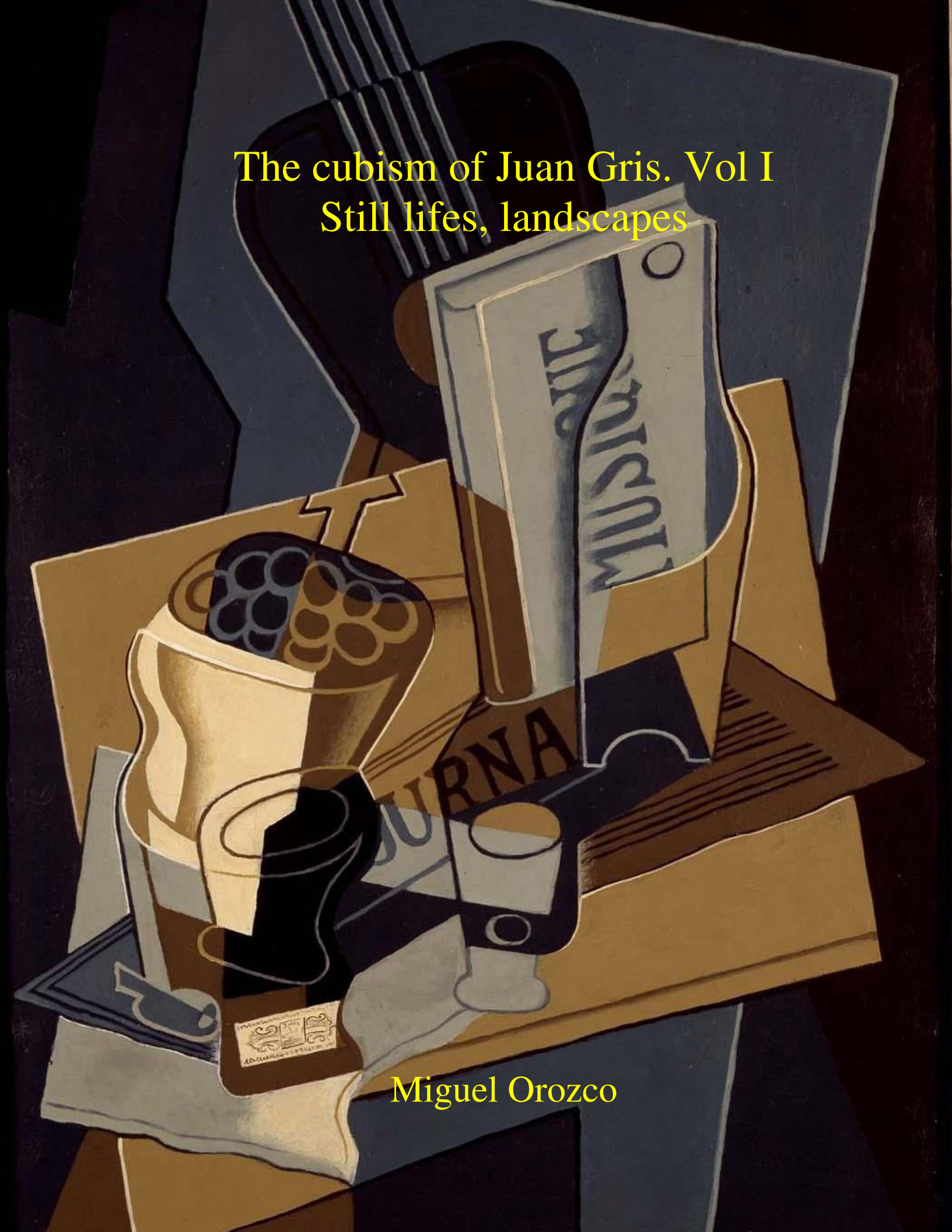

The cubism of Juan Gris. Vol I
Still lifes, landscapes

Miguel Orozco

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Cover illustration: *Le cahier de musique (The music book),* Oil on canvas .April 1922
96 x 61,5 cm. Museo Nacional Centro de Arte Reina Sofía, Madrid

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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 that to the explanation of proposals, this expanded or prolonged cubism, 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 overcall 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 whould 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 alkl 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 an 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 Temoin*[2].

Gris' illustrations for *L'Assiette au Beurre* belong to

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

the satirical tradition which runs 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 dis 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 onwards [3]. 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 significan 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 Demoiselles d'Avignon*. 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, BaselZ.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 demoiselles d'Avignon*.
[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

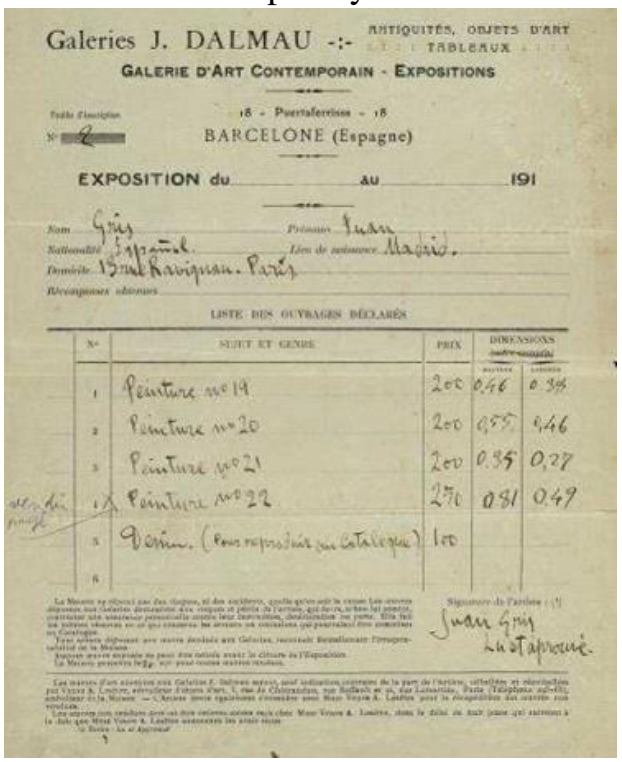
Picasso and Braque, six years older than Gris, had thus created a cubist esthetic that painters that wanted to change post-impresionism had necessarily to follow. Picasso's *Demoiselles d'Avignon*, with its cubistic passages, had been painted soon after Gris' arrival in Paris and Braque had, abandoned 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 con cluded 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, ceitain 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.


Galeries J. DALMAU -:- ANTIQUITÉS, OBJETS D'ART TABLEAUX

GALERIE D'ART CONTEMPORAIN - EXPOSITIONS

18 - Puertaferrisa - 18

BARCELONE (Espagne)

EXPOSITION du au 191

Nom Gris Prénom Juan

Nationalité Espagnol Lieu de naissance Madrid.

Domicile 13 rue Ravignan. Paris

Récompenses obtenues

LISTE DES OUVRAGES DÉCLARÉS

N°	SUJET ET GENRE	PRIX	DIMENSIONS (cadre compris)	
1	Peinture n° 19	200	0,46	0,38
2	Peinture n° 20	200	0,55	0,46
3	Peinture n° 21	200	0,35	0,27
4	Peinture n° 22	270	0,81	0,49
5	Dessin. (Pour reproduire au Catalogue)	100		
6				

Signature de l'artiste : Juan Gris

Lu et approuvé

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 nº 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 illustratred 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.

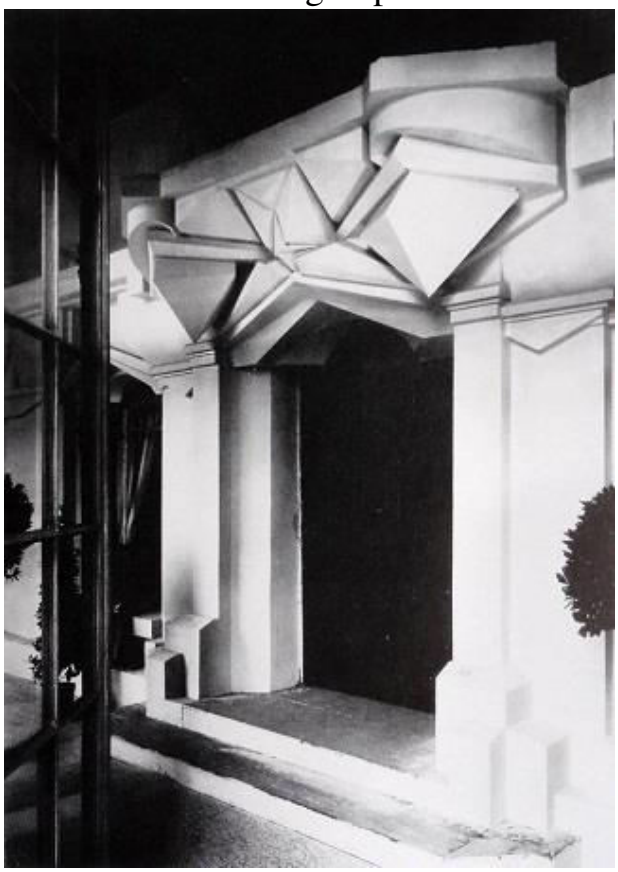
A Drawing was reproduced in Dalmau's catalogue but it has not been possible to locate this drawing in the Cooper Catalogue Raisonné of (which only includes certain drawings related to classified oil paintings) or in the catalogue raisonné 1910-1927 exhibited in Madrid at the Museo Nacional Centro de 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 nº 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 Boëtie* 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 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 Frantisěk 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.



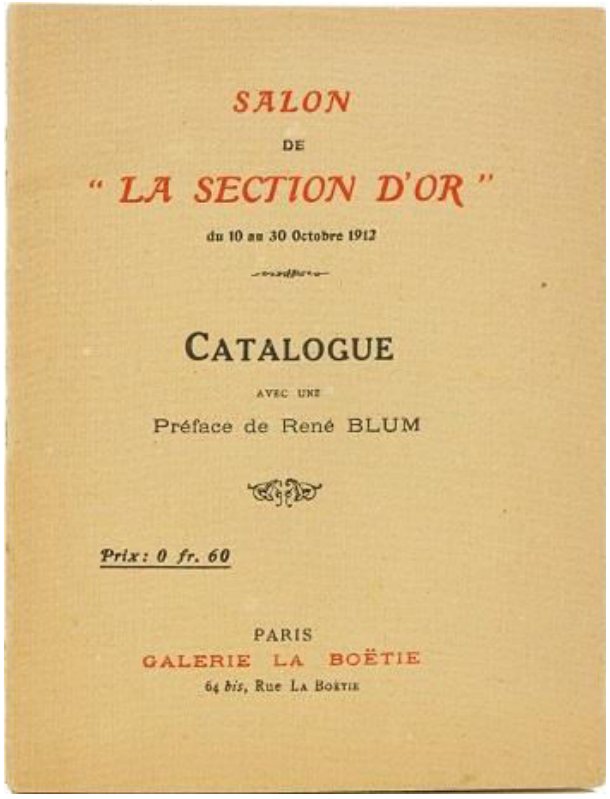
La maison cubiste

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 Paris [8]. 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.


SALON
DE
" LA SECTION D'OR "
du 10 au 30 Octobre 1912
CATALOGUE
AVEC UNE
Préface de René BLUM
Prix: 0 fr. 60
PARIS
GALERIE LA BOËTIE
64 bis, Rue La Boëtie

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.

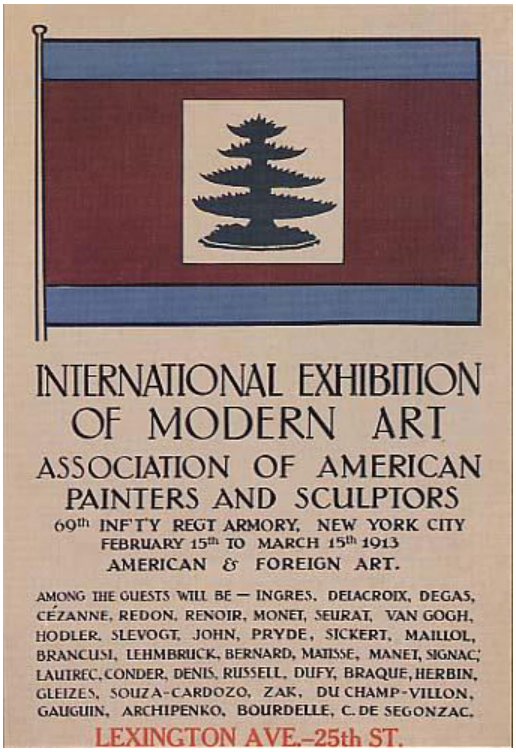
[7] "Ce qui m'a séduit dans le cubisme, c'est la recherche de la création, la discipline qui conduit au tableau volontaire, ordonnancé, où il n'y a plus place pour le hasard…une création nouvelle qui, dans son organisation voulue, contienne un peu de la poésie, du mystère de la vie". Cited by Pierre-Yves Corbel in *Jacques Villon graveur*, Centre national des arts plastiques, Paris La Défense.

[8] Now constituting the ultra-modern high-rise business area of *La Défense*.

Salon d'Automne 1912

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.



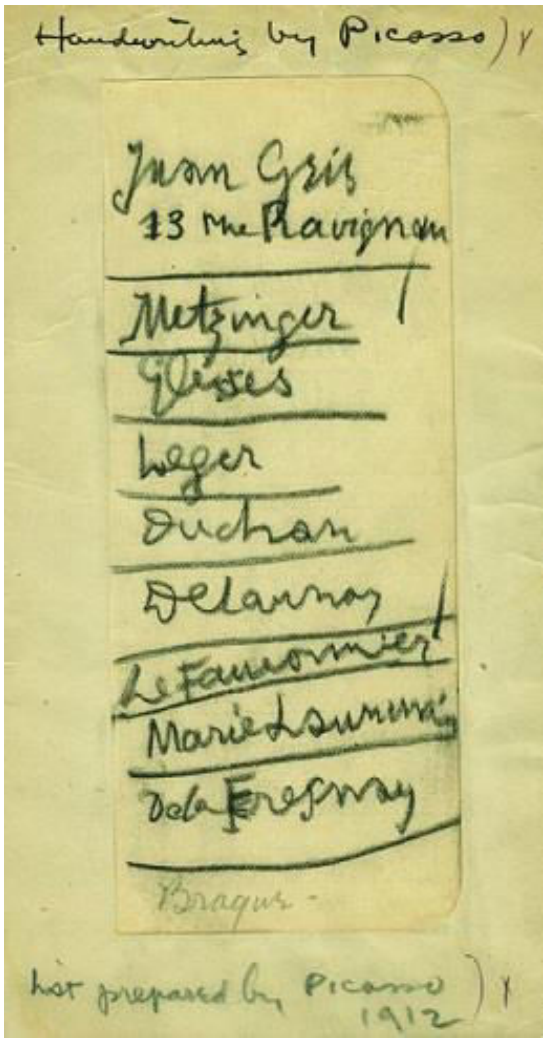
At the beginning Jacques Villon was attached to scientific cubism. Apollinaire gives this definition: "It is the art of painting new sets with elements borrowed, not from the reality of vision, but from the reality of knowledge". Villon had felt, better than any other, the materialistic side of Impressionism. Painting had to find a new vitality by relying on this knowledge, and it came from the mind [9].

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

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

with futuristic dynamics in a monochrome mode dear to Braque and Picasso, Villon does so by combining this new interest with the 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 Cézanne [10]. 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 69 th 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.*

[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.

All nine were immediately sold to top collectors. John Quinn, the most important collector of the 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 Sates, as it was him who managed 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 we 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-Elysées*, (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 ads 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

[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

un-French and his status as a foreigner. These attacks had become especially virulent 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 regfardless 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 expalins 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 Cotán[12]. 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

[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.

represented, with the quality and richness of the materials. From Sánchez Cotán, Spanish 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'. Dunnet stated that the painter's work 'represented a model of intellectual achievement for Le Courbusier 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 Sarriugarte[16], 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 Allendy[17], 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

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[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] Dunnet, 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 Gr*oupe 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.

Rosenthal, the symbolism in his paintings' objects seems to follow senventeenth-century conventions: they either symbolize the five senses or alternatively portray thesimple 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 de fined". 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 lead Gris, Picasso and Braque away from analyti cal 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 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. Ad 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 is 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 time[18].

Violon et gravure accrochee (Violin and Engraving), one of the best 1913 collages by Gris, was created in April. But he wrote to Kahnweiler adterwards 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

[18] Carmona 2017, p. 38

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.

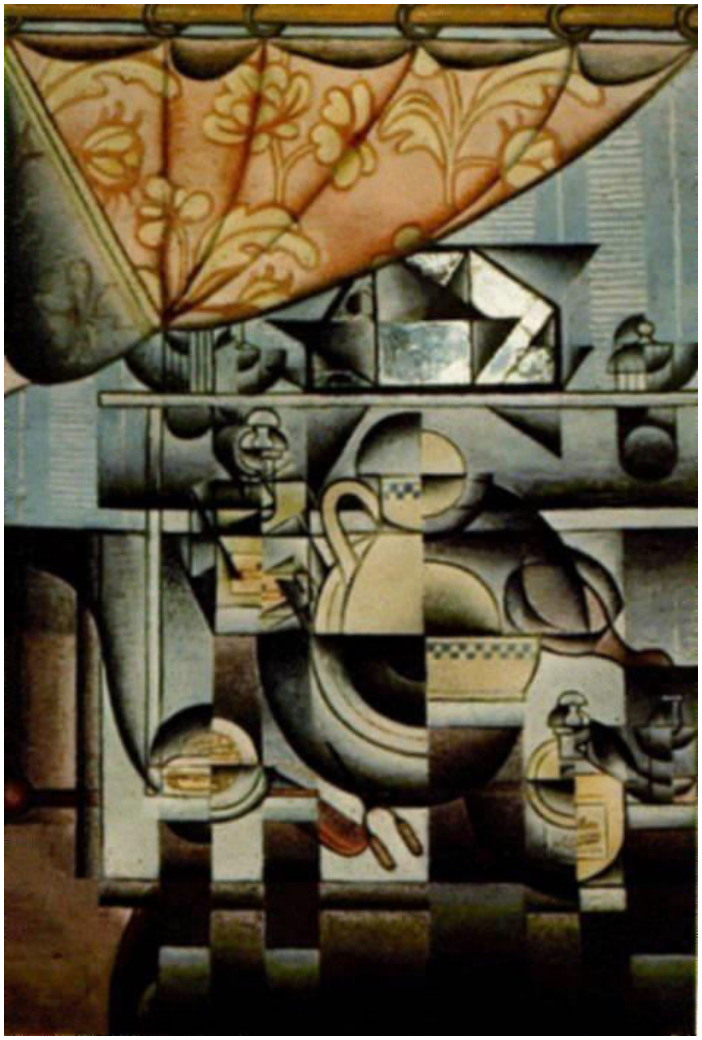
Gris concentrates on papiers Collès

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 portraytist 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 marbleized 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 26 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 ha 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".

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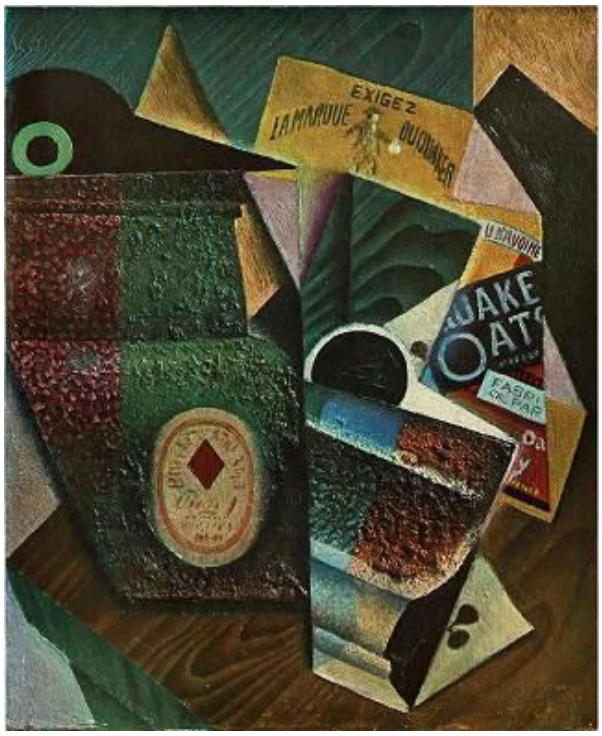
[19] Quoted in Poggi, Christine *In defiance of painting : cubism, futurism, and the invention of collage* Yale Publications in the History of Art 1992. Text in French: “I1 parait qu’il est impossible a un artiste consciencieux de reproduire un miroir sur la toile. Si l’on veut en faire une imitation parfaite, cela semble, en effet, pratiquement impossible. On ne peut arriver a donner l’eclat de la glace, et comme elle reflete des miliiers 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.

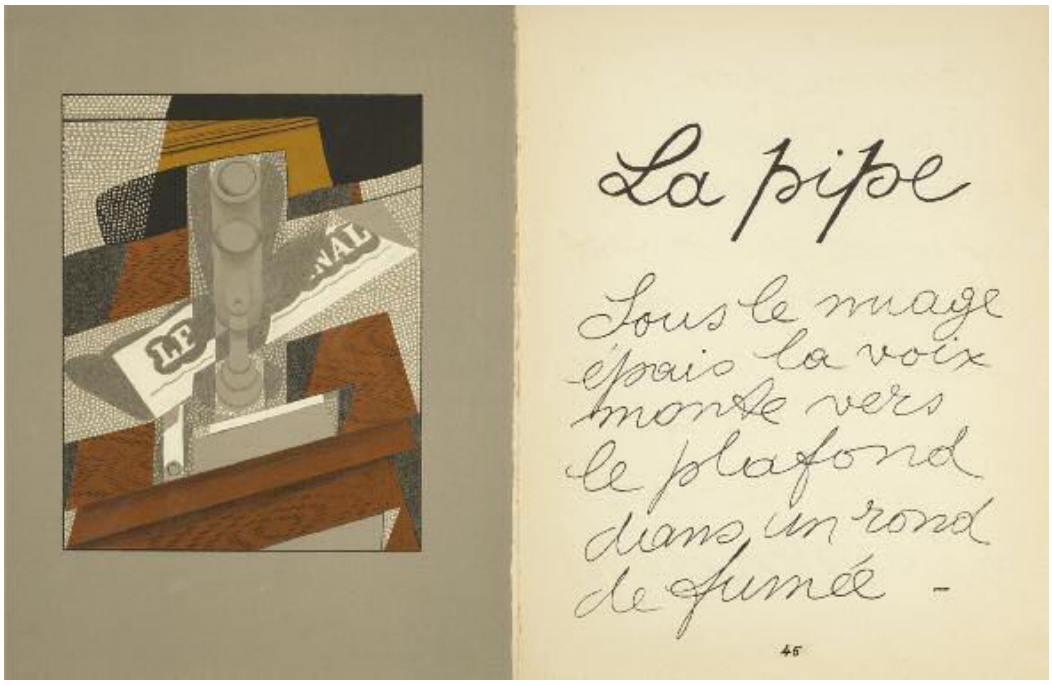
This painting provides a further demonstration of how persistent the influence of Gris Castillian sources. The picture's subdued contrasts of brown, black, white, and gray give it a transcendental intensity and a kind of mystic purity. Gris continued to be Zurbaran's heir. The *Still Life with Fruit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

Gris and Reverly 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 handwritting. 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 D*amier 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. Iin 1916, he made a pencil drawing (*Portrait de Louis Guillaume, d'après Cezanne* 35,5 x 27,4 cm) and he also created a drawing

modeled after Cezanne's self portrait (*D'après Cézanne / After Cézanne),* and in the same year two drawings of Cezanne's wife (*Portrait de Madame Cezanne (d'apres Paul Cezanne) / Portrait of Mme Cézanne after Cézanne (recto*). In 1918, he painted an oil on canvas portrait of Mme Cezanne (*Madame Cézanne* 92×76 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 *Compotier 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 Cezanne'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 Nobember 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 compotier* 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 1920 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 thoght 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 explasined, "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 wothe 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 Pierrot*s 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.

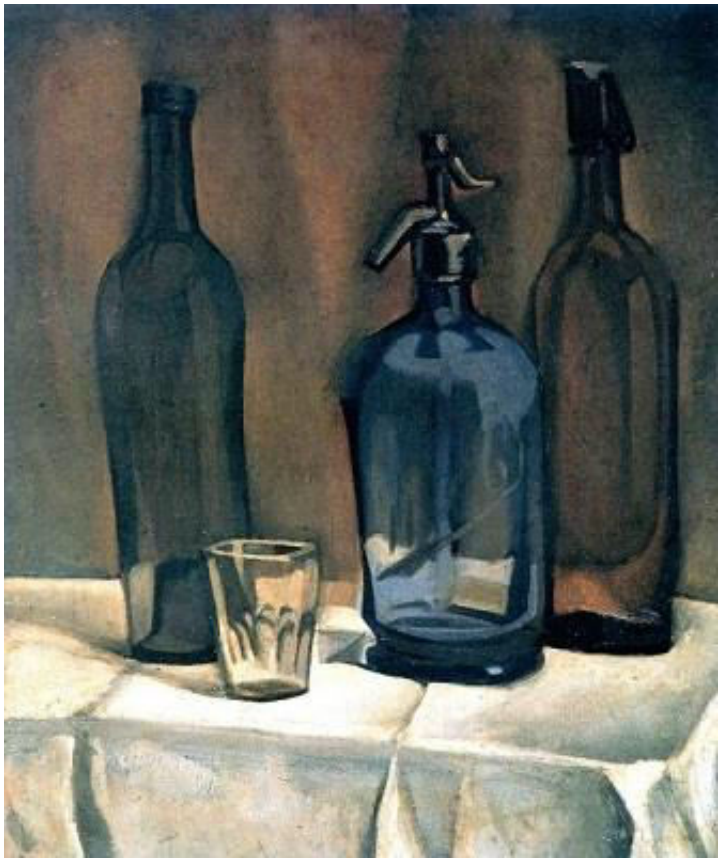
Broc et compotier (Jug and fruit bowl)
February 1921

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.

First cubism (1911-1912)

No. 1
Title: ***Siphon et bouteille (Siphon and bottle)***
Date: 1910
Medium: Oil on canvas
Dimensions: 57×48 cm
Current owner or museum: Private Collection



No. 2
Title*:* ***Nature morte (The Eggs)***
Date: 1911
Medium: Oil on canvas
Dimensions: 57 × 38 cm
Current owner or museum: Staatsgalerie, Stuttgart
Provenance: Collection Clive Bell, Firle, Sussex, England.

No. 3
Title: ***Maisons à Paris (Houses in Paris)***
Date: 1911
Medium: Oil on canvas
Dimensions: 52.4 x 34.2 cm
Current owner or museum: The Solomon R. Guggenheim foundation.
Credit Line: Solomon R. Guggenheim Museum, New York, Estate of Karl Nierendorf, By purchase Accession 48.1172.33

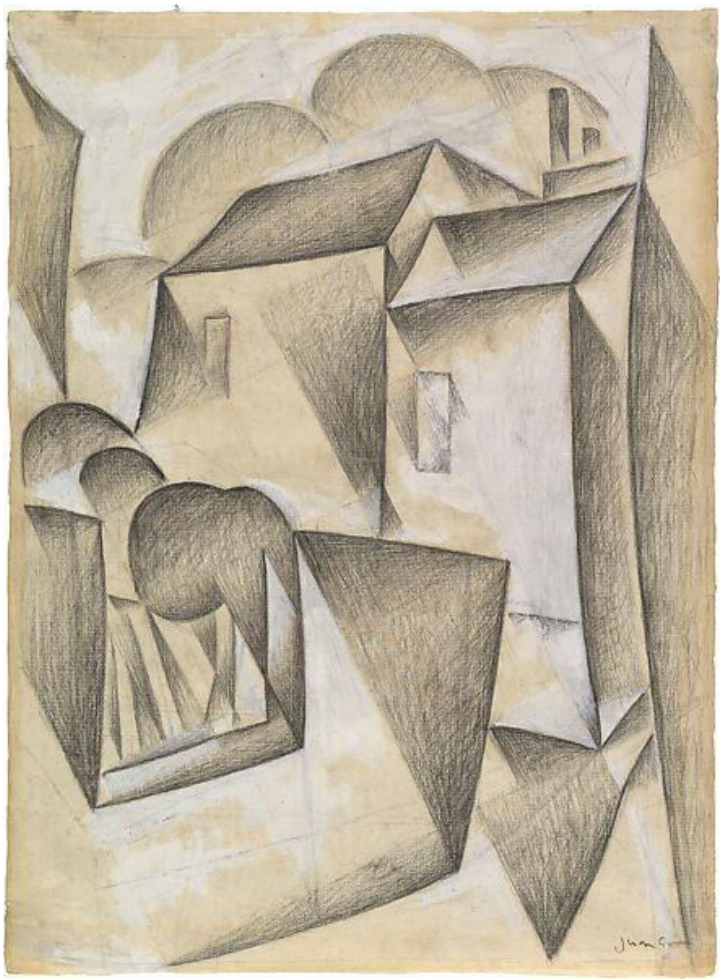
Comment:
Beginning in 1902, Juan Gris contributed drawings to illustrated journals, first in his birthplace Madrid and then in Paris, where he settled in 1906. Working in an Art Nouveau style, he supported himself with his humorous and satirical drawings and caricatures. Gris resided at Le Bateau Lavoir at 13, rue Ravignan, where Pablo Picasso also lived. Witness to the birth of Cubism, Gris embraced the revolutionary approach and participated in its early evolution. In Houses in Paris (Maisons à Paris), one of at least six canvases of his Montmartre neighborhood painted in 1911, the artist experimented with tropes he learned from Picasso and Georges Braque while retaining his own sensibility and color palette. Creating severely flattened architectural spaces and rendering passages of shadow and light on their own plane, Gris applied a modern technique to the urban landscape—as Robert Delaunay and Fernand Léger were doing in their canvases—while drawing on his work as an illustrator for the juxtaposition of shapes, strong tonal contrasts, and overall visual rhythm of the surface. The outbreak of World War I dispersed many in Gris's milieu, the artists and writers central to Cubism's development in Paris. Guillaume Apollinaire, Braque, André Derain, Albert Gleizes, Léger, and Louis Marcoussis, among many others entered military service from which Gris was exempt due to his Spanish citizenship. Renowned dealer Daniel-Henry Kahnweiler who represented Gris since 1912 was

forced to leave Paris for Bern, Switzerland. In November 1917 Léonce Rosenberg took up the sales of Gris's work, and during the same month Gris painted Fruit Dish on a Checkered Tablecloth (Compotier et nappe à carreaux). Like other still lifes from this period, this work is particularly rich in texture and color, featuring overlapping patterns and compositional elements that reflect the artist's practice in collage.

Despite Cubism's break with traditional painting, such as eliminating the representation of depth in this canvas, Gris valued the conventions of painting still lifes and shunned the explorations into total abstraction that was of interest to some Cubists such as Jean Metzinger and Amédée Ozenfant. Gris admitted to studying the subjects and methods of the old masters—Ozenfant called him "a specialist in museums"—in his effort to reconcile modern expression and historical traditions. Rooted by the still-life legacy essential to Spanish painting, Gris maintained a reverence for the object and the poetic metaphors that could be suggested by the evocative combination of these objects.

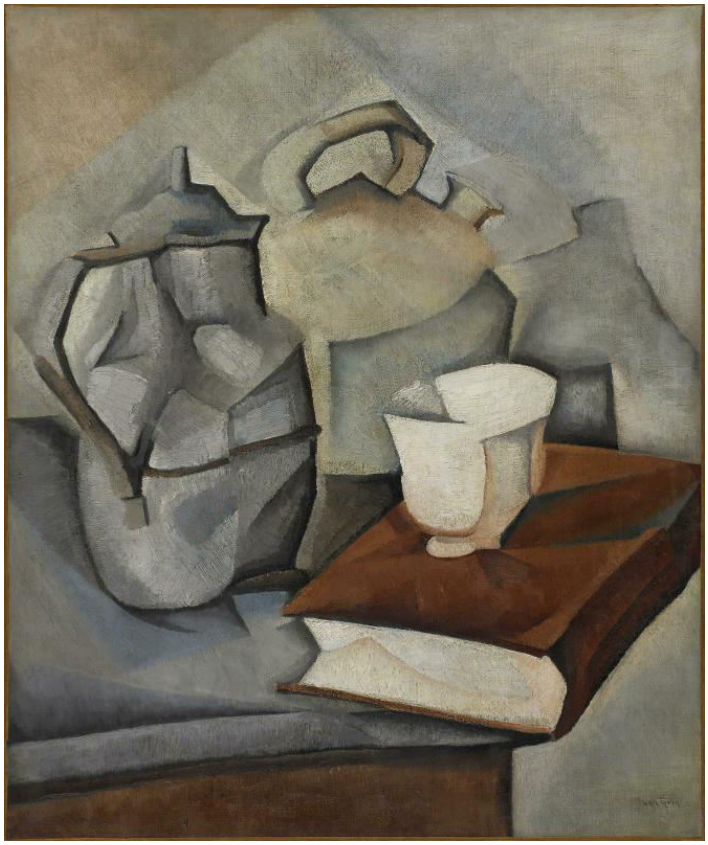
Tracey Bashkoff
Philadelphia Museum of Art

No. 4
Title: ***Maisons à Paris (Houses in Paris, Place Ravignan)***
Date: 1911
Medium: Black chalk and gouache on white laid paper
Dimensions: 42.9 x 31.4 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: 2016.237.26
Comment:
This study for an oil painting of the same title (Houses in Paris, Place Ravignan (1911 or 1912, The Leonard A. Lauder Cubist Collection) shows how precisely Gris mapped out his composition, from the prominent diagonal axis to the areas of white highlight. The setting is the place Ravignan in Paris, the site of Gris's studio. Fernande Olivier recalled that the "little square is shaded by four trees and surrounded by four buildings with four streets leading into it. It's like the heart of a primitive cross. . . . There are two nice old painted wood benches, though the paint is peeling off them, and in summer it's pleasant to sit here and collect your thoughts. . . . In winter . . . it's as slippery as an ice rink and the square is deserted."



No. 5
Title: ***Maisons à Paris (Houses in Paris, Place Ravignan)***
Date: 1911-12
Medium: Oil on canvas
Dimensions: 52.1 x 34 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.17.2014.1.19
Comment:
The place Ravignan was the site of the Bateau-Lavoir, a run-down complex of artists' studios, including that of Picasso and Gris, on the hill of Montmartre. While the painting clearly follows the grid visible in the drawing at right, Gris added a slight curve to almost every line, imbuing the painting with a sense of buoyancy. The lower left corner bears a dedication to the artist Francis Picabia (1879–1953), a fellow exhibitor and sponsor of the October 1912 "Section d'Or" exhibition, where this painting was first shown in public.

