris, Rimes de la forme et de la couleur, June - October 2011, pp. 134-

135 (illustrated p. 135).



Miguel Orozco

No. 488

Title: *La mère et l'enfant*
(mother and child)

Date: 1922

Medium: Oil on canvas

Dimensions: 92 × 73 cm

Current owner or museum: Private
Collection

Juan Gris. Vol II. Portraits. Pierrots, Drawings, Books, etc



No. 489

Title: *Portrait d'un homme* (Portrait of a man)

Date: 1923

Medium: Oil on canvas

Dimensions: 92 × 60 cm

Current owner or museum: Private Collection

No. 490

Title: *Homme assis tenant un journal*
(*Seated Man Holding a Newspaper*)

Date: 1922

Medium: Graphite on cream wove paper

Dimensions: 32.7 × 22.5 cm

Current owner or museum: Art Institute of Chicago

Credit Line: Gift of Dorothy Braude Edinburg to the Harry B. and Bessie K. Braude Memorial Collection

Reference Number 2012.82

Provenance

Daniel-Henry Kahnweiler (1884–1979), Paris, Sold by Galerie Louise Leiris, Paris, to Dorothy Braude Edinburg, Brookline, MA., June 18, 1966; given to the Art Institute of Chicago, 2012.



No. 491

Title: *Tête de femme (head of a woman)*

Date: April- August 1923

Medium: Oil on canvas

Dimensions: 27 by 22 cm (47,6 x 31,1 cm?)

Sold at an auction

Sale Date: April 29, 1998

Painted in April- August 1923.

Provenance

Galerie Simon (Galerie Louise Leiris), Paris.

Galería Theo, Madrid.

Galería de Arte David Bardía, Madrid

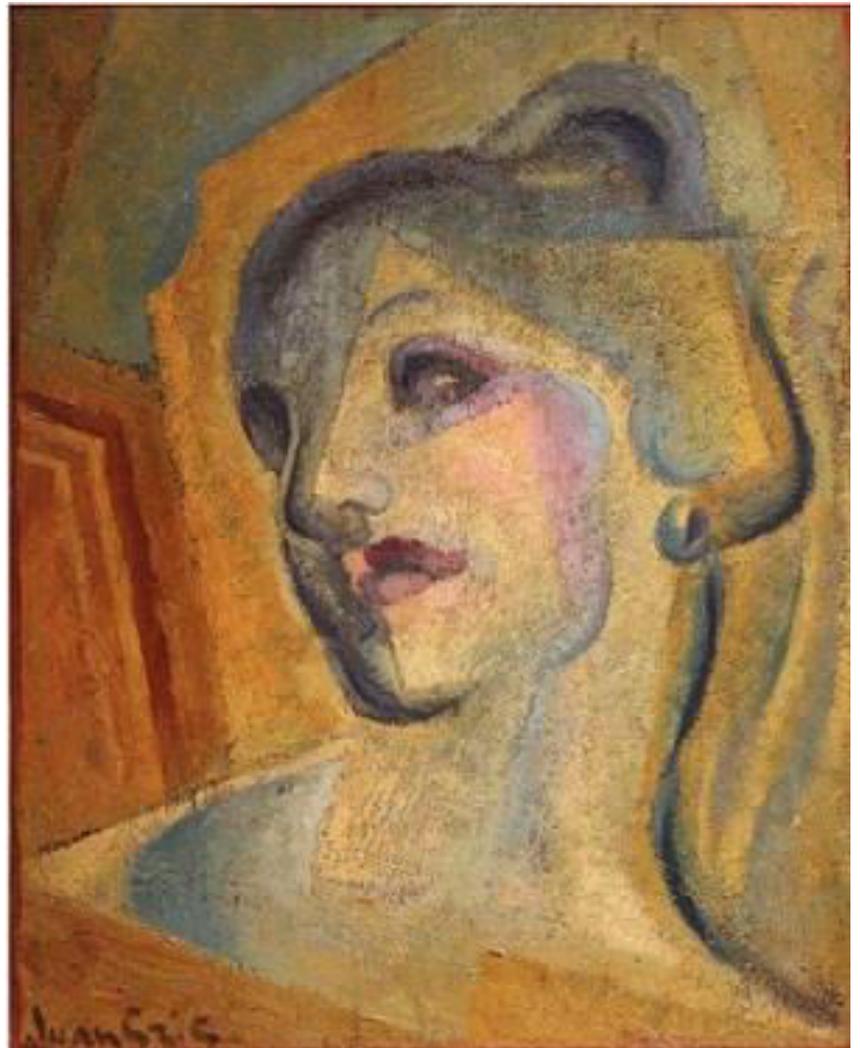
Literature

Douglas Cooper, Juan Gris, Catálogo razonado

Louvre, Paris, 1977, No. 425, ilustrado p.253.

Certificate by

Bruno Bischofberger.



No. 492

Title: *Le serment (The oath)*

Date: 1923-1924

Medium: Ink and Gouache

Dimensions: 20 x 13 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: June 8, 2004

No. 493

Title: *Une femme avec les mains croisés*
(A woman with her hands crossed)

Date: 1924

Medium: Oil on canvas

Dimensions: 81×60 cm

Current owner or museum: Ikeda Museum of
20th Century Art, Totari, Itō-shi, Shizuoka-ken,
Japan



No. 494

Title: *La femme avec la peinture* (The
woman with the painting)

Date: 1924

Medium: Oil on canvas

Dimensions: 61×49 cm

Current owner or museum: Private Collection

No. 495

Title: *La femme au fichu (The woman with the headscarf)*

Date: 1924

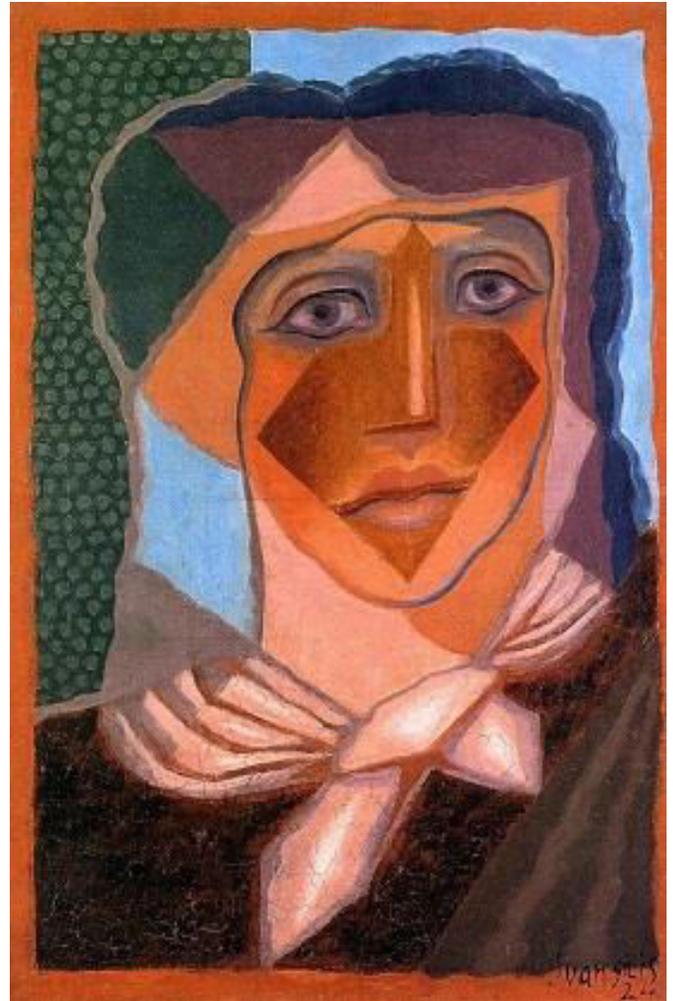
Medium: Oil on canvas

Dimensions: 41×29 cm

Current owner or museum: The Henie Onstad Collection, Norway

Provenance:

Coll. Madame Bela Hein, Paris: Knoedler Gallery, New York: Curt Valentin Gallery, New York, Frank Perls Gallery, Los Angeles. Gal. Benador, Genève.



No. 496

Title: *L'homme à la cigarette (The man with the cigarette)*

Date: 1924

Medium: Oil on canvas

Dimensions: 41 × 33 cm

Current owner or museum: Private Collection



No. 497

Title: *Le pêcheur (The fisherman)*

Date: 1924

Medium: Oil on canvas

Dimensions: 33 × 24 cm

Current owner or museum: Private Collection



No. 498

Title: *Femme dans un fauteuil (Woman in an armchair)*

Date: 1925

Medium: Oil on canvas

Dimensions: 55×64 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: November 11, 1999

No. 499**Title:** *L'Homme à la pipe (The Man with the Pipe)***Date:** January - July 1925**Medium:** oil on canvas**Dimensions:** 35 x 27.3 cm**Current owner or museum:** Private CollectionSold at Sotheby's *Impressionist & Modern Art Day Sale* /15 May 2019 • New York

Lot 196

Estimate 120,000 - 180,000 USD

Provenance

Galerie Simon, Paris

Alfred Flechtheim, Berlin & London (his personal collection)

Daniel-Henry Kahnweiler, Paris (given by the above in part settlement of a trading debt in 1935)

Geoffrey Gorer, London

Richard Thune, Europe (and sold: Sotheby's, London, April 1, 1987, lot 184)

Acquired at the above sale by the present owner

ExhibitedBerlin, Galerie Flechtheim, In Memoriam Juan Gris, 1930, No. 46
Zurich, Kunsthhaus, Juan Gris, 1933, No. 125 (lent by Alfred Flechtheim)
London, Leicester Galleries, 50 years of Portraits, 1935, No. 116London, Marlborough Fine Art, Juan Gris Exhibition in Honour of Daniel-H. Kahnweiler, 1958, No. 33
Sète, Musée Paul Valéry, Juan Gris, Rimes de la forme et de la couleur, 2011, n.n.**Literature**

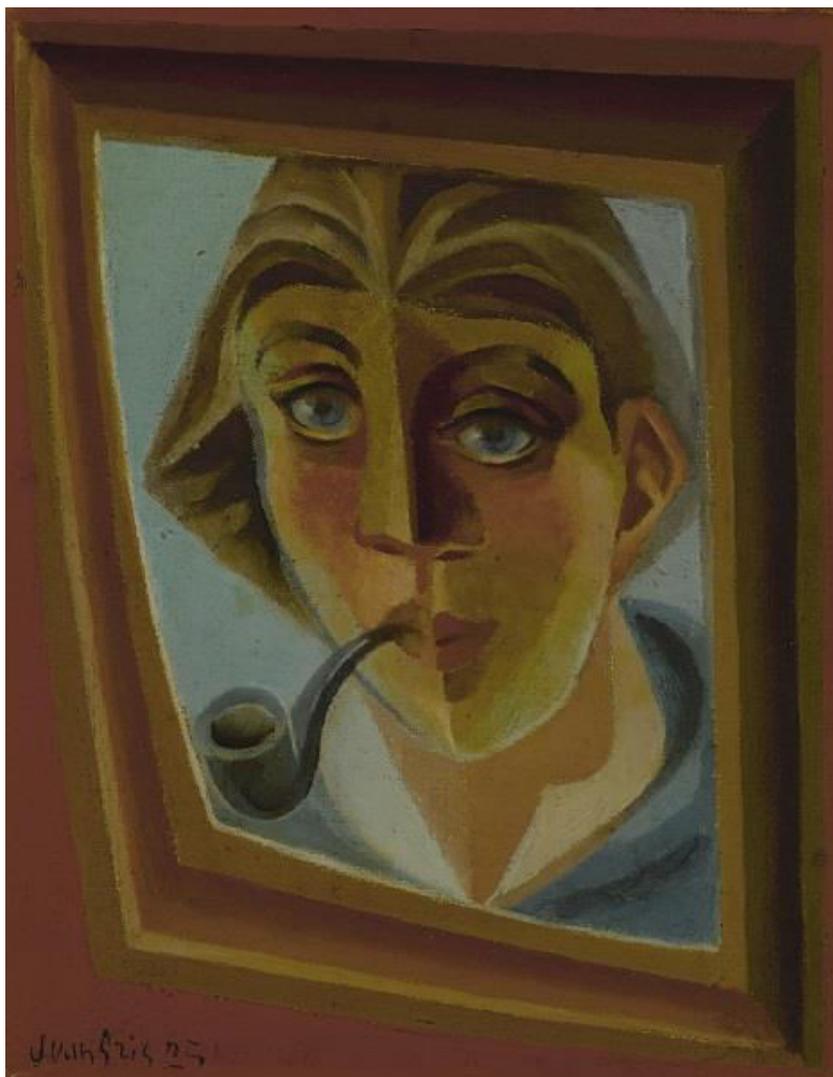
Douglas Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint, vol. II., San Francisco, 1977, No. 508, illustrated p. 333

Ottfried Dascher, Alfred Flechtheim, Sammler, Kunsthändler, Verleger, Nimbus Verlag, 2013, mentioned p. 425

Douglas Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint, vol. II., San Francisco, 2014, No. 508, illustrated p. 768

Catalogue Note

This lot is offered pursuant to a settlement agreement between the heirs of Alfred Flechtheim and the current owner



No. 500

Title: *Devant la baignoire (In front of the bathtub)*

Date: 1925

Medium: Oil on canvas

Dimensions: 65 x 50cm

Current owner or museum:

Private Collection

Sold at Sotheby's

Impressionist &

Modern Art Day Sale / 24

June 2014 • London

Lot 321A

Estimate 80,000 - 120,000

GBP Sold

Provenance

Galerie Simon, Paris

Dr G F Reber, Lausanne

(acquired in 1925)

Dr Ingeborg Pudelko-

Eichmann, Zurich &

Florence

Exhibited

Zurich, Kunsthaus Zurich,

Juan Gris, 1933, No. 138

Bern, Berner Kunstmuseum,

Juan Gris, 1955-56, No. 107

Literature

Juan Antonio & Gaya-Nuño,

Juan Gris, Barcelona &

Paris, 1974, No. 503,

illustrated p. 226

Douglas Cooper, Juan Gris,

Catalogue raisonné de

l'œuvre peint, Paris, 1977,

No. 509, illustrated p. 333



No. 501**Title:** *Femme au livre (woman with book)***Date:** 1925**Medium:** Oil on canvas**Dimensions:** 73 by 53.9 cm**Current owner or museum:** Private Collection

Sold at Sotheby's Impressionist & Modern Art Day Sale / Lot 173

Estimate 400,000 - 600,000 USD

Provenance

Galerie Simon, Paris

Dr. Gottlieb F. Reber, Lausanne
(acquired from the above in 1925)

Irmgart Fritsch, Lausanne

Galerie Louise Leiris, Paris

Private Collection, Paris

Acquired from the above by the present owner in 1987

Exhibited

Hamburg, Kunstverein, 1930, n.n.

Dortmund, Museum am Ostwall, Juan Gris, 1965, No. 85, illustrated in the catalogue

Cologne, Wallraf-Rchartz Museum, Juan Gris, 1966, No. 85, illustrated in the catalogue

Sète, Musée Paul Valery, Juan Gris: Rimes de la forme et de la couleur, 2011, n.n.

Literature

Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, London & New York, 1947, illustrated pl. 88

Douglas Cooper, Letters of Juan Gris, 1913-1927, London, 1956, No. CCX

Douglas Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, vol. II, Paris, 1977, No. 525, illustrated p. 349

Kosinski, Dorothy, "G.F. Reber: Collector of Cubism" in The Burlington Magazine, vol. 133, 1991, No. 1061, illustrated p. 530 (as Woman with Book)

Uwe Fleckner, Katalog der "Zweiten" Sammlung Reber, in Die Moderne und ihre Sammler: Französische Kunst in deutschem Privatbesitz vom Kaiserreich zur Weimarer Republik, 2001, illustrated p. 398

Douglas Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint (second edition), vol. II, Paris, 2014, No. 525, illustrated in color p. 786

Catalogue Note

Femme au livre is an elegant example of Juan Gris' mature Cubist works, which Daniel-Henry Kahnweiler called "the crowning achievements of his oeuvre" (L'Atelier de Juan Gris (exhibition catalogue), Galerie Louise Leiris, Paris, 1957). Painted in the final years before Gris' premature death,



this harmonious composition contains the vital elements of his later aesthetic, as Norman Rosenthal stated in his discussion of the artist's works from this period: “In a painting by him we find an intensely satisfying, hermetic relationship of pictorial elements, one balanced by the next and then another until the subtlety of resonance reaches an exquisite pitch” (Norman Rosenthal, *Juan Gris*, New York, 1983, p. 3).

Gris cultivated a great deal of highly influential relationships during his career in Paris, including with the writer Gertrude Stein, who avidly collected his art and described Gris as “a perfect painter.” In her idiosyncratic style she summed up the artist's final achievements: “Four years partly illness much perfection and rejoining beauty and perfection and then at the end there came a definite creation of something. This is what is to be measured” (quoted in “The Life of Juan Gris, The Life and Death of Juan Gris” in *Transition*, No. 4, Paris, July 1927, pp. 160-62). Indeed, Gris himself felt that his art of the 1920s was moving toward a balance of imagery and ideas, writing, “Today, at the age of forty, I believe I am approaching a new period of self-expression, of pictorial expression, of picture-language; a well-thought-out and well-blended unity. In short, the synthetic period has followed the analytical one” (quoted in Maurice Raynal, *Anthology of Painting in France, From 1906 to the Present Day*, Paris, 1927, p. 172).

Femme au livre presents a soft yet rich palette of blues that contrast with the checked tablecloth and reddish-brown hues. As Paloma Esteban Leal discusses the brilliance of Gris' late palette, “As well as a more coherent composition and stronger and clearer fracturing, the paintings that he produced from March 1925 until the end of 1926 reveal a greater formal purity and, more importantly, a use of colour that confirms Gris's indisputable status as a master colourist” (quoted in *Juan Gris: Drawings and Paintings 1910-1927* (exhibition catalogue), Museo Nacional Centro de Arte Reina Sofía, Madrid, 2005, p. 60).

No. 502

Title: *Homme attablé (Man seated)*

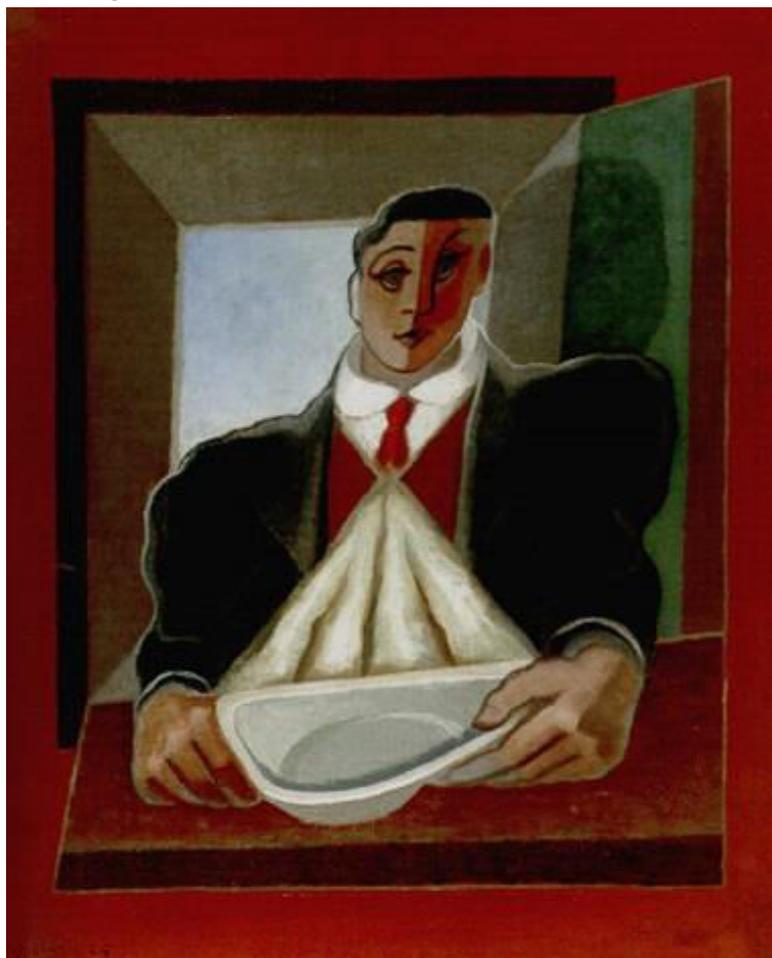
Date: 1925

Medium: Oil on Canvas

Dimensions: 73 x 60 cm

Sold at an auction

Sale Date: July 1, 1999



No. 503

Title: *La Religieuse (The nun)*

Date: circa 1925

Medium: watercolour on paper

Dimensions: image 23.9 x 18.1 cm.
(21,5 x 15 cm), sheet 29.6 x 23.7 cm.

Current owner or museum: Private Collection

Sold at Christie's Christie's Live Auction
20081 *Art Moderne* Lot 385

Price realised EUR 11,250

Estimate EUR 10,000 – EUR 15,000

Closed: 22 Oct 2021

Provenance

Armand Salacrou, Le Havre (don de l'artiste).

Collection particulière, France (par descendance); sa vente, Mes Binoche et Godeau, Paris, 6 décembre 1992, lot 9.

Acquis au cours de cette vente par le propriétaire actuel.



No. 504

Title: *La religieuse (The nun)*

Date: 1926

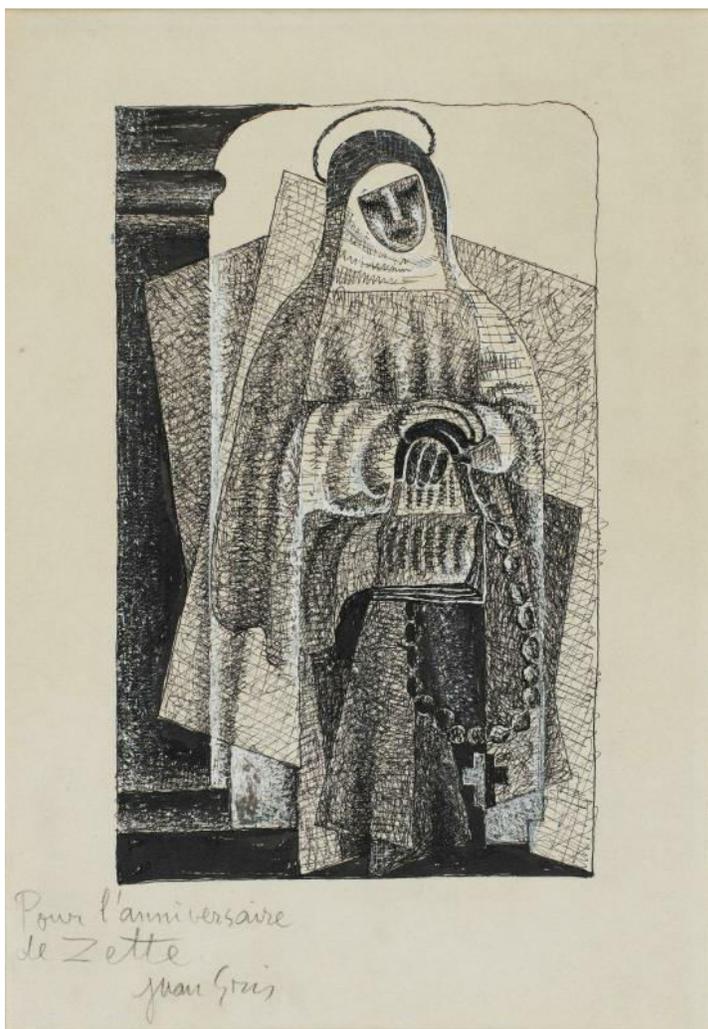
Medium: Pen and India ink with gouache highlights

Dimensions: 30 x 21 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris

Donation Louise et Michel Leiris, 1984

Inventory No. AM 1984-533



No. 505

Title: *Homme à la guitare (Man with a Guitar) Original Drawing for A Book Concluding with As a Wife Has a Cow*

Date: 1925-1926 (circa)

Medium: Indian ink and graphite pencil on paper

Dimensions: 20 x 16 cm

Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid

Entry date: 1998

Register number: DE01254



No. 506

Title: *El guitarrista (Draft Drawing for A Book Concluding with As a Wife Has a Cow)*

Date: 1925-1926

Medium: Pencil on paper

Dimensions: 21,7 × 16 cm

Current owner or museum:

Fundación MAPFRE. P.º de Recoletos, 23, 28004 Madrid
Inventario FM000291.

It was previously sold at an auction

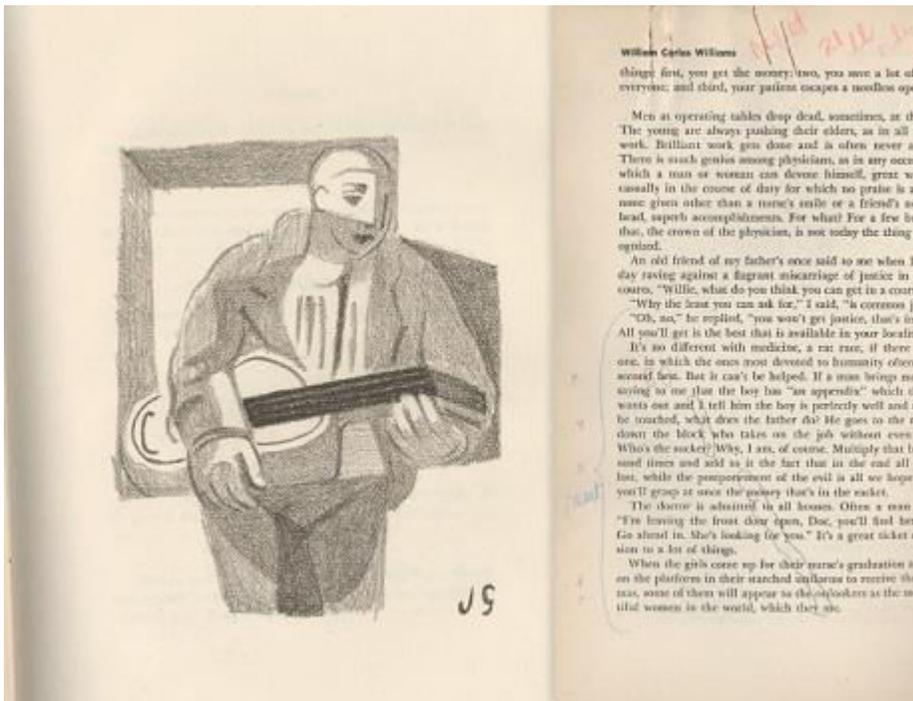
Sale Date: June 8, 2004

No. 507**Title:** *A Book Concluding with As a Wife Has a Cow 3***Author:** Gertrude Stein**Date:** 1926**Publisher:** Éditions de la Galerie Simon (Daniel-Henry Kahnweiler), Paris**Typography, text & binding:****Printer of Illustrations :** Pitault, Paris**Paper:** Japan; vergé

d'Arches

Size: 25 × 19.3 × 0.4 cm**Illustrations :** 4

lithographs hors texte (of which one is in color) by Juan Gris

Print run: 112 (10 numbered 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00). The first 100 *signed by both Gris and Stein***No. 508****Title:** *L'homme avec la guitare (The man with the guitar)***Date:** 1926**Medium:** Oil on canvas**Dimensions:** 92 × 73 cm**Current owner or museum:** Private Collection

No. 509

Title: *Le joueur de guitare (The Guitar Player)*

Date: 1926

Medium: Oil on canvas

Dimensions: 116 x 73 cm

Current owner or museum: Statens Museum for Kunst, National Gallery of Denmark

Acquisition date 1928

We see the woman up against the light coming in through the window behind her. The clear blue colour blinds our eyes and casts the room into a gloom. Through the window we see mountains whose shadow side seeps imperceptibly into the room, becoming part of the woman's round curves. The mountains and the woman become one. She becomes as one with the guitar and the table behind her. Background becomes foreground and shadow becomes light in a painting where time has ceased to exist as a linear phenomenon. Like other Cubists Juan Gris was inspired by the philosopher André Bergson's new concept of time. As far as those who painted were concerned, the concept marked a break with the view that time and space should be organised in keeping with the mathematical and geometric principles that govern perspective. There is no longer just a single vanishing point. Planes and shapes each have their separate eye point, and if one were to continue the lines one would not simply find a single main vanishing point and a single horizon, but many.



No. 510**Title:** *La liseuse (The reader)***Date:** April - November 1926**Medium:** oil on canvas**Dimensions:** 81 x 65 cm.**Current owner or museum:**

Private Collection

Sold at Christie's Live

Auction 7954

*Impressionist/Modern Day**Sale Lot 441 Property From**A Private Collection;*

Price realised GBP 337,250

Estimate GBP 300,000 –

GBP 400,000

Closed: 10 Feb 2011

incised with the signature and

date 'Juan Gris 26' (lower

left)

Provenance

Galerie Simon, Paris (No.

9532).

Svensk-Franska

Konstgalleriet, Stockholm.

Private collection, Sweden,

by whom acquired from the

above in 1947, and thence by

descent; sale, Christie's,

London, 3 February 2004, lot

240.

Acquired at the above sale by

the present owner.

Literature

D.H. Kahnweiler, Juan Gris,

sa vie, son oeuvre, ses écrits,

Paris, 1946 (illustrated pl.

XLII).

D. Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint, vol. II, Paris, 1977, No. 572 (illustrated p.

393).

J.A. Gaya Nuño, Juan Gris, Un pintor cubista, Barcelona, 1984, No. 604 (illustrated p. 232).

Exhibited

Stockholm, Svensk-Franska Konstgalleriet, Fransk konst ur privata samlingar i Stockholm, March 1951,

No. 26.

Stockholm, Svensk-Franska Konstgalleriet, Svensk-Franska Konstgalleriet 1918-1953, November -

December 1953, No. 82.

Stockholm, Liljevalchs Konsthall, Fraan Cézanne till Picasso, September 1954, No. 167 (illustrated).



Dortmund, Museum am Ostwall, Juan Gris, October - December 1965, No. 93 (illustrated); this exhibition later travelled to Cologne, Wallraf-Richartz Museum.

Geneva, Musée Rath, Art du XXe siècle, Collections genevoises, June - September 1973, No. 50.

Lot Essay

Painted in 1926, during a period in the last few years of Gris' life which Daniel-Henry Kahnweiler considered the most fruitful and beautiful of the artist's career, *La liseuse* is a lyrical depiction of a young woman in front of an open window. Constructed with typical overlapping forms, the foundation of the work recalls some of the harsh angles of Gris' more classically cubist period, but here the artist combines this with the serpentine line of the woman's body and clothing, presenting an altogether softer, more harmonious composition. Gris further treats us to a compositional device typical of many of his earlier compositions: the open window. Through it we can see red rooftops, in sharp relief against a deep blue sky, that echo the angularity of the room and lend depth and verisimilitude to the composition. In assessing Gris' painting in the last few years of his life Kahnweiler wrote: 'From the purely technical point of view it was certainly the most rigorous period of his life. Stately and firm, his paintings had become the "flat coloured architecture" of which he talked. Everything was restored to the flat surface...Gris revealed himself at this time as a classical painter: lucidity, purity, the preponderance of the work of art itself, the predominance of the general, the static quality, all the symptoms are there. He is classical too in the way he subordinates his emotion to the work in which it is expressed' (D.H. Kahnweiler, *Juan Gris, His Life and Work*, London, 1969, pp. 129-130).

La liseuse was used as the basis of a lithograph that Gris produced as one of four illustrations for Gertrude Stein's *A Book Concluding with 'As a Wife Has a Cow', A Love Story*, published by the Galerie Simon in Paris in 1926 (See photo). There is also a small gouache of the subject from the same year, which was sold through Alfred Flechtheim in Dusseldorf in 1930.



No. 511

Title: *Paysanne (Peasant)*

Date: 1926

Medium: Oil on canvas

Dimensions: 92x65 cm

Current owner or museum: Berner
Kunstmuseum, Bern



No. 512

Title: *Femme drapée (draped woman)*

Date: 1926

Medium: Oil on Canvas

Dimensions: 73 x 60 cm

Sold at an auction

Sale Date: November 11, 1988



Miguel Orozco

No. 513

Title: *Le batteur (The drummer) / Barabanshik*

Date: 1926

Medium: Oil on canvas

Dimensions: 100×81 cm

Current owner or museum:

Private Collection (Collection Mr. and Mrs. William Bernoudy, St. Louis?)

Juan Gris Vol II Portraits Pierrots Drawings Books etc



No. 514

Title: *La chanteuse (The Singer)*

Date: April-November 1926

Medium: Oil on canvas

Dimensions: 92 x 65 cm

Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid

Entry date: 1992

Register number: DO00265

Long-term loan of Telefónica Collection



No. 515

Title: *Femme (Woman)*

Date: 1926

Medium: Oil on canvas

Dimensions: 92×73 cm

Current owner or museum: Private Collection



No. 516

Title: *Femme à la guitare (Woman in*



an armchair)

Date: 1927

Medium: Oil on canvas

Dimensions: 81×64 cm

Current owner or museum: Musée Cantini, Marseille

No. 517

Title: *La femme au panier (A woman with a basket)*

Date: 1927

Medium: Oil on canvas

Dimensions: 73×92 cm

Current owner or museum:

Private Collection



No. 518**Title:** *Femme à la lecture (Woman reading)***Date:** 1927**Medium:** oil and graphite on canvas**Dimensions:** 91.7 x 73 cm.**Current owner or museum:**

Private Collection

Sold at Christie's Live Auction

5485 *Art Impressionniste Et Moderne* Lot 137

Price realised EUR 150,250

Estimate EUR 60,000 – EUR 80,000

Closed: 3 Dec 2007

Provenance

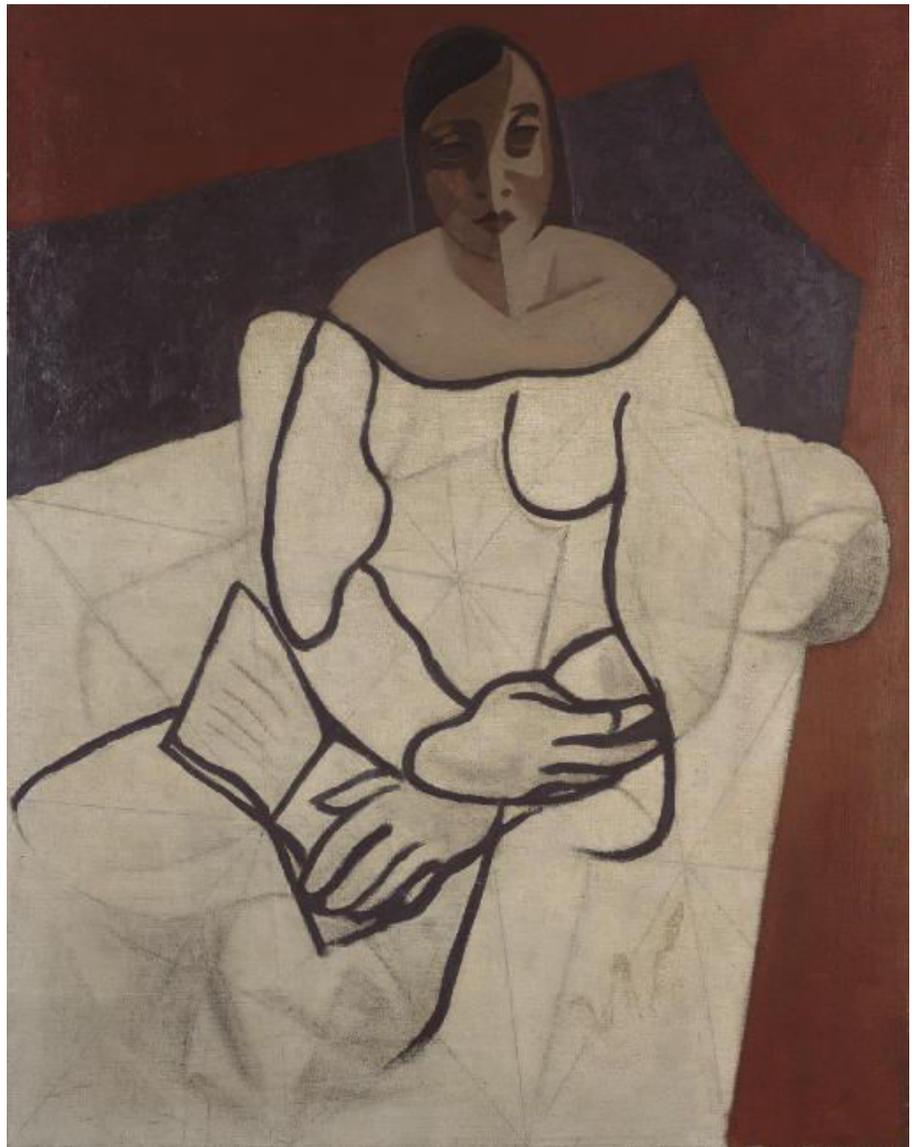
Hénoch Zwirblanski, Paris.

Puis par descendance au propriétaire actuel.

Lot Essay

Monsieur Quentin Laurens, en tant que détenteur du droit moral sur l'oeuvre de l'artiste, a confirmé que cette oeuvre est répertoriée dans les archives Juan Gris sous la rubrique "documents" et qu'à ce titre, elle ne figure pas dans le catalogue de l'oeuvre.

Mr. Quentin Laurens, as legal representative of the rights of the artist, has confirmed that the present work is included in the Juan Gris archives as "document" and as such, does not appear in the catalogue of the artist's work.



No. 519

Title: *Mon portrait*
(Self-portrait)

Date: 26 March 1926

Medium: Mine graphite on
papier

Dimensions: 33 x 25 cm

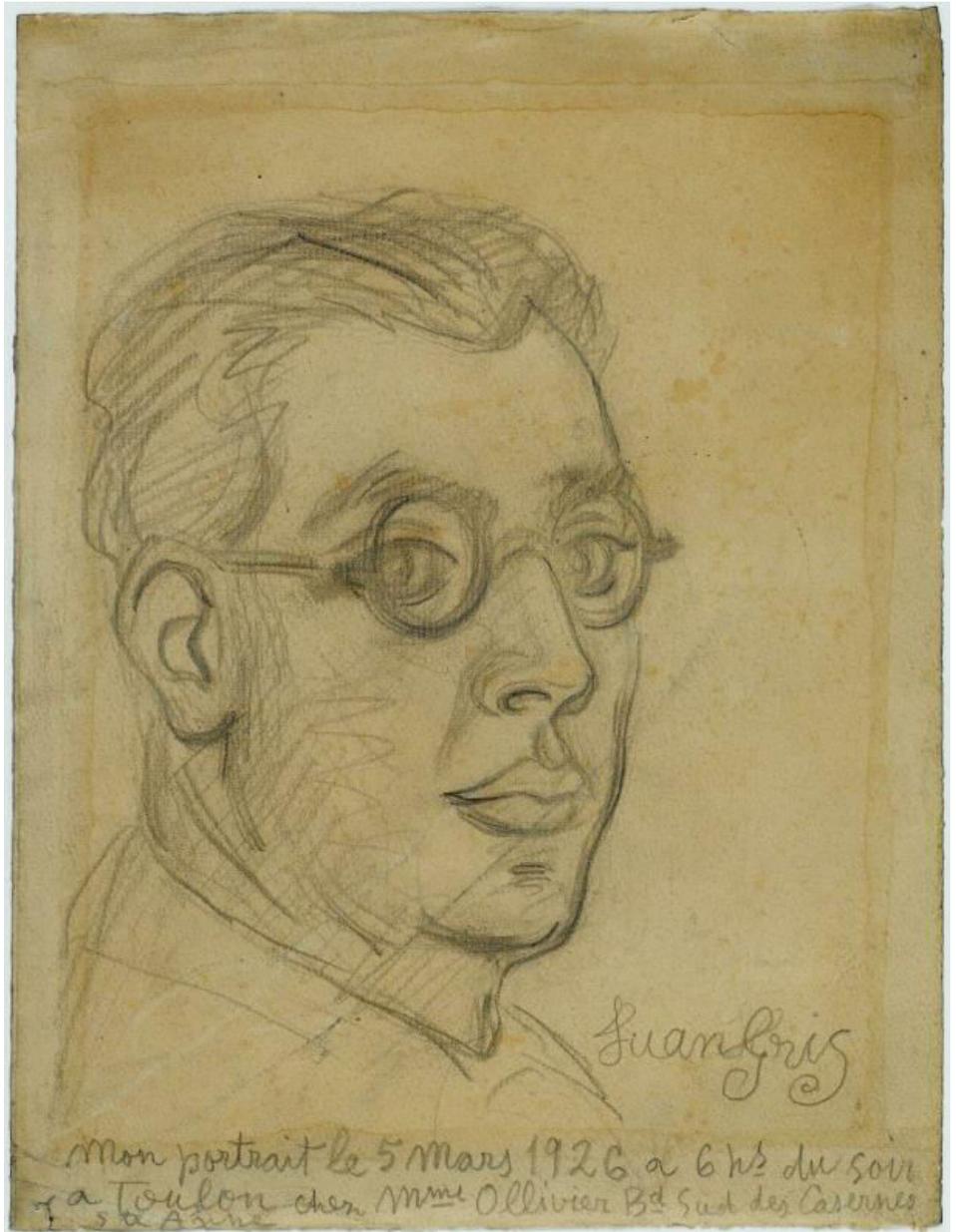
Current owner or museum:

Centre Pompidou, Musée
national d'art moderne, Paris

Donation de M. et Mme

Quentin Laurens, 2005

Inventory No. AM 2006-816



Pierrots & Harlequins

No. 520

Title: *D'après Cézanne, tête d'Arlequin (After Cézanne, head of Harlequin)*

Date: 1916

Medium: Graphite on paper

Dimensions: 25,5 x 20,5 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris

Acquisition Achat, 1951

Inventory No. AM 1793 D



No. 521

Title: *Arlequin, d'après Paul Cézanne (Harlequin, after Paul Cézanne)*

Date: 1916

Medium: graphite on wove paper

Dimensions: 21.6 x 16.8 cm

Current owner or museum: The National Gallery of Art, Washington

Credit Line

Collection of Mr. and Mrs. Paul Mellon

Accession Number

1995.47.46

Provenance

Mr. and Mrs. Paul Mellon, Upperville, VA; gift to NGA, 1995.

No. 522**Title:** *Arlequin à la guitare (Harlequin with a Guitar)***Date:** December 1917**Medium:** Oil on panel**Dimensions:** 100.3 × 65.1 cm**Current owner or museum:** The Metropolitan Museum of Art, New York

Credit Line: Gift of The Alex Hillman Family Foundation, 2008

Accession Number: 2008.468

Comment:

Like many European artists before them, Cubists often depicted Harlequin, a stock character in the Italian commedia dell'arte, a form of masked theater dating back to the sixteenth century. Easily recognized in his checkered costume, Harlequin is a trickster with a tendency to act on whim and passion. For this reason, several modern artists adopted the character as an alter ego. Gris was particularly fond of the subject; he portrayed Harlequin in approximately forty works made between 1917 and 1925. In this painting, caricature softens the Cubist fracturing of the figure, while bands of light illuminate Harlequin's costume.



No. 523

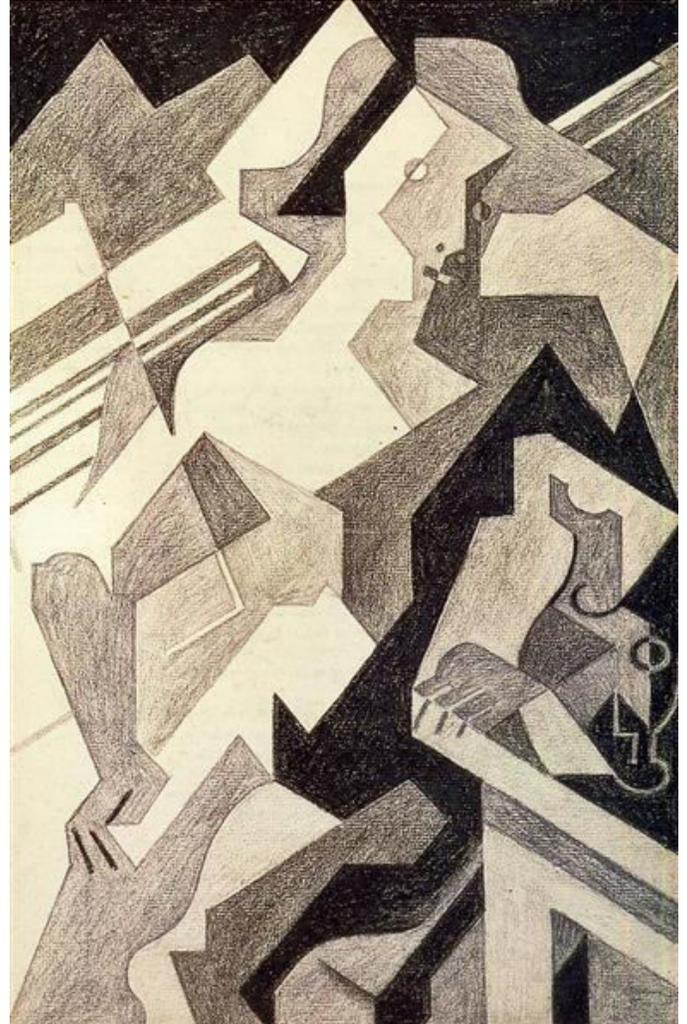
Title: *Arlequin à la table (Arlequin at table)*

Date: 1918

Medium: pencil and charcoal on paper

Dimensions: 39.4 x 26.7cm

Current owner or museum: Private Collection



No. 524

Title: *Homme à la guitare (Man with guitar)*

Date: 1918

Medium: pencil

Dimensions: 35,5 x 21,5 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: May 4, 2006

No. 525

Title: *Arlequin*

Date: 1918

Medium: Oil on canvas

Dimensions: 60 × 37 cm

Current owner or museum:
Private Collection



No. 526

Title: *Le joueur de guitare / Arlequin à la guitare (The guitar player / Harlequin on the guitar)*

Date: 1918

Medium: oil on canvas

Dimensions: 100 x 65 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: December 21, 2007



No. 527

Title: *Arlequin*

Date: 1918-1919

Medium: Pencil

Dimensions: 47,6 x 31,1 cm

Sold at an auction

Sale Date: May 14, 1998



No. 528

Title: *Arlequin au violon*
(*Harlequin with Violin*)

Date: May 1919

Medium: Oil on canvas

Dimensions: 91,7 x 73 cm

Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 2002

Register number: DE01560

On display in: Room 206.03 - Carl Einstein.

The Masses Are the Artist



No. 529

Title: *Arlequin (Harlequin)*

Date: 1918

Medium: Oil on canvas

Dimensions: 76,5 x 58 cm

Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid

Entry date: 2016

Register number: DO02775

Long-term loan of Telefónica Collection

No. 530**Title:** *Arlequin à la guitare / Étude pour Arlequin assis à la guitare (Harlequin with guitar)***Date:** 1919**Medium:** Pencil on paper**Dimensions:** 34 x 25.5 cm.**Current owner or museum:** Private CollectionPut for sale at Christie's Live Auction
7601 *Impressionist And Modern Works*
On Paper Lot 223

Closed: 25 Jun 2008

Sold at Sotheby's Impressionist &
Modern Art Day Sale /15 November
2017 • New York

Lot 181

Estimate 50,000 - 70,000 USD Sold

Provenance

Estate of the artist

Mme Josette Gris & M. Georges
Gonzalez Gris (by descent from the
above in 1927)Douglas Cooper, London & Argilliers
(acquired in the late 1930s)Lionel Prejger, Paris (acquired by
1976)Galerie Louise Leiris, Paris (acquired
1976 and until at least 1985)

Galerie Bellechasse, Paris

Private Collection, Italy (acquired from
the above)

Acquired from the above by the present owner

ExhibitedBielefeld, Kunsthalle, *Zeichnungen und Collagen des Kubismus, Picasso, Braque, Gris, 1979*, No. 237,
illustrated in the catalogueWashington, D.C., National Gallery of Art; Berkeley, University Art Museum, University of California
& New York, Solomon R. Guggenheim Museum, *Juan Gris 1887-1927, 1983-84*, No. 95, illustrated in
the catalogueMadrid, Salas Pablo Ruiz Picasso, *Juan Gris, 1887-1927, 1985*, No. 160, illustrated in the catalogue**Literature**Daniel-Henry Kahnweiler, *Juan Gris, His Life and Work*, London, 1947, No. 9, illustrated p. 17José Camón Aznar, *Picasso y el Cubismo*, Madrid, 1956, n.n., illustrated pl. 104Douglas Cooper, *Juan Gris, Catalogue raisonné de l'oeuvre peint (second edition)*, vol. II, Paris, 2014,
No. 321a, illustrated in color p. 536

by

No. 531

Title: *Arlequin à la guitare, assis /*

Arlequin assis à la guitare

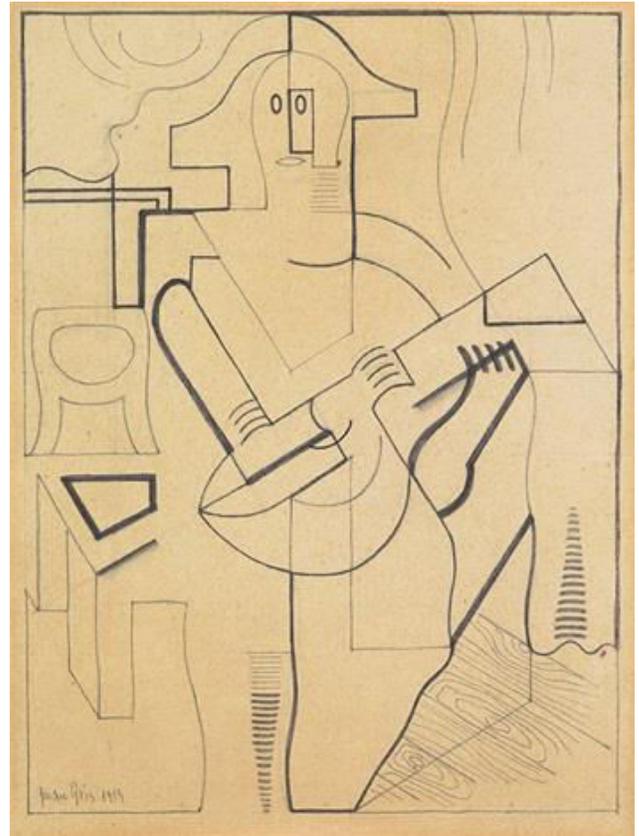
Date: 1919

Medium: Pencil on paper

Dimensions: 26,5 x 19,7 cm

Current owner or museum: Private Collection

Put for sale at auction



No. 532

Title: *Arlequin assis à la guitare*

(Harlequin sitting with guitar)

Date: 1919

Medium: Oil on canvas

Dimensions: 116 x 89 cm

Current owner or museum: Centre Pompidou,
Musée national d'art moderne, Paris

Donation Louise et Michel Leiris, 1984

Inventory No. AM 1984-539

No. 533

Title: *Arlequin à la table (Harlequin at a Table)*

Date: 1919

Medium: Oil on canvas

Dimensions: 101 x 65 cm

Current owner or museum:
Private Collection



No. 534

Title: *Jeune fille et guitare (Young girl and guitar)*

Date: 1918

Medium: Pencil on paper

Dimensions: 48 x 31 cm

Current owner or museum: The Winterthur Museum of Art (Das Kunst Museum Winterthur)

Inventarnummer

Z.1998.25

Kunst Museum Winterthur, donated by the Friedrich Jezler Foundation, 1998



No. 535

Title: *Pierrot*

Date: May 1919

Medium: Oil paints on canvas

Dimensions: 101 x 81.5 cm

Current owner or museum: The Winterthur Museum of Art (Das Kunst Museum Winterthur)

Inventarnummer

KV 1180

Exhibited at the Kunst Museum Winterthur |

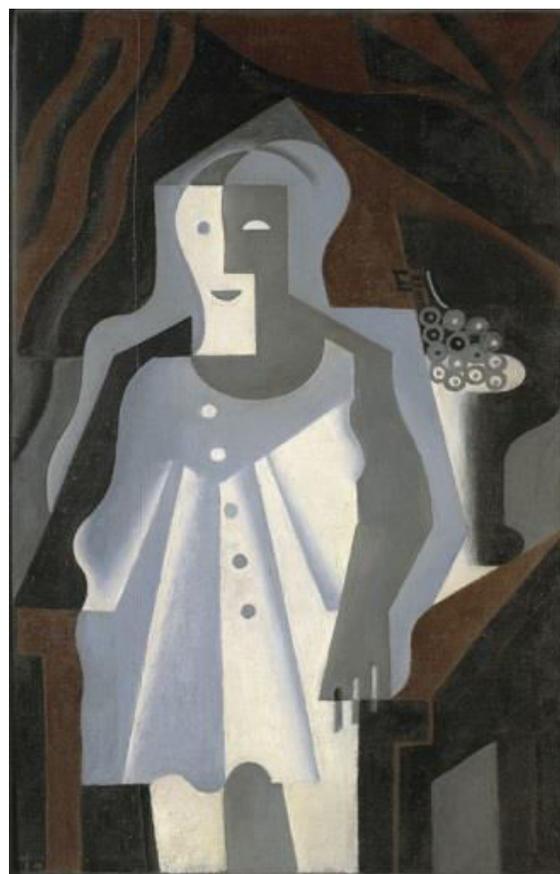
At the townhouse

Art Museum

Winterthur, Legate Dr.

Emil and Clara

Friedrich-Jezler, 1973



No. 536

Title: *Pierrot à la grappe (Pierrot with the grape)*

Date: May 1919

Medium: Oil on canvas

Dimensions: 100 x 65 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris

Donation de M. et Mme André Lefèvre, 1952

Inventory No. AM 3977 P

No. 537**Title:** *Pierrot à la guitare*
(*Pierrot with guitar*)**Date:** May 1919**Medium:** Oil on canvas**Dimensions:** 90 x 73 cm**Current owner or museum:** Centre
Pompidou, Musée national d'art
moderne, Paris

Acquisition, 1935

Inventory No. JP 778 P

Comment:

Between 1918 and 1919, Juan Gris's painting became filled with Pierrots and Harlequins, characters from the Commedia dell'Arte that were also part of Cubist imagery in general. Gris's first rendering was a plaster sculpture, Harlequin (1917, Philadelphia Museum of Art), executed at the height of his close creative rapport with Jacques Lipchitz.

This Pierrot underlines the markedly geometrical nature of Gris's style during these years immediately after the war.

The figure and the surrounding spaces are harmoniously blended and there is a dialogue of forms, midway between abstraction

and figuration – a blend of intellectual and sensual – where formalist rigour does not shun ornamental richness (as in the grid of rhombuses that simulates the floor). The perspective is achieved by alternating colours, waves that create a chromatic rhythm and a sensation of depth.

This is pure, distilled, monumental and fully synthetic Cubism with the appearance of layered sheets in which frontality is dominant and which in a sense foreshadows his subsequent production, the Pierrots and Harlequins of 1923. He expressed this in a letter written to Kahnweiler around this time (August 1919): 'I can't say I mind about [being made to look classical]. I would like to continue the tradition of painting with plastic means while bringing to it a new aesthetic based on the intellect.'

The typological origin is the tradition of French painting that Gris so admired, from Watteau to Cézanne, and also the contemporary work of Pablo Picasso, the main promoter of this iconography that was indissolubly linked to Cubism.



Bárbara García Menéndez and Alberto Gil
Museo Carmen Thyssen, Málaga

No. 538

Title: *Personnage assis / Un homme assis / L'Arlequin assis (Seated figure / A seated man / The seated Harlequin)*

Date: January 1920

Medium: Oil on canvas

Dimensions: 93 x 63 cm

Current owner or museum:

Minneapolis Institute of Art,
Minneapolis

Gift of Mr. & Mrs. John
Cowles 58.33

Comment:

Harlequin is a character in the Commedia dell'arte, a form of Italian theater in which masked actors perform broad, humorous sketches. Most figures in commedia are based on social stereotypes of 1500s Italy. Harlequin is a mischievous servant dressed in diamond-patterned costume who vies against the clown character Pierrot for the love of Colombina, a servant girl. Gris and other modern artists—including Picasso—commonly used Harlequin and other Commedia dell'arte figures as subject matter. The layered meanings of Harlequin fit well with the Cubist configuration of the figure from different viewpoints, where no one fixed perspective is shown.

Conservation of this picture was made possible by a generous contribution from Al and Dena Naylor through the Art Champions program.



on
a
and
of

No. 539**Title:** *L'Arlequin assis (The seated harlequin)***Date:** 1920**Medium:** Graphite and ink on paper**Dimensions:** 34,2 × 27 cm**Current owner or museum:** Tate Modern, London

Acquisition Presented by Gustav and Elly Kahnweiler 1974, accessioned 1994

Reference T06809

Comment:

The linear variety of this drawing reveals how Gris could anchor recognisable subjects within a carefully conceived geometry. The character of Harlequin, from the Commedia dell'Arte, emerges out of a sequence of rhyming elements, emphasised by heavier lines. This is a preparatory drawing for a painting of the same title and Harlequin's identity is indicated by the convention of his curving hat, rather than by his more familiar multi-coloured checked costume.

Gallery label, March 2008**No. 540****Title:** *Homme assis dans un fauteuil (Man seated in an armchair)***Date:** 1923**Medium:** Graphite on laid paper**Dimensions:** 33,8 x 28,6 cm. Sheet 39 x 28,60 cm**Current owner or museum:** Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-532 (R)

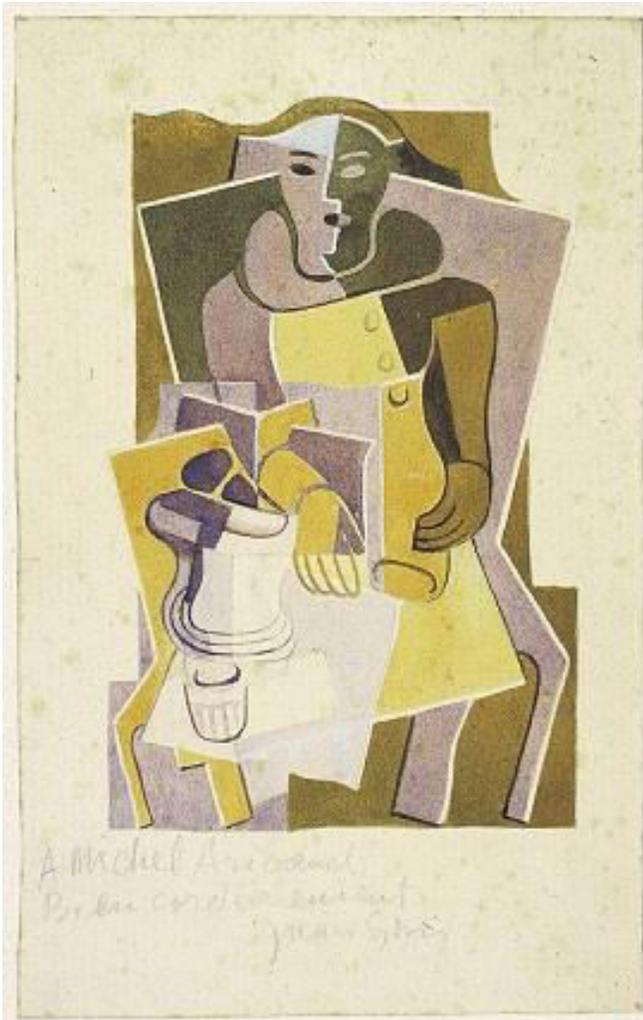
No. 541**Title:** *Pierrot***Date:** 1921**Medium:** Oil on canvas**Dimensions:** 115 x 73 cm**Current owner or museum:** National Gallery of Ireland**Provenance**

Bequeathed, Máire MacNeill Sweeney, 1987

Number

NGI.4521

Pierrot was a pantomime character: a sad clown who was unlucky in love. Many avant-garde artists painted the figure of Pierrot as a representation of the artist as outsider, but there was also a lighter, more playful side to the depiction of the character. Juan Gris painted Pierrot while recovering from pneumonia in the south of France. The artist experienced depression throughout much of his



adult life. From the late 1910s onwards the figure of Pierrot became a prominent motif in his work, expressing his depressed mental state.

No. 542**Title:** *Arlequin***Date:** 1922**Medium:** watercolour, heightened with white, on wove paper**Dimensions:** 26,7 x 16,7 cm**Current owner or museum:** Musée d'Art moderne de Céret

don de Mme Aribaud en 1950

No. 543**Title:** *Deux Pierrots (Two Pierrots)***Date:** 1922**Medium:** Graphite on tan wove tracing paper**Dimensions:** 23 × 14.1 cm**Current owner or museum:** Art Institute of Chicago

Credit Line: Gift of Dorothy Braude Edinburg to the Harry

B. and Bessie K. Braude Memorial Collection

Reference Number 2013.947

Provenance

Buchholz Gallery, New York, by Jan. 1950. Fine Arts Associates, New York. Mr. and Mrs. Matthew H. Futter (died 1977), New York, by 1958; Erna Futter (Mrs. Matthew H. Futter; died 1985), New York; sold, Christie's, New York, May 15, 1986, lot 136, to Dorothy Braude Edinburg, Brookline, MA; given to the Art Institute of Chicago, 2013.