No. 6
Title: Le Livre (The book)
Date: 1911
Medium: Oil on canvas
Dimensions: 55 x 46 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-518
Comment:



While just beginning to paint, Gris elaborated a Cubist idiom that continued to be inspired by the art of Paul Cézanne.
Having left Spain for Paris at the end of 1906, Juan Gris settled in a studio at the Bateau-Lavoir, where he witnessed the invention of Cubism by his compatriot Pablo Picasso and Georges Braque. ln 1911, he patiently broke down everyday objects into their various facets, as here, a coffee pot, a book, a bowl and a Spanish earthenware water jug. Less radical than his elders, who constantly pushed forward their intuitive research, Gris confined himself to balanced composition, according the greatest attention to the rendering of light and chiaroscuro.

No. 7
Title: ***Couteau et bouteille (Jar, Bottle and Glass)***
Date: 1911
Medium: Oil on canvas
Dimensions: 59.7 x 50.2 cm
Current owner or museum: The Museum of Modern Art, New York
Credit: Acquired through the Lillie P. Bliss Bequest (by exchange)
Object number 502.1941

No. 8
Title: ***Bouteille et cruche (Bottle and pitcher)***
Date: 1911
Medium: Oil on canvas
Dimensions: 55,4 x 33,3 cm
Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands
Inventory:
KM 103.446

No. 9
Title*:* ***Carafe, une bouteille et un verre (Carafe, a bottle and a glass)***
Date: 1911
Medium: Oil on canvas
Dimensions: 59×50 cm
Current owner or museum: The Museum of Modern Art New York City

No. 10
Title: ***Nature morte avec des fleurs (Still life with flowers)***
Date: 1912
Medium: Oil on canvas
Dimensions: 112.1 x 70.2 cm
Current owner or museum: The Museum of Modern Art, New York
Credit
Bequest of Anna Erickson Levene in memory of her husband, Dr. Phoebus Aaron Theodor Levene
Object number
131.1947

No. 11
Title: ***Bol et pot (Bowl and pot)***
Date: 1912
Medium: Oil on canvas
Dimensions: 33,5 x 52 cm
Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands
Inventory:
KM 101.322

No. 12
Title: ***Verre et bouteilles (Glass and bottles)***
Date: 1912
Medium: Oil on canvas
Dimensions: 35,2 x 27,3 cm
Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands
Inventory:
KM 100.730

No. 13
Title: ***Bouteilles et couteau Bottles and knife)***
Date: 1912
Medium: Oil on canvas
Dimensions: 54,4 x 46 cm
Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands
Inventory:
KM 105.470

No. 14
Title: ***Nature morte à la lampe (Still life with oil lamp)***
Date: 1912
Medium: Oil on canvas
Dimensions: 49,6 x 34 cm
Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands
Inventory:
KM 106.242

No. 15
Title: ***Table dans un café (Table at a Café)***
Date: 1912
Medium: Oil on canvas
Dimensions: 45.7 × 37.8 cm
Current owner or museum: Art Institute of Chicago
Credit Line: Bequest of Kate L. Brewster
Reference Number 1950.122

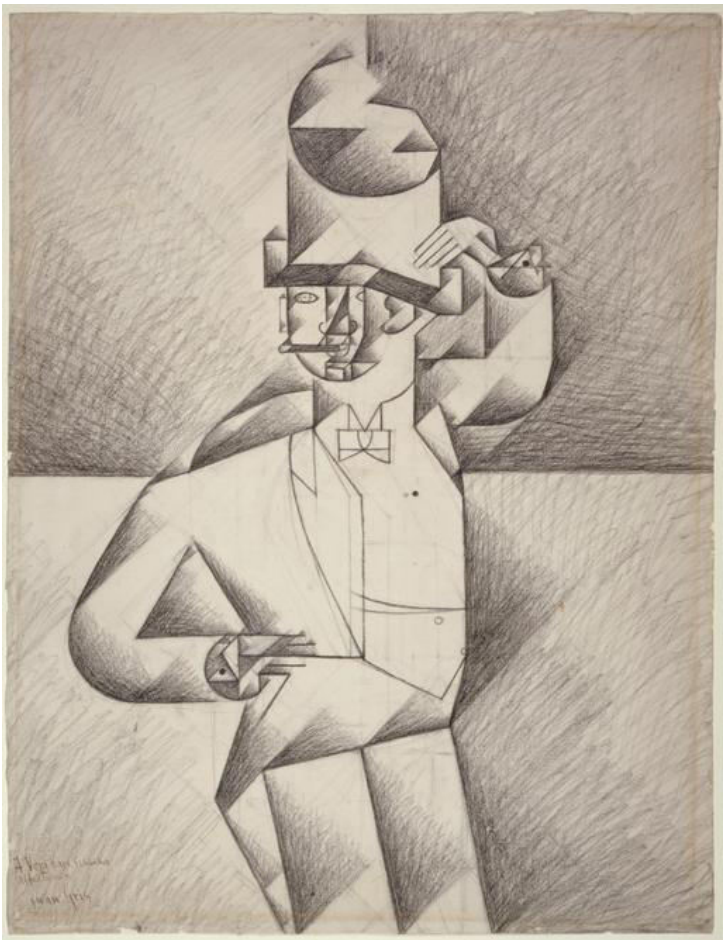
Provenance
The artist; Daniel--Henry Kahnweiler (1884–1979), June 1921 [stock No. 6659; this and the following according to letter from Maurice Jardot of Galerie Louise Leiris to Courtney Donnell, Aug. 1976, in curatorial file]; sold, Hôtel Drouot, Paris, June 13–14, 1921, Kahnweiler sequestration sale, lot 55, to "Grassat" for Galerie Simon [Cooper 1977]; sold to de Hauke and Company, 1930; sold to Walter S. Brewster (1872-–1954), Chicago, Apr. 22, 1930 [invoice from De Hauke & Co., Apr. 22, 1930, in curatorial file]; bequeathed by his wife, Kate Brewster (1897-–1947) to the Art Institute of Chicago, Jan. 12, 1950.

No. 16
Title*:* ***La Guitare (Guitar and Glasses)***
Date: June 1912

Medium: oil on canvas
Dimensions: 30 x 58 cm
Current owner or museum: Private Collection
Literature: Guillaume Apollinaire, Les Peintres cubistes, Méditations Esthétiques, Eugène Figuière et Cie, Éditeurs, 1913

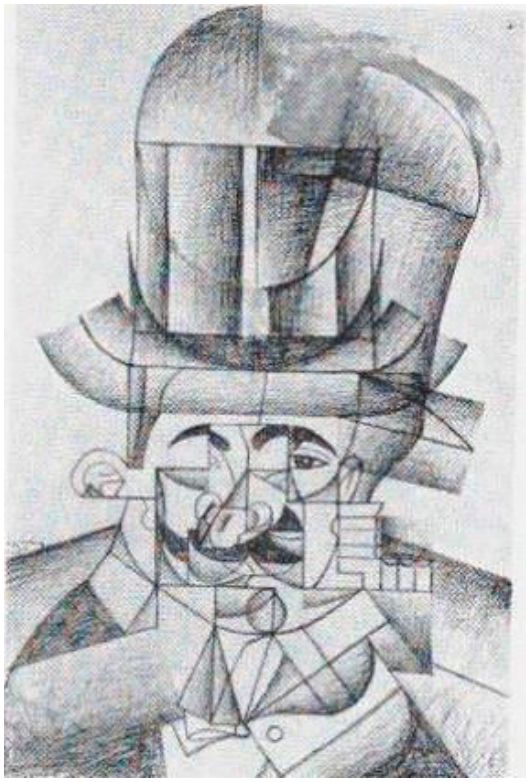
No. 17
Title*:* ***Trois lampes (Three lamps)***
Date: 1914
Medium: Watercolor on paper
Dimensions: 61×47 cm
Current owner or museum: Kunstmuseum Bern, Bern

No. 18
Title: ***Tête d'homme au cigare (Head of a Man with Cigar)***
Date: 1912 (1907-17 for ARTIC)
Medium: Charcoal, with stray white gouache on tan laid paper
Dimensions: 42.9 × 28 cm
Current owner or museum: Art Institute of Chicago
inscribed lower left, in charcoal, erased: "A mon cher ami Raynal / Juan Gris"
Credit Line:
Arthur Heun, John H. Wrenn and William McCallin McKee Memorial Endowment
Reference Number 1955.1024
Provenance
Possibly Maurice Raynal (1884–1954), Paris [erased inscription]. Dr. Wertheimer. Sold by Galerie Roger Ferrero, Geneva, to the AIC, 1955.



No. 19
Title: ***Un homme dans un café* (*Man in a Café)***
Date: 1911-1912
Medium: Conte crayon on laid paper
Dimensions: 55.9 × 41.9 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: A. E. Gallatin Collection, 1952
Accession Number: 1952-61-42

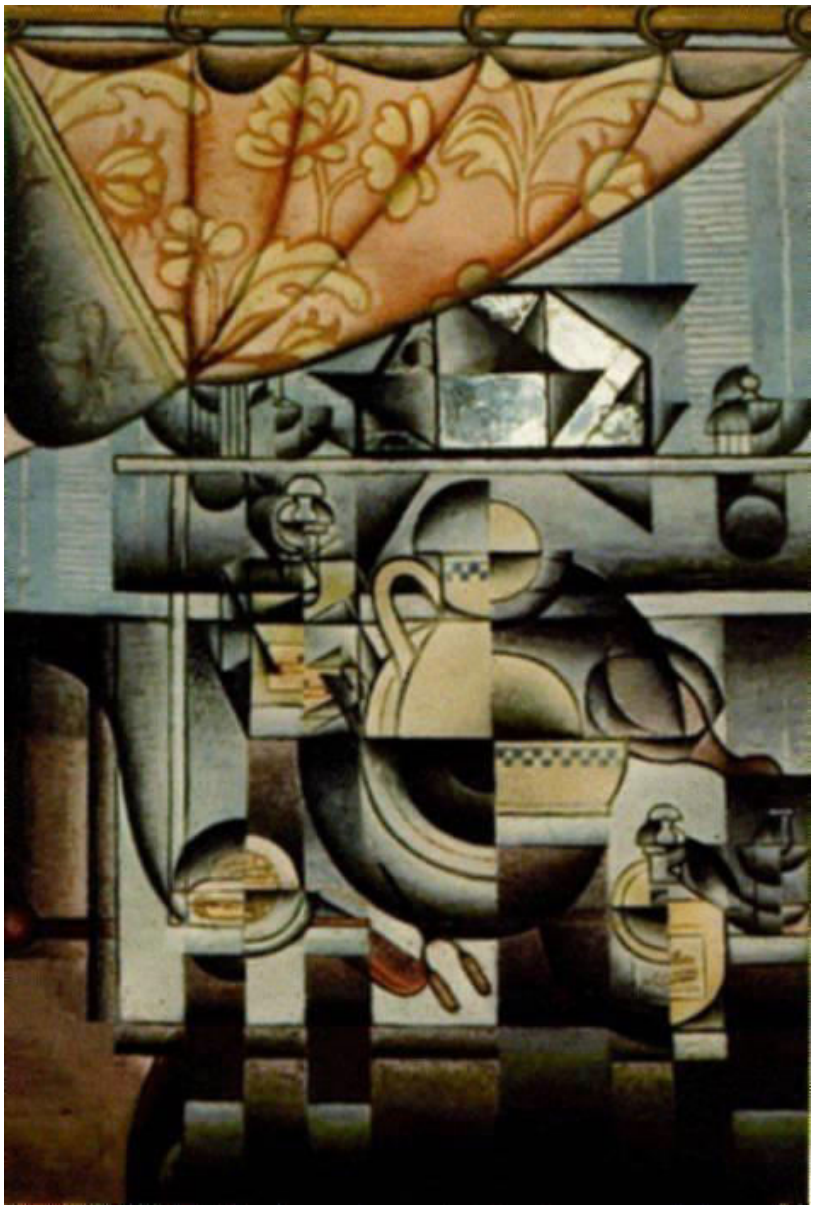
No. 20
Title: ***Un homme dans un café* (*Man with an Opera hat)***
Date: 1912
Medium: Black fabricated chalk on laid paper.
Dimensions: 47,8 x 31,4 cm
Current owner or museum: The Morgan Library & Museum. Thaw Collection. 2017.111
Provenance:
Galerie Louise Leiris, Paris; Eugene V. Thaw; Dr. Jaime Constantiner, Mexico City; Eugene V. and Clare Thaw, New York and Santa Fe.
Comment:
The drawing is a study for "Man in the Café", a large painting in the collection of the Philadelphia Museum of Art. A second drawing of the man's head is 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 one in Lausanne, which is dated August 1912 and closely resembles the corresponding section of the painting. The dislocation and fragmentation of the face into geometric planes are typical of Gris's Cubism, which differs from that of Braque and Picasso by placing a greater emphasis on structure. Here Gris's cerebral method is relieved by comical overtones reminiscent of the caricatures he created earlier in his career in order to make a living.



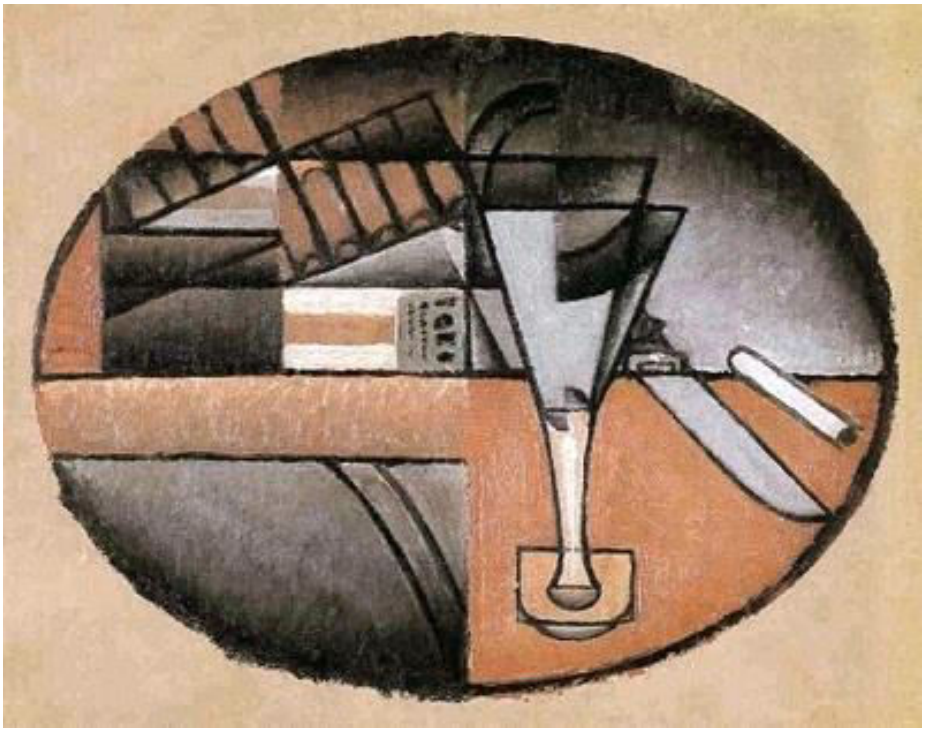
No. 21
Title: ***Un homme dans un café* (*Man with an Opera hat)***
Date: 1912
Medium: Black fabricated chalk on laid paper.
Dimensions: 47,8 x 31,4 cm
Current owner or museum: Private Collection.
Comment: This drawing was reproduced in page 20 of the MoMA catalogue *Juan Gris* By James Thrall Soby as pertaining to the Collection Mr. and Mrs. Richard S. Davis, Wayzata, Minnesota. It seems thus that this is the one described by The Morgan Library as belonging to in the collection Basil Goulandris, Lausanne. Vassilis P. "Basil" Goulandris (1913 – 27 April 1994), a Greek shipowner, died in 1994, and his wife Elise died in 2000, childless and left an art collection worth $3 billion, which has been the subject of long-running litigation**.** There was then a 16-year feud over their art collection, estimated to be worth US$3 billion. We haven't been able to locate the drawing among the works in the Basil & Elise Goulandris Foundation in Athens or Andros.

No. 22
Title: ***Homme dans un café (Man in a Café)***
Date: 1912
Medium: Oil on canvas
Dimensions: 127.6 x 88.3 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: The Louise and Walter Arensberg Collection, 1950
Accession Number: 1950-134-94
Comment:
Juan Gris was the only artist included in the 1912 Salon de la Section d'Or who actually used the ideal mathematical proportions of the Golden Section to construct his compositions, as seen in the complex system of grids and geometrical forms that make up this image of a café-terrace dandy. This modern man of taste, complete with top hat and black suit, rests one hand on a chair, while cradling a glass of absinthe in the other. The inclusion of the letters "PIC" and "AP" to the left of the man's shoulder can be understood as a reference to Picasso, the cocreator of Cubism, and Guillaume Apollinaire, the movement's fervent critical champion.

No. 23
Title: ***Le Lavabo (The sink)***
Date: 1912
Medium: Oil on canvas with paper and mirror collage
Dimensions: 130 x 89 cm
Current owner or museum: Collection Vicomtesse de Noailles, Paris



No. 24
Title: ***La montre (The Sherry Bottle)***
Date: 1912
Medium: Oil on canvas with paper and collage
Dimensions: 65 x 92cm.
Current owner or museum: Private Collection



No. 25
Title: ***Les Cigares / Le paquet de cigares (The Packet of Cigars)***
Date: 1912
Medium: Oil on canvas
Dimensions: 22 x 28 cm
Current owner or museum: Private Collection

No. 26
Title*:* ***Nature morte avec bouteille et cigares (Still life with bottle and cigars)***
Date: 1912
Medium: Papier collé, gouache, pastel, charcoal, pen and India ink and pencil on gray paper
Dimensions: 47.5 x 31 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist and Modern Art Part One* /Lot 22

Provenance
Galerie Kahnweiler, Paris (sold: 2ème vente Kahnweiler, Hôtel Drouot, Paris, November 17-18, 1921, lot 240)
Galerie Simon, Paris (stock No. 9.073)
Ronald Fleming, London (January 1926)
Douglas Cooper, London and Argilliers (by 1939)
William A. McCarty-Cooper (inherited from the above and sold: Christie's, New York, May 11, 1992, lot 19)
Private Collection, New York
Private Collection, Seattle
Acquired by the present owner from the above in November 1996
Exhibited
Basel, Kunstmuseum; London, The Tate Gallery; Philadelphia Museum of Art, Douglas Cooper and the Masters of Cubism, 1987-88, No. 14
Houston, The Museum of Fine Arts; Los Angeles County Museum of Art, Picasso, Braque, Gris, Léger: Douglas Cooper collecting Cubism, 1990-91, No. 17
New York, The Pierpont Morgan Library, New York Collects: Drawings and Watercolors, 1900-1950, 1999, No. 28
Madrid, Museo Nacional Centro de Arte Reina Sofia, Juan Gris Retrospective, Paintings and Drawings 1910-1927, 2005, No. 180
Catalogue Note
Nature morte avec bouteille et cigares is one of the first examples of the use of collage in a Cubist composition. Gris, along with Picasso and Braque, was one of the pioneers of Cubism and the use of collage. He had been experimenting with the Cubist technique of fragmenting and deconstructing images since his arrival in Paris in 1910, and in the years immediately before the war he became one of the movement's most influential members. In his paintings and drawings from 1910-12, he focused on the geometry of bottles and glasses (see fig. 1), examining how the most complex shapes could be broken down into simple series of parallel and diagonal lines. By 1912, Gris' investigation of form lead him to a clearer, more legible interpretation of the Cubist aesthetic, and, like Picasso (see fig. 2), he

began to use cut and pasted paper as a way to add dimension and enhance the materiality of his compositions. No one explained the reasoning behind this approach better than Gris himself: “I work with elements of the intellect, with the imagination. I try to make concrete that which is abstract, I proceed from the general to the particular….Cézanne turns a bottle into a cylinder…I make a bottle – a particular bottle – out of a cylinder” (quoted in Jean Sutherland Boggs, Picasso and Things (exhibition catalogue), The Cleveland Museum of Art; The Philadephia Museum of Art; Galeries Nationales du Grand Palais, Paris, 1992, p. 132).

One of the ways that Gris decoded the essential geometry of objects was by revealing that all forms could be plotted and reconstructed within the confines of grids and overlapping planes. In the present picture, he strips the labels of a bottle of wine and a box of cigars and redefines them as an assemblage of rectangles and triangles. He uses overlapping, vertical lines to cut and shift compositional perspective, but he never compromises the legibility of the object in his composition. Following the success of the present composition, Gris continued to employ this vertical structuring device and explored the relationship between word and image, and vertical orientation became the key organizing principle of the paintings executed the following year (see figs. 3 and 4).

Douglas Cooper, the legendary scholar and collector of cubist masterpieces (and the former owner of the present work), has further expounded upon Gris’ methods as follows:

“Gris’ linear framework of square, triangles and cylinders – which he imposed over his subject like the leads in a stained-glass window – derived in part from his formal division of the canvas and in part also from the outlines of objects represented. Within the compartments of this framework, Gris included realistic details and separate aspects of whatever was represented. He thus assembled a total image out of static partial aspects and left the spectator to re-integrate the whole for himself by visual-intellectual synthesis. This was a personal interpretation of the analytical procedure of early Cubism, and Gris went further than either Braque or Picasso in the number of views in section, plan and elevation which he managed to combine” (Douglas Cooper, The Cubist Epoch, London, 1970 (reprint 1994), pp. 200-201).

Gris' expansion and vitalization of the Cubist style attracted the attention of the leading members of the avant-garde. The legendary Gertrude Stein identified Gris' place among the Cubists in no uncertain terms: “The only real Cubism is that of Picasso and Juan Gris. Picasso created it and Juan Gris permeated it with his clarity and exaltation” (Gertrude Stein, The Autobiography of Alice B. Toklas, New York, 1933, p. 111).

With regard to the present picture, Marilyn McCully has described the relationship of Gris' technique to that of Picasso and Braque. She points out that the present work explores the Cubism idiom in a more bold and dynamic manner: "The various elements in Gris' composition, including an open box of cigars and a bottle of wine on a tabletop, are dissected in a much more literal way than either Picasso or Braque would have done. Gris then organized the divided, vertical strips and other diagonally placed shapes into a tight framework. The effect is to allow the eye to make a dynamic reconstruction of the component parts of the image. His particular handling of the essentially flat shapes -- some of them carefully colored with pencil or crayon or filled-in with black ink -- reflects the illustrator's practice of creating unified, textured areas for translation into mechanical tints. The fragments of lettering, another typical Cubist device, also occupy two of the narrow strips and establish a sense of space, for they appear as if they were labels pasted on the objects with which they are associated" (Marilyn McCully, New York Collects: Drawings and Watercolors, 1900-1950 (exhibition catalogue), op. cit., p. 86).

Synthetic Cubism (from 1912)

No. 27
Title: ***Nature morte (Still life)***
Date: 1912
Medium: charcoal, colored wax crayons and pen and ink on parchment paper
Dimensions: 73 x 44.2 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 2478
Impressionist And Modern Works On Paper Lot 122
Property from the Collection of Carlton Lake
Price realised USD 626,500
Estimate USD 150,000 – USD 250,000
Closed: 2 Nov 2011
signed and inscribed 'Juan Gris Esquisse' (center left) and signed again and dedicated 'Juan Gris A mon cher Raynal' (lower right)
Provenance
Maurice Raynal, Paris (gift from the artist).
Acquired from the family of the above by the late owner, circa 1985.
Exhibited
Paris, Musée de l'Orangerie des Tuileries, Juan Gris, March-July 1974, p. 116, No. 121 (illustrated).
Kunsthalle Baden-Baden, Juan Gris, July-September 1974, No. Z 11 (illustrated).
Lot Essay
The present still life is notable for its unusually impressive scale as well as its date (1911), being among the artist's earliest cubist compositions, Gris having only recently abandoned his career as an illustrator in order to focus on his painting and the incipient cubist movement in 1910. Befitting its relative size and finish, Nature morte contains the hallmarks of Gris's draftsmanship--namely assured application and carefully appointed objects. In the year following its execution, Gris would exhibit his work at the Salon des Indépendants and began his formal relationship with dealer D.H. Kahnweiler, whose unwavering support--both emotional and financial--would buoy the artist for the rest of his life.
The dedicatee and first owner of the present work was modernist art critic and historian Maurice Raynal, who proved one of Cubism's staunchest defenders and whose portrait (fig. 1)--along with that of his wife, Germaine--Gris would paint around this time (Cooper, nos. 4 and 28). The late owner acquired Nature morte directly from the Raynal descendants in the 1980s.

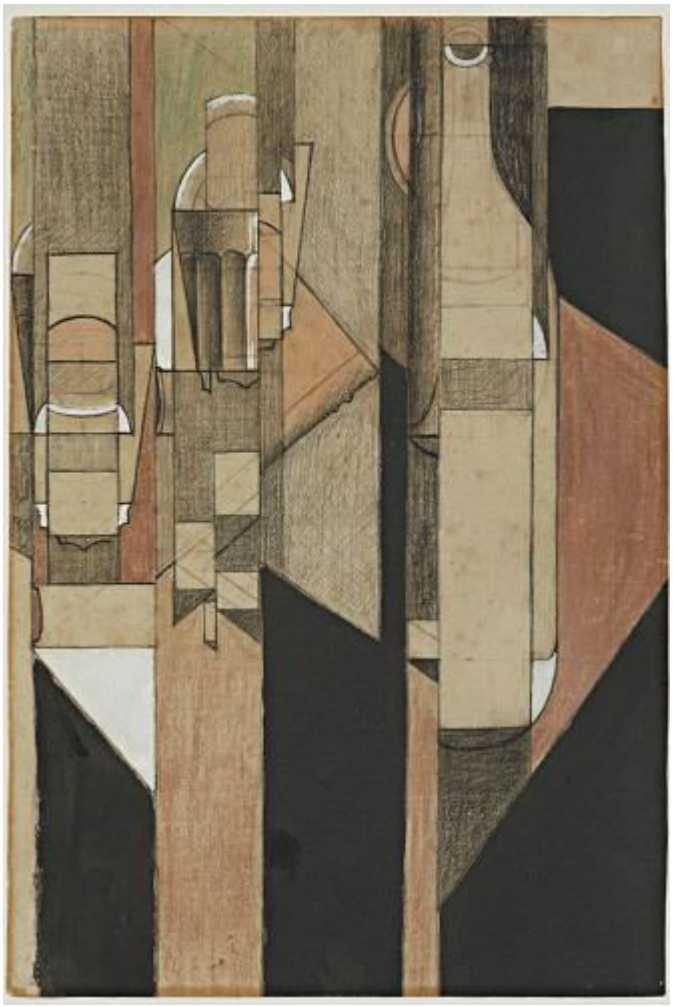
No. 28
Title: ***Livre, bouteille et verre (Book, bottle and glass)***
Date: 1913
Medium: Charcoal, gouache, colored pencil and papers glued on paper
Dimensions: 47,5 x 31,7 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Dation Picasso, 2005
Inventory No. AM 2005-100
Dedicated and signed on verso: " A Pablo Picasso, très amicalement / son admirateur, Juan Gris"

No. 29

Title: ***Le livre (The book)***
Date: February 1913
Medium: oil on canvas
Dimensions: ??
Current owner or museum: Musée d'Art moderne de Paris
Donation (acte notarié) Henry-Thomas
Date d'acquisition: 24–06–1976
Numéro d'inventaire: AMVP 2419
Signature et date - S.D.R. : "Juan Gris 2-13"
Exhibition History
galerie Hans Golz Munich : 01 août 1913-30 septembre 1913Juan Gris : Madrid (Espagne), Museo Nacional Centro de Arte Reina Sofia, 21 juin 2005-21 septembre 2005l'esprit de la lettre : Paris (France), Maison de Victor Hugo, 25 octobre 2007-03 février 2008

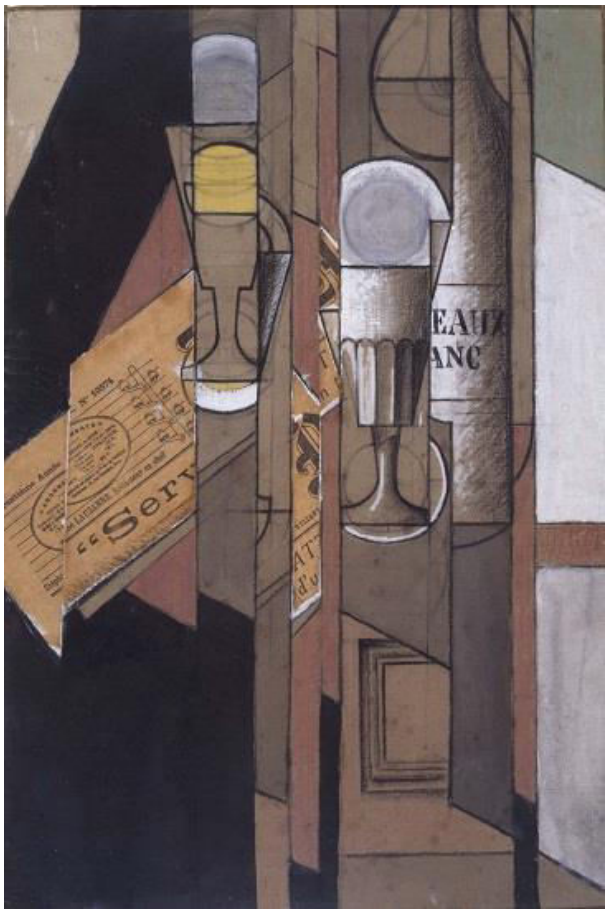
No. 30
Title*:* ***Cartes à jouer et verre de bière (Playing Cards and Glass of Beer)***
Date: 1913
Medium: Oil and collage on canvas
Dimensions: 54×37 cm
Current owner or museum: Columbus Museum of Art
Credit Line
Gift of Ferdinand Howald
Object ID 1931.061

No. 31
Title: ***Verre et bouteille (Glass and Bottle)***



Date: 1913
Medium: Ink, gouache, watercolor, crayon, and pencil on paper
Dimensions: 46.3 x 31.1 cm
Current owner or museum: The Museum of Modern Art, New York
Credit: Gift of Celeste and Armand P. Bartos. Object number 129.1984

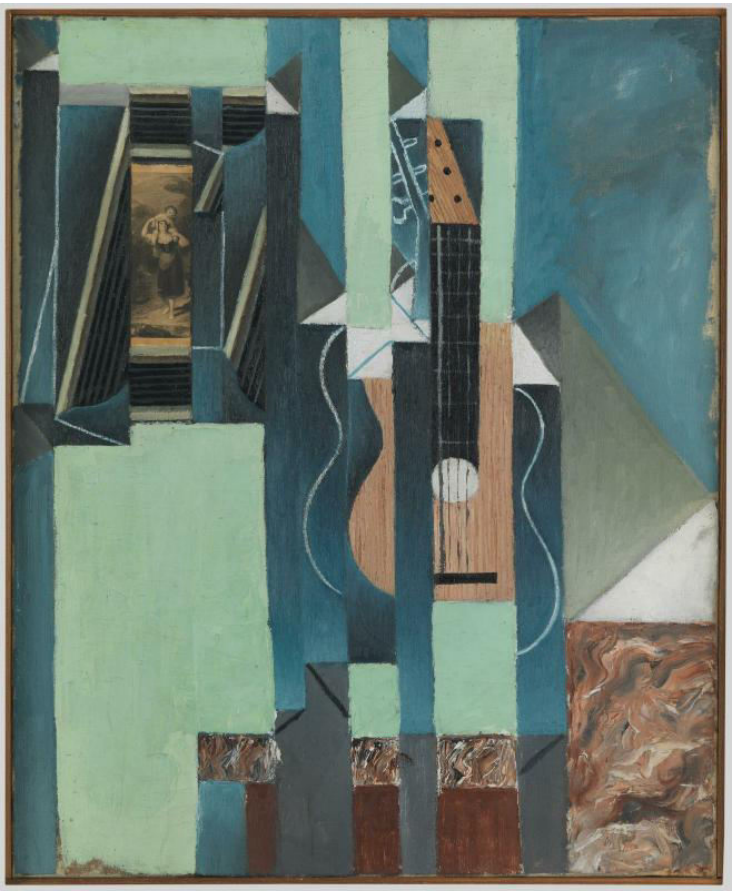
No. 32
Title: ***Verres, journal et bouteille de vin (Cups, Newspaper and Bottle of Wine)***
Date: 1913
Medium: Collage, coloured pencil, gouache and black chalk on paper glued to paperboard
Dimensions: 45 x 29,5 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1997
Register number: DO00411
Long-term loan of Telefónica Collection
On display in: Room 207.02 - Dalmau Gallery



No. 33
Title: ***Siphon***
Date: 1913
Medium: Oil on canvas
Dimensions: 81×65 cm

Current owner or museum: Rose Art Museum, Brandeis University, Waltham
Credit Line: Gift of Edgar Kaufmann, Jr.
Accession Number: 1959.34
Exhibitions
This object was included in the following exhibitions:
Exchange Exhibition, Exhibition Exchange Rose Art Museum and Rhode Island School of Design , 2/15/1967 - 3/31/1967
Masterpieces from University Collections University of Kentucky Art Gallery , 4/9/1967 - 5/10/1967
Early Modern Art , 9/22/2001 - 12/9/2001
The Rose at Brandeis: Works from the Collection , 10/29/2009 - 6/20/2010
Collecting Stories , 10/27/2011 - 12/9/2012
Collection in Focus: The Threshold of Recognition , 2/14/2014 - 6/8/2014
Passage Rose Art Museum , 9/7/2018 - 12/9/2018
Bibliography
"Making It New: The Art and Style of Sara and Gerald Murphy" University of California Press Berkeley 2007
Exchange Exhibition, Exhibition Exchange 1967 Figure Number: 7

No. 34
Title: ***La Guitare***
Date: 1913
Medium: Oil and paper glued to canvas
Dimensions: 61 x 50 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-519



No. 35
Title: ***Guitare (Guitar)***
Date: 1913
Medium: Oil on Canvas
Dimensions: 46,2 x 33,4 cm
Sold at an auction
Sale Date: November 12, 1997

No. 36
Title: ***Violon et guitare (Violin and Guitar)***
Date: April 1913
Medium: Oil on canvas
Dimensions: 81 x 60 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1992
Register number: DE00111
Douglas Cooper Bequest, 1985
On display in: Room 204.01 - Cubism, the First International Language. Telefónica Collection

The painting Violon et guitare (Violin and Guitar), from 1913, was originally part of the bequest left to the Museo del Prado by Douglas Cooper, a major expert on the works of Juan Gris. Among the artist's output, this oil painting is particularly representative of his formal development, clearly showing the change that Juan Gris went through from 1913. Indeed, the volumetric aspect that characterised the objects in the painter's earlier works has disappeared almost completely (perhaps just being detected in the cup on the right of the picture) while the fragmentation of the space, by means of a grid of horizontal and vertical lines, is indisputable. Also, one of Juan Gris' favourite motifs, the guitar, is presented as absolute protagonist of the scene.