**No. 544****Title:** *Deux Pierrots (Two Pierrots)***Date:** 1922**Medium:** Oil on canvas**Dimensions:** 100 × 65 cm.**Current owner or museum:** Private

Collection (Ursula et André Held)

Provenance: Paris, Galerie Louise Leiris

No. 545

Title: *Le pierrot à la guitare (Pierrot with guitar)*

Date: 1922

Medium: Pen and black ink and charcoal with stumping on paper

Dimensions: 38,4 x 28,4 cm

Current owner or museum:

The Baltimore Museum of Art

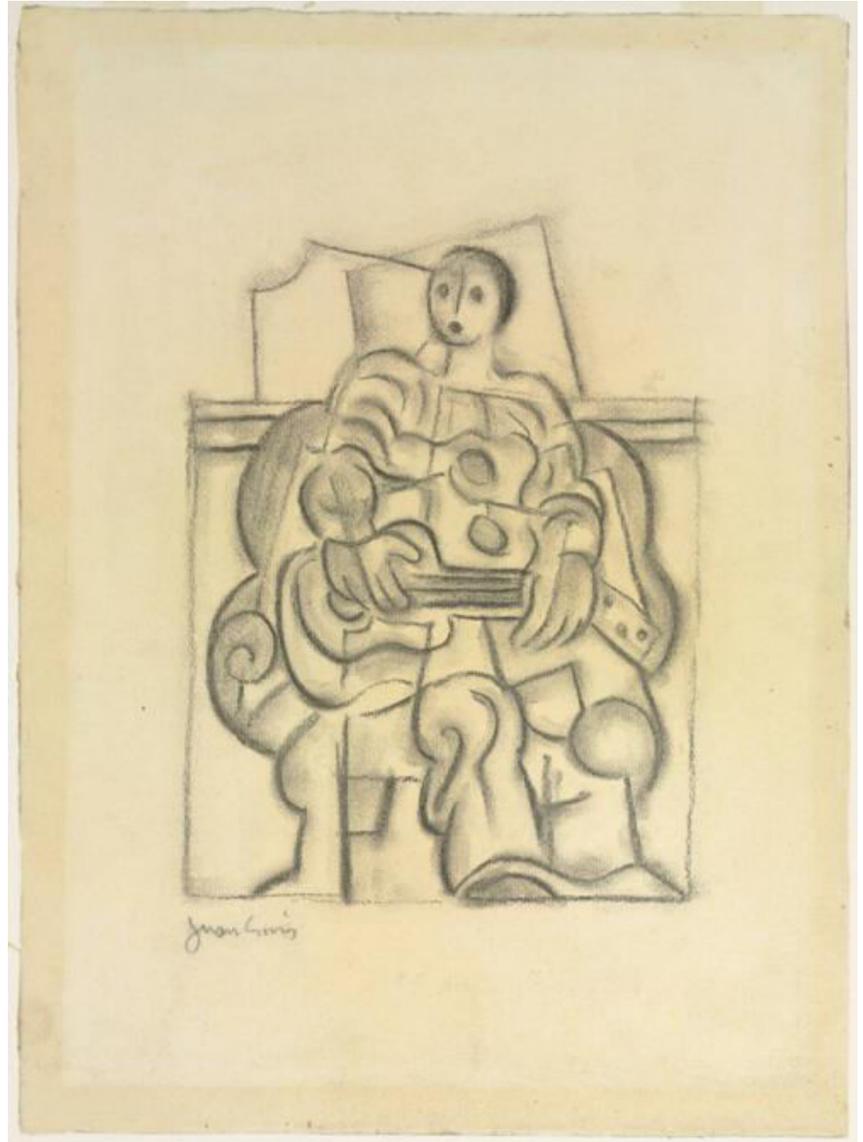
Credit Line: Bequest of Saidie A.

May

Object Number 1992.187

Prints, Drawings & Photographs

Collection



No. 546

Title: *Le pierrot à la guitare (Pierrot with guitar)*

Date: January 1922

Medium: Oil on canvas

Dimensions: 114 x 71 cm

Current owner or museum: The Henie Onstad Collection, Norway ?

Provenance:

Collection Haakon Onstad, Munkedal, Sweden



No. 547

Title: *Le pierrot à la guitare (Pierrot with guitar)*

Date: 1922

Medium: Oil on canvas

Dimensions: 100 x 81 cm

Current owner or museum: Private Collection
Put for sale at Sotheby's *Modern & Contemporary Evening Auction* 2 March 2022 Lot 127
Estimate 800,000 - 1,200,000 GBP

Provenance

Galerie Simon (Daniel-Henry Kahnweiler), Paris
Dr Gottlieb Friedrich Reber, Lausanne (acquired from the above by 1925 and until at least 1939)
Fine Arts Associates (Otto M. Gerson), New York (acquired from the above)
Galerie Würthle, Vienna (acquired by 1964)
Private Collection, Switzerland (acquired by 1972)
Thence by descent to the present owner



Literature

- 'Feuilles Volantes', in Cahiers d'Art, 1927, No. 1, illustrated in a photograph of the 1927 Frankfurt exhibition p. 7
- Georges Bataille, 'Juan Gris: Texte inédit' in Documents, Paris, 1930, No. 5, illustrated p. 267
- Daniel-Henry Kahnweiler, Juan Gris. His Life and Work, London, 1947, No. 72, illustrated n.p.
- José Camón Aznar, Picasso y el cubismo, Madrid, 1965, illustrated p. 228
- Daniel-Henry Kahnweiler, Juan Gris. His Life and Work, London, 1969, illustrated p. 298
- Juan Antonio Gaya-Nuño, Juan Gris, Paris, 1974, No. 420, illustrated p. 221
- Douglas Cooper, Juan Gris. Catalogue raisonné de l'œuvre peint, Paris, 1977, vol. II, No. 410, illustrated p. 233
- Dorothy Kosinski, 'G.F. Reber: Collector of Cubism', in The Burlington Magazine, August 1991, vol. 133, No. 1061, listed p. 530
- Andrea Pophanken & Felix Billeter (eds.), Die Moderne und ihre Sammler: Französische Kunst in deutschem Privatbesitz vom Kaiserreich zur Weimarer Republik, Berlin, 2001, mentioned p. 397
- Paz García Ponce de León, Juan Gris. La pasión por el Cubismo, Madrid, 2008, illustrated in colour p. 369
- Douglas Cooper, Juan Gris. Catalogue raisonné de l'œuvre peint, San Francisco, 2014, vol. II, No. 410, illustrated in colour p. 654
- Exhibited**
- Paris, Galerie Simon (Daniel-Henry Kahnweiler), Juan Gris, 1923, No. 34 (titled Pierrot à la Mandoline)
- Dresden, Städtischer Ausstellungspalast, Internationale Kunst Ausstellung, 1926, No. 375
- Frankfurt, Frankfurter Kunstverein, 1927
- Zurich, Kunsthaus Zürich, Juan Gris, 1933, No. 111
- Paris, Galerie Roland Balay & Louis Carré, Juan Gris, 1938, No. 21, illustrated in the catalogue (with inverted measurements)
- Bern, Kunsthalle Bern, Picasso, Braque, Gris, Léger, Bores, Beaudin, Viñes, 1939, No. 72 (titled Harlekin)
- New York, Fine Arts Associates (Otto M. Gerson), Paintings, Watercolors, Sculpture, 1958, No. 22, illustrated in the catalogue
- Jerusalem, The Israel Museum, Monet to Matisse: Modern Masters from Swiss Private Collections, 1988
- Madrid, Museo Nacional Centro de Arte Reina Sofía, Juan Gris. Pinturas y dibujos, 1910-1927, 2005, No. 125, illustrated in colour in the catalogue

No. 548

Title: *Le pierrot*

Date: 1923

Medium: Oil on Canvas

Dimensions: 116 x 81 cm

Sold at an auction

Sale Date: April 3, 1990



No. 549**Title:** *Les trois masques (The Three Masks)***Date:** 1923**Medium:** oil on canvas**Dimensions:**
64.5 x 99 cm**Current owner or museum:**
Private Collection
Sold at Sotheby's
*Impressionist and Modern Art, Evening Sale / Lot 75***Provenance**
Galerie Simon, Paris
Jean Aron, Paris
Private Collection, Paris
Galerie Louise Leiris, Paris

Stephen Hahn, New York

Acquired from the above by the present owner in 1986

Exhibited

Paris, Galerie Simon, Juan Gris, 1923, No. 50

Vienna, Künstlerhaus, Französische Kunst der Gegenwart, 1926, No. 19

Paris, Musée du Jeu de Paume, L'Art espagnol contemporain, 1936, No. 104

Venice, XXVIII Biennale Internazionale d'Arte, 1956, No. 21

Mexico, Instituto Nacional de Bellas Artes, Museo Nacional de Arte Moderna, 1957

London, Marlborough Fine Art Ltd., Juan Gris. Retrospective Exhibition, 1958, No. 21, illustrated in the catalogue

Dortmund, Museum am Ostwall & Cologne, Wallraf-Richartz-Museum, Juan Gris, 1965-66, No. 77, illustrated in the catalogue

Milan, Galleria del Milione, Juan Gris, dipinti e disegni, 1968, No. 6, illustrated in the catalogue

Strasbourg, Ancienne Douane, L'Art en Europe autour de 1925, 1970, No. 67, illustrated in the catalogue

Tel Aviv, Tel Aviv Museum, Maîtres français du 20e siècle, 1971, No. 38, illustrated in the catalogue

Paris, Orangerie des Tuileries, Juan Gris, 1974, No. 97, illustrated in the catalogue

Baden-Baden, Staatliche Kunsthalle, Juan Gris, 1974, No. 83, illustrated in the catalogue

Colmar, Musée Unterlinden, Unterlinden I, 1975, No. 40

Madrid, Biblioteca Nacional, Juan Gris, 1985

London, Whitechapel Art Gallery; Stuttgart, Staatsgalerie & Otterlo, Rijksmuseum Kröller-Müller, Juan Gris, 1992-93, No. 106, illustrated in colour in the catalogue

Literature

- Daniel-Henry Kahnweiler, *Juan Gris: sa vie, son oeuvre, ses écrits*, Paris, 1946, illustrated pl. XXX
 Daniel-Henry Kahnweiler, *Juan Gris: His Life and Work*, London & New York, 1947, illustrated pl. 78
 Douglas Cooper, *Letters of Juan Gris, 1913-1927*, London, 1956, No. CLXXVI; No. CLXXIX
 Daniel-Henry Kahnweiler, *Juan Gris: His Life and Work*, Paris, Stuttgart, London & New York, 1968, illustrated p. 301
 Gaya J. A. Nuño, *Juan Gris*, Barcelona & Paris, 1974, illustrated pp. 172-173
 Douglas Cooper, *Juan Gris. Catalogue raisonné de l'oeuvre peint*, Paris, 1977, vol. II, No. 412, illustrated p. 239

Catalogue Note

Discussing Gris' paintings executed in 1923, Christopher Green wrote about the present work: 'The last paintings that Gris finished before his solo exhibition at the Galerie Simon in April 1923 included *Seated Harlequin*, *The Three Masks* and *Open Window with Hills*. All three are compositions which display elaborate rhyming structures [...] in *The Three Masks* the rhymes are not merely elaborate, they are of a new, more all-pervasive kind; one can talk of major structural rhymes and minor shape rhymes, all of which overlap and fuse to set up shifting relationships of the greatest subtlety. Most obviously, the flanking Pierrots are each other in reverse. They are drawn together by a taut network of diagonals across a more surprising central rhyme between the head, hat and shoulders of the central Harlequin and a configuration below it made up of the Harlequin's hand (an echo of his head), and the right forearm of the figure on the left combined with the right hand and glass of the figure on the right (an echo of his shoulders). The minor rhymes bring into play the central glass, the turned chair backs, the folds of sleeves, table-cloth and curtain' (C. Green, in *Juan Gris (exhibition catalogue)*, op. cit., 1992-93, p. 101).

No. 550

Title: *Arlequin*
(Harlequin)
Date: 1923
Medium: Oil on canvas
Dimensions: 73 × 92 cm
Current owner or museum:
 Private Collection



No. 551

Title: *Arlequin assis*
(*sitting harlequin*)

Date: 1923

Medium: Oil on Canvas

Dimensions: 33 x 41 cm

Sold at an auction

Sale Date: June 25, 1990



No. 552

Title: *Arlequin devant une table*
(*Harlequin in front of a table*)

Date: 1924

Medium: Oil on canvas

Dimensions: 92 x 73 cm

Current owner or museum: Neue Pinakothek,
Munich, Germany

Inventory number 14239

Acquisition

Acquired in 1971 as a legacy from Theodor and
Woty Werner (was L 992)

Bavarian State Painting Collections - Modern
Art Collection in the Pinakothek der Moderne in
Munich



No. 553**Title:** *Le Pierrot au livre***Date:** 1924**Medium:** Oil paint on canvas**Dimensions:** 65,5 × 50,8 cm**Current owner or museum:** Tate Modern, London

Acquisition Bequeathed by Elly Kahnweiler 1991 to form part of the gift of Gustav and Elly Kahnweiler, accessioned 1994

Reference T06814

Comment : Although this painting is resolutely figurative, it is strongly influenced by Cubism. Pierrot's upper body is neatly framed within the architectural framework of the window behind him and the depiction of his face combines a frontal and sideways perspective. The greatly exaggerated hands contrast with the impression of daintiness given by Pierrot's cupid-bow mouth and the soft pastel hues employed by Gris.

Gallery label, September 2004

The painting was executed in oil colours on a single piece of medium-weight and rather open weave linen canvas which is attached to a wooden stretcher with a

mixture of steel and copper tacks, neither of which is thought to be original. The stretcher has been keyed out on several occasions, presumably to increase the tension in the canvas as it naturally slackened over the years. At the top right corner there is a slight tear in the canvas which has been previously repaired (locally) with a further piece of linen and a wax/resin adhesive. The canvas is commercially primed with a thin layer of an off-white oil primer, beneath which is probably a thin layer of unpigmented animal glue. This pigmented priming is visible through the paint layers in a few areas, such as above the thumb of Pierrot's right hand and around his buttons.

The paint was applied exclusively by brush in a very fluid manner, often in rather thin and translucent layers, and the open-weave texture of the canvas remains very apparent through much of the painting's surface. The paint may have been diluted for this, which would account for the emergence of a number of minor drying cracks over the painting's surface. Although there are some isolated areas of impasto, principally in the book and the outlines of the main forms, such as around the figure's sleeves, these are not of any real thickness. There are some brushmarks in the book which do not correspond to the final composition, which suggests a slight modification to the composition beneath. The brown painted border was probably the last area to have been painted and the paint used for this appears a slightly thicker paint to the rest. The painting is signed and dated ('24) in the bottom left hand corner.



The painting appears to be varnished, although the present coating is not thought to be original to the work. The wooden frame is gilded with a strip of canvas attached to the front of a flat section. It is not known whether it is original to the work. The painting is in overall fair condition, despite the rather weak and brittle nature of the canvas and the development of several cracks in the paint layers. A combination of previous poor environmental conditions and the frequent re-tensioning of the canvas has resulted in the draw marks which are now seen principally in all four corners. However, the paint is well adhered to the canvas support, and if the painting is now kept under stable conditions the likelihood of further damage should be drastically reduced.

Tom Learner
October 1997

No. 554

Title: *Le Pierrot au Rideau*
(*Pierrot at the Curtain*)

Date: 1924

Medium: Oil on canvas

Dimensions: 50.48 x 39.37 cm

Current owner or museum: Harvard Art Museum

Credit Line: Harvard Art Museums/Fogg Museum, The Lois Orswell Collection
Accession Year 1998 Object Number 1998.294

Provenance

Recorded Ownership History
Charlotte Hannahs Jordan, gift; to Lois Orswell, 1945?, bequest; to Harvard University Art Museums, 1998.

Publication History

Marjorie B. Cohn and Sarah Kianovsky, Lois Orswell, David Smith, and Modern Art, exh. cat., Harvard University Art Museums (Cambridge, MA, 2002), cat. No. 61, fig. 11, p. 34, 317, 373

Exhibition History

20th Century Abstract Painting and Sculpture, Rhode Island School of Design Museum, Providence, 04/16/1947 - 05/18/1947



No. 555**Title:** *Arlequin et Pierrot***Date:** February-August 1924**Medium:** oil on canvas**Dimensions:** 41 x 27 cm.**Current owner or museum:** Private Collection

Sold at Christie's Live Auction 7405

*Impressionist And Modern Art (Day**Sale)* Lot 435 Property From A

Private European Collection

Price realised GBP 240,000

Estimate GBP 200,000 – GBP

300,000

Closed: 19 Jun 2007

Provenance

Galerie Simon, Paris (No. 8493), by whom acquired directly from the artist in 1924.

Jacques Guérin, Paris.

R. Mendès-France, Paris.

Paul bey Adamini Frasher, Geneva.

Mr and Mrs Samuel J. Zacks,

Toronto.

Waddington Galleries, London.

Acquired from the above by the

father of the present owners in 1973.

LiteratureD.H. Kahnweiler, *Juan Gris, His Life and Work*, London, 1947, (illustrated pl. 82).J.A. Gaya Nuño, *Juan Gris*, Barcelona, 1974, No. 461 (illustrated p. 224).D. Cooper, *Juan Gris, Catalogue raisonné de l'oeuvre peint*, vol. II, Paris, 1977, No. 465 (illustrated p. 290).J.M. Bonet & C. d'Ors Führer, *Juan Gris*, Madrid, 1984, No. 43 (illustrated p. 91).**Exhibited**Toronto, Art Gallery of Toronto, *A Selection from the Ayala and Sam Zacks Collection*, 1956, No. 40; this exhibition later travelled to Ottawa, National Gallery of Canada, Winnipeg, Winnipeg Art Gallery, Minneapolis, Walker Art Centre, Vancouver, Vancouver Art Gallery, San Francisco, San Francisco Museum of Art, Santa Barbara, Santa Barbara Museum of Art, Pasadena, Pasadena Art Museum and Montreal, Montreal Museum of Fine Arts.Madrid, Sala Pablo Ruiz Picasso, *Juan Gris, 1887-1927*, September - November 1985, No. 87 (illustrated p. 280).**Lot Essay**

Gris' later years, before his tragic and premature death at the age of 40, were characterised by intense artistic activity during which time he created what Daniel-Henry Kahnweiler referred to as 'the crowning achievements of his oeuvre' (in exh. cat. *L'Atelier de Juan Gris*, Galerie Louise Leiris, Paris, 1957), a favourable opinion shared by such luminaries as Douglas Cooper, Curt Valentin and Gertrude Stein. In 1923 Kahnweiler had held a major exhibition of Gris' work at his Galerie Simon in Paris, which was well received. In the following year the artist added to his growing reputation by delivering a notable lecture at the Sorbonne, *Des Possibilites de la Peinture*, which was shortly thereafter widely reprinted and translated into English, German and Spanish.

The figures of both Pierrot and Arlequin appear in Gris' oeuvre with regularity from 1917; in fact between 1918 and mid-1922, they account for all but one of Gris' 15 completed figure compositions. While Gris appears to switch seemingly indiscriminately between the two characters of the *Commedia dell'Arte*, the present work is a rare occurrence of both characters featuring in the same composition. In the large scale *Les trois masques* of 1923, Gris depicts three costumed characters seated together at a table, but these are more evocations of type than depictions of the human figures behind the masks.

In Picasso's oeuvre, of course, the Arlequin is strongly identified with the artist himself, while images of friends such as Max Jacob or Guillaume Apollinaire fulfil the role of Pierrot. Indeed in the present work, Arlequin in the background is portrayed with undeniably Picasso-like facial features, while the thick-set Pierrot could be identified as Gris himself. 'It was usual to see the writer or the artist in Pierrot and Harlequin. They had come to represent opposing notions of creative personality. The mercurial inventiveness and agile trickery of Harlequin was opposed to the "pure", direct sensitivity of Pierrot: the one cruel, the other vulnerable, but both equally impulsive and child-like' (C. Green, 'Figures of Artifice and Substance', in exh. cat. *Juan Gris*, London, 1992, p. 134). If this interpretation of Arlequin et Pierrot is justified, the painting certainly displays Gris' ambiguous feelings towards his one-time Cubist colleague. Throughout the early 1920s, Gris had frequent misunderstandings with both Picasso and Braque, often accusing them of unfair criticism of his work. This was also the time that both Picasso and Braque began definitively to abandon the tenets of Cubism, leaving only Gris true to its ideals. Furthermore Picasso had, in Gris' eyes, used Gris' ongoing Cubist aesthetic against him in taking a commission for Diaghilev's *Ballets russes* away from him in April 1921. Despite these perceived slights against him, however, Gris' reverence for Picasso's work remained undiminished and one can see, in the pose of the figures in *Arlequin et Pierrot*, the influence and ongoing close, if strained, friendship between the two artists.

No. 556**Title:** *Pierrot aux mains jointes (Pierrot with folded hands)***Date:** 1924**Medium:** oil on canvas**Dimensions:** 35.5 by 27cm**Current owner or museum:** Private CollectionSold at Sotheby's *Impressionist and Modern Art Evening Sale 105*

February 2008 London Lot 49

Estimate 180,000 - 250,000 GBP

Sold

Provenance

Galerie Simon, Paris

Galerie Kahnweiler, Frankfurt

Galerie Möller, Berlin

Theodor Werner, Berlin

Marlborough Fine Art, Ltd., London

Perls Galleries, New York

Alan Blustein, Washington, D.C.

Private Collection (1977)

Landau Fine Art, Montreal

Acquired from the above by the present owner

Exhibited

Berlin, Galerie Alfred Flechtheim, In

Memoriam Juan Gris, 1930, No. 41

London, Marlborough Fine Art, Ltd.,

Juan Gris Retrospective Exhibition,

1958, No. 26

London, Marlborough Fine Art, Ltd.,

XIX and XX Century European

Masters, 1959, No. 29, illustrated in the catalogue

New York Marlborough-Gerson Gallery, *Artist and Maecenas: A Tribute to Curt Valentin*, 1963, No. 150, illustrated in the catalogue**Literature**

Little Review, New York, 1924-25, illustrated

Juan Antonio Gaya-Nuño, *Juan Gris*, Paris, 1974, No. 458, illustrated p. 224Douglas Cooper, *Letters of Juan Gris, 1913-1927*, London, 1956, No. CXCIX (letter from 25th August 1924)Douglas Cooper, *Juan Gris. Catalogue raisonné de l'oeuvre peint*, Paris, 1977, vol. II, No. 463, illustrated p. 289

No. 557**Title:** *Tête d'arlequin (harlequin head)***Date:** February-August
1924**Medium:** oil on canvas**Dimensions:** 35 x 24.1 cm.**Current owner or museum:**

Private Collection

Sold at Christie's Live Auction

2596 *Impressionist And Modern**Art Day Sale* Lot 480

Price realised USD 146,500

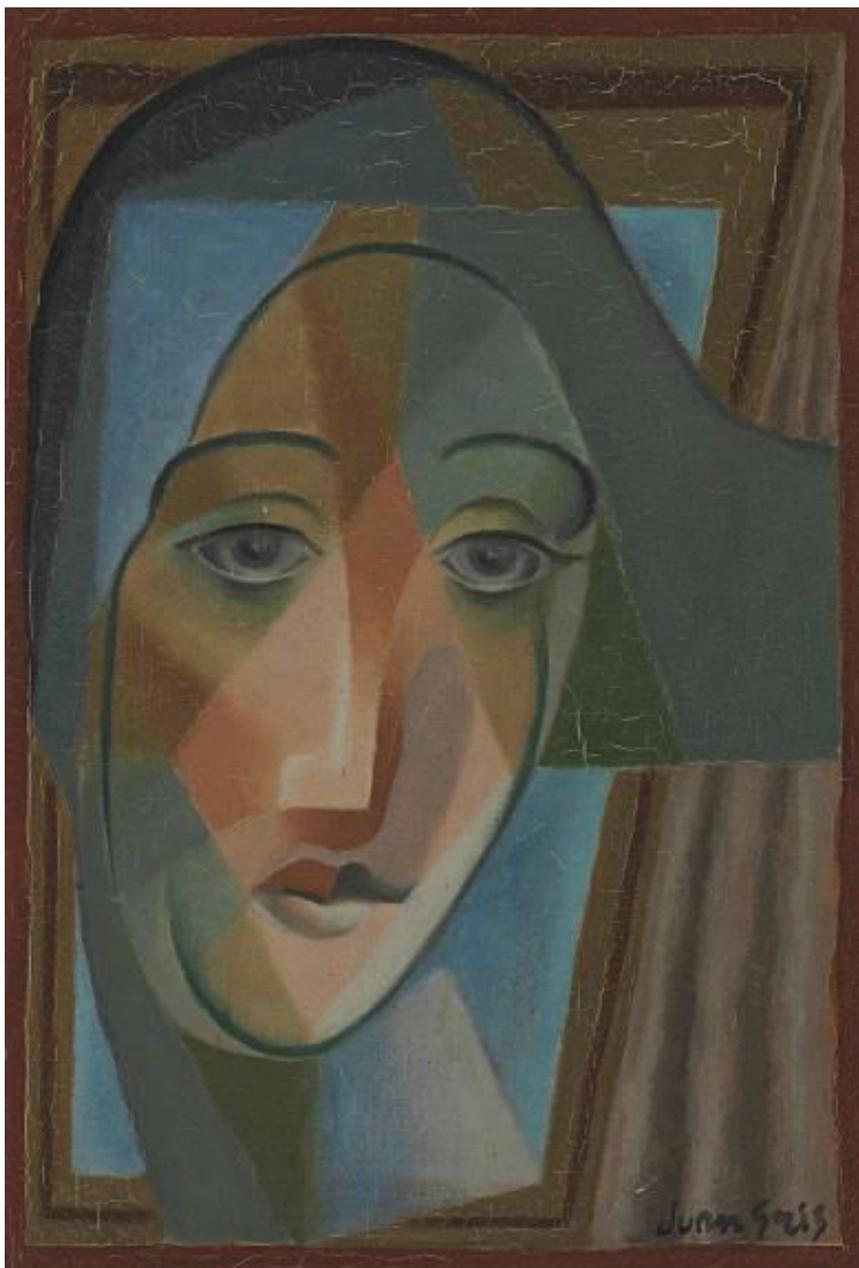
Estimate USD 80,000 – USD

120,000

Closed: 8 Nov 2012

ProvenanceDr. Marcel Noréro, Paris; sale,
Hôtel Drouot, Paris, 14 February
1927, lot 51.Galerie Simon, Paris (acquired at
the above sale).Galerie Alfred Flechtheim, Berlin
(by 1930).Karl Hofer, Berlin (by October
1933).

(possibly) Dr. Willi Raeber, Basel.

Douglas Cooper, London (by
1955).William A. McCarty-Cooper, Los
Angeles (by descent from the
above); Estate sale, Christie's,
New York, 11 May 1992, lot 32.Acquired at the above sale by the
family of the present owner.**Literature**Little Review, Fall 1924, p. 16,
No. 10 (illustrated).D.H. Kahnweiler, *Juan Gris, His Life and Work*, London, 1947, p. 38, No. 21 (illustrated in color).D. Cooper, *Letters of Juan Gris 1913-1927*, London, 1956, No. CXCIX (25 August 1924).D. Cooper, *Juan Gris, Catalogue raisonné de l'oeuvre peint*, Paris, 1977, vol. II, p. 300, No. 476
(illustrated, p. 301).**Exhibited**Berlin, Galerie Alfred Flechtheim, *In Memoriam Juan Gris*, February 1930, No. 38.Berlin, Galerie Alfred Flechtheim, *Neuere Spanische Kunst*, December 1932-January 1933, No. 23.Kunsthaus Zurich, *Juan Gris*, April 1933, No. 124.Kunstmuseum Bern, *Juan Gris*, October 1955-January 1956, No. 103.

Lot Essay

Gris painted this sensitive and affecting figure of an arlequin during a spell of intense and vigorous productivity prior to his final illness and tragically premature death at the age of 40, which ended a career of less than two decades duration. Some commentators have overlooked the merits of the artist's late works, but Daniel-Henry Kahnweiler called them "the crowning achievements of his oeuvre," (in *L'Atelier de Juan Gris*, exh. cat., Galerie Louise Leiris, Paris, 1957), and Douglas Cooper, a previous owner of the present painting, also drew attention to their mastery (op. cit., 1977, p. xxvii). Christopher Green has noted that "There are innumerable indications of the currency of Commedia dell'Arte characters, especially Pierrot, after 1918 in France. The carnivals of 'mardi gras' in Paris and provincial France continued to be peopled by the Commedia dell'Arte masked characters. Gris wrote from Céret in 1922 of Josette shyly dressing up for carnival as Pierrot" (in *Juan Gris*, exh. cat., Whitechapel Art Gallery, London, 1992, p. 132). Gris's depiction of Pierrot also looks back on the long tradition in painting, ranging from Watteau to Cézanne (fig. 1). Pierrot symbolized purity and sensitivity. In 1922 the writer Paul-Sentenac characterized himself as Pierrot: "I personify the type of the dreamer. This poor Pierrot still believes in those things that the skepticism of fashion forbids. He believes in love. He believes in elevated, generous feelings I remain candid, opening always fresh eyes on life, wondering like a child. Pierrot is a grown-up child" (quoted in *ibid.*, p. 133). The first recorded owner of the present painting was Dr. Marcel Noréro, a great supporter of the Paris avant-garde. The February 1927 Hôtel Drouot sale of his collection included masterworks by artists Paul Signac, Pierre Bonnard, Henri Edmond Cross, George Braque and Andre Derain.

No. 558**Title:** *Arlequin***Date:** January-July 1925**Medium:** oil on canvas**Dimensions:** 92 x 65 cm.**Current owner or museum:**

Private Collection

Sold at Christie's Live Auction

20990 *Impressionist & Modern**Art Day Sale* Lot 886 The

Property Of A Private Collector

Price realised USD 604,800

Estimate USD 500,000 – USD

700,000

Closed: 19 Nov 2022

oil on canvas

Provenance

Galerie Simon, Paris.

Carlo Frua de Angeli, Milan.

Mme Meric Gallery, Paris.

Perls Galleries, New York.

John Huston, Beverly Hills (by

1946).

Gift from the above to the family

of the present owner, February

1973.

LiteratureD.-H. Kahnweiler, *Juan Gris: His**Life and Work*, New York, 1968

(illustrated, pl. 306).

J.A. Gaya-Nuño, *Juan Gris*,

Barcelona, 1975, p. 183, No. 211

(illustrated).

D. Cooper, *Juan Gris: Catalogue**raisonné de l'oeuvre peint*, San

Francisco, 1977, vol. II, p. 785,

No. 524 (illustrated).

Exhibited

The University of Texas at Austin Art Museum (on loan).

Lot Essay

Gris' later years, before his tragic and premature death at the age of 40, were characterized by intense artistic activity during which time he created what Daniel-Henry Kahnweiler referred to as “the crowning achievements of his oeuvre” (quoted in *L'Atelier de Juan Gris*, exh. cat., Galerie Louise Leiris, Paris, 1957), a favorable opinion shared by such luminaries as Douglas Cooper, Curt Valentin and Gertrude Stein. In 1923 Kahnweiler had held a major exhibition of Gris' work at his Galerie Simon in Paris, which was well received. In the following year the artist added to his growing reputation by



delivering a notable lecture at the Sorbonne, *Des possibilités de la peinture*, which was shortly thereafter widely reprinted and translated into English, German and Spanish.

The figures of both Pierrot and Arlequin appear in Gris' oeuvre with regularity from 1917; in fact between 1918 and mid-1922, they account for all but one of Gris' 15 completed figure compositions. During this period, Gris switched seemingly indiscriminately between these two characters of the *Commedia dell'Arte*.

In Picasso's oeuvre, of course, the Arlequin is strongly identified with the artist himself, while images of friends such as Max Jacob or Guillaume Apollinaire fulfilled the role of Pierrot. "It was usual to see the writer or the artist in Pierrot and Harlequin. They had come to represent opposing notions of creative personality. The mercurial inventiveness and agile trickery of Harlequin was opposed to the 'pure,' direct sensitivity of Pierrot: the one cruel, the other vulnerable, but both equally impulsive and child-like" (C. Green, "Figures of Artifice and Substance," *Juan Gris*, exh. cat., Whitechapel Art Gallery, London, 1992, p. 134). Throughout the early 1920s, Gris had frequent misunderstandings with both Picasso and Braque, often accusing them of unfair criticism of his work. This was also the time that both Picasso and Braque began definitively to abandon the tenets of Cubism, leaving only Gris true to its ideals. Furthermore Picasso had, in Gris' eyes, used Gris' ongoing Cubist aesthetic against him in taking a commission for Diaghilev's *Ballets russes* away from him in April 1921. Despite these perceived slights against him, however, Gris' reverence for Picasso's work remained undiminished and one can see in the present work the influence one artist had on the next.

No. 559

Title: *Le pierrot à la guitare (Pierrot with guitar)*

Date: July-September 1925

Medium: Oil on canvas

Dimensions: 131 x 89.2 cm

Current owner or museum: Private Collection

This work was offered in the Live Auction 1722 - Impressionist & Modern Art Evening Sale on 2 February 2016 at Christie's in London LOT 42 Property from the Private Collection of Johnny Carson

Price realised USD 1,472,000 Estimate USD 1,200,000 – USD 1,600,000 Closed: 8 Nov 2006 signed and dated 'Juan Gris 25' (lower left)

Painted in July-September 1925

Provenance

Galerie Simon [D.-H. Kahnweiler], Paris.

Dr. Gottlieb F. Reber, Lausanne (1925).

Anon. sale, Sotheby's, London, 23 November 1960, lot 74.

Private collection, Switzerland.

Private collection, Los Angeles.

Literature



Die Kunst, December 1931, No. 3 (illustrated, p. 93).

D.-H. Kahnweiler, Juan Gris, His Life and Work, New York, 1946 (illustrated, pl. 304).

D. Cooper, Letters, 1926, No. CCX.

Nuño, 1974 (illustrated, p. 182).

D. Cooper and M. Potter, Juan Gris: Catalogue raisonné de l'oeuvre peint, Paris, 1977, p. 358, No. 534 (illustrated).

Exhibited

Paris, 1928, No. 46.

Berlin, 1930, No. 45.

Frankfurt, Städelsches Kunstinstitut, Vom Abbild zum Sinnbild, June 1931, No. 82 (illustrated, pl. 15).

London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), Masterpieces by 20th Century French

Painters: L'Ecole de Paris, January-February 1932, No. 7.

Zurich, 1933, No. 128.

Paris, 1937.

Basel, 1948, No. 62.

Berne, 1948, No. 90.

Wolfsburg, Stadthalle, Französische Malerei von Delacroix bis Picasso, April-May 1961, No. 80 (illustrated, pl. 38).

Geneva, Musée de l'Athénée, Soixante ans de peinture française, No. 58 (illustrated).

Lausanne, Palais de Beaulieu and Paris, Musée de l'Orangerie, Chefs-d'Oeuvre des Collections Suisses de Manet à Picasso, May-October 1964, No. 220 (illustrated).

Lot Essay

Gris painted this imposing, yet sensitive and affecting figure of Pierrot during a spell of intense and vigorous productivity prior to his final illness and tragically premature death at the age of 40, which ended a career of less than two decades duration. Some commentators have overlooked the merits of the artist's late works, but Daniel-Henry Kahnweiler called them "the crowning achievements of his oeuvre," (in *L'Atelier de Juan Gris*, exh. cat., Galerie Louise Leiris, Paris, 1957), and Douglas Cooper also drew attention to their mastery (op. cit., 1977, p. xxvii). Gertrude Stein called Gris "a perfect painter," and in her inimitable, idiosyncratic manner perhaps best summed up the artist's final achievement: "Four years partly illness much perfection and rejoining beauty and perfection and then at the end there came a definite creation of something. This is what is to be measured" (in "The Life of Juan Gris. The Life and Death of Juan Gris," *Transition*, Paris, No. 4, July 1927, pp 160-162).

Gris suffered from the lingering effects of pleurisy he contracted in May 1920. He had actually developed leukemia, but his doctors confused the symptoms with tuberculosis. Within a couple of years his condition appeared to have stabilized and his career seemed to be back on track. In 1923 Kahnweiler held a major exhibition of Gris's work at his Galerie Simon in Paris, which was well received. In the following year the artist added to his growing reputation by delivering a notable lecture, *Des Possibilités de la Peinture*, at the Sorbonne, which was shortly thereafter widely reprinted and translated into English, German and Spanish. In April 1925 Alfred Flechtheim exhibited a group of paintings done since 1920 in his Düsseldorf gallery. Later that year the important collectors Alphonse Kann and Dr. Gottlieb F. Reber (who acquired the present painting shortly after Gris painted it--see below) began to buy his work. Gris at last felt some degree of financial security, and, indeed, he turned down the offer of a contract from Paul Rosenberg, who was Picasso's dealer.

During the summer of 1925 Gris, his wife Josette, and their friends the playwright Armand Salacrou and his wife took a boat tour down the Seine to Le Havre. Back in his Paris studio the artist painted *Pierrot à la guitare*, the largest easel picture he ever made. He executed many fine still-lives as well during this

period, such as *La guitare aux incrustations* (Cooper, No. 529; fig. 1). Pierrot and most of the still-lives share the motif of the Spanish guitar, which Gris featured at various intervals in his work, as did his fellow countryman Picasso. Apart from the connotation of nationality, and the popular appeal of the instrument, the presence of the guitar in this context suggests Walter Pater's aesthetic principle that "all art aspires to the condition of music," an ideal of synthesis and perfection in painting to which Gris had now dedicated his efforts. In *Le bust*, painted in April-June 1925 (Cooper, No. 523; private collection) and *La table du musicien*, January-April 1926 (Cooper, No. 559; fig. 2) the guitar is seen with a bust of Apollo or Orpheus, patrons of music in classical mythology.

The guitar embodies practice and aspirations of art-making; the figure of Pierrot represents the life and very soul of the artist himself. Christopher Green has noted that "There are innumerable indications of the currency of *Commedia dell'Arte* characters, especially Pierrot, after 1918 in France. The carnivals of 'mardi gras' in Paris and provincial France continued to be peopled by the *Commedia dell'Arte* masked characters. Gris wrote from Céret in 1922 of Josette shyly dressing up for carnival as Pierrot" (in Juan Gris, exh. cat., Whitechapel Art Gallery, London, 1992, p. 132). Gris's depiction of Pierrot also looks back on the long tradition in painting, ranging from Watteau to Cézanne (fig. 3). Pierrot symbolized purity and sensitivity. In 1922 the writer Paul-Sentenac characterized himself as Pierrot: "I personify the type of the dreamer. This poor Pierrot still believes in those things that the skepticism of fashion forbids. He believes in love. He believes in elevated, generous feelings I remain candid, opening always fresh eyes on life, wondering like a child. Pierrot is a grown-up child" (quoted in *ibid.*, p. 133).

Pierrot à la guitare incorporates many of the compositional devices that Gris had developed since the end of the First World War. Pierrot, in whose costume Josette probably posed as model, is set in an interior, standing before a table placed in front of an open window, in this instance, an Italianate, Renaissance-style arch. The use of the window as an internal frame is a pictorial idea that Gris first extensively employed in 1921, during a recuperative sojourn in the Provençal town of Bandol, as he painted from a hotel room whose windows looked out over the Mediterranean. The threefold repetition of borders creates a telescopic effect that leads the eye through the fore- and middle-grounds toward the open window; at the same time this structure opens outward to engage the viewer. Gris has played off the creamy and neutral tones in Pierrot's costume against the stronger planes of color in the setting. Paloma Esteban Leal has stated, "As well as a more coherent composition and stronger and clearer fracturing, the paintings that he produced from March 1925 until the end of 1926 reveal a greater formal purity and, more importantly, a use of color that confirms Gris's indisputable status as a master colorist" (in Juan Gris: *Drawings and Paintings 1910-1917*, exh. cat., Museo Nacional Centro de Art Reina Sofía, 2005, p. 60).

In 1927, shortly before his death, Gris contributed a statement for an anthology of modern painting that Maurice Raynal was preparing. The artist wrote, "Today, at the age of forty, I believe I am approaching a new period of self expression, of pictorial expression, of picture-language; a well-thought-out and well-blended unity. In short, the synthetic period has followed the analytical one" (quoted in D.-H. Kahnweiler, *op. cit.*, 1969, p. 204).

Dr. Gottlieb Friedrich Reber (1880-1959), who purchased this painting from Kahnweiler shortly soon Gris completed it, was described during a visit to America in 1930 as "without any question the most important collector of modern art in Europe today" (in "Dr. Reber sees America," *Parnassus*, 2 November 1930, p. 23). He was born in Germany, and in 1919 moved to Switzerland, where he eventually settled in Lausanne. He directed a wool-textile import firm, and with additional resources from his wife Erna's family fortune he began to collect Cézanne and other late 19th century masters in 1906. During the 1920s, influenced by Kahnweiler and the art historian Carl Einstein, he began to concentrate on acquiring cubist pictures, and went on to amass more than eighty works by Gris and

seventy by Picasso; indeed the latter was upset to learn that Gris's representation in Reber's collection outnumbered his own. Reber collected ancient and medieval art as well. Einstein praised Reber's all-embracing approach to collecting, "Reber has recognized that the beginning of all art history is founded in the present, that is to say, that historical accents are decided by modern art" (in "La Collection Reber," *L'Intransigeant*, 1 April 1930, p. 5).

(fig. 1) Juan Gris, *La guitare aux incrustations*, January-July 1925. Museo Nacional Centro de Arte Reina Sofía, Madrid. BARCODE 20628185

(fig. 2) Juan Gris, *La table du musicien*, January-March 1926. Museo Nacional Centro de Arte Reina Sofía, Madrid. BARCODE 20628192

(fig. 3) Paul Cézanne, *Mardi Gras*, 1888. Pushkin Museum, Moscow. BARCODE 20628208

Theatre sets

No. 560

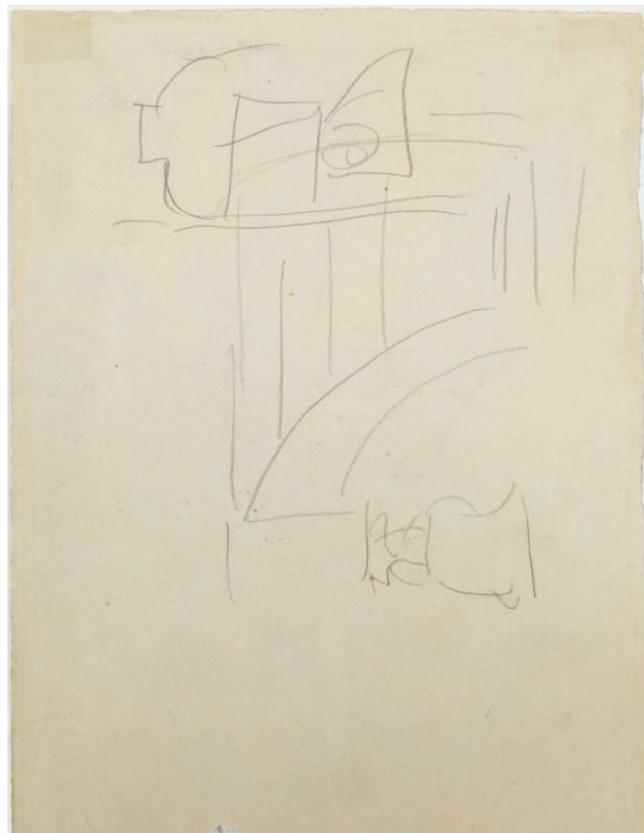
Title: *Esquisse d'un décor (Sketch of a scene)*

Date: 1924

Medium: Graphite on paper

Dimensions: 27,6 x 18,3 cm

Current owner or museum: Centre Pompidou,
Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-544 (V)



No. 561

Title: *Personnage du Ballet Les
Tentations de la Bergère*

Date: 1923

Medium: color lithograph / gouache on paper ?

Dimensions: 21,5 x 16 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: February 27, 2013

No. 562

Title: *Berger (shepherd)*

Date: 1924

Medium: Charcoal, graphite mine, colored chalk, gouache on paper

Dimensions: 27,4 x 18,4 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-541



No. 563

Title: *Dame de cœur (Queen of hearts)*

Date: 1924

Medium: Charcoal, graphite mine, crayon, gouache on watermarked paper

Dimensions: 27,4 x 18,2 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-542



No. 564

Title: *Paysanne (Peasant)*

Date: 1924

Medium: Charcoal, graphite mine, watercolour, gouache, on watermarked paper

Dimensions: 27,5 x 18,4 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris

Donation Louise et Michel Leiris, 1984

Inventory No. AM 1984-545

Comment: Costume study for the ballet: *Les tentations de la bergère*



No. 565

Title: *Oriental*

Date: 1924

Medium: Graphite lead, colored pencil, gouache on paper

Dimensions: 27,4 x 18,4 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris

Donation Louise et Michel Leiris, 1984

Inventory No. AM 1984-543

Miguel Orozco

No. 566

Title: *Gentilhomme (Gentleman)*

Date: 1924

Medium: Charcoal, graphite mine, colored pencil, gouache on paper

Dimensions: 27,6 x 18,3 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris

Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-544 (R)



Juan Gris. Vol II. Portraits. Pierrots, Drawings, Books, etc



No. 567

Title: *Costume design for a cavalier in Les tentations de la bergère*

Date: 1924

Medium: Pencil and Charcoal

Dimensions: 27,4 x 18,4 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: April 3, 2003

No. 568

Title: *Le nègre (The nigger)*

Date: 1924

Medium: Graphite lead, colored chalk, gouache on paper

Dimensions: 27,2 x 18,4 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-540

Comment: Costume study for the ballet: *Les tentations de la bergère*



No. 569

Title: *Costume Design for a Peasant Girl in Les Tentations de la Bergère*

Date: circa 1923



Medium: pencil, charcoal and pastel heightened with white on paper

Dimensions: 24 x 16.5 cm

Current owner or museum: Private Collection
Sold at Sotheby's *Russian Pictures* 1 December 2020
Lot 73 Property From The Private Collection Of Pat And Michael York

Estimate 1,500 - 2,000 GBP

Provenance

Collection of Mme Simon, Paris

Sotheby's London, Ballet and Theatre Material, 6 June 1979, lot 58

Acquired at the above sale by the present owners

Exhibited

Edinburgh, The Edinburgh Festival, The Diaghilev Exhibition, 1954, No. 314

London, Forbes House, The Diaghilev Exhibition, 1954-1955, No. 357

No. 570

Title: *Étude pour les tentations de la Bergère*

Date: 1923

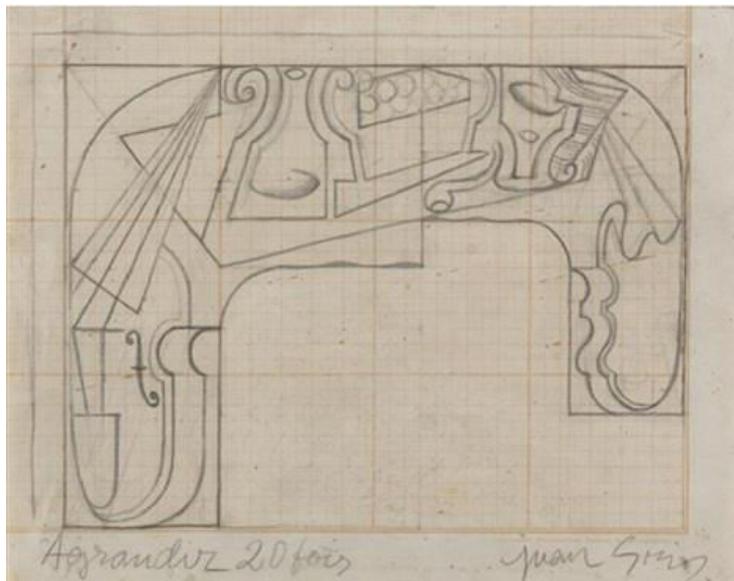
Medium: pencil

Dimensions: 18,8 x 23,7 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: November 8, 2006



No. 571

Title: *Costume de danseuse pour le ballet russe de Diaghilev (Dancer costume for Diaghilev's Russian ballet)*

Date: 1923

Medium: watercolour and gouache over pencil on paper

Dimensions: 30 x 24.6 cm

Current owner or museum: Private Collection

Sold at Sotheby's *Impressionist and Modern Art* /15 March 2007 Lot 87

Estimate 3,000 - 5,000 GBP Sold

inscribed A Mlle Trousserten bien amicalement and dated 1923

Executed in 1923 for Diaghilev's *Les tentations de la Bergère*.

Provenance

Jacques Helft

Thence by descent to the present owner

Exhibited

Strasbourg, Musée de Strasbourg, Les Ballets Russes de Serge de Diaghilev, 1969

Le Mans, Musée du Mans, La Galaxie Diaghilev, 1977

Paris, Centre Culturel du Marais, Les Ballets Russes de Diaghilev, 1977-78

Literature

D. H. Khanweiler, Juan Gris, Paris, 1946, p. 229, pl. XLIX, illustrated



No. 572

Title: *Costume design for Mme. Misia Sert*

Date: 1923

Medium: pencil, brush, ink, watercolor and wax crayon

Dimensions: 56 x 35,5 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: April 5, 2006



No. 573

Title: *Une Dame de la Cour, worn by Misia Sert for Diaghilev's Fête Merveilleuse de Versailles*

Date: ??

Medium: Watercolor and Bodycolor

Dimensions: 53,5 x 34,5 cm

Sold at an auction

Sale Date: November 4, 1997

No. 574

Title: *L'Education manquée (The failed education)*

Date: 1924

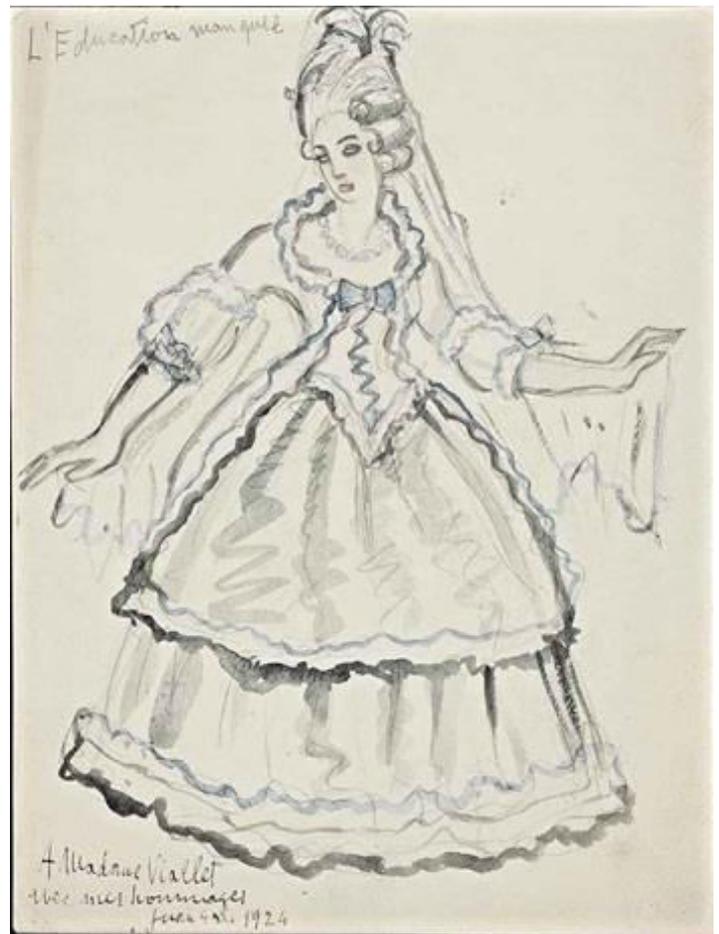
Medium: watercolor and pencil on paper

Dimensions: 31,1 x 23,5 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: February 20, 2013



No. 575

Title: *L'Education manquée 2 (The failed education)*

Date: 1924

Medium: watercolor and graphite on paper

Dimensions: 32 x 24 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: March 13, 2012

Gris drawings

Contrary to the production of other artists, Gris' drawings as a rule have the same volume and identity as his paintings. They are independent works, finished in themselves, which, with rare exceptions, do not serve to complement or precede particular canvases, so that they are usually reserved the same status as his paintings. Daniel-Henry Kahnweiler was certainly conscious of this fact when, while organising an exhibition of drawings and gouaches by Gris at the Galerie Louise Leiris in Paris in 1965, he asserted in the catalogue introduction that Gris was convinced that the traditional system, which consisted of creating a picture based on several previous drawings, completely ruined the emotion experienced in connection with a unique work⁶.

After the horrors of the First World War, it is not difficult to understand a desire to eradicate any art manifestation that could appear "problematic"; on the other hand, stability could easily be identified by means of the classic formal repertory, as did indeed happen in Italy (Valori Plastici), or with the resumption of the objective languages of Realism, which became characteristic for the German Neue Sachlichkeit. Gris' aesthetics came to reflect the contagious nature of this European-wide phenomenon, which does not however necessarily diminish his painting. From those times and from that context stem some of his most successful still-lives, in which nonetheless the Cubist imprint is still visible, especially in the use of facets and superimposed planes. A good example of this type of creation are the drawings *Nature morte la théière* and *Nature morte*, dating from around 1918, and which, under the appearance of an extreme naturalism, conceal well-meditated schematic drafting.

Paloma Esteban Leal, November 2008.

(Lot Essay for Christie's Live Auction 1533
Impressionist/Modern Works On Paper. Lot 118)

⁶ D.-H. Kahnweiler, Juan Gris. Dessins et gouaches 1910-1927, Paris, 1965, no. 20, pp. 4 et 7

No. 576

Title: *Nature morte à la cruche*
(*Still life with jug*)

Date: 1910

Medium: charcoal with white
heightening on paper

Dimensions: 48.3 x 31.4 cm.

Current owner or museum: Private
Collection

Sold at Christie's Live Auction 2353

*Impressionist And Modern Works On
Paper* Lot 118 Property from the

Collection of John McCarty

Price realised USD 52,500

Estimate USD 40,000 – USD 60,000

Closed: 4 Nov 2010

Provenance

Douglas Cooper, Argilliers.

William McCarty Cooper, London and

Los Angeles (by descent from the above).

By descent from the above to the present
owner.

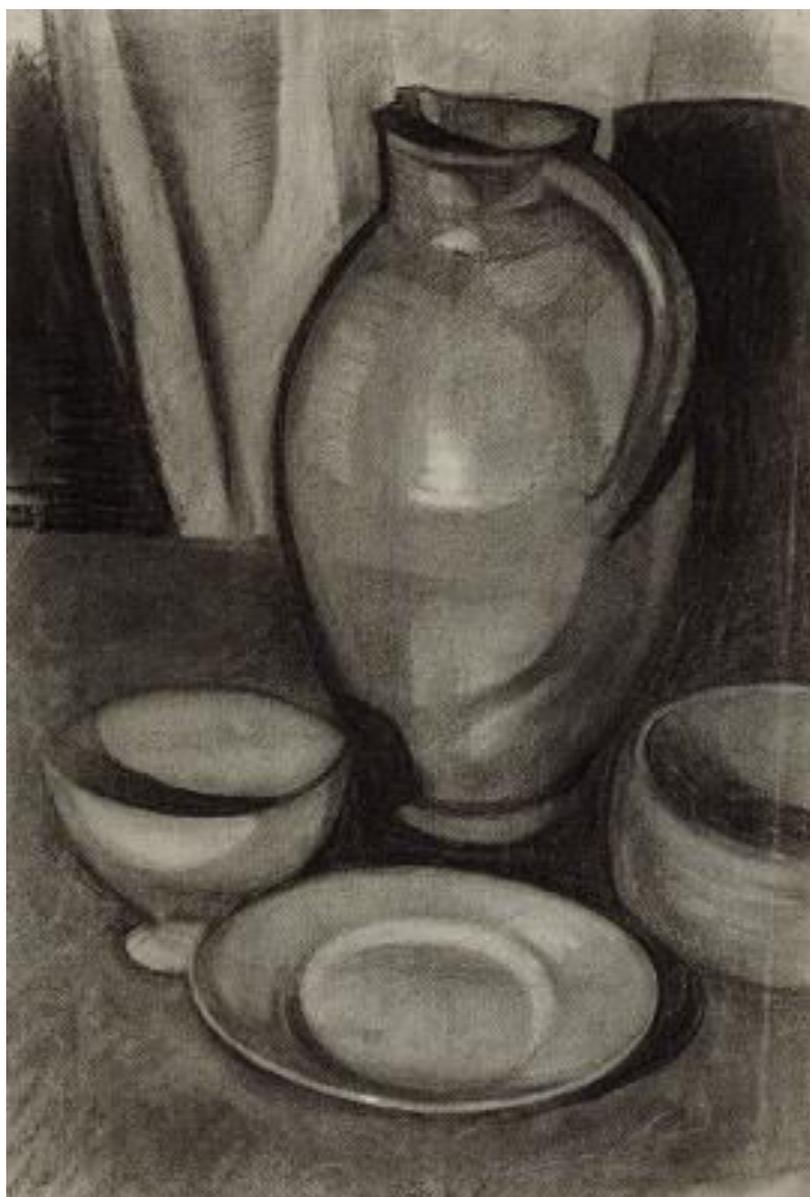
Exhibited

Kunstmuseum Basel and London, Tate
Gallery, Douglas Cooper and the Masters
of Cubism, November 1987-March 1988,
p. 80, No. 10 (illustrated, p. 81).

Houston, The Museum of Fine Arts and
the Los Angeles County Museum of Art,
Picasso, Braque, Gris, Léger: Douglas
Cooper Collecting Cubism, September
1990-April 1991, p. 60, No. 11.

Lot Essay

The following four still lifes by Juan Gris are all from the celebrated collection of Douglas Cooper (1911-1984). A prominent art historian and critic, Cooper began to amass what would become one of the most important collections of Cubist works of art in 1927. One of the most eloquent and principal apologists of Cubism, his massive bibliography includes books, major exhibition catalogues and innumerable articles on the subject. His study of Cubism culminated in two extraordinary exhibitions: The Cubist Epoch at the Los Angeles County Museum of Art and The Metropolitan Museum of Art in 1970, and The Essential Cubism at the Tate Gallery in 1983. In 1958 Cooper's collection of works by Gris was described as one of the finest in existence. His devotion to Gris' work is apparent, moreover, in his writings, which include the catalogue raisonné on the artist's paintings, published in 1977. Having worked as an illustrator in Madrid and Barcelona, Gris arrived in Paris in 1906, and as fortune would have it, resided at 13 rue Ravignan in Montmartre, the now famous "Bateau-Lavoir" where Pablo Picasso, Georges Braque and other artists had their studios. Although Gris met Picasso that year, it was not until 1910 that Gris began to paint and draw in the naturalistic manner divorced from his



illustrational style. In his still life drawings from this period objects are rendered using weighty chiaroscuro, exemplified by *Nature morte à la cruche* (lot 118).

In 1911 the dealer Clovis Sagot bought some of his paintings, and Gris finally gave up his day job to devote all of his time to painting. Very quickly, and under the influence of his neighbors, his drawings assume the transparent, crystalline quality for which the artist is noted. He gave up Renaissance perspective for a more intuitive approach, often viewing objects from a high vantage point. In *Nature morte avec verre et soupière* (lot 119) from 1911, the table-top is cropped, tilted and irregular, and the contours of the still life objects are angular and disjointed. In fact, in *Nature morte avec coupe et verre* (lot 120) which also dates from 1911, the table consists only of diagonal lines and space is so undefined that the cup and glass appear to float. Much is owed to the impact of Picasso and Braque, and we witness the underlying influence of Paul Cézanne as well.

Referring to the later *Nature morte à la théière* (lot 121), drawn in 1916, Dorothy Kosinski comments that "the pattern of the light is abstracted and severely rationalized, and transformed thence into delicately defined passages of light and dark which at once obscure and define, analyze and eradicate the continuity of the objects and the space around them. The tension between subject-object and subject-pattern is the crux of Gris' creative process at this point" (D.M. Kosinski and J. Richardson, *Douglas Cooper and the Masters of Cubism*, exh. cat., Basel and London, 1987, p. 84).