Paloma Esteban Leal

No. 37
Title: ***La guitare sur la table (The guitar on the table)***
Date: April 1913
Medium: Oil on canvas
Dimensions: 60 x 74 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Nº de registro: DO00276
Depósito comodato Colección Telefónica
Expuesto en: Sala 204.01 - El cubismo, primer lenguaje internacional. Colección Telefónica

No. 38
Title*:* ***Plume et pipe (Pen and Pipe)***
Date: 1913
Medium: Oil and collage on canvas
Dimensions: 10.5 x 13.625 in
Current owner or museum:
Columbus Museum of Art
Credit Line
Gift of Howard D. and Babette L. Sirak, the Donors to the Campaign for Enduring Excellence, and the Derby Fund
Object ID 1991.001.019
Dimension
Height: 10.5 x 13.625 in.

No. 39

Title: ***Violon et gravure accrochee (Violin and Engraving)***
Date: 1913
Medium: Oil, sand, collage on canvas
Dimensions: 65.1 × 49.8 cm
Current owner or museum: The Metropolitan Museum of Art, New York
Credit Line: Leonard A. Lauder Cubist Collection, Purchase, Leonard A. Lauder Gift, 2022 (2022.150).
Accession Number: 2022.150
Comment:
A picture-within-a-picture attached to a board or wall was a favorite motif of trompe l'oeil artists. They astonished their patrons by using oil paint to depict work in other mediums and make "honest" forgeries of other artists' styles. Gris outdid them—and his fellow Cubists—by pasting an actual nineteenth-century engraving into his still life (Robert Wallis's reproduction, published in 1832, of J. M. W. Turner's watercolor View of the Chateau at St. Germain-en-Laye). Tongue in cheek, the artist told his dealer, Daniel-Henry Kahnweiler, that the buyer of the painting could remove the print and replace it with another of his choice, which perhaps explains why the bespoke frame swings open at the side.

No. 40
Title: ***Violon***
Date: 1913
Medium: Oil on canvas
Dimensions: 92.1 x 60 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: A. E. Gallatin Collection, 1952
Accession Number: 1952-61-34

No. 41
Title: ***Le violon accroché (The hanging violin)***

Date: 1913
Medium: Crayon and ink on paper
Dimensions: 70.2 x 44.1 cm
Current owner or museum: The Solomon R. Guggenheim foundation.
Credit Line: Solomon R. Guggenheim Museum, New York Gift, Fuller Foundation, Inc., 1984 Accession 84.3156

No. 42
Title: ***Abstraction (Guitar and Glass)***
Date: July 1913
Medium: Oil on canvas
Dimensions: 91.4 × 59.7 cm
Current owner or museum: Art Institute of Chicago
Credit Line: Charles H. and Mary F. S. Worcester Fund
Reference Number 1961.36

Comment:
Juan Gris traveled to Paris in 1906 and soon moved to the neighborhood of Montmartre, where he met Pablo Picasso and Georges Braque. Eventually, Gris joined their artistic circle and participated in the development of Cubism. In Abstraction (Guitar and Glass), he incorporated objects often used in Cubist still-life painting—musical instruments, newspaper, a glass, and a tabletop. Rather than shatter their forms, however, Gris took a more synthetic approach to the composition. The overlapping planes, flattened appearance, and rhythmic patterns of the painting reinforce the two-dimensional nature of the picture's surface, while the trompe l'oeil effects, deeply saturated colors, strong light-dark contrasts, and precise definition of forms give the still life an extraordinary physical reality.
Provenance
The artist; Daniel-Henry Kahnweiler (1884–1979), Paris, 1913 [letter from Maurice Jardot of Galerie Louise Leiris, Aug. 1976, in curatorial file]; sold, Hôtel Drouot, Paris, 3rd Kahnweiler sequestration sale, July 4, 1922, lot 98, as La Guitare. Flora Schofield (1873-1960), Chicago, by 1927 [Hanzel Galleries 1961]; sold, Hanzel Galleries, Chicago, Feb. 26, 1961, lot 50, to the Art Institute of Chicago.

No. 43
Title*:* ***Guitare sur une chaise (Guitar on a chair)***
Date: 1913
Medium: Collage
Dimensions: 100×65 cm
Current owner or museum: Private Collection

No. 44

Title: ***Guitare sur une table (guitar on a table)***
Date: 1913
Medium: paper
Dimensions: 47 x 62cm
Current owner or museum: Neue Pinakothek, Munich, Germany
Inventory number 14238
Acquisition
Acquired in 1971 as a legacy from Theodor and Woty Werner
Bavarian State Painting Collections
citations
Juan Gris, Guitar on a Table, 1913, Bavarian State Painting Collections guitar on a table, 1913

No. 45
Title: ***Guitare et pipe (Guitar and Pipe)***
Date: 1913
Medium: oil and charcoal on canvas
Dimensions: 65×49.5 cm
Current owner or museum: Dallas Museum of Art, Dallas

No. 46
Title: ***La Bouteille De Bordeaux (The Bottle Of Bordeaux)***
Date: 1913
Medium: Oil and Collage on Canvas
Dimensions: 54,6 x 33 cm
Sold at an auction
Sale Date: November 11, 1992

No. 47
Title: ***Nature Morte avec guitare (Still Life with a Guitar)***
Date: 1913
Medium: Oil on canvas
Dimensions: 66 × 100.3 cm
Current owner or museum: The Metropolitan Museum of Art, New York
Credit Line: Jacques and Natasha Gelman Collection, 1998
Accession Number: 1999.363.28

Comment:
Though sinister cast shadows were no novelty, Gris's ingeniously detached silhouettes stand for the things themselves, as with the wineglass, pipe, and bottle in this garishly colored scene. Unlike full-bodied objects, these apparitions are flat and insubstantial, eluding our grasp. Meanwhile, the shadow dutifully attached to the guitar does not obey the laws of nature but changes in shape and direction, like a rogue twin. Gris's mock deviousness was inspired by the murky criminal underworld of the pulp-fiction series Fantômas and its film versions (1913–14), which enthralled the Parisian avant-garde; the titular character often perpetrated his dastardly deeds like a stealth silhouette, clothed all in black.

No. 48
Title: ***Le Violon (The Violin)***
Date: August 1913
Medium: Oil on canvas
Dimensions: 58.4 x 71.7 cm
Current owner or museum:
Private Collection
Sold at Christie's Live Auction
1209 Collection Yves Saint Laurent Et Pierre Bergé
LOT 25
Price realised EUR 3,873,000
Estimate EUR 4,000,000 – EUR 6,000,000
Closed: 25 Feb 2009
signé et daté 'Juan Gris 8-13' (au revers)

Provenance
Galerie Kahnweiler, Paris (No. K6855); IIe vente Kahnweiler, Hôtel Drouot, Paris, 17 et 18 novembre 1921, lot 143.
Galerie Flechtheim, Berlin.
Galerie Simon, Paris.
Gustav Kahnweiler, Cambridge.
Saidenberg Gallery, New York.
Madame Bernard Kreisler, Greenwich, Connecticut.
Galerie Tarica, Paris (acquis auprès de celle-ci).
Acquis auprès de celle-ci par Yves Saint Laurent et Pierre Bergé, avant 1986.
Literature
G. Waldemar, Juan Gris, Paris, 1931 (illustré, pl. 21).
D. Cooper, Juan Gris, catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. I, p. 84, No. 49 (illustré, p. 85).
"La Passion de l'Art: Yves Saint Laurent", in Du, No. 10, octobre 1986, p. 37 (illustré en couleur; titré 'Nature morte').
J. Coignard, "Chez Pierre Bergé et Yves Saint Laurent", in Connaissance des Arts, No. 634, janvier 2006, p. 49 (illustré en couleur).
Exhibited
Londres, The Mayor Gallery, Ltd., Juan Gris, novembre 1936, No. 1.
Londres, The Mayor Gallery, Ltd., The Cubist Spirit in its Time, mars-mai 1947, p. 25, No. 24 (titré 'Nature morte avec violon').

No. 49
Title: ***Violon et Cartes à jouer sur une table (Violin and Playing Cards on a Table)***
Date: 1913
Medium: Oil on canvas
Dimensions: 100.3 × 65.4 cm
Current owner or museum: The Metropolitan Museum of Art, New York
Credit Line: Bequest of Florene M. Schoenborn, 1995
Accession Number: 1996.403.14
Provenance:
[Galerie Kahnweiler, Paris, 1913–14; stock No. 1831; sequestered Kahnweiler stock, Paris, 1914–23; fourth Kahnweiler sale, Hôtel Drouot, Paris, May 7–8, 1923, No. 295, as "Violon et Guitare"]; [Galerie Simon, Paris, in 1923]; [Galerie Jeanne Bucher, Paris]; Mr. and Mrs. Maurice J. Speiser, Philadelphia and New York (until 1944; their sale, Parke Bernet Galleries, New York, January 26–27, 1944, No. 98, as "Still Life"); [Valentine Gallery, New York, 1944; sold on December 27, 1944, with works by Dufy, Picasso, and Trojan, for $11,600, to Marx]; Samuel and Florene Marx, Chicago (1944–his d. 1964); Florene May Marx, later Mrs. Wolfgang Schoenborn, New York (1964–d. 1995; her bequest to MMA)

Comment:
Gris composed this work during a three-month trip in 1913 to the small village of Céret in the Pyrenees. While this painting is not signed or dated, its colorful Cubist style of broad, angular, overlapping planes indicates that it belongs to a group of still lifes produced at this time. Here, Gris has painted a wood-grain table with three playing cards—heart, diamond, and club—a violin, and a copy of the newspaper Le Journal. The rust-red diamond pattern in the background emulates wallpaper and provides the fragmented image with the suggestion of depth.
Exhibitions:

New York. Durand-Ruel Galleries. "Manet to Picasso: Still Life," March 8–31, 1944, No. 7 (as "Nature morte," lent by a private collection).
Arts Club of Chicago. "Variety in Abstraction," March 5–30, 1946, No. 20 (as "Abstraction," lent by Mr. and Mrs. Samuel Marx, Chicago).
New York. Museum of Modern Art. "Juan Gris," April 9–June 1, 1958, unnumbered cat. (p. 31; as "Still Life with Playing Cards," lent by Mr. and Mrs. Samuel A. Marx, Chicago).
Minneapolis Institute of Arts. "Juan Gris," June 24–July 24, 1958, unnumbered cat.
San Francisco Museum of Art. "Juan Gris," August 11–September 14, 1958, unnumbered cat.
Los Angeles County Museum. "Juan Gris," September 29–October 26, 1958, unnumbered cat.
New York. Museum of Modern Art. "The School of Paris: Paintings from the Florene May Schoenborn and Samuel A. Marx Collection," November 2, 1965–January 2, 1966, unnumbered cat. (p. 36; as "Still Life with Playing Cards").
Art Institute of Chicago. "The School of Paris: Paintings from the Florene May Schoenborn and Samuel A. Marx Collection," February 11–March 27, 1966, unnumbered cat.
City Art Museum of Saint Louis. "The School of Paris: Paintings from the Florene May Schoenborn and Samuel A. Marx Collection," April 26–June 13, 1966, unnumbered cat.
Mexico City. Museo de Arte ModerNo. "The School of Paris: Paintings from the Florene May Schoenborn and Samuel A. Marx Collection," July 2–August 7, 1966, unnumbered cat.
San Francisco Museum of Art. "The School of Paris: Paintings from the Florene May Schoenborn and Samuel A. Marx Collection," September 2–October 2, 1966, unnumbered cat.
New York. The Metropolitan Museum of Art. "The Florene M. Schoenborn Bequest: 12 Artists of the School of Paris," February 11–May 4, 1997, extended to August 31, 1997, brochure No. 7 (as "Violin and Playing Cards").
New York. The Metropolitan Museum of Art. "Painters in Paris: 1895–1950," March 8–December 31, 2000, extended to January 14, 2001, unnumbered cat. (p. 74; as "Violin and Playing Cards").
Kyoto Municipal Museum of Art. "Picasso and the School of Paris: Paintings from The Metropolitan Museum of Art, New York," September 14–November 24, 2002, No. 20.
Tokyo. Bunkamura Museum of Art. "Picasso and the School of Paris: Paintings from The Metropolitan Museum of Art, New York," December 7, 2002–March 9, 2003, No. 20.
Madrid. Museo Nacional Centro de Arte Reina Sofía. "Juan Gris: Paintings and Drawings 1910–1927," June 22–September 19, 2005, No. 33 (as "Violin and Playing Cards").
Lisbon. Fundacao Calouste Gulbenkian: Centro de Arte Moderna. "Amadeo de Souza-Cardoso: Diálogo de Vanguardas," November 14, 2006–January 14, 2007, No. 174 (as "Violino e cartas de jogar numa mesa [Violin and Playing Cards on a Table]").
On view at The Met Fifth Avenue in Gallery 910

No. 50
Title: ***Les trois cartes (The Three Cards)***
Date: 1913
Medium: Oil on canvas
Dimensions: 65.5 x 46.4cm
Current owner or museum: Kunstmuseum Bern
The Hermann and Margrit Rupf Collection

Comment : The Hermann and Margrit Rupf Collection represents an extremely significant contribution to the Bern museum's collection. The couple were the first private Swiss collectors to occupy themselves with abstract art and who collected it according to their personal criteria during its beginnings.

In 1954, the collection – comprising approximately 250 works as well as many art books – was given to the Museum of Fine Arts Bernas a foundation. Today, the foundation's collection consists of more than 900 works (including paintings, sculptures and works on paper).

The Bernese businessman Hermann Rupf (1880-1962) was one of the first collectors who, from 1907 onwards in Paris, bought works by Picasso, Braque and also by the Fauves (Friesz and Derain). A central role in Rupf's collecting was played by the Parisian art dealer Daniel-Henry Kahnweiler (1884-1979) with whom he enjoyed a life-long friendship. Through the agency of Kahnweiler, many groups of works by Fernand Léger, Juan Gris and, later, André Masson were added to Rupf's collection.

The Rupf couple also maintained friendly relations with Paul and Lily Klee and from 1913, works by Klee were regularly added to the Rupf collection. The Rupf couple were also active in supporting numerous artists, scientists and musicians in Bernitself. Herrmann Rupf, who was also the coproprietor

of the mercery Hossmann & Rupf, was active as an art critic and an important figure in the promotion of appreciation for contemporary art. His writings and criticism could be understood as pleas for an understanding of contemporary art and were directed against a conservative art politic.

With the foundation of the Rupf Foundation in 1954, the conservation, complementation and expansion of the collection was assured. In line with the intention of the Rupfs, the main investment was in contemporary art. In recent years, works by Swiss artists such as Bernhard Luginbühl, Meret Oppenheim, Markus Raetz, Dieter Roth and Otto Tschumi as well as several representatives of concrete art such as Richard Paul Lohse and Max Bill have found their way into the collection. Works by international artists such as James Lee Byars, Donald Judd, Joseph Beuys and James Turrell have also been added to the collection.New Acquisition - Franz Fedier The collection of the Museum of Fine Art Bernhas been enriched by an important work by the recently deceased Franz Fedier (1922-2005), who is among the most important of abstract Swiss artists. The paintingOhne Titel (Untitled) from 1959 (synthetic resin on canvas, 194.6cm x 130cm) is a donation to the Rupf Collection, of which Fedier was vice president for many years, by the gallery Renée Zieger in Zurich. Just last year, in his memory, the foundation had bought one of Fedier's newer, geometric-constructive works and presented it in the exhibition Rupf Collection. In contrast, the black-and-white Ohne Titel is one of Fedier's main works from his gestural-abstract phase. It is on display on the upper floor of the new building, surrounded by the great names of abstract expressionism – Pollock, Rothko and Krasner – and also by works of the Bernese contemporaries Iseli and Grunder.

No. 51

Title: ***Violon et guitare (violin and guitar)***
Date: Céret, September 1913
Medium: Oil on canvas
Dimensions: 100.3 x 65.4 cm
Current owner or museum: Private Collection
Sold at Christie's Live Auction 2352 *Impressionist And Modern Evening Sale*
Lot 23 Property from a Distinguished Private Collection: Four Modern Masterpieces
Price realised USD 28,642,500
Estimate USD 18,000,000 – USD 25,000,000
Closed: 3 Nov 2010

Provenance
Galerie Kahnweiler, Paris.
Daniel-Henry Kahnweiler, Paris; Fourth Sale of Sequestered Art, Hôtel Drouot, Paris, 7-8 May 1923, lot 294.
Count and Countess de Chambrun, Paris.
Galerie Balaÿ et Carré, Paris.
Jacques Seligmann & Co., New York (by 1938).
Mr. and Mrs. Ralph F. Colin, New York (by 1958).
Ralph F. Colin, Jr., New York (by descent from above, by 1984).
Acquavella Galleries, Inc., New York.
Acquired from the above by the present owner.

Literature
D.-H. Kahnweiler, Juan Gris: sa vie, son oeuvre, ses ecrits, Paris, 1946 (illustrated, pl. IX).
D.-H. Kahnweiler, Juan Gris: His Life and Work, London, 1947, pl. 8 (illustrated).
P.G. Bruguiere, "La Presence de Juan Gris" in Cahiers d'Art, Paris, 1951, vol. 26, p. 117 (illustrated).
D. Cooper, ed., Letters of Juan Gris, 1913-1927, London, 1956, nos. III and IV.
F. Fosca, Bilan du Cubisme, Paris, 1956, p. 41.
J. Richardson, "Juan Gris en Suisse" in XXe Siècle, January 1956, p. 63 (illustrated).
G. Schmidt, "Juan Gris" in Das Kunstwerk, January 1958, p. 7 (illustrated).
J. Golding, Cubism: A History and an Analysis, London, 1959 (illustrated, pl. 47A).
G. Habasque, Cubism, Geneva, 1959, p. 69.

D.-H. Kahnweiler, Juan Gris: His Life and Work, New York, 1968, p. 21 (illustrated in color, pl. 39).
J.A. Gaya-Nuño, Juan Gris, Barcelona, 1974, p. 36 (illustrated in color).
W. Judkins, Fluctuant Representation in Synthetic Cubism: Picasso, Braque, Gris, 1910-1920, New York, 1976, pp. 336 and 474 (illustrated, fig. KG8). D. Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. I, p. 98, No. 57 (illustrated, p. 99).
J. Golding, Cubism: A History and an Analysis, 1907-1914, London, 1988, pp. 129 and 136-137 (illustrated pl. 64A).
C. Green, C. Derouet and K. von Maur, Juan Gris, New Haven, 1992, pp. 38, 41, 78-79 and 191 (illustrated in color, pl. 32).
R.J. Martén, Juan Gris, Barcelona, 2005, p. 30 (illustrated in color).
P. García, Juan Gris: la passion por el cubismo, Madrid, 2008, pp. 234-235 (illustrated in color, pl. 234).

Exhibited

Paris, Galerie Simon, Exposition Juan Gris, March-April 1923, No. 4.
Paris, Petit Palais, Les Maîtres de l'Art Indépendant, 1895-1937, June-October 1937, No. 17.
New York, Jacques Seligmann & Co., Juan Gris, November-December 1938, No. 12 (illustrated, pl. 12).
Chicago, Arts Club, Retrospective Exhibition Juan Gris, January 1939, No. 28.
New York, Mortimor Brandt Gallery, Color and Space in Modern Art Since 1900, February-March 1944, No. 12.
Boston, Institute of Modern Art, Four Spaniards: Dalí, Miró, Gris, Picasso, January-March 1946, No. 20.
New York, Buchholz Gallery (Curt Valentin), Juan Gris, April 1947, No. 1.
Cincinnati Art Museum, A Retrospective Exhibition of the work of Juan Gris, April-May 1948, No. 9.
Northampton, Smith College Museum of Art, Some Paintings from Alumnae Collections, June 1948.
New York, The Metropolitan Museum of Art, Summer Loan Show, July-August 1950.
New York, The Museum of Modern Art, New York Private Collections, June-September 1951.
Kunstmuseum Bern, Juan Gris, October 1955-January 1956, No. 11.
Venice, XXVIII Esposizione Biennale di Venezia, June-October 1956, p. 253, No. 6.
Boston, Museum of Fine Arts, European Masters of Our Time, October-November 1957, No. 42 (illustrated, pl. 20).
New York, The Museum of Modern Art; The Minneapolis Institute of Arts; San Francisco Museum of Art and Los Angeles County Museum of Art, Juan Gris, April-June 1958, pp. 13 and 26-27 (illustrated in color, p. 29).
New York, M. Knoedler & Co., Inc., The Colin Collection, Paintings, Watercolors, Drawings and Sculpture collected by Mr. and Mrs. Ralph F. Colin, Pamela T. Colin and Ralph F. Colin Jr., April-May 1960, No. 58 (illustrated).
Paris, Musée de l'Orangerie, Juan Gris, July-September 1974, p. 27, No. 18 (illustrated in color, pp. 13 and 80).
Baden-Baden, Staatliche Kunsthalle, Juan Gris, July-September 1974, No. 15 (illustrated in color).
New York, The Museum of Modern Art; Sydney, The Gallery of New South Wales and Melbourne, National Gallery of Victoria, Modern Masters: Manet to Matisse, 1975, p. 161, No. 43 (illustrated).
Washington, D.C., The National Gallery of Art; Berkeley, University Art Gallery and New York, The Solomon R. Guggenheim Museum, Juan Gris, October 1983-July 1984, pp. 46 and 178, No. 19 (illustrated in color, p. 47).
Madrid, Salas Pablo Ruiz Picasso, Juan Gris 1887-1927, September-November 1985, p. 145, No. 19 (illustrated in color; illustrated, fig. 5).

Lot Essay

When Juan Gris returned to Paris in early November 1913 from his three-month sojourn in Céret, he had good reason to be pleased with the pictures he had painted there. He completed thirteen canvases in a consistently focused and formally cohesive series of still-lifes, figures and landscapes, paintings which constituted the most assured, fully fledged and distinctively personal work he had done to date. John Golding has declared, "Gris, who had always been an original painter, had during 1912 asserted himself as an important influence on the minor figures of the Cubist movement. Now, in 1913, he was executing works which match the contemporary paintings of Picasso and Braque in quality and invention... Gris' work of 1913 shows rather a steady progression toward an increasingly accomplished and commanding kind of painting" (op. cit., p. 129). Indeed, among these pictures are several that would eventually be counted among the very best he ever painted, indisputable masterworks that demonstrate an astonishing and dazzling synthesis of idea, color and form. Violon et guitare was Gris' own favorite among these Céret paintings, as he mentioned in a letter quoted below. This painting has since come to be widely regarded as a peak in his magnificent oeuvre, and one of the milestones of cubism and early modernism.

Gris arrived in Céret, a small town in the mountains of the Pyrénées-Orientales region, near the border with Spain, in mid-August. It was his first trip away from Paris since he arrived in the capital from Madrid in 1906. Josette Herpin, his appealing new girlfriend, accompanied him. He enjoyed being in close proximity to his native land, as near as he would ever come for the remainder of his life--he had evaded his obligatory military service in Spain and would have been prosecuted if he returned. Gris completed the first pictures in his new surroundings before the end of the month (Cooper, nos. 49 and 50; figs. 1 and 2). He was corresponding with Daniel-Henry Kahnweiler, his Paris dealer. Earlier that year Kahnweiler signed a contract with Gris, as he had earlier done with Braque, Picasso and Léger, which affirmed his exclusive right to buy the artist's available and future production. Since his arrival in Paris, Gris had been struggling to eke out a living selling caricatures and illustrations to magazines and reviews; it was not until 1910 that he turned to serious oil painting. Now under contract, Gris was finally free from the stress of daily financial cares, and he could now even afford a working vacation. Many years later Kahnweiler authored an indispensable monograph on the artist (op. cit.), in which he recalled that "Gris worked with a will at Céret." The artist sent Kahnweiler a letter dated 17 September:

"This is to tell you that I am about to send off five pictures which I have finished: The Bullfighter [fig. 2], The Banker [Le Fumeur, Cooper, No. 51; fig. 3], The Guitar!!! [Cooper, No. 53; fig. 4], Landscape [Cooper, No. 55; fig. 5], and Violin and Guitar!!! [the present painting]. Tell me what you think of them, especially the last two. I have worked particularly h ard on the latter and cannot decide what I think about it. I like Violin best. As soon as it is dry, that is say in two or three days, I will them both to you. I am very happy here and hope to remain until the end of October or the first of November. I am working hard and seem to see much more clearly certain things which I could not manage in Paris" (op. cit., p. 21).

Kahnweiler continues: "After the pictures had arrived in Paris I wrote to tell him how pleased I was with them, and also that Picasso had expressed himself favorably. To this he replied: 'Thank you very much for your nice letter and encouragement which it has brought me. You know I am always worried about doing something foolish, even though I have put all my faith in a great effort. I am comforted to hear yours and Picasso's opinion'" (ibid.).

Picasso's positive response to the paintings was especially important to Gris. Picasso had also been painting in Céret that summer (Zervos, vol. 4, No. 436; fig. 6) and was present for part of the time while Gris was there, but he had not been openly receptive to his colleague's visit. Gris considered himself to be Picasso's pupil. Shortly after Gris first arrived in Paris, Picasso helped find him a studio, which van Dongen had recently vacated, in the basement of the Bateau-Lavoir, the derelict artist's building at 13,

rue Ravignan, where Picasso worked between 1904 and 1909. When Gris began painting in 1910, he worked in a naturalistic manner at first, but within a year he had taken up cubism. "The example of Picasso and Braque was there for Gris to follow," James Thrall Soby has written. "He did so with conviction and relish once his mind was made up. Thereafter it was the problem of Gris, a stubborn, dedicated man, to hold his own against a meteoric virtuoso (Picasso) and a supreme French craftsman (Braque)" (exh. cat., op. cit., 1958, p. 13). Gertrude Stein noticed that Gris "began to call Picasso cher maître to Picasso's great... annoyance Picasso used to address Braque as cher maître, passing on the joke" (The Autobiography of Alice B. Toklas, New York 1933/1969, p. 92). While in Céret, the effusive and voluble Gris indulged his predilection for theorizing on cubist painting to whomever would listen; his rambling discourses reminded Picasso of the lesser cubists who showed in the annual modernist Salons, whose shop talk, he felt, was as insufferably pretentious and beside the real point of cubism as their painting. John Richardson has written:

"By signing with Kahnweiler, Gris had unwittingly incurred Picasso's wrath. In his blind zeal to become accepted as cubism's third man, he was confidant that he and his attractive new mistress, Josette Herpin, would be welcomed into Picasso's summer tertulia [intimate circle of friends] and--who knows?--take the place of the absent Braque [who was then painting in Sorgues]. For his part, Picasso saw Gris as a sorcerer's apprentice--doubly dangerous for his mastery of the sorcerer's secrets--and as a tactless fool for invading Picasso's preserve and setting himself up in the local café as a cubist dialectician... Picasso's dudgeon worsened as he sat--in silence except for the occasional barbed remark--listening to his former pupil pontificate... During the two weeks they were together in Céret, they were unlikely to have seen each other's work: Picasso would not have been that forthcoming, and Gris would have had very little to show. To his credit, Picasso would be full of praise for Gris's Céret paintings when Kahnweiler showed them to him in October. Later, the two painters would be reconciled, but Picasso would always resent his only real pupil: he had turned out too well. He came to regret not owning any examples of Gris's work..." (A Life of Picasso: 1907-1917, The Painter of Modern Life, New York, 1996, p. 282).

Gris had impressed Kahnweiler with his potential for greatness from the beginning, and in Céret, which Kahnweiler called "the Mecca of Cubism," Gris had truly shown his stuff, in both his character and his work. "In this period of growing assurance," Kahnweiler wrote, "Gris' faith and his complete lack of skepticism were perhaps even more impressive than the self-confidence of Braque, of Léger, or of Picasso. For their assurance was born of confidence in their own talents, whereas Gris always tended to underestimate his, and had nothing but his heroic constancy on which to rely... During the summer of 1913, which Gris spent at Céret, his painting matured... Several still-lifes, Catalan landscapes and figure pictures were the fruits with which he returned in the autumn to the Rue Ravagnan. What strikes me in these canvases is the extreme intellectual rigour in the application of the theories he had adopted after mature reflection... Gris clearly envisaged leading up to a true 'painting of ideas'" (op. cit., p. 22 and 121).

* * *

The presence of the violin and guitar are a persistent feature in Gris' still-life compositions of 1913; 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, as in the present painting, 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. The violin especially may evoke art both high and low: it is the instrument that transmits the refined emotional aspirations of classical art,

expressed in the sonatas of Bach, Beethoven or the leading French composers of Gris' day--Gabriel Fauré, Claude Debussy and Maurice Ravel. The violin is also the instrument of the humble country fiddler, who might play to accompaniment of a guitar, that more commonplace instrument a writer in the Madrid journal Arte Joven called "a symbol of the popular soul" (quoted in exh. cat., op. cit., 1984, p. 45). Soby has written:

"Indeed, the taut, elegant and inevitable contours of the violin had more persistent meaning for Gris than for his fellow-cubists. It is true that Braque also had been fascinated by violins and had accentuated their keys, scrolls and sound holes in a number of his works... Picasso on the other hand, made more frequent use of the guitar and mandolin, whose rounded outlines better suited his purpose [fig. 7]. 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" (exh. cat., op. cit., 1958, pp. 26-27).

In Violon et guitare Gris appears to have given pre-eminence to the violin, whose neck, scroll and pinched body he has projected in three contrasting sections, while he subjected the form of the guitar to a noticeably less dramatic, almost straightforward treatment. The vertical, ascending forms of the violin sections surmount the prone form of the guitar; the latter, moreover, has been partially obscured beneath superimposed planar elements. Gris may be drawing attention to the superior expressive qualities of his featured instrument over Picasso's typical preference for the guitar: the violin, as a melody instrument, is the primary voice of the musical composition, while the guitar assumes a secondary role in providing a simpler strummed, chordal accompaniment. Both instruments often carry a feminine connotation in pictorial iconography, as an object to be regarded, held and played by the male artist. In Violon et guitare, however, Gris' has made a point of the contrasts in their shapes, and established new gender roles for these instruments: the violin, with a its long, curved neck and scroll like a woman's head in profile, is female, while the simpler, less elegant forms of the guitar suggest a masculine presence-the relatively narrow cylindrical shape of the glass at lower right may even be read as a penile symbol. While such an interpretation may be incidental or at best secondary to Gris' formal concerns, it should be considered that Gris painted this ardent and richly colored canvas in the grip of a passionate love for a new woman in his life, beautiful Josette.

* * *

Gertrude Stein said "Cubism is a purely spanish conception and only spaniards can be cubists and that the only real cubism is that of Picasso and Juan Gris. Picasso created it and Juan Gris permeated it with his clarity and his exaltation" (The Autobiography of Alice B. Toklas, New York, 1933/1969, p. 91). Apollinaire dubbed Gris "the demon of logic" (L.C. Breunig, ed., Apollinaire on Art, New York, 1972, p. 254). In 1921 Waldemar George stated: "Gris consecrates the triumph of clarity" (quoted in, exh. cat., op. cit., 1992, p. 20). Marcel Duchamp wrote in 1950: "Gris immediately imposed his conception of Cubism on his work. This was rather an explanation of forms than a complication of forms... He pursued this line of expression to the end and methodically polished one of the purest facets of Cubism" (ibid., p. 14). Christopher Green has echoed this enduring characterization of Gris and his work: "Picasso 'creates'; Gris 'clarifies'... Repeatedly, explicitly, his work confronted the mercurial (above all, Picasso) with the methodical" (ibid., p. 20).

Gris had close ties with the second wave of cubist painters--Metzinger, Gleizes, Herbin, Lhote and others, many of whom met in the three Duchamp-Villon brothers' home in the Paris suburb of Puteaux, and contributed to the Section d'Or exhibition in October 1912. As the term "The Golden Section"

suggests, they based their cubism on the mathematics of proportion and the poise of logic and clarity. Douglas Cooper categorized their work as "Systematic Cubism," in contrast to the true "Instinctive Cubism"--originally Apollinaire's term--of Picasso and Braque, who thought that mathematical and other conceptual concerns were extraneous and irrelevant to the true cubist spirit. Gris shared many of the interests of the Puteaux group, but made a virtue of these ideas by lifting them to an altogether more compelling level in the intensely felt content and sublime architecture of his paintings, eventually winning grudging respect from Picasso and Braque, and the dedicated support of Kahnweiler. The agreement that Gris signed with his new dealer forbade him from showing in the Salons des Independants and d'Automne, the normal public events for viewing modern art, as was also the situation with Picasso and Braque. It was Kahnweiler's strategy to show his artists' work only in his gallery and select foreign venues, to attract committed and knowledgeable collectors, and to keep them coming back for more. Among the earliest buyers of Gris' paintings were Hermann Rupf, Gertrude Stein, Léonce Rosenberg, Alfred Flechtheim and the American sculptor Michael Brenner. Gris' absence from the commotion and controversy of the public salons only added to his mystique and the desirability of his work.

In her 1927 tribute, The Life and Death of Juan Gris, Gertrude Stein wrote: "As a Spaniard he knew cubism and had stepped through into it. He had stepped through it. There was besides this perfection. To have it shown you." The crystalline clarity, but no less the passion and intensity with which Gris infused his logical method owes much to his Spanishness, a quality which Picasso immediately recognized. There is in Gris' painting that concentration of the artist's gaze that seizes the very real presence of the object, such as one senses in the still-lifes of Francisco Zurbarán and Luis Meléndez (fig. 8), two Spanish masters of 17th and 18th centuries. Mark Rosenthal has written: "To the Spanish he owed his emphasis on the object, that is, shape and how light falls on it; the use of geometry to elevate lowly subjects; the considerable solemnity of portrayal; and from Spanish realism, the powerful foreground lighting and the brooding shadows and blacks" (exh. cat., op. cit., 1984, p. 46).

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 (fig. 9). 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. Fortunately, there is an extent study related to Violon et guitare (Cooper, No. 60A; fig. 11). The absence of color further helps to clarify the Gris' conception of the sectional reiteration of the violin's construction, yielding three forms from one, which Rosenthal has likened to visual rhyming: "Violon et guitare is another of the magisterial statements that mark 1913 as the beginning of Gris's mature art. Here he combines the inherent dignity and poetic quality of the objects with an exploration of their three dimensional aspects. An essentially cruciform composition underlies the whole and lends a hierarchical air; however, as with his use of the golden section, Gris was never absolutely precise in making his measurements fit a pre-determined scheme. The painting is built on a series of pictorial rhymes among the forms of the guitar, violin and glass. Gris's predilection for rhymes, or rhythms based on visual similarities, has been compared to the techniques of the poets who were so much a part of his milieu [Apollinaire, Reverdy and Salmon], but it can also be found in the art of his colleagues. More fundamentally poetic is the spirited flight of artistic manipulation that occurs in the central section, juxtaposed with the conventional world symbolized by the wood molding, wallpaper, and floorboards of a surrounding room. These background details establish a representational setting as well as a pictorial plane of possibilities" (ibid.).

The canvases that Gris painted in Céret represent his transition from analytical to synthetic cubism; Soby has pointed out, "In 1913 Gris, like Picasso and Braque, began to enrich the color and forms of his

paintings... There is a new variety in handling, a new emphasis on tonal and textural change, a new absorption in modeling" (exh. cat., op. cit., 1958, p. 22). It were as if Gris stood waiting in the wings, in anticipation of the moment in which his abilities would reveal themselves in the best possible light, and he now received his cue. The synthetic approach in Violon et guitare is symphonic in its conception and overall scope, aiming for a powerful cumulative effect that stems from the interaction of many pictorial elements: the tripartite reconstruction of the violin, the division and subdivision of space within the picture plane, the multiple layering of flattened planes, the representation of wood-grain in both the table-top and nearby sideboard, and the striped and scrolled pattern of wall-paper. Gris was drawing heavily on the use of wood-grain papers and flattened planes he had seen in Braque's and Picasso's papiers collés of late 1912 and early 1913, a technique with which he had begun to experiment before leaving for Céret.

Gris was showing himself to be his own man. Golding has observed that "For Gris, then, synthetic Cubism involved a clearly defined procedure... the composition of a painting was established in purely abstract and often mathematical terms. The subject then emerged from or was superimposed over this framework or substructure of flat colored forms... While Picasso and Braque were moving, largely under the influence of papier collé, towards a flatter, simpler and more decorative kind of painting, Gris' work was becoming increasingly complex and more refined" (op. cit., pp. 115 and 129).

Finally, as the most distinctive element in Gris' conception and practice of pictorial orchestration, there is his remarkable use of color, which both infuses his compositions and emanates from them as a vital, glowing aura. Gris seemed bent on employing the most varied, contrasting chromatic harmonies he could devise, all the while lending a particular and calculated overall character to the tonal ambience of his subject and setting. Such use of color may occasionally be found in the work of some of the Section d'Or painters, but never to such a sophisticated and consistently effective degree, and there was no precedent in the cubist canvases of Braque and Picasso. In fact, it was not until the summer of 1914 in Avignon that Picasso would apply a green as or more brilliant than that seen in the wallpapered background plane in Violon et guitare, and Braque would not indulge in such broadly conceived color harmonies until certain paintings done on the eve of the Second World War. Soby has written:

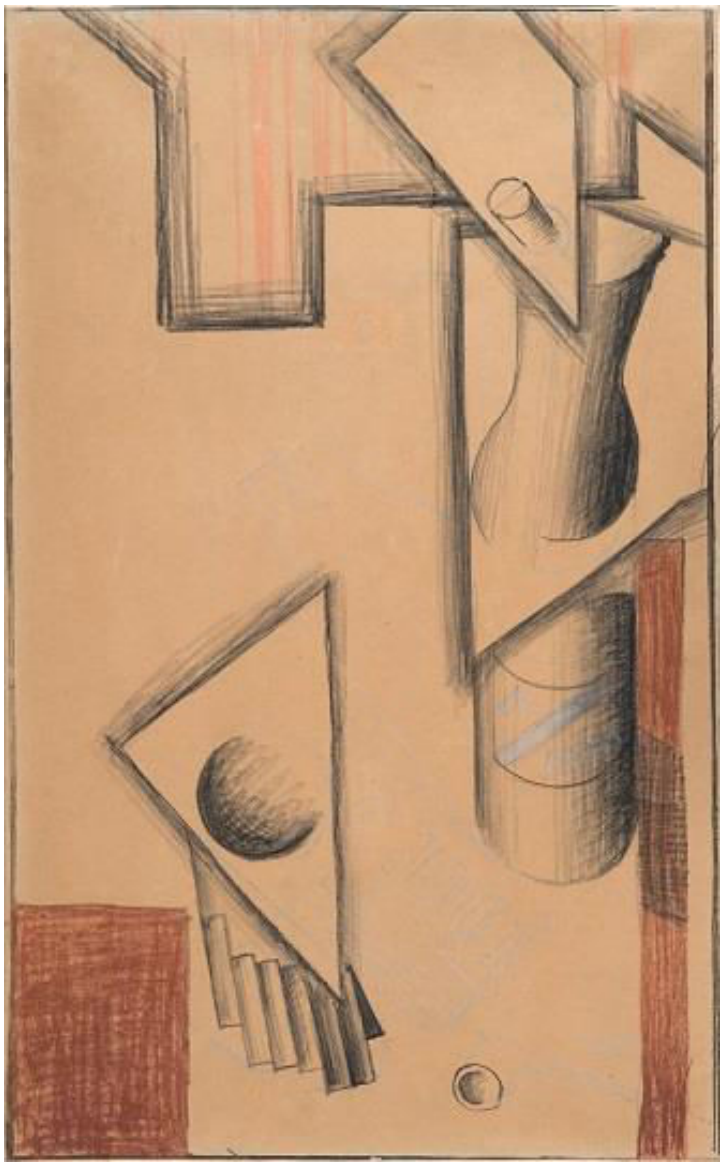
"By this time Gris has become the original colorist he was to remain throughout the remainder of his short career. Indeed color is one of his inimitable gifts, unpredictable to extreme degree, variable and running the gamut from luxury to terse sobriety. Possibly one reason why Gris' fame lagged behind that of his greatest colleagues in cubism, is the fact that his paintings' qualities are often lost in the black-and-white reproductions which served to spread the fame of Picasso and Braque... his color is unusually elusive and hard to hold accurately in memory, so that only through a careful study of his paintings themselves can one arrive at anything like a fair estimate of his worth" (exh. cat., op. cit., 1958, p. 32).

1914 became the year of Gris' celebrated paintings with papiers collés, another summit in the lengthening range of this artist's manifold achievements. By the winter of 1914-1915, following the outbreak of the First World, Gris had grown tired of making collages, as had Picasso, too, around this time; Rosenthal has pointed out, "the privations of war-torn Europe must have made their reflexive collage games seem out of step with the times" (exh. cat., op. cit., 1983, p. 65). Gris turned again to pure oil painting, and during the war completed elaborate canvases (Cooper, No. 128; fig. 10) whose increasingly abstract elements stem largely from the seminal works he painted at Céret during the halcyon summer of 1913. Cooper has written:

"Through his sincerity and originality, Gris achieved an independent position at the heart of Cubism. Like Braque and Picasso, he combined in his paintings of 1913-1914 an analytical with a synthetic treatment of forms in his recreation of objects. But unlike them, Gris based his compositions on an arrangement of differently colored elements which he referred to as his 'flat, colored architecture.' And

he adopted this procedure because, he said, he found it 'more' natural to make subject 'X' coincide with the picture he had in mind than to make picture 'X' coincide with a given subject.' That is to say, Gris began 'with an abstraction in order to arrive at a true fact,' a procedure which gives his early Cubist paintings a characteristic severity but also allowed him to indulge in an exceptional richness of color" (The Cubist Epoch, exh, cat., The Metropolitan Museum of Art, New York, 1971, p. 205).

No. 52
Title: ***Nature Morte (Still Life)***
Date: 1913
Medium: Graphite and color pencils on silkpaper
Dimensions: 72.5 x 44.5 cm
Current owner or museum: Museo Nacional Thyssen-Bornemisza, Madrid
Inv. No. 565 (1976.33)
Comment:



By the time Juan Gris became known as a painter at the Salon des Indépendants in 1912, his work was fully Cubist and steeped in the intellectual reflection that would mark his entire oeuvre. A year later Guillaume Apollinaire devoted a section to him in Les Peintres cubists, defining him as “the man who has meditated on everything modern.”
The present small Still Life on paper repeats the same vertical, geometrical composition of other works by the artist dated 1913 and is directly related to a charcoal drawing made the same year, now in a private collection. Both compositions display several objects, some portrayed in a fairly realistic manner. Although it is not a papier collé, Chistopher Green believes that it is not a preparatory sketch for another work but an independent drawing in its own right, like many others Gris made in 1913.
The painting’s first owner, the dealer Daniel-Henry Kahnweiler, certified the drawing and its authorship was confirmed in 1976 by the historian Douglas Cooper and in 1993 by Georges González Gris.

Paloma Alarcó

No. 53
Title: ***Verre et carafe sur une table (Glass and carafe on a table)***
Date: 1913
Medium: colored wax crayon, Conté crayon and charcoal on board laid down on panel
Dimensions: 91 x 59.8 cm
Current owner or museum: Private Collection
Sold at Christie's Live Auction 2888
Impressionist & Modern Evening Sale Lot 23
Price realised USD 1,085,000
Estimate USD 500,000 – USD 800,000
Closed: 5 Nov 2014

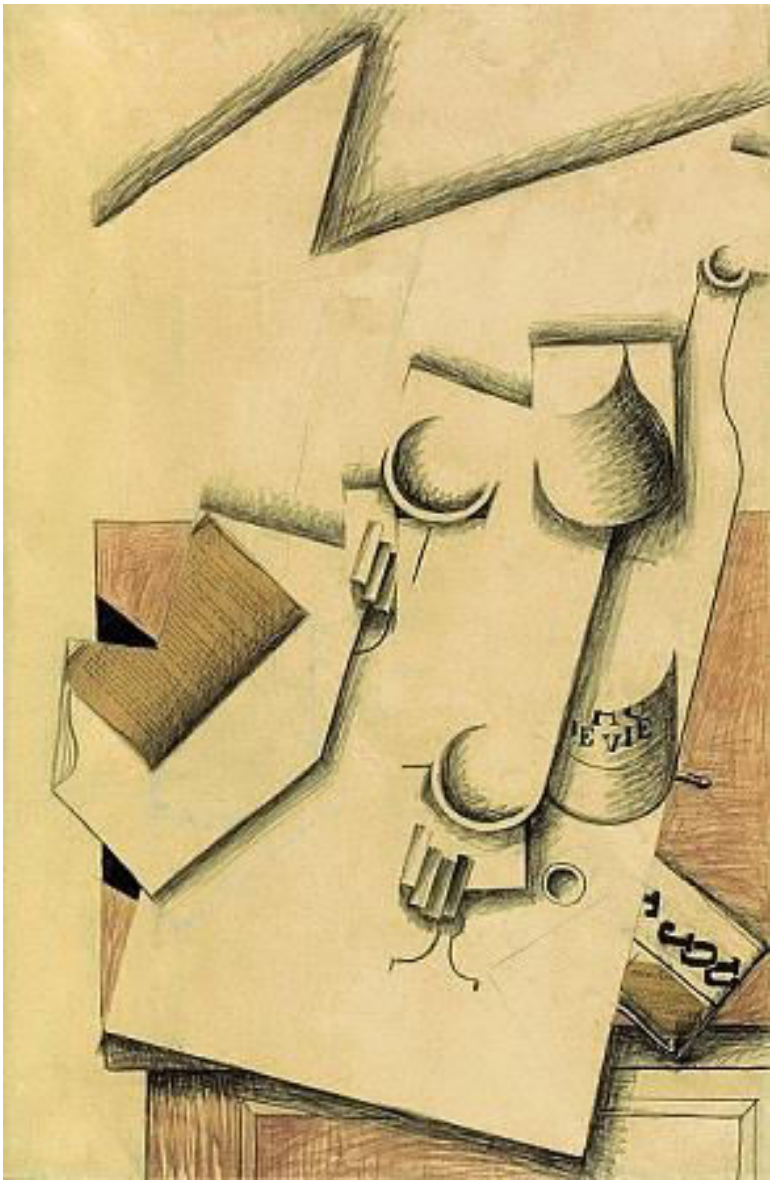
Provenance
Galerie Kahnweiler, Paris; sale, Hôtel Drouot, 7 May 1923, lot 67.
Helena Rubinstein, New York (probably acquired at the above sale).
John Richardson, New York (acquired from the above).
M. Knoedler & Co., Inc., New York (acquired from the above, 21 May 1959).
Galerie Tarica, Paris.
Studio Bellini, Milan.
Galleria Notizie, Turin.
Private collection, Turin.
Acquired from the above by the present owner, 1982.

Exhibited
Dortmund, Museum am Ostwall and Cologne, Wallraf-Richartz-Museum, Juan Gris, October 1965-February 1966, No. 116 (titled Verre d'absinthe et carafe).

Lot Essay
This work is sold with a photo-certificate from Douglas Cooper.
Gris executed this drawing of a carafe, glass and spoon for serving absinthe during 1913, likely in Paris prior to departing for his sojourn during the summer and fall in the town of Céret in the foothills of the French Pyrenees. This year marked Gris' breakthrough to a fully developed and distinctly personal cubist idiom. He was nineteen when he arrived in Paris from Madrid in 1906, making his living as an illustrator; he did not fully dedicate himself to painting until several years later. Gris' earliest works (Cooper, nos. 1-10) already displayed his commitment to Cubism.
Picasso introduced Gris to Braque and helped to get him a studio in the Bateau-Lavoir in Montmartre. There he met the dealer Daniel-Henry Kahnweiler, who in 1912, sensing this painter's evident potential, placed him under contract–as he had already done with both Picasso and Braque–with exclusive right to

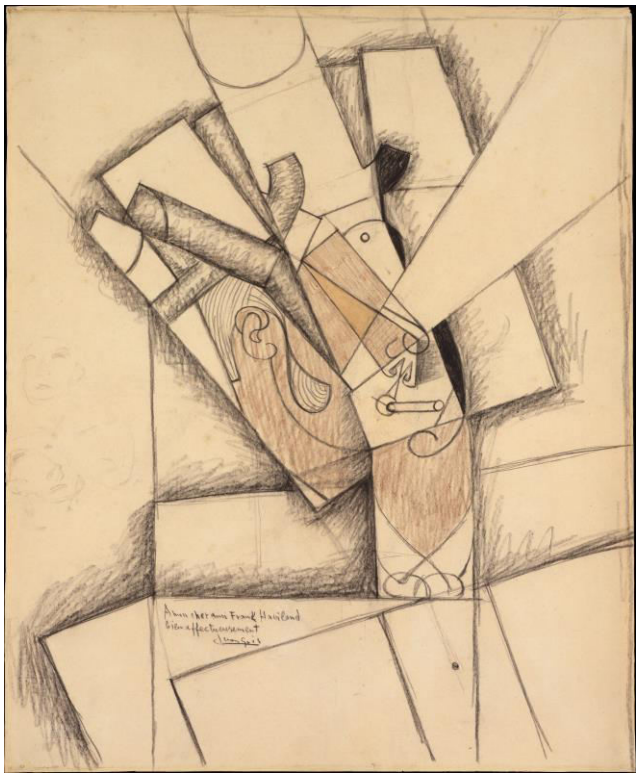
his production, thus freeing the artist from material concerns. “Gris, who had always been an original painter, had during 1912 asserted himself as an important influence on the minor figures of the Cubist movement,” John Golding stated. “Now, in 1913, he was executing works which match the contemporary paintings of Picasso and Braque in quality and invention…an increasingly accomplished and commanding kind of painting” (Cubism: A History and an Analysis, London, 1968, p. 129).
The rendering in drawing media of the motifs in this work–especially the piece of wallpaper and a fragment from the nameplate of the Paris newspaper Le Journal–relates to Gris’ initial use of collage and papiers collés in his oil paintings during late 1912-1913 (Cooper, nos. 27, 31a, 32, 32a and 35), following on the recent innovations of Braque and Picasso. Gris has also isolated and displaced excerpts from the objects, such as the beveling around the bowls of the carafe and glass, their feet, and the spade and handle of the sugar spoon. These methods demonstrate Gris’ transition from his early work in the analytic phase into the synthetic period that followed, the culminating development in Parisian Cubism before the First World War.
The quality that empowered Gris to become the third man of Cubism, while setting him apart from both the instinctive approach of Picasso and the craftsmanly technique of Braque, was that he consistently pursued what he called “a painting of ideas” (quoted in D.-H. Kahnweiler, Juan Gris: His Life and Work, New York, 1969, p. 121). “I work with the elements of the intellect, with the imagination,” Gris explained in an overview of his work he wrote in 1923. “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 true fact. Mine is an art of synthesis, of deduction” (quoted in ibid., p. 193).

No. 54
Title: ***Livre, verre et bouteille sur une table (Book, Glass and Bottle on a Table)***
Date: 1913
Medium: Wax crayon, ink, and collage
Dimensions: 91.76 x 59.37 cm
Current owner or museum: The Nelson-Atkins Museum of Art, Kansas City
Credit Line: Gift of the Friends of Art
Object number: F61-10



Provenance
Purchased from the artist by Galerie Kahnweiler, Paris, by August 1914-December 12, 1914 [1];
Confiscated from Galerie Kahnweiler by the French government, December 12, 1914-May 7, 1923 [2];
Tableaux, aquarelles, gouaches, dessins & estampes par Georges Braque, André Derain, Maurice de Vlaminck, Juan Gris, Fernand Léger, Manolo, Pablo Picasso, Hôtel Drouot, Paris, May 7, 1923, lot 67 [3];
Probably Helena Rubinstein (d. 1965), New York, by 1959;
Probably acquired from Rubinstein from Sir John Richardson (b. 1924), on joint account with Knoedler and Co., New York, watercolor stock book 6, No. WCA2286, May 21, 1959-February 2, 1961 [4];
Purchased from Knoedler by the Friends of Art, Kansas City, MO, February 2, 1961;
Their gift to The Nelson-Atkins Museum of Art, Kansas City, MO, 1961.

Notes:
[1] Galerie Kahnweiler had an exclusive contract with Juan Gris from February 1913 until the beginning of World War I in August 1914, when owner Daniel Henry Kahnweiler (1884-1979), a German citizen living France, was declared an enemy alien by the French government.
[2] Kahnweiler's gallery stock was subject to confiscation as enemy property and was sold after the war by the French Ministry of Finance toward paying Germany's war reparations.
[3] This piece was one of eight Gris works sold as one lot.
[4] See John Richardson, The Sorcerer's Apprentice: Picasso, Provence, and Douglas Cooper (New York: Alfred A. Knopf, 1999), 258. Knoedler and Co. purchased a half share in a group of six Gris works from Richardson.



No. 55
Title: ***Fumeur (The Smoker)***
Date: 1913
Medium: Charcoal, crayon, and wash on paper
Dimensions: 71.8 x 59.1 cm
Current owner or museum: The Metropolitan Museum of Art, New York
Credit Line: Jacques and Natasha Gelman Collection, 1998
Accession Number: 1999.363.29

No. 56
Title: ***Fumeur (The Smoker / Frank Haviland)***
Date: September 1913
Medium: Oil on canvas
Dimensions: 73 x 54 cm
Current owner or museum: Museo Nacional Thyssen-Bornemisza, Madrid
Inv. No. 567 (1978.19)
Comment: The Smoker in the Thyssen-Bornemisza collection was painted at Céret in September 1913. Juan Gris had spent from the beginning of August to the end of October in this town in the French Pyrenees — "The Mecca of Cubism, " as Kahnweiler called it — where he coincided for a few days with Picasso, a fellow Spaniard and neighbour in the Bateau-Lavoir, whom Gris called "maestro." According to Christopher Green, the manner of breaking up and fragmenting the head into its different parts and arranging them in geometric fashion in the shape of a fan, is due to the direct

influence of the Heads Picasso painted at Céret in the spring of 1913. By this time the Cubism of Picasso and Braque had taken a new, more conceptual and synthetic turn, and their compositions, into which they had begun to incorporate papier collé, had become simpler and flatter.

A preparatory drawing for The Smoker, bearing the dedication “A mon cher ami Frank Haviland. Bien affectueusement. Juan Gris”, allows us to entertain the hypothesis that the painting is a portrait of Frank Haviland, a rich American friend of Leo and Gertrude Stein who had just restored a monastery in Céret where he housed his important collection of African art. A descendant of David Haviland, who established a porcelain manufactory at Limoges in the nineteenth century, Haviland was a major patron of young avant-garde artists of Paris and he himself had painted a few works under the name of Frank Burty. In the drawing, which is similar in format to the oil painting, Gris established practically all the basic lines of the composition. Both the drawing and the oil highlight a number of elements that characterise the subject, such as the stiff shirt collar, the bow tie and the top hat — the clothing in which Haviland was attired in a photograph Picasso took of him in his Paris studio in 1910.

The dominant oblique line in the upper part, which recalls Picasso’s Heads, contrasts with the solidity and frontality of the lower part, in which the shoulders and neck afford the composition great stability. To hint at depth, Gris depicts the figure from different viewpoints, making some parts difficult to recognize. The discordant note in this carefully studied geometrical order is the sinuous line of cigarette smoke which changes colour in the different fragments of the painting. The caricature-like schematic references to the nose, ear and chin bear a certain similarity to the linear features of Picasso’s Heads, though they also remind us of Juan Gris’s beginnings as a graphic illustrator. The large green, blue, orange and red planes — absent from the works Picasso and Braque were producing at the time — make Gris’s painting particularly original.

The present portrait belonged to Gris’s dealer, the German Daniel-Henry Kahnweiler, and was undoubtedly one of his favourite paintings, as in 1921 he repurchased it at the sale of possessions confiscated from him by the French Government at the outbreak of the war, this time for the Galerie Simon in Paris, which he ran from 1920 to 1940.

Paloma Alarcó

No. 57
Title*:* ***Le torero (The bullfighter)***
Date: 1913
Medium: Oil on canvas
Dimensions: 92 × 60 cm
Current owner or museum: Private Collection

No. 58
Title: ***Torero (Bullfighter)***
Date: 1913
Medium: Black pencil, black ink, white paint highlights, on laid paper
Dimensions: 57,4 x 39 cm
Current owner or museum: Musée d'Art moderne de Céret don de Mme Aribaud en 1934

No. 59
Title*:* ***Paysage et maisons à Céret (Landscape and houses in Céret)***
Date: September 1913
Medium: Oil on canvas
Dimensions: 100 x 65 cm
Current owner or museum:
Private Collection
Sold at Sotheby's
Impressionist & Modern Art Evening Sale / Lot 27
signed Juan Gris and dated Céret 9-13 on the reverse
Provenance
Daniel-Henry Kahnweiler, Paris (sale: Hotel Drouot, Paris, 2ème vente Kahnweiler, 17th-18th November 1921, lot 151)
Galerie Simon, Paris
Galerie Louise Leiris, Paris
Galeria Theo, Madrid
Private Collection, Europe (sale: Sotheby's, London, 27th June 1995, lot 24)
Purchased at the above sale by the present owner
Exhibited
Venice, XXVe Esposizione Biennale Internazionale d'Arte, Quattro Maestri del Cubismo, 1950, No. 15
Paris, Musée National des Beaux-Arts & Saint-Paul de Vence, Fondation Maeght, A la rencontre de Pierre Reverdy, 1970, No. 327
Bordeaux, Galerie des Beaux-Arts & Paris, Musée d'Art Moderne de la Ville de Paris, Les Cubistes, 1973, No. 84
Paris, L'Orangerie des Tuileries, Juan Gris, 1974, No. 21, illustrated in the catalogue
Baden-Baden, Staatliche Kunsthalle, Juan Gris, 1974, No. 18, illustrated in the catalogue
Madrid, Galeria Theo, Juan Gris, 1977, n.n., illustrated in colour in the catalogue

Mexico City, Museo de Arte Moderno, Pintura Española del Siglo XX, 1978, n.n., illustrated in colour in the catalogue, also illustrated on the cover
Berkeley, University Art Museum; Washington D.C., National Gallery of Art & New York, The Solomon R. Guggenheim Museum, Juan Gris, 1983-84, p. 178, No. 18, illustrated in colour in the catalogue

Literature

Daniel-Henry Kahnweiler, Juan Gris, sa vie, son oeuvre, ses écrits, Paris, 1946, pl. VII, illustrated
Daniel-Henry Kahnweiler, Juan Gris: His Life and Works, London, 1947, No. 7, illustrated
Douglas Cooper, Letters of Juan Gris, 1913-1927, London, 1956, nos. III and IV of 17th & 29th September 1913
José Camon Aznar, Picasso y el cubismo, 1956, p. 203, No. 128, illustrated
John Golding, Cubism: a History and an Analysis, London & New York, 1959, illustrated pl. 46
Juan Antonio Gaya-Nuño, Juan Gris, Barcelona, 1974, No. 66, catalogued p. 45; No. 66, illustrated in colour p. 240
Aspectos del Arte Contemporáneo, Barcelona, 1975, illustrated pl. 12
Douglas Cooper, Juan Gris, Paris, 1977, vol. I, No. 56, illustrated p. 97; pl. III, illustrated in colour p. 55
Malcolm Gee, Dealers, Critics, and Collectors of Modern Painting, New York & London, 1981, listed p. 68
Patrick-Gilles Persin, Daniel-Henry Kahnweiler: L'Aventure d'un grand marchand, Paris, 1990, illustrated in colour p. 74
Christopher Green, Juan Gris (exhibition catalogue), Whitechapel Art Gallery, London (and travelling), 1992-93, No. 29, illustrated in colour p. 188
Juan Gris. Peintures et dessins (exhibition catalogue), Musée Cantini, Marseille, 1999, No. 21, illustrated in colour p. 76

Catalogue Note

In September 1913, Gris painted two landscapes of Céret: the present work and another smaller version (fig. 1), now in the collection of Moderna Museet, Stockholm. From August until October of that year, Gris and his companion Josette stayed in the town of Céret (fig. 1), situated in the French Pyrénées near the Spanish border, joining Picasso who had been staying there for several months. As Mark Rosenthal commented about the present work: 'A tour de force in this series of works involving a structure of stripes is the brilliantly coloured Landscape with Houses at Céret, 1913. During the summer of 1913, Gris joined Picasso at Céret, where he painted this rare pure landscape. In it, he loosened the vertical emphasis of the earlier stripes so as to form a composition of diagonal, overlapping planes. Once more, the structure appears to be the starting point of the paintings, and all the details conform to it' (M. Rosenthal, Juan Gris (exhibition catalogue), op. cit., 1983-84, p. 40).
During this crucial period in the development of Cubism, Gris often exchanged views with Picasso, who at this time worked mainly on his papiers collés, including several views of Céret (fig. 3). Daniel-Henry Kahnweiler, who was a friend and dealer of both artists, and the first owner of the present work, discussed the dialogues between the two painters: 'The discussions at Céret were not wasted on Gris. They made it possible for him to become aware of many things touching his own painting. What he had gained showed itself in the far greater simplicity and enhanced clarity of his pictures' (D.-H. Kahnweiler, op. cit., 1947, p. 9). Kahnweiler, who at the time started buying works from Picasso and Braque, first met Gris at the 'Bateau-Lavoir' in 1908. In February 1913, he gave Gris his first contract, giving the dealer exclusive rights to his production in return for a regular income. Their relationship was interrupted with the start of the war in 1914, but resumed again in 1919.

The year 1913 was a pivotal one in the development of Gris' art. It was at this time that he began to enrich the colour and forms of his paintings, progressing from analytical to synthetic Cubism. Moving away from the chromatic austerity of early Cubism, his paintings demonstrate a new interest in strong, vibrant colour, with pronounced tonal contrasts, as well as a new emphasis on modelling and texture. His trip to Céret in the summer of 1913 was the first time Gris left Paris since his arrival there in 1906, and it may have been due to this change and to the picturesque character of the town nestled in the mountains, that the artist discovered this new direction in his painting.
Dominated by primary colours mixed with green and purple, the composition of Paysage et maisons à Céret is broken into geometric forms. Moving away from the pronounced vertical emphasis of his previous works, Gris introduced here intersecting diagonal lines, subverting the sense of depth and perspective, and underlining the flatness of the painting's surface. The sharp angles and pronounced square and triangular forms are counter-balanced by the irregular shapes of the row of trees in the foreground, echoed by what appears like their shadow in the upper part of the composition. In the following months, Gris further explored this technique in works such as Le Fumeur (fig. 4) as well as a number of still-lifes, a genre which accounts for the majority of his artistic output during this period. The present work therefore represents a rare example of a pure landscape in Gris' work, as well as an important milestone in the development of synthetic Cubism.

No. 60
Title: ***Paysage à Céret (Landscape from Céret)***
Date: 1913
Medium: Oil on canvas
Dimensions: 92 × 60 cm
Current owner or museum: Moderna Museet Stockholm
Credit Line: Purchase 1951 with contribution from The Giesecke Foundation
Object Number NM 4898
Comment: The peacefulness and the beautiful light of the village of Céret in southern France made it a Mecca for painters. The rich and evocative treatment of pure and clear colour in the work of cubist Juan Gris, whose paintings have uniquely clear structure and depiction, was inspired by this light. The landscape is fragmented in the typical cubist manner, and yet the picture forms a strong, coherent totality. He strove for a style of painting that was "not meticulous but precise, the opposite of bad painting, which meticulous without being precise". Juan Gris was his French pseudonym; he was born Madrid as José Victoriano Carmel Carlos González-Peréz.

Selected exhibition history
Mästerverken åter. Verk av spanska konstnärer ur Samling runt den återbördade Picassos Källan. (1995) Moderna Museet, Stockholm
Ny presentation av samlingen (2000-2002) Moderna Museet, Stockholm
Önskemuseet (1963-1964) Moderna Museet, Stockholm
Moderna Museets samling i ny presentation (1998-2000) Moderna Museet, Stockholm
Den tidiga modernismen: 1900-1920 ur Moderna Museets samling (den 19 mars 2011 - den 2 oktober 2011) Moderna Museet Malmö
Samlingsutställning 2004 - 2011 - I vår tid (2004 - 2011) Moderna Museet, Stockholm

No. 61
Title: ***Nature morte au livre (Still life with book)***
Date: 1913
Medium: Oil on canvas
Dimensions: 46 x 30 cm
Current owner or museum:
Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-520
Comment: "Saint Matorel" by Max Jacob was published in March 1911 by D.H. Kahnweiler, with four etchings by Pablo Picasso.

No. 62
Title: ***Raisins (Grapes)***
Date: October 1913
Medium: Oil on canvas
Dimensions: 92.1 x 60 cm
Current owner or museum: The Museum of Modern Art, New York
Credit: Bequest of Anna Erickson Levene in memory of her husband, Dr. Phoebus Aaron Theodor Levene. Object number 132.1947
Provenance:
Comment:

No. 63
Title: ***Poires et raisins sur une table (Pears and Grapes on a Table)***
Date: Céret, autumn 1913
Medium: Oil on canvas
Dimensions: 54.6 × 73 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: CTO.128

Comment: The sense of movement and intrigue in this diagonally oriented painting is palpable: someone has quickly left the scene, leaving a shawl or cloak behind on the chair and a crumpled napkin and folded newspaper on the table. The blade of the black knife at far left, dangerously angled at the table's edge, infuses the painting with menace, while the goblet at right seems to levitate upward at an angle. A fluted design on its base almost appears as the fingers of an invisible intruder. In contrast to Braque and Picasso, Gris reveled in garish colors that add narrative drama to his still lifes.