Gris, whose work, according to Douglas Cooper lacks all symbology, devoted more than half his oeuvre to the representation of the still life, a subject deeply rooted in the Spanish pictorial tradition. Christian Derouet states "Gris' drawn universe consists only of a few subjects. He draws mainly objects. He is happy with the everyday implements to be found in his studio at Bateau Lavoir. Maurice Raynal, a close friend of the artist and one of his most sympathetic and judicious critics, who was able to appreciate Picasso, Fernand Léger and Gris as a group while seeing the differences between them, talks of Gris' aesthetic in terms of a journey around the room, a journey of rediscovery focused on bowls, jugs, spoons and coffee grinders, in which he rediscovers the 'delightful minor deities of the sideboard' ("Experimentation with a Return to Representation in Gris's Drawings," *Juan Gris, Paintings and Drawings 1910-1927*, exh. cat., Museo Nacional Centro de Arte Reina Sofia, Madrid, 2005, p. 119). The objects in the present group of drawings appear humanized by Gris, and render a nearly human presence. Not surprisingly, when contemplating these works, Gertrude Stein, a friend of Gris' and great admirer of his art, concluded that for Gris "still life is a religion."

No. 577

Title: *La Cuillère (The spoon)*

Date: 1909

Medium: Graphite on paper

Dimensions: 11 x 17 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: June 8, 2004



No. 578

Title: *Le Siphon (The Siphon)*

Date: ??

Medium: Charcoal on paper

Dimensions: 48 x 31.5 cm

Current owner or museum: Private Collection

- Sold at Sotheby's Impressionist & Modern Art Day Sale /23 June 2010 • London Lot 137

Estimate 20,000 - 30,000 GBP Sold. Le Siphon, charcoal on paper 48 by 31.5cm

- Sold at Sotheby's *Impressionist & Modern Art Day Sale* /08 May 2013 • New York

Lot 516

Estimate 50,000 - 70,000 USD Sold Le Siphon (recto); Étude de nu et étude de tête (verso)

Provenance

Galerie Louise Leiris, Paris (acquired directly from the artist)

Georges Gonzàlez Gris, Paris (the artist's son)

Private Collection, Switzerland

Sale: Sotheby's, London, June 23, 2010, lot 137

Acquired at the above sale

Exhibited

Paris, Galerie Louise Leiris, Juan Gris, 100 oeuvres sur papier 1909-1926, 2001-02, No. 9

Literature

Juan Antonio Gaya-Nuno, Juan Gris, Paris, 1974, No. 26, illustrated p. 27

Juan Antonio Gaya Nuno, "Juan Gris un peintre cubiste," Poligrafa Barcelona, Spain, 1984, No. 26, illustrated p. 16



No.

Title: *La cafetière (The coffee maker)*

Date: 1910

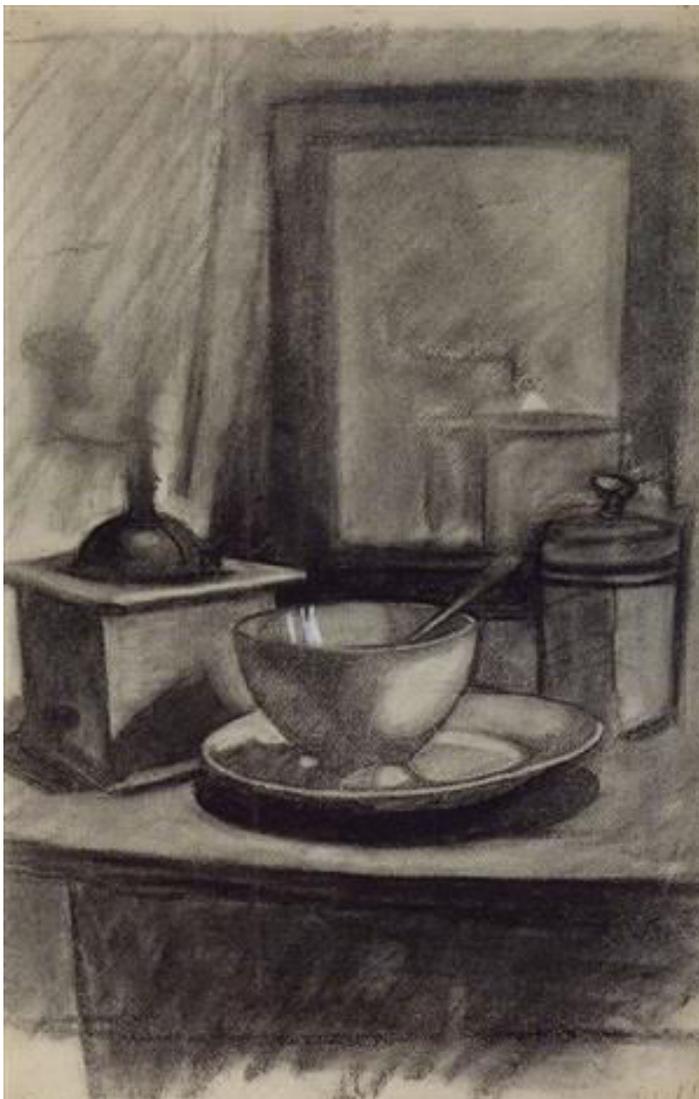
Medium: Charcoal

Dimensions: 48 x 32 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: June 8, 2004



No.

Title: *Nature morte au miroir (Still life with mirror)*

Date: 1910

Medium: charcoal on paper

Dimensions: 48,2 x 31,1 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: November 2, 2011

No. 579**Title:** *Nature Morte***Date:** 1910**Medium:** Charcoal and opaque watercolor on laid paper**Dimensions:** 47.94 × 32.07 cm**Current owner or museum:** Virginia Museum of Art

Object Number: 95.34 Credit Line: Collection of Mr. and Mrs. Paul Mellon

Comment: Inscribed in graphite on verso, upper left: "5917 011502"; upper right: "Mellon 9103"; lower right: "108" (circled)

A Spaniard by birth, Gris spent the majority of his career in Paris in the company of the "Salon Cubists"—Jean Metzinger, Albert Gleizes, Henri Le Fauconier, and the Duchamp brothers, Marcel and Raymond. The succinct and clear forms of this charcoal sketch demonstrate Gris's homage to simplicity and a return to the fundamentals of art. Through a masterful use of charcoal and the clarity of his style, Gris uplifts an assemblage of humble objects into a work of



high art. The subtle and soft treatment of the subjects prizes their sheer existence and celebrates the happy coincidence of their shared space.

**No. 580****Title:** *Nature morte (Still life)***Date:** 1910**Medium:** charcoal on paper**Dimensions:** 48,1 x 32,1 cm**Current owner or museum:** Private Collection

Sold at an auction

Sale Date: November 4, 2009

No. 581

Title: *Nature Morte (Still Life)*

Date: ??

Medium: Graphite on paper

Dimensions: 69.9 × 52.4 cm

Current owner or museum: Detroit Institute of Arts

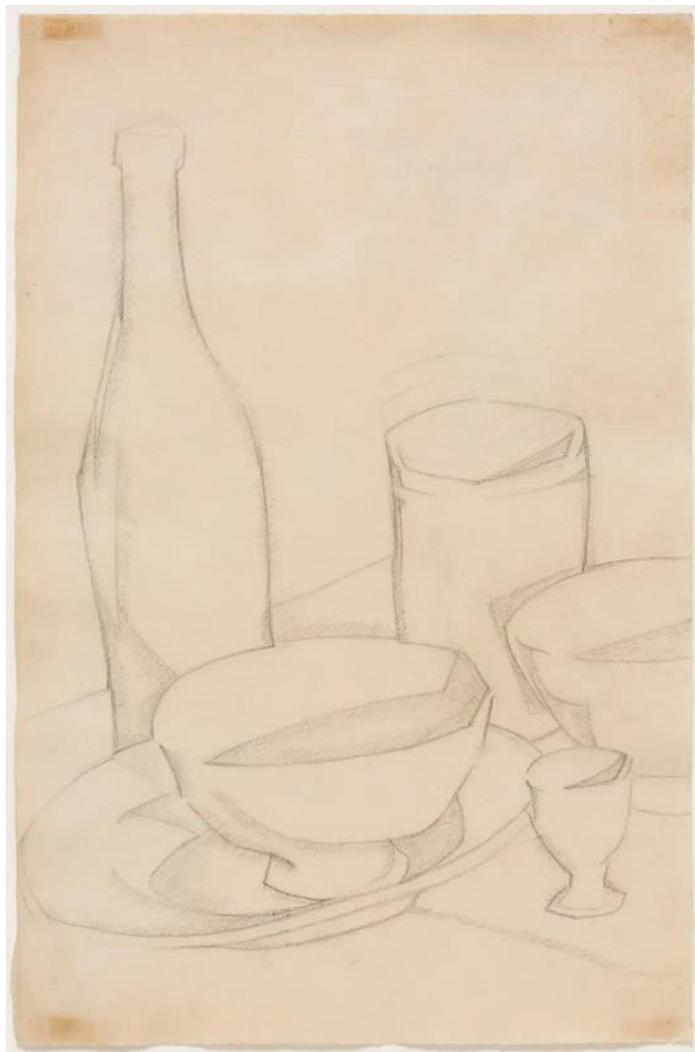
Gift of Mr. and Mrs. Bernard F. Walker

75.128

Provenance

Mr. and Mrs. Bernard F. Walker

1976-present, gift to the Detroit Institute of Arts
(Detroit, Michigan, USA)



No. 582

Title: *Bouteilles et Bol (Bottles and Bowl)*

Date: 1911

Medium: graphite on laid paper

Dimensions: 48 x 31.7 cm

Current owner or museum: The National Gallery of Art, Washington

Credit Line Collection of Mr. and Mrs. Paul Mellon

Accession Number 1995.47.45

Provenance

(Galerie Louise Leiris, Paris); (Saidenberg Gallery, New York); purchased by Mr. and Mrs. Paul Mellon, Upperville, VA; gift to NGA, 1995.

No. 583**Title:** *Le Vaporisateur (The Vaporizer)***Date:** 1910 - 1911**Medium:** Charcoal on paper**Dimensions:** 48 x 32 cm**Current owner or museum:**

Private Collection

Sold at Sotheby's *Impressionist & Modern Art Day Sale including Important Russian Paintings 105* November 2008 • New York Lot 312

Estimate 120,000 - 180,000 USD

Provenance

Estate of the Artist

Georges González Gris, Paris

Private Collection, New York

Galerie Louise Leiris, Paris

Sale: Artcurial Briest, Paris, June 7, 2004, lot 7

Exhibited

Paris, Galerie Louise Leiris, Juan

Gris, 100 Oeuvres sur Papier,

1909-1926, 2001-02, No. 22

Literature

Juan Antonio Gaya-Nuño, Juan

Gris, Barcelona, 1974, No. 228,

illustrated p. 208

Catalogue Note

Executed circa 1910-11, the

present drawing is one of Gris' first

analytic Cubist compositions. This

work is one of several still-lives

that depict bottles, pitchers and

jugs with particular attention to the

geometric components of each

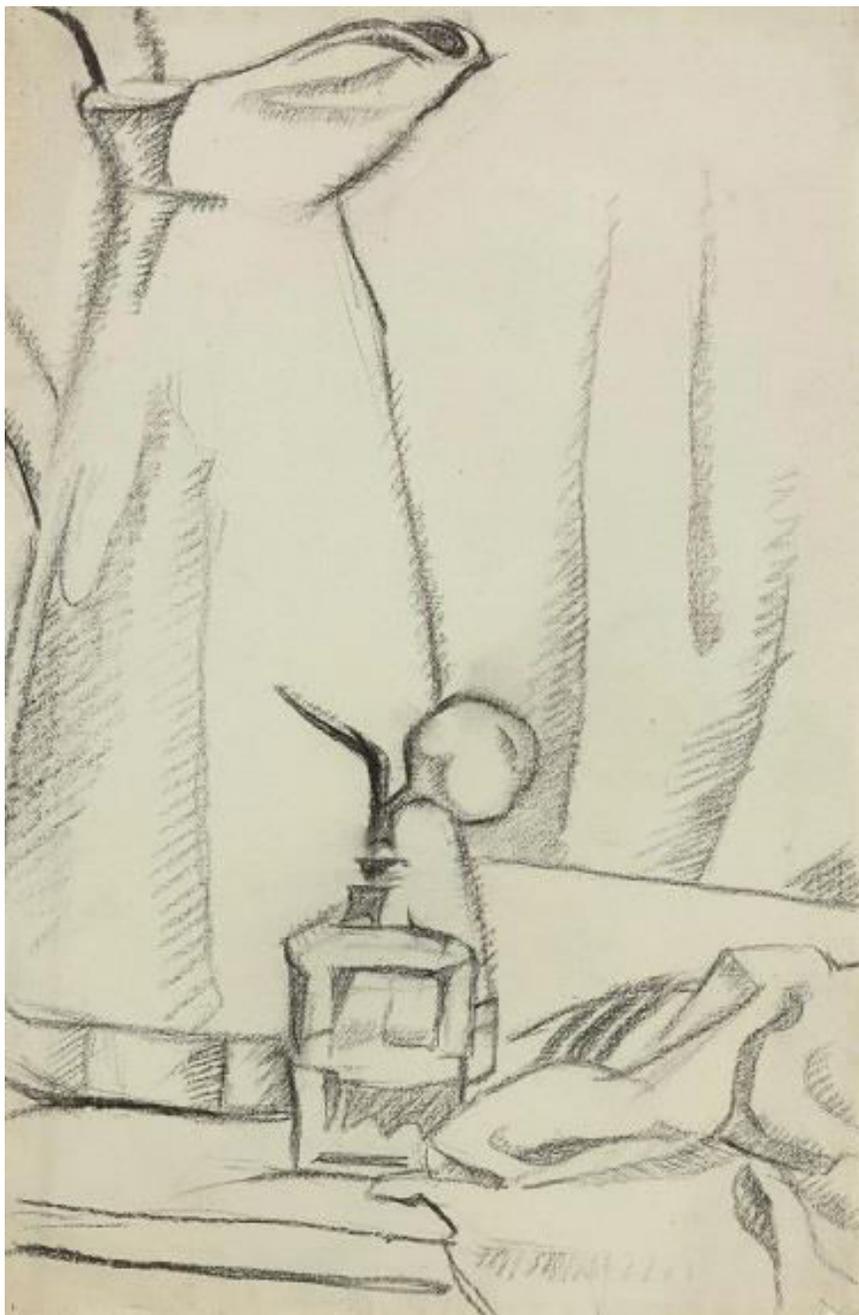
object. The draftsmanship in these

drawings is precise; Gris

emphasizes and exaggerates the

contours of the otherwise smooth

forms. Here though, Gris retains the realistic detail of the objects in his composition, hinting at the stylistic preoccupations that would dominate his work in the months to come.



No. 584

Title: *La lampe à pétrole (The kerosene lamp)*

Date: 1910-1911

Medium: charcoal on paper

Dimensions: 48 x 32cm

Current owner or museum: Private Collection

Sold at Sotheby's *Impressionist and Modern Works on Paper* 06 February 2008 London Lot 124

Estimate 25,000 - 35,000 GBP

Provenance

Estate of the artist

Georges Gonzalez Gris, Paris (by descent from the above)

Sale: Artcurial, Briest, Poulain-Le-Fur, Paris, Collection de M. Juan Gris, 7th June 2004, lot 4

Purchased at the above sale by the present owner

Exhibited

Zurich, Galerie Obere Zaüne, 1968, No. 5

Paris, Galerie Louise Leiris, Juan Gris, 100 œuvres sur papier 1909-1926, 2001-02, No. 17, illustrated in the catalogue

Literature

Juan Antonio Gaya-Nuño, Juan Gris, Barcelona, 1974, No. 235, illustrated p. 208



No. 585

Title: *Nature morte a la nappe (Still life with tablecloth)*



Date:

1911

Medium:

Pencil on Paper

Dimensions:

31,1 x 48,3 cm

Sold at two

auction:

Sale Date:

November 8,
2001 and May

12, 1993

No. 586**Title:** *Bol et carafe (Bowl and carafe)***Date:** 1911**Medium:** Pencil on laid paper**Dimensions:** 48 x 31,8 cm**Current owner or museum:** Statens Museum for Kunst, National Gallery of Denmark
Acquisition date 1967**Exhibitions**

Juan Gris. Pinturas y dibujos. (1910-1927)

Reina Sofia, Madrid

Jun 2005 – Sep 2005

Drawn toward the avant-garde : nineteenth- and twentieth-century French drawings from the Royal Museum of Arts, Copenhagen Mary and Leigh Block Museum of Art, Evanston, Illinois

Sep 2003 – Nov 2003

Drawn toward the avant-garde : nineteenth- and twentieth-century French drawings from the Royal Museum of Arts, Copenhagen Arkansas Arts Center, Little Rock

Apr 2003 – Jul 2003

Drawn toward the avant-garde : nineteenth- and twentieth-century French drawings from the Royal Museum of Arts, Copenhagen Museum of Fine Arts, St. Petersburg, Florida

Jan 2003 – Mar 2003

Drawn toward the avant-garde : nineteenth- and twentieth-century French drawings from the Royal Museum of Arts, Copenhagen The Frick Art and Historical Center

Oct 2002 – Jan 2003

Øjenlyst. 53 tegninger fra Den Kgl. Kobberstiksamling Sølvgade

Jan 1993 – Dec 1993

References

Ubekendt, Juan Gris: paintings and drawings 1910-1927 (2005), Kat.nr. 164, omt. bind I, p. 31, samt bind II, p. 177

Juan Gris, Juan Gris: Dessins et gouaches 1910 - 1927. (Galerie Louise Leiris, Paris 17.6. - 17.7.1965) (1965), nr.5, afb.p.11

Juan Antonio Gaya Nuño, Juan Gris (1974), Nr.25, afb. p.16

Hanne Finsen, Hyldest til fransk kunst: fra Courbet til Soulages (1967), nr.107, afb.p.107

Hanne Finsen, Nyt i Kobberstiksamlingen: et udvalg af erhvervelser 1965-67 (1968), nr.55, afb.p.41

Ulrich Weisner, Zeichnungen und Collagen des Kubismus: Picasso, Braque, Gris (1979), p.355, afb.pl.179 og fig.18, p.355

Jan Würtz Frandsen, French drawings and watercolours 19th - 20th centuries. French Drawings in the Department of Prints and Drawings, Statens Museum for Kunst (2002), nr.399



No. 587

Title: *Nature morte au gobelet (Still life with goblet)*

Date: 1911

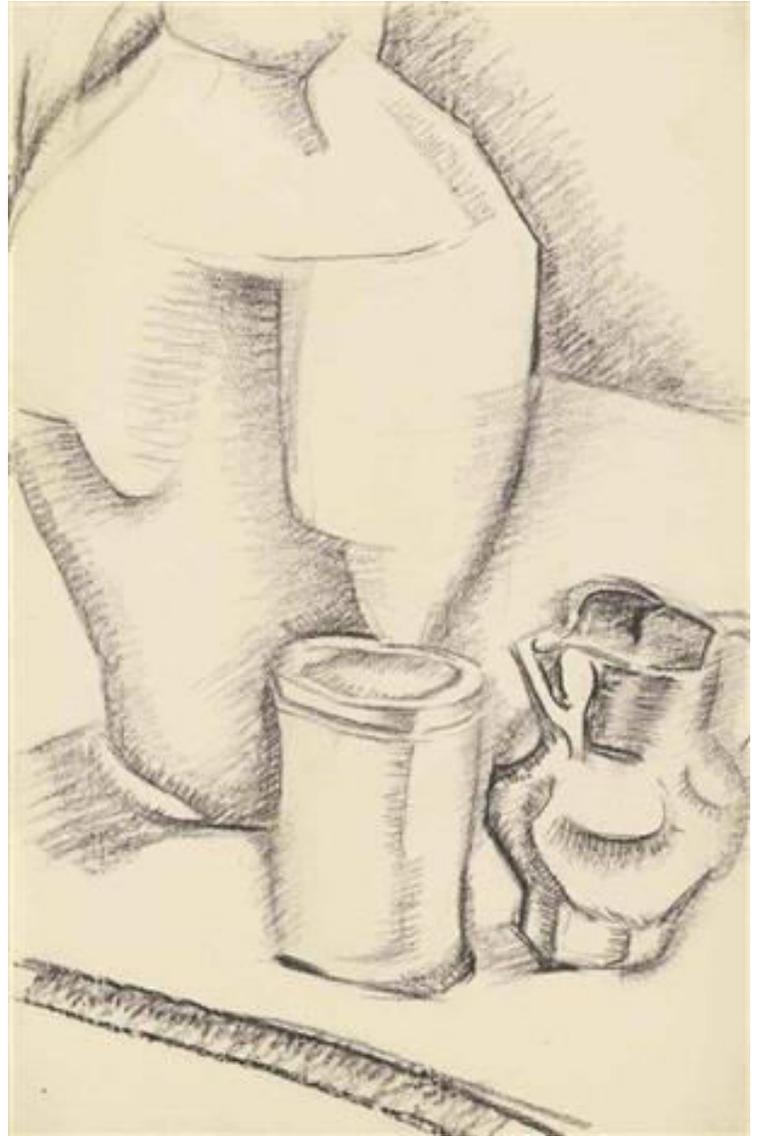
Medium: charcoal on paper

Dimensions: 48 x 31,5 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: November 5, 2013



No. 588

Title: *Nature morte à la lampe à huile (The two railway workers Still life with oil lamp revoked)*

Date: 1911

Medium: Graphite

Dimensions: 48,2 x 31,7 cm

Sold at an auction

Sale Date: November 19, 1998

Miguel Orozco

No. 589

Title: *Verre et citron (glass and lemon)*

Date: 1911

Medium: pencil on paper

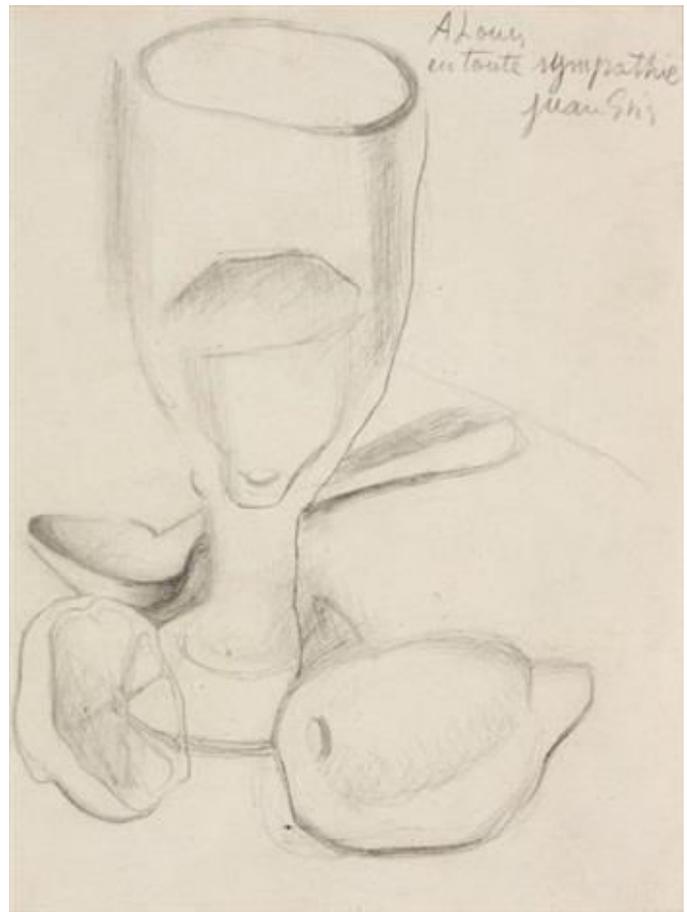
Dimensions: 22 x 17 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: November 27, 2011

Juan Gris. Vol II. Portraits. Pierrots, Drawings, Books, etc



No. 590

Title: *Le Moulin à Café (The Coffee Grinder (Le Moulin à Café))*

Date: 1911

Medium: Charcoal on laid paper

Dimensions: 47.6 x 31.7 cm

Current owner or museum: The Brooklyn Museum, New York

Accession Number 86.64

Credit Line Purchased with funds given by Henry and Cheryl Welt

No. 591

Title: *Tasse et flacons (cup and flasks)*

Date: 1911

Medium: Pencil

Dimensions: 48 x 31,5 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: May 31, 2001



No. 592

Title: *Nature morte avec verre et soupière (Still life with glass and soup tureen)*

Date: 1911

Medium: pencil on paper

Dimensions: 26.8 x 20.1cm

Current owner or museum: Private Collection

Sold at Sotheby's *Impressionist & Modern Art Day*

Sale / 25 June 2015 • London Lot 431

Estimate
30,000 -
40,000 GBP

Sold

dedicated A mon cher ami Maurice Raynal (lower left)

Provenance

Maurice Raynal, Paris (a gift from the artist)

Douglas Cooper, Argilliers

William McCarty Cooper, London & Los Angeles (by descent from the above)

John McCarty, California (by descent from the above; sale:

Christie's, New York, 4th November 2010, lot 119)

Purchased at the above sale by the present owner

Exhibited

Basel, Kunstmuseum & London, Tate Gallery, Douglas Cooper and the Masters of Cubism, 1987-1988, No. 12, illustrated in the catalogue

Houston, The Museum of Fine Arts & Los Angeles, Los Angeles County Museum of Art, Picasso, Braque, Gris, Léger: Douglas Cooper collecting Cubism, 1990-1991, No. 13



No. 593**Title:** *Cruche et Bouteille (Jug and Bottle)***Date:** 1911**Medium:** Charcoal on paper**Dimensions:** 48.26 × 31.43 cm**Current owner or museum:** Virginia Museum of Art

Object Number: 47.10.29

Comment: Gris was born in Spain but spent most of his short artistic career in France. He became one of Cubism's greatest exponents. A logical and rigorous sense of composition defines his style. This refined rendering of a humble still life strikes a balance between abstraction and legibility. Even as the squat jug and slender bottle at the center of the composition are broken into individually shaded planes, they retain a sense of forceful solidity. Their angular surfaces echo the geometric design that fills the shallow surrounding space.

No. 594**Title:** *Verres (Glasses. Verso: Pitcher and Pipe /Stein and Pipe)***Date:** 1911**Medium:** Black chalk on off-white laid paper**Dimensions:** 37.9 x 31.6 cm**Current owner or museum:** Harvard Art Museums/Fogg Museum, The Lois Orswell Collection. Accession Year 1998

Object Number 1998.263

Provenance: [Buchholz Gallery, Curt Valentin, New York], sold; to Lois Orswell, Pomfret Center, Connecticut, 1949, bequest; to Harvard University Art Museums, 1998.

Publication History

Marjorie B. Cohn and Sarah Kianovsky, *Lois Orswell, David Smith, and Modern Art*, exh. cat., Harvard University Art Museums (Cambridge, MA, 2002), cat. No. 62, fig. 12 (color), pp. 34, 35, 54, 371, 374
 Harvard University Art Museums, *Harvard University Art Museums Annual Report 2001-2002* (Cambridge, MA, 2003), p. 56

Exhibition History

Cubism: Explorations and Adaptations, Fogg Art Museum, Cambridge, 09/18/1982 - 10/26/1982
 Lois Orswell, David Smith, and Modern Art, Harvard University Art Museums, Cambridge, 09/21/2002 - 02/16/2003

No. 595

Title: *Pichet et Pipe / Stein et Pipe*
(*Pitcher and Pipe / Stein and Pipe*)

Date: 1911

Medium: Black chalk on off-white modern laid paper

Dimensions: 37.9 x 31.6 cm

Current owner or museum: Harvard Art Museum

Harvard Art Museums/Fogg Museum, The Lois Orswell Collection

Accession Year 1998. Object Number 1998.263

Provenance

[Buchholz Gallery, Curt Valentin, New York], sold; to Lois Orswell, Pomfret Center, Connecticut, 1949, bequest; to Harvard University Art Museums, 1998.



No. 596

Title: *Bock de bière (mug of beer)*

Date: 1911

Medium: Charcoal on paper

Dimensions: 47.6 x 31.4 cm

Current owner or museum: Private Collection

Sold at Sotheby's Impressionist & Modern Art Day

Sale /07 November 2012 • New York Lot 116

Estimate 100,000 - 150,000 USD

Provenance

Galerie Louise Leiris, Paris (acquired by 1965)

R.S. Johnson International Galleries, Chicago (acquired by 1966)

Private Collection, Chicago (and sold: Sotheby's, New York, November 15, 1984, lot 117)

Nathan & Marion Smooke, Los Angeles (acquired at the above sale and sold: Phillips de Pury & Luxembourg, New York, November 5, 2001, lot 51)

Private Collection, Switzerland

Exhibited

Paris, Galerie Louise Leiris, Juan Gris, Dessins et Gouaches, 1910-1927, 1965, No. 8, illustrated in the catalogue

Chicago, R.S. Johnson International Galleries, Juan Gris, 1966, No. 16

New York, The Museum of Modern Art (and travelled to other locations), Section D'Or, 1967-69, No. 12

Los Angeles, Los Angeles County Museum of Art, Degas to Picasso: Modern Masters from the Smooke Collection, 1987, n.n., illustrated in the catalogue

Madrid, Museo Nacional Centro de Arte Reina Sofia, Juan Gris, Pinturas y dibujos 1910-1927, 2005, No. 169, illustrated in color in the catalogue

Sète, Musée Paul Valery, Juan Gris, Rimes de la forme et de la couleur, 2011, n.n., illustrated in color in the catalogue p. 99

Literature

Daniel-Henry Kahnweiler, Juan Gris, His Life and Work, New York, 1968, No. 223, illustrated p. 314

Juan Antonio Gaya-Nuno, Juan Gris, Boston, 1975, No. 232, illustrated p. 246

Zeichnungen und Collagen des Kubismus (exhibition catalogue), Kunsthalle Bielefeld, Bielefeld, 1979, illustrated p. 356

No. 597

Title: *Nature morte avec coupe et verre (Still life with cup and glass)*

Date: 1911

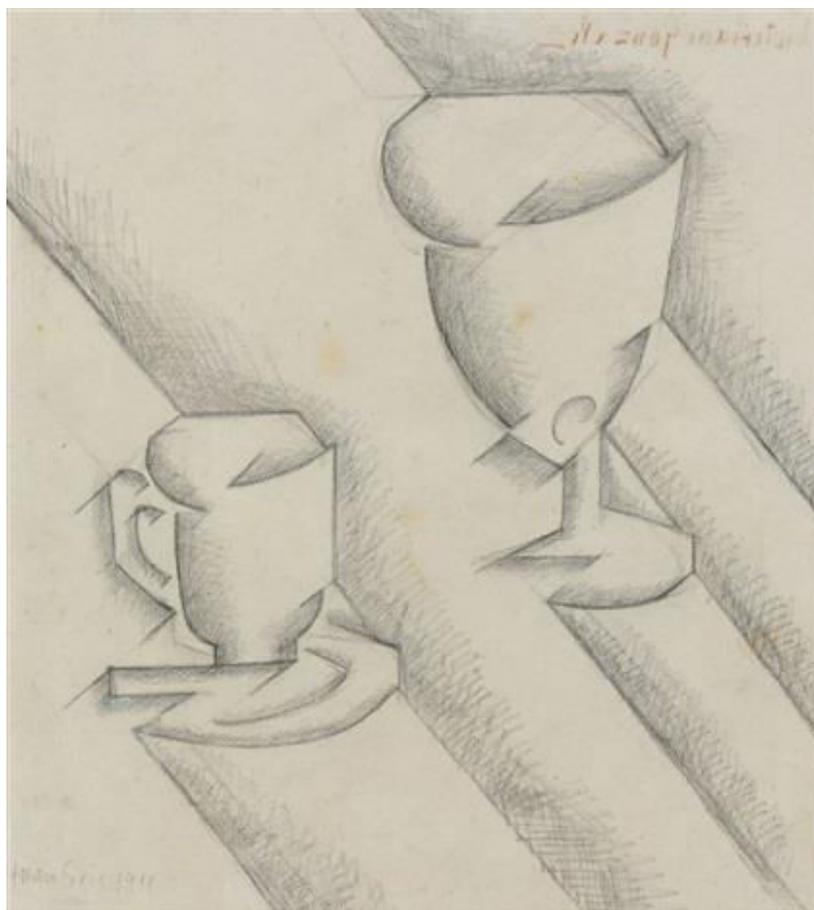
Medium: charcoal on paper

Dimensions: 35,8 x 32 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: November 4, 2010



No. 598

Title: *Verre, Pichet, Compotier (Glass, Pitcher, Fruit-Dish)*

Date: 1912

Medium: Graphite, with traces of red pencil on ivory laid paper, fixed

Dimensions: 35.5 × 28.5 cm

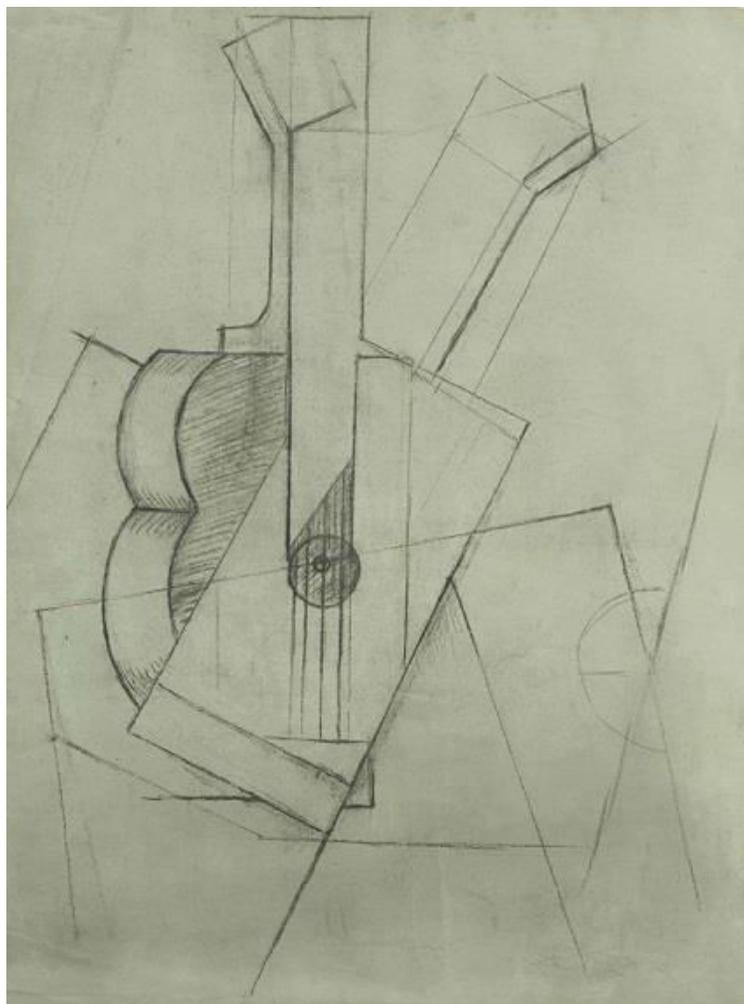
Current owner or museum: Art Institute of Chicago

Credit Line: Gift of Dorothy Braude Edinburg to the Harry B. and Bessie K. Braude Memorial Collection

Reference Number 1998.732

Provenance

Sold by Galerie Louise Leiris, Paris, to Dorothy Braude Edinburg, March 1963; given to the Art Institute, 1998.

**No. 599**

Title: *La Guitare (The guitar)*

Date: 1913

Medium: charcoal on toned paper

Dimensions: 62.3 x 46 cm.

Current owner or museum: Private Collection

Sold at Christie's Live Auction 2889

Impressionist & Modern Works On Paper Sale

LOT 218 Cubisme: Property From The Melamed Family Collection

Price realised USD 365,000

Estimate USD 400,000 – USD 600,000

Closed: 6 Nov 2014

Provenance

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris.

Acquired from the above by the family of the present owners, May 1965.

Exhibited

Milwaukee Art Museum, Selections from the Hope and Abraham Melamed Collection, September 1983-January 1984, p. 45, No. 26 (illustrated, pl. 29).

Lot Essay

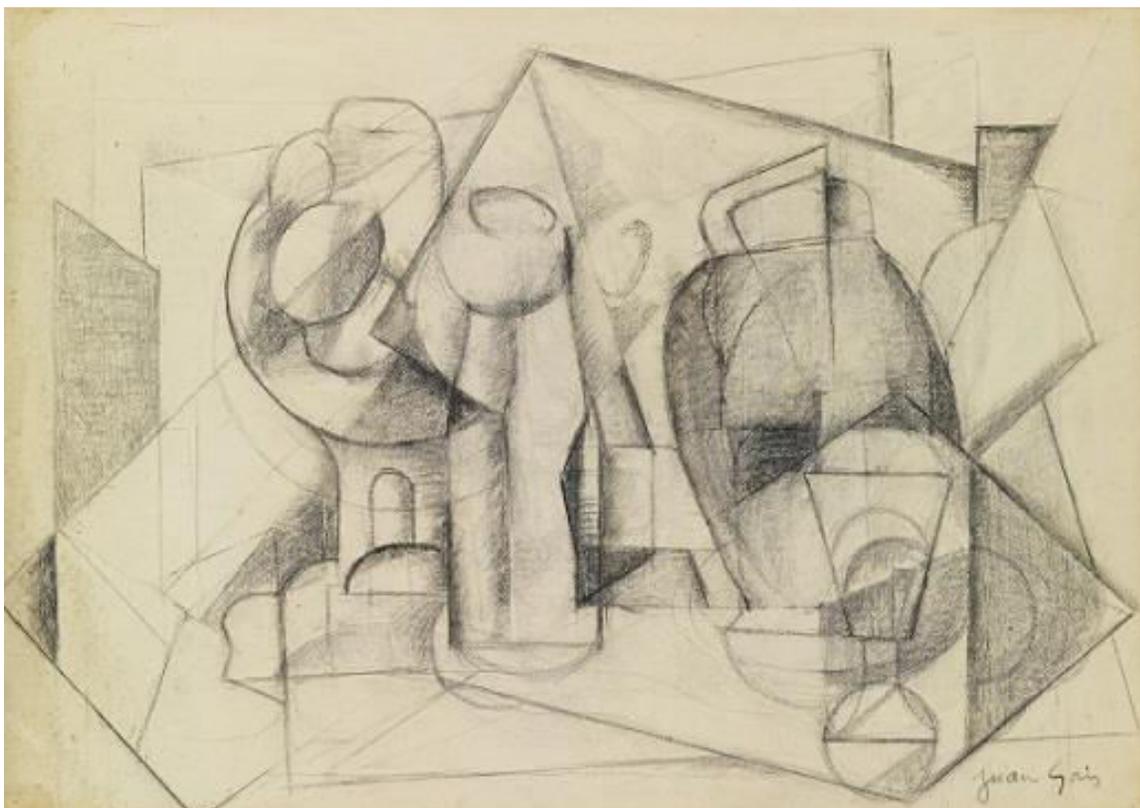
The presence of the violin and guitar is a persistent feature in Gris' still-life compositions of 1913, and the present work, *Le Guitare*, is a fine example. Of the thirty-odd table-top arrangements that the artist painted in that year, music is the fundamental theme in twenty of them, and most of these involve the representation of either the violin, guitar, or occasionally, both instruments together. The violin and the guitar are perhaps the most poetically evocative still-life motifs in the cubist inventory of everyday objects. These instruments signify that the artist has figuratively left the isolation of the studio and has connected with the world of public performance and entertainment, whether it is the high art of the salon or the popular music making enjoyed in a metropolitan café or a village taverna. In Gris' choice of depicting the guitar, he aligns himself even more so with his contemporary, Picasso. "Picasso on the other hand, made more frequent use of the guitar and mandolin, whose rounded outlines better suited his purpose. It seems plausible to assume that the cubists, in their arduous task of reappraising everyday appearances through a new and revolutionary plastic system, liked the violin, the guitar and the mandolin because the basic design of these instruments had undergone very little change for several centuries. Their challenge to the cubists was all the more explicit. At any rate, the violin's complexity of design appears in a sense to symbolize the conscientious intellectuality which Gris brought to cubist research" (Juan Gris, exh. cat., The Museum of Modern Art, New York, 1958, pp. 26-27).

Gris often executed a carefully composed and meticulously rendered drawing in preparation for a painting, in which the majority of the lines were made with a compass and ruler. He usually destroyed these drawings after the painting had been completed, and near the end of his life he instructed his wife to burn those that remained after his death. For these reasons very few mature cubist drawings by Gris exist today. The present drawing is not formally recognized as a study for a specific painting; however the composition and the sectional reiteration of the guitar's construction most closely resemble two paintings from the same year, *Guitare et verre* (Cooper, No. 45) painted in June and especially *Les trois cartes* (Cooper, No. 54; fig. 1) painted in September. Furthermore, there exists another drawing from 1913 (Staatsgalerie, Stuttgart) wherein which Gris has projected the neck of the guitar in two contrasting sections, splayed out from the body of the instrument, and most closely resembling the present work.

No. 600**Title:** *Nature morte cubiste (Cubist still life)***Date:** 1915**Medium:**Charcoal on
paper**Dimensions:**44.5 x 62.9
cm**Current
owner or
museum:**Private
Collection
Sold at
Sotheby's
*Impressionist
& Modern Art
Day Sale / 10
May 2016 •*
New York Lot
166**Estimate**150,000 -
250,000 USD**Provenance**Christian & Yvonne Zervos, Paris
Alexander Iolas Gallery, New York
Acquired from the above in November 1959**Catalogue Note**

Juan Gris was one of the most important, accomplished and enduring adherents of Cubism, developing an original application of the aesthetic which he maintained for seventeen years. Paz García Ponce de León explains, "Juan Gris is the master of synthetic Cubism, standing well above masters such as Pablo Picasso and Georges Braque. He is now considered 'the quintessential cubist,' or, as the sculptor Lipchitz said, simply 'the cubist'" (Paz García Ponce de León, *Juan Gris: La Pasión por el Cubismo*, Madrid, 2008, p. 193).

Nature morte cubiste was a part of the collection Christian & Yvonne Zervos, one of the most important scholars and authors of both the art of his time and that preceding. Perhaps best known for his seminal thirty-four volume catalogue raisonné of Pablo Picasso, still recognized as the most authoritative publication on the artist's oeuvre, he also founded *Cahiers d'art* and wrote extensively on ancient the art of ancient Greece. Later with Alexander Iolas, a professional ballet dancer who later became an important gallerist representing artists from Victor Brauner to Andy Warhol, *Nature morte cubiste* entered the collection of Catherine Schlumberger Jones in 1959.



No. 601

Title: *Nature morte cubiste avec verre, bol et canette (Cubist still life with glass, bowl and can)*

Date: 1916

Medium: Chalk on paper

Dimensions: 43,3 x 28,9 cm

Current owner or museum: Kröller-Müller Museum
Otterlo, The Netherlands

Inventory:

KM 104.681

No. 602

Title: *Compotier et citrons (Compote and Lemons)*

Date: 1916

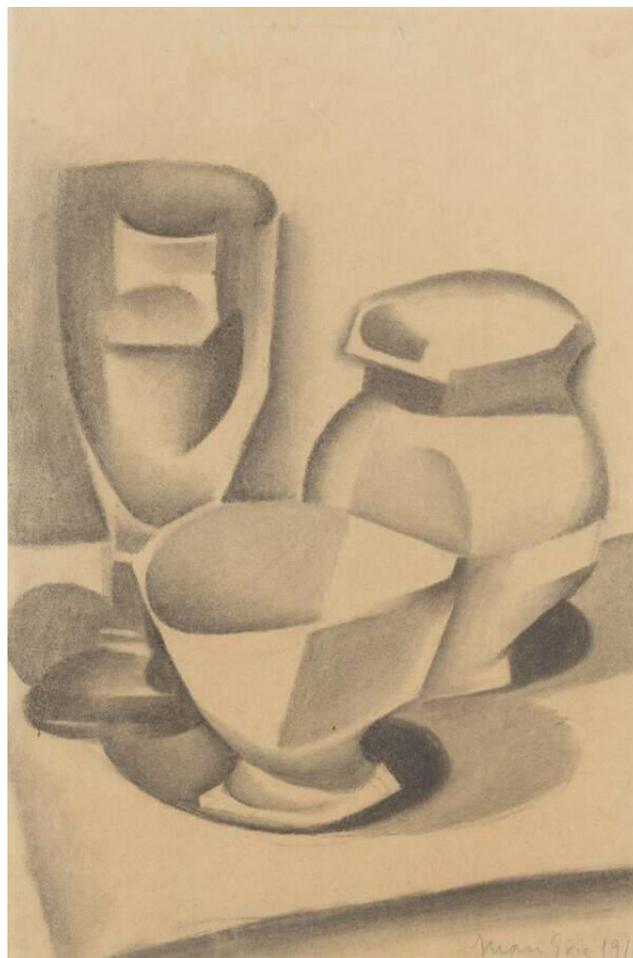
Medium: Charcoal on buff laid paper

Dimensions: 46.5 x 31.3 cm

Current owner or museum: Harvard Art Museum
Object Number 1975.62

Credit Line: Harvard Art Museums/Fogg Museum, Gift

of Lois
Orswell



Accession Year 1975 Object Number 1975.62

Provenance

[Buchholz Gallery, Curt Valentin, New York, NY], sold; to Lois Orswell, Pomfret Center, Connecticut, 1948, gift to Fogg Art Museum, 1975.

Publication History

Marjorie B. Cohn and Sarah Kianovsky, Lois Orswell, David Smith, and Modern Art, exh. cat., Harvard University Art Museums (Cambridge, MA, 2002), cat. No. 63, fig. 125, pp. 34, 35, 55, 371, 374, 381

Exhibition History

20th Century Art in New England, Institute of Contemporary Art, Boston, Boston, 05/06/1948 - 06/30/1948

Cubism: Explorations and Adaptations, Fogg Art Museum, Cambridge, 09/18/1982 - 10/26/1982

Lois Orswell, David Smith, and Modern Art, Harvard University Art Museums, Cambridge, 09/21/2002 - 02/16/2003

No. 603**Title:** *Nature morte à la théière (Still life with teapot)***Date:** 1916**Medium:** pencil on paper laid down on paper**Dimensions:** 39 x 28.2 cm.**Current owner or museum:**

Private Collection

Sold at Christie's Live Auction

1533 *Impressionist/Modern**Works On Paper*. Lot 118

Nature morte à la théière Closed:

25 Jun 2014

Price realised GBP 146,500

Estimate GBP 120,000 – GBP

180,000

signed and dated 'Juan Gris

1916' (lower right)

pencil on paper

15 3/8 x 11 1/8 in. (39 x 28.2

cm.)

Drawn in 1916

Provenance

Galerie Jeanne Bucher, Paris.

Douglas Cooper, Argilliers, by

whom acquired from the above

in 1938.

William McCarty Cooper,

London & Los Angeles, by

descent from the above.

John McCarty, by descent from

the above.

Sold at Christie's Live Auction

2353 *Impressionist And Modern**Works On Paper* Lot 121

Property from the Collection of

John McCarty Price realised USD 254,500 Closed: 4 Nov 2010

Acquired at the above sale by the 2014 owner.

Exhibited

Bern, Kunstmuseum, Juan Gris, 1955, No. 134.

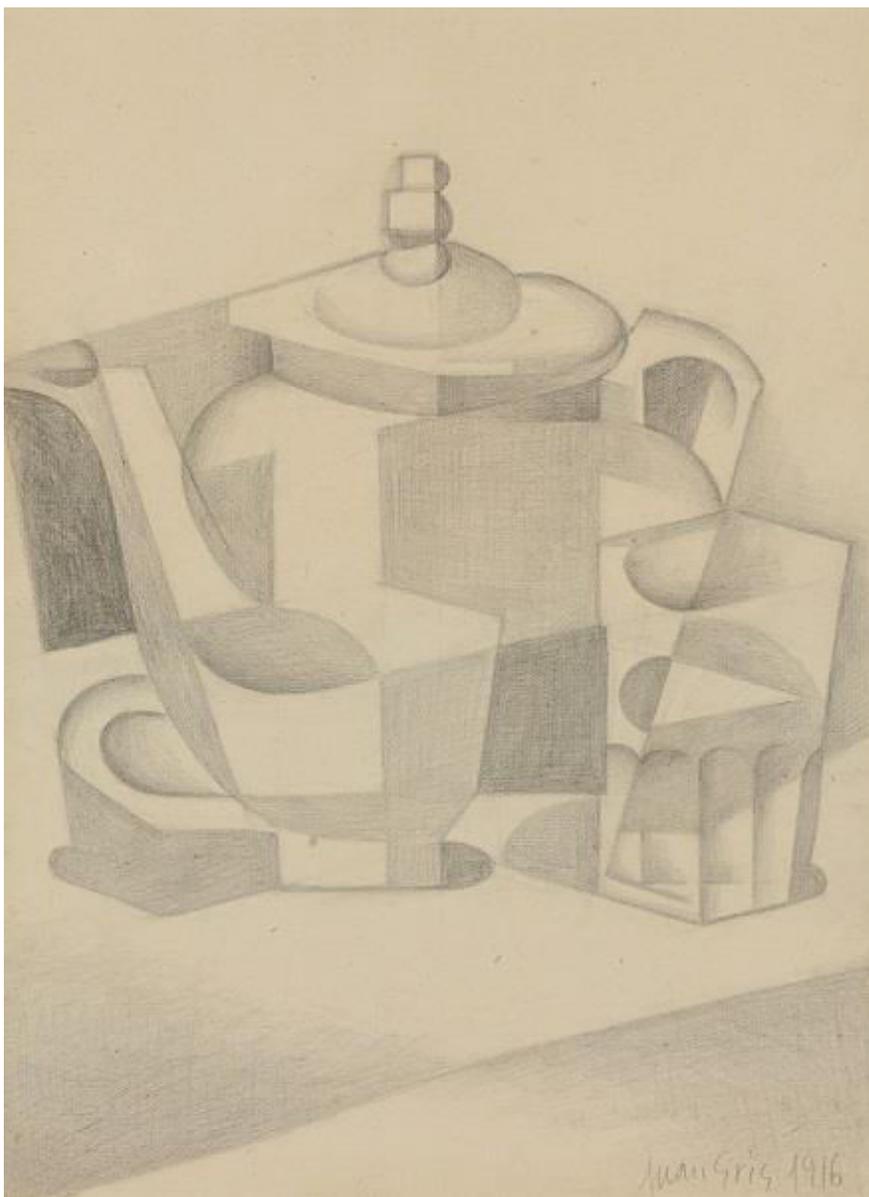
Basel, Kunstmuseum, Douglas Cooper und die Meister des Kubismus, November 1987 - March 1988,

No. 16 (illustrated p. 86); this exhibition later travelled to London, Tate Gallery.

Houston, The Museum of Fine Arts, Picasso, Braque, Léger, Gris, Douglas Cooper Collecting Cubism,

October - December 1990, No. 19; this exhibition later travelled to Los Angeles, County Museum of

Art.



Lot Essay

Nature morte à la théière is a still life by the artist considered the third 'true' Cubist, Juan Gris, dating from one of the apogees of his career. This picture was formerly in the collection of the legendary art historian Douglas Cooper, who was responsible for the catalogue raisonné of Gris' work and who also translated the dealer Daniel-Henri Kahnweiler's monograph on him. He bought this work from the Galerie Jeanne Bucher in 1938, during the incredible spending spree which lasted almost a decade, throughout the 1930s, and which saw him using his inheritance to assemble one of the most impressive groupings of works by the Cubists ever, mainly focussing on Georges Braque, Pablo Picasso, Fernand Léger and Gris. *Nature morte à la théière* has even featured in exhibitions dedicated to Cooper's collecting habits.

When *Nature morte à la théière* was executed in 1916, Gris had been going through a minor revolution in his art. During the previous years, once he had arrived at a Cubist idiom through his own tireless researches, he had created pictures that had a marked complexity. Now, he began to remove some of the clutter from his compositions, seeking a new clarity. As he Kahnweiler the previous year, 'I think I have really made progress recently and that my pictures begin to have a unity which they have lacked till now. They are no longer those inventories of objects which used to depress me so much' (Gris, quoted in C. Green, *Juan Gris*, London and New Haven, 1992, p. 51). That unity is clearly present in *Nature morte à la théière*, which shows just a couple of objects in a manner that combines the pared-back observations of his pre-Cubist works with the diagonal planes of shading that are an extension of the techniques he used in his oil paintings. Here, these fields of shade have been rendered with an incredible variety of density, revealing the meticulous draughtsmanship at work while also adding to the general dynamism of the composition. At the same time, it adds to the sense of luminosity in the picture, allowing the areas of the sheet which have been left in reserve to glow through their contrast with the shaded parts. Looking at *Nature morte à la théière*, it becomes clear why Kahnweiler wrote, of the works of around 1916, that:

'Gris finally gave up presenting the beholder with a great variety of information (acquired by empirical observation) about the objects which he displayed. He now offered a synthesis: that is to say, he packed his knowledge into one significant form, a single emblem. True conceptual painting was born' (D.-H. Kahnweiler, *Juan Gris, His Life and Work*, trans. D. Cooper, London, 1969, p. 126).

No. 604

Title: *Nature morte (Still Life)*

Date: 1916

Medium: Pencil on paper

Dimensions: 38.1 x 28.1 cm

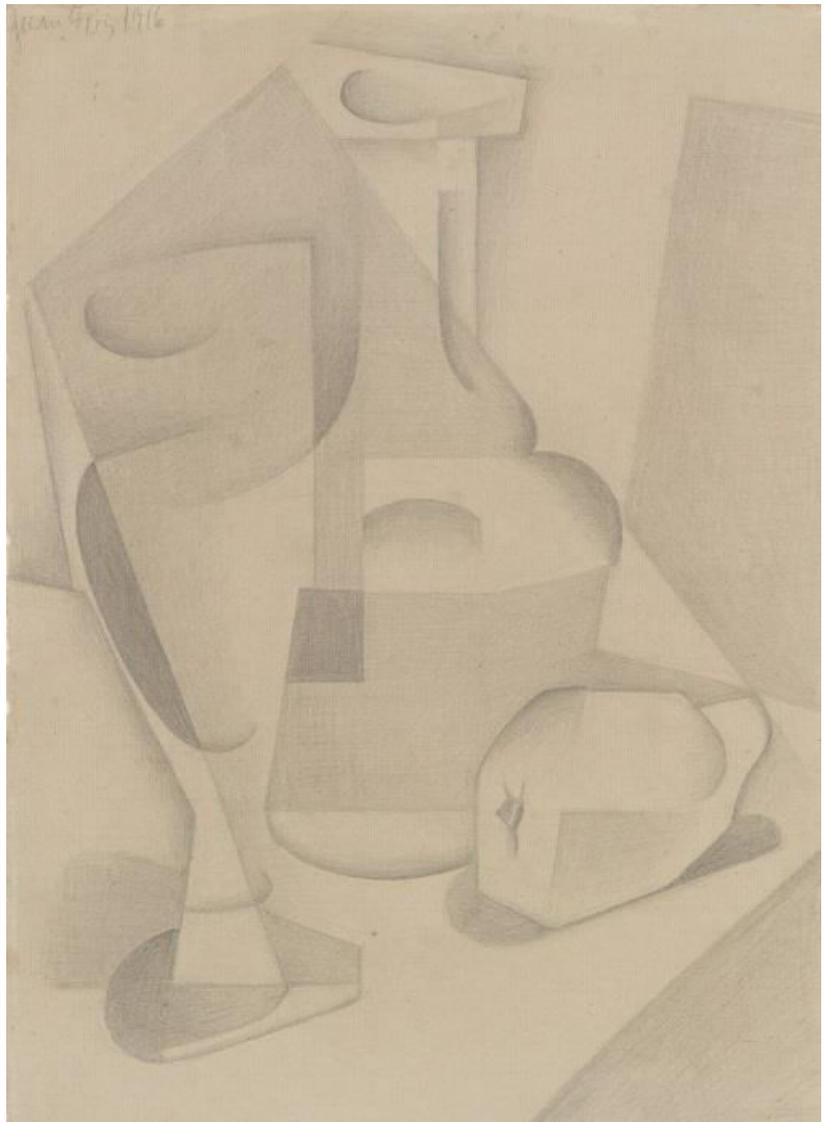
Current owner or museum: The Museum of Modern Art, New York

Credit: James Thrall Soby Bequest

Object number: 95.1979

Provenance:

Comment:



No. 605

Title: *Nature morte (Still life)*

Date: 1916

Medium: pencil on paper

Dimensions: 39 x 28,2 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: March 25, 2015



No. 606

Title: *Nature morte au journal (Still life with newspaper)*

Date: 1916

Medium: charcoal

Dimensions: 44 x 31 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: May 3, 2005



No. 607

Title: *Nature morte avec bouteille (Still life with bottle)*

Date: 1916

Medium: Chalk and paint on paper

Dimensions: 46,4 x 29,5 cm

Current owner or museum: Kröller-Müller

Museum Otterlo, The Netherlands

Inventory:

KM 101.762

No. 608

Title: *Verre et bouteille (Glass and Bottle)*

Date: c. 1916

Medium: Pencil and chalk on paper

Dimensions: 37,1 x 26,5 cm

Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands

Inventory:

KM 103.512



No. 609

Title: *Nature morte (Still life)*

Date: 1916

Medium: Charcoal on laid paper

Dimensions: 45,5 x 29,7 cm

Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands

Inventory: KM 106.068

No. 610

Title: *Verre, pipe et journal (Glass, pipe and newspaper)*

Date: 1916

Medium: pencil

Dimensions: 27,7 x 36
cm

**Current owner or
museum:** Private
Collection

Sold at an auction

Sale Date: November 8,
2006



No. 611**Title:** *Nature morte au moulin à café (Still Life with Coffee Mill)***Date:** 1916**Medium:** Graphite on ivory laid paper**Dimensions:** 39.1 × 28 cm**Current owner or museum:** Art Institute of Chicago

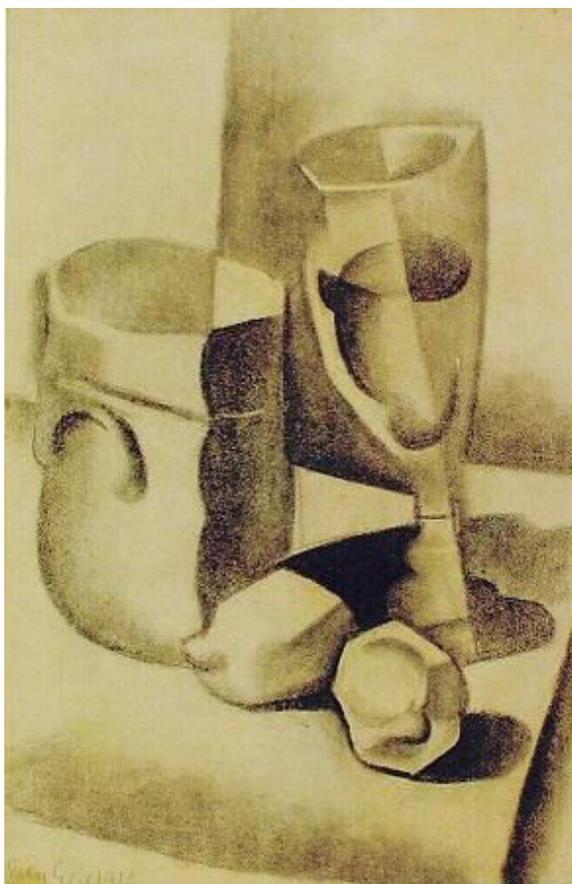
Credit Line: Gift of the Gecht Family

Reference Number

2015.257

Provenance

Probably the artist, until 1927 [according to Madrid 1985]; Gris family (Josette Gris and Georges Gonzales Gris) [according to Madrid 1985]. Sold, Parke-Bernet Galleries, Jan. 25, 1961, lot 19. Saitenberg Gallery, New York, by Feb. 1966 [Chicago 1966]. Alice Adam Ltd., Chicago. Sold by the Thomas Borgman Gallery to Dr. and Mrs. Martin Gecht, Chicago, 1980.

**No. 612****Title:** *Nature morte cubiste avec cruche, verre et deux citrons (Cubist still life with jug, glass and two lemons)***Date:** 1916**Medium:** Chalk on paper**Dimensions:** 43,3 x 28,9 cm**Current owner or museum:** Kröller-Müller Museum
Otterlo, The Netherlands**Inventory:**

KM 109.304

No. 613**Title:** *Nature morte à la carafe et au journal***Date:** 1917**Medium:** Mine graphite on papier**Dimensions:** 39 x 27,6 cm**Current owner or museum:**Centre Pompidou, Musée national d'art moderne, Paris
Purchase, 1971

Inventory No. AM 1971-1

Gris pratiqua toujours le dessin avec assiduité – il en fit d'abord un métier pour vivre, donnant très régulièrement des illustrations ou des dessins satiriques à des revues espagnoles ou catalanes (Papitu), puis françaises (L'Assiette au beurre, Le Charivari) après son arrivée à Paris, en septembre 1906. Jusqu'à ce que, vers 1911-1912, et soutenu en particulier par Daniel-Henry Kahnweiler, qui le prend sous contrat en 1913, il puisse se consacrer entièrement à la peinture, dans l'orbite d'avant-garde de ses amis cubistes. De ses centaines d'exercices d'illustrateur, Gris gardera une maîtrise technique, une façon de s'emparer de la feuille de papier, d'occuper son espace, d'en faire jouer la lumière, et de « finir » ses compositions, qui donnent à ses très beaux dessins un caractère particulier.