No. 64
Title: ***Carafe, tasses et verres (Carafe, Cups and Glasses)***
Date: 1913
Medium: Collage and oil on canvas
Dimensions: ??
Current owner or museum: National Gallery of Ireland, Dublin
Credit Line: Bequeathed, Evie Hone, 1955
Object Number: NGI.1313.2
Exhibition History
Friends of the National Collection of Ireland, Dublin, 1944
Centenary Exhibition, National Gallery of Ireland, Dublin, October - December 1964
Century City: Art and Culture in the Twentieth Century Metropolis, Tate Modern, London, 31 January - 28 April 2001

No. 65
Title: ***La Chope (The Tankard)***
Date: 1913
Medium: Oil on canvas
Dimensions: 71,7 × 52,4 cm
Current owner or museum: Moderna Museet Stockholm
Credit Line: Donation 2014 from the estate of Elisabeth "Peggy" Bonnier
Object Number MOM/2014/24

No. 66
Title: ***Violon et damier (Violin and checkerboard)***
Date: 1913
Medium: Oil on canvas
Dimensions: 100×65 cm
Current owner or museum: Private Collection

No. 67
Title: ***Une guitare, des verres et une bouteille (A Guitar, Glasses and a Bottle)***
Date: 1913
Medium: Collage laid on canvas
Dimensions: 60 x 81 cm
Current owner or museum:
National Gallery of Ireland, Dublin
Credit Line: Bequeathed, Evie Hone, 1955
Object Number: NGI.1313.1
Signed on verso, upper right (large letters): Juan Gris

Exhibition History
Friends of the National Collection of Ireland, Dublin, 1944
Centenary Exhibition, National Gallery of Ireland, Dublin, October - December 1964
Century City: Art and Culture in the Twentieth Century Metropolis, Tate Modern, London, 31 January - 28 April 2001

No. 68
Title*:* ***Guitare (Guitar)***
Date: December 1913
Medium: Oil and papier collé on canvas
Dimensions: 73 x 60.5 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Evening Sale* / Lot 45
Estimate 6,000,000 - 8,000,000 USD Sold
Signed Juan Gris and dated Paris 12-13 on the reverse

Provenance
Galerie Kahnweiler, Paris (acquired from the artist and sold: Hôtel Drouot, Paris, 2ème vente Kahnweiler, November 17-18, 1921, lot 142)
Galerie Simon, Paris (in 1935)
Marie Cuttoli, Paris
André Lefèvre, Paris
Galerie Jeanne Bucher, Paris (acquired in 1948)
Henri Hoppenot, Paris (sold: Binoche & Godeau, Paris, April 9, 1991, lot 13)
Sale: Christie's, New York, May 14, 1997, lot 38
Acquired at the above sale by the present owner
Exhibited
Paris, Galerie Simon, Exposition de Juan Gris, 1923, No. 3
Zürich, Kunsthaus, Juan Gris, 1933, No. 42
Paris, Gazette des Beaux-Arts, Les Créateurs du Cubisme, 1935, No. 40
Literature

Douglas Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint, vol. I, Paris, 1977, No. 63, illustrated p. 109

Catalogue Note

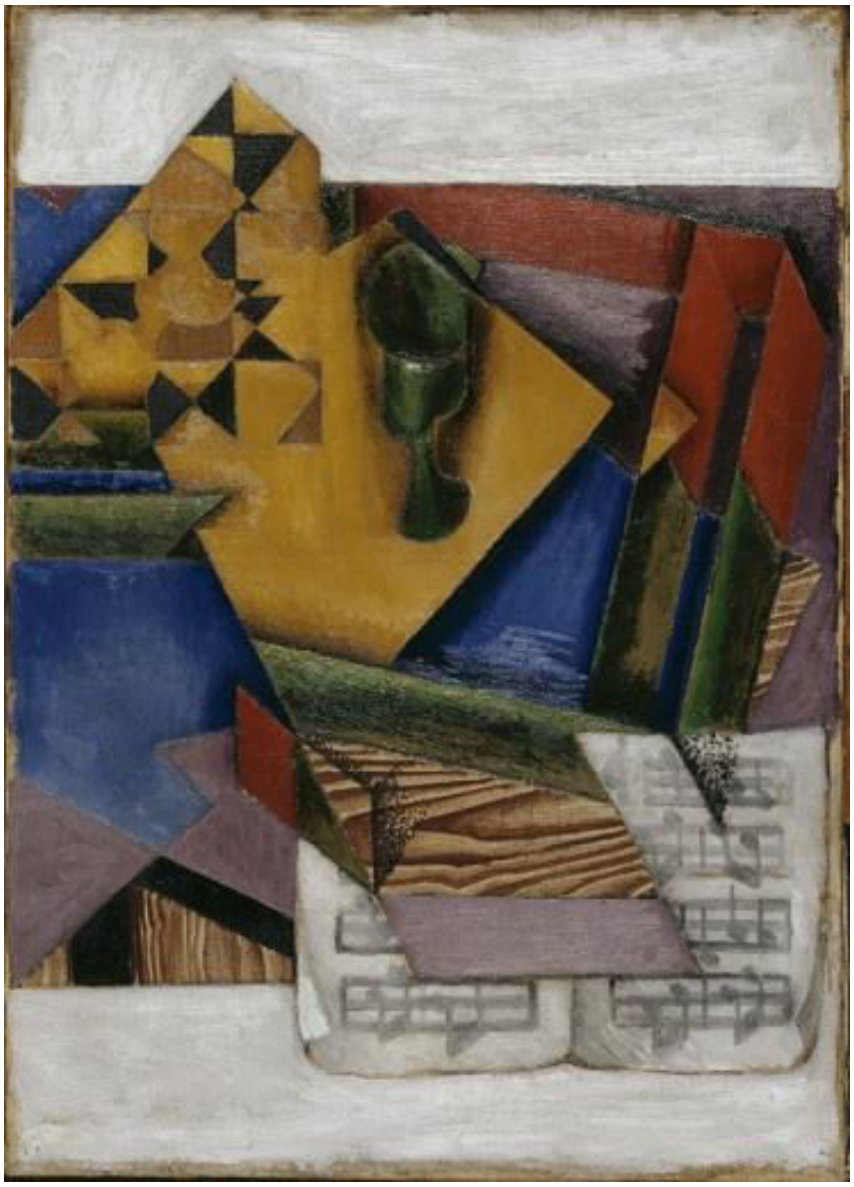
Gris' dynamic oil and collage composition, Guitare, displays all the elements of a great synthetic Cubist picture. Gris constructs this composition using textured yellow wallpaper, overlapping color planes, painted elements of text, faux bois patterning, and a depiction of sheet music. The body of the guitar is represented by the deep yellow element in the center overlapped by strings, and that very shape reverberates throughout the composition in the outlining purple, brown and red areas. The resulting image, with its melodious interplay of shapes and color, is as lyrical as its title implies. And the subject itself held special importance to Gris, who would allegedly break down in tears when he heard the strumming of Spanish guitars. "The essense of painting," Gris once wrote, "is the expression of certain relationships between the painter and the outside world" (quoted in Mark Rosenthal, Juan Gris (ex. cat.), The Solomon R. Guggenheim Museum, New York & University Art Museum, University of California, Berkeley, p. 45). Indeed, this work can be considered a synthesis of music and the visual arts.

Gris created his Guitare on the brink of World War I, just when Cubism was being transformed from a movement of 'analytical' pictorial deconstruction to one of 'synthetic' pictorial reconstruction. Over the course of the 1910s, several artists would attempt to adopt the perspectival and compositional devices that the Cubist founders Braque and Picasso (fig. 2) had started using at the end of the first decade, but few would be as highly regarded for their talent and vision as Gris. As a result, Gris was considered one of the leaders of the Cubist movement, along with Picasso, Braque and Léger. Recalling this period and her association with the Cubists, Gertrude Stein identified Gris as an artist of foremost importance among these cultural figures: "The only real Cubism is that of Picasso and Juan Gris. Picasso created it and Juan Gris permeated it with his clarity and exaltation" (Gertrude Stein, The Autobiography of Alice B. Toklas, New York, 1933, p. 111).

Daniel-Henry Kahnweiler, Gris' dealer who was once in possession of this painting, provided the following analysis of Gris' particular Cubist style: "... [T]he emblems which Juan Gris invented 'signified' the whole of the object which he meant to represent. All the details are not present. The emblems are not comprehensible without previous visual experiences. . . The picture contains not the forms which have been collected in the visual memory of the painter, but new forms, forms which differ from those of the 'real' objects we meet within the visible world, forms which are truly emblems and which only become objects in the perception of the spectator" (Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, London, 1947, p. 90).

One of the first owners of this work was Marie Cuttoli (1879-1973), who was the proprietor of the textile boutique Myrbor in Paris and a major promoter of the arts of textiles during the first half of the twentieth century. Between the 1920s and 1950s, Cuttoli promoted the cross-cultural exchange of artistic ideas among textile artisans in Algeria and France and modern painters in Europe, including Natalia Goncharova, Picasso, Léger and Le Corbusier. Along with her contributions in this field, Cuttoli was also a major collector of important twentieth century avant-garde art.

No. 69
Title: ***Le Papier à musique***
Date: December 1913-January 1914
Medium: Oil on canvas
Dimensions: 65 x 46 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Inventory No. AM 1984-521



Analysis

Cette petite et complexe nature morte concentre quelques-unes des trouvailles de Gris, et notamment ce que Daniel-Henry Kahnweiler a appelé « l'élément polyphonique », c'est-à-dire la démultiplication d'un objet par sa projection – comme une deuxième composition qui s'introduirait de biais dans la première pour se tresser avec elle, et lui donner une étrange profondeur. Ici, le damier – un des motifs favoris de Gris, qui joue d'emblée sur un principe de répétition – s'inscrit à la fois sur un losange plat rabattu verticalement, et dans l'épaisseur d'une projection vue de biais. L'ensemble de la toile, partagé en trois zones, peut d'ailleurs se lire comme la surface d'un échiquier, flanqué de deux bandes neutres évoquant les tiroirs où se rangent ordinairement les pièces du jeu. Les portées et les notes de taille disproportionnée, tracées sur la partition, les discrets aplats découpés de faux bois, les courbes du verre vert, enrichissent encore le contenu formel et les résonances poétiques de ce Papier à musique (cat. rais. n° 65), offert en guise de cadeau de début d'année à Lucie Kahnweiler, l'épouse de son marchand ; mise en vente avec tout le stock de la galerie, la petite nature morte figura ensuite, fugitivement entre 1923 et 1924, dans la collection de Paul Eluard. On notera enfin la vivacité des accords colorés, ces bleus vifs, ces verts et ces ocres, mis en valeur par des blancs lumineux qui caractérisent très tôt les toiles de Gris.

Isabelle Monod-Fontaine
Collection art moderne - La collection du Centre Pompidou, sous la direction de Brigitte Leal, Paris, Centre Pompidou, 2007

No. 70
Title*:* ***Verre, tasse, et journal (Glass, mug, and newspaper)***
Date: 1913
Medium: oil on canvas
Dimensions: 46.5 x 27.5 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Evening Sale* /07
November 2007 • New York
Lot 26
Estimate 1,800,000 - 2,500,000 USD
Sold

Provenance
Galerie Kahnweiler, Paris
Paul Guillaume and Brandon Davis, Ltd., London
Roger Fry, London
Margery Fry, London (inherited from the above in 1934)
Joseph Slifka, New York
Norman Granz, Geneva (sold: Sotheby's, London, July 5, 1962, lot 257)
Ernest Charles Biggins, London (acquired at the above sale and sold: Sotheby's, London, November 26, 1967, lot 81)
Cumberland (acquired at the above sale)
Stephen Higgons, Paris
Dame Elizabeth Murdoch, Melbourne
Acquavella Galleries, New York
Paul F. Smith (acquired in 1974)
Acquavella Galleries, New York
Saidenberg Gallery, New York (acquired from the above in 1977)
Gradowczyk and Garcia Benitez Collection
Hirschl & Adler Gallery, New York
Private Collection (acquired from the above in 1997)
Michelle Rosenfeld Gallery, New York (on consignment)
Acquired from the above by the present owner in 2000

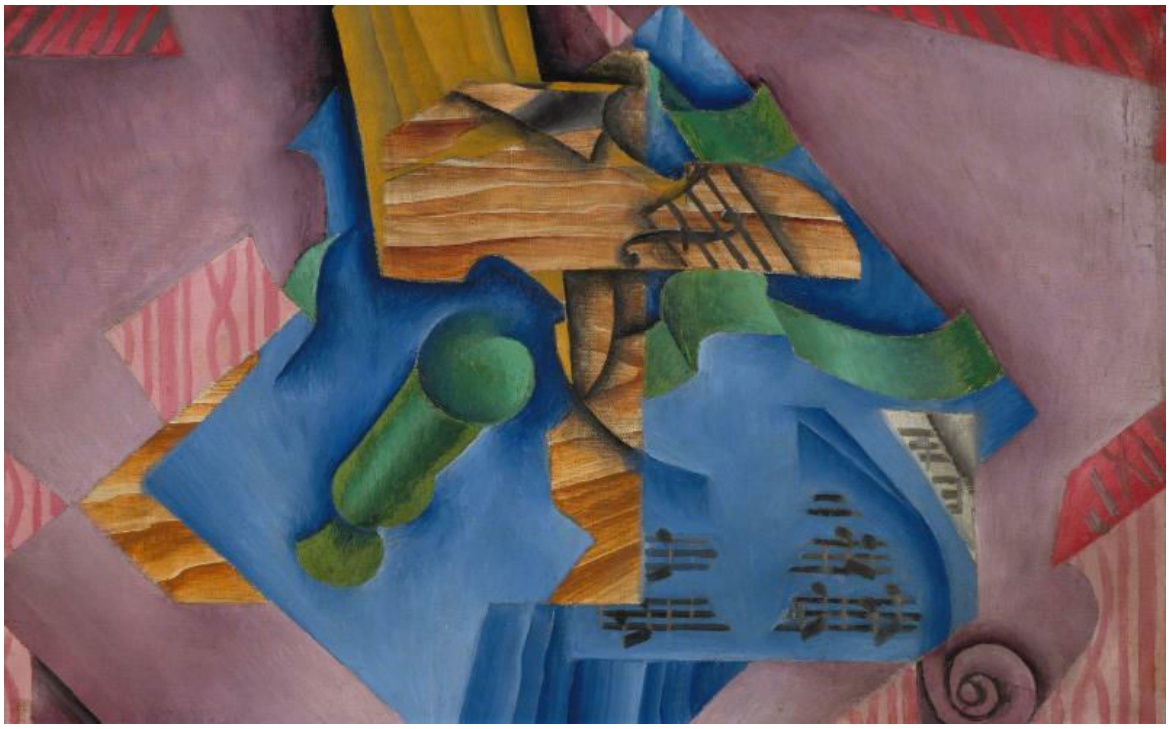
Exhibited
London, Mansard Gallery (Heal's), The New Movement in Art, 1917, No. 43

London, Arts Council Gallery; Nottingham, Leeds, Newcastle-upon-Tyne and Manchester, Vision and Design. The Life, Work and Influence of Roger Fry, 1966, No. 40
London, Lefevre Gallery, Important 19th and 20th Century Paintings, 1975, No. 4
London, The Whitechapel Art Gallery; Stuttgart, Kunstmuseum; Otterlo, Kröller-Müller Museum, Juan Gris, 1992-93, No. 37
Roslyn Harbor, The Nassau County Museum of Art, Poets and Painters, 1997
London, The Courtauld Gallery, Art made Modern: Roger Fry's Vision of Art, 1999-2000
Literature
Douglas Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, vol. I, Paris, 1977, No. 46, illustrated p. 81
Christoper Green, Juan Gris, New Haven and London, 1992, illustrated p. 195

Catalogue Note

Gris' Cubist composition Verre, tasse, et journal was created shortly before the outbreak of the First World War. Over the course of the 1910s, several artists would attempt to adopt the perspectival and compositional devices that the Cubist founders Braque and Picasso had started using at the end of the first decade, but few would be as highly regarded for their talent and vision as Gris (see fig. 1). As a result, Gris was considered as one of the leaders of the Cubist movement, along with Picasso (see fig. 2), Braque and Léger. Recalling this period and her association with the Cubists, Gertrude Stein identified Gris as an artist of foremost importance among these cultural figures: "The only real Cubism is that of Picasso and Juan Gris. Picasso created it and Juan Gris permeated it with his clarity and exaltation" (Gertrude Stein, The Autobiography of Alice B. Toklas, New York, 1933, p. 111) (see fig. 2).
Daniel-Henry Kahnweiler, Gris' dealer who was once in possession of this painting, provided the following analysis of Gris' particular Cubist style: "... [T]he emblems which Juan Gris invented 'signified' the whole of the object which he meant to represent. All the details are not present. The emblems are not comprehensible without previous visual experiences. . . The picture contains not the forms which have been collected in the visual memory of the painter, but new forms, forms which differ from those of the 'real' objects we meet within the visible world, forms which are truly emblems and which only become objects in the perception of the spectator" (Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, London, 1947, p. 90).
Another important figure to have owned the present work was Roger Fry, the influential art critic and champion of Modernist painting. In addition to his distinction as a critic, Fry's curatorial accomplishments included a period as curator of paintings at the Metropolitan Museum of Art in New York and as a guest curator for the Grafton Galleries exhibition Manet and the Post-Impressionists. Fry has been credited with 'discovering' Cézanne, and is often credited as one of the principal taste makers of the early 20th century for his influence on art collectors in Great Britain and the United States.

No. 71
Title: ***Violon et verre : Nature morte***
Date: 1913
Medium: Oil on canvas
Dimensions: 46 x 73 cm
Current owner or museum: Centre Pompidou**,** Inscriptions S.R.H.G. : Juan Gris Acquisition Donation M. et Mme André Lefèvre, 1952 N° d'inventaire AM 3978 P



No. 72
Title: ***La Bouteille de vin (The bottle of wine)***
Date: December 1913 - January 1914
Medium: oil on canvas
Dimensions: 41 x 23.7 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 17693 *Paris Avant-Garde* Lot 32
Ancienne collection Michel Couturier
Price realised EUR 310,000
Estimate EUR 150,000 – EUR 250,000
Closed: 17 Oct 2019

Provenance
Galerie Kahnweiler, Paris.
Gösta Stenman, Finlande (acquis auprès de celle-ci probablement en 1914).
Dr Oscar Stern, Stockholm (avant 1952).
Galerie Europe (Michel Couturier), Bruxelles.
Puis par descendance au propriétaire actuel.

Literature
C. Faerber, éd., Konst i svenska hem, Gothenburg, 1942, vol. IV, p. 171.
D. Cooper, Juan Gris, Catalogue raisonné de l'œuvre peint, Paris, 1977, vol. I, p. 124, No. 74 (illustré, p. 125).

Exhibited
Stockholm, Svensk-Franska Konstgalleriet, Ur Oscar Sterns samling av fransk konst, septembre 1952, p. 6, No. 22 (titré 'Bouteille et verre').
Stockholm, Liljevalchs Konsthall, Cézanne till Picasso, Fransk konst i svensk ägo, septembre 1954, p. 77, No. 150 (titré 'Bouteille et verre').

Post Lot Text
Amorcée à Paris au tournant de l'année 1913 et achevée début 1914, La Bouteille de vin préfigure le tournant artistique que Juan Gris entreprendra dès la fin de l'année 1914.
En 1914, il faut déjà se rendre à l'évidence: contrairement à l'optimisme des premiers pronostics, la boucherie qui fait rage à la frontière franco-allemande ne va guère s'achever par une victoire expéditive. Marc Rosenthal note d'ailleurs au sujet des cubistes que devant «les privations de l'Europe déchirée par la guerre, leurs collages ludiques et réflexifs ont dû leur paraître en décalage avec leur temps» (cité in Juan Gris, cat. exp., University Art Museum, Berkeley, 1983, p. 65).

Dans une lettre à Maurice Raynal datée du 20 décembre 1914, Gris confie d'ailleurs: «Ma vie actuelle est fade, indécise et stérile, je ne prends même plus plaisir à lire les journaux tellement je suis déprimé et terrifié par ce qui se passe» (cité in Lettres, XXV).
Si Braque, Picasso et Gris partagent une même volonté de retranscrire à la peinture à l'huile les effets obtenus par les papiers collés après le début de la guerre, aucun d'entre eux, toutefois, ne le fit de manière aussi radicale et irrévocable que Gris, qui abandonne définitivement cette technique après plus d'un an d'immersion totale du collage.
Ce répit est tout sauf un renoncement; c'est au contraire le début d'une période durant laquelle l'artiste donne à voir l'immense potentiel de la peinture à l'huile, et l'audace, la virtuosité avec laquelle il la maîtrise. Traduire en peinture les vertus des papiers collés, après les avoir étudiés dix-huit mois durant, devient prétexte à mettre ses talents d'illusionniste à l'épreuve.
Sous son pinceau, Gris reprend et retravaille les propriétés et les techniques du collage, savourant la couche supplémentaire de fiction qu'offre leur adaptation à la peinture. Durant cette période, il étudie plus que jamais la superposition des plans, obéissant à la surface plane de la toile, et délaissant volontiers la palette limitée des papiers collés pour reconquérir des couleurs plus vives et plus variées, comme en témoigne la présente œuvre.
La Bouteille de vin incarne par ailleurs certains des matériaux et motifs que Gris privilégiait dans ses papiers collés, désormais apprivoisés par l'huile: le papier peint à rayures et les nervures du faux bois qu'il avait pris l'habitude de glisser dans ses œuvres se retrouvent soudain figés par la peinture. Dans une mise en scène stylisée qui ne cherche à tromper l'œil de personne, les nervures du bois déploient leurs artifices avec une ironie décomplexée tandis que le papier peint exhibe ses sillons grattés, triturés, comme pour mieux souligner l'évidence des coups de pinceau.
Painted in Paris at the very end of 1913 and the start of 1914, La Bouteille de vin preludes the start of Juan Gris' change of direction towards a way of working at the end of 1914.
By 1914, it was clear from the murderous battles on the western front, that victory would not come any time soon, as many at first had assumed. Marc Rosenthal has noted regarding cubist painters that "the privations of war-torn Europe must have made their reflexive collage games seem out of step with the times" (in Juan Gris, exh. cat., University Art Museum, Berkeley, 1983, p. 65). In a letter to Maurice Raynal dated 20 December 1914, Gris wrote, "My present life is flat, undecided and sterile and I don't even like reading the newspapers because I am so depressed and terrified by what is happening" (quoted in Letters, XXV).
Rosenthal's analysis is applicable to the Cubism of Picasso, Braque and Gris, in that all of them followed their exploration of pasted papers with the transcription of their effects into oil paint. None did this more comprehensively, nor more irrevocably, than Gris: after spending a year exploring the potential of papier-collé, he turned in this work back to an exclusive use of oil paint - and he never returned to the techniques of cut-and-paste again. Yet this recuperation was anything but a retreat; rather, it opened a period of Gris' work that amounts to a sustained and bravura display of the rich representative potential of oil paint and of its virtuoso handling, offering an excuse, in the transcription of the arsenal of pasted-paper effects that he had explored over the previous eighteen months, for putting painterly illusionism through its paces.
Gris recapitulates and re-works the qualities and devices of his pasted-paper pictures, delighting in the additional layer of illusionism that their rendition in oil paint affords. He further experimented with the layering of planes, with deference to the flatness of the picture plane, and left behind, however, the limited tonalities of the collages, and now worked again in rich, varied colours as the present work testifies.

La Bouteille de vin transcribes several of Gris' favourite pasted-paper materials and patterns into the medium of oils: the striped wallpaper and the woodgraining that appear in several of his works of the same period are here rendered in paint, the woodgrain lusciously and with an ironic obviousness, a stylisation of mimesis that he knows could never fool the eye, the wallpaper with scratched striations that emphasise its unmistakably painted character.

No. 73
Title: ***Journal et livre ouvert (Journal and the Open Book)***
Date: 1913-14
Medium: Oil on canvas
Dimensions: 127.6 x 88.3 cm
Current owner or museum: Artizon Museum, Ishibashi Foundation Tokyo
Comment:
Juan Gris, who original name was José Victoriano González Pérez, studied art in Madrid before moving to Paris in 1906 and settling in the Bateau-Lavoir, where he met a fellow Spaniard, Picasso. In 1908, through Picasso, he became acquainted with Georges Braque, Guillaume Apollinaire, André Salmon, and Max Jacob. Picasso and Braque had, between 1909 and 1911, promoted Analytical Cubism, breaking down subjects to fundamental forms and reconstructing them geometrically. As the analysis and deconstruction advanced, it became difficult to distinguish what was being depicted. Gris had lived in the Bateau-Lavoir since 1906 but did not begin to produce Cubist paintings until 1911. He had looked cooly at the work of Picasso and Braque, explored the issues and possibilities they raised, and started seeing a new direction for Cubism. Leaving Analytical Cubism, he attempted, with Picasso and Braque, to resynthesize the elements of space, form, and color, which had been pursued separately, and synthesize the subjects of their quest for deconstructed abstract, plastic significance. That new venture is known as Synthetic Cubism. In this example, the starting point is not objective reality but something that has emerged from the artist's creativity. This work by Gris dates from the Synthetic Cubist period, late 1912 to 1914. Using papier collé and trompe l'oeil, he has created this painting as a re-construction of reality.

No. 74
Title: ***Le jacquet (backgammon)***
Date: 1913-1914
Medium: Oil on Canvas
Dimensions: 80 x 53,5 cm
Sold at an auction
Sale Date: April 30, 1996

No. 75
Title: ***Verres sur une table / Bouteille et un verre sur la table (Glasses on a table / Bottle and a glass on the table)***
Date: 1913
Medium: Oil and Collage on Canvas
Dimensions: 60 x 38,1 cm
Sold at an auction
Sale Date: May 10, 1988

No. 76
Title: ***Bodegón con botella de vidrio (Still Life with Bottle and Glass)***
Date: 1914
Medium: oil on board
Dimensions: 46,5 x 38 cm
Current owner or museum: Staatsgalerie Stuttgart, Stuttgart, Germany

No. 77
Title: ***Abstract***
Date: ??
Medium: oil on board
Dimensions: 50,8 x 40,64 cm
Current owner or museum: Private Collection
Sold at an auction
Sale Date: November 25, 2017

No. 78
Title: ***La Bouteille de rhum et le journal (Bottle of Rum and Newspaper)***
Date: 1913-14
Medium: Oil on canvas
Dimensions: 46 x 37 cm
Current owner or museum: Tate Modern, London
Accession number
T06808
Acquisition method
Presented by Gustav and Elly Kahnweiler 1974, accessioned 1994
Tate Modern

No. 79
Title: ***Le guéridon (The pedestal table)***

Date: 1914
Medium: Oil on canvas
Dimensions: 80.6 x 59.2 cm
Current owner or museum: Private collection
Sold at an auction
Sale Date Jun 25, 2001

The explosion of Gris' Papier Collés (1914)

No. 80
Title: ***Verre et damier (Glass and checkerboard)***
Date: 1914
Medium: Watercolor, gouache, charcoal and papers glued on canvas
Dimensions: 73 x 60 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Achat, 1980
Inventory No. AM 1980-440

Comment :
Gris pratique le collage – insertion d'un fragment de réalité brute, morceau de miroir ou gravure découpée, dans l'espace du tableau – depuis 1912. Mais il n'utilise le procédé du papier collé qu'à partir de 1913. Et cela selon des modalités très personnelles, qui différencient ses œuvres sur papier de celles de Braque ou de Picasso.
Livre, bouteille et verre (1913, P. E. Leal, no 186), entré dans les collections du Musée depuis peu, fait partie d'une série au statut ambigu : entre papiers collés et dessins simplement rehaussés aux crayons de couleur, ces premiers exercices ont un caractère à la fois modeste et radical.
Aucune improvisation dans ces arrangements prémédités : l'espace y est découpé en longues lanières verticales (comme dans la Guitare, mai 1913, du Musée, qui est d'ailleurs une huile et papier collé sur toile), dans lesquelles sont enfermés les poncifs familiers des natures mortes cubistes – bouteilles et verres, livres et journaux, dessinés avec soin, parfois lestés de rares aplats de gouache noire. Quatre dessins de la série figuraient dans la rétrospective organisée à Madrid en 1991 (nos 122 à 125). La feuille du Musée comporte seulement deux éléments collés, deux fragments d'un texte imprimé, incluant une illustration – une nature morte, justement. Ils sont méticuleusement disposés de façon à figurer la double page d'un livre ouvert, traversant en oblique (et passant derrière) les longues bandes décrites plus haut. La « page » est rehaussée de blanc, pour mieux la distinguer, sans doute, du reste de l'espace. À droite, une bouteille dessinée cale la composition, telle une colonne exagérément mince. La rigueur et la subtilité du tissage de ce peu d'éléments, la dignité un peu sèche de ce grand dessin (offert par Gris à son maître et compatriote Picasso avec une dédicace fervente, puis vraisemblablement restitué par ce dernier à la succession de Gris) forcent l'admiration.
Ainsi, contrairement à Braque, qui prévoit dans sa composition dessinée l'emplacement du morceau de papier faux bois ou du galon de tapisserie, Gris met premièrement en place les formes découpées dans les différents matériaux, selon les lois d'une « architecture dessinée », couvrant pratiquement la surface

entière du support ; ensuite seulement, il qualifie et spécifie les objets par le dessin, les ombres, les pointillés. Dans Verre et damier, qu'on peut voir au premier abord comme un ajustement de formes géométriques, le petit rectangle rouge sombre est finalement qualifié comme vin dans un verre, le papier faux bois se perçoit ici comme table, là comme échiquier (à l'aide de quelques cases pointillées), le papier de tapisserie à fleurs comme tenture, suggérant l'espace d'une chambre, etc. Douglas Cooper le soulignait : « Les éléments en papier dans les papiers collés de Gris sont donc porteurs de trois significations différentes : leur existence propre, leur valeur en tant que couleur ou ornement, et leur valeur picturale résultant de leur modification. » Constituant certainement l'un des principaux apports de Gris à l'histoire du cubisme, ses papiers collés jouent en même temps un rôle essentiel dans sa propre évolution vers la clarification – en fait, vers « l'abstraction ».
Verre et paquet de tabac (D. Cooper no 114) a été exécuté pendant l'été 1914, au moment même où un premier cubisme s'abîmait dans la dispersion due à la guerre. Ce très petit papier collé pourrait en constituer le blason, ne serait-ce que par le choix du motif – le verre à pied et le paquet de tabac emblématiques. Gris y ajoute cette touche de somptuosité décorative qui signe ses meilleures compositions. Il les place sur un soubassement de faux marbre, combiné à un papier imitant le cannage : guéridon et chaise de rotin, décor habituel des cafés, sont ainsi évoqués en deux découpures magistralement concises. Le verre et le paquet de tabac sont déconstruits et reconstruits dans un même mouvement, le paquet plié et désarticulé, le verre aplati et regonflé par un jeu d'ombres.

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, 2008

Comment in English:

Gris has been practicing collage – inserting a fragment of raw reality, a piece of mirror or a cut-out engraving, into the space of the painting – since 1912. But he only used the glued paper process from 1913. And that in very personal ways, which differentiate his works on paper from those of Braque or Picasso.
Book, Bottle and Glass (1913, P. E. Leal, No. 186), which recently entered the Museum's collections, is part of a series of ambiguous status: between glued papers and drawings simply enhanced with colored pencils, these first exercises have a character both modest and radical. No improvisation in these premeditated arrangements: the space is cut into long vertical strips (as in the Guitar, May 1913, from the Museum, which is moreover an oil and paper pasted on canvas), in which are enclosed the familiar clichés cubist still lifes – bottles and glasses, books and newspapers, drawn with care, sometimes weighted with rare areas of black gouache. Four drawings from the series appeared in the retrospective organized in Madrid in 1991 (nos 122 to 125). The Museum sheet has only two glued elements, two fragments of a printed text, including an illustration – a still life, precisely. They are meticulously arranged to represent the double page of an open book, crossing obliquely (and passing behind) the long strips described above. The "page" is highlighted in white, to better distinguish it, no doubt, from the rest of the space. On the right, a drawn bottle wedges the composition, like an exaggeratedly thin column. The rigor and subtlety of the weaving of these few elements, the somewhat dry dignity of this large drawing (offered by Gris to his master and compatriot Picasso with a fervent dedication, then probably returned by the latter to Gris's estate) command admiration.
Thus, unlike Braque, who foresees in his drawn composition the location of the piece of faux wood paper or the tapestry braid, Gris first puts in place the shapes cut out of the different materials, according to the laws of a "drawn architecture". , covering practically the entire surface of the support; then only, he qualifies and specifies the objects by the drawing, the shadows, the dotted lines. In Verre et damier, which can be seen at first sight as an adjustment of geometric shapes, the small dark red rectangle is

finally qualified as wine in a glass, the faux wood paper is perceived here as a table, there as a chessboard (at the using a few dotted boxes), the floral tapestry paper as a hanging, suggesting the space of a bedroom, etc. Douglas Cooper underlined this: “The paper elements in Gris’ papiers collés therefore carry three different meanings: their own existence, their value as color or ornament, and their pictorial value resulting from their modification. Certainly constituting one of Gris' main contributions to the history of Cubism, his papiers collés at the same time play an essential role in his own evolution towards clarification - in fact, towards "abstraction".
Glass and a Tobacco Packet (D. Cooper No. 114) was executed in the summer of 1914, just as early Cubism was sinking into wartime dispersion. This very small glued paper could constitute its coat of arms, if only by the choice of the motif – the emblematic stemmed glass and tobacco packet. Gris adds that touch of decorative sumptuousness that characterizes his best compositions. He places them on a false marble base, combined with a paper imitating caning: pedestal table and rattan chair, the usual decor of cafes, are thus evoked in two masterfully concise cut-outs. The glass and the packet of tobacco are deconstructed and reconstructed in the same movement, the packet folded and disarticulated, the glass flattened and reinflated by a play of shadows.

Isabelle Monod Fontaine

Extract from the catalog Graphic art collection - The collection of the Center Pompidou, National Museum of Modern Art, under the direction of Agnès de la Beaumelle, Paris, Center Pompidou, 2008

No. 81
Title*:* ***La console de marbre (The marble console)***
Date: 1914
Medium: Oil, collage, mirrored glass on canvas
Dimensions: 61 by 50.2 cm
Current owner or museum:
Private Collection
Sold at Sotheby's *Impressionist and Modern Art, Part One* /Lot 114
Estimate 4,500,000 - 6,500,000 USD Sold

Provenance
Daniel-Henry Kahnweiler, Paris (sold: 4e vente Kahnweiler, Hôtel Drouot, Paris, May 7-8, 1923, lot 286)
Paul Eluard, Paris (sold: Hôtel Drouot, Paris, July 3, 1924, lot 42)
Galerie Simon, Paris
Jeanne Bucher, Paris
Dr. André Cournand, Paris and New York
Georges Seligmann, New York
Fine Arts Associates, New York
Berggruen et Cie., Paris
Arnold H. Maremont, Winnetka, Illinois (by 1958 and sold: Parke-Bernet Galleries, New York, May 1, 1974, lot 4)
Stephan Hahn, New York (acquired at the above sale)
Contemporary Art Establishment, Zürich
Acquavella Galleries, Inc., New York
Acquired from the above in 1976
Exhibited
New York, The Museum of Modern Art; Minneapolis Institute of Arts; San Francisco, Museum of Art; Los Angeles County Museum of Art, Juan Gris, 1958
Chicago, Illinois Institute of Technology, The Maremont Collection at the Institute of Design, 1961, No. 34
Chicago, Art Institute, Chicago Collectors Exhibition, 1963
Washington, D.C., Washington Gallery of Modern Art, Treasures of the 20th Century from the Maremont Collection, 1964
Literature
Daniel-Henry Kahnweiler, Juan Gris, His Life and Work, New York, 1946, illustrated p. 259

Harriet Janis and Rudi Blesh, Collage: Personalities, Concepts, Techniques, New York, 1967, No. 28, illustrated p. 33
Douglas Cooper, Juan Gris, vol. I, Paris, 1977, No. 86, illustrated p. 141
Malcolm Gee, Dealers, Critics, and Collectors of Modern Painting, New York and London, 1981, listed Appendix F, p. 66 and Appendix G, No. 90a, p. 143

Catalogue Note

This detailed still-life demonstrates the creative talents of Juan Gris at his finest. Executed at the height of the Synthetic Cubist movement in 1914, the composition conveys both the visual and tactile effect of a marble console, on which lays a book and above which hangs a mirror. In order to create this work, Gris constructed an elaborate paper collage on canvas and enhanced it with oil and reflective glass. Oftentimes, as in the present work, he made use of 'imitation-wood' paper and outlined the objects of his compositions in oil so that they would appear more prominenent in the composition. And more rarely, as seen in this case, he would incorporate less traditional materials, such as mirror, into his compositions, creating works that were nearly three-dimensional in their ability to engage with their surrounding space. The result of his endeavour here is undoubtedly extraordinary, and this picture is a testament to Gris's unparalleled vision during this important period of 20th century art.