Les deux feuilles présentées appartiennent à un moment clé de l'évolution de Gris, ce moment de dichotomie où, à la fin de la Première Guerre mondiale, et bien avant que sonne vraiment le « rappel à l'ordre » (titre du recueil de Cocteau paru en 1926), il hésite et se partage entre une esthétique cubiste radicale et le retour à la figure, entre la tentation de l'abstraction et la réappropriation d'une forme de classicisme. La Nature morte à la carafe et au journal (1917) relève de la première catégorie : c'est une variation de plus sur le trio verre, bouteille, journal, un thème archi-cubiste, presque un poncif. Gris le renouvelle en l'abstractisant, en le réduisant à un pur jeu virtuose de courbes et contrecourbes, d'ombres noires et grises arbitrairement découpées, dessinant seulement les veines du bois et quatre lettres du titre

du journal en guise de rappel minimal au principe de réalité. La composition, superbement équilibrée et rythmée, distribue avec justesse les noirs, les blancs, les gris, sur toute la surface du papier. À noter que notre dessin a un pendant – une feuille de même dimension, de même date, et au sujet comparable, Bouteille, verre et pipe, conservée au Musée de Grenoble : les deux dessins sont passés ensemble de la collection de l'Association de L'Œil clair, jusqu'en 1937, à la galerie Percier, chez Georges Hugnet, puis à Mme Germaine Hugnet, jusqu'en 1971.

Le Portrait de Berthe Lipchitz, si différent, n'a pourtant été réalisé que quelques mois plus tard – en mai 1918, lors d'un séjour du couple Lipchitz à Beaulieu, près de Loches, village où Gris et sa femme Josette, originaire du lieu, ont fait plusieurs longs séjours et ont passé presque toute l'année 1918. Il est remarquable par sa discrète délicatesse : les volumes du visage, les grands yeux clairs, les plis de la robe sont doucement modelés au crayon, à peine effleurés parfois au crayon de couleur. Plusieurs photographies prises au cours de ce séjour montrent à quel point Gris s'est attaché à la ressemblance, jusque dans les détails – Berthe y porte le même genre de robe à grand col, et toujours un collier en sautoir. Comme dans toute cette série de portraits dessinés, entamée dès 1917 (ceux de Josette Gris et de Vincent Huidobro cette même année, celui de Pierre Reverdy en 1918, parmi bien d'autres), Gris s'inspire d'une tradition française qu'il admire, de Fouquet et Clouet à Corot. Références qui l'autorisent aussi à déployer les qualités qui lui sont propres et qui lui valent l'admiration et le soutien indéfectibles de son marchand et ami Daniel-Henry Kahnweiler : probité, austérité nuancée d'élégance, retenue qui n'exclue pas la douceur.

Isabelle Monod-Fontaine

Collection art graphique - La collection du Centre Pompidou, Musée national d'art moderne, sous la direction de Agnès de la Beaumelle, Paris, Centre Pompidou, 2008

No. 614**Title:** *Bouteille, verre et pipe***Date:** 1917**Medium:** Crayon graphite sur papier**Dimensions:** 36,1 x 27,7 cm**Current owner or museum:**

Musée de Grenoble

Achat à Germaine Pied dit Hugnet en 1971

Inv. : MG 3383

Exhibitions:

1965- : Paris, Galerie Louise Leiris, (le dessin était encore la propriété de Mme Pied), 17 juin - 17 juillet 1965, cat. n° 35, p. 38

1972- : Nach 1900, Innsbruck, Tiroler Landesmuseum Ferdinandeum, cat. n°10, reprod., 1972.

1974- : Juan Gris, Paris, Orangerie des Tuileries, 14 mars - 1er juillet 1974.

1976- : 100 dessins du Musée de Grenoble, Grenoble, Maison de la Culture, 29 octobre 1976 - janvier 1977.

1978- : L'Art Moderne dans les Musées de Province, Paris, Galeries Nationales du Grand Palais, 1978.

1979- : Zeichnungen und Collagen des Kubismus, Bielefeld, 1979.

1979- : Acquisitions du Musée 1968-1978, Grenoble, Musée de Peinture et de Sculpture, 1979.

1981- : De Picasso à Sol LeWitt, Calais, Musée de Calais, 15 octobre 1981 - 28 février 1982.

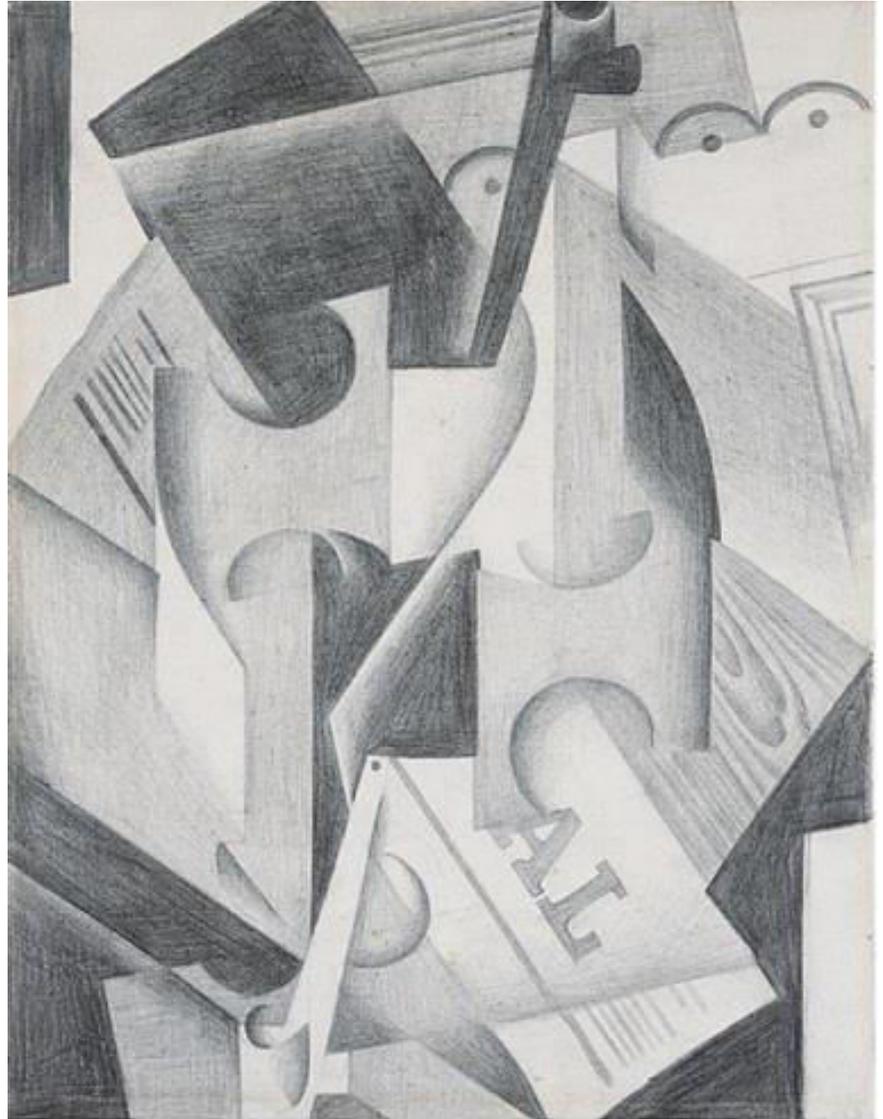
1984- : Jean Cocteau and the French Avant-Garde, Paris, New York, Miami, Austin (Texas), mai - novembre 1984.

1985- : Rétrospective Juan Gris, Madrid, Bibliothèque Nationale, 24 septembre - 24 novembre 1985.

1990- : Juan Gris : dessins 1915-1921, Valencia, IVAM, Centre Julio Gonzalez, 23 octobre 1990 - 13 janvier 1991, Paris, Centre Georges Pompidou, Cabinet d'Art Graphique, 29 janvier - 17 mars 1991. Dessins du XXème siècle du Musée de Peinture et de Sculpture de Grenoble : La Rochelle (France), Musée des Beaux-Arts de La Rochelle, 26 juin 1975-15 septembre 1975

1900-1976 : 100 dessins du Musée de Grenoble : Grenoble (France), Maison de la culture, novembre 1976-décembre 1976

De Picasso à Sol Lewitt. 80 dessins du Musée de Grenoble : Calais (France), Musée des Beaux-Arts et de la Dentelle de Calais, 19 novembre 1981-31 janvier 1982



Juan Gris : Marseille (France), Musée Cantini, 17 septembre 1998-02 janvier 1999

Juan Gris : Madrid (Espagne), Museo Nacional Centro de Arte Reina Sofia, 21 juin 2005-21 septembre 2005

Chefs-d'oeuvre dessinés du XXe siècle du musée de Grenoble : Grenoble (France), Musée de Grenoble, 08 mars 2008-25 mai 2008

Futurismo 100 : Venise (Italie), Museo Correr - Museo Civici Veneziani, 12 juin 2009-04 octobre 2009

Literature:

BESSET (Maurice). - Dessins du XXème siècle du Musée de Peinture et de Sculpture de Grenoble. - La Rochelle, Musée des Beaux-Arts, 26 juin-15 septembre 1975. - Cat. n°22

1900 - 1976 : 100 dessins du Musée de Grenoble : [Exposition, Maison de la Culture de Grenoble, novembre-décembre 1976]. - Grenoble : Musée de Grenoble : Maison de la culture, 1976. - coul. ; N et B ; 1 boîte contenant 100 cartes - Reprod. en n. et b.

1968-1978 : quelques... acquisitions Musée de Grenoble / BRETON (Christine), RASPAIL (Thierry) et VINCENT (Hélène). - Grenoble : Musée de Grenoble, 1979 - Cat. n° 16 b, reprod.

De Picasso à Sol Lewitt : 80 dessins du musée de Grenoble : [exposition présentée au] Musée des Beaux-Arts de Calais, 19 novembre 1981-31 janvier 1982 / VIEVILLE (Dominique) [Commissaire d'exposition]. - Calais : Edition Musée de Calais, 1981. - 55 p. ; N et B ; ill. en noir ; 21 cm - Reprod. p.19, cat. n°25

LEMOINE (Serge). - Le Musée de Grenoble. - Paris : Musées et Monuments de France, 1988 ; Grenoble : Ville de Grenoble, 1988 ISBN 2-907333-02-X - Cité et reprod. en coul. p. 85

Juan Gris : Dibujos 1915-1921, IVAM, Valencia, Paris, Centre Georges Pompidou, 1991. - Cat. n°8, reprod. en coul.

LE POMMERE (Marianne), POUILLAIN (Christine) et SALOME (Laurent). - Guide des collections : Musée de Grenoble. - Paris : Réunion des Musées Nationaux, 1994 ; Grenoble : Musée de Grenoble, 1994 ISBN 2-7118-2965-0 - Reprod. en coul. p. 224

Juan Gris : peintures et dessins 1887-1927. - Marseille, Marseille, Musée Cantini, 17 septembre 1998 - 3 janvier 1999. - Paris : RMN : Marseille : Musées de Marseille, 1998. n° isbn 2-7118-2969-3

- Cat. n° 42, reprod. en coul. p. 93

LEMOINE (Serge) et LE POMMERE (Marianne). - Image d'une collection, Musée de Grenoble. - Paris : Réunion des Musées Nationaux, 1999. - 285 p. ; coul. ; ill. en coul. ; 30 cm ISBN 2-7118-3795-5

- Reprod. en coul. p. 99

ESTEBAN LEAL (Paloma). - Juan Gris : Pinturas y dibujos 1910-1927, Madrid, Museo Nacional Centro de Arte Reina Sofia, 22 juin - 19 septembre 2005.

n° isbn 84-8026-262-1

- Cat. n° 199, reprod. p. 201

TOSATTO (Guy) [Directeur de la publication]. - Chefs-d'oeuvre dessinés du XXe siècle du musée de Grenoble. - Arles (France) : Actes Sud, 2008 ; Grenoble (France) : Musée de Grenoble, 2008. - 223 p. ; coul. ; 28 cm

ISBN 978-2-7427-7338-1

- Reprod. en coul. p. 49 et cit. p. 48

No. 615

Title: *Verre, Siphon et Damier (Glass, Siphon and Checkerboard)*

Date: 1917

Medium: Charcoal, with stumping on cream laid paper

Dimensions: 47 × 31 cm

Current owner or museum: Art Institute of Chicago
Inscribed recto, upper right, in graphite: "À madame Marcillac / amicalement/Juan Gris/Paris 1917."

Credit Line: Gift of Mr. and Mrs. Leigh B. Block

Reference Number 1954.1061

Provenance

The artist to Madame Marcillac, Paris, 1917 [inscription]. Given by Mr. and Mrs. Leigh B. Block, Chicago, to the AIC, 1954.



No. 616

Title: *Compotier et
bouteille (Compotier and
Bottle)*

Date: July 1917

Medium: Conté crayon and
charcoal on paper

Dimensions: 47.6 x 31.1 cm

Current owner or museum:
The Museum of Modern Art,
New York

Credit: Acquired through the
Lillie P. Bliss Bequest (by
exchange)

Object number



No. 617

Title: *Nature morte à la cafetière (Still life with coffee maker)*

Date: July 1917

Medium: Pencil and charcoal on paper

Dimensions: 47.9 x 32.1 cm

Current owner or museum:

Private Collection

Sold at Sotheby's *Impressionist & Modern Art Day Sale 105*

November 2014 • New York Lot 199

Estimate 250,000 - 350,000 USD

Sold

inscribed A Dorival de la Comedie Française Bien affectueusement

Provenance

Georges Dorival, Paris (a gift from the artist)

Galerie Billiet-Caputo, Paris

Grosvenor Gallery, London

Acquired from the above in July 1999

Catalogue Note

Juan Gris was one of the most important, accomplished and enduring adherents of Cubism, developing an original application of the aesthetic which he maintained for seventeen years. Paz García Ponce de León explains, "Juan Gris is the master of synthetic Cubism, standing well above masters such as Pablo Picasso and Georges Braque. He is now considered 'the

quintessential cubist,' or, as the sculptor Lipchitz said, simply 'the cubist,'" (Paz García Ponce de León, *Juan Gris: La Pasión por el Cubismo*, Madrid, 2008, p. 193).

An early work, *Nature morte à la cafetière* reflects Picasso and Braque's influences on Gris' style as he transitioned into Cubism. Naturalism fades in favor of increasing two-dimensionality and a heightened viewpoint, a compositional device he favored during these years (see fig. 1). The diagonal shading marks different planar levels and contributes to the faceted volumetric effect. This impression of space is dramatized by the forward-tipping table and the flattened bowl, which help underscore the foreshortening employed in the artist's rendering of household objects. With this work Gris begins to refine one of the fundamental characteristics of his artwork—compositional order and clarity—which would continue to be a focus throughout his career.



No. 618

Title: *Nature morte à la théière (recto); Etude de bouteille (verso)*

Date: April 1918

Medium: graphite on paper

Dimensions: 47.8 x 30.2 cm.

Current owner or museum:

Private Collection

Sold at Christie's Live Auction

1209 *Collection Yves Saint Laurent Et Pierre Berge* LOT 23

1918 Nature morte à la théière (recto); Etude de bouteille (verso)

Price realised EUR 169,000

Estimate EUR 80,000 – EUR 120,000

Closed: 25 Feb 2009

Provenance

Galerie Gasser, Cannes.

Henri et Hélène Hoppenot, Paris

(acquis auprès de celle-ci, 1945);

vente, Mes Binoche et Godeau,

Paris, 9 avril 1991, lot 10.

Acquis au cours de cette vente par Yves Saint Laurent et Pierre Bergé.

Literature:

J. Golding, *Cubism. A History and an Analysis 1907-14*, Londres, 1968, p. 132.

C. Sterling, *La nature morte de l'antiquité à nos jours*, exhibition catalogue, Paris, Orangerie des Tuilleries, 1952, p. 98.

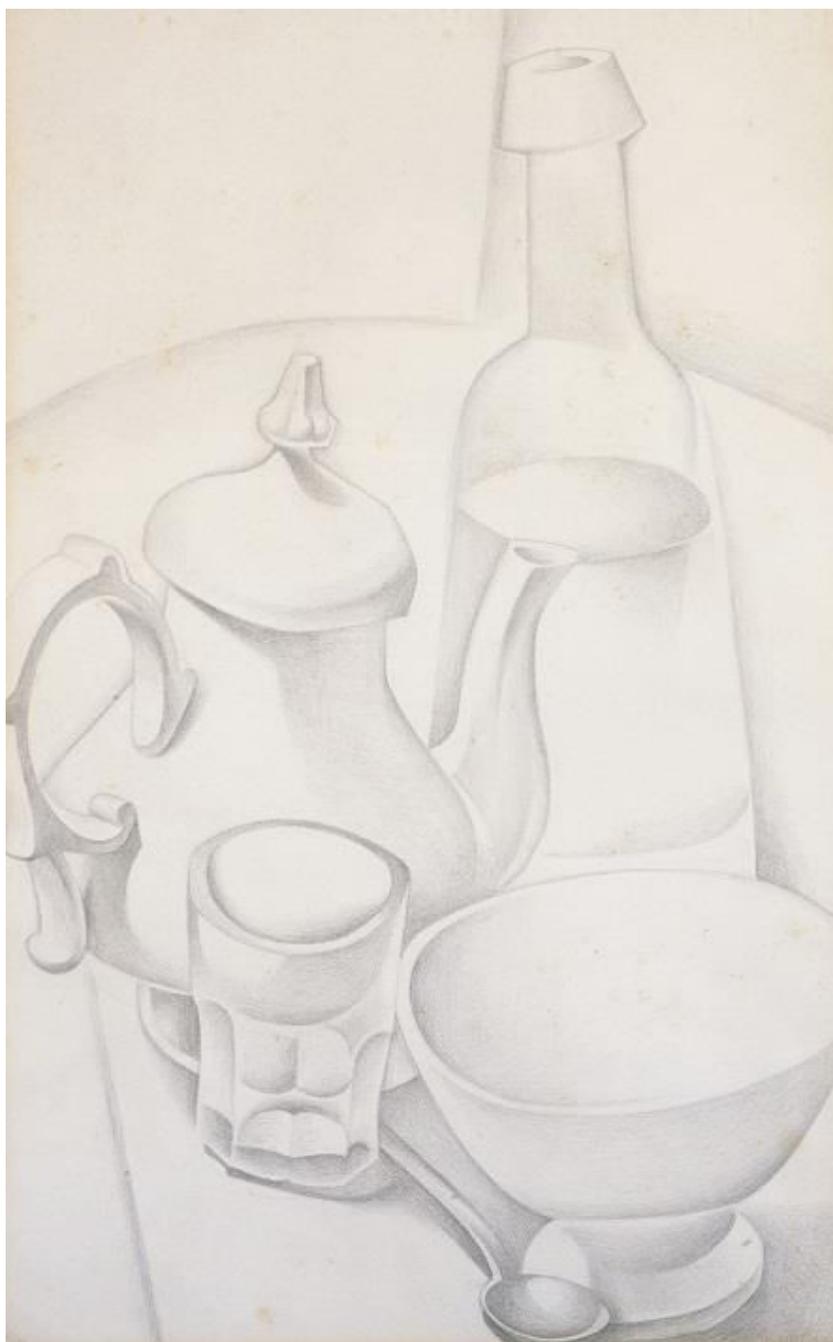
D. Cooper, *Juan Gris, catalogue raisonné de l'oeuvre peint*, Paris, 1977, vol. I, p. XXXI. 4. G. Stein,

"Picasso", in *Juan Gris, exhibition catalogue*, Berkeley, University Art Museum, 1983, pp. 13 et 142. J.

Golding, op. cit., p. 104. 6. D.-H. Kahnweiler, *Juan Gris. Dessins et gouaches 1910-1927*, Paris, 1965, No. 20, pp. 4 et 7.

Lot Essay

Monsieur Quentin Laurens, détenteur du droit moral, a confirmé l'authenticité de cette oeuvre, qui sera incluse dans le prochain supplément du catalogue raisonné de l'oeuvre de Juan Gris actuellement en préparation.



L'une des particularités du cubisme de Juan Gris réside dans le système de composition qui lui est propre soit cette emblématique "architecture plane colorée", à laquelle le peintre lui-même fait référence pour définir le résultat final de ses toiles. Après une première étape de militantisme dans le cubisme analytique, Gris s'engage dans ce que l'on connaît comme sa période synthétique, dans laquelle les formes facetées initiales et les perspectives changeantes sont remplacées par l'emploi systématique de plans superposés de couleurs et de textures. Gris lance ensuite un processus de composition aux formes différentes en prenant comme point de départ une structure abstraite qui s'identifie au tout dernier moment avec des objets réels. Il s'agit, en l'occurrence, de ce que l'on connaît comme la "méthode déductive".

Il s'avère évident que la couleur est un élément fondamental dans le processus et le résultat de ce système de composition. Une autre des particularités du cubisme de Juan Gris réside dans sa qualité d'excellent coloriste. Le peintre applique en effet la couleur avec science et précision, tant dans ses compositions sobres des premières années que dans les paysages joyeux et contrastés de 1913, ou dans les natures mortes nuancées postérieures qui constituent sa période synthétique. Déjà pendant la période analytique, alors que Picasso et Braque décident de laisser la couleur au second plan pour se concentrer sur la représentation de la troisième dimension, sur la surface plane et bidimensionnelle de la toile, Gris se distingue par une plus grande richesse de tons, qui atteindra son point culminant dans les paysages de Céret. En reprenant aux deux fondateurs du mouvement des tonalités plus chaudes, Gris était déjà en avance, tant par ses brillants collages que par les natures mortes de brève période pointilliste. John Golding¹, faisant référence à quelques peintures de Gris de 1913 (fig. 1), indique que si la couleur parvient à atteindre une intensité incomparable dans les oeuvres contemporaines d'autres créateurs cubistes, dont notamment les expériences de couleur pure de Robert Delaunay (fig. 2), ces oeuvres paraissent ternes si on les compare aux contrastes éclatants des toiles du peintre madrilène.

Un autre aspect consubstantiel à la poétique de Gris, est sa prédilection pour la nature morte; un motif également emblématique dans le contexte de l'iconographie cubiste et auquel on a parfois voulu attribuer une symbolique significative². Gris - qui, conformément à l'opinion de Douglas Cooper, s'abstient cependant de toute interprétation symboliste³ - consacre plus de la moitié de son oeuvre à la représentation de ce motif par ailleurs si profondément ancré dans la tradition picturale espagnole. Il alterne son vaste répertoire d'ustensiles domestiques banals (jarres, coupes, bouteilles de vin, carafes, corbeilles de fruits, tasses, bols, assiettes, couteaux, vases, moulins à café, lampes, porte-bouteilles...) avec d'autres d'une nature quelque peu différente, comme les livres ou les portraits, sans oublier non plus une autre de ses grandes passions, la musique et la danse, qui se traduit dans la représentation de papiers de partition, violons, violoncelles et guitares. L'austérité et la netteté formelle de certaines de ces natures mortes rappellent la force qui se dégage des compositions de certains des plus grands créateurs de l'école espagnole du Siècle d'Or depuis Francisco de Zurbarán (fig. 3) jusqu'à Luis Egidio Meléndez voire Diego Velázquez. Tous ces objets que Gris semble avoir humanisés, rendent ainsi inutile toute présence humaine. Il n'est d'ailleurs pas étonnant que devant leur contemplation, Gertrude Stein, amie du peintre et admiratrice de son oeuvre, affirme que pour Gris "la nature morte est une religion"⁴.

En 1913 Gris remplace sa première structuration de composition sous forme de grille par un système de plans ou de bandes, initialement verticaux, mais qui, progressivement tout au long de cette année,

¹ J. Golding, *Cubism. A History and an Analysis 1907-14*, Londres, 1968, p. 132.

² C. Sterling, *La nature morte de l'antiquité à nos jours*, catalogue d'exposition, Paris, Orangerie des Tuilleries, 1952, p. 98.

³ D. Cooper, *Juan Gris, catalogue raisonné de l'oeuvre peint*, Paris, 1977, vol. I, p. XXXI.

⁴ G. Stein, "Picasso", in *Juan Gris, catalogue d'exposition*, Berkeley, University Art Museum, 1983, pp. 13 et 142.

adoptent une forme oblique, triangulaire et, plus tard, une disposition en éventail. La substitution des plans verticaux par des plans triangulaires peut se voir dans l'oeuvre *Le Violon* (voir lot 25) de la collection Saint Laurent-Bergé, une nature morte centrée sur les éléments habituellement choisis par Gris - un violon, une table en faux bois, des coupes... -, qui se détachent sur un fond de papier peint, également simulé. Les étonnants tons verts et bleus côtoient les noirs audacieux ainsi que la gamme chaude des marrons, équilibrant la composition dont les plans écrasés alternent déjà avec des volumes ostensibles.

Dans un autre ordre des choses, l'invention du collage suppose un point d'inflexion non seulement en ce qui concerne la relation avec l'esthétique cubiste mais également avec le développement de toutes les manifestations plastiques futures, qui allaient former un type de produits artistiques éloignés de la peinture traditionnelle. En septembre 1912, Georges Braque réalise le premier papier collé, et peu avant, au printemps de cette même année, Pablo Picasso élabore son premier collage, *Nature morte à la chaise canée* (fig. 4), en incluant dans la peinture un fragment de caoutchouc ciré qui imite l'assiette d'une chaise en paille tissée, et en remplaçant le cadre habituel par une corde de cane. Cette innovation surgie dans le contexte du cubisme, fut initialement considérée comme un élément subversif, y compris pour quelqu'un comme Maurice Raynal⁵ qui était pourtant très lié au mouvement. Gris commença à faire des expériences de collage après Braque et Picasso, mais parvient à approfondir cette technique, de sorte que ses résultats peuvent être considérés comme véritablement superbes. Dans les compositions de Gris, le papier encollé n'est déjà plus un élément différent du reste, un ajout affirmé, sinon une pièce totalement intégrée dans le puzzle de la composition, comme on peut le voir dans *Tasse et pipe* (voir lot 24).

Contrairement aux autres créateurs, les dessins de Gris ont, en général, la même entité que ses peintures. Ce sont des oeuvres autonomes, finies en elles-mêmes, et qui, sauf rares exceptions, ne complètent ou ne précèdent pas des toiles déterminées. C'est la raison pour laquelle on leur concède généralement le même statut qu'aux peintures elles-mêmes. Daniel-Henry Kahnweiler était conscient de ce fait lorsque, en organisant en 1965 à la Galerie Louise Leiris, une exposition de dessins et de gouaches du peintre, il assurait dans le texte de présentation du catalogue, que Gris était convaincu que le système traditionnel, consistant à réaliser un tableau avec l'appui de divers dessins préalables, donnait à l'ensemble l'émotion de l'oeuvre unique⁶.

Après les horreurs vécues pendant la guerre, il n'est pas difficile de comprendre la volonté d'éradiquer toute manifestation artistique susceptible de paraître "problématique"; à l'inverse, la stabilité pouvait s'identifier facilement avec le répertoire formel classique, comme cela se produisit de fait en Italie (*Valori Plastici*), ou avec la récupération des langages objets du réalisme, qui caractérisa la *Neue Sachlichkeit* allemande. L'esthétique de Gris reconnaît la contagion de ce phénomène d'une portée européenne, ce qui cependant, ne suppose pas de mépris pour sa peinture. A cette époque et dans ce contexte se situent quelques unes de ses natures mortes les plus délicates, dans lesquelles toutefois, et pendant la période comprise entre 1916 et 1918 on apprécie encore l'empreinte du cubisme, surtout dans l'emploi des plans découpés et superposés. Les dessins *Nature morte à la théière* et *Nature morte* (voir lots 23 et 26), exécutés au tournant de l'année 1918, et dans lesquels, sous l'apparence d'un naturalisme extrême, se cache une schématisation réfléchie, représentent un excellent exemple de ce type de création.

Paloma Esteban Leal novembre 2008.

⁵ J. Golding, op. cit., p. 104.

⁶ D.-H. Kahnweiler, *Juan Gris. Dessins et gouaches 1910-1927*, Paris, 1965, no. 20, pp. 4 et 7.

No. 619

Title: *Nature morte (Still life)*

Date: 1918

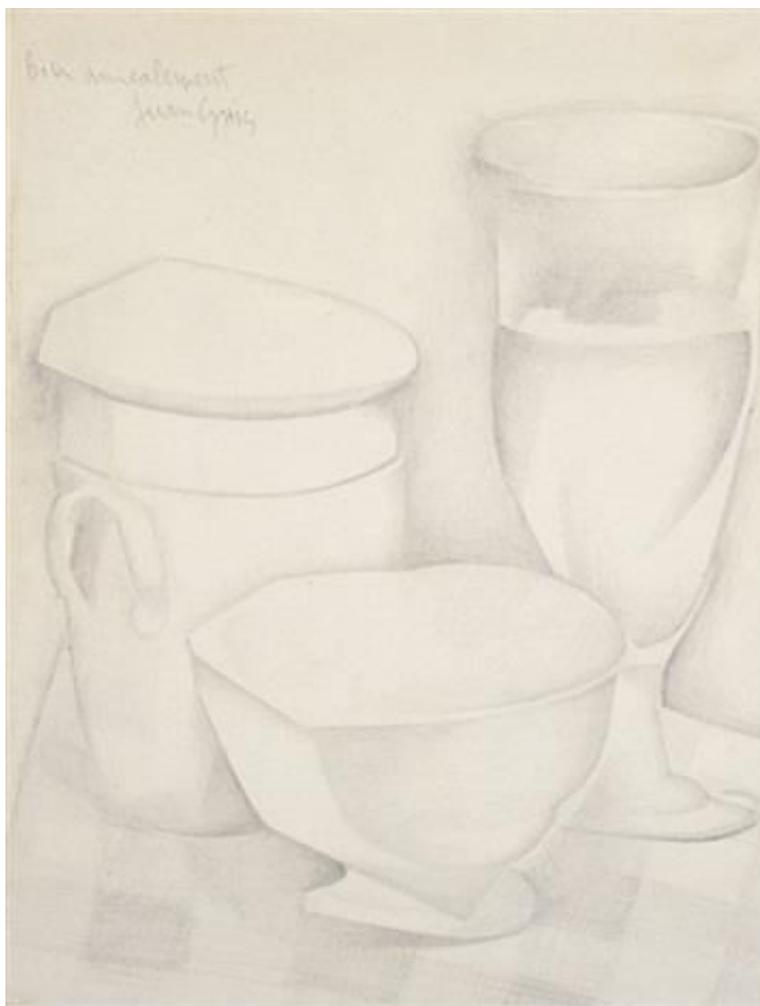
Medium: pencil on paper

Dimensions: 26,8 x 20,6 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: February 23, 2009



No. 610

Title: *Nature morte au couteau, verre et fruit (Still life with knife, glass and fruit)*

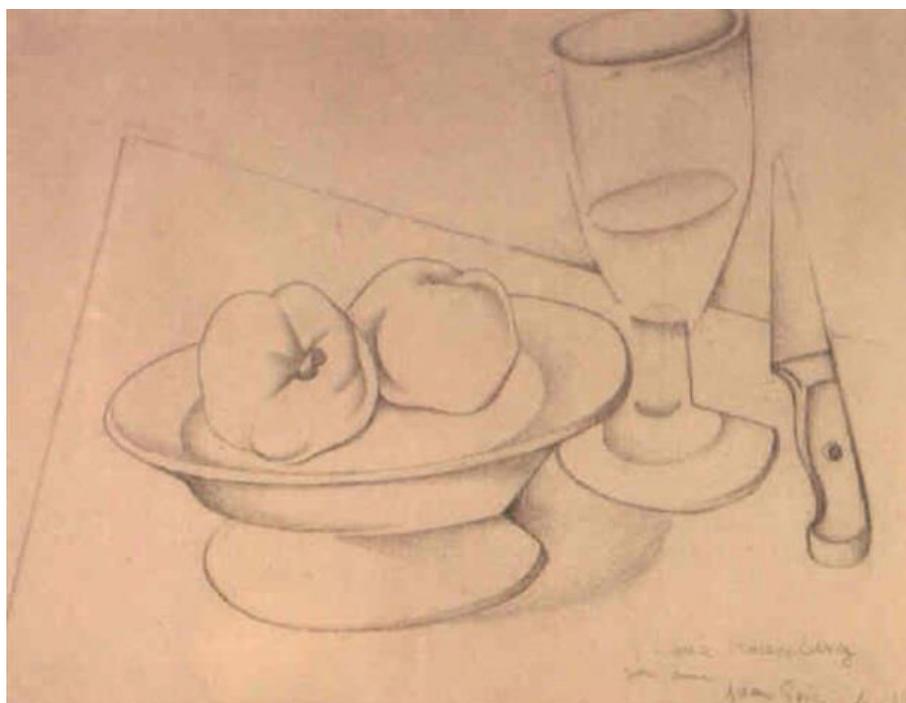
Date: 1919

Medium: Crayon

Dimensions: 27 x 36 cm

Sold at an auction

Sale Date: June 11, 1996



No. 611**Title:** *Nature morte (The Tobacco Pouch)***Date:** 1918**Medium:** Graphite on off-white laid paper**Dimensions:** 30.5 x 47 cm**Current owner or museum:** The Metropolitan Museum of Art, New York
Credit Line: Leonard A. Lauder Cubist Collection, Gift of Leonard A. Lauder, 2016**Accession Number:** 2016.237.5**Comment:**

Although these still-life objects are the same ones that appear in his prewar collages, here Gris worked in a classicizing style more in tune with wartime sobriety, creating a “new aesthetic based on the intellect,” as he wrote to his dealer Daniel-Henry Kahnweiler. Despite the seeming fidelity to nature in this still life, the strong diagonals and crystalline distillation of form betray Gris’s Cubist underpinnings. This illusionistic drawing is a study for a painting of an identical subject in a Cubist style (1918; private collection).

**No. 612****Title:** *Compotier, verre et pomme (Fruit bowl, glass and apple)***Date:** ??**Medium:** Pencil**Dimensions:** 20,5 x 26,5 cm

Sold at an auction

Sale Date: June 20, 2000

No. 613

Title:

Nature morte (Still life)

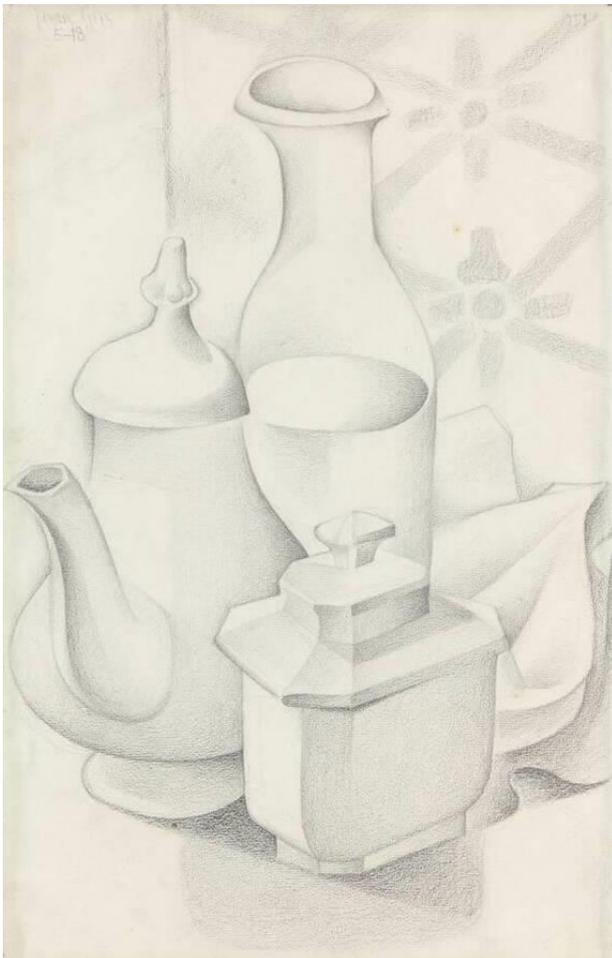
Date: 1918

Medium: Chalk on paper

Dimensions: 35,9 x 53,5 cm

Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands

Inventory: KM 129.036



No. 614

Title: *Nature morte (Still life)*

Date: 1918

Medium: Pencil on paper

Dimensions: 46 x 29,5 cm

Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands

Inventory:

KM 115.973

No. 615

Title: *Nature morte à la cafetière*
(*Still life with coffee maker*)

Date: 1918

Medium: Graphite on paper

Dimensions: 25,5 x 20,5 cm

Current owner or museum: Centre
Pompidou, Musée national d'art moderne,
Paris

Donation Louise et Michel Leiris, 1984

Inventory No. AM 1984-526



No. 616

Title: *Nature Morte au*
Comptoir (Still Life with Fruit Bowl)

Date: 1919

Medium: graphite on paper

Dimensions: 25,4 x 33 cm

Current owner or museum: Private
Collection

Sold at an auction

Sale Date: September 23, 2014

No. 617

Title: *Compotier aux deux pommes*
(*Compotier with two apples*)

Date: 1919

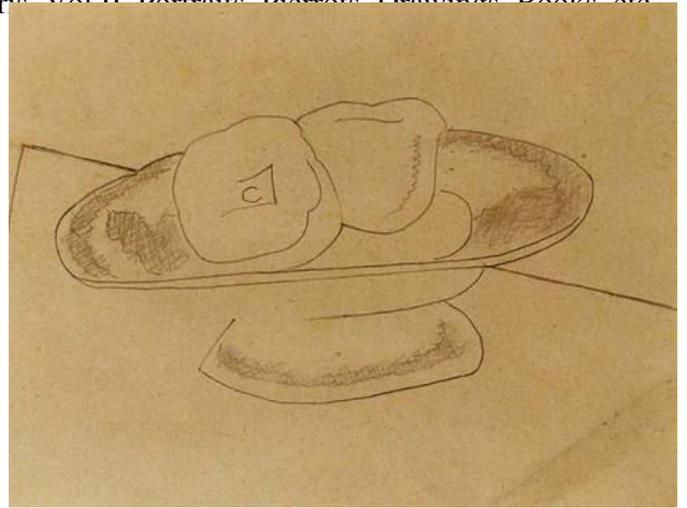
Medium: Pencil

Dimensions: 21 x 26,7 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: September 25, 2003



No. 618

Title: *La blague à tabac* (*The tobacco pouch*)

Date: 1919-1920

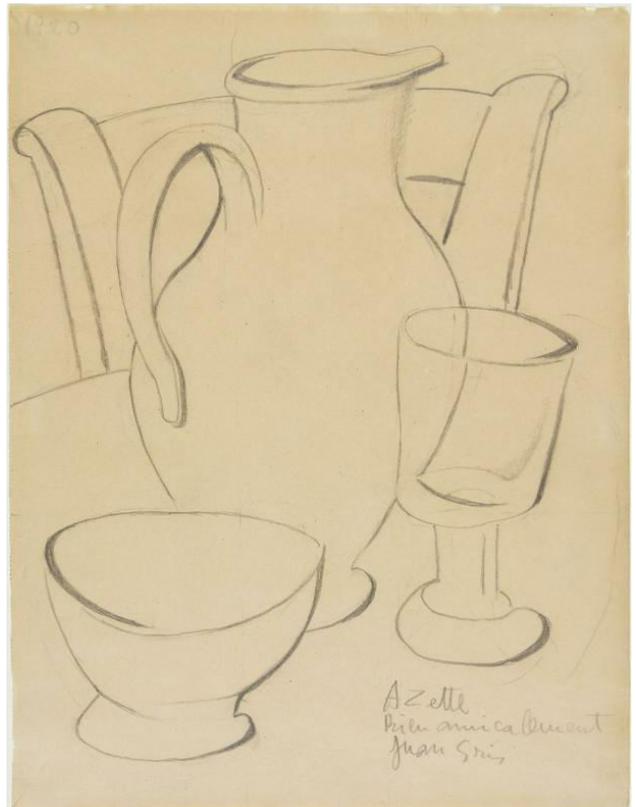
Medium: Pencil

Dimensions: 22 x 17 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: June 25, 2002



No. 619

Title: *Cruche, verre et bol* (*Jug, glass and bowl*)

Date: 1920

Medium: Graphite on paper

Dimensions: 33,5 x 25,7 cm

Current owner or museum: Centre Pompidou,

Musée national d'art moderne, Paris

Donation Louise et Michel Leiris, 1984

Inventory No. AM 1984-527

No. 620**Title:** *Nature morte (Still life)***Date:** 1920**Medium:** Graphite on paper**Dimensions:** 25,8 x 33,5 cm**Current owner or museum:** Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984

Inventory No. AM 1984-528

Comment: Dedicated and signed low right "A mon cher Kahnweiler / Juan Gris". Dédicacée à Daniel-Henry Kahnweiler, témoignage de l'affection

qui liait le peintre et son « patron », comme l'appelait Juan Gris, cette belle Nature morte (1920) correspond bien à la philosophie esthétique et aux goûts du jeune marchand, et à ce qu'il appréciait le plus chez Gris : sa rigueur intellectuelle et morale, sa « pureté ». Objets et nourritures quotidiennes y sont à ce point désincarnés, vidés de toute substance, qu'ils apparaissent comme transparents. Gris les décrit d'un trait sûr, acéré, sans bavure. Très paradoxalement, cette décantation n'opère pas seulement sur le verre ou la cruche, mais aussi sur les volumes denses, qui en appellent à tous les sens (odorat, goût, tactilité grasse ou rugueuse), d'un petit pain à la croûte appétissante et du superbe saucisson qui trône au milieu de la composition. Réussir à figurer l'idée (platonicienne), l'universel d'un saucisson, était-ce la plaisante gageure que s'était fixée Gris, comme une ironique allusion à l'intérêt déclaré de Kahnweiler pour les courants néo-kantiens ? Quoi qu'il en soit, la réussite esthétique est indéniable ; ce dessin s'inscrit d'ailleurs dans toute une série de natures mortes – de même facture que des portraits tout aussi linéaires et désincarnés (comme l'Autoportrait de 1920-1921) – semblablement maîtrisées et admirablement construites. Gris y fait retour, dirait-on, sur ses premiers tableaux, des natures mortes subtiles, où voisinent les mêmes objets modestes (bouteilles, verres, bols ou livres), les mêmes volumes épurés, à peine teintés de couleurs discrètes.

Dedicated to Daniel-Henry Kahnweiler, testimony to the affection that bound the painter and his "boss", as Juan Gris called him, this beautiful Nature morte (1920) corresponds well to the aesthetic philosophy and tastes of the young dealer, and to what he appreciated most in Gris: his intellectual and moral rigour, his "purity". Objects and everyday foods are so disembodied, emptied of all substance, that they appear transparent. Gray describes them with a sure, sharp line, without smudges. Very paradoxically, this settling does not operate only on the glass or the jug, but also on the dense volumes, which appeal to all the senses (smell, taste, greasy or rough tactility), from a roll to the crust appetizing and the superb sausage that sits in the middle of the composition. Succeeding in representing the (Platonic) idea, the universal of a sausage, was this the pleasant challenge that Gris had set himself, as an ironic allusion to

Kahnweiler's declared interest in neo-Kantian currents? Be that as it may, the aesthetic success is undeniable; this drawing is also part of a whole series of still lifes – of the same style as equally linear and disembodied portraits (such as the Self-portrait of 1920-1921) – similarly mastered and admirably constructed. Gris returns to it, one would say, in his first paintings, subtle still lifes, where the same modest objects stand side by side (bottles, glasses, bowls or books), the same refined volumes, barely tinted with discreet colors.

Isabelle Monod-Fontaine

Collection art graphique - La collection du Centre Pompidou, Musée national d'art moderne, sous la direction de Agnès de la Beaumelle, Paris, Centre Pompidou, 2008

No. 621

Title: *Le Pain (The bread)*

Date: 1920

Medium: Pencil on paper

Dimensions: 25.4 x 33.3 cm

Current owner or museum: Private Collection

Sold at Sotheby's
Impressionist & Modern Art Day Sale / 10 May 2016 • New York Lot 313
Estimate 20,000 - 30,000 USD Sold

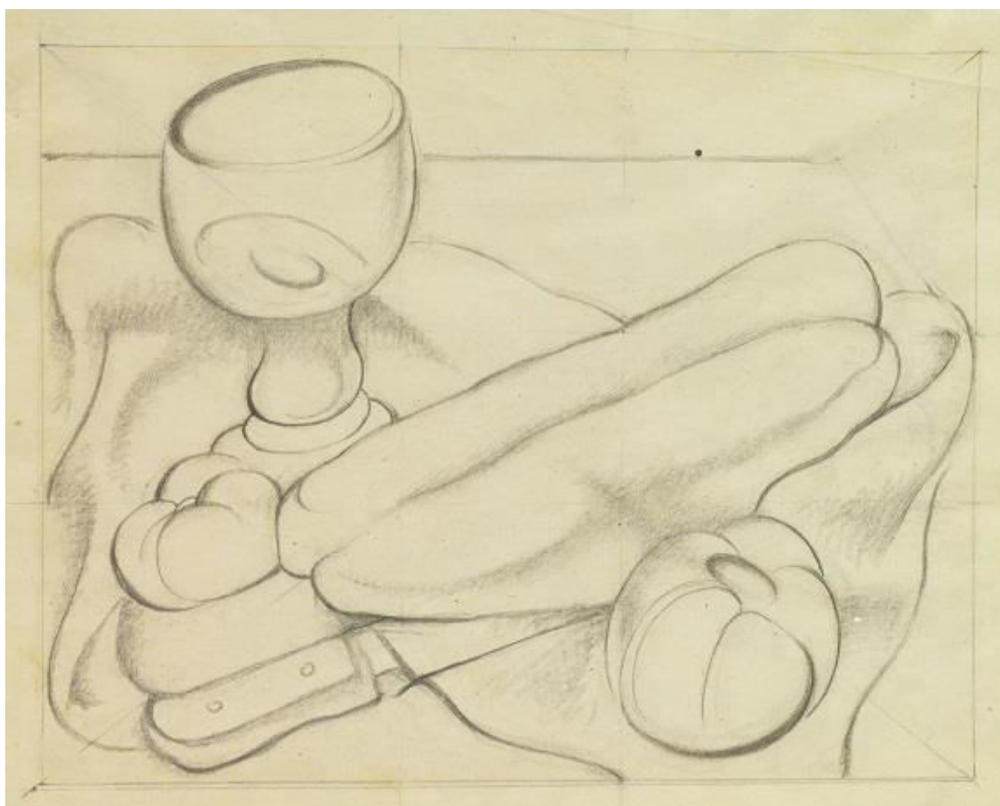
Provenance

Galerie Louise Leiris, Paris
Saidenberg Gallery, New York

Acquired from the above on February 25, 1969

Exhibited

Winter Park, Florida, Cornell Fine Arts Museum, *Degas to Delaunay: Masterworks from the Robert & Maurice Rothschild Family Collection*, 1999, No. 16



No. 622

Title: *Bouquet de fleurs (Bouquet of flowers)*

Date: 1920

Medium: pencil on paper

Dimensions: 26.2 x 20.7cm

Current owner or museum: Private Collection

Sold at Sotheby's *Impressionist & Modern Day Sale* /04 February 2015 • London Lot 150

Estimate 30,000 - 40,000 GBP

For Sale in 2023 at [Rosenberg & Co. New York](#)

Provenance

Galerie de L'Effort Moderne, Paris

(Léonce Rosenberg)

Private Collection, France

Acquired from the above by the present owner circa 2000



Art

No. 623

Title: *Bouteille, compotier et verre (Bottle, fruit bowl and glass)*

Date: 1923

Medium: Charcoal and Ink

Dimensions: 19,3 x 28,3 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: November 7, 2001



No. 624**Title:** *Le Siphon (The Siphon)***Date:** 1923**Medium:** Charcoal on off-white wove paper**Dimensions:** 31.4 x 25.3 cm**Current owner or museum:**

Harvard Art Museum

Credit Line: Harvard Art

Museums/Fogg Museum, Bequest of Richard B. Sisson and through the generosity of Anthony and Celeste Meier

Accession Year 2005

Object Number 2005.138

inscription: on verso, graphite: bottom:

25 x 31; upper left: 5977 [Inventory

Number on Galerie Louise Leiris

Label]; upper right: 98 [or 9S or 9&]

gallery label: Galerie Louise Leiris:

Juan Gris 011213 / Le Siphon / 1923 /

31 (4) x 25 (5) Phno 5977

gallery label: Saidenberg Gallery: Juan

Gris / "Le Siphon" / charcoal, 1923 12

3/8 x 10 1/8"

label: [gold label]: 20. Gris / Le

Siphon / Charcoal / 1923 / 40.

**Provenance**

Possibly [Galerie Louise Leiris, Paris]. Possibly [Saidenberg Gallery, New York].

Richard B. Sisson, New York City and Cuba, New York, bequest; to Harvard University Art Museums, 2005.

Publication History

Juan Gris: Dessins et Gouaches 1910-1927, exh. cat., Galerie Louise Leiris (Paris, 1965), p. 59, fig. 65

Juan Gris, Drawings and Gouaches 1910-1927: An Exhibition commemorating the 40th Anniversary of the Artist's Death on May 11, 1927, exh. cat., Saidenberg Gallery (New York, 1967), No. 40

Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, Harry N. Abrams, Inc. (New York, 1969), repr. p. 236

Daniel-Henry Kahnweiler, Juan Gris: Vida y Pintura, Patronato Nacional de Museos (Madrid, 1971), repr. p. 255

Juan Antonio Gaya-Nuño, Juan Gris, New York Graphic Society (Boston, 1975), No. 427, repr.

Exhibition History

Juan Gris, Galerie Louise Leiris, Paris, 06/17/1965 - 07/17/1965

Juan Gris: Drawings and Gouaches 1910-1927, Saidenberg Gallery, New York, 05/09/1967 - 06/24/1967

No. 625

Title:

*Nature
morte avec
guitare (Still life
with guitar)*

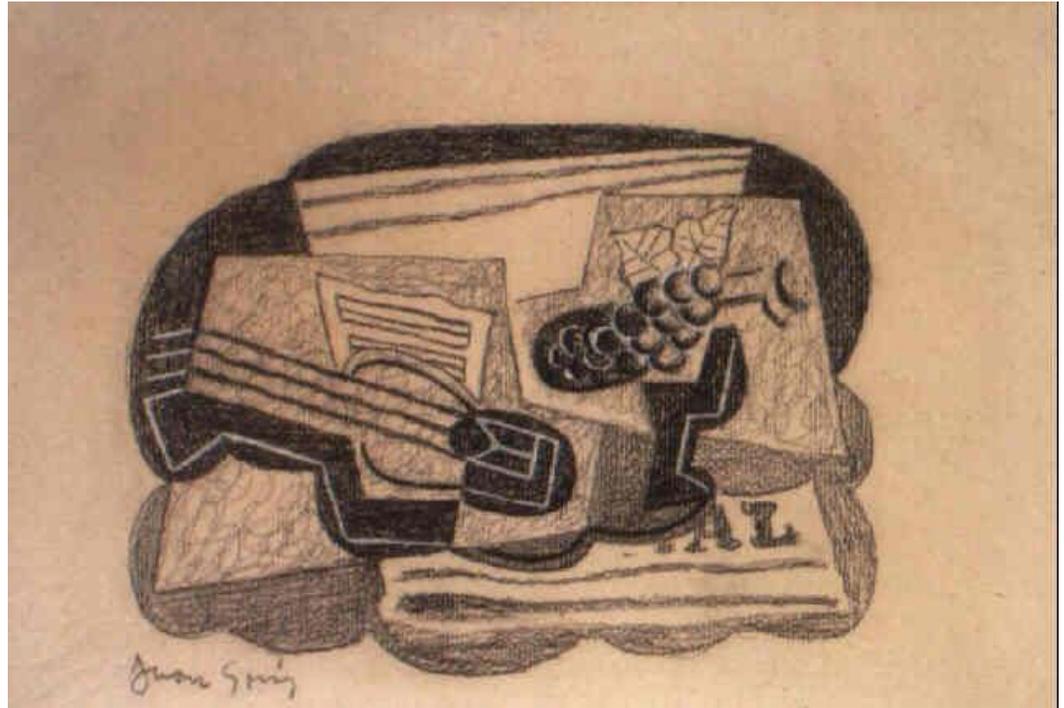
Date: 1923-
1924

Medium: Conte
Crayon

Dimensions: 19
x 28,6 cm

Sold at an auction

Sale Date:
November 8,
1995



No. 626

Title: *Femme à la guitare (woman with guitar)*

Date: 1924

Medium: Brush and Ink

Dimensions: 22 x 16,8 cm

Sold at an auction

Sale Date: May 11, 1995

No. 627

Title: *Nature morte*
(Still life)

Date: circa 1924

Medium: charcoal and
estompe on laid paper

Dimensions: 13 x 22 cm.

Current owner or museum:

Private Collection

Sold at Christie's Live Auction

15723 *Oeuvres Modernes Sur*
Papier Lot 4. Ancienne

collection André Level

Price realised EUR 18,750

Estimate EUR 20,000 – EUR
30,000 Closed: 22 Mar 2018

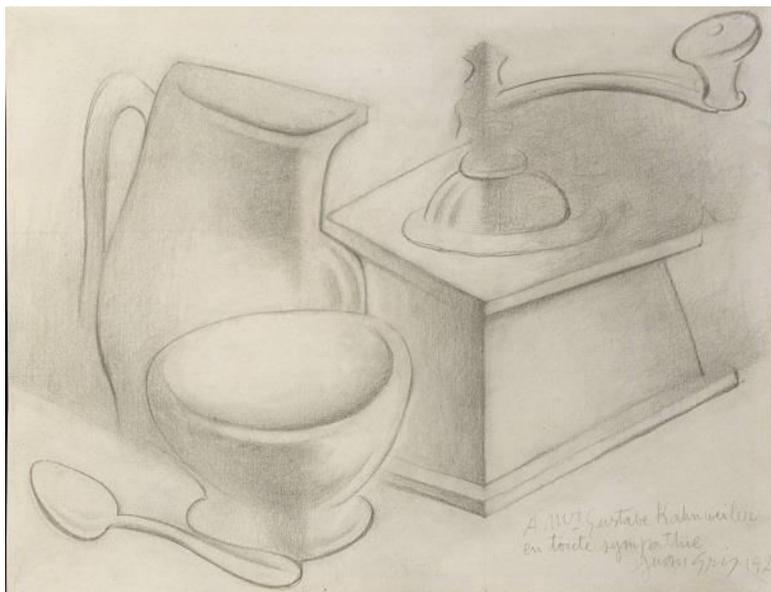
Provenance

André Level, Paris.

Collection particulière, Paris (par descendance).

Puis par descendance au propriétaire actuel.

Post Lot Text: L'un des aspects fondamentaux à l'expression poétique de Juan Gris est sa prédilection pour les natures mortes, sujet emblématique de l'iconographie cubiste. Gris consacre plus de la moitié de son œuvre à la représentation de ce sujet, si profondément ancré dans la tradition picturale espagnole. An important aspect inherent to Juan Gris' poetic expression is his predilection for still lives, subjects that are also emblematic in the context of Cubist iconography. Gris devoted more than half his work to the representation of this subject that is so deeply rooted in the Spanish pictorial tradition.

**No. 628**

Title: *Moulin à café*

Date: 1924

Medium: Graphite on paper

Dimensions: 26,8 x 34,7 cm

Current owner or museum: Tate Modern,
London. Acquisition Bequeathed by Elly
Kahnweiler 1991 to form part of the gift of
Gustav and Elly Kahnweiler, accessioned
1994 Re: T06816

This drawing shows the extraordinary delicacy that Gris could bring to the transformation of the familiar in his late works. Line and soft shading are held effortlessly in balance, conveying form though managing to keep it open. The foot

of the bowl and the spoon's handle share their outline, just as the shoulder of the jug and the side of the coffee mill conjoin. This lends a surprising dynamism and softness to the everyday objects of domestic life. **Gallery label, March 2008**

No. 629

Title: *Nature morte, guitare et compotier*
(*Still life, guitar and compotier*)

Date: ??