Although Braque and Picasso are considered the pioneers of Cubism and had used papier collé in their compositions before other artists of the avant-garde, it is often argued that Gris made the most of this technique. Mark Rosenthal has written extensively about Gris's paintings from 1914, considering this year to be one of the most important of his career: "In 1914, Gris wholeheartedly yielded to Picasso and Braque's technique of papier collé, where paper fragments are pasted to the picture surface (see figs. 1 and 2). As usual, however, his approach was far more complex than theirs. He often covered virtually the entire canvas with an interlocking structure of diverse papers, an innovation that was intimated in the last two works discussed. Each piece of paper was cut preceisly to fit a place in a predetermined, abstract compositon. This literal structure of parts meant that Gris had at least somewhat embraced the concept of the tableau-objet; that is, the importance of the artwork as a physical entity was meant to exceed its function as a medium of representation" (Mark Rosenthal, Juan Gris (exhibition catalogue), University Art Museum, University of California, Berkeley, 1983-84, p. 50).

By far, Gris's collages were considered some of his most successful compositions, and those that he executed during 1914 are regarded as the best among them. He created these works with both a subtlety and complexity achieved by very few artists of his generation, and was duly recognized for his ability. Mark Rosenthal has written, "A collage by Gris is an immensely subtle enterprise. Underlying what Kahnweiler called a 'flat, coloured architecture.' By this he means an overall structure, largely based on regularly shaped planes that are contiguous or overlapping, such as in Guitar, Glasses and Bottle (see fig. 3) and the Newspaper (see fig. 4), both 1914. Overlying is the texture of cut paper. Each arragement may have three aspects: first, as a pictorial element; second, as a sign of a representational object, by analogy of color or by containing a visual clue; third, as simply a piece of paper ('the thing itself'), with a certain pattern having tactile and material interest incorporated into the whole composition.... Gris drew, painted, and/or modeled on these fragments, so that they are rarely perceived in a completely forthright manner. The still life representation, which is the outermost 'skin,' weaves a relationship with these structural aspects. Abstraction and representation are moot qualities in these highly refined works" (ibid., p. 53).

Over the course of the 1910s, several artists would attempt to adopt the perspectival and compositional devices that the Cubist founders Braque and Picasso had started using at the end of the first decade, but few would be as highly regarded for their talent and vision as Gris. As a result, Gris was considered as one of the leaders of the Cubist movement, along with Picasso, Braque and Léger. Recalling this period

and her association with the Cubists, Gertrude Stein identified Gris as an artist of foremost importance among these cultural figures: “The only real Cubism is that of Picasso and Juan Gris. Picasso created it and Juan Gris permeated it with his clarity and exaltation” (Gertrude Stein, The Autobiography of Alice B. Toklas, New York, 1933, p. 111). Among others to recognize his extraordinary talent was the celebrated dealer Daniel-Henry Kahnweiler, who was the first owner of this work. After being forced to sell this painting by the orders of the French government following World War I, Kahnweiler eventually re-purchased it through his Galerie Simon in the 1920s. In the years that followed, this picture was acquired by the French cardiologist, Dr. André Cournand, and later by Arnold Maremont, the successful Illinois industrialist.
This work has been requested for the exhibition Juan Gris (1887-1927) to be held at the Museo National Centro de Arte Reina Sofia, Madrid, from June 21 until September 21, 2005.

No. 82
Title: ***Le Bock, La dame au café (The Man at the Café)***
Date: 1914
Medium: Oil and newsprint collage on canvas
Dimensions: 99.1 × 71.8 cm
Current owner or museum: The Metropolitan Museum of Art, New York
Credit Line: Leonard A. Lauder Cubist Collection, Gift of Leonard A. Lauder, 2021
Accession Number: 2021.395.2
Previously owner by Acquavella Galleries, Inc., New York (DC 76)
Comment:
As the picture’s title indicates, this scene is set in a café: a table, wall, paneling, and newspaper sticks are all rendered with different textures of faux wood grain. At center is the silhouette of a man (we can make out his hat, right hand, and arm), who is immersed in reading his newspaper. Before him sits a glass mug of beer, the top thickly painted in white and stippled with the end of the paintbrush to simulate brimming foam. Elements of the composition are echoed and replicated: the newspaper stick is included twice, so too the contour of the man’s left arm, as if Gris recorded his incremental movements

at the table. The forms of the composition are also divided into angles that suggest motion; they are filled with various brilliant colors of yellow, orange, and blue; thick textures; and painted and incised patterns, which further the scene's sense of animation.

In 1914, Gris almost exclusively made papiers collés (pasted paper) compositions. Over eight months, the artist produced over forty such works that mix drawing materials and everyday papers with paint on canvas. If the clippings used in the paintings are a key to his production, Gris likely made the present work (which includes the printed date of February 3, 1914) in February or March, just months before the artist left Paris for Collioure. The Man at a Café is a particularly remarkable example of Cubist experimentation for its large size and rare appearance of a human figure.

Papier collé, a method of adhering paper elements to a composition to break with the expectation and tradition of painted representation, was a Cubist technique invented in 1912 by Georges Braque and Pablo Picasso. Before 1914, Gris only made occasional use of papier collé, but he was the first to exhibit such a composition (The Washstand, 1912, private collection), at the 1912 Section d'Or exhibition at the Galerie la Boétie, Paris, where he received great critical attention for the "curious originality of [his] imagination." Gris's works from 1914 have been lauded as the summit of the artist's oeuvre by Cubist scholar John Golding, who wrote that they "represent the climax of Gris's exploration of the intellectual possibilities of Cubism and of the new techniques it has introduced."

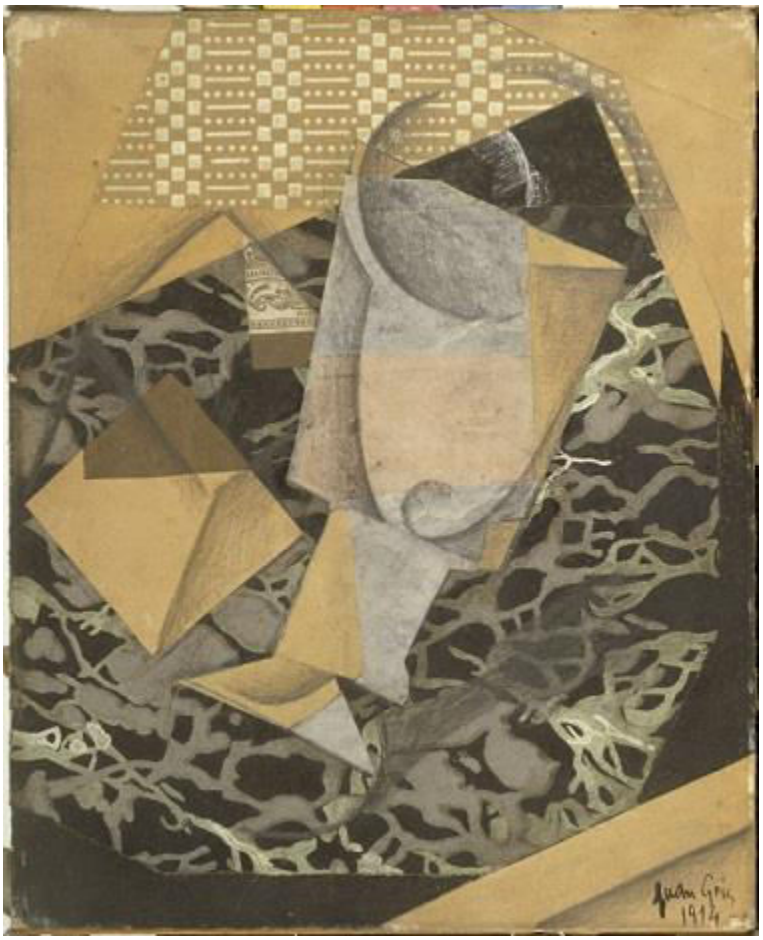
Unlike those of his Cubist colleagues, whose papier collés are typically spare and resistant to interpretation, Gris's are closer to paintings, their entire surface covered with paper and paint. Attentive to the iconic properties of his materials, Gris layered and carefully organized his compositions into a whole. He also injected in them his witty humor and delight in visual puns. In the case of The Man at the Café, the newspaper includes collaged clippings from the front page of the daily Le Matin. Though we can see the man's fedora, his face is hidden by the ingeniously cut-and-pasted newspaper fragments containing part of an article titled "BERTILLONNAGE / On ne truquera plus les oeuvres d'art." ("The Bertillon Method / One will no longer be able to make fake works of art.") Alphonse Bertillon was a famed French criminal investigator who championed the forensic science of fingerprinting. The article posits that artists should be required to register their fingerprints, which then could be compared to ones found on any given canvas, rendering forgeries impossible. The presence of this shadowy figure, whose own fingers are colored a spectral blue, suggests otherwise.

No. 83
Title: ***Nature morte au violon et partition (Still Life with Violin and Music Sheet)***
Date: 1914
Medium: Oil and papier collé pasted on canvas
Dimensions: 92.1 x 65.4 cm
Current owner or museum:
Cincinnati Art Museum
Accession No:1967.1112
Credit Line:Bequest of Mary E. Johnston

Provenance:(Galerie Kahnweiler [Daniel Henry Kahnweiler, 1884-1979], Paris, probably 1914-? [1]. Albert Borel, Paris, presumably by descent to; Mme. Borel, Paris, by at least June 1932 [2]. Léonce Rosenberg, Paris). (Galerie Simon [Daniel Henry Kahnweiler], 1938-October 1939, Paris [3]). (Buchholz Gallery [Curt Valentin, 1902-1954], New York, October 1939-ca.1944 [4]. (Theodore Schempp, New York, 1944, sold to); Mary E. Johnston, Cincinnati, 1944-1967, by bequest to; Cincinnati Art Museum, 1967-present. Notes: [1] Kahnweiler held an exclusive contract with Gris in 1914. Provenance before 1939 comes from Douglas Cooper, Juan Gris, Paris: Berggruen Editeur, 1977, No. 81. [2] Mme. Borel loaned the work to Galerie Braun & Cie., Paris, for the exhibition Vingt-Cinq Ans de Peinture Abstraite, June 3 to 16, 1932, No. 16, Nature Morte, 1914. [3] During World War I, Kahnweiler, a German art dealer living in Paris, was forced to leave France. Upon his return in 1920 he reopened his art gallery under the name Galerie Simon. André Simon, a close friend of Kahnweiler, became the dealer's partner. Although the gallery carried Simon's name, Kahnweiler ran the gallery, and Simon remained primarily a silent partner. Simon's name and financial assistance allowed Kahnweler to make a fresh start in Paris. Kahnweiler's archives, held at the Galerie Louis Leiris, Paris, record that the painting was placed with Kahnweiler in 1938 and sold to Buchholz Gallery in October 1939. See correspondence, September 27, 2001. For a biographical account on Kahnweiler see Pierre Assouline, An Artful Life: A Biography of D. H. Kahnweiler 1884-1979, New York: Grove Weidenfeld, 1990. [4] Curt Valentin exhibited the painting in Juan Gris, Buchholz Gallery, New York, March 28 to April 22, 1944, No. 4.

No. 84
Title*:* ***Compotier et carafe (Dish with fruit and carafe)***
Date: 1914
Medium: Collage
Dimensions: 92×65 cm
Current owner or museum: Le Musée Kröller-Müller, Otterlo

No. 85
Title: ***Verre et paquet de tabac***
Date: 1914
Medium: Gouache, graphite mine and papers glued on cardboard mounted on stretcher
Dimensions: 27 x 22 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-522

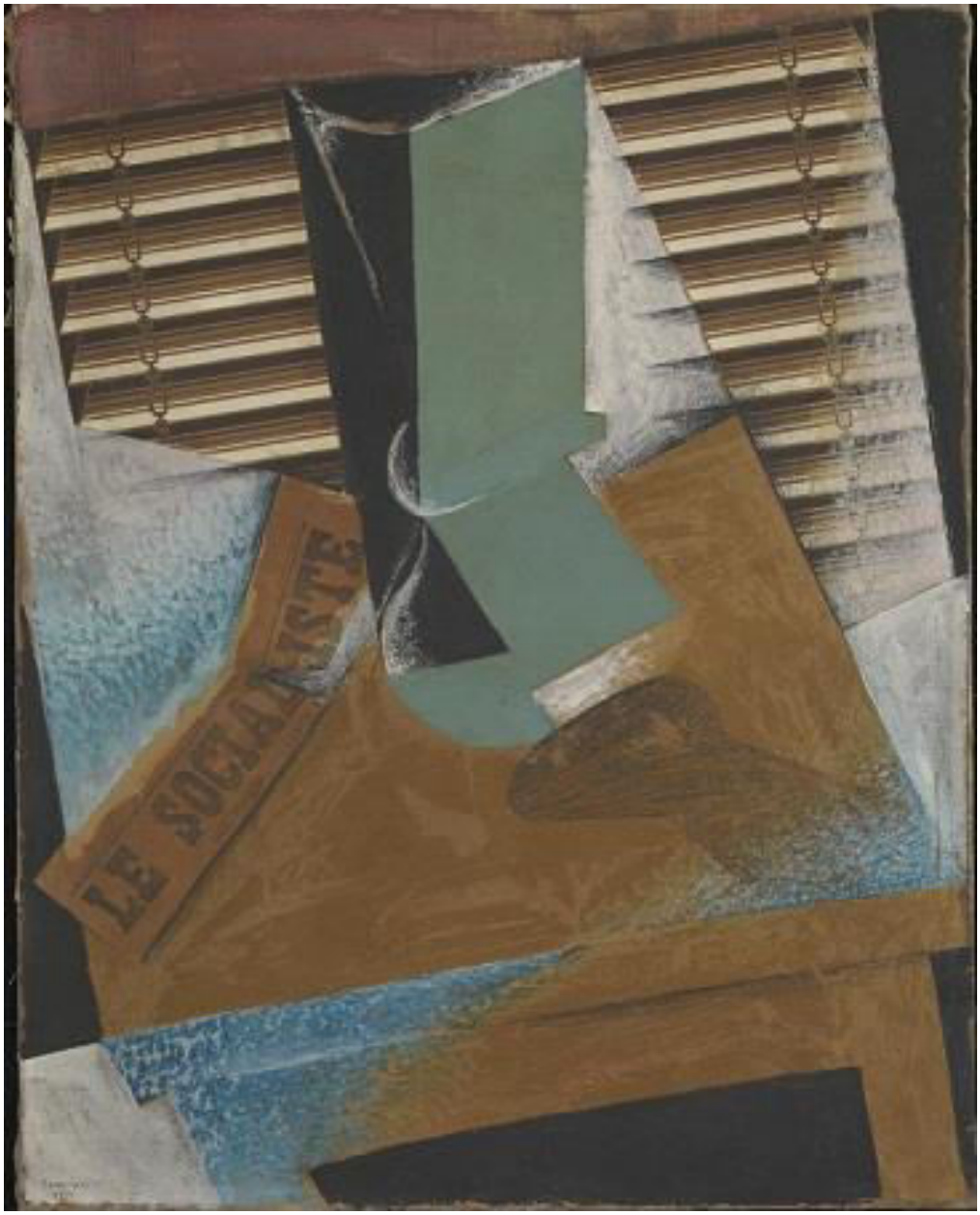


Analysis
Gris pratique le collage – insertion d'un fragment de réalité brute, morceau de miroir ou gravure découpée, dans l'espace du tableau – depuis 1912. Mais il n'utilise le procédé du papier collé qu'à partir de 1913. Et cela selon des modalités très personnelles, qui différencient ses œuvres sur papier de celles de Braque ou de Picasso.
Livre, bouteille et verre (1913, P. E. Leal, no 186), entré dans les collections du Musée depuis peu, fait partie d'une série au statut ambigu : entre papiers collés et dessins simplement rehaussés aux crayons de couleur, ces premiers exercices ont un caractère à la fois modeste et radical. Aucune improvisation dans ces arrangements prémédités : l'espace y est découpé en longues lanières verticales (comme dans la Guitare, mai 1913, du Musée, qui est d'ailleurs une huile et papier collé sur toile), dans lesquelles sont enfermés les poncifs familiers des natures mortes cubistes – bouteilles et verres, livres et journaux, dessinés avec soin, parfois lestés de rares aplats de gouache noire. Quatre dessins de la série figuraient dans la rétrospective organisée à Madrid en 1991 (nos 122 à 125). La feuille du Musée comporte seulement deux éléments collés, deux fragments d'un texte imprimé, incluant une illustration – une nature morte, justement. Ils sont méticuleusement disposés de façon à figurer la double page d'un livre ouvert, traversant en oblique (et passant derrière) les longues bandes décrites plus haut. La « page » est rehaussée de blanc, pour mieux la distinguer, sans doute, du reste de l'espace. À droite, une bouteille dessinée cale la composition, telle une colonne exagérément mince. La rigueur et la subtilité du tissage de ce peu d'éléments, la dignité un peu sèche de ce grand dessin (offert par Gris à son maître et compatriote Picasso avec une dédicace fervente, puis vraisemblablement restitué par ce dernier à la succession de Gris) forcent l'admiration. Ainsi, contrairement à Braque, qui prévoit dans sa composition dessinée l'emplacement du morceau de papier faux bois ou du galon de tapisserie, Gris met premièrement en place les formes découpées dans les différents matériaux, selon les lois d'une « architecture dessinée », couvrant pratiquement la surface entière du support ; ensuite seulement, il qualifie et spécifie les objets par le dessin, les ombres, les

pointillés. Dans Verre et damier, qu'on peut voir au premier abord comme un ajustement de formes géométriques, le petit rectangle rouge sombre est finalement qualifié comme vin dans un verre, le papier faux bois se perçoit ici comme table, là comme échiquier (à l'aide de quelques cases pointillées), le papier de tapisserie à fleurs comme tenture, suggérant l'espace d'une chambre, etc. Douglas Cooper le soulignait : « Les éléments en papier dans les papiers collés de Gris sont donc porteurs de trois significations différentes : leur existence propre, leur valeur en tant que couleur ou ornement, et leur valeur picturale résultant de leur modification. » Constituant certainement l'un des principaux apports de Gris à l'histoire du cubisme, ses papiers collés jouent en même temps un rôle essentiel dans sa propre évolution vers la clarification – en fait, vers « l'abstraction ».
Verre et paquet de tabac (D. Cooper no 114) a été exécuté pendant l'été 1914, au moment même où un premier cubisme s'abîmait dans la dispersion due à la guerre. Ce très petit papier collé pourrait en constituer le blason, ne serait-ce que par le choix du motif – le verre à pied et le paquet de tabac emblématiques. Gris y ajoute cette touche de somptuosité décorative qui signe ses meilleures compositions. Il les place sur un soubassement de faux marbre, combiné à un papier imitant le cannage : guéridon et chaise de rotin, décor habituel des cafés, sont ainsi évoqués en deux découpures magistralement concises. Le verre et le paquet de tabac sont déconstruits et reconstruits dans un même mouvement, le paquet plié et désarticulé, le verre aplati et regonflé par un jeu d'ombres.

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

No. 86
Title: **Le volet / *La Jalousie (The Sunblind)***
Date: 1914
Medium: Gouache, paper, chalk and charcoal on canvas
Dimensions: 92,1 × 72,7 cm
Current owner or museum: Tate Modern, London
Purchased 1946
Reference N05747
Comment: The Sunblind is a papier collé by Spanish artist Juan Gris produced in 1914. It features a partly closed venetian blind, through which light illuminates a wine glass and casts its shadow onto the surface of a wooden table. Flat planes of black and grey indicate areas of shadow and light playing across the surface of the glass. Light blue and white chalk has been used to highlight further passages of light and shadow down the edges of the blind, the right-hand side of the glass and around the table form. The stem of the glass has been loosely sketched in white chalk to give a sense of form, and the carefully rendered slats of the blind provide a diagonal movement from left to right, which is mirrored by the table. The composition is balanced and framed by dense areas of black charcoal to the centre, sides and bottom of the image. The palette is cool and muted and gives the interior setting a calm, hushed atmosphere. A masthead cut from a real newspaper, Le Socialiste, is pasted to the centre-left of the image, twisting and fragmenting slightly in sympathy with the shape of the glass. An additional piece of what appears to be a collaged newspaper has been pasted along the top of the blind and painted over. The objects are shown from several perspectives: from above and to the side. The raw edges of the canvas are visible on all sides and the artist has signed and dated the work in the lower left corner.



Gris created The Sunblind at Collioure in the Pyrénées-Orientales where he was staying from late June to October 1914, and it was most likely made in the September–October of his stay. The newspaper was local to Collioure and its full title, Le Socialiste des Pyrénées-Orientales, and issue date (13 March 1914) are visible in the masthead pasted into Gris's collage. As a consequence, this work has also been known as Le Socialiste. Multiple textures play across the surface of the image due to the variety of media used. Some areas of the image, such as the wine glass, are composed of several layers of gouache, charcoal and chalk. A translucent effect has been created by the careful stippling of white and blue chalk over the corners of the table and around the edges of the blind and glass.

The Sunblind belongs to a period of Gris's most intense production of papiers collés and collages in 1913–14. It features sharply delineated geometric objects, which have been precisely rendered to create a rational, rhythmic composition. The sharp diagonals of the blind itself are precisely echoed by the edges of the table and even the more disruptive shapes of the masthead and blue facet of the glass mirror each other in their angular forms. Gris had studied engineering in Madrid before turning to painting in around 1904, and in 1921 he described his approach to still life subjects as follows: 'I try to concretise that which is abstract … My art is an art of synthesis … I consider that the architectural side of painting is mathematical, the abstract side, I want to humanise it' (quoted in Charles Harrison and Paul Wood (eds.), Art in Theory 1900–2000, Oxford 2003, p.246). The art historian Douglas Cooper has emphasised that unlike contemporaries such as Picasso, Gris did not add decorative elements into his work, tending instead to allow materials such as cut papers 'to suggest the objective content of the painting' (Douglas Cooper, The Cubist Epoch, London 1994, p.204). Cooper has argued further that the recurrent motif of 'a black negative image' in Gris's work helped to 'assert the totality of objects, and also isometric views' (Cooper 1994, p.204). The density and angularity of the black negative spaces shown in The Sunblind give the objects a solid, formal presence.

The Sunblind was produced when Gris was consolidating his individual practice following his first exhibitions in 1912 and his exclusive signing with art dealer Daniel-Henry Kahnweiler. While at Collioure, Gris worked mainly in papier collé and gouache, adopting techniques recently established by cubist colleagues Georges Braque and Picasso. The use of real newspaper fragments in still life arrangements can be seen in other papiers collés by Gris from this period (see, for instance, Breakfast 1914, Museum of Modern Art, New York), and as a synthetic cubist still life The Sunblind bears resemblance to Picasso's Bottle of Vieux Marc, Glass, Guitar and Newspaper 1913 (Tate T00414).

Further reading

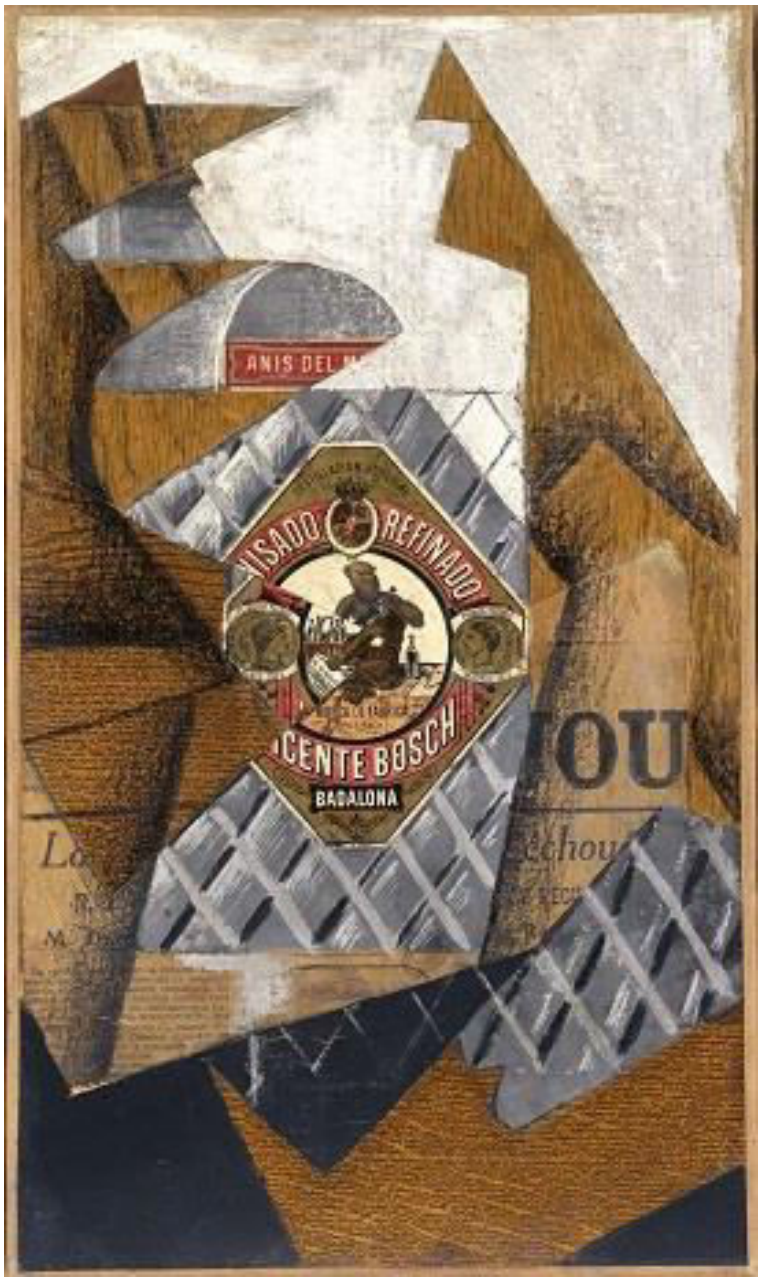
Douglas Cooper, 'The Temperament of Juan Gris', Metropolitan Museum of Art Bulletin, new series, vol.29, No. 8, April 1971, pp.358–62.

Douglas Cooper (ed.), Juan Gris, Paris 1977, vol.1, reproduced p.183.

Ronald Alley, Catalogue of the Tate Gallery's Collection of Modern Art other than Works by British Artists, Tate Gallery and Sotheby Parke-Bernet, London 1981, pp.339–40, reproduced p.339.

Jo Kear
May 2016

No. 87
Title: ***La bouteille d'anis (The Bottle of Anis)***
Date: June 1914
Medium: Oil, collage and graphite on canvas
Dimensions: 41,8 x 24 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Register number: AD01818



In La bouteille d'anis (The Bottle of Anis), Juan Gris is paying homage to the leaders of the Cubist movement, Picasso and Braque, and even to himself as one of the participants in the discoveries made at the movement's core. So, within the motif that gives its name to the composition (a bottle of that specific drink) there appear the names of three places linked for one reason or another to the three great Cubists (Picasso, Braque and Gris himself): Badalona, near Barcelona, Paris and Madrid. Near the names of the three cities, the two medals on the label carry the word "premio" ("award"), a word which Juan Gris associated with the triumphs of the movement's creators identified by the three places referred to.
The subject itself, the bottle of anis with its multifaceted cut-glass surface, had often been painted by turn of the century Spanish artists, including Ramón Casas, who had done a poster for Anís del Mono in 1898, and Picasso, who in 1909 included it in one of his Cubist paintings of Horta. Even the Mexican artist Diego Rivera, during his Parisian stage, used the same motif on a number of occasions.

Paloma Esteban Leal

No. 88
Title: ***La table de musicien (The musician's table)***
Date: May 1914
Medium: Oil, gouache, colored wax crayons, charcoal and paper collage on canvas
Dimensions: 82 x 60.5 cm
Current owner or museum:
Private Collection
Sold at Christie's Live Auction 16718 *The Collection Of Peggy And David Rockefeller: 19th And 20th Century Art, Evening Sale*. Lot 2
Price realised USD 31,812,500
Closed: 8 May 2018

Provenance
Galerie Kahnweiler, Paris (acquired from the artist, circa 1914); Second Sale of Sequestered Art, Hôtel Drouot, Paris, 17-18 November 1921, lot 149.
Galerie Simon (Daniel-Henry Kahnweiler), Paris (acquired at the above sale).
Sir Osbert Sitwell, London.
Marlborough Fine Art, Ltd., London (by February 1958).
G. David Thompson, Pittsburgh; Estate sale, Parke-Bernet Galleries, Inc., New York, 24 March 1966, lot 24.
Acquired at the above sale by the late owners.
Literature
"Paintings by Gwen John, Marquet and Juan Gris at Three Current London Exhibitions" in The Illustrated London News, vol. 232, 15 February 1958, p. 274 (illustrated).
C. Greenberg, "The pasted-paper revolution" in Art News, vol. LVII, No. 5, September 1958, p. 49 (illustrated, fig. 7).
J.A. Gaya-Nuño, Juan Gris, Barcelona, 1975, pp. 215 and 247, No. 266 (illustrated; titled Violin with Newspaper).
D. Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. 1, pp. 152-153, No. 84 (illustrated in color, p. 152).
M. Potter et al., The David and Peggy Rockefeller Collection: European Works of Art, New York, 1984, vol. I, pp. 279-280, No. 108 (illustrated in color, p. 278).

Exhibited
London, Marlborough Fine Art, Ltd., Juan Gris: Retrospective, February-March 1958, No. 6 (illustrated).
Washington, D.C., National Gallery of Art, Juan Gris, October-December 1983, pp. 53, 57, 70 and 178, No. 23 (illustrated in color, p. 57).
Madrid, La Biblioteca Nacional, Salas Pablo Ruiz Picasso, Juan Gris, September-November 1985, pp. 38-39, 156-157 and 308-309, No. 25 (illustrated in color, p. 157; titled La mesa de músico).
Musée d'art moderne de la ville de Paris, Cinq Siècles d'art Espagnol: Le Siècle de Picasso, October 1987-January 1988, p. 65, No. 17 (illustrated in color).
New York, The Museum of Modern Art, Masterpieces from the David and Peggy Rockefeller Collection: Manet to Picasso, June-September 1994, pp. 17, 64 and 94-95 (illustrated in color, p. 65).

No. 89
Title: ***Guitare et verre (Guitar and glass)***
Date: 1914
Medium: Mixed Media Collage
Dimensions: 55,3 x 47,6 cm55,3 x 47,6 cm
Sold at an auction
Sale Date: May 13, 1997

No. 90
Title*:* ***Guitare***
Date: 1914
Medium: Collage
Dimensions: 65×46 cm
Current owner or museum: Private Collection

No. 91
Title: ***Le verre de bière (The Glass of Beer)***
Date: 1914
Medium: Oil, pasted papers, charcoal, pencil and ink on canvas
Dimensions: 54 × 72.4 cm
Current owner or museum: Art Institute of Chicago
Credit Line: Bequest of Florene May Schoenborn
Reference Number 1997.544

Provenance
Galerie Kahnweiler, Paris, by 1917 [this and the following according to Cooper 1977]. Galerie Simon, Paris, after 1920. Pierre Faure, Paris [label on stretcher], after 1920. Galerie Simon, Paris, before 1941. Sir Kenneth Clark (1903–1983), London, by 1946 [Kahnweiler 1946]. Roland, Browse & Delbanco, London [label on stretcher], by 1949. Perls Galleries, New York, by 1949. Florene May Schoenborn (1903–1995) and Samuel A. Marx (1885–1964), Chicago and New York, 1949 [New York 1965, master checklist, copy in curatorial file]; bequeathed by Florene May Schoenborn to the Art Institute, Oct. 31, 1997.

No. 92
Title*:* ***La tasse (The mug)***
Date: 1914
Medium: Oil, charcoal and papier collé on canvas
Dimensions: 27 x 22 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist and Modern Art Part One* /Lot 23

Provenance
Galerie Kahnweiler, Paris
Arthur B. Davies, New York (sold: American Art Association, New York, April 16-17, 1929, lot 364)
Mrs. Morris Hillquit, New York (acquired at the above sale and sold: Kende Galleries, New York, April 1, 1948, lot 42)
Mrs. Charles Russell, New York
Stephen Hahn, New York
Galerie Krugier, Geneva
Acquired in the 1970s

Exhibited
New York, Marie Harriman Gallery, Juan Gris, 1932, No. 4

Literature
Juan Antonio Gaya-Nuno, Juan Gris, Paris, 1974, No. 306, illustrated p. 213
Douglas Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint, vol. 1, Paris, 1977, No. 98, illustrated p. 159

Catalogue Note
La Tasse is an example of Juan Gris' contribution to Synthetic Cubism. Very active in the years leading up to the First World War, Gris was admired for the consistency and depth of his artistic approach. In La Tasse, Gris fully abstracts the image of a common teacup, while still preserving sufficient detail for the viewer to reconstruct the scene visually. Venturing to challenge conventional portrayals of three-dimensional space on the canvas, the Cubists created the first major movement of 20th century art. In his essays on the great Cubist artists published the year before La Tasse was painted, Apollinaire wrote the following about Gris: "Here is the man who has meditated on everything modern, here is the painter who paints to conceive only new structures, whose aim is to draw or paint nothing but materially pure forms" (quoted in Juan Gris (Exhibition Catalogue), University of California, Berkeley, Art Museum, 1983, p. 153).
Gris spent the summer of 1914 in Céret, a town in the South of France where he visited with prominent artists, including his close friend Picasso. Inspired by the contemporaneous work of his colleague, Gris spent the subsequent year creating collages almost exclusively. The present composition, completed in 1914, demonstrates the spatial complexity that he achieved using cut and pasted paper, or papier collé. As his well-known and successful dealer, Daniel-Henry Kahnweiler noted, "The year 1914 … saw Gris,

in company with Braque and Picasso, making great use of the technique known as papier collé. Now these artists introduced into their pictures and drawings pieces of newspaper and wall-paper, printed matter of one kind and another, engravings, oilcloth, etc., with the idea of abolishing more completely tricks of brush-work and of replacing the 'hand-painted' surface by the ready-made. At the same time, incorporating the actual object in the picture was intended as an act of realism" (D.H. Kahnweiler, Juan Gris: His Life and Work, London, 1969, p.124).