Medium: Pencil

Dimensions: 32,1 x 24,1 cm

Sold at an auction

Sale Date: December 16, 1996



No. 630

Title: *Nature morte, guitare et compotier* (*Still life, guitar and compotier*)

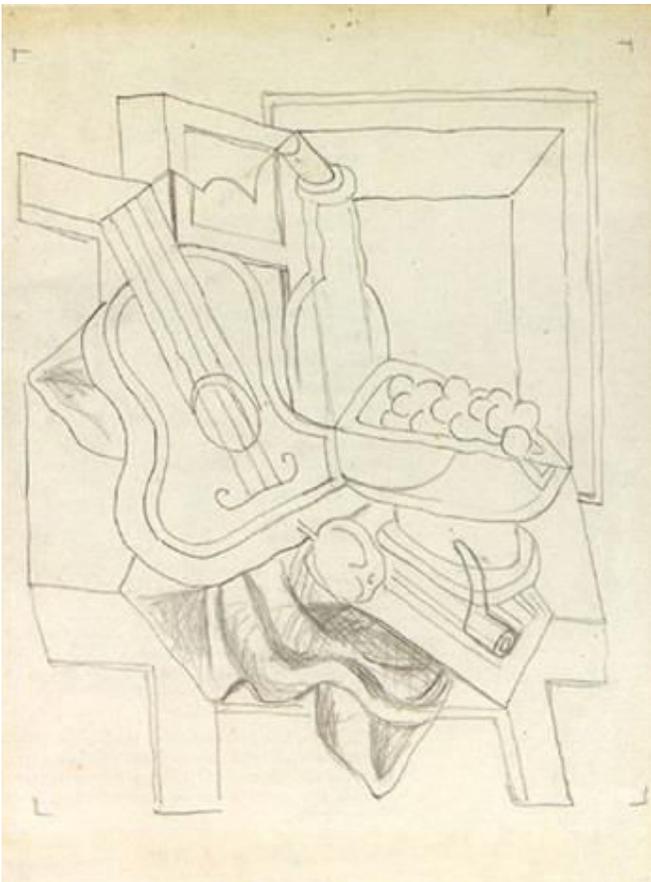
Date: 1925

Medium: Pencil

Dimensions: 31,7 x 24,2 cm

Sold at an auction

Sale Date: June 29, 2000



No. 631

Title: *Nature morte au compotier et à la guitare (Still life with fruit bowl and guitar)*

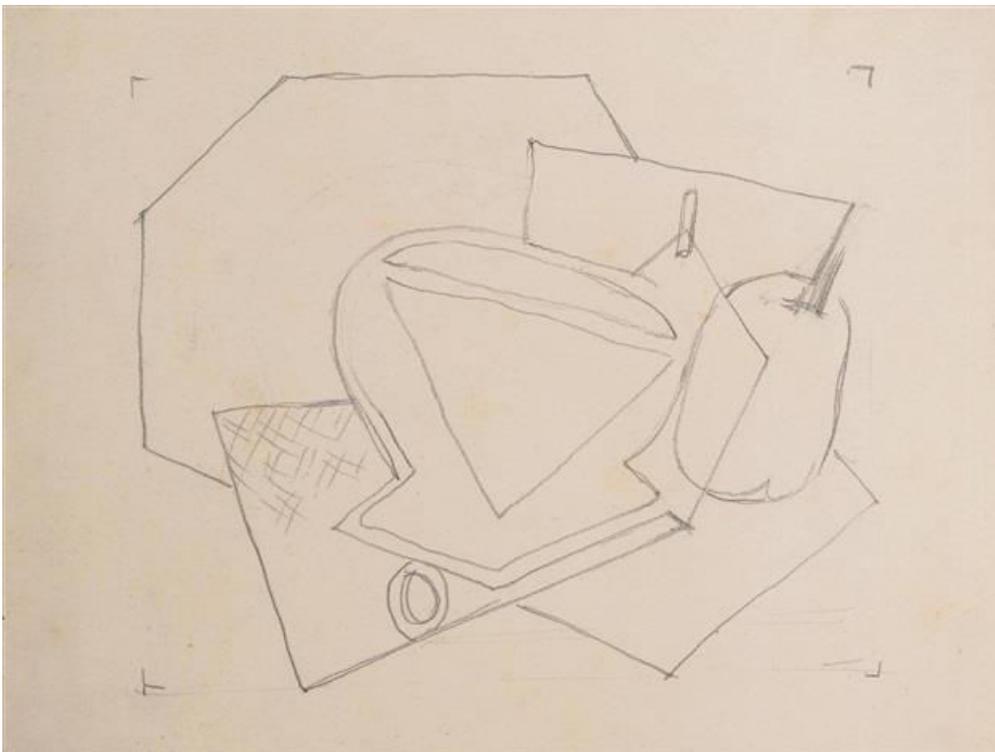
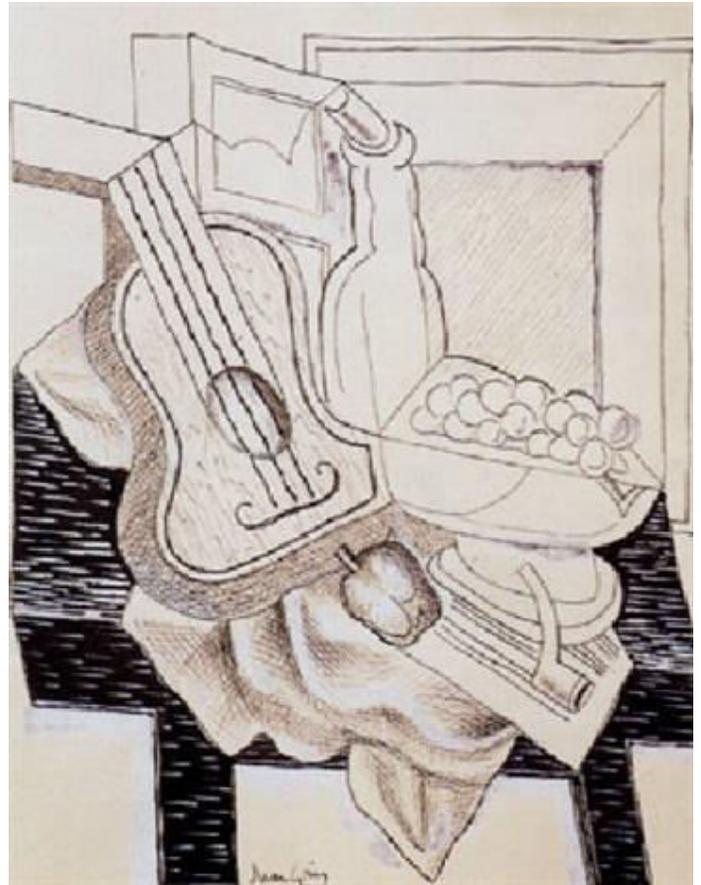
Date: 1925

Medium: Brush and Pen and Ink

Dimensions: 28 x 21 cm

Sold at an auction

Sale Date: July 2, 1998



No. 632

Title: *Nature morte (Still life)*

Date: 1926

Medium: Graphite on paper

Dimensions: 22x27 cm

Current owner or

museum: Private

Collection

Book Illustrations

No. 633

Title: *Alma América Poemas indo-españoles 1*

Author: José Santos ChocaNo. Foreword by Miguel de Unamuno

Date: 1906

Publisher: Librería General de Victoriano Suárez, Madrid

Size: 22 x 14 cm

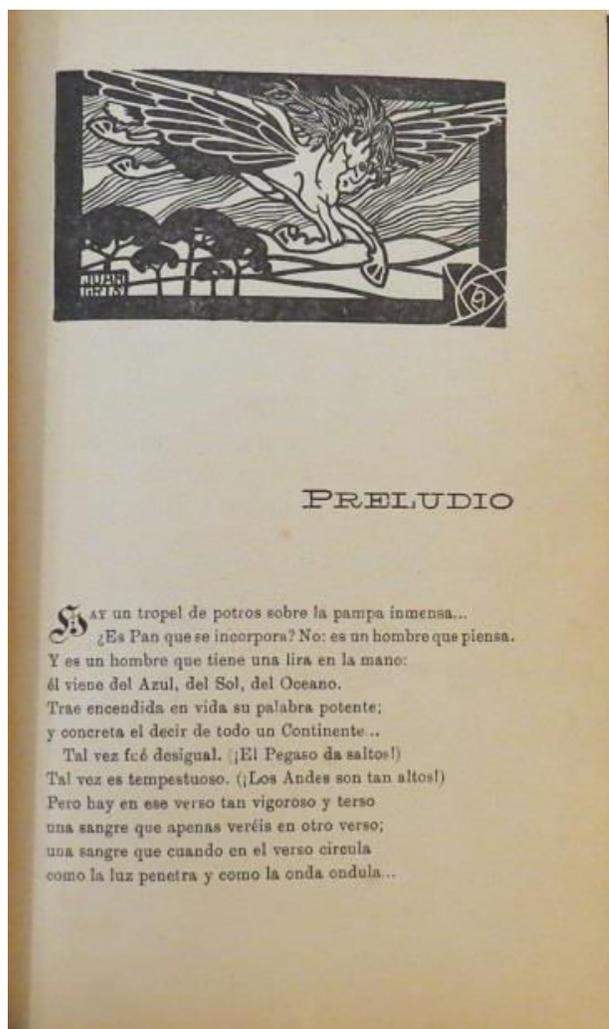
Illustrations : Woodcuts by Juan Gris

Print run: Unknown

Comment : The illustrated copy comes from the Metropolitan Museum, New York

Credit Line: The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1966

Accession Number: 66.558.19



No. 634

Title:

*Alma
América*

Poemas indo-españoles 2

Author: José Santos ChocaNo. Foreword by Miguel de Unamuno

Date: 1906

Publisher: Librería General de Victoriano Suárez, Madrid

Size: 22 x 14 cm

Illustrations : Woodcuts by Juan Gris

Print run: Unknown

Comment : The illustrated copy comes from the Metropolitan Museum, New York

Credit Line: The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1966

Accession Number: 66.558.19

No. 635

Title: *Alma América Poemas indo-españoles 3*

Author: José Santos ChocaNo. Foreword by Miguel de Unamuno

Date: 1906

Publisher: Librería General de Victoriano Suárez, Madrid

Size: 22 x 14 cm

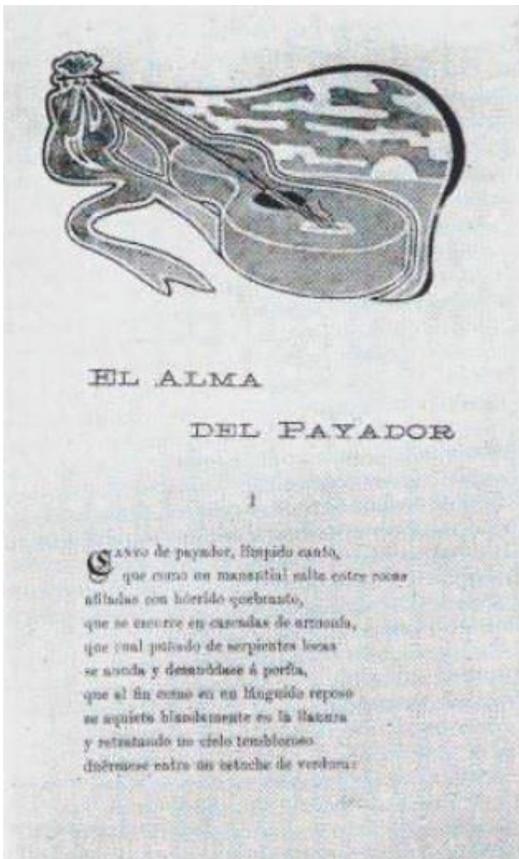
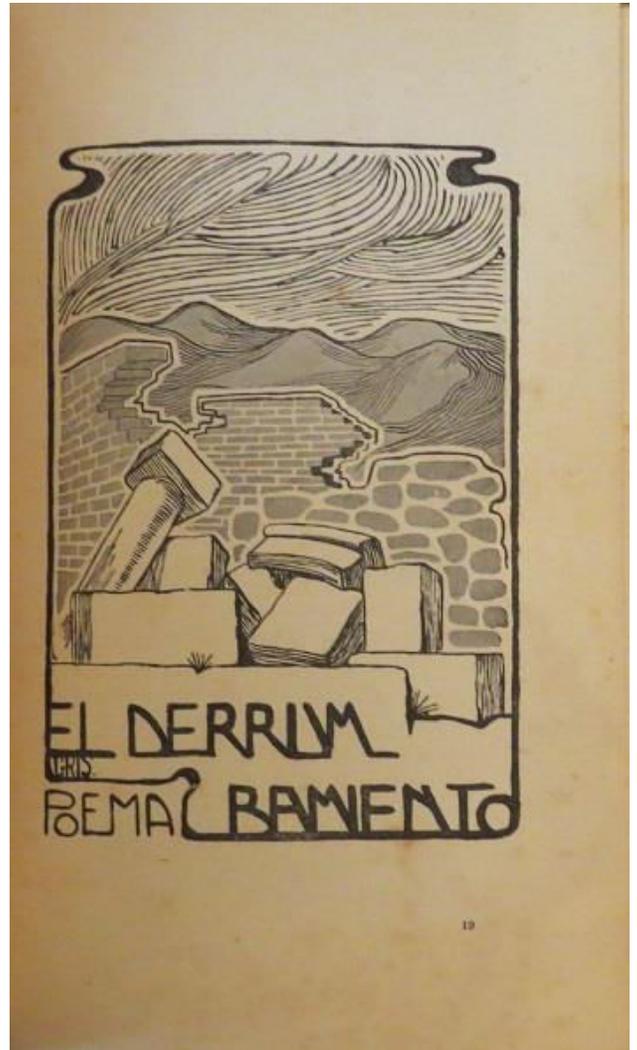
Illustrations : Woodcuts by Juan Gris

Print run: Unknown

Comment : The illustrated copy comes from the Metropolitan Museum, New York

Credit Line: The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1966

Accession Number: 66.558.19



No. 636

Title:
Alma América Poemas indo-españoles 4

Author: José Santos ChocaNo. Foreword by Miguel de Unamuno

Date: 1906

Publisher: Librería General de Victoriano Suárez, Madrid

Size: 22 x 14 cm

Illustrations : Woodcuts by Juan Gris

Print run: Unknown

Comment : The illustrated copy comes from the Metropolitan Museum, New York

Credit Line: The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1966

Accession Number: 66.558.19

No. 637

Title: *Alma América Poemas indo-españoles 5*

Author: José Santos Chocano. Foreword by Miguel de Unamuno

Date: 1906

Publisher: Librería General de Victoriano Suárez, Madrid

Size: 22 x 14 cm

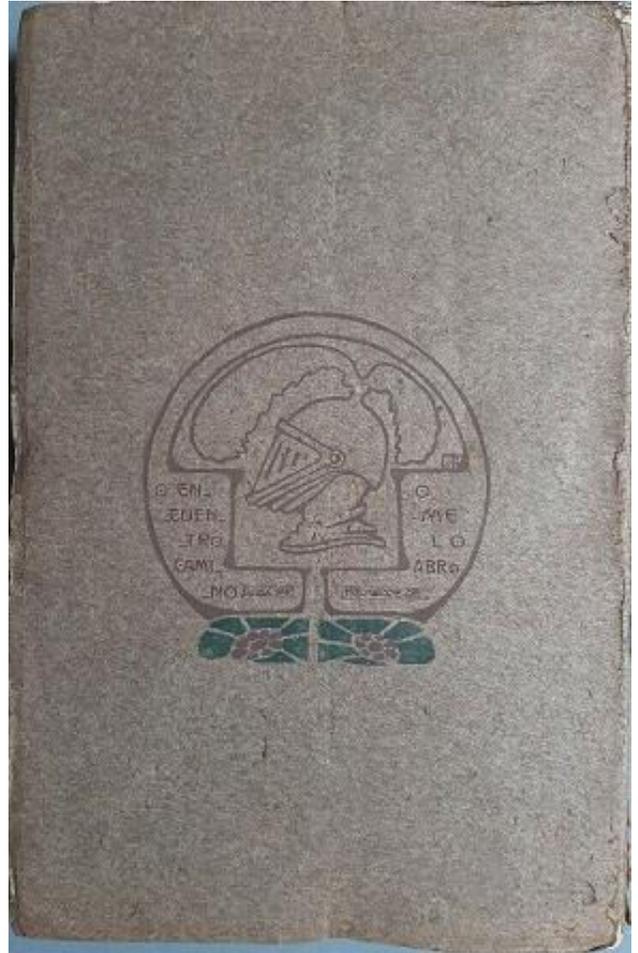
Illustrations : Woodcuts by Juan Gris

Print run: Unknown

Comment : The illustrated copy comes from the Metropolitan Museum, New York

Credit Line: The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1966

Accession Number: 66.558.19



No. 638

Title: *Alma América Poemas indo-españoles 6*

Author: José Santos Chocano. Foreword by Miguel de Unamuno

Date: 1906

Publisher: Librería General de Victoriano Suárez, Madrid

Size: 22 x 14 cm

Illustrations : From ABC newspaper 26 may 1906

Print run: Unknown

No. 639

Title: *Alma Museo - Los cantares de Manuel Machado 1*

Author: Manuel Machado. Foreword by Miguel de Unamuno

Date: 1907

Publisher: Librería de Pueyo, Madrid

Size:

Illustrations : Cover woodcut by Juan Gris

Print run: Unknown

Comment :



No. 640
Title:

Alma Museo - Los cantares de Manuel Machado

2

Author: Manuel Machado. Foreword by Miguel de Unamuno

Date: 1907

Medium: Pen and ink and gouache on paper

Size: 38 x 24 cm

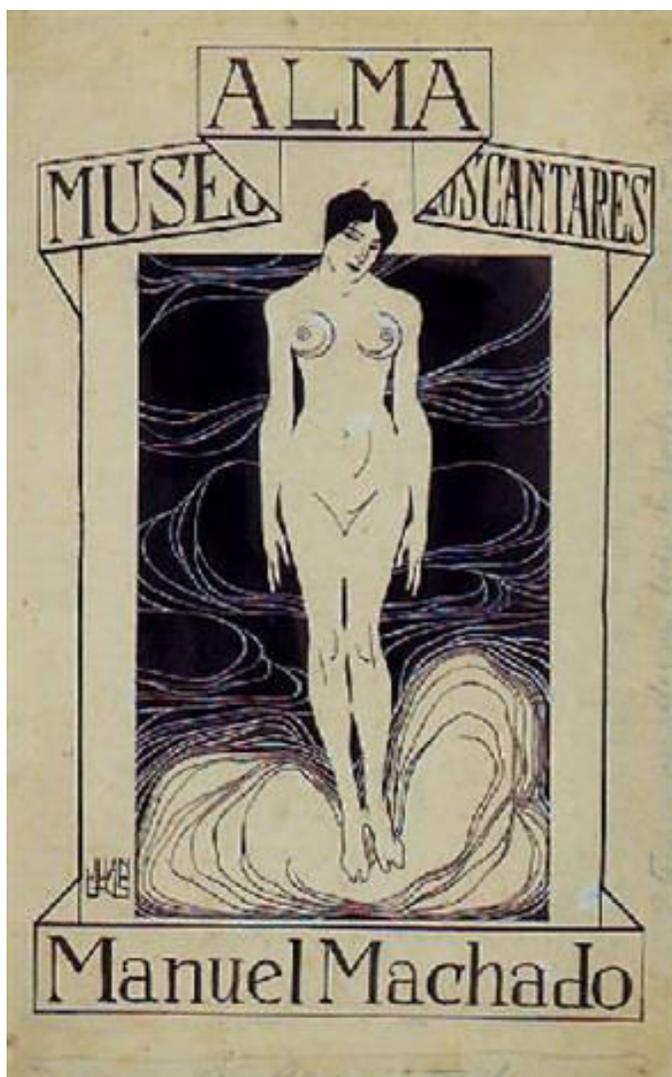
Illustrations : Cover woodcut by Juan Gris

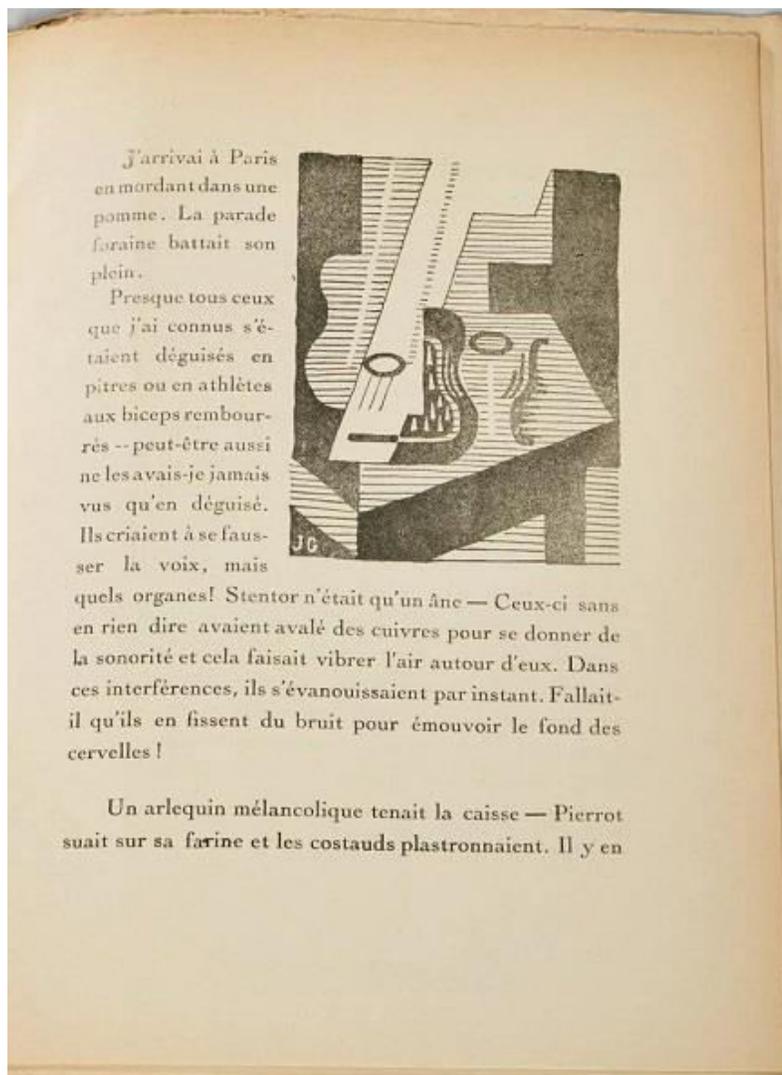
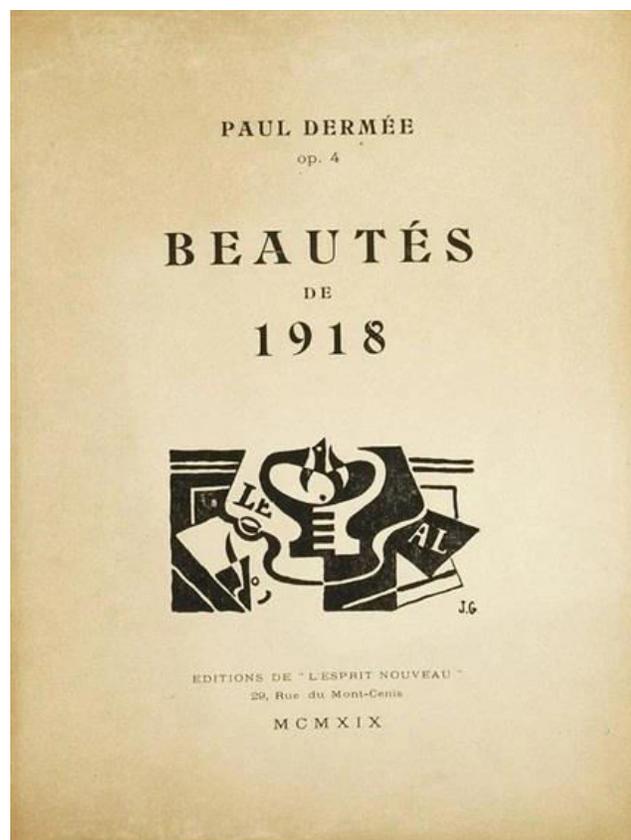
Print run: Unknown

Comment : This is the first trial test for the cover illustration of the book

Sold at an auction

Sale Date: June 20, 2000



No. 641**Title:** *Beautés de 1918 - 1***Author:** Paul Dermée**Date:** 1919**Publisher:** Éditions de L'Esprit Nouveau, Paris**Paper:** 16 sheets of vélin bouffant**Size:** 25 x 18,5 cm**Illustrations :** 4 cubist woodcut compositions by Juan gris, one of them repeated in cover and title page**Print run:** 214 (216?) copies, 200 of which on vélin bouffant, all signed by Juan Gris and Paul Dermée.**Comment:** Paul Dermée (1886-1951), Belgian poet, literary critic, moved in the cubist circles around Pablo Picasso, Juan Gris, Sonia and Robert Delaunay and the poets Valéry Larbaud and Max Jacob. Dermée was discovered by the Dadaist Tristan Tzara. Juan Gris (1887-1927), along with Pablo Picasso and Georges Braque.**No. 642****Title:** *Beautés de 1918 - 2***Author:** Paul Dermée**Date:** 1919**Publisher:** Éditions de L'Esprit Nouveau, Paris**Typography, text & binding:****Paper:** vélin bouffant**Size:** 25 x 18,5 cm**Illustrations :** 4 cubist woodcut compositions by Juan gris, one of them repeated in cover and title page**Print run:** 214 (216?) copies, 200 of which on vélin bouffant, all signed by Juan Gris and Paul Dermée.

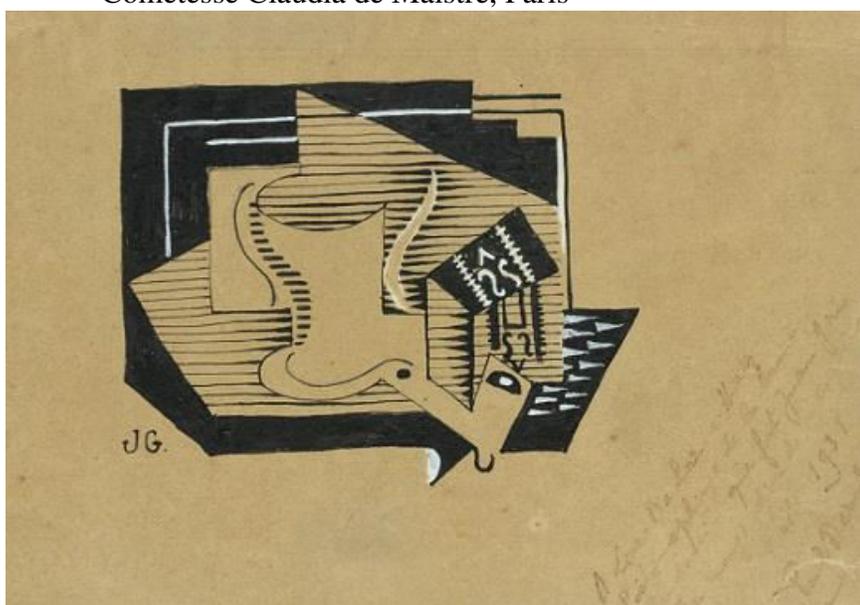
No. 643**Title:** *Beautés de 1918 - 3***Author:** Paul Dermée**Date:** 1919**Publisher:** Éditions de L'Esprit Nouveau, Paris**Typography, text & binding:****Paper:** vélin bouffant**Size:** 25 x 18,5 cm**Illustrations :** 4 cubist woodcut compositions by Juan Gris, one of them repeated in cover and title page**Print run:** 214 (216?) copies, 200 of which on vélin bouffant, all signed by Juan Gris and Paul Dermée.**No. 644****Title:** *Nature morte au compotier (Still life with compotier)***Date:** 1919**Medium:** Pen and ink and gouache on paper**Dimensions:** 11.1 x 15.4 cm**Current owner or museum:** Private CollectionSold at Sotheby's *Impressionist & Modern Art Day Sale* /8 May 2013 • New York Lot 179

Estimate 20,000 - 30,000 USD Sold

Signed with the initials JG. (lower left); indistinctly inscribed, dated 1931 and signed by Paul Dermée (lower right)

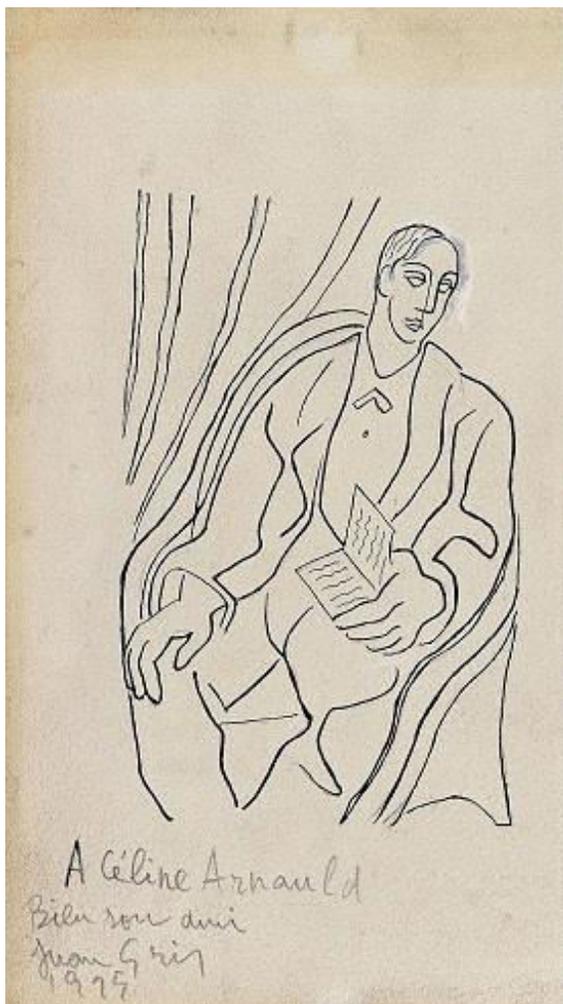
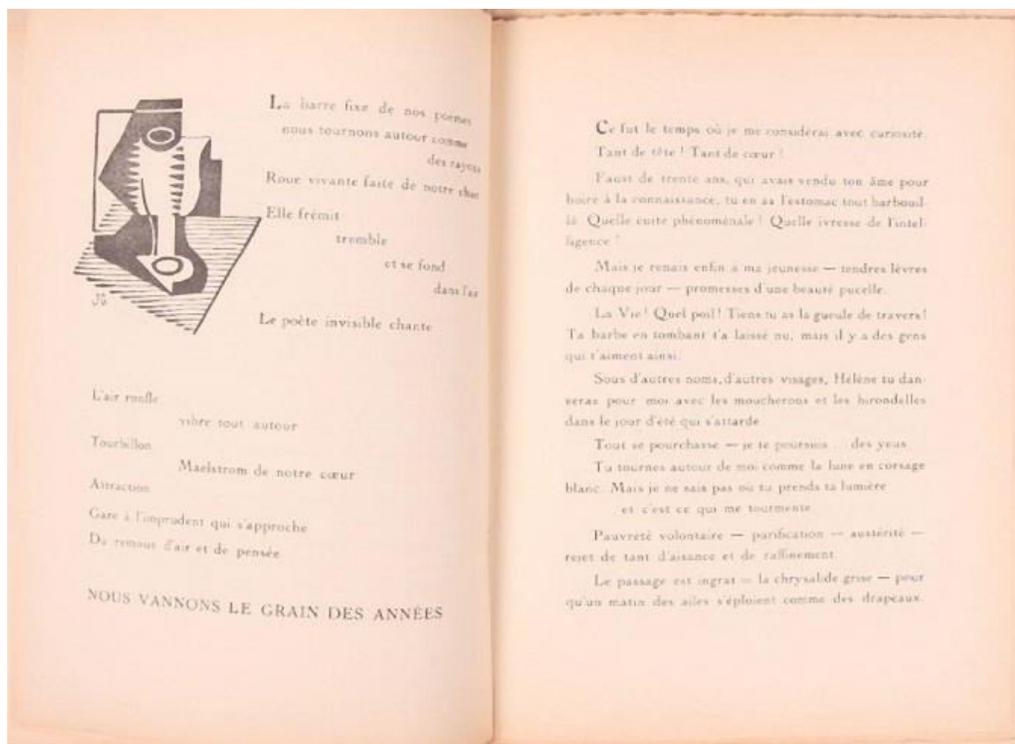
Provenance

Cometesse Claudia de Maistre, Paris



Acquired from the above in December 1972

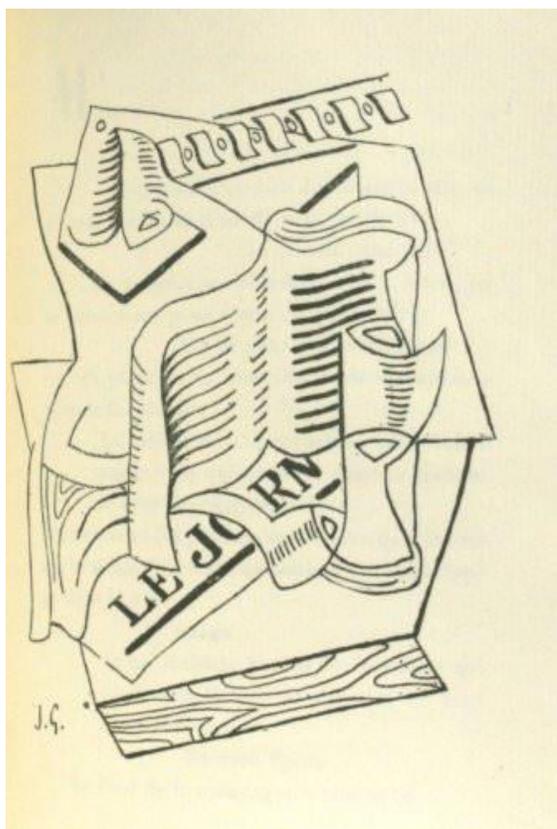
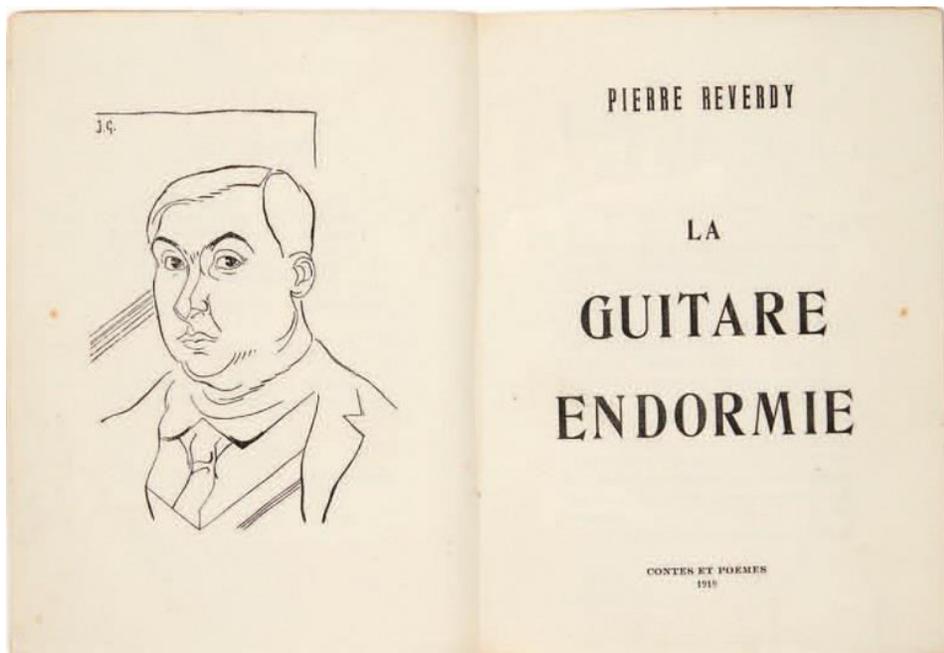
LiteraturePaul Dermée, *Beautés de 1918*, Paris, 1919, illustratedJuan Gris *Painting and Drawings 1910-1927* (exhibition catalogue), Madrid, Museo Reina Sofia, 2005, illustrated p. 138**Catalogue Note**The present work is an original study for one of four illustrations that Juan Gris contributed to Paul Dermée's poetry collection *Beautés de 1918* published by Éditions de L'Esprit Nouveau in 1919.

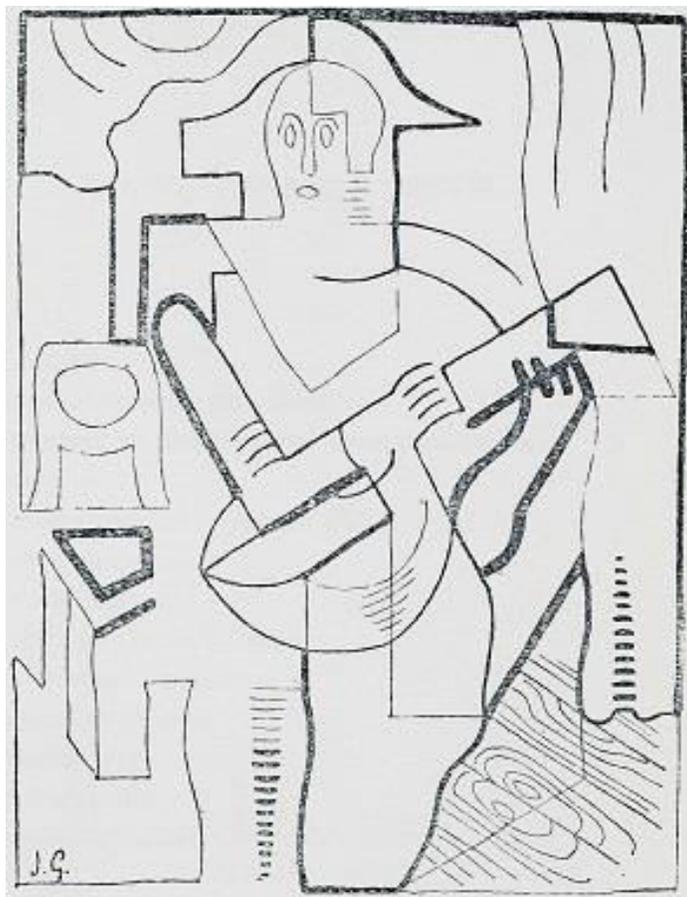
No. 645**Title:** *Beautés de 1918 - 4***Author:** Paul Dermée**Date:** 1919**Publisher:** Éditions de L'Esprit Nouveau, Paris**Typography, text & binding:****Paper:** vélin bouffant**Size:** 25 x 18,5 cm**Illustrations :** 4 cubist woodcut compositions by Juan gris, one of them repeated in cover and title page**Print run:** 214 (216?) copies, 200 of which on vélin bouffant, all signed by Juan Gris and Paul Dermée.**No. 646****Title:** *Portrait de Paul Dermée***Date:** 1925**Medium:** Pencil and ink on paper**Dimensions:** 19,8 x 12,4 cm**Current owner or museum:** Collection MAPFRE, Madrid
Inventario FM000289

Signed, dated and dedicated "A Céline Arnould / Bien son ami / Juan Gris / 1925"

La guitare endormie**No. 647****Title:** *La guitare endormie 1***Author:** Pierre Reverdy**Date:** 1919**Publisher:** Imprimerie littéraire pour Contes et Poèmes, Paris**Paper:** old Japan; vergé d'Arches**Size:** 19,5 x 14 cm**Illustrations :** 4 line block reproductions of ink drawings on Van Gelder cream laid paper: Frontispice portrait of Reverdy plus 3 Gris drawings reproduced in the text.**Print run:** 112 (10

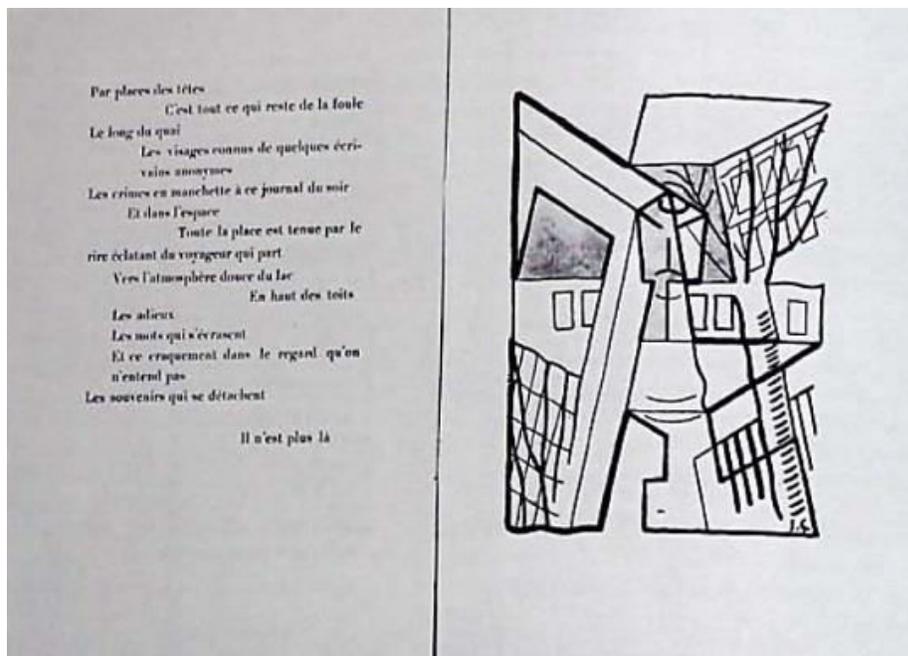
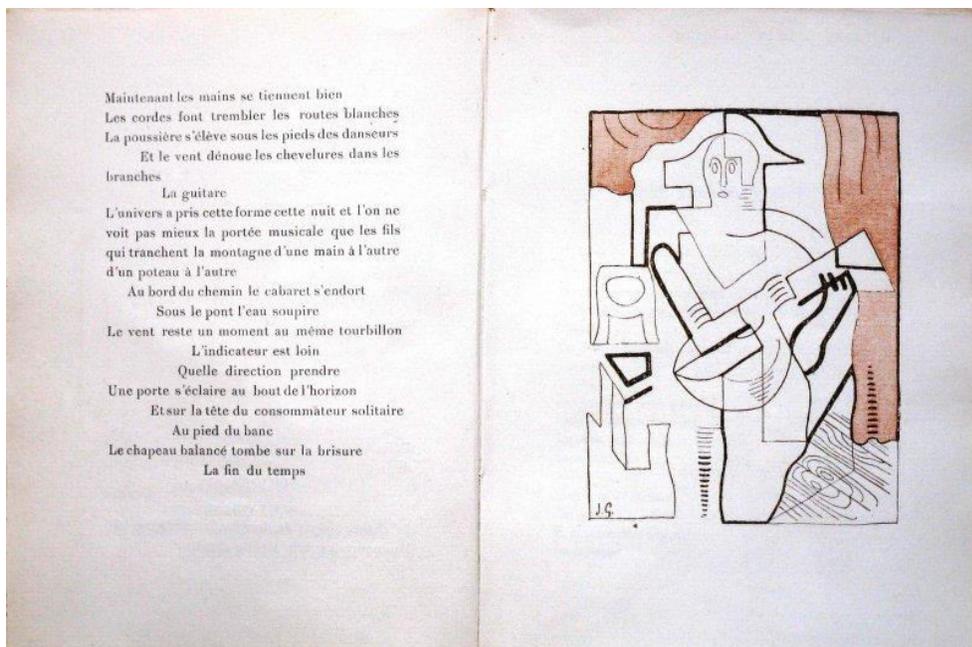
numberd 1-10 on old Japan and Hollande; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00)

Catalogues raisonnés: É.-A. Hubert, *Bibliographie des écrits de Pierre Reverdy*, n° 97. – P. Reverdy, *Œuvres complètes*, I, 2010, p. 1285.**No. 648****Title:** *La guitare endormie 2***Author:** Pierre Reverdy**Date:** 1919**Publisher:** Imprimerie littéraire pour Contes et Poèmes, Paris**Paper:** old Japan; vergé d'Arches**Size:** 19,5 x 14 cm**Illustrations :** 4 line block reproductions of ink drawings on Van Gelder cream laid paper: Frontispice portrait of Reverdy plus 3 Gris drawings reproduced in the text.**Print run:** 112 (10 numberd 1-10 on old Japan and Hollande; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00)**Catalogues raisonnés:** É.-A. Hubert, *Bibliographie des écrits de Pierre Reverdy*, n° 97. – P. Reverdy, *Œuvres complètes*, I, 2010, p. 1285.

No. 649**Title:** *La guitare endormie 3***Author:** Pierre Reverdy**Date:** 1919**Publisher:** Imprimerie littéraire pour Contes et Poèmes, Paris**Paper:** old Japan; vergé d'Arches**Size:** 19,5 x 14 cm**Illustrations :** 4 line block Frontispice portrait of Reverdy plus 3 drawings enhanced with gouache by Juan Gris.**Print run:** 5 copies on Hollande paper numbered 1-5 with 3 drawings enhanced with gouache by Juan Gris**Catalogues raisonnés:** É.-A. Hubert, *Bibliographie des écrits de Pierre Reverdy*, n° 97. – P. Reverdy, *Œuvres complètes*, I, 2010, p. 1285.**No. 650****Title:***La guitare endormie 4***Author:** Pierre Reverdy**Date:** 1919**Publisher:** Imprimerie littéraire pour Contes et Poèmes, Paris**Paper:** old Japan; vergé d'Arches**Size:** 19,5 x 14 cm**Illustrations :** 4 line block reproductions of ink drawings on Van Gelder cream laid paper: Frontispice portrait of Reverdy plus 3 Gris drawings reproduced in the text.**Print run:** 112 (10 numbered 1-10 on old Japan and Hollande; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00)**Catalogues raisonnés:** É.-A. Hubert, *Bibliographie des écrits de Pierre Reverdy*, n° 97. – P. Reverdy, *Œuvres complètes*, I, 2010, p. 1285.

No. 651

Title: *La guitare endormie 5*
Author: Pierre Reverdy
Date: 1919
Publisher: Imprimerie littéraire pour Contes et Poèmes, Paris
Paper: old Japan; vergé d'Arches
Size: 19,5 x 14 cm
Illustrations : 4 line block Frontispiece portrait of Reverdy plus 3 drawings enhanced with gouache by Juan Gris.
Print run: 5 copies on Hollande paper numbered 1-5 with 3 drawings enhanced with gouache by Juan Gris
Catalogues raisonnés: É.-A. Hubert, *Bibliographie des écrits de Pierre Reverdy*, n° 97. – P. Reverdy, *Œuvres complètes*, I, 2010, p. 1285.

**No. 652**

Title: *La guitare endormie 6*
Author: Pierre Reverdy
Date: 1919
Publisher: Imprimerie littéraire pour Contes et Poèmes, Paris
Paper: old Japan; vergé d'Arches
Size: 19,5 x 14 cm
Illustrations : 4 line block reproductions of ink drawings on Van Gelder cream laid paper: Frontispiece portrait of Reverdy plus 3 Gris drawings reproduced in the text.
Print run: 112 (10 numbered 1-10 on old Japan and Hollande; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00)

Catalogues raisonnés: É.-A. Hubert, *Bibliographie des écrits de Pierre Reverdy*, n° 97. – P. Reverdy, *Œuvres complètes*, I, 2010, p. 1285.

No. 653

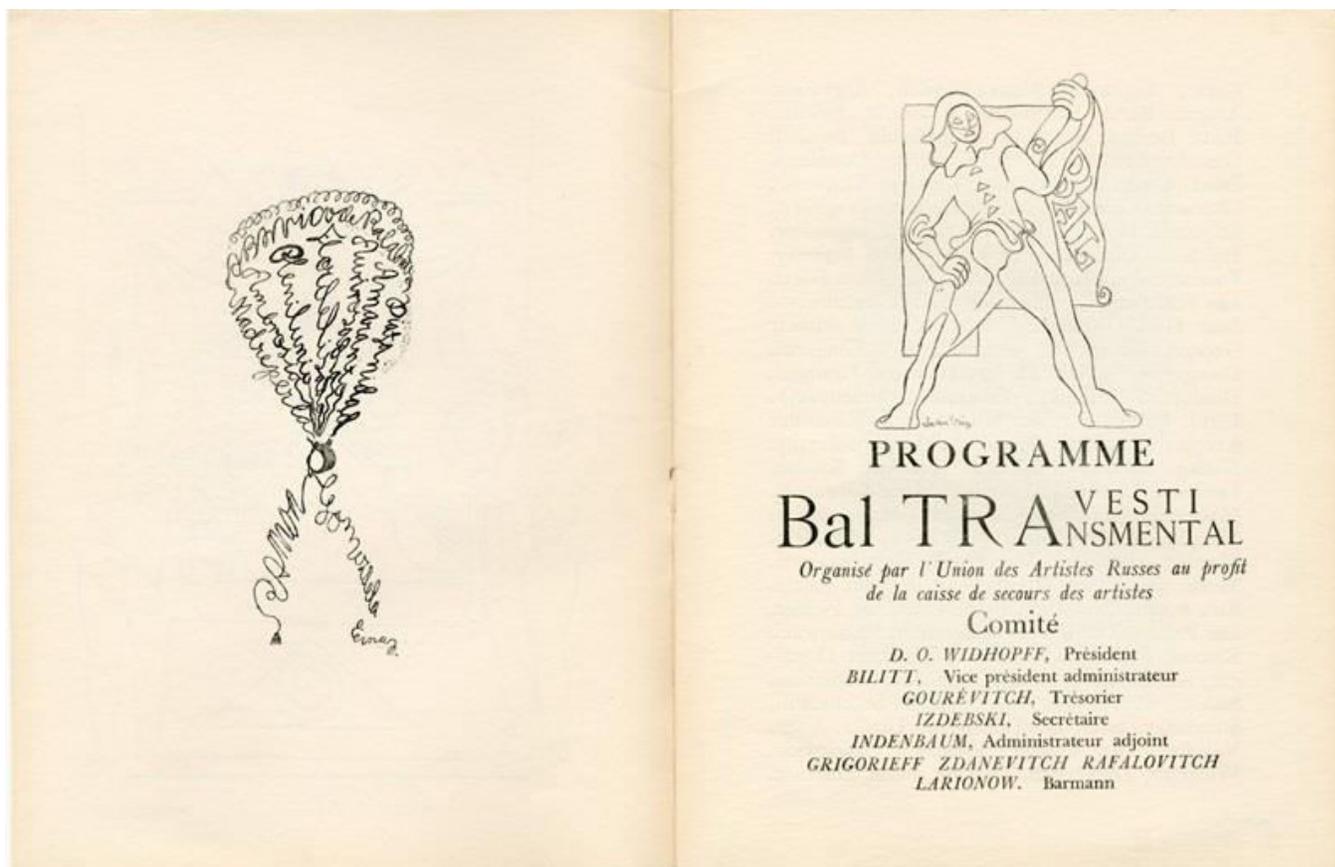
Title: *Bal Travesti Transmental*

Date: 1923

Publisher: Union des artistes russes, Paris

Size: 33 x 26 cm

Illustrations : Programme illustrated by Ramón Gómez de la Serna & Juan Gris.



No. 654

Title: *Le Train - Ne Coupez pas Mademoiselle ou les erreurs des PTT. Conte Philosophique 1 (Operator, Do Not Cut Me Off or the Errors of P.T.T)*

Author: Max Jacob

Date: 1924

Publisher: Editions Galerie Simon (Daniel-Henry Kahnweiler), Paris

Typography, text & binding: Imprimerie Birault, Paris

Printer of Illustrations : Charlot frères, Paris

Paper: Hollande Ven Gelder

Size: 16,5 x 25 cm

Illustrations : 4 lithographs by Juan Gris in blue (*Le Train*), green (*La Cartelette*) and bistre (*Alcofibras* and *L'Apero*) on ivory laid paper

Print run: 100 copies on hollande Ven Gelder, 10 *exemplaires de chapelle* (Printer Unions' copies) and 2 for the *dépôt légal*

Catalogues raisonnés: Carteret Illustrés IV, 215

No. 655

Title: *Ne Coupez pas Mademoiselle ou les erreurs des PTT. Conte Philosophique 2 La Cartelettre*

Author: Max Jacob

Date: 1924

Publisher: Editions Galerie Simon (Daniel-Henry Kahnweiler), Paris

Typography, text & binding: Imprimerie Birault, Paris

Printer of Illustrations : Charlot frères, Paris

Paper: Hollande Ven Gelder

Size: 32,5 x 23,1 cm

Illustrations : 4 lithographs by Juan Gris in blue (*Le Train*), green (*La Cartelettre*) and bistre (*Alcofibras* and *L'Apero*) on ivory laid paper

Print run: 100 copies on hollande Ven Gelder, 10 *exemplaires de chapelle* (Printer Unions' copies) and 2 for the *dépôt légal*

Catalogues raisonnés: Carteret Illustrés IV, 215

**No. 656**

Title: *Ne Coupez pas Mademoiselle ou les erreurs des PTT. Conte Philosophique 3 La Cartelettre (in black)*

Author: Max Jacob

Date: 1924

Publisher: Editions Galerie Simon (Daniel-Henry Kahnweiler), Paris

Typography, text & binding: Imprimerie Birault, Paris

Printer of Illustrations : Charlot frères, Paris

Paper: Hollande Ven Gelder

Size: 32,5 x 23,1 cm

Illustrations : 4 lithographs by Juan Gris in blue (*Le Train*), green (*La Cartelettre*) and bistre (*Alcofibras* and *L'Apero*) on ivory laid paper

Print run: 100 copies on hollande Ven Gelder, 10 *exemplaires de chapelle* (Printer Unions' copies) and 2 for the *dépôt légal*

Catalogues raisonnés: Carteret Illustrés IV, 215

No. 657

Title: *La Carte-lettre*

Date: 1921

Medium: Pencil on paper

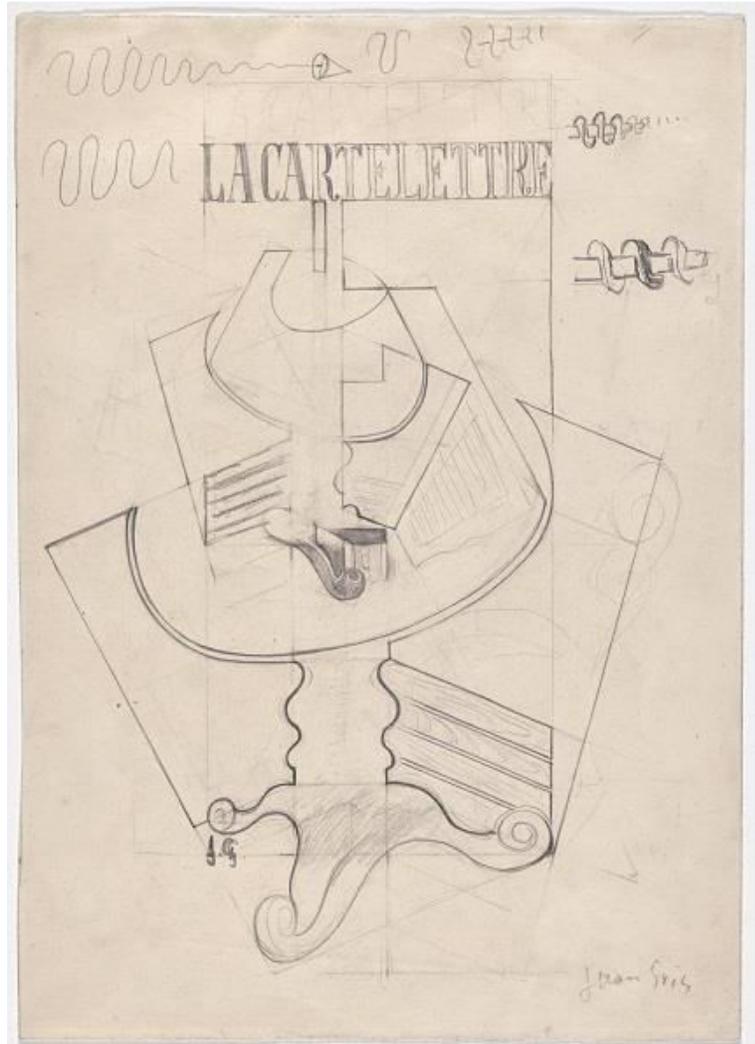
Dimensions: 32.7 x 23.2 cm

Current owner or museum: The Museum of Modern Art, New York

Credit: Gift of Harvey S. Shipley Miller on behalf of The

Judith Rothschild Foundation in honor of Agnes Gund

Object number 396.2002



No. 658

Title: *La Carte-lettre (verso)*

Date: 1921

Medium: Pencil on paper

Dimensions: 32.7 x 23.2 cm

Current owner or museum: The Museum of Modern Art, New York

Credit: Gift of Harvey S. Shipley Miller on behalf of The Judith Rothschild Foundation in honor of Agnes Gund

Object number 396.2002



No. 659

Title: *Ne Coupez pas Mademoiselle ou les erreurs des PTT. Conte Philosophique 4 Alcofibras*

Author: Max Jacob

Date: 1924

Publisher: Editions Galerie Simon (Daniel-Henry Kahnweiler), Paris

Typography, text & binding: Imprimerie Birault, Paris

Printer of Illustrations : Charlot frères, Paris

Paper: Hollande Ven Gelder

Size: 32,5 x 23,1 cm

Illustrations : 4 lithographs by Juan Gris in blue (*Le Train*), green (*La Cartelette*) and bistre (*Alcofibras* and *L'Apero*) on ivory laid paper

Print run: 100 copies on hollande Ven Gelder, 10 *exemplaires de chapelle* (Printer Unions' copies) and 2 for the *dépôt légal*

Catalogues raisonnés: Carteret Illustrés IV, 215

**No. 660**

Title:

Ne Coupez pas Mademoiselle ou les erreurs des PTT. Conte Philosophique 5 Alcofibras

Author: Max Jacob

Date: 1924

Publisher: Editions Galerie Simon (Daniel-Henry Kahnweiler), Paris

Typography, text & binding: Imprimerie Birault, Paris

Printer of Illustrations : Charlot frères, Paris

Paper: Hollande Ven Gelder

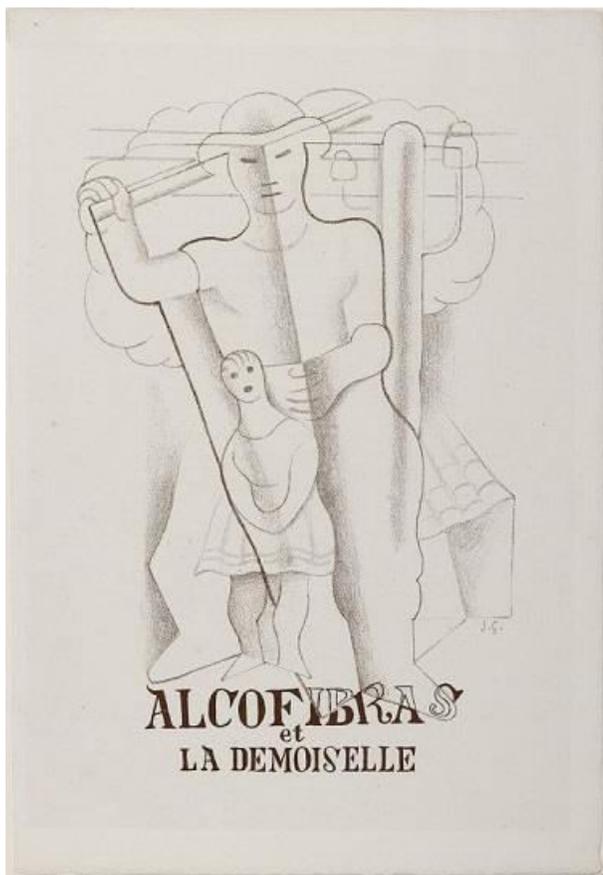
Size: 32,5 x 23,1 cm

Illustrations : 4 lithographs by Juan Gris in blue (*Le Train*), green (*La Cartelette*) and bistre (*Alcofibras* and *L'Apero*) on ivory laid paper

Print run: 100 copies on hollande Ven Gelder, 10 *exemplaires de chapelle* (Printer Unions' copies) and 2 for the *dépôt légal*

Catalogues raisonnés: Carteret Illustrés IV, 215

Comment: exceptional lithograph in black



No. 661

Title: *Alcofibras et la demoiselle (Alcofibras and the lady)*

Date: 1921

Medium: Pencil and Ink

Dimensions: 32,4 x 23 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: June 8, 2004



No. 662

Title: *Ne Coupez pas Mademoiselle ou les erreurs des PTT. Conte Philosophique 6 L'Apero*

Author: Max Jacob

Date: 1924

Publisher: Editions Galerie Simon (Daniel-Henry Kahnweiler), Paris

Typography, text & binding: Imprimerie Birault, Paris

Printer of Illustrations : Charlot frères, Paris

Paper: Hollande Ven Gelder

Size: 32,5 x 23,1 cm

Illustrations : 4 lithographs by Juan Gris in blue (*Le Train*), green (*La Cartelette*) and bistre (*Alcofibras* and *L'Apero*) on ivory laid paper

Print run: 100 copies on hollande Ven Gelder, 10 exemplaires de chapelle (Printer Unions' copies) and 2 for the *dépôt légal*

Catalogues raisonnés: **Carteret Illustrés IV, 215**

No. 663**Title:** *L'apéro (aperitif)***Date:** 1921**Medium:** Conté crayon and pen and ink on paper**Dimensions:** 33.5 x 26 cm.**Current owner or museum:** Private CollectionSold at Christie's Live Auction 8050
Impressionist / Modern Works On Paper Lot 251

Price realised GBP 127,250 Estimate GBP 80,000 – GBP 120,000 Closed: 8 Feb 2012

Provenance

The artist's estate.

Galerie Louise Leiris, Paris.

Private collection, United States; sale, Sotheby's, London, 4 December 1991, lot 132.

Acquired at the above sale by the present owner.

Exhibited

Madrid, Museo Nacional Centro de Arte Reina Sofía, Juan Gris, Pinturas y dibujos 1910-1927, June - September 2005 (illustrated vol. I, No. 225 & vol. II, pp. 218-219); this exhibition later travelled to Madrid, Galería Elvira González.

Sète, Musée Paul Valéry, Juan Gris, Rimes de la forme et de la couleur, June - October 2011, pp. 128-129 (illustrated p. 129).

Lot Essay

Quentin Laurens, holder of the droit morale for the work of Henri Laurens, has confirmed that this work is registered in his archives.

'I work with the elements of the intellect, with the imagination. I try to make concrete that which is abstract. I proceed from the general to the particular, by which I mean that I start with an abstraction in order to arrive at a new fact. Mine is an art of synthesis, of deduction, as Raynal has said.

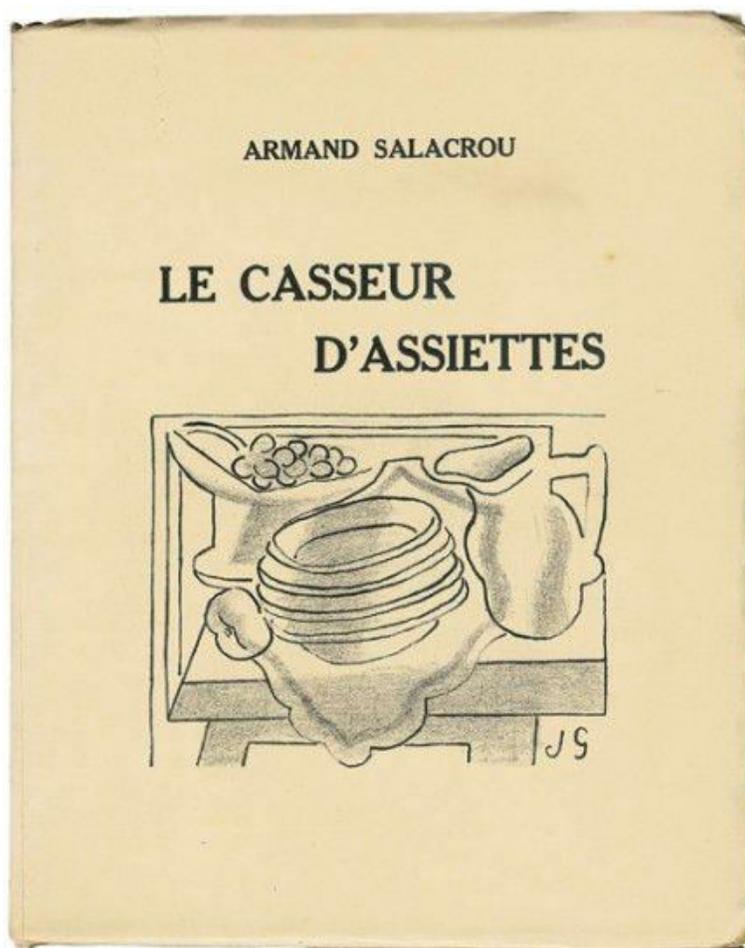
'I want to arrive at a new specification; starting from a general type I want to make something particular and individual.

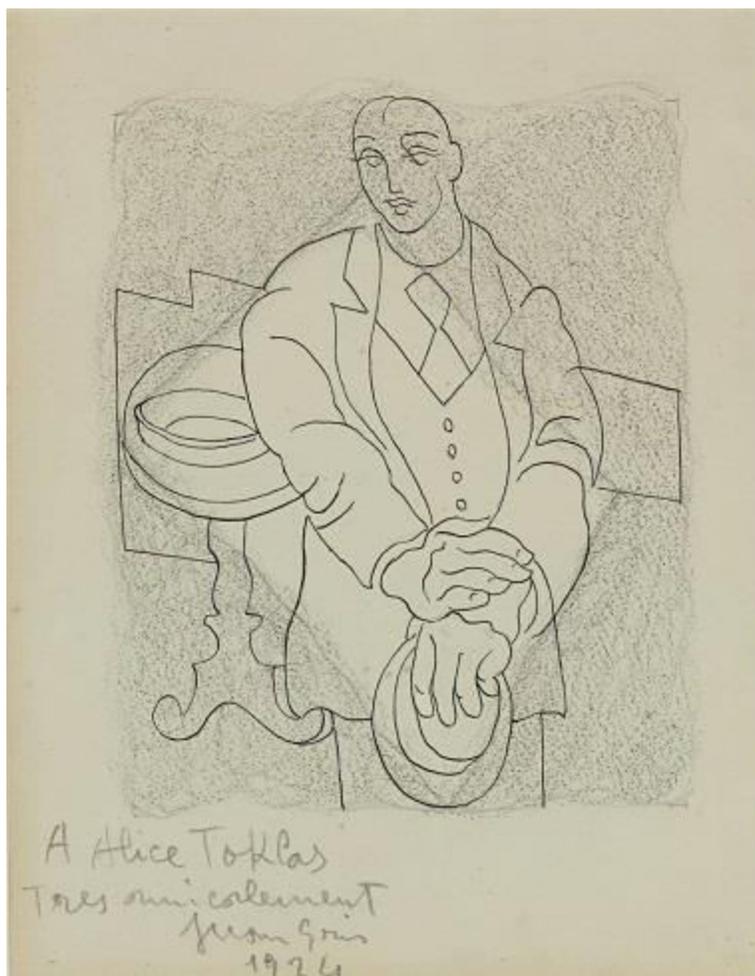
'I consider that the architectural element in painting is mathematics, the abstract side; I want to humanise it. Cézanne turns a bottle into a cylinder, but I began with a cylinder and create an individual of a special type: I make a bottle a particular bottle out of a cylinder. Cézanne tends towards architecture, I tend away from it. That is why I compose with abstractions (colours) and make my adjustments when these colours have assumed the form of objects. For example, I make a composition with a white and a black and make adjustments when the white has become a paper and the black a shadow: what I mean is that I adjust the white so that it becomes a paper and the black so that it becomes a shadow.

'This painting is to the other what poetry is to prose' (Gris, quoted in D.-H. Kahnweiler, *Juan Gris: His Life and Work*, trans. D. Cooper, London, 1969, p. 193).

No. 664**Title:** *Le Casseur d'assiettes 1***Author:** Armand Salacrou**Date:** 1924**Publisher:** Éditions de la Galerie Simon (Daniel-Henry Kahnweiler), Paris**Typography, text & binding:****Printer of Illustrations :****Paper:** Japan; vergé d'Arches**Size:** 26 x 19 cm**Illustrations :** 5 lithographs (Cover plus 4 hors texte) by Juan Gris signed "JG" on the stone**Print run:** 112 (10 numbered 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10

printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00)

Catalogues raisonnés: Artist & the Book 125; Chapon, Daniel-Henry Kahnweiler, p. 184**No. 665****Title:** *Le Casseur d'assiettes 2***Author:** Armand Salacrou**Date:** 1924**Publisher:** Éditions de la Galerie Simon (Daniel-Henry Kahnweiler), Paris**Typography, text & binding:****Printer of Illustrations :****Paper:** Japan; vergé d'Arches**Size:** 26 x 19 cm**Illustrations :** 5 lithographs (Cover plus 4 hors texte) by Juan Gris signed "JG" on the stone**Print run:** 112 (10 numbered 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00)**Catalogues raisonnés:** Artist & the Book 125; Chapon, Daniel-Henry Kahnweiler, p. 184

No. 666**Title:** *Le Casseur d'assiettes 3***Author:** Armand Salacrou**Date:** 1924**Publisher:** Éditions de la Galerie Simon
(Daniel-Henry Kahnweiler), Paris**Typography, text & binding:****Printer of Illustrations :****Paper:** Japan; vergé d'Arches**Size:** 26 x 19 cm**Illustrations :** 5 lithographs (Cover plus 4
hors texte) by Juan Gris signed "JG" on the stone**Print run:** 112 (10 numbered 1-10 on old Japan;
90 numbered 11-100 on vergé d'Arches; 10
printers' copies numbered I-X; 2 H.C. deposit copies
marked 0 and 00)**Catalogues raisonnés:** Artist & the Book 125;
Chapon, Daniel-Henry Kahnweiler, p. 184**No. 667****Title:** *Homme avec Chapeau (Man with Hat)***Date:** 1924**Medium:** Pen and ink, pencil and charcoal on
paper laid down on paper**Dimensions:** 23.8 x 18.6 cm**Current owner or museum:** Private Collection
Sold at Sotheby's *Impressionist & Modern Art
Day Sale* /08 May 2008 • New York Lot 320
Estimate 20,000 - 30,000 USD Sold
inscribed A Alice Toklas, tres amicalement
(lower left)**Provenance**

Alice B. Toklas (acquired from the artist)

Gift from the above

Comment: This is the original drawing used for
the above lithograph

No. 668**Title:** *Le Casseur d'assiettes 4***Author:** Armand Salacrou**Date:** 1924**Publisher:** Éditions de la Galerie Simon
(Daniel-Henry Kahnweiler), Paris**Typography, text & binding:****Printer of Illustrations :****Paper:** Japan; vergé d'Arches**Size:** 26 x 19 cm**Illustrations :** 5 lithographs (Cover plus 4
hors texte) by Juan Gris signed "JG" on the stone**Print run:** 112 (10 numbered 1-10 on old
Japan; 90 numbered 11-100 on vergé d'Arches; 10
printers' copies numbered I-X; 2 H.C. deposit
copies marked 0 and 00)**Catalogues raisonnés:** Artist & the Book 125;
Chapon, Daniel-Henry Kahnweiler, p. 184**No. 669****Title:** *La danseuse (The dancer)***Date:** 1924**Medium:** black ink, black pencil on wove paper**Dimensions:** 24,5 x 19,4 cm**Current owner or museum:** Musée d'Art moderne
de Céret

MAMC Collection.

Comment: This is the original drawing used for the
above lithograph

No. 670

Title: *Le Casseur d'assiettes 5*
Author: Armand Salacrou
Date: 1924
Publisher: Éditions de la Galerie Simon (Daniel-Henry Kahnweiler), Paris
Typography, text & binding:
Printer of Illustrations :
Paper: Japan; vergé d'Arches
Size: 26 x 19 cm
Illustrations : 5 lithographs (Cover plus 4 hors texte) by Juan Gris signed "JG" on the stone
Print run: 112 (10 numberd 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00)
Catalogues raisonnés: Artist & the Book 125; Chapon, Daniel-Henry Kahnweiler, p. 184

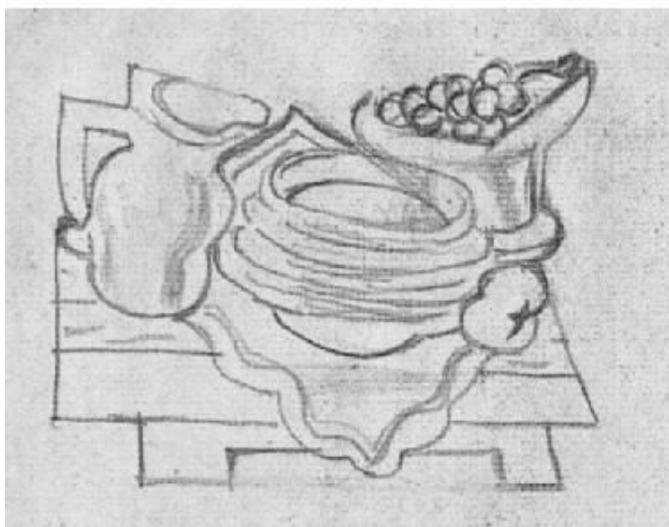


No. 671

Title: *Le Casseur d'assiettes*
Author: Armand Salacrou
Date: 1924

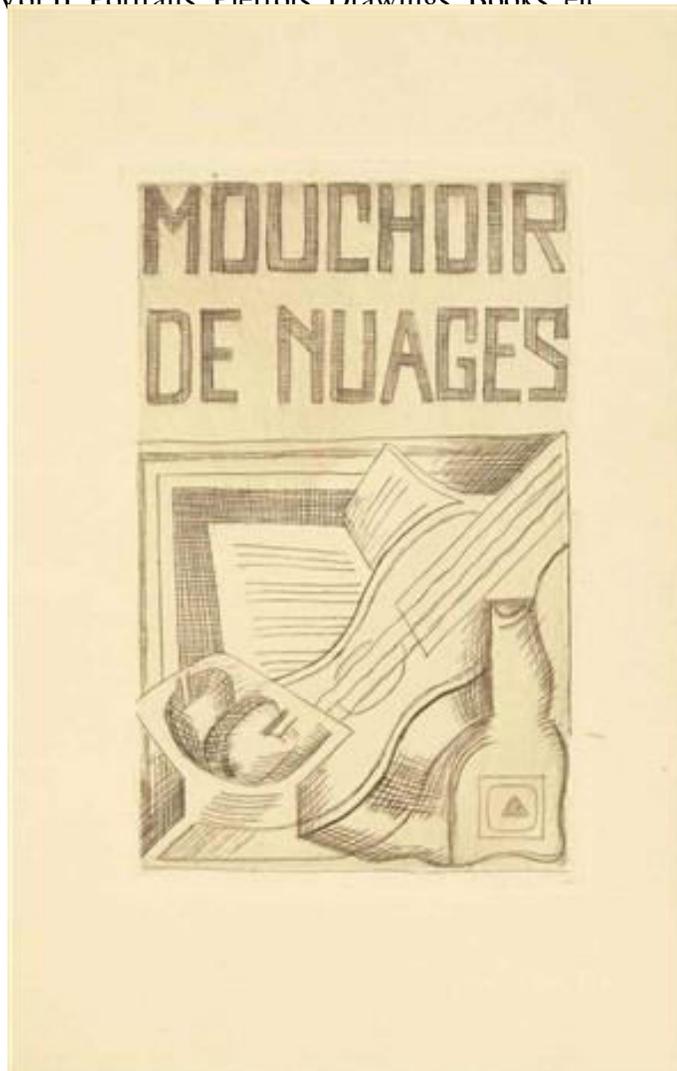
Paper: Japan; vergé d'Arches
Size: 26 x 19 cm

Illustrations : original drawings used for the above lithographs



No. 672**Title:** *Mouchoir de nuages 1***Author:** Tristan Tzara**Date:** 1925**Publisher:** Editions Galerie Simon (Daniel-Henry Kahnweiler), Paris**Typography, text & binding:****Printer of Illustrations :****Paper:** Arches**Size:** 19,4 x 12,1 cm**Illustrations :** 8 etchings by Juan Gris (4 hors texte and 4 head- and tailpieces)**Print run:** 112 numbered copies, of which 90 on Arches**Catalogues raisonnés:** Artist & the Book 126; Chapon, Daniel-Henry Kahnweiler, p. 184**Comment :**

This is the only book Gris illustrated with etchings. Tristan Tzara "had long wanted drawings from Gris and this publication is their only collaboration" (Artist & the Book).

**No. 673****Title:*****Mouchoir de nuages 2*****Author:** Tristan Tzara**Date:** 1925**Publisher:** Editions Galerie Simon (Daniel-Henry Kahnweiler), Paris**Typography, text & binding:****Printer of Illustrations :****Paper:** Arches**Size:** 19,4 x 12,1 cm**Illustrations :** 8 etchings by Juan Gris (4 hors texte and 4 head- and tailpieces)**Print run:** 112 numbered copies, of which 90 on Arches**Catalogues raisonnés:** Artist & the Book 126; Chapon, Daniel-Henry Kahnweiler, p. 184**Comment :**

This is the only book Gris illustrated with etchings. Tristan Tzara "had long wanted drawings from Gris and this publication is their only collaboration" (Artist & the Book).

No. 674**Title:** *Mouchoir de nuages 3***Author:** Tristan Tzara**Date:** 1925**Publisher:** Editions Galerie Simon (Daniel-Henry Kahnweiler), Paris**Typography, text & binding:****Printer of Illustrations :****Paper:** Arches**Size:** 19,4 x 12,1 cm**Illustrations :** 8 etchings by Juan Gris (4 hors texte and 4 head- and tailpieces)**Print run:** 112 numbered copies, of which 90 on Arches**Catalogues raisonnés:** Artist & the Book 126; Chapon, Daniel-Henry Kahnweiler, p. 184**Comment :**

This is the only book Gris illustrated with etchings. Tristan Tzara "had long wanted drawings from Gris and this publication is their



only collaboration" (Artist & the Book).

No. 675**Title:** *Mouchoir de Nuages (Drawing for)***Date:** 1925**Medium:** Pen and ink on paper**Dimensions:** 19.4 x 12.3 cm**Current owner or museum:** The Museum of Modern Art, New York**Credit:** Gift of Mr. and Mrs. Wolfgang Schoenborn**Object number:** 258.1972

A Mme Jane Heaps
souvenir reconnaissant
2-1925 Juan Gris

No. 676

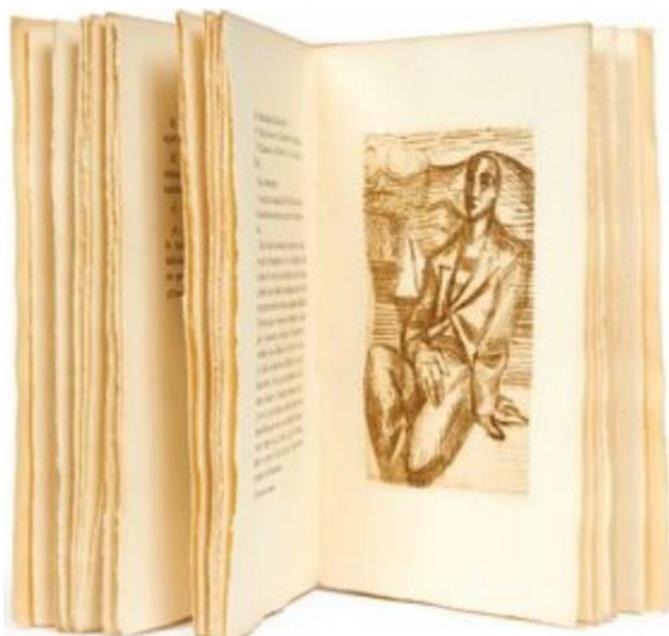
Title: *Mouchoir de nuages 4*
Author: Tristan Tzara
Date: 1925
Publisher: Editions Galerie Simon (Daniel-Henry Kahnweiler), Paris
Typography, text & binding:
Printer of Illustrations :
Paper: Arches
Size: 19,4 x 12,1 cm
Illustrations : 8 etchings by Juan Gris (4 hors texte and 4 head- and tailpieces)
Print run: 112 numbered copies, of which 90 on Arches
Catalogues raisonnés: Artist & the Book 126; Chapon, Daniel-Henry Kahnweiler, p. 184
Comment :

This is the only book Gris illustrated with etchings. Tristan Tzara "had long wanted drawings from Gris and this publication is their only collaboration" (Artist & the Book).



No. 677

Title: *Mouchoir de nuages 5*
Author: Tristan Tzara
Date: 1925



Publisher: Editions Galerie Simon (Daniel-Henry Kahnweiler), Paris
Typography, text & binding:
Printer of Illustrations :
Paper: Arches
Size: 19,4 x 12,1 cm
Illustrations : 8 etchings by Juan Gris (4 hors texte and 4 head- and tailpieces)
Print run: 112 numbered copies, of which 90 on Arches
Catalogues raisonnés: Artist & the Book 126; Chapon, Daniel-Henry Kahnweiler, p. 184
Comment :

This is the only book Gris illustrated with etchings. Tristan Tzara "had long wanted drawings from Gris and this publication is their only collaboration" (Artist & the Book).

No. 678

Title: *Mouchoir de nuages 6*

Author: Tristan Tzara

Date:

1925

Publisher:

Editions Galerie
Simon (Daniel-
Henry
Kahnweiler),
Paris

**Typography,
text & binding:**

Printer of

Illustrations :

Paper:

Arches

Size:

19,4 x

12,1 cm

Illustrations :

8 etchings

by Juan Gris (4

hors texte and 4 head- and tailpieces)

Print run: 112 numbered copies, of which 90 on Arches

Catalogues raisonnés: Artist & the Book 126; Chapon, Daniel-Henry Kahnweiler, p. 184

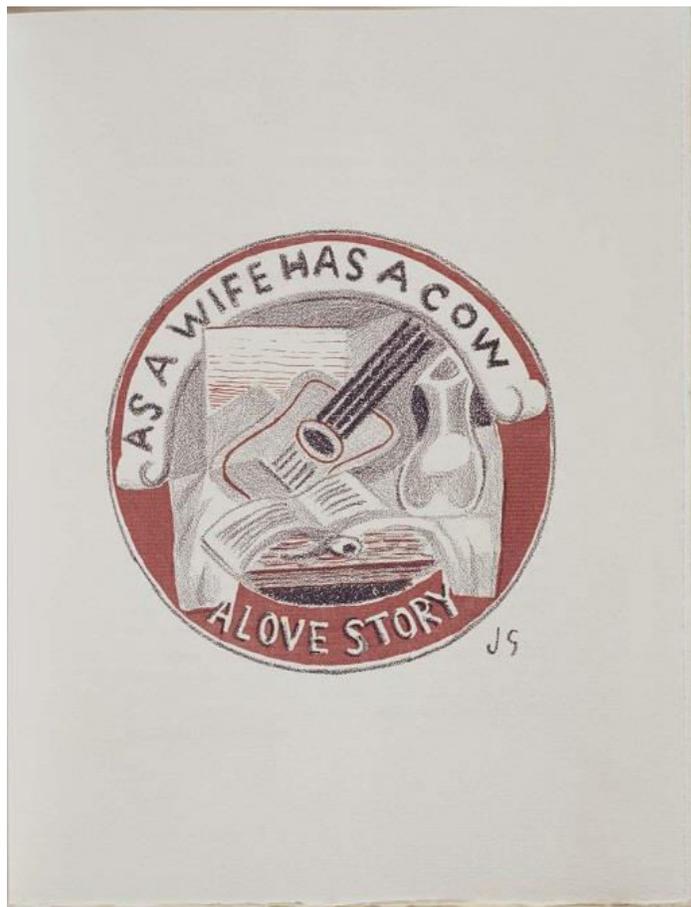
Comment :

This is the only book Gris illustrated with etchings. Tristan Tzara "had long wanted drawings from Gris and this publication is their only collaboration" (Artist & the Book).



No. 679**Title:** *A Book Concluding with As a Wife Has a Cow I (cover)***Author:** Gertrude Stein**Date:** 1926**Publisher:** Éditions de la Galerie Simon
(Daniel-Henry Kahnweiler), Paris**Printer of Illustrations :** Pitault, Paris**Paper:** Japan; vergé d'Arches**Size:** 25 × 19.3 × 0.4 cm**Illustrations :** 4 lithographs hors texte
(of which the present one in color) by Juan Gris**Print run:** 112 (10 numbered 1-10 on old
Japan; 90 numbered 11-100 on vergé d'Arches;
10printers' copies numbered I-X; 2 H.C. deposit
copies marked 0 and 00). The first 100 *signed*
by both Gris and Stein

Museum References:

Museo Nacional Centro de Arte Reina Sofía
: Register number: AD02037**Museum of Modern Art (MOMA)** New York,
NY: The 1973 edition. MoMA Manhattan
Special Collections PS3537.T323 B6 1973**J. Paul Getty Museum**, Los Angeles, CA: The
1973 edition. Lawrence Alloway Collection Gift
of the Estate of Sylvia Sleigh Alloway.LC Call
Number: PS3537.T323 B6 1973 LCCN:
72090370 ID/Accession Number: 2982-818**Tate Gallery, London:** Original 1926 edition V 7 GRIS STE Library Special Collections -Item ID
08051597**Baltimore Museum of Art**, MD: Original 1926 edition. Call number PDP OBJECT GRI**Philadelphia Museum of Art**, PA: Original 1926 edition. Location/Call. No. Rare Books M GRIS
S819b**Art Institute of Chicago** : Original 1926 edition. Gift of Dorothy Braude Edinburg in memory of
Bessie Kisloff Braude, Esq., 2014.457**Metropolitan Museum of Art, N.Y.:** Original 1926 edition. Accession Number:30.103.2. Credit
Line:Harris Brisbane Dick Fund, 1930**San Francisco Museum of Modern Art**, CA: the Reva and David Logan Collection**Smithsonian Institution** Washington: The 1973 edition. American Art Portrait Gallery Collection DC:
Call No. PS3537 .T323B6 1973X Barcode Status 39088000337477**Yale University** New Haven, CT: The 1973 edition. Location: LSF Call Number: PS3537 T445 B6
1973**Bibliothèque nationale de France** Paris : The 1973 edition: Tolbiac - Rez-de-jardin magasin 4-Z
PIECE-914 ; Original 1926 edition : Tolbiac - Rez-de-jardin – magasin RES P-Z-775**University of Oxford**, OX1 2JD: The 1973 edition. Bodleian Library 27121 d.224

No. 680

Title: *A Book Concluding with As a Wife Has a Cow 2*

Author: Gertrude Stein

Date: 1926

Publisher: Éditions de la Galerie Simon (Daniel-Henry Kahnweiler), Paris

Typography, text & binding:

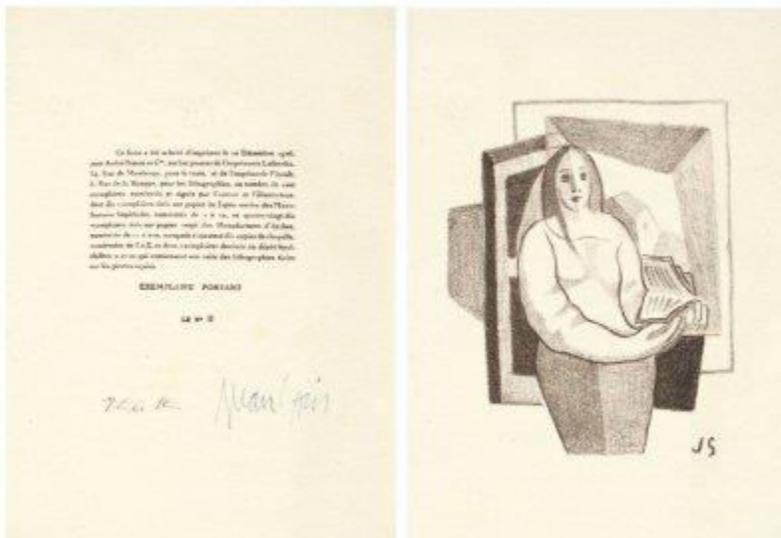
Printer of Illustrations : Pitault, Paris

Paper: Japan; vergé d'Arches

Size: 25 × 19.3 × 0.4 cm

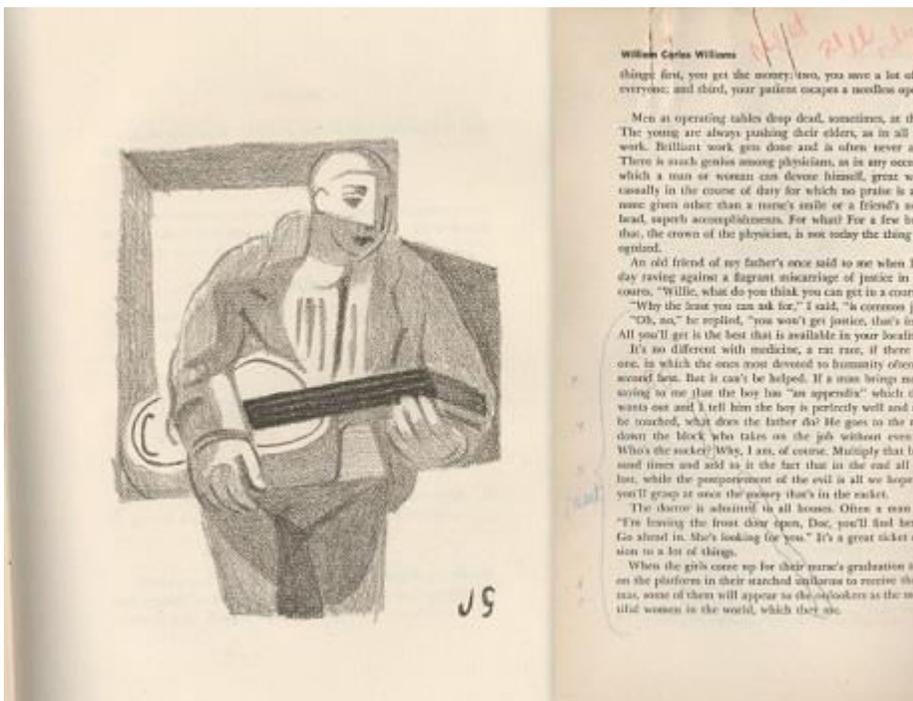
Illustrations : 4 lithographs hors texte (of which one is in color) by Juan Gris

Print run: 112 (10 numbered 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00). The first 100 signed by both Gris and Stein



No. 681**Title:** *A Book Concluding with As a Wife Has a Cow 3***Author:** Gertrude Stein**Date:** 1926**Publisher:** Éditions de la Galerie Simon (Daniel-Henry Kahnweiler), Paris**Typography, text & binding:****Printer of Illustrations :** Pitault, Paris**Paper:** Japan; vergé d'Arches**Size:** 25 × 19.3 × 0.4 cm**Illustrations :** 4

lithographs hors texte (of which one is in color) by Juan Gris

Print run: 112 (10 numbered 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00). The first 100 *signed by both Gris and Stein***No. 682****Title:** *Homme à la guitare (Man with a Guitar) Original Drawing for A Book Concluding with As a Wife Has a Cow***Date:** 1925-1926 (circa)**Medium:** Indian ink and graphite pencil on paper**Dimensions:** 20 x 16 cm**Current owner or museum:** Museo Nacional Centro de Arte Reina Sofía, Madrid

Entry date: 1998

Register number: DE01254

No. 683

Title: *El guitarrista (Draft Drawing for
A Book Concluding with As a Wife Has a Cow)*

Date: 1925-1926

Medium: Pencil on paper

Dimensions: 21,7 × 16 cm

Current owner or museum:

Fundación MAPFRE. P.º de Recoletos, 23, 28004
Madrid

Inventario FM000291.

It was previously sold at an auction

Sale Date: June 8, 2004



No. 684

Title: *A Book Concluding with
As a Wife Has a Cow 4*

Author: Gertrude Stein

Date: 1926

Publisher: Éditions de la Galerie
Simon (Daniel-Henry Kahnweiler), Paris

Typography, text & binding:

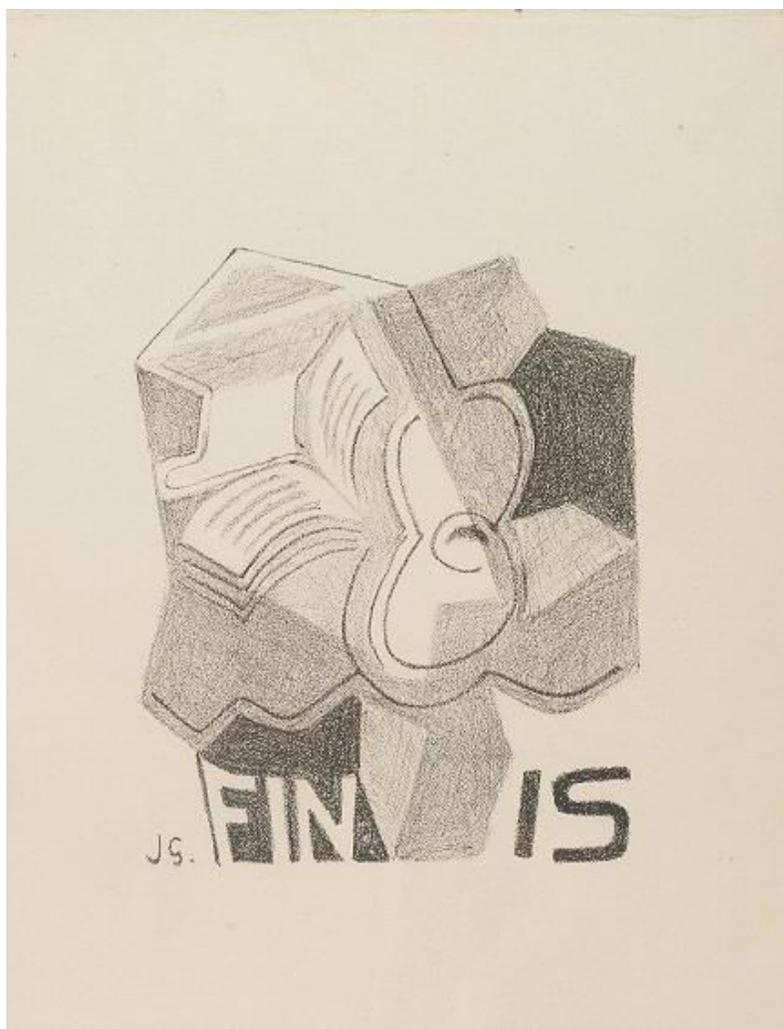
Printer of Illustrations : Pitault, Paris

Paper: Japan; vergé d'Arches

Size: 25 × 19.3 × 0.4 cm

Illustrations : 4 lithographs hors
texte (of which one is in color) by Juan
Gris

Print run: 112 (10 numbered 1-10 on
old Japan; 90 numbered 11-100 on vergé
d'Arches; 10
printers' copies numbered I-X; 2 H.C.
deposit copies marked 0 and 00). The first
100 signed by both Gris and Stein



No. 685

Title: *Nature morte à la guitare (Still Life with
Guitar) Original Drawing for A Book Concluding with
As a Wife Has a Cow*

Date: 1925 (circa)

Medium: Indian ink and graphite pencil on paper

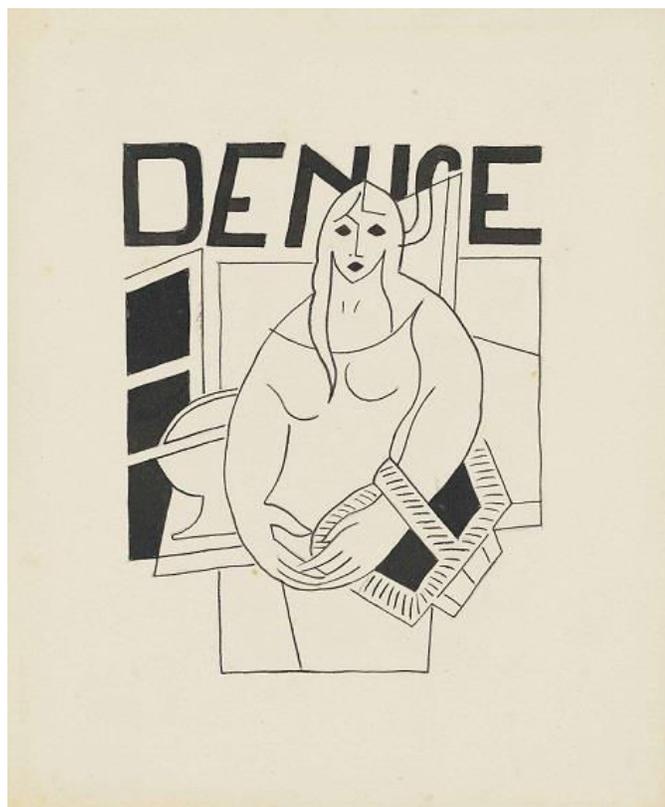
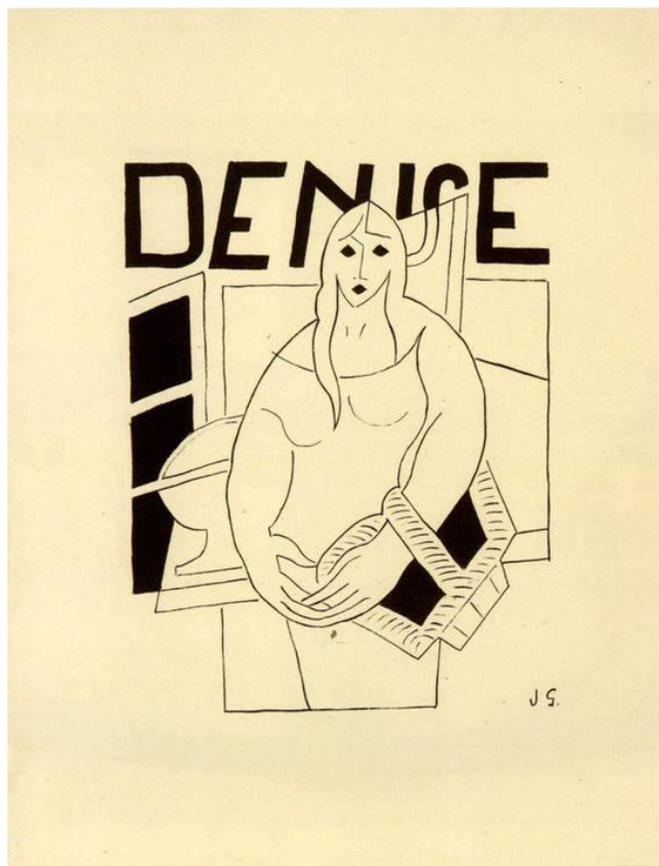
Dimensions: 20,1 x 16,1 cm

Current owner or museum: Museo Nacional Centro de
Arte Reina Sofía, Madrid

Entry date: 1998

Register number: DE01255



No. 686**Title:** *Denise 1 (cover page)***Author:** Raymond Radiguet**Date:** 1926**Publisher:** Paris : Éditions de la Galerie Simon, 1926**Typography, text & binding:** Imprimerie Leibovitz, Paris**Printer of Illustrations :** Imprimerie Pitault, Paris**Paper:** old Japan; vergé d'Arches**Size:** 24 x 19 cm.**Illustrations :** Five original lithographs by Juan Gris, of which one for the cover page, one in green and three in bistre**Print run:** 112 (10 numbered 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00). The first 100 signed by both Gris and Stein**No. 687****Title:** *Denise (original cover drawing)***Date:** circa 1925**Medium:** pen and India ink on paper**Dimensions:** 23.6 x 19.3 cm.**Current owner or museum:** Private Collection
Sold at Christie's Live Auction 15471 *Impressionist And Modern Works On Paper* Lot 210 Price realised GBP 10,000 Estimate GBP 25,000 – GBP 35,000
Closed: 28 Feb 2018**Provenance**

Galerie Louise Leiris, Paris (No. 17010).

Private collection, New York.

Acquired from the above by the present owner in 1990.

Lot Essay

Quentin Laurens has kindly confirmed that this work is registered in his archives.

Executed in 1925, during a period in the last few years of Juan Gris' life which Daniel-Henry Kahnweiler considered the most fruitful of the artist's career, the following group of five original works on paper was used as the drawings for five lithographs that Gris produced as illustrations for Raymond Radiguet's

Denise, published by Galerie Simon the same year. The print run was limited to 112 copies, all signed

by the artist. Gris' graphic works are not numerous and the artist took up engraving fairly late in his rather short life. Besides this project for Radiguet's *Denise*, Gris only worked as an illustrator for five other books, specifically Max Jacob's *Ne coupez pas Mademoiselle* which was published in 1921, Armand Salacrou's *Le Casseur d'Assiettes* of 1924, Tristan Tzara's *Mouchoir de nuages* from 1925, and Gertrude Stein's *A Book Concluding with As a Wife Has a Cow: A Love Story*, completed in 1926. The drawings which Juan Gris executes for such projects are, in most cases, related to paintings created around the same time. If one looks at Juan Gris' oeuvre, it is clear that, when working on paper, the artist executed the majority of his drawings, before 1920, in charcoal; later, he favoured pencil drawings and finally, towards the second half of the 1920s, when the five present works belong, he began to use mainly pen and ink. The five drawings presented here were, from the time of their execution, owned by the Galerie Louise Leiris (previously known as Galerie Simon, from the name of Kahnweiler's partner), before being acquired, nearly three decades ago, by the present owners, who have kept them since.

No. 688**Title:** *Nature morte au vase et au journal (Denise 2)***Date:** 1926**Publisher:** Paris : Éditions de la Galerie Simon, 1926**Printer of Illustrations :** Imprimerie Pitault, Paris**Paper:** old Japan; vergé d'Arches**Size:** 24 x 19 cm.**Illustrations :** Five original lithographs by Juan Gris, of which one for the cover page, one in green and three in bistre**Print run:** 112 (10 numbered 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00). The first 100 signed by both Gris and Stein**No. 689****Title:** *Nature morte au vase et au journal (Denise 2 in black)***Date:** 1926**Publisher:** Paris : Éditions de la Galerie Simon, 1926**Printer of Illustrations :** Imprimerie Pitault, Paris**Paper:** old Japan; vergé d'Arches**Size:** 24 x 19 cm.**Illustrations :** Five original lithographs by Juan Gris, of which one for the cover page, one in green and three in bistre**Print run:** 112 (10 numbered 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00). The first 100 signed by both Gris and Stein

No. 690

Title: *Nature morte à la guitare et au livre*
(*Denise 3 in bistre*)

Date: 1926

Publisher: Paris : Éditions de la Galerie Simon, 1926

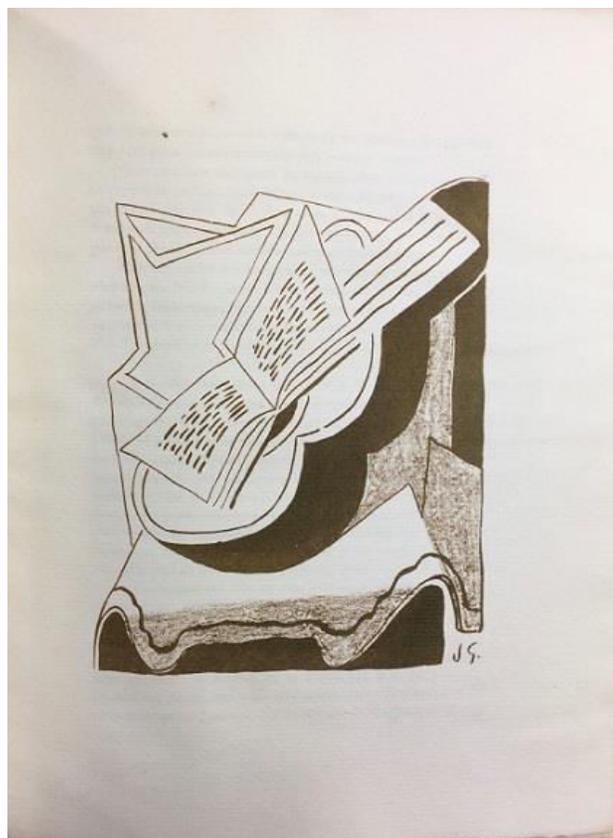
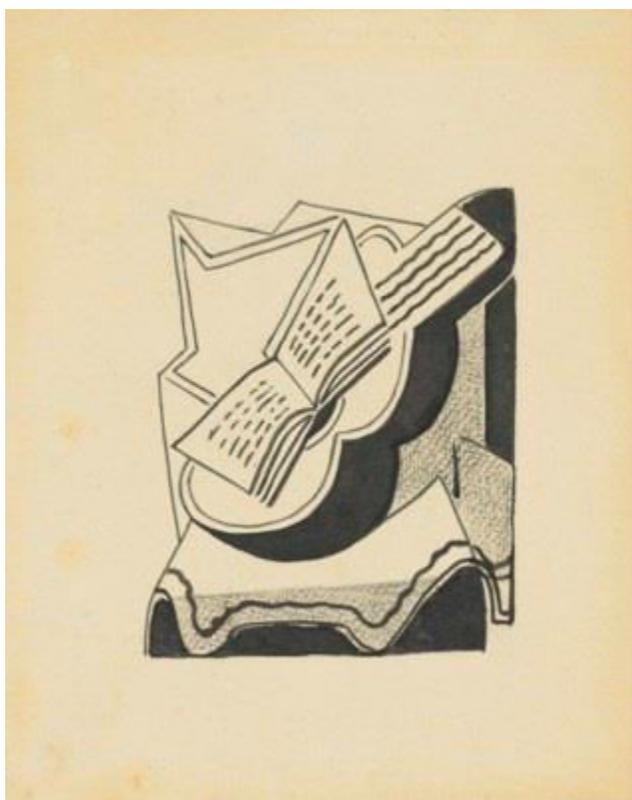
Printer of Illustrations : Imprimerie Pitault, Paris

Paper: old Japan; vergé d'Arches

Size: 24 x 19 cm.

Illustrations : Five original lithographs by Juan Gris, of which one for the cover page, one in green and three in bistre

Print run: 112 (10 numbered 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00). The first 100 signed by both Gris and Stein

**No. 691**

Title:

Nature morte à la guitare et au livre
(*Denise 3 in black*)

Date: 1926

Publisher: Paris : Éditions de la Galerie Simon, 1926

Printer of Illustrations : Imprimerie Pitault, Paris

Paper: old Japan; vergé d'Arches

Size: 24 x 19 cm.

Illustrations : Five original lithographs by Juan Gris, of which one for the cover page, one in green and three in bistre

Print run: 112 (10 numbered 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00). The first 100 signed by both Gris and Stein

No. 692

Title: *Nature morte au compotier et violon*
(*Denise 4 in bistre*)

Date: 1926

Publisher: Paris : Éditions de la Galerie Simon, 1926

Printer of Illustrations : Imprimerie Pitault, Paris

Paper: old Japan; vergé d'Arches

Size: 24 x 19 cm.

Illustrations : Five original lithographs by Juan Gris, of which one for the cover page, one in green and three in bistre

Print run: 112 (10 numbered 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00). The first 100 signed by both Gris and Stein

**No. 693**

Title: *Nature morte au compotier et violon* (*Denise 4 in black*)

Date: 1926

Publisher: Paris : Éditions de la Galerie Simon, 1926

Printer of Illustrations : Imprimerie Pitault, Paris

Paper: old Japan; vergé d'Arches

Size: 24 x 19 cm.

Illustrations : Five original lithographs by Juan Gris, of which one for the cover page, one in green and three in bistre

Print run: 112 (10 numbered 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00). The first 100 signed by both Gris and Stein

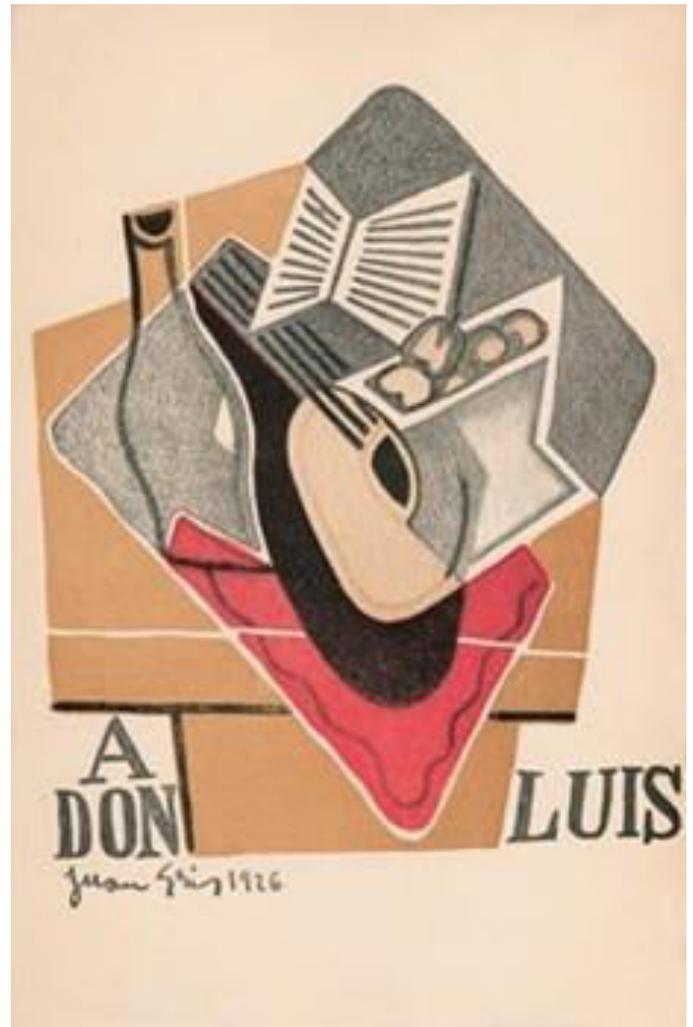
No. 694**Title:** *Nature morte au livre (Denise 5 in bistre)***Date:** 1926**Publisher:** Paris : Éditions de la Galerie Simon, 1926**Printer of Illustrations :** Imprimerie Pitault, Paris**Paper:** old Japan; vergé d'Arches**Size:** 24 x 19 cm.**Illustrations :** Five original lithographs by Juan Gris, of which one for the cover page, one in green and three in bistre**Print run:** 112 (10 numbered 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00). The first 100 signed by both Gris and Stein

and Stein

No. 695**Title:** *Nature morte au livre (Denise 5 in black)***Date:** 1926**Publisher:** Paris : Éditions de la Galerie Simon, 1926**Printer of Illustrations :** Imprimerie Pitault, Paris**Paper:** old Japan; vergé d'Arches**Size:** 24 x 19 cm.**Illustrations :** Five original lithographs by Juan Gris, of which one for the cover page, one in green and three in bistre**Print run:** 112 (10 numbered 1-10 on old Japan; 90 numbered 11-100 on vergé d'Arches; 10 printers' copies numbered I-X; 2 H.C. deposit copies marked 0 and 00). The first 100 signed by both Gris

No. 696**Title:** *Cover for Litoral, n.º 5-7***Date:** 1927**Publisher:** Centro Cultural Generación del 27,
Diputación de Málaga**Printer of Illustrations :** Málaga: Imprenta Sur**Size:** 25 x 16,4 cm.**Illustrations :** Gris etching for the cover of the literary review**Print run:**

Comment : Numbers 5, 6 and 7, of the Málaga literary review *Litoral* cement the relationship between the participating members, who will be the true protagonists of the Generation of '27: these are the numbers tribute to Luis de Góngora, event considered foundational of that generation. The collaboration of artists such as Manuel de Falla, Picasso, Dalí and Juan Gris clearly mark the publication's desire for interdisciplinarity, giving a leading role to art as a whole and thus avoiding the definition of an exclusively literary magazine: *Litoral* is, above all, an avant-garde magazine. This first stage of the magazine ended in October 1927, which now has seven issues, published in five installments between November 1926 and October 1927, on sale for 25 pesetas. In less than a year, *Litoral* had made a place for itself in history.



No. 697**Title:** *Portrait de Picasso (from Du Cubisme / On Cubism)***Date:** 1907–47, published 1947**Medium:** Illustrated book by Albert Gleizes and Jean Metzinger with seven etchings (two with engraving, one with drypoint, one with both), three drypoints, two aquatint and engravings, and a supplementary suite of twenty-two plates**Paper:** Vélín pur fil Lana d'Arches, Auvergne**Collaborating artists:** Georges Braque, André Derain, Marcel Duchamp, Albert Gleizes, Juan Gris (illustrated here), Marie Laurencin, Fernand Léger, Jean Metzinger, Francis Picabia, Pablo Picasso, Jacques Villon**Dimensions :** 25.7 × 20.9 × 2 cm (The Juan Gris etching: sheet 25.5 x 20 cm, image : 18 x 13.8 cm)**Publisher:** Compagnie Française des Arts Graphiques, Paris**Printer:** Pitault, Paris**Print-run:** 455 copies: 400 on pur fil Lana paper and 35 on Auvergne paper, and 20 collaborators' copies with Roman numerals**Current owner or museum:** The Museum of Modern Art, New York**Credit:** The Louis E. Stern Collection. Object number 1102.1964.A-B**Catalogues raisonnés:** Cramer: Picasso Illustrated Books #46 - Monod # 5476 - Artists' Books in the Modern Era, 122. The Artist & the Book 1860-1960, 89**Comment:**

Although the prints for this portfolio were done in the teens of the 20th century, they were not published together until the 1947, possibly because before then the works had not yet been assimilated. The portfolio features eleven intaglio prints, including three by the founding fathers of the Cubist movement, Picasso, Braque, and Gris, and other works by artists who were influenced by the movement, including Gleizes, Picabia, Villon, Derain, Metzinger, Léger, Duchamp, and Marie Laurencin.



Au soleil du plafond lithographs

No. 698

Title: *Le moulin à café (Au soleil du plafond 1)*

Author: Pierre Reverdy

Date: 1955

Publisher: Éditions Verve/Tériade éditeur, Paris

Medium: Lithograph

Printer of Illustrations : Fernand Mourlot

Paper: Vélín d'Arches

Size: 43,3 x 33,3 cm

Illustrations : 12 lithographs, the cover one in black and 11 in colors

Print run: 205 trade copies + 15 Hors Commerce (I to XV)

Catalogues raisonnés: Douglas Cooper, Juan Gris, Catalogue Raisonné Revised edition 2014, No. L.11. Based on the gouache of the same title, Cooper 163a. For the book: Rauch 102; Tériade p. 106 ("un des seuls grands livres cubistes existants; il date de la plus belle époque de Juan Gris, celle où il avait atteint la plénitude de ses moyens").

Comment :

Conceived in 1920 by the poet and the painter and supported by Léonce Rosenberg, the publishing project was interrupted by the inaction of the art dealer and then the disappearance of Juan Gris in 1927. It was finally

Tériade who took over the complete manuscript de Reverdy, 20 poems illustrated with 11 color lithographs reproducing as closely as possible the original compositions of the cubist painter. *Le Moulin à Café* being the first of the album.

Published nearly thirty years after the death of Juan Gris, this facsimile of Reverdy's text was produced as "a tribute to the memory of a friend [Gris] who died prematurely". The initial project had been to illustrate each of Reverdy's twenty poems with a Gray plate. The death of the artist, in 1927, put an end to this enterprise; Gris left behind 11 gouaches for this book

This book belongs to the main period of Juan Gris, his maturity life. It shows the artist moving from the Symbolist to the Cubist period. In 1910, Gris living already in Paris, Max Jacob made him known to Pierre Reverdy and it was in January 1916 when Léonce Rosenberg, the artist's merchant at this time, brought them together to realize the project "Au soleil du plafond". Eleven stone lithographs were



created and printed in Paris on the Mourlot handpress. Due to different setbacks, the book was finally published only in 1955, twenty-eight years after Juan Gris' death.

Museum References

Museo Nacional Centro de Arte Reina Sofía, Madrid: ejemplar 156/205. Año de ingreso: 1997. N° de registro AD00572. Tambien posee el gouache original que hace de frontispicio *Moulin à café, tasse et verre sur une table/Molinillo de café, taza y copa sobre una mesa*. Año de ingreso: 2002. N° de registro: DE01558. Expuesto en: Sala 210)

The Metropolitan Museum of Art, New York: Accession Number:1986.1240. Credit Line: Gift of Judith Rothschild, 1986

J. Paul Getty Museum, Los Angeles, CA: Collection: Douglas Cooper Library. LC Call No. : PQ2635.E85 A8 1955 LCCN: 84242627 ID/Acc. No. : 89-B2654

Toledo Museum of Art, *Toledo, Ohio: Object Number: 1985.79. Credit Line: Gift of Molly and Walter Bareiss*

Art Institute of Chicago: Ryerson & Burnham Library ff Special K Call: 741.5 G85a

Musée Goya (art hispanique), Castres, département du Tarn, France. Salle XXe Siècle

Institut National d'Histoire de l'Art, Paris : Collections Jacques Doucet. Collection Verve Worldcat 459769663 Non disponible pour le PEB Ex. n° 179/205 Cote: H I 2 (7)

Pushkin Fine Arts Museum, Moscow: Department of Private Collections

Saint Louis Art Museum: SLAM Folio NC1135.G66 R4 1955 [#T7]

Staten Island Museum at Snug Harbor, New York: Ref.: A1958.8.10. Credit Line: Gift of Dr. Emanuel Klein

Teriade Museum, Lesbos

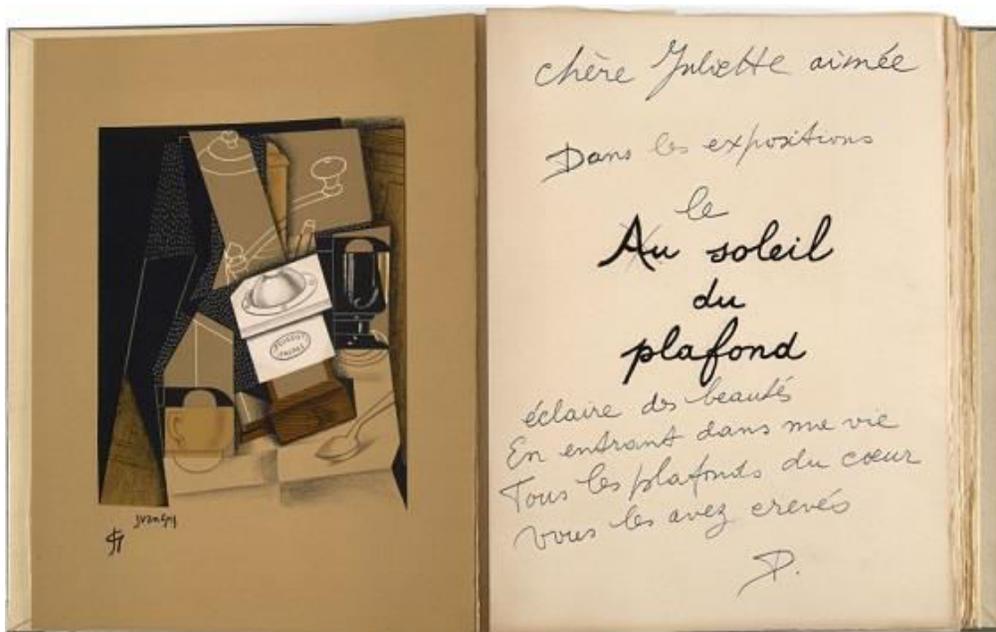
Musée Matisse, Le Cateau-Cambrésis : Donation Tériade, 2007

The Loeb Collection The Public Library of Cincinnati & Hamilton County R841.912 ffR452au 1955

Bibliothèque nationale de France BnF, Paris : Notice n° : FRBNF32566686 (Tolbiac - Rez-de-jardin - RES G-YE-326 et RES FOL-Z PAB BIBL-36)

Juan Gris ou réalisme magique"

Au soleil du plafond, livre d'artiste édité Tériade, paraît 1955. Le texte, par le poète Pierre Reverdy, illustré par Juan en 1916. Les amis n'en sont leur première collaboration. Tériade éditera d'autres textes



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Reverdy illustrés par différents artistes. Le musée départemental Matisse possède un exemplaire d' *Au soleil du plafond*, chef d'œuvre du cubisme synthétique dont l'histoire est un peu particulière. Le projet,

commencé en 1916, restera inachevé à la mort prématurée de Juan Gris en 1927, à l'âge de 40 ans. C'est finalement en 1955 que le livre sera édité. Cette œuvre est aussi une histoire d'amitié, entre Gris et Reverdy d'abord, entre Reverdy et Tériade ensuite.

Juan Gris, artiste d'origine espagnole né à Madrid en 1897, s'installe à Paris à partir de 1906. Dès sa première rencontre avec le Cubisme il en fait son moyen d'expression privilégié. Il participe activement à l'évolution du cubisme synthétique dont il est une des principales figures. Son cubisme fera l'admiration de Tériade qui y voit une grande pureté plastique.

Anne-Maya Guérin, historienne de l'art
Le musée départemental Matisse

**Moulin à café, tasse et verre sur une table
(Molinillo de café, taza y copa sobre una mesa)**

En 1916 Juan Gris toma como punto de partida algunas de las más conocidas pinturas de Paul Cézanne. Una vez más a diferencia de Pablo Picasso, Juan Gris no realiza conjuntos de variaciones sobre un mismo tema, como las que integran las grandes series del malagueño, sino que, por el contrario, escudriña y analiza las obras del maestro de Aix para extraer enseñanzas que aplica a sus dibujos. Además de las réplicas de Cézanne y de otros maestros, a partir de 1915-1916 y hasta 1921, Juan Gris dibuja sobre todo naturalezas muertas y retratos de quienes le son más cercanos, fundamentalmente amigos y familiares. Se trata en su mayoría de composiciones a lápiz, en las que el color suele estar ausente. La excepción, que implica la inclusión de colorido, son los gouaches realizados para ilustrar el álbum *Au soleil du plafond*, de Pierre Reverdy, que Juan Gris no llegaría finalmente a ver impreso, y cuyo frontispicio es precisamente este collage: *Moulin à café, tasse et verre sur une table* (Molinillo de café, taza y copa sobre una mesa).



Paloma Esteban Leal
Museo Nacional Centro de Arte Reina Sofía

Au soleil du plafond

Reproduction of Reverdy's calligraphic text consisting of 20 prose poems. "Ce livre ... voit le jour plus de trente ans après qu'il a été conçu par ces auteurs, et Juan Gris, qui en avait assumé l'illustration, est mort en 1927 ... C'est pourquoi les vingt poèmes ne sont accompagnés ... que de onze lithographies"--Page [153]. These lithographs are reproductions of Gris' gouaches. Cf. Hubert. "Cet ouvrage a été tiré ... à deux cent cinq exemplaires numérotés de 1 à 205. Les quarante-cinq premiers exemplaires comprennent une suite des illustrations sur papier de Chine. Il a été tiré en outre quinze exemplaires hors-commerce numérotés de I à XV. Tous les exemplaires sont signés par Pierre Reverdy"--Page [155]. Born in Madrid, Juan Gris moved to Paris in 1906, where he lived in the same building as fellow Spaniard Pablo Picasso, artist Georges Braque, writer Guillaume Apollinaire, and poet Pierre Reverdy,

author of *Au soleil du plafond*. Gris came into contact with Picasso and Braque around the very time the two artists were beginning to develop the Cubist style, which Gris would adopt in his own work. Reverdy was an important figure in the popularization of Cubism and has been called a “cubist poet.” His interest in the poetry of objects and Gris’s interest in Cubist still life are perfectly combined in this volume. Each of the poems and images examines an ordinary household item, such as a book, coffee grinder, violin, or fruit bowl.

Though published long after the Cubist movement, this book was composed at the height of both Gris’s and Reverdy’s talents, and is therefore considered one of the greatest books conceived in the Cubist style.

Publication Entry: Greek-born Efstratios Tériade started his publishing career as artistic director of the journal *Cahiers d’art*. By 1937 he had started *Verve*, his own art magazine. Both under the *Verve* organization and on his own, Tériade published a series of fine books specializing in large, colorful prints.

Au soleil du plafond is an example of a project that Tériade completed after another publisher had dropped it. The project began in 1916 as a collaboration between Juan Gris and poet Pierre Reverdy: Gris would supply 20 images; Reverdy 20 prose poems. The project was abandoned with only 11 images completed. Much later, after Gris’s death, the original gouaches were discovered and converted to lithographs. Tériade completed the book in 1955, under Reverdy’s supervision.

Toledo Museum of Art

Juan Gris, le cubisme poétique

C’est au printemps 1920 que Juan Gris tombe gravement malade, une pleurésie qui l’oblige à long séjour à l’hôpital. L’hiver suivant il le passera dans le sud, à Bandol, pour « se rétablir », Gris fera ainsi de nombreux séjours « au soleil » afin de retrouver la santé. Cette longue convalescence sera le moment où Juan Gris se découvre, une nouvelle passion : la danse.

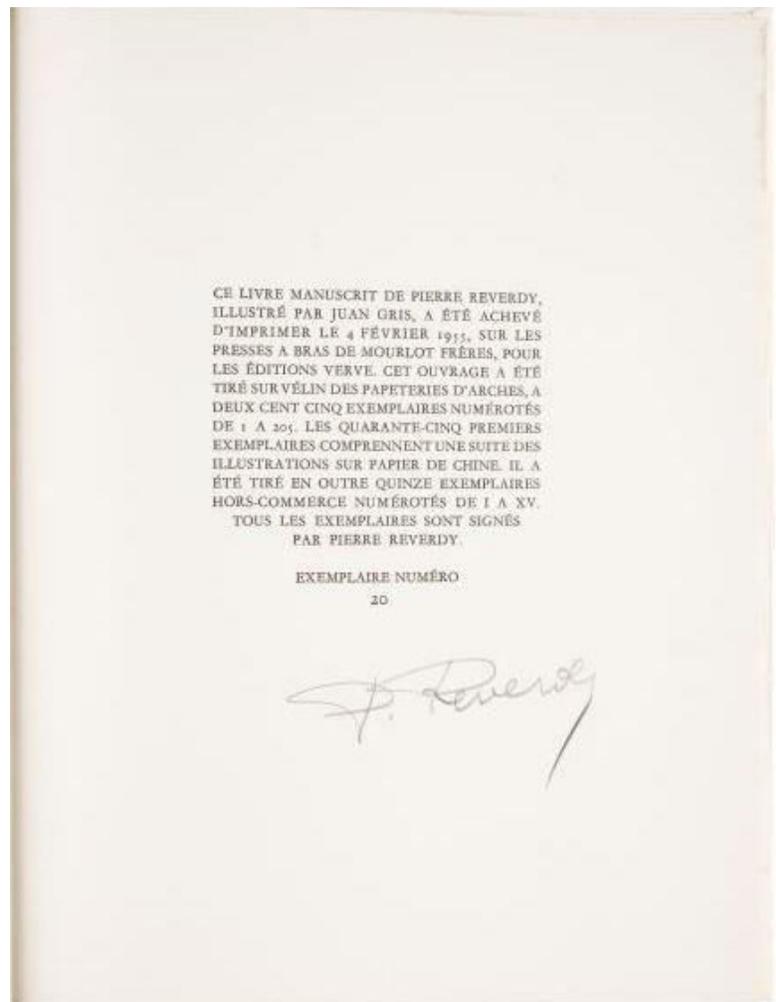
Ces trois mois sans peindre, l’on obliger à longue réflexion sur son travail dont on voit rapidement les effets l’année suivante, Gris entre dans sa période dite « poétique ».