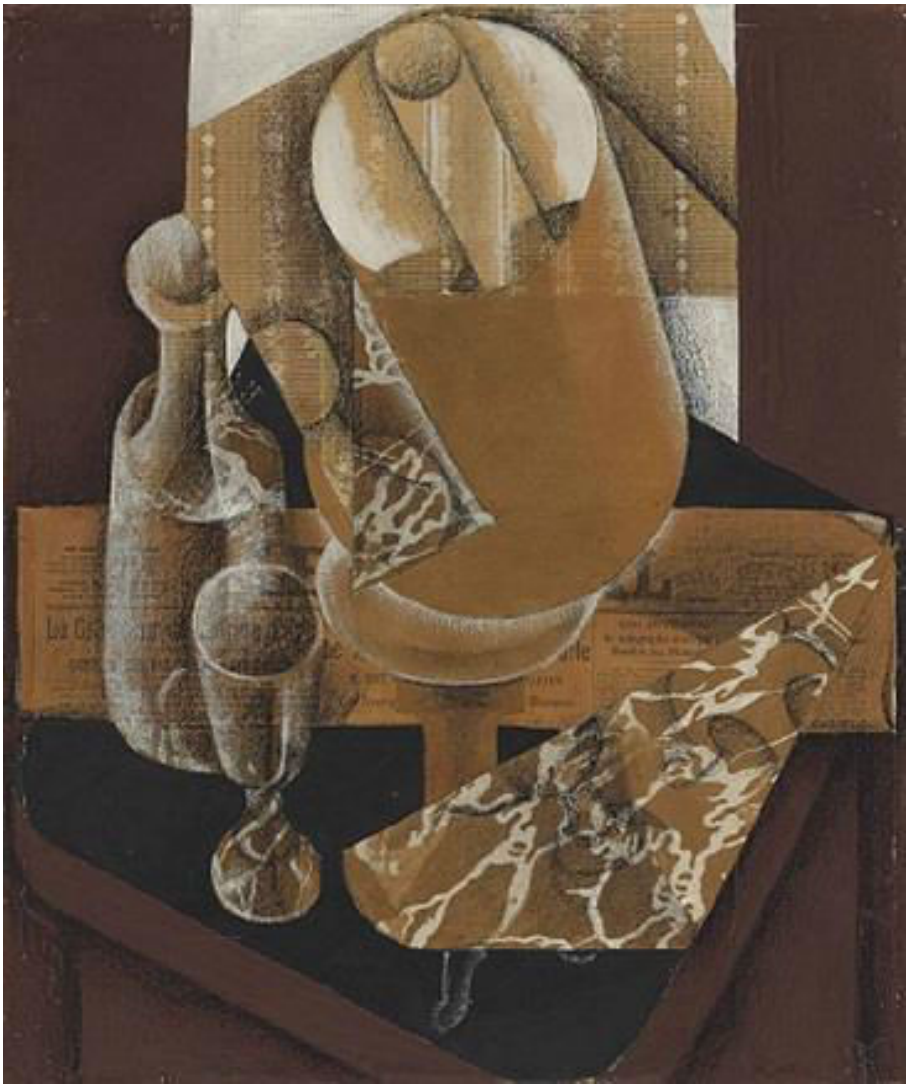
No. 93
Title: ***Tasse et pipe (cup and pipe)***
Date: May-June 1914
Medium: Oil, charcoal, gouache and paper glued on canvas
Dimensions: 60,5 x 37,5 cm
Current owner or museum: Private Collection
Sold at Christie's Live Auction 1209
Collection Yves Saint Laurent Et Pierre Bergé
LOT 24
Price realised EUR 1,073,000
Estimate EUR 1,000,000 – EUR 1,500,000
Closed: 25 Feb 2009

Provenance
Galerie Kahnweiler, Paris; IVe vente Kahnweiler, Hôtel Drouot, Paris, 7-8 mai 1923, lot 275.
Galerie Simon, Paris.
Alfred Richet, Paris.
Galerie Tarica, Paris (acquis auprès de la succession de celui-ci). Acquis auprès de celle-ci par Yves Saint Laurent et Pierre Bergé, mai 1988.
Literature
J.C. Aznar, Picasso y el Cubismo, Madrid, 1956, p. 46, No. 19 (illustré).
J.A. Gaya-Nuño, Juan Gris, Paris, 1974, p. 212, No. 294 (illustré).
D. Cooper, Juan Gris, catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. I, p. 156, No. 96 (illustré, p. 157).
J. Coignard, "Chez Pierre Bergé et Yves Saint Laurent", in Connaissance des Arts, No. 634, janvier 2006, p. 48 (illustré en couleur).
Exhibited
Paris, Musée National d'Art Moderne, Le Cubisme (1907-1914), janvier-avril 1953 (h.c.).

Dortmund, Museum am Ostwall et Cologne, Wallraf-Richartz Museum, Juan Gris, octobre 1965-février 1966, No. 27 (illustré).
Munich, Haus der Kunst, Weltkulturen und moderne Kunst. Die Begegnung der europäischen Kunst und Musik im 19. und 20. Jahrhundert mit Asien, Afrika, Ozeanien, Afro-und Indo-Amerika, juin-septembre 1972, p. 57, No. 178.
Madrid, Las Salas Pablo Ruiz Picasso, Juan Gris 1887-1927, septembre-novembre 1985, p. 160, No. 27 (illustré en couleur, p. 161).

No. : 94
Title: ***Nature morte aux raisins (Still life with Grapes)***
Date: 1914
Medium: Oil on canvas
Dimensions: 54.3 x 65.2 cm
Current owner or museum:
Kunsthalle Bremen ??
Inventory No. 874-1963/2

No. 95
Title: ***La lampe (The Lamp)***
Date: May - June 1914
Medium: paper collage, gouache and charcoal on canvas
Dimensions: 55.2 x 46.3 cm
Current owner or museum: Private Collection
Sold at Christie's Live Auction 10378
Impressionist/Modern Evening Sale
LOT 7 The Property Of A Private Collector
Price realised GBP 4,562,500
Estimate GBP 2,500,000 – GBP 3,500,000
Closed: 4 Feb 2015
signed 'Juan Gris' (on the reverse)



Provenance
Galerie Kahnweiler, Paris (No. 2211), by whom acquired from the artist in 1914.
John Quinn, New York; sale, Hôtel Drouot, Paris, 28 October 1926, lot 55.
Galerie Bing, Paris.
Mme J. Rückstuhl, Küssnacht am Rigi.
Galerie Rosengart, Lucerne.
Jos Hessel, Paris.
André Lefèvre, Paris; sale, Palais Galliera, Paris, 25 November 1965, lot 8.
Jacques Koerfer, Bern and Ascona, and thence by descent to the present owner.
Literature
The John Quinn Collection of Paintings, Watercolors, Drawings & Sculpture, 1870-1925, Huntington, NY, 1926, p. 10 (illustrated pl. 65).
Cahiers d'Art, No. 8, Paris, 1926 (illustrated p. 218).
Cahiers d'Art, nos. 5-6, Paris, 1933 (illustrated).
C. Zervos, Histoire de l'art contemporain, Paris, 1938 (illustrated p. 240).
D. Cooper, Juan Gris, ou le Goût du Solennel, Geneva, 1949 (illustrated pl. 5).
V. Lindsay, ed., Auge und Vision: die Sammlung Jacques Koerfer, Bern, 1972, No. 28 (illustrated).

D. Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, vol. I, Paris, 1977, No. 93, p. 150 (illustrated p. 151).
J.A. Gaya Nuño, Juan Gris, Barcelona, 1984, No. 288, p. 243 (illustrated p. 212).
A. Butterfield, The Jacques Koerfer Collection, London, 1999, p. 108 (illustrated p. 52).

Exhibited

Paris, Galerie Charpentier, Autour de 1900, 1950, No. 92 (illustrated).
Paris, Musée National d'Art Moderne, Le Cubisme: 1907-1914, January - April 1953, No. 175, p. 56.
Bern, Kunstmuseum, Juan Gris, October 1955 - January 1956, No. 18.
Paris, Musée National d'Art Moderne, Collection Andre´ Lefe'vre, March - April 1964, No. 110, p. 24 (illustrated).
London, Tate Gallery, The Essential Cubism: Braque, Picasso & Their Friends, 1907-1920, April - July 1983, no 68, p. 158 (illustrated p. 159).

Lot Essay

La lampe is an exquisite example of Juan Gris' mastery of papier collé, one of the Cubists' favoured artistic techniques, in which layers of found paper are arranged across the surface. Executed between May and June of 1914, La lampe comes from an important period in the evolution of Gris' work; though the artist had experimented with papier collé previously, in the spring of 1914 he turned almost exclusively to this medium, creating works that display a masterful artistic inventiveness and a refined subtlety. La lampe has been hailed by the cubist scholar and collector, Douglas Cooper in the exhibition catalogue of the seminal Cubism show he co-organised at the Tate in London in 1983 as 'an exceptionally fine example of what Gris could achieve in papier collé' (D. Cooper, The Essential Cubism 1907-1920, exh. cat., London, 1983, p. 158). Considered to be among Gris' greatest contributions to Cubism, the papier collés from the spring and summer of 1914 established the artist as a leading innovator of this revolutionary movement, placing him alongside Picasso and Braque. La lampe has belonged in some of the greatest collections of early twentieth-century art, including that of the major modernist patron, American lawyer John Quinn, André Lefèvre, one of the most significant early collectors of Cubism, and prominent German-born collector, Jacques Koerfer, from whose descendants this work is now offered.

La lampe is a carefully conceived combination of interlocking, overlapping pasted papers, which the artist further brought together through details in gouache and over-drawn delicate charcoal shading. For this collage, Gris used four distinct types of paper: a cutting from French newspaper Le Journal, a piece of textured wall paper with a vertical pattern, a scrap of plain brown paper and a marbled paper, hand painted by the artist. A number of objects are arranged on a tabletop. Le Journal lies horizontally across the composition; the right hand corner appears as if it is gently turned up, and a soft charcoal curve added to the side, as if it were folded in half. A bottle and glass stand to the left of the lamp. Depicted three-dimensionally, their volumetric and material qualities remain intact; they are rounded and transparent. The lamp stands in the centre of the image. Gris has presented both the side of lampshade, depicted naturalistically with brown paper, while also illustrating a view of the top of the lamp, so imparting a sense of the volume of the object. Fragments of paper, such as the shard of hand-painted marble paper on the right of the lamp, lie across the image, with shadows and reflections of the surrounding objects drawn on them. Gris used papier collé, as well as traditional artistic processes of drawing and shading to demonstrate the nature of individual objects and forms, so creating a richly multifaceted, complex cubist image.

Papier collé was first introduced by Georges Braque in the autumn of 1912, when he incorporated pieces of 'faux-bois' wallpaper into his cubist compositions. Picasso quickly followed, creating compositions that amalgamated pieces of newspaper, wallpapers, and hand-painted papers, with drawn lines and

forms. Gris' approach to Cubism had always been deeply analytical and methodical. In La lampe, the paper has been carefully cut and overlapped to fit a very specific, premeditated compositional plan. In contrast to Braque and Picasso who inserted fragmented pieces of paper into their compositions, Gris covered the entire surface of the canvas in layers of different papers, some cut to correspond directly to a shape, others overlaid. This enabled him to render objects from multiple viewpoints, such as the lamp, and also invoke the representational, material quality of objects, such as the newspaper. A sense of increased solidity and exactitude is therefore introduced into the composition. These compositional characteristics reflect the shift that had begun to appear at this time in Gris' work from Analytical to Synthetic Cubism. Analytical Cubism, which dissected and fragmented objects, developed into a more balanced, intuitive synthetic style that Gris' art embodied throughout the First World War.

In La lampe, a copy of Le Journal, dated from 24th May 1914, crosses the width of the canvas, the dominant horizontal position lending it prominence within the composition. Newspapers or printed labels feature in nearly all of Gris' papier collés from this period in 1914, and were used as a means to invoke puns and double meanings; witty comments on the nature of his art and the techniques he used. Gris carefully blocked certain parts of the newspaper so to draw the viewer's attention to snippets of news items on the front page, revealing contemporary occurrences that often have a double meaning relating to Gris' artistic practice. In La lampe light is very clearly thrown onto a certain headline on the front page of Le Journal: 'QUI INVENTA le télégraphe multiple? Baudot ou Mimault?'. This is a reference to the nineteenth-century controversy as to who was the first inventor of a telegraph communication system that could transmit multiple signals. Within the context of Gris' work however, one could interpret the word 'multiple' as an indirect hint to the cubist invention of the depiction of multiple viewpoints. The capitalised words, 'QUI INVENTA', moreover, seems to allude to the question of the 'invention' of the papier collé technique, hinting at the playful rivalry and artistic camaraderie between Gris, Braque and Picasso. Like the layers of paper, layers of meaning were built up, awaiting scrutiny by a discerning viewer.

La lampe comes from an intensely creative and productive period of Gris' career. Shortly after completing this work in June 1914, Gris went to Collioure in the South of France where he spent the rest of the summer. The imminent outbreak of war had a great impact on Gris, and as a result his artistic output dwindled. On his return to Paris in November of the same year, he found the city a deeply changed place. His German-born dealer, Daniel-Henry Kahnweiler, was in Switzerland where he would remain in self-imposed exile for the duration of the war, and many of his friends were scattered across France. After November, Gris never made another cubist collage, returning to oil paint. His experience with collage, however, unequivocally altered every aspect of Gris' work, paving the way for Synthetic Cubism, of which he would become the lead proponent throughout the war years. La lampe is therefore a seminal work, rich in texture as well as meaning, illustrating not only Gris' incredible artistic inventiveness, but also his direct contribution to the development of Cubism. James Thrall Soby, curator, writer and critic of modern art, surmised that works such as La lampe belong to, 'some of the finest of [Gris'] career – those breathtakingly inspired collages which are assuredly among the most perfect works of our time' (J.T. Soby, Juan Gris, exh. cat., New York, 1958, p. 35). The majority of Gris' 1914 collages now reside in major museums around the world, such as The Metropolitan Museum of Art, New York; Museum of Modern Art, New York; Philadelphia Museum of Art, Philadelphia; and Rijksmuseum Kröller-Müller, Otterlo, a testament to their unparalleled quality and important position within the development of Cubism.

No. 96
Title: ***La guitare et les verres (Guitar and Glasses)***
Date: 1914
Medium: Cut-and-pasted papers, gouache, and crayon on canvas
Dimensions: 91.5 x 64.6 cm
Current owner or museum: The Museum of Modern Art, New York
Credit: Nelson A. Rockefeller Bequest
Object number

No. 97
Title: ***Nature morte (Bottle of Rosé Wine)***
Date: 1914
Medium: Cut-and-pasted printed wallpapers, laid and wove papers, printed packaging, conté crayon, gouache, oil, watercolor, newspaper, and wax crayon, selectively varnished, on newspaper mounted on canvas
Dimensions: 46 × 38.1 cm
Current owner or museum: The Metropolitan Museum of Art, New York
Credit Line: Leonard A. Lauder Cubist Collection, Gift of Leonard A. Lauder, 2021
Accession Number: 2021.395.5
Comment:
In place of the virtuoso imitations of materials and textures created by seventeenth-century Dutch and Spanish painters, Gris relied on wood-grain wallpaper, a cutting from Le Matin, Scaferlati tobacco packaging, and the top of a box of matches. The fancy

lettering of the "Vin Rosé" label was his own handiwork, however. Complementing the impression of a dimly lit table at night, the leading report in the newspaper concerns the strikes and power cuts that had formerly plunged Paris into darkness. Scaferlati tobacco was nicknamed "le cube gris" because of the cubic form of its grayish package; incorporated into his collages, it served as a punning substitute for Gris's missing signature.

No. 98
Title: ***La bouteille (The bottle)***
Date: 1914
Medium: Gouache and Crayon
Dimensions: 46 x 38 cm
Sold at an auction
Sale Date: November 30, 1994

No. 99
Title*:* ***Tabac, journal et bouteille de vin rosé (Tobacco, newspaper and bottle of rosé wine)***
Date: 1914
Medium: Papier collé, oil and graphite on canvas
Dimensions: 46.2 x 27.4 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Evening Sale* / Lot 6
Estimate 7,000,000 - 10,000,000 USD
Sold

Provenance
Galerie Kahnweiler, Paris
Sale: vente Kahnweiler, Hôtel Drouot, Paris, May 7-8, 1923, lot 279
Private Collection, Paris
Galerie Louise Leiris, Paris
Buchholz Gallery (Curt Valentin), New York
Georges Seligmann, New York
Rose Fried Gallery, New York
Mrs. Benjamin Watson, New York
G. David Thompson, Pittsburgh
Fine Arts Associates, New York
Galerie Berggruen, Paris
Norman Granz, Geneva (sold: Sotheby's, London, April 23, 1968, lot 5)
Acquavella Galleries, New York (acquired at the above sale)
Galerie Tarica, Paris
Acquired from the above by the present owners
Exhibited
New York, Buchholz Gallery, Juan Gris, 1950, No. 3
Santa Barbara, Santa Barbara Museum of Art, Four Spaniards, 1953, No. 33, illustrated in the catalogue
Dortmund, Museum am Ostwall & Cologne, Wallraf-Richartz Museum, Juan Gris, 1965-66, No. 20, illustrated in the catalogue
Bordeaux, Galerie des Beaux Arts & Paris, Musée d'Art Moderne de la Ville de Paris, Les Cubistes, 1973, No. 87, illustrated in the catalogue

London, Whitechapel Art Gallery, Stuttgart, Staatsgalerie & Otterlo, Rijksmuseum Kroller-Muller, Juan Gris, 1992-93, No. 45, illustrated in the catalogue
Marseille, Musée Catini, Juan Gris, Peintures et dessins, 1887-1927, 1998-99, No. 30, illustrated in the catalogue
Saint-Tropez, Musée de Saint-Tropez, Les Chemins du Cubisme, 1999, illustrated in color in the catalogue
London, Tate Modern, Century City, Art and Culpture in the Modern Metropolis, 2001, illustrated in color in the catalogue
Ferrara, Palazzo dei Diamanti, Il Cubismo, 2004-05, illustrated in color in the catalogue
Madrid, Centro de Arte Reina Sofia, Juan Gris: Paintings and drawings, 1910-1927, 2005, No. 45, illustrated in color in the catalogue

Literature

Paul Erich Küppers, Der Kubismus, Leipzig, 1920, illustrated pl. 19
Rudolf Blümner, "Kubismus," Jahrbuch der Jungen Kunst, Leipzig, 1923, illustrated p. 336
P.G. Bruguiere, "La Presence de Juan Gris," in Cahiers d'art, Paris, 1951, illustrated p. 120
José Camon Aznar, Picasso y el Cubismo, Madrid, 1956, fig. 32, illustrated p. 67
Paul Waldo Schwartz, The Cubists, London & New York, 1971, illustrated p. 90
Juan Antonio Gaya Nuño, Juan Gris, Barcelona, 1974, No. 274, illustrated p. 211
Douglas Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, vol. I, Paris, 1977, No. 101, illustrated p. 161
Paz Garcia Ponce de Leon, Juan Gris, La Pasion por el Cubismo, illustrated p. 266

Catalogue Note

The exquisite Tabac, journal et bouteille de vin rosé epitomizes the synthetic cubist idiom Gris developed with Picasso and Braque in the years leading up to World War I. These initial years of cubism would prove enormously influential for Modernist discourse through the twentieth century and this collage encapsulates the revolutionary fervor of that moment. Gris constructs this composition with portions of tobacco packages, a daily newspaper and faux bois patterning set off by painterly gestures of shading and trompe l'oeil effects. The work imparts the spontaneity of a tabletop bristling with the paraphernalia of Bohemian life in Paris.

Gris created this still-life in the month before the outbreak of World War I, just when Cubism was at the high point of its synthetic mode. The use of collage distinguished this movement within Cubism, appearing first in 1912 with Picasso's Nature morte à la chaise canée. Over the course of the 1910s, several artists would adopt the perspectival and compositional devices initiated by Braque and Picasso, but few would be as highly regarded for their talent and vision as Gris. Recalling this period and her association with the Cubists, Gertrude Stein identified Gris as the artist of foremost importance among these cultural figures: "The only real Cubism is that of Picasso and Juan Gris. Picasso created it and Juan Gris permeated it with his clarity and exaltation" (G. Stein, The Autobiography of Alice B. Toklas, New York, 1933, p. 111).

Mark Rosenthal has written of the artist's 1914 still-lifes, "A collage by Gris is an immensely subtle enterprise. Underlying is what Kahnweiler called a 'flat, coloured architecture.' By this he means an overall structure, largely based on regularly shaped planes that are contiguous or overlapping... Each fragment may have three aspects: first, as a pictorial element; second, as a sign of a representational object, by analogy of color or by containing a visual clue; third, as simply a piece of paper ('thing-in-itself'), with a certain pattern having tactile and material interest incorporated into the whole composition. Adding yet further, Gris drew, painted, and/or modeled these fragments, so that they are barely perceived in a completely forthright manner. The still-life representation, which is the outermost

'skin,' weaves a relationship with these structural aspects. Abstraction and representation are moot qualities in these highly refined works" (Mark Rosenthal, Juan Gris (exhibition catalogue), University of California, Berkeley (and other locations), 1984-85, p. 53).

Printed newspaper served as seminal fodder for Synthetic Cubism. The intrusion of mechanical printing onto the painted surface provided both a formal revolution and an archival gesture. The political and cultural atmosphere of wartime France plays out among the newspaper clippings found in the works of Picasso, Braque and Gris between 1912 and 1915. In the current work, Gris includes a portion of the front page of Le Journal, a daily newspaper published beginning in 1892 which had become ubiquitous in Paris café culture by World War I. The geometric font of the headline typeset appealed to the Cubists and provided a foil to the more ornate typography of publications such as Le Matin which appeared in contemporaneous works, such as Le bouteille de vin rosé, also painted in June 1914 (D. Cooper, op. cit., No. 100). Although much of the newspaper is obscured, imparting the disheveled appearance of a café tabletop, word fragments are left visible, inviting the viewer to guess at their original meaning.

Gris juxtaposes the mechanical printing of the newspaper with his own careful recreation of the text from a wine label to the right - vin rosé. This juxtaposition of printed material with the artist's re-presentation thereof was a central trope in the semiotic play of cubism. Gris foregrounds the artist's hand, taking time to carefully re-construct the printed wine label in a manner that presages the early Pop art of Andy Warhol and Roy Lichtenstein. At upper right, Gris paints an exaggerated trompe l'oeil bottle cork extending towards the viewer that contradicts the flattening of pictorial space throughout the remaining composition. The social comity among the Cubists at this moment carries through in the appearance of wine and liquor bottles throughout their 1914 still-lifes.

Daniel-Henry Kahnweiler, Gris' dealer who was once in possession of this painting, provided the following analysis of Gris' particular Cubist style: "... [T]he emblems which Juan Gris invented 'signified' the whole of the object which he meant to represent. All the details are not present. The emblems are not comprehensible without previous visual experiences. . . The picture contains not the forms which have been collected in the visual memory of the painter, but new forms, forms which differ from those of the 'real' objects we meet within the visible world, forms which are truly emblems and which only become objects in the perception of the spectator" (D.-H. Kahnweiler, Juan Gris: His Life and Work, London, 1947, p. 90).

The present work belonged for many years to Kahnweiler, who sent it to New York for sale after the Second World War. It was purchased by Mrs. Benjamin Watson, a resident of New York's upper east side, and then eventually by the Pittsburgh industrialist G. David Thompson, whose collection boasted some of the greatest examples of early 20th century art.

No. 100
Title: ***Le Petit déjeuner (Breakfast)***
Date: 1914
Medium: Gouache, oil, and crayon on cut-and-pasted printed paper on canvas with oil and crayon
Dimensions: 80.9 x 59.7 cm
Current owner or museum: The Museum of Modern Art, New York
Credit: Acquired through the Lillie P. Bliss Bequest (by exchange)
Object number 248.1948
Provenance:
Comment:

This papier collé—a collage of pasted papers—presents a breakfast table as a vertiginous collision of perspectives and methods of representation. Gris used two types of mechanically printed, imitation wood-grain paper to evoke the table's surface and legs, while real wallpaper suggests the background wall. These printed sheets, in addition to vibrant blue and white papers and wedges of painted canvas, fit together in a tightly interlocking structure. On these fragments, Gris drew objects seen from different angles, including cups and saucers, an eggcup and spoon, and a coffeepot. Modeled in high relief, these elements display a three-dimensionality that stands in stark contrast to the papers' flatness. He also included a printed packaging label and a newspaper clipping. Bearing the word "GRIS," it serves as a kind of signature.
Papier collé was invented by the French artist Georges Braque in 1912, when he incorporated imitation wood-grain paper into a drawing rather than painstakingly rendering the wood by hand. The innovation captivated Gris, who embarked on a period of concentrated experimentation with the new medium in 1914. In Breakfast, paper fragments stretch to the edge of the canvas, emphasizing both the pictorial and the literal qualities of the materials.
Publication excerpt from MoMA Highlights: 375 Works from The Museum of Modern Art, New York (New York: The Museum of Modern Art, 2019)
Medium
Gouache, oil, and crayon on cut-and-pasted printed paper on canvas with oil and crayon

No. 101
Title: ***Fleurs (Flowers)***
Date: 1914 (spring–summer)
Medium: Conté crayon, gouache, oil, wax crayon, cut-and-pasted printed wallpapers, printed wove paper, newspaper, white laid and wove papers on canvas; subsequently mounted on a honeycomb panel
Dimensions: 54.9 × 46 cm
Current owner or museum: The Metropolitan Museum of Art, New York
Credit Line: Leonard A. Lauder Cubist Collection, Gift of Leonard A. Lauder, 2021
Accession Number: 2021.395.3
Comment:

Gris's collages often hint at narrative scenarios, the wallpapers and other elements acting as clues for the viewer. In Flowers, the combination of the "masculine" pipe and the "feminine" bouquet (formed from different flowery papers, including Leroy's daffodil pattern, displayed below), along with the wine and coffee, imply a lovers' meeting. The hand-painted midnight blue surround and the faux marble wallpaper underline the erotic atmosphere. (The Leroy sample shown below is printed in a different colorway.) American author Gertrude Stein, who befriended Gris in Paris, acquired Flowers soon after it was created in spring 1914.
Flowers, Juan Gris (Spanish, Madrid 1887–1927 Boulogne-sur-Seine), Conté crayon, gouache, oil, wax crayon, cut-and-pasted printed wallpapers, printed wove paper, newspaper, white laid and wove papers on canvas; subsequently mounted on a honeycomb panel

No. 102
Title: ***Verres, tasse de thé, bouteille et pipe sur une table (Tea cups)***
Date: 1914

Medium: Collage, oil and charcoal on canvas
Dimensions: 65 x 92 cm
Current owner or museum: Kunstsammlung Nordrhein-Westfahlen Dusseldorf
Comment:
The black and white parts of Juan Gris' teacup still life are painted directly onto the canvas, the other areas of the picture are collaged with (newspaper) paper and wallpaper and then reworked with pencil, charcoal and paint. The black and white parts of Juan Gris' teacup still life are painted directly onto the canvas, the other areas of the picture are collaged with (newspaper) paper and wallpaper and then reworked with pencil, charcoal and paint. Gris reduces the colors to white, brown and black, but at the same time unfolds an all the richer, artfully staged play between reality, illusion and abstraction. The large surface with the cuboids drawn in pencil can be read as a tabletop on which the still life unfolds. On the other hand, it also functions as a completely abstract compositional unit. When depicting the bottle, Gris plays with the transparency of the glass material. The material qualities are differentiated, the color of the real glued-in newspaper is matched to the wood imitation of the wallpaper. The composition is dominated by a diagonal that runs through the picture from bottom left to top right and is also picked up within the chessboard surface by the rising staircase pattern.

No. 103
Title: ***La table du musicien (The Musician's Table)***
Date: 1914
Medium: Conté crayon, wax crayon, gouache, cut-and-pasted printed wallpaper, blue and white laid papers, transparentized paper, newspaper, and brown wrapping paper; selectively varnished on canvas
Dimensions: 80 × 60.3 cm
Current owner or museum: The Metropolitan Museum of Art, New York
Credit Line: Leonard A. Lauder Cubist Collection, Purchase, Leonard A. Lauder Gift, in celebration of the Museum's 150th Anniversary, 2018
Accession Number: 2018.216

Comment:
This collage is one of three by Gris that showcases the word "explorers" and news of an international dispute over who "discovered" an unmapped river in the Amazon Basin. The headline "Explorateurs en désaccord" (Explorers in Discord) and claims of precedence likely allude to the rivalry, or even a rift, between Braque and Picasso. Gris doctored the newspaper to appear as a single page when it really consists of two. The headline from the previous day, "L'enquête atroce" (The Atrocious Affair), while providing a wry gloss on the other story here, reports on war crimes committed during the Second Balkan War. More often than the two "pioneering" Cubists, Gris interrupted the artifice of his still lifes with brutal realities from the real world.

No. 104
Title: ***Livre et verre (Book and Glass)***
Date: 1914
Medium: Conté crayon, charcoal, wax crayon, watercolor, gouache, oil, cut-and-pasted printed and selectively varnished wallpaper, blue and white laid papers, transparentized paper, and printed white wove papers; adhered overall onto a sheet of torn newspaper, adhered to primed canvas; subsequently mounted to a honeycomb panel
Dimensions: 65.2 x 50.3 cm
Current owner or museum: The Metropolitan Museum of Art, New York
Credit Line: Leonard A. Lauder Cubist Collection, Gift of Leonard A. Lauder, 2021
Accession Number: 2021.395.6
It waqs p`reviously sold at an auction on November 20, 1986

Comment:
For about eight months in 1914, Gris devoted himself almost exclusively to the hybrid medium of papier collé, creating over forty compositions that mix drawing materials and everyday papers with paint on canvas. The Met has a number of these works in its holdings, including this one from the landmark gift of the Leonard A. Lauder Cubist Collection. If the newspaper elements used in the works are a key to his production, Gris likely made them in the spring, before he left Paris for the summer in Collioure. Together, they offer an extraordinary window into the Cubist invention of papier collé as well as Gris's great skill and wit. Gris's papiers collés of 1914 have been lauded by Cubist scholar John Golding, who wrote that they "represent the climax of Gris's exploration of the intellectual possibilities of Cubism and of the new techniques it has introduced."

Papier collé, a method of adhering diverse paper elements in a composition to upend the tradition of painted representation, was a Cubist technique invented in 1912 by Georges Braque and Pablo Picasso. Initially, Gris only made occasional use of papier collé, but it was he who first exhibited a papier collé composition (The Washstand, 1912, private collection), at the 1912 Section d'Or exhibition at the Galerie la Boétie, Paris, where he received great critical attention for the "curious originality of [his] imagination."

Unlike those of Braque and Picasso, whose papiers collés are typically spare and resistant to reading, Gris's works are closer to paintings, their entire surfaces covered with paper and paint. He carefully planned his compositions, building them with cut, matched, and layered pieces of paper—some plain, some pages of journals, some wallpapers with imitation surfaces—and then outlined, shaded, and highlighted forms, bringing all the elements into synthetic wholes. Often, such works also draw upon the tradition of trompe l'oeil ("deceive the eye") painting. They question the nature of representation through perceptual and psychological games that complicate truth and fiction. Attentive to the iconic properties of his materials, Gris delighted in such visual puns. His papier collé compositions—with their unique opportunity for pictorial rhyming, optical trickery, and potential misreading—bear witness to his artistic humor.

Mystery lurks in this seemingly simple arrangement of a bottle, glass, pack of Scaferlati Ordinaire tobacco, and book on a tabletop. As forms shift, turn, and double, the open book offers a clue: a collaged page from L'agent secret (published in English as "A Nest of Spies"), the fourth installment of the Fantômas crime series. The dealer Daniel-Henry Kahnweiler wrote of Gris's penchant for occult literature, his superstitious nature, and his "strong taste for 'Fantômas,' whose powers of invention fascinated him," as they did so many of his artistic circle. Indeed, the mysterious character Fantômas appears in several of Gris's papier collé compositions, adding to the experience of sleuthing when deciphering this composition. In Book and Glass the form of a shadowy headless man takes shape: the stemmed drinking glass at top center reads as a neck and shirt collar; the top diagonal edges of the table become shoulders; the long triangle of shaded brown paper at center doubles as a necktie; and the tobacco packet at upper right is a folded pocket square.

No. 105
Title: ***Nature morte Tasses, verre et bouteille (Le Journal) / Cup, Glasses, and Bottle***
Date: 1914
Medium: Conté crayon, gouache, oil, cut-and-pasted newspaper, white laid paper, printed wallpaper (three types), selectively varnished; adhered overall onto a sheet of newspaper, mounted to primed canvas
Dimensions: 54.9 × 46 cm
Current owner or museum: The Metropolitan Museum of Art, New York
Credit Line: Leonard A. Lauder Cubist Collection, Gift of Leonard A. Lauder, 2021
Accession Number: 2021.395.4

Comment:
For about eight months in 1914, Gris devoted himself almost exclusively to the hybrid medium of papier collé, creating over forty compositions that mix drawing materials and everyday papers with paint on canvas. The Met has a number of these works in its holdings, including this one from the landmark gift of the Leonard A. Lauder Cubist Collection. If the newspaper elements used in the works are a key to his production, Gris likely made them in the spring, before he left Paris for the summer in Collioure. Together, they offer an extraordinary window into the Cubist invention of papier collé as well as Gris's great skill and wit. Gris's papiers collés of 1914 have been lauded by Cubist scholar John Golding, who wrote that they "represent the climax of Gris's exploration of the intellectual possibilities of Cubism and of the new techniques it has introduced."
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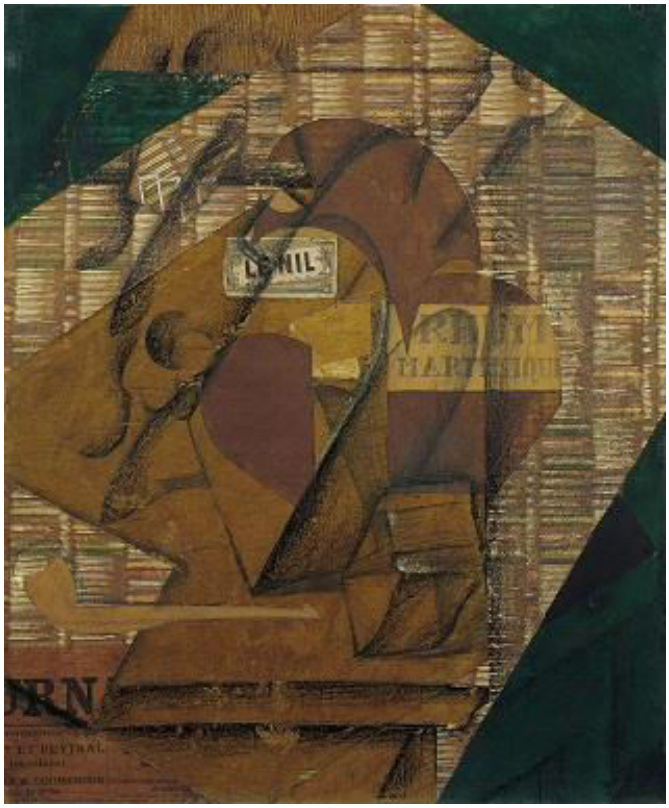
unique opportunity for pictorial rhyming, optical trickery, and potential misreading—bear witness to his artistic humor.