Il ne veut pas faire des tableaux abstraits mais des compositions simples et évidentes, d’où il émane une poésie. Cette poésie est le résultat de la composition de moyens plastiques, faite de rythmes et de rimes.

Gris applique sa démarche élaborée pendant les années de guerres à d’autres sujets, comme la figure, et le thème de la fenêtre ouverte.

Dès 1918, mais surtout en 1920, 1921.

Les figures, comme le tourangeau, les pierrots, sont les exemples de l’application de sa méthode à la figure, où comme il le dit «



part du général pour aboutir au particulier ». La composition première existe avant le sujet, qui en émerge comme nécessairement. Tout l'art de Juan Gris est de mettre en place des accords de couleurs, et de rythmes plastiques, qui lui permettent d'exprimer le sentiment poétique qui l'habite.

Kahnweiler le décrit à la recherche d'une « vérité intérieure », afin d'atteindre un beau de nature transcendante, le spectateur voit une nature morte, des objets, mais ce qui « tient le tout » c'est une composition, une « architecture, qui a son rythme propre, dont il émane une émotion, mais une émotion contrôlée, dominée. Kahnweiler y voit toutes les caractéristiques de la grande peinture classique, dont les équivalents sont a trouvés dans la peinture de Poussin, ou Chardin.

Juan gris continue a faire de la peinture cubiste, alors que le cubisme est « passé de mode », mais Gris a choisi le cubisme et y est rester fidèle. Il fonde un langage plastique qui lui est propre qui lui permet d'exprimer ses émotions esthétiques, voir religieuses.

Cette recherche apparaît particulièrement dans ses figures, et dans ses natures mortes peintes au cours de ces deux longues années de convalescence.

Il joue sur l'interpénétration de la nature morte avec le paysage, où le bateau semble voguer sur les cordes de la guitare. Le spectateur peut ressentir la rêverie poétique de la longue contemplation du paysage par la fenêtre. Maurice Raynal parle de « métaphores plastiques » en ce qui concerne ces œuvres de Gris.

« qu'il s'agisse de la portée de guitare ou des cordes du papier à musique , des vagues de lignes d'imprimerie, des chevilles de la vigne, ou des grains de raisin du manche de violon, Juan gris ne fait que développer cette science lyrique des rapports, avec l'imagination que l'on sait ».

Les dimanches de Boulogne :

C'est au cours du printemps 1921 qu'il sera contacté pour la première fois par Diaghilev, le directeur des ballets russe qui lui propose de travailler avec lui. Ce dernier est alors à Monte Carlo avec sa troupe, Gris l'y rejoint, et rencontre les danseurs dont il fait des portraits. Il voit dans cette proposition une chance de se faire connaître au près d'un plus large public. Mais cette première prise ce contact n'aboutira pas.

Juan Gris se sent seul et isolé, mais il parvient à rester en contact avec le monde parisien grâce a sa correspondance avec D.H. Kahnweiler et ses amis peintres ou poètes.

Lorsqu'il rentre à paris en avril 1922 il semble guérit. Cependant ses amis ne voulant pas le voir rejoindre les locaux insalubres du Bateau Lavoir, le décide à louer un petit appartement à Boulogne, où il sera le voisin de Kahnweiler. Cet atelier appartement situé au 8 rue de La Marie, il y habitera jusqu'à sa mort. C'est pour Juan Gris un petit exil, loin du Montmartre bouillonnant, mais il rencontre régulièrement ses amis grâce aux « dimanches » organisé par Kahnweiler. Poètes, peintres, musiciens, se retrouvent, discutent, dansent et chantent. (André Simon, Germaine et Maurice Raynal, Odette et André Masson, Suzanne Roger, André Beaudin, Charles -Albert Cingria, Elie Lascaux, Antonin Artaud, Georges Limbour, Michel Leiris, Roland Tual, Lucienne et Armand Salacrou et encore Eric Satie, et Max Jacob) Ce sera aussi l'occasion de dessiner les portraits de ses amis. Ou encore de réaliser des illustrations pour accompagner les ouvrages de ses amis poètes.

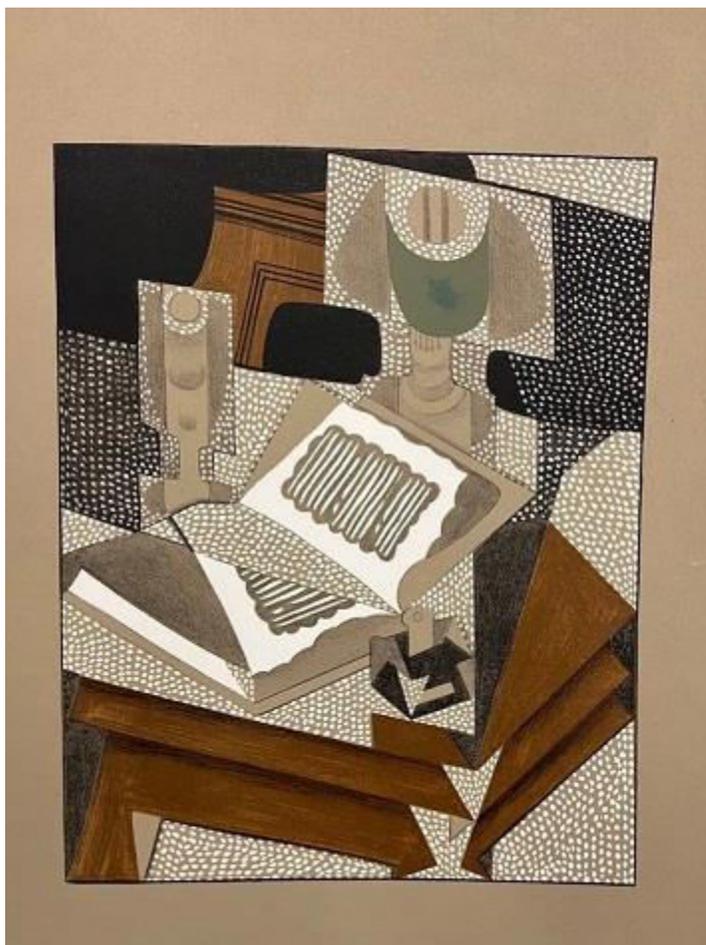
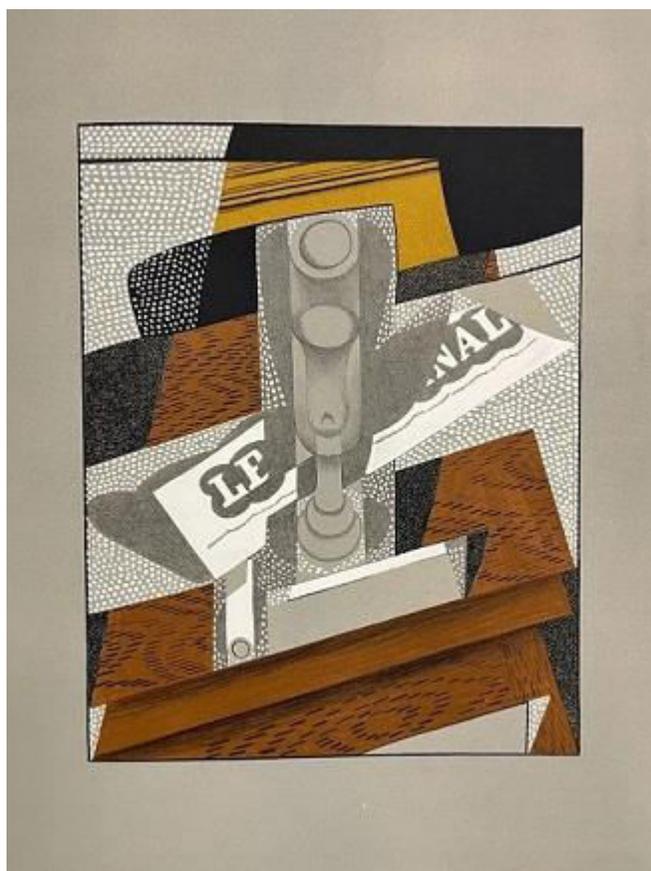
Dès 1915-1916 il avait illustré les poèmes en prose de son ami Reverdy, Poèmes en prose et Au soleil du plafond, puis en 1919 La guitare endormie. Pour Vincente Huidobro, Horizon Carré, et Tremblement de terre. Pour Paul Dermé Beauté en 1918, Pour Max Jacob Ne coupez pas Mademoiselle ou les erreurs des PTT, en 1921. Pour Armand Salacrou Le casseur d'assiettes en 1924, et pour Tristan Tzara Le mouchoir de nuage pour le quel il exécute ses premières eaux fortes. Et en 1926 pour A book concluding with as a wife as a cow de Gertrude Stein. Pour ces illustrations Juan gris privilégie La litho.

Maurice Raynal.

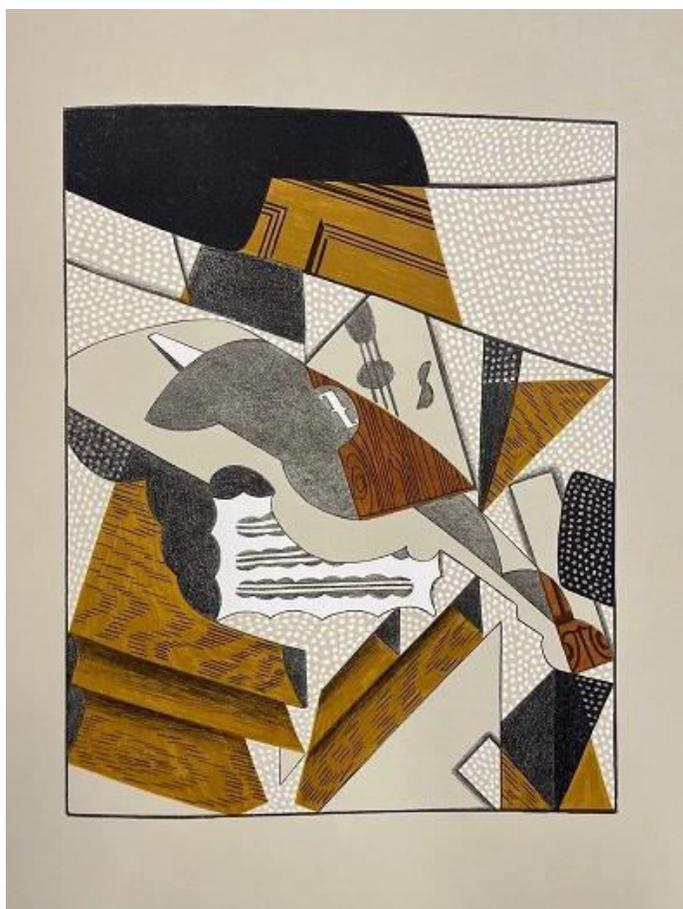
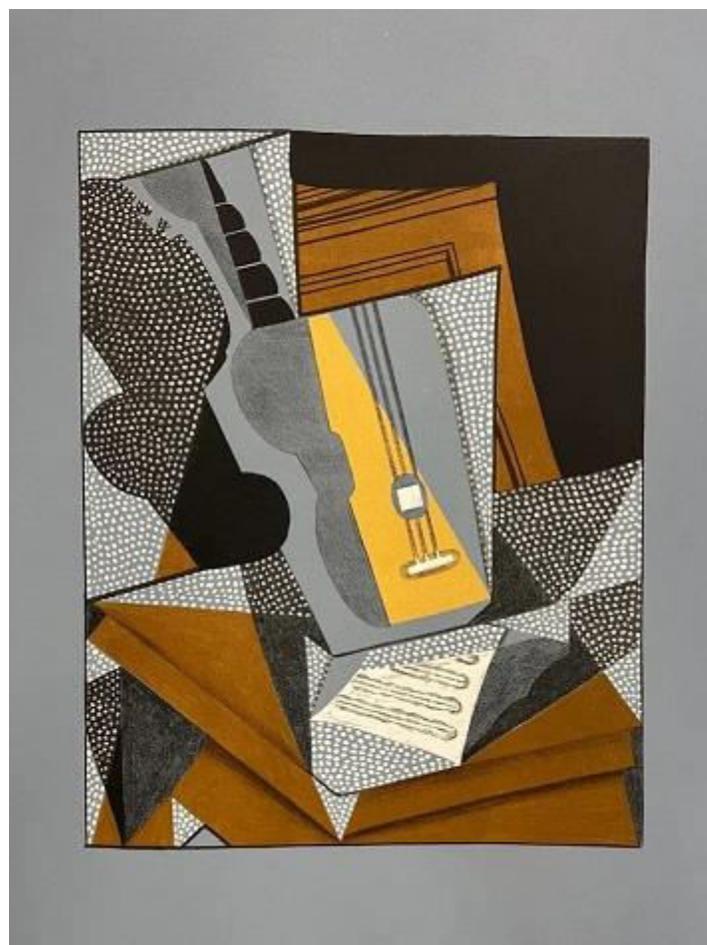
No. 699**Title:** *Cover page (Au soleil du plafond 2)***Author:** Pierre Reverdy**Date:** 1955**Publisher:** Éditions Verve/Tériade éditeur, Paris**Medium:** Lithograph**Printer of Illustrations :** Fernand Mourlot**Paper:** Vélín d'Arches**Size:** 43,3 x 33,3 cm**Illustrations :** 12 lithographs, the cover one in black and 11 in colors**Print run:** 205 trade copies + 15 Hors Commerce (I to XV)**Catalogues raisonnés:** For the book: Rauch 102; Tériade p. 106 ("un des seuls grands livres cubistes existants; il date de la plus belle époque de Juan Gris, celle où il avait atteint la plénitude de ses moyens").**No. 700****Title:** *Le moulin à café (Au soleil du plafond 3)***Author:** Pierre Reverdy**Date:** 1955**Publisher:** Éditions Verve/Tériade éditeur, Paris**Medium:** Lithograph**Printer of Illustrations :** Fernand Mourlot**Paper:** Vélín d'Arches**Size:** 43,3 x 33,3 cm**Illustrations :** 12 lithographs, the cover one in black and 11 in colors**Print run:** 205 trade copies + 15 Hors Commerce (I to XV)**Catalogues raisonnés:** Douglas Cooper, Juan Gris, Catalogue Raisonné Revised edition 2014, No. L.2. Based on the gouache of the same title, Cooper 151a. For the book: Rauch 102; Tériade p. 106 ("un des seuls grands livres cubistes existants; il date de la plus belle époque de Juan Gris, celle où il avait atteint la plénitude de ses moyens").

No. 701

Title: *La pipe (Au soleil du plafond 4)*
Author: Pierre Reverdy
Date: 1955
Publisher: Éditions Verve/Tériade éditeur, Paris
Medium: Lithograph
Printer of Illustrations : Fernand Mourlot
Paper: Vélín d'Arches
Size: 43,3 x 33,3 cm
Illustrations : 12 lithographs, the cover one in black and 11 in colors
Print run: 205 trade copies + 15 Hors Commerce (I to XV)
Catalogues raisonnés: Douglas Cooper, Juan Gris, Catalogue Raisonné Revised edition 2014, No. L.8. Based on the gouache of the same title, Cooper 171a. For the book: Rauch 102; Tériade p. 106 ("un des seuls grands livres cubistes existants; il date de la plus belle époque de Juan Gris, celle où il avait atteint la plénitude de ses moyens").

**No. 702**

Title: *Le livre (Au soleil du plafond 5)*
Author: Pierre Reverdy
Date: 1955
Publisher: Éditions Verve/Tériade éditeur, Paris
Medium: Lithograph
Printer of Illustrations : Fernand Mourlot
Paper: Vélín d'Arches
Size: 43,3 x 33,3 cm
Illustrations : 12 lithographs, the cover one in black and 11 in colors
Print run: 205 trade copies + 15 Hors Commerce (I to XV)
Catalogues raisonnés: Douglas Cooper, Juan Gris, Catalogue Raisonné Revised edition 2014, No. L.6. Based on the gouache of the same title, Cooper 156a. For the book: Rauch 102; Tériade p. 106 ("un des seuls grands livres cubistes existants; il date de la plus belle époque de Juan Gris, celle où il avait atteint la plénitude de ses moyens").

No. 703**Title:** *Guitare (Au soleil du plafond 6)***Author:** Pierre Reverdy**Date:** 1955**Publisher:** Éditions Verve/Tériade éditeur, Paris**Medium:** Lithograph**Printer of Illustrations :** Fernand Mourlot**Paper:** Vélin d'Arches**Size:** 43,3 x 33,3 cm**Illustrations :** 12 lithographs, the cover one in black and 11 in colors**Print run:** 205 trade copies + 15 Hors Commerce (I to XV)**Catalogues raisonnés:** Douglas Cooper, Juan Gris, Catalogue Raisonné Revised edition 2014, No. L.5. Based on the gouache of the same title. For the book: Rauch 102; Tériade p. 106 ("un des seuls grands livres cubistes existants; il date de la plus belle époque de Juan Gris, celle où il avait atteint la plénitude de ses moyens").**No. 704****Title:** *Violon (Au soleil du plafond 7)***Author:** Pierre Reverdy**Date:** 1955**Publisher:** Éditions Verve/Tériade éditeur, Paris**Medium:** Lithograph**Printer of Illustrations :** Fernand Mourlot**Paper:** Vélin d'Arches**Size:** 43,3 x 33,3 cm**Illustrations :** 12 lithographs, the cover one in black and 11 in colors**Print run:** 205 trade copies + 15 Hors Commerce (I to XV)**Catalogues raisonnés:** Douglas Cooper, Juan Gris, Catalogue Raisonné Revised edition 2014, No. L.4. Based on the gouache of the same title. For the book: Rauch 102; Tériade p. 106 ("un des seuls grands livres cubistes existants; il date de la plus belle époque de Juan Gris, celle où il avait atteint la plénitude de ses moyens").

No. 705

Title: *La lampe (Au soleil du plafond 8)*

Author: Pierre Reverdy

Date: 1955

Publisher: Éditions Verve/Tériade éditeur, Paris

Medium: Lithograph

Medium: Lithograph

Printer of Illustrations : Fernand Mourlot

Paper: Vélín d'Arches

Size: 43,3 x 33,3 cm

Illustrations : 12 lithographs, the cover one in black and 11 in colors

Print run: 205 trade copies + 15 Hors Commerce (I to XV)

Catalogues raisonnés: Douglas Cooper, Juan Gris, Catalogue Raisonné Revised edition 2014, No. L.7. Based on the gouache of the same title, Cooper 166a. For the book: Rauch 102; Tériade p. 106 ("un des seuls grands livres cubistes existants; il



date de la plus belle époque de Juan Gris, celle où il avait atteint la plénitude de ses moyens").

No. 706

Title: *Soupière (Au soleil du plafond 9)*

Author: Pierre Reverdy

Date: 1955

Publisher: Éditions Verve/Tériade éditeur, Paris

Medium: Lithograph

Printer of Illustrations : Fernand Mourlot

Paper: Vélín d'Arches

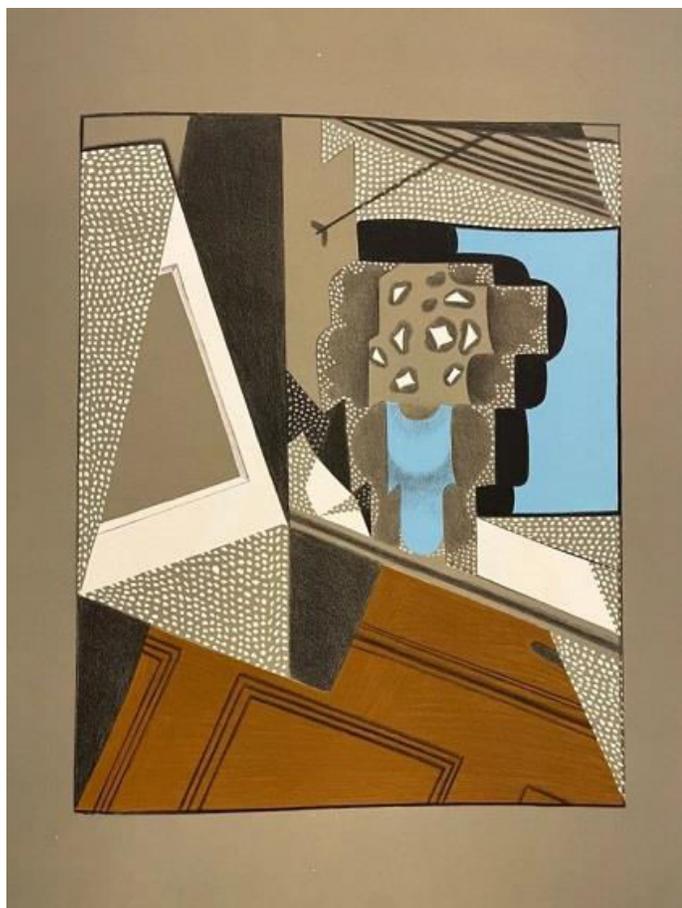
Size: 43,3 x 33,3 cm

Illustrations : 12 lithographs, cover in black & 11 in color

Print run: 205 trade copies + 15 Hors Commerce (I to XV)

Catalogues raisonnés: Douglas Cooper, Juan Gris, Catalogue Raisonné Revised edition 2014, No. L.9. Based on the gouache of the same title. For the book: Rauch 102; Tériade p. 106 ("un des seuls grands livres cubistes existants; il date de la plus belle époque de Juan Gris, celle où il avait atteint la plénitude de ses moyens").



No. 707**Title:** *Compotier (Au soleil du plafond 10)***Author:** Pierre Reverdy**Date:** 1955**Publisher:** Éditions Verve/Tériade éditeur, Paris**Medium:** Lithograph**Printer of Illustrations :** Fernand Mourlot**Paper:** Vélín d'Arches**Size:** 43,3 x 33,3 cm**Illustrations :** 12 lithographs, the cover one in black and 11 in colors**Print run:** 205 trade copies + 15 Hors Commerce (I to XV)**Catalogues raisonnés:** Douglas Cooper, Juan Gris, Catalogue Raisonné Revised edition 2014, No. L.11. Based on the gouache of the same title, Cooper 163a. For the book: Rauch 102; Tériade p. 106 ("un des seuls grands livres cubistes existants; il date de la plus belle époque de Juan Gris, celle où il avait atteint la plénitude de ses moyens").**No. 708****Title:** *Pot de fleurs (Au soleil du plafond 11)***Author:** Pierre Reverdy**Date:** 1955**Publisher:** Éditions Verve/Tériade éditeur, Paris**Medium:** Lithograph**Printer of Illustrations :** Fernand Mourlot**Paper:** Vélín d'Arches**Size:** 43,3 x 33,3 cm**Illustrations :** 12 lithographs, the cover one in black and 11 in colors**Print run:** 205 trade copies + 15 Hors Commerce (I to XV)**Catalogues raisonnés:** Douglas Cooper, Juan Gris, Catalogue Raisonné Revised edition 2014, No. L.10. Based on the gouache of the same title. For the book: Rauch 102; Tériade p. 106 ("un des seuls grands livres cubistes existants; il date de la plus belle époque de Juan Gris, celle où il avait atteint la plénitude de ses moyens").

No. 709**Title:** *Bouteille (Au soleil du plafond 12)***Author:** Pierre Reverdy**Date:** 1955**Publisher:** Éditions

Verve/Tériade éditeur, Paris

Medium: Lithograph**Printer of Illustrations :** Fernand
Mourlot**Paper:** Vélín d'Arches**Size:** 43,3 x 33,3 cm**Illustrations :** 12 lithographs, the
cover one in black and 11 in colors**Print run:** 205 trade copies + 15
Hors Commerce (I to XV)**Catalogues raisonnés:** Douglas
Cooper, Juan Gris, Catalogue
Raisonné Revised edition 2014, No.
L.3. Based on the gouache of the
same title, Cooper 164b. For the
book: Rauch 102; Tériade p. 106
("un des seuls grands livres cubistes
existants; il date de la plus belle
époque de Juan Gris, celle où il
avait atteint la plénitude de ses
moyens").

Other Lithographs

No. 710

Title: *Marcelle la Blonde*

Date: March 1921

Medium: Lithograph

Dimensions: 39.7 x 32.4 cm

Publisher: Galerie Simon, Paris

Printer: Unidentified

Print-run: 50 proofs

Current owner or museum:

The Museum of Modern Art, New York

Credit: Gift of Abby Aldrich Rockefeller

Object number 311.1940

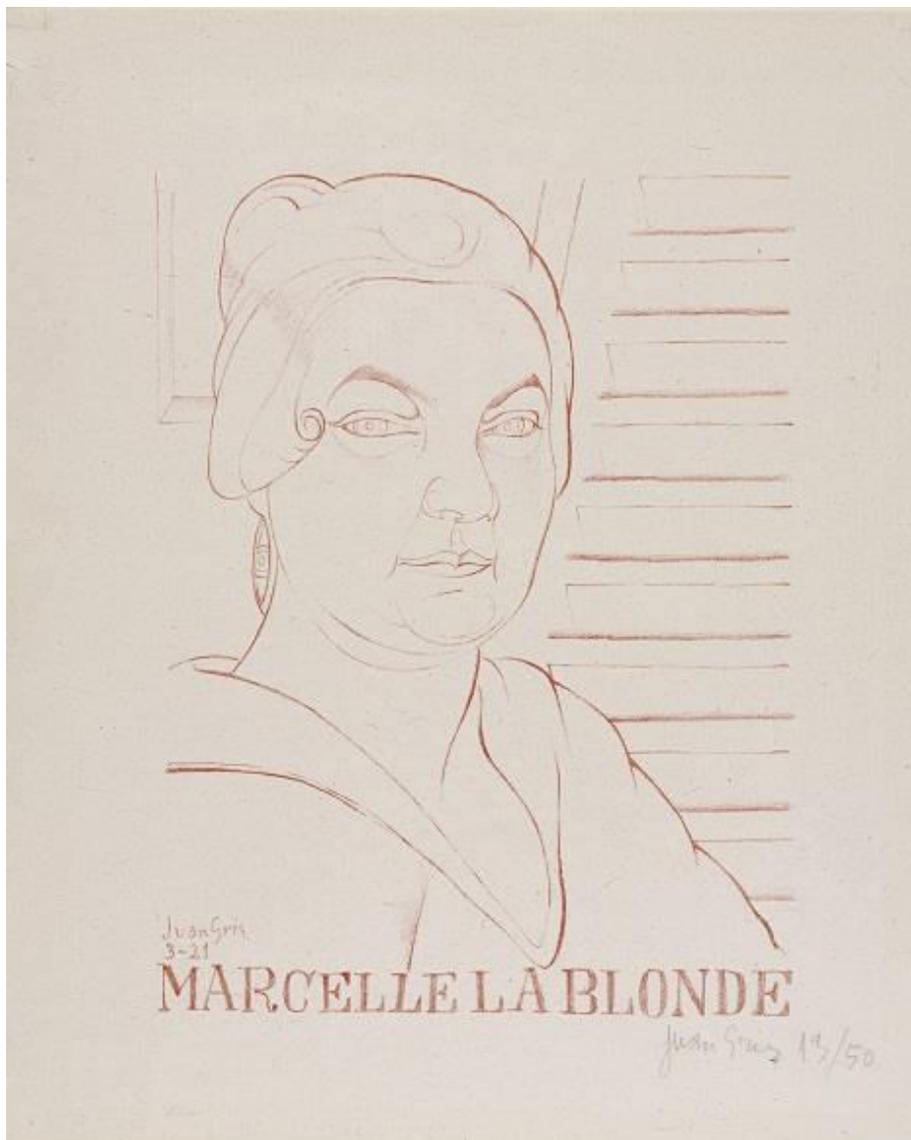
Comment:

This text from Tate Modern discusses three lithographs, *Blonde Marcelle* 1921 (P11370), *The Boy* 1921 (P11371) and *Jean the Musician* 1921 (P11372).

From the winter of 1920 until mid-summer 1921 Gris stayed at Bandol on the French Mediterranean coast. There he made a series of transfer lithographs derived from line drawings. These were published in editions of fifty by the Galerie Simon in Paris, which was run by Gris' dealer

Daniel-Henry Kahnweiler (1884-1979). Six lithographs were published in all and Tate owns examples of three of these: *Blonde Marcelle* (number twenty in the edition of fifty), *The Boy* (number thirty-one in the edition of fifty), and *Jean the Musician* (number forty-six in the edition of fifty).

The Boy is a portrait of the local butcher's eleven year old son, who was Gris' pupil during his stay at Bandol. In a letter to Daniel-Henry Kahnweiler dated 25 February 1921 Gris referred to the line drawing he made of the boy: 'I have drawn a head of my pupil; perhaps I shall make a lithograph of it.' (Gris, p.96.) Subsequent letters reveal that Gris sent the image to Kahnweiler on 19 March. On 22 March, he wrote again to Kahnweiler saying, 'I am very upset because my pupil has gone ... He was a very intelligent child and very gifted, and he had already begun to understand a lot.' (Gris, p.102.)



Jean the Musician depicts a young man named Jean-Claude Brune. Gris refers to him in a letter of 19 March 1921, describing him as 'a young man from a family which is very important locally - he's the son of a conseiller général of this department ... he's a good musician and a very intelligent boy who I think would like to own something by myself' (Gris, p.101). In April of that year Jean-Claude Brune visited Kahnweiler in Paris taking Gris' portrait with him.

The identity of Blonde Marcelle is less certain. The art historian Christopher Green believes her to be Marcelle Brune, the cousin of Jean-Claude with whom Gris had an affair during 1921 (see Green, p.137). However, two facts suggest otherwise: firstly the sitter looks considerably older than the woman described by Gris in letters of the time (see Gris, p.107, 123) and, secondly, she bears no physical resemblance to the young woman depicted by Gris in *Marcelle La Brune*, another lithograph of 1921 (reproduced in Daniel-Henry Kahnweiler, *Juan Gris: His Life and Work*, translated by Douglas Cooper, London 1947, p.19).

The concentration on likeness in all three lithographs can be seen as part of a widespread return to realism in France and Italy in the early 1920s. The prevalence of a classicising style at this time reflected the desire of many artists, including Amédée Ozenfant (1886-1966), Charles-Edouard Jeanneret (1887-1965), Gino Severini (1883-1966) and Pablo Picasso (1881-1973), for a 'return to order' in the arts. This change in style has been understood in terms of a widespread desire for stability and tradition after the disruption and chaos of the First World War. In February 1921, Gris published a statement in the French journal *L'Esprit nouveau* in which he explained: 'Though in my system I may depart greatly from any form of idealistic or naturalistic art, in practice I cannot break away from the Louvre. Mine is the method of all times, the method used by the old masters: there are technical means and they remain constant.' (Quoted in Kahnweiler, p.138.) The pure, elegant contours and the concentration on systematised and repeated rhythms in the 1921 lithographs particularly suggests the influence of the celebrated French Neo-classical painter, Jean Auguste Dominique Ingres (1780-1867).

Further reading:

Christopher Green, *Juan Gris*, exhibition catalogue, Whitechapel Gallery, London, 1992 (*Blonde Marcelle* reproduced p.137)

Juan Gris, *Letters of Juan Gris*, translated and edited by Douglas Cooper, London 1956

On Classic Ground, exhibition catalogue, Tate Gallery, London 1990, pp.117-23

Sophie Howarth
Tate Modern, June 2000

No. 711**Title:** *Marcelle la Blonde (original drawing)***Date:** 1921**Medium:** Graphite on cream wove paper**Dimensions:** 36 × 27 cm**Current owner or museum:** Art Institute of Chicago

Signed, dated, dedicated, and inscribed recto, at lower left and bottom, in graphite: "A Madame/ Marcelle Brun/ Amicalement/ Juan Gris/ 3-21/MARCELLE LA BLONDE"

Credit Line: Gift of Dorothy Braude Edinburg to the Harry B. and Bessie K. Braude Memorial Collection

Reference Number 2013.946

Publication HistorySuzanne Folds McCullagh (ed.), *Drawings in Dialogue: Old Master Through Modern*, The Harry B. and Bessie K. Braude Memorial Collection, exh. cat. (Chicago, 2006), pp. 145 and 164–165, cat. 117 (ill.).**Exhibition History**

Dortmund, Germany, Museum am Ostwall, "Juan Gris," Oct. 23–Dec. 4, 1965, n. p., cat. 142; also the Wallraf-Richartz Museum, Cologne, Germany, Dec. 28, 1965–Feb. 13, 1966.

Paris, Orangerie des Tuileries, "Juan Gris," Mar. 14–July 1, 1974, p. 126, cat. 151 (ill.).

Kunsthalle Baden-Baden, "Juan Gris," July 20–Sept. 29, 1974, n. p., cat. Z42 (ill.).

Madrid, Salas Pablo Ruiz Picasso, "Juan Gris," Sept. 22–Nov. 24, 1985, p. 361, cat. 168 (ill.).

Art Institute of Chicago, "Drawings in Dialogue: Old Master Through Modern, The Harry B. and Bessie K. Braude Memorial Collection," June 3–July 30, 2006, pp. 145 and 164–165, cat. 117 (ill.).

Art Institute of Chicago, "The Thrill of the Chase: Drawings for the Harry B. and Bessie K. Braude Memorial Collection," Mar. 15–June 15, 2014, no cat.

Provenance

Given by the artist to Marcelle Brun, Paris, 1921. Sold by Sylvain Durand, Paris, to Alfred Richet, Paris, 1957; sold, Sotheby's, London, Nov. 29, 1994, lot 18, to Dorothy Braude Edinburg, Brookline, MA; given to the Art Institute of Chicago, 2013.



No. 712

Title: *Marcelle la Brune*
(*Marcelle, The Brunette*)

Date: March 1921

Medium: Transfer zincograph (or lithograph)

Dimensions: 29.7 x 23 cm

Publisher: Galerie Simon, Paris

Printer: Unidentified

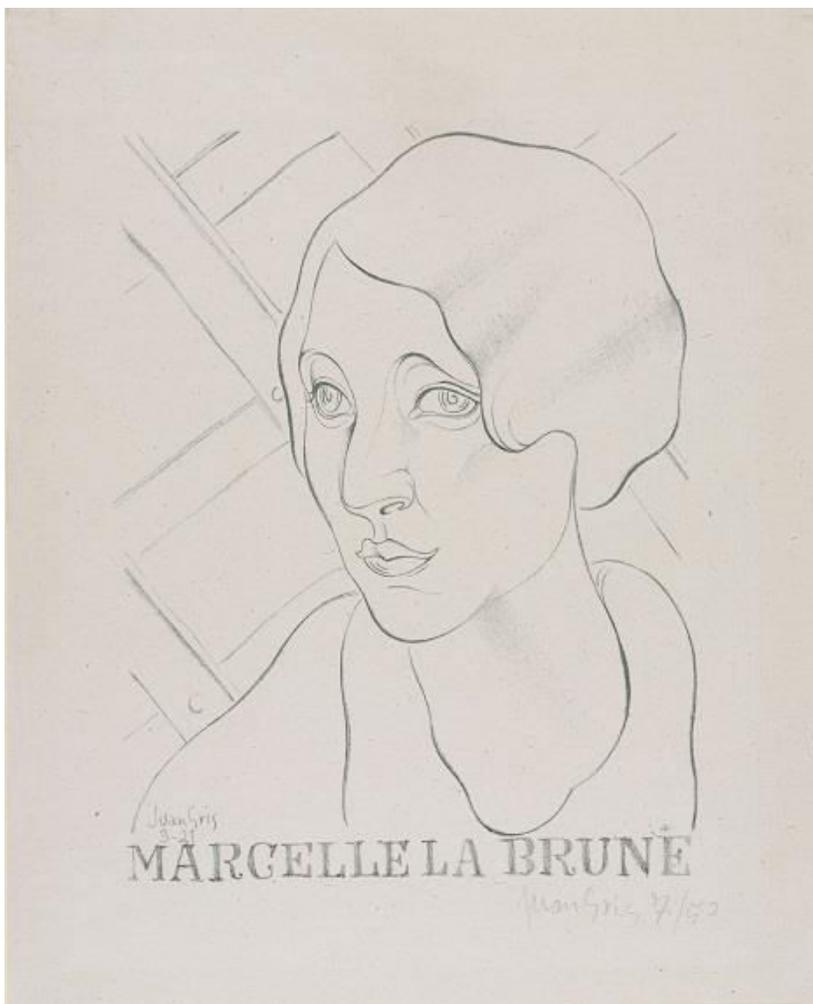
Print-run: 50 proofs

Current owner or museum: The Museum of Modern Art, New York

Credit: Gift of Abby Aldrich

Rockefeller

Object number 312.1940



No. 713

Title: *Le Gosse, Portrait de jeune homme (Portrait of a Boy)*

Date: 1921

Publisher: Galerie Simon, Paris

Printer: Unidentified

Medium: Lithograph on paper

Dimensions: 37 x 28 cm

Current owner or museum: Tate Modern, London

Acquisition Bequeathed by Elly Kahnweiler 1991 to form part of the gift of Gustav and Elly Kahnweiler, accessioned 1994

Reference P11371

No. 714

Title: *Jean, le musicien* (*Jean The Musician*)

Date: March 1921

Medium: Transfer zincograph (or lithograph)

Dimensions: 32.5 x 23 cm

Publisher: Galerie Simon, Paris

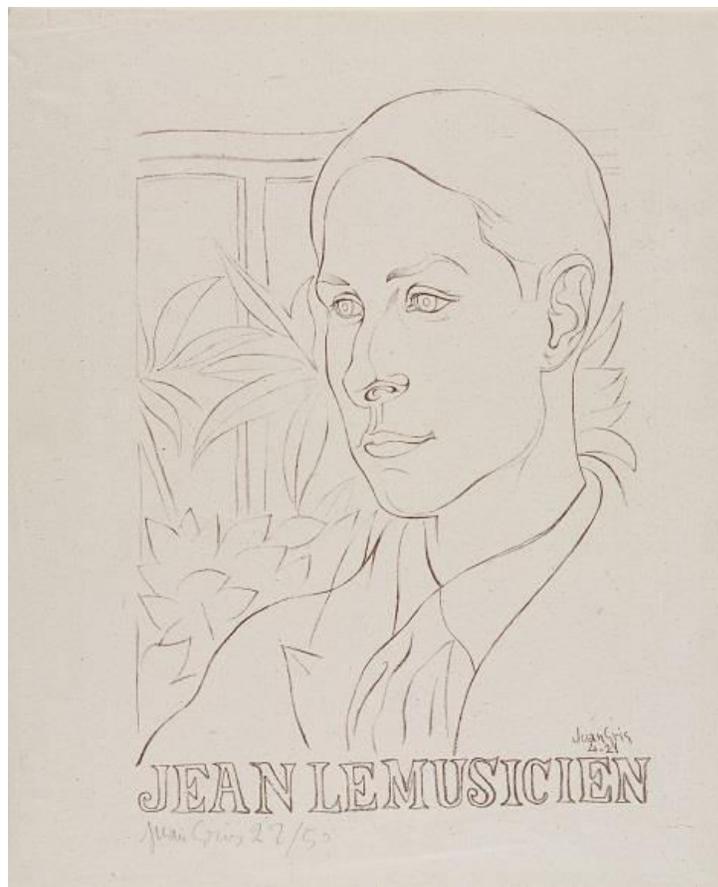
Printer: Unidentified

Print-run: 50 proofs

Current owner or museum: The Museum of Modern Art, New York

Credit: Gift of Abby Aldrich Rockefeller

Object number 313.1940



No. 715

Title: *Jean, le musicien* (*Jean The Musician*)

Date: March 1921

Medium: Transfer zincograph (or lithograph) on loose China paper

Dimensions: 33.3 x 22.3 cm; Sheet: 40 x 33.2 cm

Publisher: Galerie Simon, Paris

Printer: Unidentified

Print-run: 50 proofs

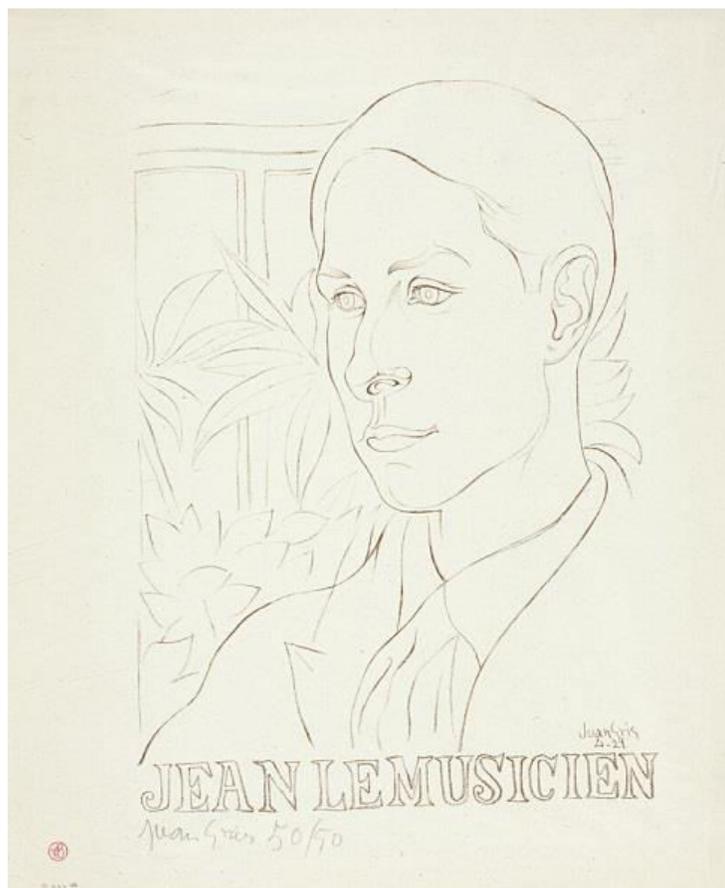
Current owner or museum: Art Institute of Chicago

Credit Line: Gift of Walter S. Brewster

Reference Number 1948.303

Catalogues Raisonnés

Tinterow 196



No. 716

Title: *Boris*

Date: May 1921

Medium: Transfer zincograph (or lithograph)

Dimensions: 40 x 32 cm

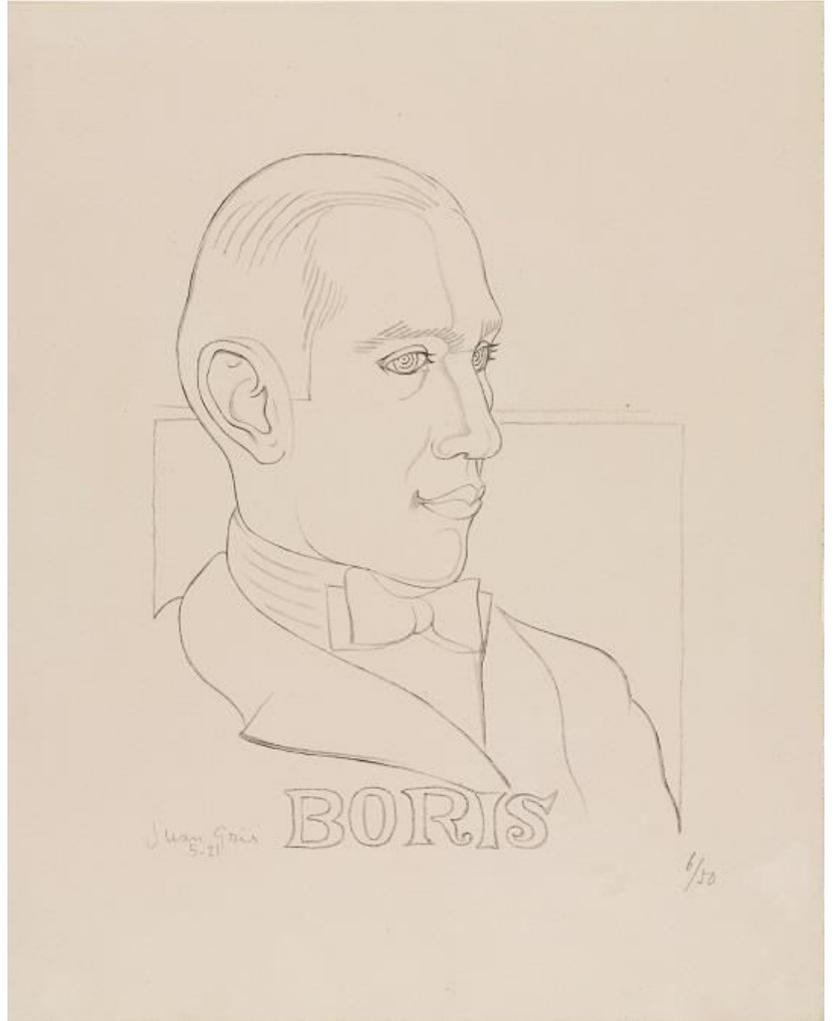
Publisher: Galerie Simon, Paris

Printer: Unidentified

Print-run: 50 proofs

Current owner or museum: The Museum of Modern Art, New York

Credit: Purchase Object number 28.1948



No. 717

Title: *Mahomet*

Date: June 1921

Medium: Transfer
zincograph (or lithograph)

Dimensions: 40 x 31.8 cm

Publisher: Galerie Simon,
Paris

Printer: Unidentified

Print-run: 50 proofs

Current owner or museum:
The Museum of Modern Art,
New York

Credit: Purchase. Object
number 29.1948



No. 718

Title: *Siphon et verre*
 (Cover of book *Juan Gris. Dessins et gouaches 1910 – 1927*)

Date: 1916-1965

Medium: Lithograph of interpretation (chromist: Henri Deschamps)

Dimensions: 40 x 31.8 cm

Publisher: Galerie Louise Leiris, Paris 1965

Printer: Mourlot, Paris

Print-run: Unknown number of proofs

Comment:

The book is a 16,8 x 16,8cm -76-page exhibition catalogue with complete checklist and 72 plates, four in color plus color lithographic illustration on cover (*Siphon et verre*, 1916). The same lithograph was used for the poster announcing the exhibition. The original painting was sold at an auction:

Sotheby's: *Impressionist & Modern Art Evening Sale* / 28 February 2018 • London. Lot 21 *Siphon et verre* Estimate 500,000 - 700,000 GBP coloured crayons, pencil and gouache on paper 44.4 by 34.8cm.



Posters

Note:

Hervé Bordas, grandson of printer Fernand Mourlot and owner of Galerie Bordas in Venice, has prepared and posted a catalogue of posters printed by Mourlot (*Catalogue raisonné des affiches imprimées par Mourlot*). According to him, only six posters on Juan Gris were printed, i.e., the ones reproduced above and listed below:

- *Au Soleil du Plafond*, Galerie Louise Leiris, Paris, du 13 au 28 mai 1955
- *L'atelier de Juan Gris*, Galerie Louise Leiris, Paris, 23 octobre-23 novembre 1957
- *Gouaches et Dessins 1910-1927*, Galerie Louise Leiris, Paris, 17 juin-17 juillet 1965
- *Oeuvres cubistes*, Berggruen, Paris mai-septembre 1973
- *Cubistes*, galerie des Beaux-Arts, Bordeaux / Musée d'Art Moderne, Paris, mai-novembre 1973
- *Juan Gris*, Berggruen, Paris, novembre 1977

However, we have located in the market more posters, some "printed by Mourlot". But we believe they are fakes, composed of the illustration of a Juan Gris painting (*Guitar and Newspaper, Portrait of Josette Gris, Seated woman, Harlequin with Guitar, Checked Tablecloth, Portrait of Pablo Picasso*, etc.) and a text referring to an exhibition, whether imaginably or real e.g., the November 1977 exhibition at Berggruen.

No. 719

Title: *Siphon et verre (Exhibition poster Gouaches et Dessins 1910-1927 Galerie Louise Leiris, Paris, 17 juin-17 juillet 1965)*

Date: 1965

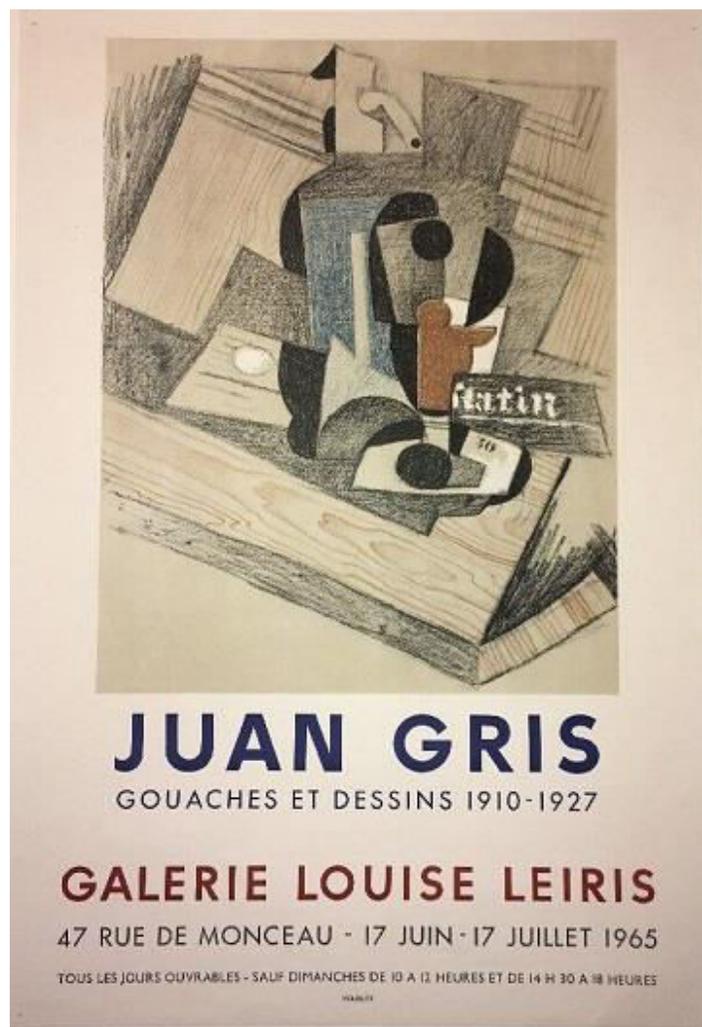
Medium: Lithograph of interpretation
(chromist: Henri Deschamps)

Dimensions: 68 x 46,5 cm

Publisher: Galerie Louise Leiris, Paris 1965

Printer: Mourlot, Paris

Print-run: 750 posters



No. 720

Title: *Au Soleil du Plafond* (Exhibition poster Galerie Louise Leiris, Paris, du 13 au 28 mai 1955)

Date: 1955

Medium: Lithograph of interpretation
(chromist: Henri Deschamps)

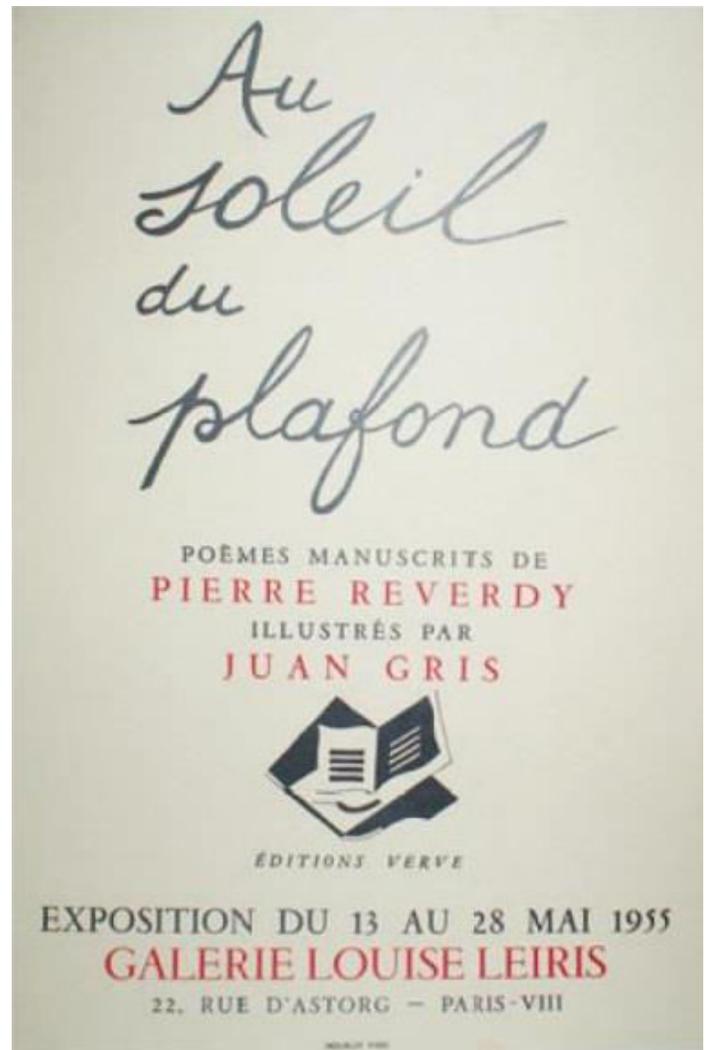
Dimensions: 68 x 46,5 cm

Publisher: Galerie Louise Leiris, Paris 1955

Printer: Mourlot, Paris

Print-run: Unknown

Comment:



No. 721

Title: *L'atelier de Juan Gris*
(Exhibition poster Galerie Louise Leiris, Paris,
du 23 octobre-23 novembre 1957)

Date: 1957

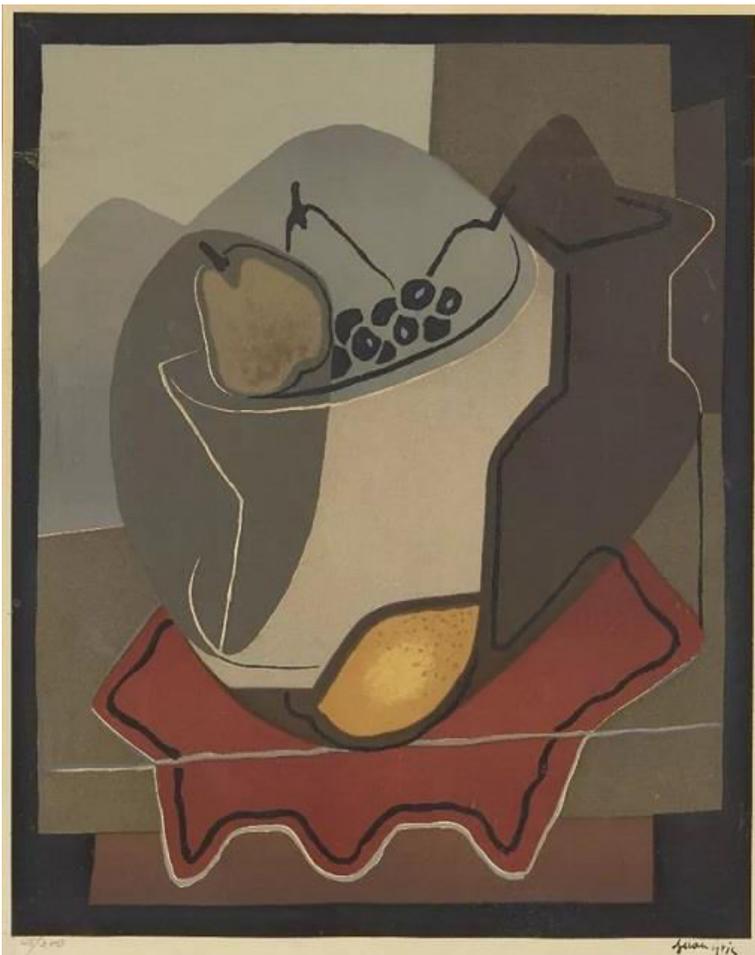
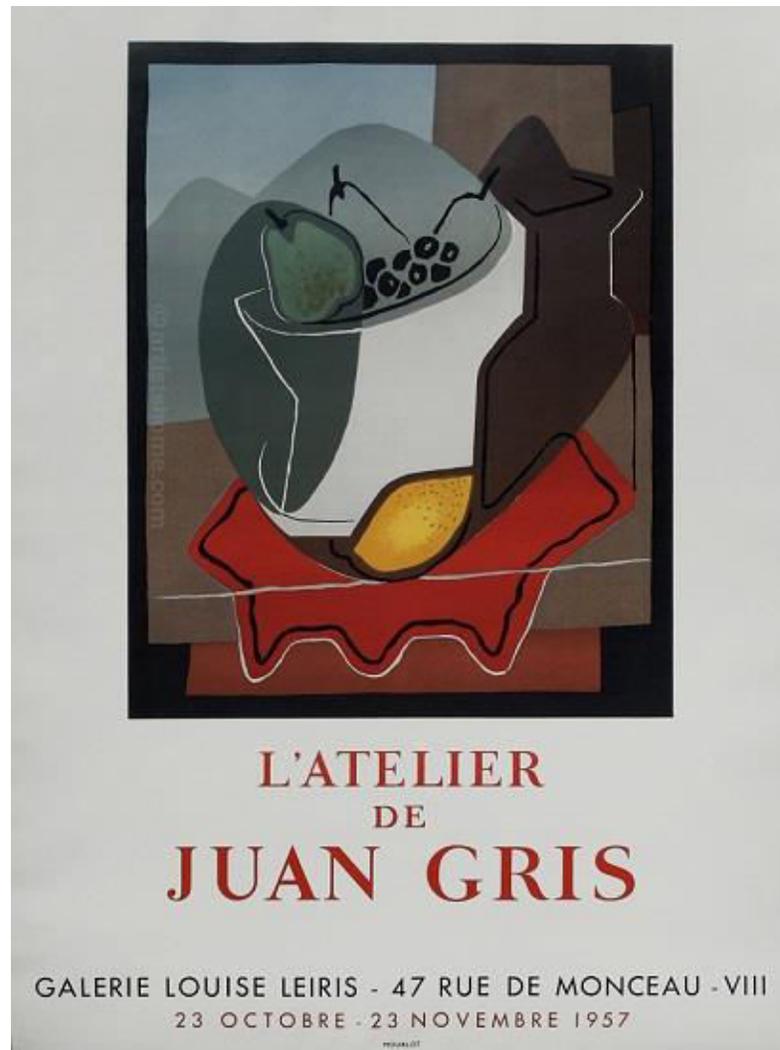
Medium: Lithograph of interpretation
(chromist: Henri Deschamps)

Dimensions: 64 x 47 cm

Publisher: Galerie Louise Leiris, Paris 1955

Printer: Mourlot, Paris

Print-run: 1000



No. 722

Title: *L'atelier de Juan Gris (Avant-la-
lettre Exhibition poster Galerie Louise Leiris, Paris,
du 23 octobre-23 novembre 1957)*

Date: 1957

Medium: Lithograph of interpretation
(chromist: Henri Deschamps)

Dimensions: 64 x 47 cm

Publisher: Galerie Louise Leiris, Paris 1955

Printer: Mourlot, Paris

Print-run: 200

No. 723

Title: *Oeuvres cubistes (Exhibition poster Galerie Berggruen, Paris mai-septembre 1973)*

Date: 1973

Medium: Lithograph of interpretation (chromist: Henri Deschamps)

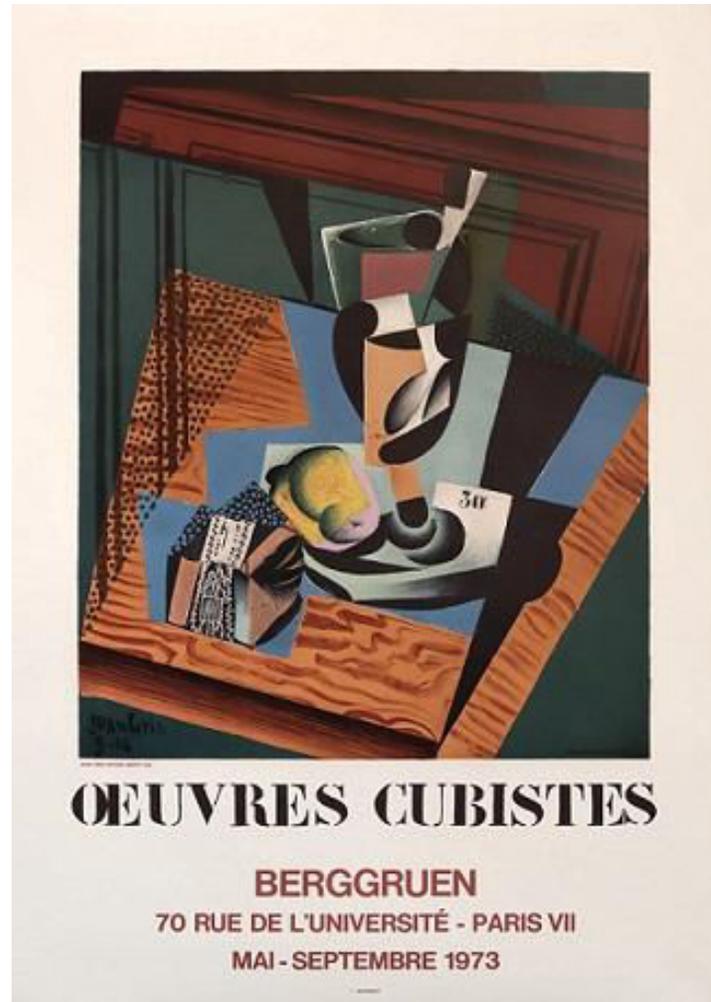
Dimensions: 72 x 54 cm; plate 50 x 41 cm

Publisher: Galerie Louise Leiris, Paris 1955

Printer: Mourlot, Paris

Print-run: 1000

Comment: The painting reproduced is *Nature morte au verre et au paquet de tabac*, painted in May 1915



No. 724

Title: *Oeuvres cubistes (Avant-la-lettre Exhibition poster Galerie Berggruen)*

Date: 1973

Medium: Lithograph of interpretation (chromist: Henri Deschamps)

Dimensions: Sheet 65 x 50 cm, plate 50 x 41 cm

Publisher: Galerie Louise Leiris, Paris 1955

Printer: Mourlot, Paris

Print-run: 200 numbered proofs

Comment: The painting reproduced is *Nature morte au verre et au paquet de tabac*, painted in May 1915



No. 725

Title: *Cubistes (Exhibition poster Galerie des Beaux-Arts, Bordeaux / Musée d'Art Moderne, Paris, mai-novembre 1973)*

Date: 1973

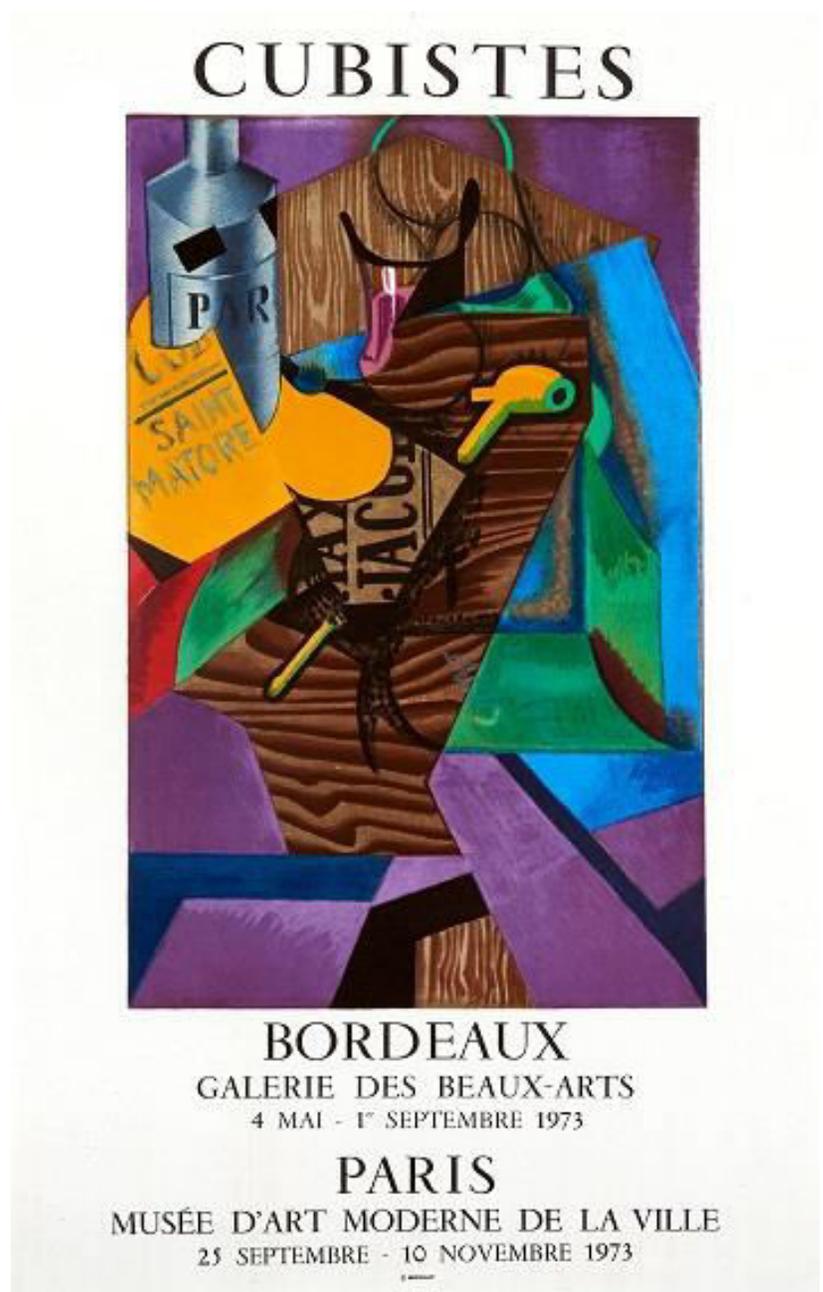
Medium: Lithograph of interpretation (chromist: Henri Deschamps)

Dimensions: 73 x 45.7 cm

Publisher: Galerie Louise Leiris, Paris 1973

Printer: Mourlot, Paris

Print-run: 1000 copies



No. 726

Title: *Cubistes*
(Exhibition poster Galerie des Beaux-Arts, Bordeaux / Musée d'Art Moderne, Paris, mai-novembre 1973) Avant la lettre edition

Date: 1973

Medium: Lithograph of interpretation (chromist: Henri Deschamps)

Dimensions: 75,5 x 52 cm

Publisher: Galerie Louise Leiris, Paris 1973

Printer: Mourlot, Paris

Print-run: Unknown number of Avant la lettre copies



No. 727

Title: *Juan Gris (Exhibition poster
Galerie Berggruen, Paris, novembre 1977)*

Date: 1977

Medium: Lithograph of interpretation
(chromist: Henri Deschamps)

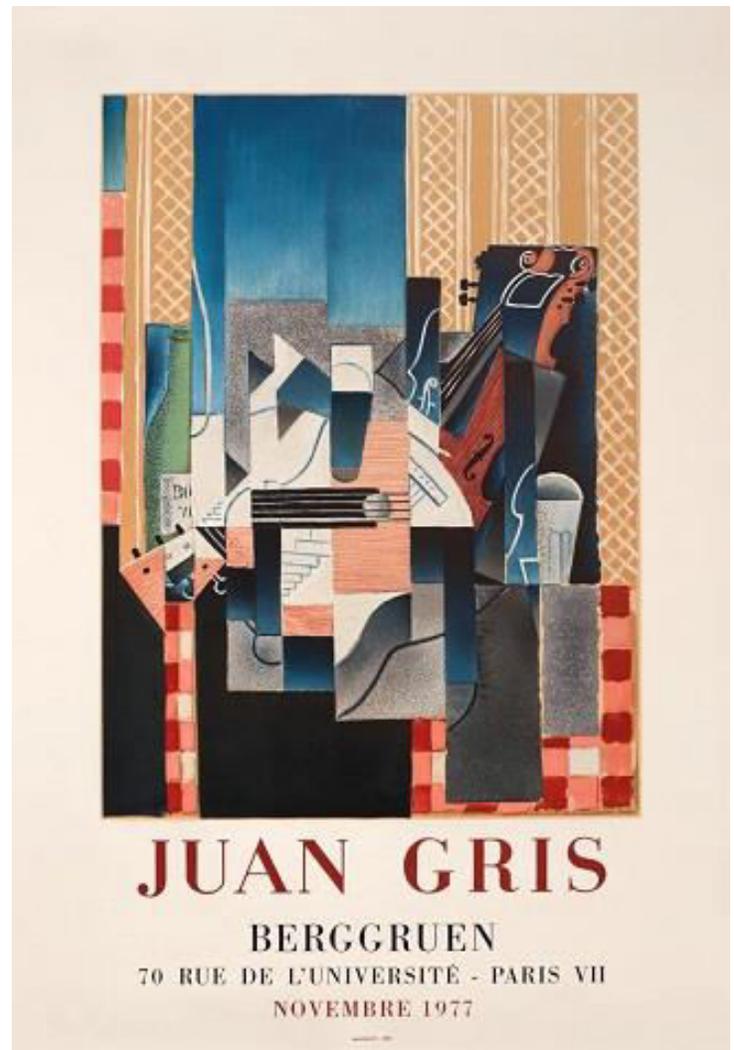
Dimensions: 72 x 54 cm; plate 53 x 39 cm

Publisher: Galerie Berggruen, Paris

Printer: Mourlot, Paris

Print-run: 1000

Comment: See the inscription with the name of
the chromist below. (Henri Deschamps,
Lithographic engraver at Mourlot Imprimeur)



No. 728

Title: *Nature morte à la guitare (Avant-la-lettre Exhibition poster Galerie Berggruen, Paris, novembre 1977)*

Date: 1977

Medium: Lithograph of interpretation (chromist: Henri Deschamps)

Dimensions: Sheet 76 x 52 cm; plate 53 x 39 cm

Publisher: Galerie Berggruen, Paris

Printer: Mourlot, Paris

Print-run: 200



Pochoirs

No. 729

Title: *Le Paquet de tabac*

Date: 1933 (after 1914 Juan Gris 's "papier collé" with gouache and pencil)

Publisher: Editions Jeanne Bucher, Paris & John Becker, New York

Medium: Collotype & pochoir

Printer: Maison M.

Beaufumé, Paris

Paper: Vélín

d'Arches

Size: sheet: 40 x

52 cm / image: 21 x 26

cm (same as original

work of 1914)

Print run: 1,000

Catalogues raisonnés:

Orozco's 1. Picasso

Interpretation prints II -

Etchings, pochoirs &

woodcuts. Catalogue

Raisonné

Comment :

Jeanne Bucher's blind

stamp bottom left. J.B's

watermark lower right

margin Arches'

watermark upper right

margin. Issued from the

famous "Dix

Reproductions 1933" in-folio. Reproduced by Maison M. Beaufumé.

A native of Alsace, Jeanne Bucher (1872–1946) embarked on a new career when she was in her forties,

becoming an art collector and dealer in Paris. Previously, she had worked in several Swiss libraries and

then served as a nurse during

World War I. After moving to Paris

in 1920, her Alsatian friends and

the artist Jean Lurçat welcomed her

into their artistic and literary circle.

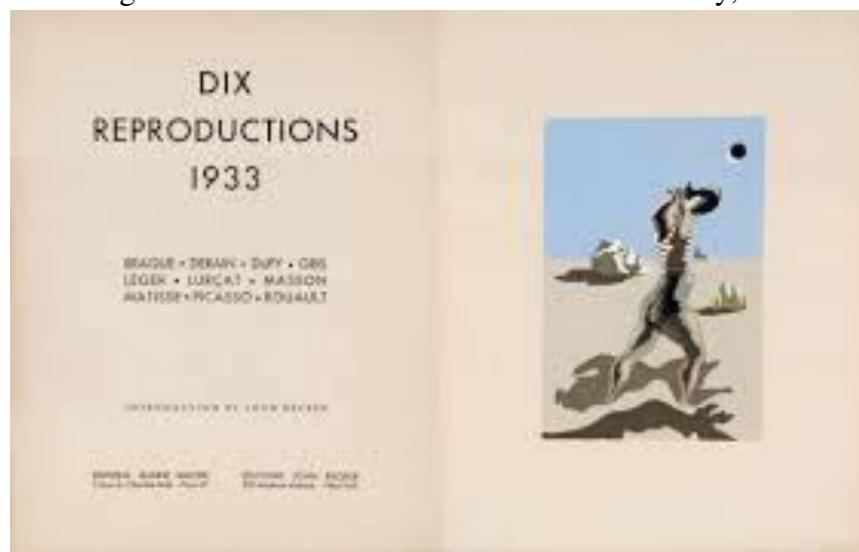
Five years later, at the age of fifty-

one, she opened a library-gallery

within Pierre Chareau's interior

design store at 3 rue du Cherche-

Midi, Paris.



No. 730

Title: *Nature morte (Still life)*

Date: 1922

Medium: Pochoir

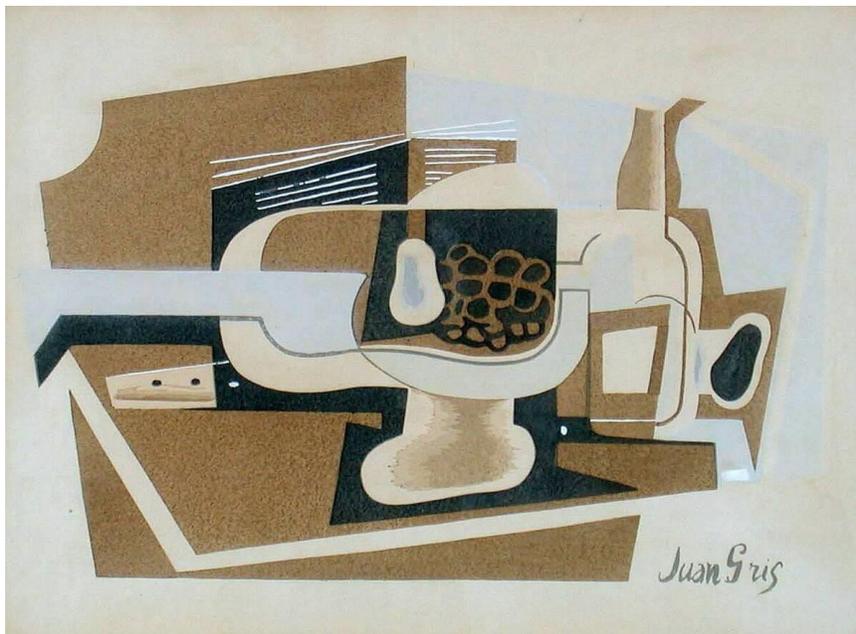
Dimensions: 23,5 x 30,3
cm

**Current owner or
museum:** Centre
Pompidou, Musée national
d'art moderne, Paris

Cabinet d'art graphique
Inventory No. AM 4041 D

Comment: Sérigraphie au
pochoir édité par L'Esprit
nouveau et offert aux
abonnés en 1923 / Stencil
screenprint published by
L'Esprit Nouveau and
offered to subscribers for
the New Year of 1923. It is
based on the 1921

watercolor and gouache *Le compotier (Fruit bowl)*



No. 731

Title: *Nature morte (Still
life)*

Date: unknown

Medium: Lithograph on paper
with gouache (Sic)

Dimensions: 28 x 35 cm

Current owner or museum:
Kröller-Müller Museum Otterlo, The
Netherlands

Inventory: KM 130.691

Gift from Ida and Piet Sanders,
Schiedam

No. 732

Title: *Nature morte*
(*Still life*)

Date: 1922

Medium: Gouache au pochoir
sur papier Gouache au pochoir
sur papier Gouache au pochoir
sur papier

Dimensions: 25 x 32,8 cm

Current owner or museum:

Musée d'Art moderne et
contemporain de la Ville de
Strasbourg

Acquisition en 1922

Comment: Stencil screenprint
without Gris printed signature



No. 733

Title: *Nature morte (Still Life)*

Date: 1922

Medium: Pochoir

Dimensions: ?

Current owner or museum:

Harvard Art Museum
Credit Line Harvard Art
Museums/Fogg Museum,
Mrs. Kelsey S. McDonald
Bequest

Accession Year 1951

Object Number M12518

Provenance

[Guy Mayer, New York,
New York], sold; to Fogg Art
Museum, May 1, 1951.

State, Edition, Standard

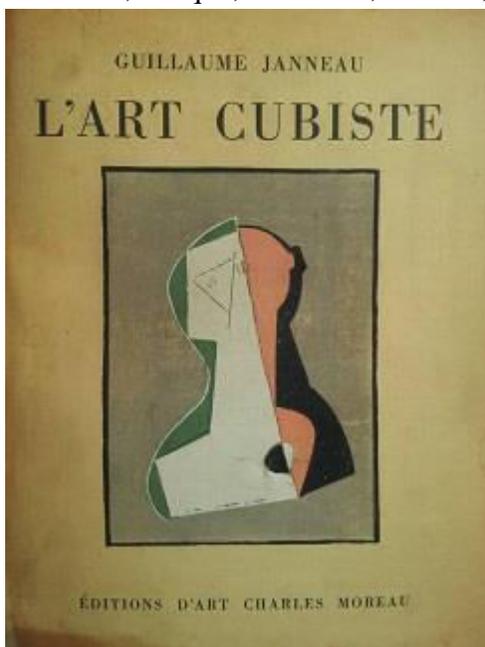
Reference Number

Kahnweiler, 34



No. 734**Title:** *Cubist Still Life***Date:** 1929 (after Juan Gris 's painting)**Publisher:** Charles Moreau, Paris**Medium:** Collotype & pochoir**Printer:** Atelier Daniel Jacomet, Paris**Paper:** Vélin d'Arches**Size:** Sheet 27,5 x 21 cm; image: 11,5 x 14 cm**Print run:** 1,000**Catalogues raisonnés:**

Catalogues raisonnés: Orozco Picasso Books No. 50; Orozco's 1. Picasso Interpretation prints II - Etchings, pochoirs & woodcuts. Catalogue Raisonné. No. : 121

Comment : This pochoir was included in the book *L'Art Cubiste. Theories et realisations. Etude critique*. Text: Guillaume, Janneau Editions d'art Charles Moreau (1929), which included 14 pochoirs in color; original illustrated paper wrappers with pochoir image to the front cover. The fine plates are by Picasso, Braque, Juan Gris, Gleizes, Herbin, Marcoussis, Severini, Léger, Laurens, Lhote and Survage, printed by pochoir master Daniel Jacomet.Janneau acted as adviser to Jacques Zoubaloff (1876-1941) in the formation of his collection, and most of the works illustrated in *L'Art Cubiste* belonged to the Zoubaloff collection.

No. 735

Title: *Guitarra Frutero y Garrafa (Guitare, Compotier et Carafe)*

Date: 1986 (after Juan Gris 's 1924 gouache)

Publisher: D.D.C.

Medium: Collotype & pochoir

Printer: Unknown

Paper: Vélin d'Arches

Size: Sheet 38 x 28 cm; image: 20,2 x 15 cm

Print run: 250

Comment : This is an interpretation pochoir (of rather poor quality) of the 1924 gouache on paper *Nature morte à la guitare* (19,7 x 15,5 cm), currently at the Tate Modern, London (Bequeathed by Elly Kahnweiler 1991 to form part of the gift of Gustav and Elly Kahnweiler, accessioned 1994. Reference T06815) See photo below:



No. 736**Title:** *La bouteille (Bouteille, bol et verre)***Date:** 1950 (after Juan Gris 's 1922 painting *Bouteille, bol et verre*. See photo below)**Publisher:** ArtCo**Medium:** Collotype & pochoir (Aeplly process)**Printer:** Jean Fautrier / Janine Aeplly**Paper:** Vélin d'Arches**Size:** 63,5 x 39,5 cm**Print run:** 300**Comment :** Artist Jean Fautrier and his partner Janine Aeplly embarked after the war on making reproductions in limited editions, using a process called the "Aeplly process", which combined several techniques for the same reproduction, both artisanal (stencil, intaglio, chalcography) and mechanical (lithography, photography). The studio is located in Châtenay-Malabry, where Jean Fautrier found refuge in 1943 to escape the Gestapo and where he painted the famous *Hostages* series. GildoCaputo
and

Myriam Prévot join Fautrier and Aeplly in 1949 to form *ArtCo*. ArtCo builds its advertising discourse by playing on a double register, aesthetic and social, revealing contemporary representations of modern art. It presents its copies as "almost real paintings", and multiplies the anecdotes which account for the inability of the artists, Georges Braque in the lead, to distinguish the canvas they painted from the replica produced by Aeplly, given that both the color and the material, the grain and the touch, are respected.

Illustrations for the press 1904-1911

The work on paper by Juan Gris at the beginning of his artistic career, discovers the symbolist roots of one of the most important artists of the avant-garde and who contributed the most to the melting pot that was cubism.

This initial period of Gris is shown through ninety drawings on paper and ninety original numbers of the publications for which they were created, together with abundant bibliographic documentation and magazines of the time in which the artist collaborated.

Gris's work as a draftsman and press illustrator began in Madrid in 1904, at the age of 17, and later developed more intensely during the first years of his stay in France. In his initial period, Juan Gris made more than 650 drawings and typographic vignettes and collaborated with 22 newspapers, 9 Spanish and 13 French, in which he carried out essential work in his subsequent career as a painter. These works build "the prehistory of the artist", as well as the symbolist roots of the avant-garde, the fundamental role of humor in its genesis:

"Alma América", a collection of poems published in Madrid in 1906. As well as the works carried out in his years in Madrid for "Blanco y Negro", "Papel de estraza" or "Renacimiento latino".

In 1904 he participated in the only three issues of a literary magazine called "Papel de straza"

In 1905 he collaborated with another illustrated literary magazine: Latin Renaissance, directed by Villaespesa.

A year later he took part in "Gran Mundo" and collaborated in "Blanco y Negro", he also drew the covers and vignettes of "Alma América".

In 1906 he participated in two other publications "Indo-Spanish Poems and" Las canciones del camino ".

In 1907 he continued his collaborations, already taking his activity to France. He collaborated in "L'Indiscret", in "Le Témoin", "Le Rire"...

Museo Centro de Arte y Naturaleza, Huesca

No. 737

Title: *Personnage pour L'Assiette au beurre*

Date: 1904

Medium: Pencil and Ink

Dimensions: 39 x 32 cm

Sold at an auction

Sale Date: April 6, 2001



No. 738

Title: *Sur la
Castellana (On the
Castellana)*

Date: 1906

Medium: Ink and Gouache

Dimensions: 41,5 x 33 cm

Sold at an auction

Sale Date: October 23, 1998



No. 739

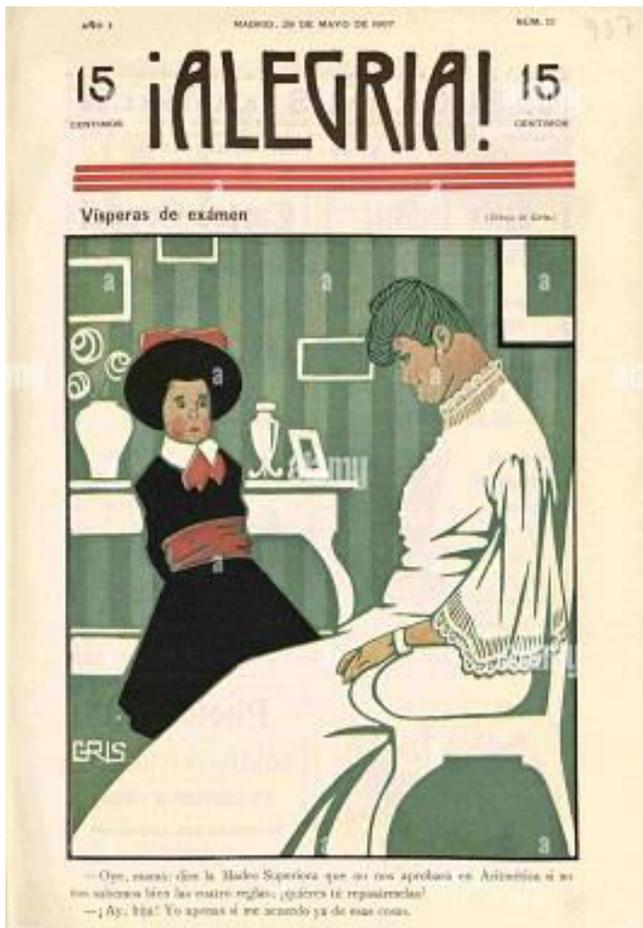
Title: *1er mai au Kursaal*
(*May 1 at the Kursaal*)

Date: 1907

Medium: Ink and Gouache

Dimensions: ??

Published on the cover of number 8 of the Madrid magazine ¡Alegría! (May 1, 1907)



No. 740

Title: *Veille d'examen* (*Exam eve*)

Date: 1907

Medium: Ink and Gouache

Dimensions: ??

Published on the cover of number 15 of the Madrid magazine ¡Alegría! (May 29, 1907)

No. 741

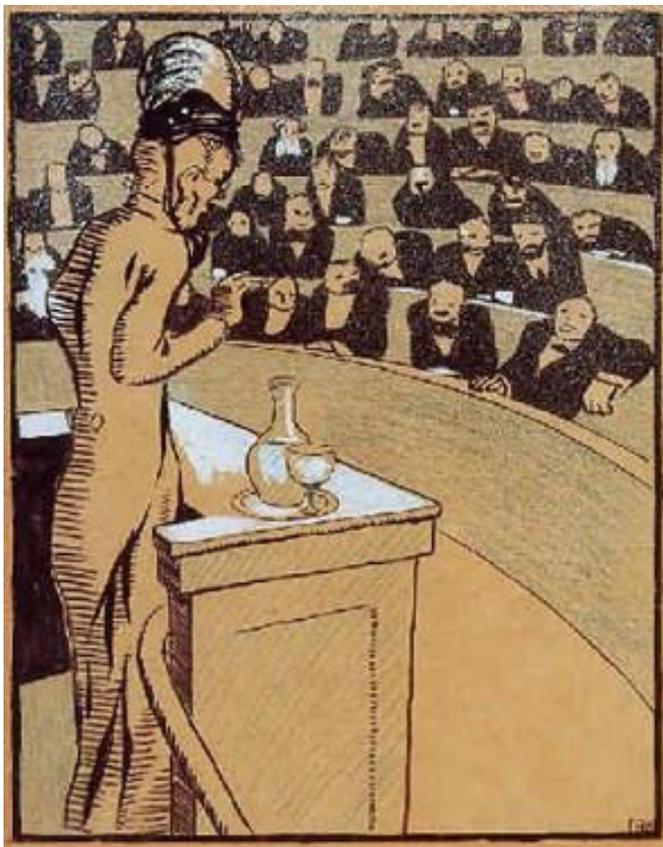
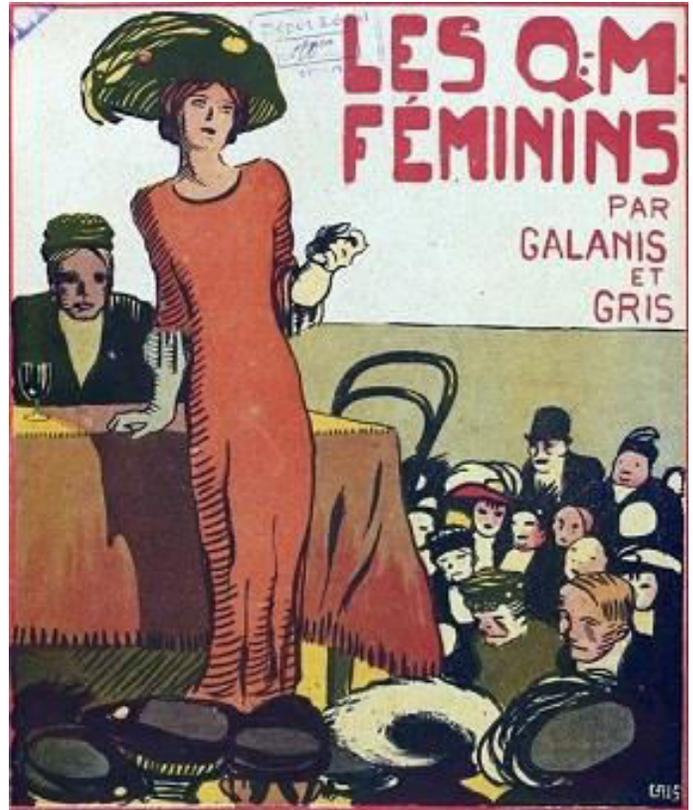
Title: *Les Q.M. feminins (The feminin Q.M.)*

Date: 1907

Medium: Ink and Gouache

Dimensions: ??

Comment: Cover by Juan Gris for No. 474 of *L'Assiette au beurre* April 1910 evoking the Q. M., that is to say the increase from 9,000 to 15,000 francs in parliamentary allowances, voted in 1906.



No. 742

Title: *Précaution féministe (Feminist precaution)*

Date: 1910

Medium: Brush and Pen and Ink

Dimensions: 34,5 x 27,3 cm

Sold at an auction

Sale Date: October 25, 2000

No. 743

Title: *Palco de la Opera*
(opera box)

Date: 1907

Medium: Ink

Dimensions: 30 x 24 cm

Sold at an auction

Sale Date: December 12, 1995



No. 744

Title: *Rentrée à Paris (Return to Paris)*

Date: ??

Medium: pen and brush and ink with color pencil

Dimensions: 34,6 x 54 cm

Current owner or museum:

Private Collection

Sold at an auction

Sale Date: March 1, 2006

**No. 745**

Title: *Chauffeur d'Avansat*

Date: circa 1906-1907

Medium: gouache, brush and India ink, charcoal and pencil on toned paper

Dimensions: 38.7 x 31 cm.

Current owner or museum: Private Collection

Sold at Christie's Live Auction 12070

Impressionist & Modern Art Works On Paper

Lot 1004

Price realised USD 106,250

Estimate USD 25,000 – USD 35,000

Closed: 13 May 2016

Provenance

Peter H. Deitsch Gallery, New York (by 1958).

Acquired by the family of the present owner, circa 1965.

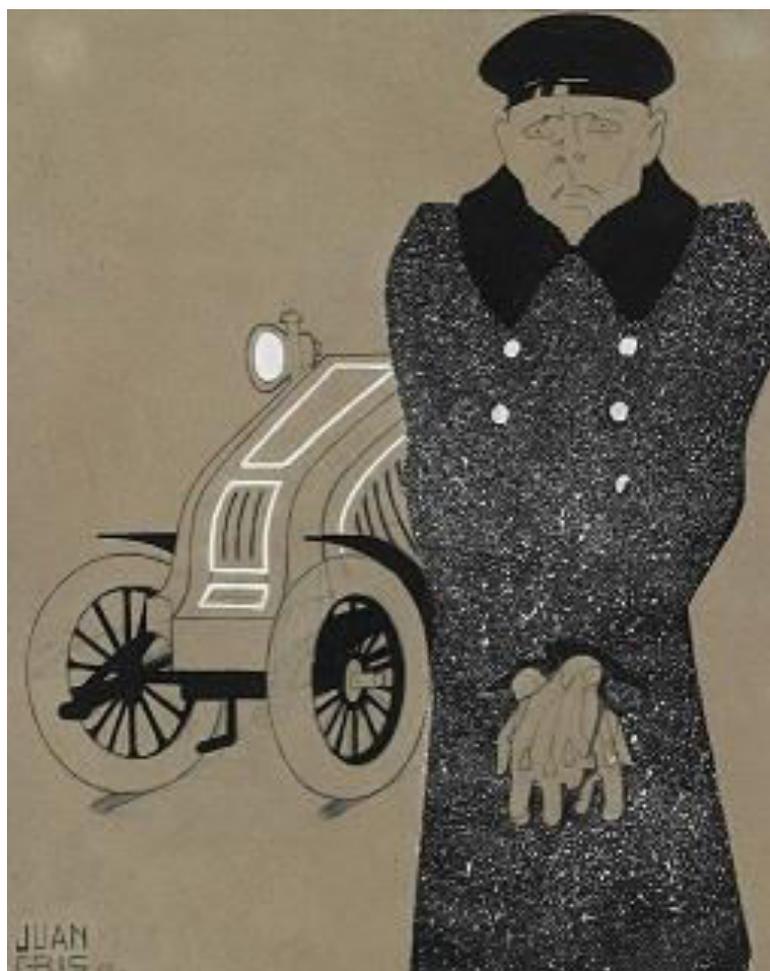
Literature

L'Esquella de la Torratxa, No. 1733, 15 March 1912, p. 185 (illustrated).

R. Bachollet, Juan Gris, dessinateur de presse de Madrid à Montmartre, catalogue raisonné, 1904-1912, Paris, 2003, p. 481, No. ES 5 (illustrated).

Exhibited

New York, The Museum of Modern Art; Minneapolis Institute of Arts; San Francisco Museum of Art and Los Angeles County Museum, Juan Gris, April-October 1958, p. 13 (illustrated; titled The Automobilst).



Lot Essay

Gris arrived in Paris in 1906, and took up residence at the Bateau Lavoir, where he met Pablo Picasso, and through him Georges Braque, Guillaume Apollinaire, Max Jacob, Maurice Raynal, Pierre Reverdy and other artists, poets and critics at the forefront of a new generation of Paris' avant-garde. The present drawing was executed circa 1906-1907, shortly after Gris moved to France. It was published several years later in the Catalan, pro-republican weekly satirical magazine, *L'Esquella de la Torratxa*, with the following caption: "In modern countries, like the United States, the cars have the right to go at 80 per hour. Here they always think we go too quickly, and we only go at 20. Look how we have to run to get to the Yankees' level!" (op. cit., 1912, p. 185)

**No. 746****Title:** *L'assistance (Support)***Date:** 1908**Medium:** Wax Crayon**Dimensions:** 43,2 x 28 cm

Sold at an auction

Sale Date: November 10, 1998

No. 747**Title:** *L'artiste et sa famille dans l'atelier (The artist and his family in the studio)***Date:** 1908-1910**Medium:** Pencil and Crayon**Dimensions:** 33 x 26,6 cm

Sold at an auction

Sale Date: November 10, 1998



No. 748**Title:** *La Conferencia*
(*The conference*)**Date:** 1908**Medium:** gouache on black paper**Dimensions:** 45 x 31.5 cm.**Current owner or museum:**

Private Collection

Sold at Christie's Live Auction

16721 *The Collection Of Peggy And David Rockefeller: Fine Art, Day Sale* LOT 505

Price realised USD 336,500

Estimate USD 40,000 – USD 60,000

Closed: 10 May 2018

Provenance

Estate of the artist.

Buchholz Gallery (Curt Valentin), New York.

Nelson A. Rockefeller, New York (1950).

Gift from the above to the late owners, December 1957.

Literature

"La cuestión de Oriente,"

L'Assiette au Beurre, No. 395, October 1908, p. 491 (illustrated).

J.A. Gaya-Nuño, Juan Gris, Boston, 1975, No. 10

(illustrated).

R. Bachollet, Juan Gris, dessinateur de presse de Madrid à Montmartre, Catalogue raisonné, Paris, 2003, p. 258, No. AB 22 (illustrated; with sight dimensions).

M. Potter et al., The David and Peggy Rockefeller Collection: European Works of Art, New York, 1984, vol. I, p. 277, No. 107 (illustrated; with sight dimensions).

Exhibited

New York, The Museum of Modern Art; The Minneapolis Institute of Arts; San Francisco Museum of Art and Los Angeles County Museum, Juan Gris, April-October 1958, p. 120 (illustrated; with sight dimensions).

Lot Essay

"My brother Nelson gave me this rather unusual Gris gouache as a Christmas present in 1957. It was found for him by Bill Lieberman, associate curator of prints and illustrated books at The Museum of Modern Art. For some reason, Nelson thought it looked like a group of bankers. My own feeling was that the group resembled politicians or ambassadors more than bankers." —David Rockefeller



No. 749

Title: *Quatre Personnages Dans Un Salon (Four Figures In A Living Room)*

Date: 1908

Medium: pen and ink, coloured crayon and gouache on paper

Dimensions: 36.6 x 31.3 cm

Current owner or museum: Private Collection

Sold at Sotheby's *Impressionist and Modern Art, Works on Paper* / Lot 149

Provenance

M. Knoedler & Co., New York

Joan & Lester Avnet, New York

Exhibited

Dortmund, Museum am Ostwall, Juan Gris, 1965, No. 98 (titled as *Au salon*)

Literature

Raymond Bachollet, *Juan Gris, dessinateur de presse de Madrid à Montmartre: Catalogue Raisonné 1904-1912*, Paris, 2003, No. PA 10, illustrated p. 393



No. 750

Title: *Hiver (Winter)*

Date: 1908

Medium: pen and ink and gouache on paper

Dimensions: 35,6 x 29,8 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: December 11, 2011

No. 751

Title: *Homme et femme sur un banc*
(*Man and Woman on Bench*)

Date: 1908-1909

Medium: charcoal, gouache, and watercolor

Dimensions: 36.8 x 27.7 cm

Current owner or museum: The National
Gallery of Art, Washington

Credit Line Ailsa Mellon Bruce Fund

Accession Number 1971.66.4

Provenance

Mr. [d. 1970] and Mrs. Lester Francis Avnet,
Great Neck, Long Island, NY; purchased 19
October 1971 by NGA.



No. 752

Title: *Café Society*

Date: 1909

Medium: ink, gouache and colored pencil on paper

Dimensions: 35 x 27 cm

Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist and Modern Art including Russian and Latin American Art* /13 February 2008 • New York Lot 26

Estimate 25,000 - 35,000 USD Sold

Provenance

Galerie des Etats-Unis, Paris

Acquired by the present owner from the above

Literature

Raymond Bachollet, Juan Gris, dessinateur de presse, de Madrid à Montmartre, catalogue raisonné, Paris, Galerie Leiris, 2003, p. 130

Catalogue Note

This drawing was published in the Parisian magazine L'Indiscret, n° 409, December 1, 1909.



No. 753

Title: *Taking tea*

Date: ??

Medium: watercolor and ink

Dimensions: 10,2 x 13,3 cm

Current owner or museum:

Private Collection

Sold at an auction

Sale Date: November 17, 2005

No. 754

Title: *Suicide Riche (Rich Suicide)*

Date: 1909

Medium: gouache, pencil and pen and ink on paper

Dimensions: 31,5 x 48 cm

Current owner or museum: Private Collection



No. 755

Title: *Chez la modiste (At the milliner's)*

Date: 1908-1910

Medium: Brush and Ink

Dimensions: 40 x 31 cm

Sold at an auction

Sale Date: November 10, 1998

No. 756

Title: *Au café (At the coffee shop)*

Date: 1908-1910

Medium: Pen and Ink and Gouache

Dimensions: 31,1 x 29,7 cm

Sold at an auction

Sale Date: November 10, 1998



Miguel Orozco

Juan Gris. Vol II. Portraits. Pierrots, Drawings, Books, etc

No. 757

Title: *Le secours moral (moral support)*

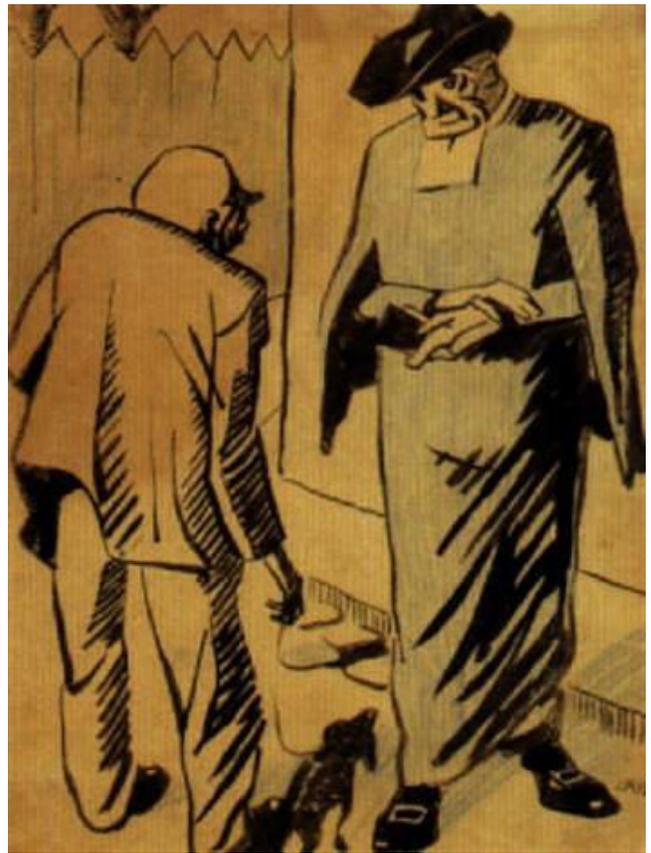
Date: 1908-1910

Medium: Brush and Ink

Dimensions: 32,5 x 24,7 cm

Sold at an auction

Sale Date: November 10, 1998



No. 758



Title: *Les deux cheminots revokes (The two railway workers revoked)*

Date: 1911

Medium: Gouache and Charcoal

Dimensions: 32 x 30 cm

Sold at an auction

Sale Date: March 24, 1999

No. 759**Title:** *Incertitude (Uncertainty)***Date:** circa 1908**Medium:** gouache, brush and pen and India ink and pencil on paper**Dimensions:** 41 x 30.3 cm.**Current owner or museum:** Private CollectionSold at Christie's Live Auction 15972 *Impressionist And Modern Art Works On Paper*. lot 101

Price realised USD 31,250

Estimate USD 25,000 – USD 35,000

Closed: 16 May 2018

inscribed 'Incertitude lequel choisir le vieux ou le jeune' (along the lower edge)

Provenance

Ohana Gallery, London; sale, Christie's, London, 20 May 1960, lot 76.

M. Knoedler & Co., Inc., New York (acquired at the above sale).

Acquired from the above by the present owner, June 1960.

Literature

L'Indiscret, No. 359, 2 December 1908 (illustrated).

R. Bachollet, Juan Gris, Dessinateur de presse de Madrid à Montmartre: Catalogue raisonné, 1904-1912, Paris, 2003, p. 123 (lithograph version illustrated).

Exhibited

London, Ohana Gallery, Summer Exhibition: French Paintings of the Nineteenth and Twentieth Centuries, June-September 1959.

Lot Essay

Gris arrived in Paris in 1906, and took up residence at the Bateau-Lavoir, where he met Pablo Picasso, and through him Georges Braque, Guillaume Apollinaire, Max Jacob, Maurice Raynal, Pierre Reverdy and other artists, poets and critics at the forefront of a new generation of Paris' avant-garde. In the present work, which was published in L'Indiscret in 1908, the character in the background on the right is an artist, standing hunched over with a portfolio under his arms and making direct eye contact with the viewer. Such was the life of Gris in his first six years in Paris, as he would descend La Butte in Montmartre to deliver his drawings to the headquarters of the various magazines for which he worked as an illustrator—L'Indiscret, Le Témoin, and L'Assiette au Beurre.



No. 760

Title: *La Lettre (The letter)*

Date: circa 1909

Medium: gouache, brush and India ink and pencil on buff paper

Dimensions: 43.8 x 28.2 cm.

Current owner or museum: Private Collection

Sold at Christie's Live Auction 1902
Impressionist And Modern Works On Paper Lot 147

Property Formerly from the Collection of Frieda Kittay Goldsmith, Palm Beach, Florida

Price realised USD 67,000

Estimate USD 35,000 – USD 45,000

Closed: 7 Nov 2007

Provenance

Helena Rubinstein, New York; Estate sale, Parke-Bernet Galleries, Inc., New York, 28 April 1966, lot 771.

Frieda Kittay Goldsmith, Palm Beach (acquired at the above sale).

By descent from the above to the present owner.

Lot Essay

The present work is possibly an illustration for the satirical review *L'Assiette au Beurre*.



No. 761

Title: *Ménage de sportsmen*
(Household of sportsmen)

Date: 1909

Medium: ink, watercolor and gouache,
pencil

Dimensions: 35,5 x 24 cm

Current owner or museum: Private
Collection

Sold at an auction

Sale Date: April 3, 2007



No. 762

Title: *La dernière nuit* (The last night)

Date: 1910

Medium: charcoal, gouache, ink and pastel on paper

Dimensions: 33,6 x 27,2 cm

Current owner or museum: Private Collection

No. 763

Title: *La toilette (The toilet)*

Date: 1908-1910

Medium: Pen and Ink and Gouache

Dimensions: 41 x 31 cm cm

Sold at an auction

Sale Date: November 10, 1998



No. 764

Title: *Manoeuvres electorales -Pas question...d'ailleurs il est laid et pauvre -mais sois raisonnable ma fille! Pensez donc il va etre fait conseiller municipal (Electoral maneuvers -No question... besides he is ugly and poor -but be reasonable my daughter! So think he's going to be made a municipal councilor)*

Date: circa 1910

Medium: ink and charcoal

Dimensions: 34,5 x 29,5 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: June 13, 2012

No. 765

Title: *Mâtres de
maîtres (masters of masters)*

Date: ??

Medium: Charcoal

Dimensions: 34 x 28 cm

Sold at an auction

Sale Date: December 20, 1995



No. 766**Title:** *Les Drames de l'adultère (The dramas of adultery)***Date:** circa 1911**Medium:** gouache, charcoal and grease pencil on paper**Dimensions:** 43.1 x 31.7 cm.**Current owner or museum:**

Private Collection

Sold at Christie's Christie's

Live Auction 21081 Art &

*Design : Un Certain Regard Sur**Le Xxè Siècle LOT 59*

Price realised EUR 13,860

Estimate EUR 6,000 – EUR

8,000

Closed: 4 Oct 2022

signed 'GRIS' (lower right) and

inscribed 'Les drames de

l'adultere. - Cette lettre, cette

lettre maudite qui m'apprend que

tu me trompes. - Mais puisque tu

le savais..... - Oui mais

maintenant je ne pourrai plus me

faire croire que je l'ignore !'

(along the lower edge)

gouache, charcoal and wax

crayon on paper

Provenance

Acquis en mars 1984.

Literature

Le Frou-Frou, Paris, 9 juillet

1911, No. 560, p. 5 (le dessin

de presse illustré).

Le Frou-Frou, Paris, 6 juillet

1913, No. 664, p. 11 (le dessin

de presse illustré).

L'Amour, Paris, 8 décembre 1912, No. 555 (le dessin de presse illustré).

Jean qui rit, Paris, 10 décembre 1911, No. 565, p. 6 (le dessin de presse illustré).

Jean qui rit, Paris, 22 février 1914, No. 680, p. 2 (le dessin de presse illustré).

R. Bachollet, Juan Gris, Dessinateur de presse, De Madrid à Montmartre, Catalogue raisonné, 1904-

1912, Paris, 2003, p. 378, No. FF 18 (le dessin de presse illustré).



No. 767

Title: *Le président de la République Armand Fallière et Polaire*

Date: ??

Medium: Gouache and Charcoal

Dimensions: 40 x 32 cm

Sold at an auction

Sale Date: April 19, 2000



No. 768

Title: *Au Music-Hall / Au restaurant*
(*At the Music Hall / At the restaurant*)

Date: 1910

Medium: ink, pencil and bodycolor on cardboard

Dimensions: 33,7 x 31,7 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: November 29, 2012



No. 769

Title: *Aux courses (At the races)*

Date: ??

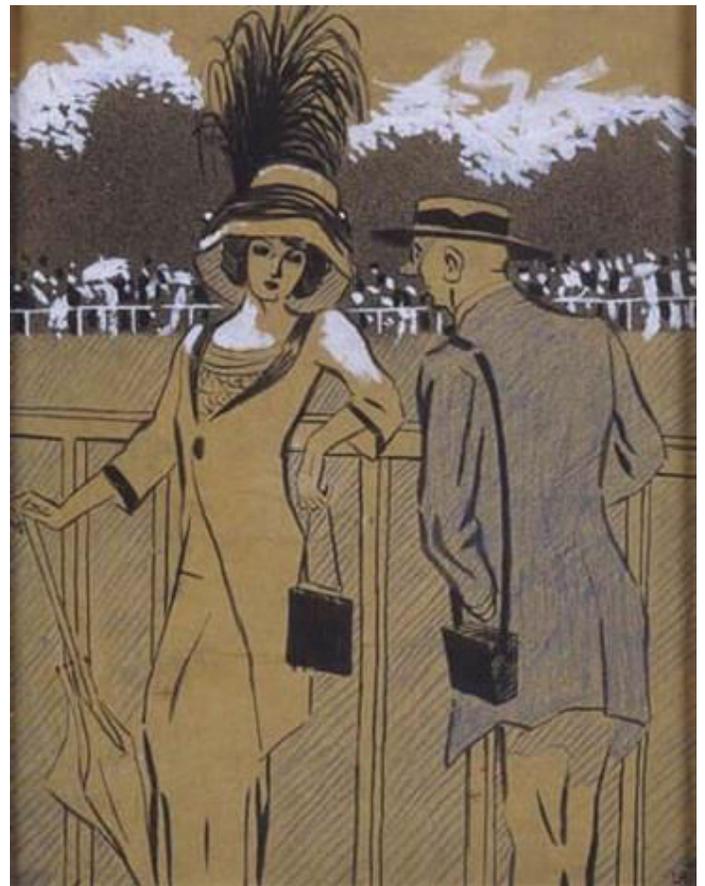
Medium: Color Pencil

Dimensions: 35 x 26,5 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: December 16, 2002



No. 770

Title: *Que dites-vous de cette chaleur incroyable? Il avait bien raison, celui qui a dit que l'Afrique commençait aux Pyrénées! (How about this incredible heat? He was quite right, the one who said that Africa begins in the Pyrenees!)*

Date: ??

Medium: Pen and Ink and Gouache

Dimensions: 47,4 x 33,9 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: October 23, 2001

No. 771

Title: *Mujer en el tocador (Woman at the dressing table)*

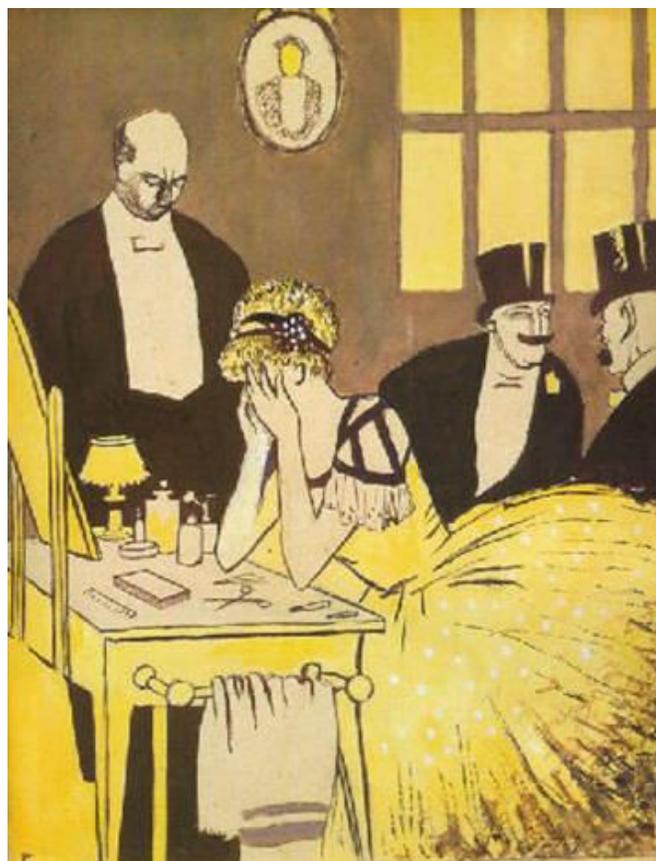
Date: ??

Medium: Watercolor and Ink

Dimensions: 26 x 21,5 cm

Sold at an auction

Sale Date: December 20, 1999



No. 772

Title: *Dama y caballero junto a una mesa (Lady and gentleman at a table)*

Date: ??

Medium: Ink

Dimensions: 20,5 x 18 cm

Sold at an auction

Sale Date: December 20, 1999



No. 773

Title: *Rentrée de chambre, l'ovation qui attend Caillaux le victorieux*

Date: 1911

Medium: gouache, charcoal and colored pencil on paper

Dimensions: 33.9 x 32.7 cm.

Current owner or museum:

Private Collection

Sold at Christie's *Live Auction 1019 Art Impressionniste Et Moderne* Lot 52

(illustration pour "Le Charivari")

Price realised EUR 25,000

Estimate EUR 20,000 – EUR 30,000

Closed: 1 Dec 2011

Provenance

Vente, Me Laurin, Paris, 25 juin 1957, lot 145.

Acquis au cours de cette vente par la famille du propriétaire actuel.

Exhibited

Londres, Royal Academy of Arts, French Paintings since 1900, from private collections in France, août-novembre 1969, p. 19, No. 197.

Post Lot Text

'At the tribunal', the ovation for Caillaux, the conquering hero (illustration for "Le Charivari"); signed upper right; gouache, charcoal and colour crayon on paper.

Lot Essay

This drawing was reproduced on the cover of the magazine *Le Charivari*, No. 178, November 4, 1911 (R. Bachollet, *Juan Gris dessinateur de presse de Madrid à Montmartre, catalogue raisonné 1904-1912*, Paris, 2003, p. 455, couverture de la revue illustrée).



No. 774

Title: *L'aéroplane (The airplane)*

Date: 1908

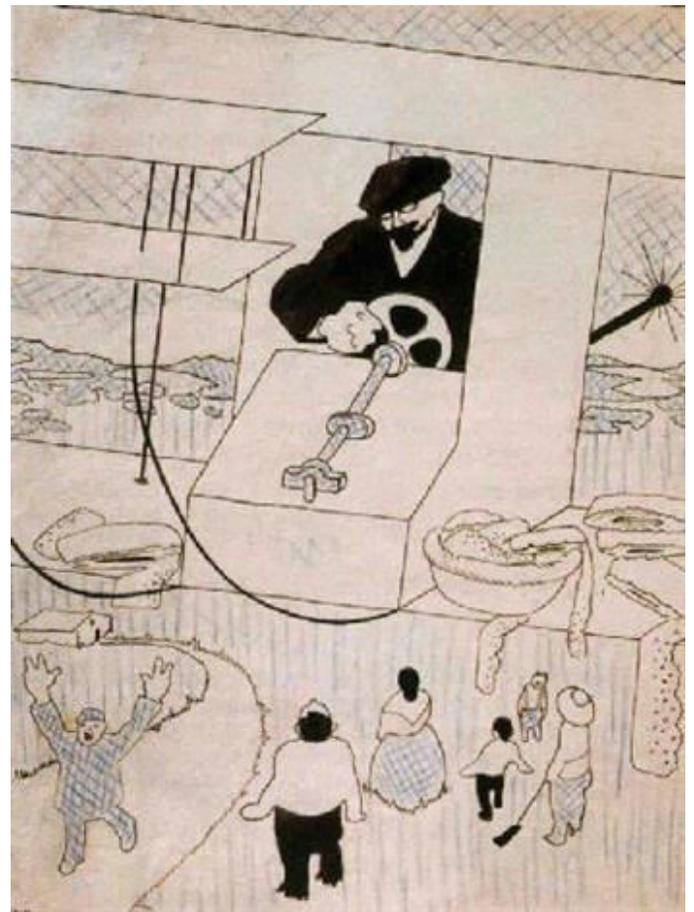
Medium: Pencil and Ink

Dimensions: 36 x 27,5 cm

Current owner or museum: Private Collection

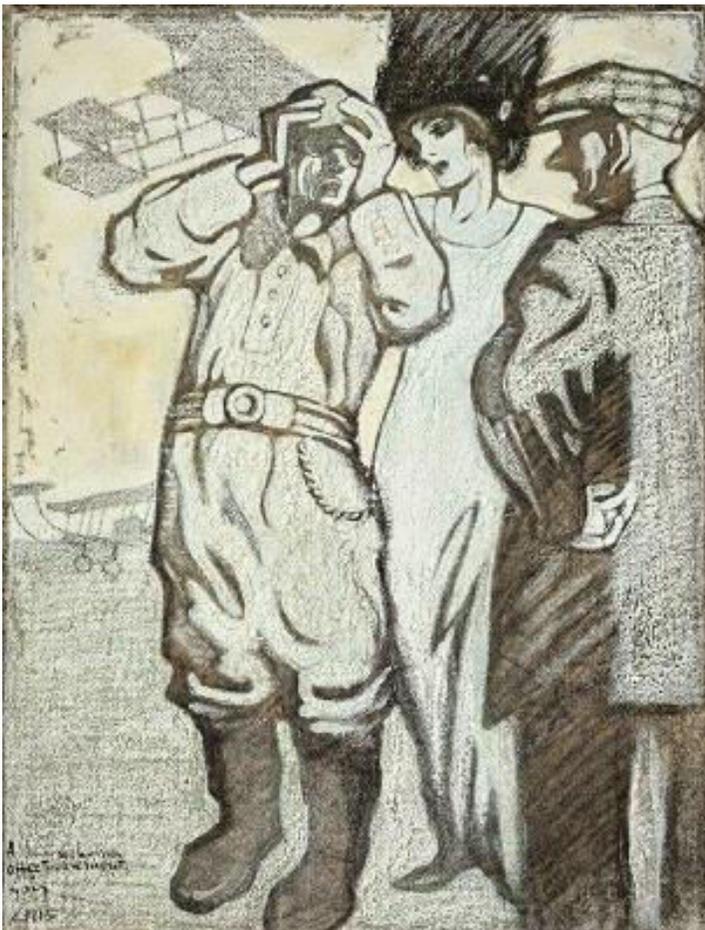
Sold at an auction

Sale Date: May 19, 2001



No. 775

Title: *Trois personnages sur un terrain*



d'aviation (Three figures on an airfield)

Date: 1911

Medium: Gouache, colored chalk and charcoal on laid paper

Dimensions: 40,5 x 31,1 cm

Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris

Acquisition Achat, 1977

Inventory No. AM 1977-561

Comment: Paru dans *Le Courrier français* avec la légende : "- Effrayant! Les roues cassées, une aile brisée. Pas moyen de démarrer ! - Si on te donne un prix, tu pourras dire que tu ne l'as pas volé !" (Appeared in *Le Courrier français* with the caption: "- Scary! Broken wheels, a broken wing. No way to start! - If we give you a prize, you can say you didn't steal it!")

Miguel Orozco

Juan Gris. Vol II. Portraits. Pierrots, Drawings, Books, etc

No. 776

Title: *Bal Mousette ou casque d'or (sketch for illustration)*

Date: 1912

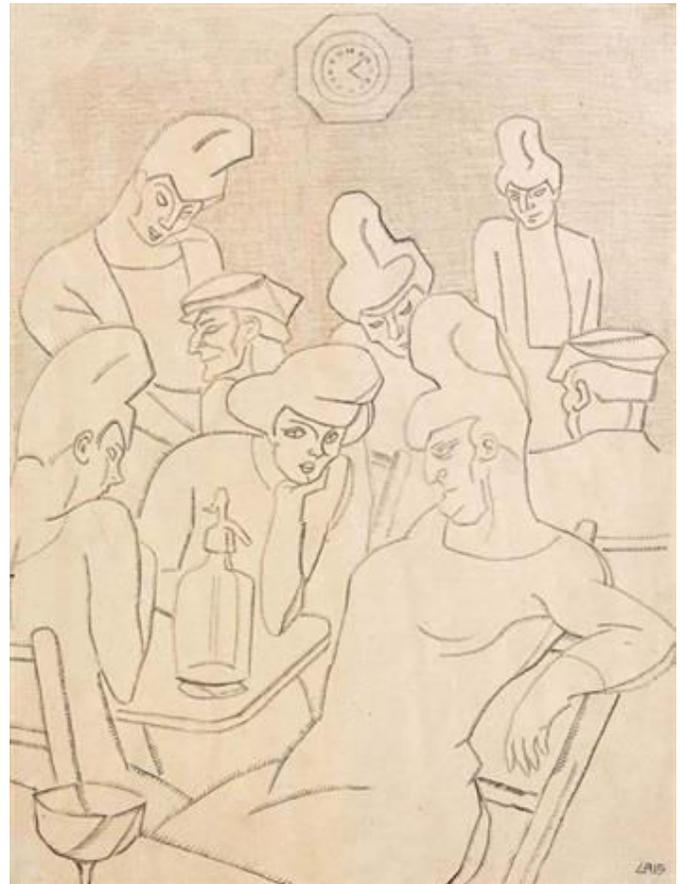
Medium: India ink on paper laid on card

Dimensions: 40 x 30,5 cm

Current owner or museum: Private Collection

Sold at an auction

Sale Date: June 16, 2009



No.

777

Title:

Pierre Garrete de Sanchair

Date: 1919

Medium: Gouache on paper

Dimensions: 68 x 53 cm

Current owner or museum: Museo Centro de Arte y Naturaleza, Huesca

Inventario 00105



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