This collage represents a still life set atop a wooden table with a striped napkin, stemmed glasses, a corked bottle, coffee cups with spoons, and a newspaper (Le Journal). To the right of the bottle is a hand-drawn tobacco pouch with a string from which hangs a carefully cut, faux bois (fake wood) toggle, and a tobacco packet. Gris emphasized the newspaper in this composition, allowing its folded form to run almost the entire width of the canvas. Its date (Sunday, May 17, 1914) is visible even though several still-life elements obscure parts of the text. The headlines and snippets of articles relate, however, a variety of events: the state visit of the king and queen of Denmark, impending trial of a woman accused of murder, and demonstration of the inventor Émile Bachelet's electromagnetically levitated railway. A workaday image set in a workers' bar or café, the still life bristles with the energy of the modern world.

No. 106
Title: ***Bouteille (The Bottle)***
Date: 1914
Medium: Conté crayon, wax crayon, gouache, watercolor, cut-and-pasted newspaper, printed wallpaper (two types), white, brown, and tan wove cut papers; adhered overall onto newspaper, mounted to primed canvas
Dimensions: 46.7 × 38.3 cm
Current owner or museum: The Metropolitan Museum of Art, New York
Credit Line: Leonard A. Lauder Cubist Collection, Gift of Leonard A. Lauder, 2021
Accession Number: 2021.395.7
Comment:

The Bottle recalls Gris's Analytic Cubist works of 1911–12, compositions in which individual objects are subsumed within a rigid geometric structure and color harmony. The Bottle's especially complex composition was made at a critical moment when Gris sought greater "unity" or compression in his papier collés. Here, the graining on pieces of faux bois (fake wood) are carefully matched to appear as one piece; individual elements are tipped and doubled; contours are shared between objects; and articles (like the pipe at the bottom right) are legible only in the negative space between papers.

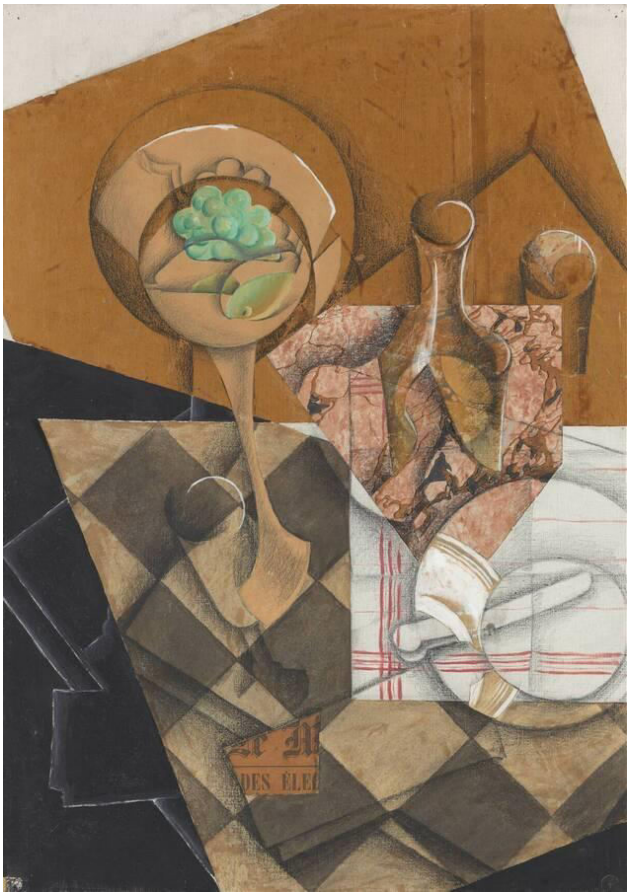
No. 107
Title: ***Bouteille de rhum et journal (Bottle of Rum and Newspaper)***
Date: June 1914
Medium: Paper collage, gouache, conté crayon, and graphite on newspaper, mounted on canvas
Dimensions: 54.8 x 46.2 cm
Current owner or museum: The Solomon R. Guggenheim foundation.
Credit Line: The Solomon R. Guggenheim Foundation Peggy Guggenheim Collection, Venice, 1976
Accession 76.2553.11



Comment:
In 1913 Juan Gris began using the technique of papier collé developed by Georges Braque and Pablo Picasso, with whom he had been working in close contact since 1911. By 1914 Gris's handling of the technique was personal and sophisticated, as evidenced by works such as Bottle of Rum and Newspaper, executed in Paris shortly before he left for Collioure at the end of June. Here the pasted elements overlap and intermesh with one another in relationships calculated with mathematical rigor. These collaged papers cover the entire surface of the canvas, simultaneously forming an abstract composition and serving as a multilayered support for naturalistic details.
The dynamism of the picture derives from the tension between horizontals, verticals, and thrusting diagonals. Gris presents the table as if it were viewed from several vantage points at once, demonstrating that a diagonal can be understood as a horizontal perceived from an oblique angle, and also suggesting the movement of the observer or artist around objects. The telescoping of a number of viewpoints in a single image produces the illusion of a spatial dislocation of the objects themselves. Dissected parts of the bottle of rum, recognizable by correspondence of shape or by labeling, float beside, below, or above the drawing of the complete bottle. These paper cutouts, at once more tangible and more fragmented than the shadowy outline, confuse one's perceptions of the bottle's presence. Gris confounds expectations of the nature of materials. He usually depicts the glass objects as transparent and the others as opaque but does not hesitate to betray this faithfulness to the properties of objects when formal demands intercede.

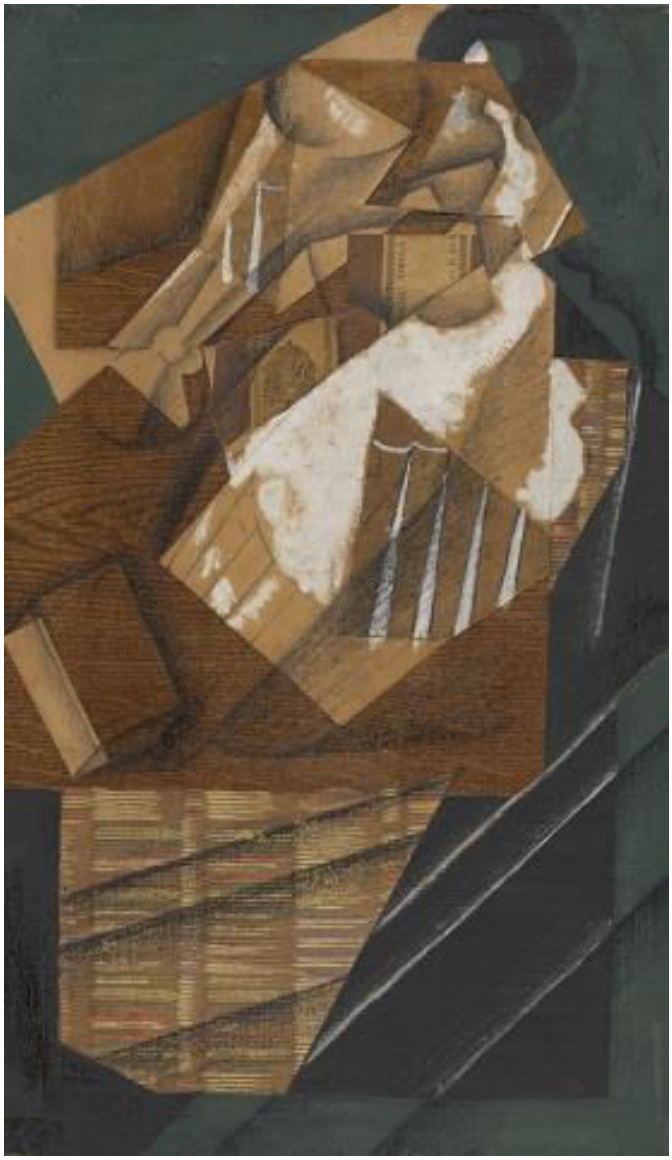
Lucy Flint

No. 108
Title: ***Nature morte: la table*** (***Still Life: The Table)***
Date: 1914
Medium: Collage of plain and printed papers with opaque watercolor and crayon, on paper mounted on canvas
Dimensions: 59.7 x 44.5 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: A. E. Gallatin Collection, 1952
Accession Number: 1952-61-43



No. 109
Title: ***Le compotier (The fruit bowl)***
Date: 1914
Medium: Collage: oil, chalk, and paper on canvas
Dimensions: 91,7 x 64,7 cm
Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands
Inventory:
KM 106.131

No. 110
Title: ***Carafe, verre et paquet de tabac (Carafe, Glass, and Packet of Tobacco)***
Date: 1914
Medium: Pasted paper, gouache, and charcoal on canvas
Dimensions: 46.36 × 27.31 cm
Current owner or museum: Virginia Museum of Art
Object Number: 47.10.28
Credit Line:
T. Catesby Jones Collection



Comment:
A variety of paper fragments, pasted in concentric spirals, covers the canvas of this mixed-media composition. The image includes a diagonally angled glass in the upper left and another glass, perhaps a beer mug or carafe, standing upright near the center. Charcoal outlines render these transparent objects visible against the imitation wood grain and paper fragments, and white gouache indicates reflected light on their surfaces. Two pieces of actual tobacco packaging represent the packetof tobacco at the upper right. This interplay of diverse materials gives the image its visual and intellectual excitement.
Exhibition History:
Forms, Illusion, and Mirage: The Cubist Still Lives of Juan Gris, Dallas Museum of Art, March 14 - July 25, 2021; Baltimore Museum of Art, September 12, 2021 - January 9, 2022.
Matisse, Picasso, and Modern Art in Paris: The T. Catesby Jones Collections at VMFA and the University of Virginia Art Museum, VMFA Statewide Exhibition, UVA, Charlottesville, January 30 - April 24, 2009; Museum of the Shenandoah Valley, Winchester, August 15 - November 29, 2009; William King Regional Art Center, Abingdon, December 11, 2009 - February 21, 2010; Virginia Museum of Fine Arts, Richmond, May 1 – August 15, 2010
Salas Pablo Ruiz Picasso: Juan Gris, 1887-1927, Ministerio de Cultura, Madrid, September 20 - November 24, 1985
Selections from the T. Catesby Jones Collection, Virginia Museum of Fine Arts, Richmond, November 15 - December 29, 1974
Modern French Painting, Norfolk Museum, March 1 - March 26, 1958; Mary Baldwin College, April 9 - April 19, 1958
Lynchburg Art Center, March 26 - April 16, 1954

Hollins College, December 1952; University of Virginia, January 1953; Mary Washington College, May 1953
Picture of the Month, Sweetbriar College, May 1952
The Work of Juan Gris, Cincinnati Modern Art Society, April 30 - May 31, 1948

Published References:

Affron, Matthew, John B. Ravenal, and Emily H. Smith. “Matisse, Picasso, and Modern Art in Paris: The T. Catesby Jones Collections at the Virginia Museum of Fine Arts and the University of Virginia Art Museum.” Richmond: Produced by the Office of Publications, Virginia Museum of Fine Arts, 2009, 46-47.
Brandt, Frederick R. "Twentieth-Century Visions." Antiques, Virginia Museum of Fine Arts (issue), August 1990, 307.
Ministerio de Cultura. "Salas Pablo Ruiz Picasso: Juan Gris, 1887-1927." Madrid, 1985, No. 29, 164-165.
Virginia Museum of Fine Arts, 1985-86 Annual Report, 1985, 32.
Gaya Nuño, J.A.. "Juan Gris." Barcelona, 1975, No. 297.
Virginia Museum of Fine Arts. "European Art in the Virginia Museum of Fine Arts." Richmond: Produced by the Office of Publications, Virginia Museum of Fine Arts, 1966, No. 172, 99.
Catalogue, "Modern French Painting", Mary Baldwin College, 1958.
Thomas C. Colt, Jr., "Jones: Advance-Guard Adventures," Art News, Vol. XLVII, No. , 1, March 1948, b&w ill p. 19.
Catalogue, "Graphis", 1955, No. 57, 53.
Colt, Jr., Thomas C.. "Jones: advance-guard adventures." Art News 47, No. 1 (March 1948): 19.
Catalogue of the T. Catesby Jones Collection, 1948, No. 32.

No. 111
Title: ***Buffet du musicien (Musician's table)***
Date: 1914
Medium: Gouache, Collage, Charcoal, Wax pencil
Dimensions: 82×60.5 cm
Current owner or museum: Private Collection

No. 112
Title*:* ***Bouteille et verre (Bottle and a glass)***
Date: 1914
Medium: Oil on cardboard
Dimensions: 38×28 cm
Current owner or museum: Private Collection

No. 113
Title*:* ***La bouteille de Banyuls / Nature morte à la bouteille (The Bottle of Banyuls / Still life with a bottle)***
Date: 1914
Medium: Paper collé, pencil and gouache on canvas
Dimensions: 55×46 cm
Current owner or museum: Kunstmuseum Bern
The Hermann and Margrit Rupf Collection

The new paintings of 1915

No. 114
Title: ***Nature morte à la nappe à carreaux (Still Life with Checked Tablecloth)***
Date: March 1915
Medium: Oil and graphite on canvas
Dimensions: 116.5 x 89.2 cm
Current owner or museum: The Metropolitan Museum of Art, New York
Credit Line: Leonard A. Lauder Cubist Collection, Purchase, Leonard A. Lauder Gift, 2014
Accession Number: 2014.463

Provenance
Galerie de L'Effort Moderne [Léonce Rosenberg], Paris (No. 5114).
Dr Gottlieb Friedrich Reber, Lausanne, by whom acquired in November 1925.
Gisela M. Reber, Lugano, 1926.
Galerie Gasser, Zurich, circa 1944.
Professor Dr Wilhelm Löffler, Zurich, by 1955.
Private collection, Zurich, a bequest from the above in 1972, and thence by descent to the present owners.
Sold at Christie's Live Auction 1505 Impressionist/Modern Evening Sale. Lot 9
Juan Gris (1887-1927) 1915 Nature morte à la nappe à carreaux. Price realised GBP 34,802,500
Estimate GBP 12,000,000 – GBP 18,000,000 Closed: 4 Feb 2014. Bought by Leonard A. Lauder
Literature
Cahiers d'Art, Paris, 1927, No. 4-5 (illustrated p. 172).
C. Einstein, Die Kunst des 20. Jahrhunderts, Berlin, 1931 (illustrated p. 375).

Cahiers d'Art, Paris, 1933, No. 5-6 (illustrated).
D.H. Kahnweiler, Juan Gris, His Life and Work, London, 1947 (illustrated pl. 21).
J.T. Soby, Juan Gris, New York, 1958, pp. 50 & 61 (illustrated p. 60).
D.H. Kahnweiler, Juan Gris, His Life and Work, New York, 1968 (illustrated p. 107).
D. Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint, vol. I, Paris, 1977, No. 127, p. 194 (illustrated p. 195).

Exhibited

Dresden, Staatliche Kunstsammlungen Dresden, Internationale Kunst Ausstellung, June – September 1926, No. 374.
Zurich, Kunsthaus, Juan Gris, April 1933, No. 50 (illustrated).
Zurich, Kunsthaus, Europäische Kunst 13-20 Jahrhundert aus Zu¨rcher Sammlungen, June – August 1950.
Bern, Kunstmuseum, Juan Gris, October 1955 – January 1956, No. 23.
Zurich, Kunsthaus, on loan April - December 1982.
Stuttgart, Staatsgalerie, Juan Gris, December 1992 – February 1993, No. 46 (illustrated p. 203).

Metropolitan Museum Comment:

Gris, a master of disguised images, presents a table brimming with coffee cups, stemmed wineglasses, a large white-footed fruit compote (seen from the side and from above) containing thickly painted grapes, a bottle of red wine, a bottle of Bass extra stout ale with its distinctive red diamond logo, a newspaper, and a guitar. Yet this painting has another equally compelling identity: a bull's head. The coffee cup at lower center doubles as the animal's snout, a black-and-white concentric circle at left is a "bull's eye," the bottle of ale is an ear, and the sinuous edge of the guitar is a horn. The letters "EAU" on the wine label, which ostensibly stand for "bEAUjolais" can just as easily represent "taurEAU" (bull).

Christie's Lot Essay

Nature morte à la nappe à carreaux (The checked tablecloth) is a large-scale landmark painting by Juan Gris dating from 1915, a watershed year in which he shifted further from his earlier Analytical Cubism to the more lyrical Synthetic Cubism. The importance of this picture is reflected in the fact that it has featured in a number of significant collections since its execution, including that of one of the greatest patrons of Cubism, Dr G.F. Reber of Lausanne. Gris' move away from Analytical Cubism is demonstrated in the sheer exuberant energy of Nature morte à la nappe à carreaux, which features an explosion of objects, seemingly radiating from a point in the lower centre of the composition. There is a sense of dynamism to this composition, accentuated by its sheer size, which is at odds with the more static still life works that he often created; this was a characteristic that marked out his pictures of 1915 in particular. Indeed, it was making specific reference to Nature morte à la nappe à carreaux and another work from the same year that Gris' friend, dealer and biographer Daniel-Henry Kahnweiler later wrote: 'Apparently Gris' ideal of architectural grandeur can only be realised with a static subject. But during the summer of 1915 he produced a series of pictures which are full of movement' (D.H. Kahnweiler, Juan Gris: His Life and Work, trans. D. Cooper, London, 1969, p. 126).

In fact, Nature morte à la nappe à carreaux was painted not in the Summer of 1915, as Kahnweiler suggested, but instead in March, only a few months after Gris had returned to Paris following some months in the South of France after the outbreak of the First World War. This marked a new period in Gris' work, as he himself acknowledged in a letter to Kahnweiler written on 26 March 1915, during the same month that Nature morte à la nappe à carreaux was painted: '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 & New Haven, 1992, p. 51). This was a shift that has been noted by a number of critics as well.

Of the transition of which Nature morte à la nappe à carreaux is such a prominent example, Kahnweiler explained, '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' (Kahnweiler, op. cit., 1969, p. 126). Meanwhile, James Thrall Soby wrote in the catalogue for the exhibition held at the Museum of Modern Art, New York in 1958, in which Nature morte à la nappe à carreaux was reproduced although not included in the show itself:
'... for sheer variety his work of 1915 is outstanding. The strange, lovely fluorescence of The Checked Tablecloth is a long cry from the splintered complexity of the Still Life. And in connection with the compositional arrangement of the former picture, mention should be made of Gris' passion for triangles. Lipchitz has told the writer that Gris revered the triangle because it is "so accurate and endless a form." He added that once when he and Gris found a triangular-shaped drinking glass, the latter explained: "You see we are influencing life at last"' (J.T. Soby, Juan Gris, exh. cat., New York, 1958, pp. 50-57).
Those triangles help to banish any sense of the static from Nature morte à la nappe à carreaux: the various objects appear to emanate like a fan from the point down in the middle of the composition, at the bottom. At the same time, this anchoring point helps to give the impression of pictorial unity that increasingly characterised his pictures. The growing focus on coherence is clear in Nature morte à la nappe à carreaux in its inclusion of various objects which are shown almost in relief against the uncluttered background, heightening the sense of cohesion. Douglas Cooper himself noted the less fragmentary nature of Gris' compositions from this time, and the greater certainty in his treatment of the spaces between the objects. Thus, Gris revealed his confidence in paint handling and composition even during a period of extensive pictorial experimentation.
Nature morte à la nappe à carreaux has a vibrancy which is accentuated by the checkering of the tablecloth, which extends into various other fields within the composition. This is a parallel version of the chessboard which featured in several of Gris' works from this period. This was a significant part of the transition from Analytical Cubism: where that earlier means of representation had involved constructing the image of the subject through a scaffolding-like armature, now the grid took on a new appearance, playfully embraced in the form of this tablecloth or, elsewhere, the chessboard; it even appears in the background of Guitare sur une table in the Rijksmuseum Kröller-Müller, Otterlo in the flagstones of the floor. At the same time, it allowed Gris to introduce the formality of the gridded armature by other means.
Against this framing device, he has shown, using a deliberately extensive and versatile variety of means, a number of objects in Nature morte à la nappe à carreaux. Some, like the grapes, the wood grain or the Bass label, are shown in an almost literal manner, while others are more stylised, for instance the glasses, depicted as fragmented and almost metallic objects, or the spectral cups, saucers and guitar, which are presented in part through deceptively simple white outlines. This range of approaches to verisimilitude is given more emphasis by the life-like scale of the composition. The variety of means of representation explored in Nature morte à la nappe à carreaux cuts to the heart of the transition that was taking shape in Gris' work at this time: while some objects are painted in a manner that echoes his earlier use of collage, a technique which had drawn him away from Analytical Cubism and towards a more legible aesthetic, others hint at a new idealism.
Increasingly, Gris was seeking out an almost Neo-Platonic version of his objects, no longer trusting to observation alone, but instead to memory, experience and indeed concept - hence Kahnweiler's declaration that these works marked the beginning of his 'conceptual' phase. Where Cubism had formerly been seen by Gris, and also his fellow artists, Georges Braque and Pablo Picasso, as an almost objective means of recording the world, more and more he was seeking out a modern form of classicism

that cut to the heart of existence. The outlines of the guitar and the cups in Nature morte à la nappe à carreaux emphasise this notion: they are idealised yet also all the more evocative for the viewer. Nonetheless, they contain shard-like facets of 'materiality', be it in the wood of the guitar or the slivers of white and shadow of the porcelain cups and the bowl.

In Nature morte à la nappe à carreaux, there is a grounded quality to the depiction of the fruit and the label of the bottle of stout. The latter in particular harks back to the recent works involving collage, such as Verres et journaux of the previous year, now in the Smith College Museum of Art, Northampton, Massachusetts. Echoing the introduction of 'reality' of those works, the label in Nature morte à la nappe à carreaux has been meticulously painted to the point that it approaches trompe-l'oeil. Meanwhile, the Beaujolais label in the background and the newspaper in the foreground - a staple of Gris' works - reveal a deliberately painterly quality, despite evoking those earlier collage-based works. This painterly dimension is only heightened by the increasing use of Pointillist dabs of colour, which convey a sense of shading in various areas of the picture and which would, over the following year, become increasingly dominant.

Looking at the fruit, beer, wine and guitar in Nature morte à la nappe à carreaux, the viewer could be mistaken for interpreting this rich and lyrical cornucopia as a reflection of a world of plenty, of sensation, of music. Instead, Gris was painting against the backdrop of the First World War and his many deprivations. As a Spanish national, Gris was not called up for service in his adopted home, France. However, he was also unable to return to Spain, as he had neither carried out national service nor paid the necessary tax in order to be exempt from it. Before the First World War had begun, he had travelled with Josette to the South of France, staying first in Collioure and then in Céret. There, he was surrounded by a number of artists and friends, several of whom helped to support him, as his dealer, Kahnweiler, was barely able to help him - as a German national, he was unable to return to France, having left shortly before the outbreak of hostilities. Various arrangements arose to assist Gris: Henri Matisse, with whom Gris had spent a great deal of time in the South, had returned to Paris and arranged for Gertrude Stein and a New York sculptor and dealer, Michael Brenner, to give Gris a stipend. However, he was loath to go against the spirit of the contract he had made with Kahnweiler. He thus found himself between a rock and a hard place until he was released from Kahnweiler and took up a contract with Léonce Rosenberg.

It was in the context of this extended period of personal upheaval that Gris created Nature morte à la nappe à carreaux and a number of other celebrated works, many of which are filled with a similar zest for life. These include Nature morte et paysage - Place Ravignan, now in the Philadelphia Museum of Art, Pipe et journal, "Fantomas", now in the National Gallery of Art, Washington DC, and even the moderately more austere Le petit déjeuner in the Musée National d'Art Moderne, Paris, which nonetheless glows with an intense palette. In Nature morte à la nappe à carreaux, Gris has refracted and diffracted the various colours present, in part through his use of the grid, adding an extra dimension of movement to the entirety, lending it an electric sense of buzzing energy. There is a firework-like intensity to its surface that prefigures some of the more Pointillist works of the following year such as Journal et compotier in the Yale University Art Gallery. All this opulence strikes a perplexing note when seen against the biographical details of Gris' life at that time: despite his black mood, he was creating colourful, sensual pictures. Perhaps the fruit, beer and wine were objects to which he aspired, images of hope and plenty in a time of scarcity; they may also have reflected his own desire to escape from the conflict-torn world and into his pictures, as was reflected in his final letter to Kahnweiler from the war years:

'I must apologise to you for discussing things which, at the present grave moment, must appear to you purely silly. But I have worried so much that I am now going to shut myself off and think of nothing but

my work. I don't want to hear anything more, especially as everything which is now happening seems to me both useless and devoid of good sense' (Gris, quoted in Kahnweiler, op. cit., p. 28).
However, in Nature morte à la nappe à carreaux, Gris has not entirely succeeded in blocking out the War: in the depiction of Le journal, a publication which appeared in a number of Gris' pictures during and after his period using collage elements, Gris has deliberately shown the ominous subtitle: 'Communiqués officiels'. He has thus allowed a rare, tangential glimpse of the war to enter Nature morte à la nappe à carreaux, doubtless reflecting his own concerns, not least for the friends and colleagues about whose wellbeing he was anxious, in particular Braque, who had suffered a serious head wound while serving on the Front.
Nature morte à la nappe à carreaux was first owned by Kahnweiler's successor as Gris' dealer, Léonce Rosenberg, who himself was not exempt from service and therefore had to juggle his career with his military activities (for some time, he was attached to the British forces as an interpreter for the Royal Flying Corp). It was then acquired by Dr Gottlieb Friedrich Reber, one of the most celebrated of Cubist patrons of the 1920s in particular. Reber had originally collected works by earlier artists including Paul Cézanne, but the discovery of Cubism was a revelation for him, and he assembled a formidable collection of works by the first tier of the movement, Picasso, Braque, Léger and of course Gris. He gradually filled his home, the Château de Béthusy in Lausanne, with their pictures. While his collection diminished following the Crash of 1929, which left his finances dented, and also the Second World War, he nonetheless retained an impressive number of museum-class pictures. Indeed, many of the works he held are now in public collections throughout the world, and the reputation of Cubism was assisted by loans he made to some of the most important surveys of the movement.
Nature morte à la nappe à carreaux was later owned by Professor Dr Wilhelm Löffler, a well-known expert in internal medicine who was also an important pioneer in a number of treatments. The Zurich-based Löffler was also distinguished by inclusion in Thomas Mann's correspondence: in a 1955 letter to Theodor Adorno, Mann wrote that he had been diagnosed by the doctor (T. Mann, The Letters of Thomas Mann 1889-1955, trans. & ed. R. & C. Winston, Berkeley & Los Angeles, 1975, p. 479). During the same year, he also treated King Tribhuvan of Nepal. As well as Nature morte à la nappe à carreaux, Löffler's collection featured an early Futurist masterpiece by Giacomo Balla, a 1911 painting by Wassily Kandinsky entitled Saint George as well as a work on paper, and also a formidable group of pictures by Paul Klee including his Stricken City of 1936, now in the Metropolitan Museum of Art, New York.

Note on donor Leonard A. Lauder

Mr. Lauder (born March 19, 1933) is Chairman Emeritus of the Estée Lauder Companies Inc. and a member of its Board of Directors. Founded in 1946 by her parents, Estée and Joseph Lauder, the company is one of the world's leading manufacturers and sellers of quality skin care, makeup, fragrance and hair products, with annual sales of $10.97 billion. Dollars. Its products are sold in more than 150 countries through 30 well-known brands.
A graduate of the Wharton School of the University of Pennsylvania, he studied at the Columbia University School of Business and became a lieutenant in the United States Navy. He formally joined Estée Lauder in 1958, when the company was billing $800,000 annually.
He is the company's Executive Chairman from 1972 to 1995 and CEO from 1982 to 1999. He is appointed Chairman in 1995, a position he holds until June 2009. Under his leadership, the company expands internationally and creates several new brands such as Aramis, Clinique , Lab Series Skincare for Men and Origins. In addition, in its expansion it initiates acquisitions such as Aveda, Bobbi Brown, Jo Malone, La Mer, M.A.C and Smashbox.

In 1977 he became part of the board of trustees of the Whitney Museum of American Art in New York and later became its president. Today he is president emeritus of the institution, to which he has donated hundreds of works of art, including important pieces by Jasper Johns, Roy Lichtenstein, Claes Oldenburg, Cy Twombly, and Andy Warhol. In 2002 he led a group of 11 Whitney trustees who donated 86 modern and contemporary works, and in 2008 he contributed $131 million to the museum's endowment to help ensure its long-term sustainability.
In 2013, Leonard A. Lauder donated to the Metropolitan Museum of Art in New York one of the world's leading collections of Cubist art, with 81 seminal works by Picasso, Braque, Gris and Léger. The donation, valued at more than 1,000 million dollars, was completed with the creation of a new modern art research center endowed with a fund of 22 million dollars from donations, including his own. This announcement culminated a long relationship with the Metropolitan Museum, with which Lauder has collaborated since the 1980s.
Lauder is especially involved in the world of education, art, politics and philanthropy. His recognitions include the French Legion of Honor officer award and the Distinguished Alumni award from the United States Marine Corps Foundation.

No. 115
Title: ***Guitare sur une table (Guitar on a table)***
Date: 1915
Medium: Oil on canvas
Dimensions: 73 x 92 cm
Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands
Inventory: KM 102.637 RECTO

No. 116
Title: ***Verre et cartes à jouer (Glass and Playing Cards)***
Date: 1915
Medium: Oil and sand on cardboard
Dimensions: 29.2 × 19.7 cm
Current owner or museum: Art Institute of Chicago
Credit Line: Bequest of Mima de Manziarly Porter
Reference Number 1989.51.2
Provenance
Mima de Manziarly Porter, Chicago and New York, by Jan. 26, 1930 [letter from Mrs. K. F. Simpson, Jan. 26, 1930, copy in curatorial file]; bequeathed to the Art Institute of Chicago, 1989.

No. 117
Title: ***Verre, journal et feuillage (Glass, newspaper and foliage)***
Date: 1915
Medium: Oil on Board
Dimensions: 29,2 x 19,4 cm
Sold at an auction
Sale Date: November 9, 1995

No. 118
Title: ***Verre et journal (glass and newspaper)***
Date: 1915
Medium: Oil on Canvas
Dimensions: 41 x 27,3 cm
Sold at an auction
Sale Date: May 10, 1995

No. 119
Title: ***Damier et cartes à jouer (Checkerboard and playing cards)***
Date: 1915
Medium: Gouache, graphite, and resin on cream-colored wove paper, mounted to paperboard
Dimensions: 21 x 29.8 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: 2016.237.16

Comment:
Many Cubist artworks depict dice, game boards, and cards interspersed among bottles of liquor, wineglasses, coffee cups, and newspapers. Gris's still lifes are not everyday genre scenes, but rather exercises in distillation and design. The patterned checkerboard was one of Gris's favorite motifs. This gouache is related to a larger painting of the same title in the National Gallery of Australia, Canberra.

No. 120
Title: ***Damier et cartes à jouer (Checkerboard and playing cards)***
Date: December 1915
Medium: oil on canvas
Dimensions: 65 x 92 cm
Current owner or museum: The National Gallery of Australia
Credit Line:
Purchased 1992
Accession Number: 93.1138
IRN: 91632

Provenance:
the artist; from whom bought by his dealer Léonce Rosenberg (1879–1947), Paris, in 1917;
bought through Dr Herbert Tannenbaum (1892-1958), Galerie Kunsthaus, Mannheim, by private collectors, by whom brought to Australia in 1938; by descent to their heirs; from whom bought by the National Gallery of Australia, Canberra, December 1992
The collecting history of this work is complete. An unbroken chain of ownership is documented and has been verified.
Comment:
Checkerboard and playing cards 1915 is a typically Cubist table-top arrangement of objects, including not only a checkerboard and playing cards as the title suggests, but also a pipe, wine glasses and a newspaper, Le Journal. These are familiar enough things, but are here described in an uncommon way. Space is compressed and planes overlap so that the leading edge of the round table on which the objects rest, the blue wainscoting behind the table and the blue floorboards, are all pressed up against the picture plane. Spatial relationships are observed, but without the traditional priorities of foreground and background.
This still life is a dazzling display by Gris of painterly virtuosity as well as wit. The painting is based on a calculated system of contrasts: colour is keyed to the brilliant whites and velvet blacks through the diminishing scale of high and low key hues—from lemon yellows and baby blues to deep maroons and acid greens. Curved and acutely angled shapes are played against each other, likewise transparent planes vie with opaque ones. Climaxing this bold balancing of elements is the juxtaposition of ambiguous forms and unequivocal detail, such as the markings on the cards and the improbable wood graining. Checkerboard and playing cards acts both as a paradigm of Cubist achievement and as an intensely personal statement by Gris. His best works were painted between 1914 and 1917. Ironically these were

the years, as we know from his letters, of his greatest privations. In 1915 he began to simplify his compositions, aiming for structural clarity and monumentality in the still-lifes he painted with almost monastic devotion. Gris, as an artist in France, admired Chardin and revered Cézanne; nonetheless he remained a Spaniard. Indeed, suspect as a foreigner in wartime, he was acutely aware of his nationality at this time.

The painting maintains a Spanish sense of realism, reinforced by dramatic light and brooding shadows to effect an austere solemnity. Ostensibly a formal exercise in the placement of shape and colour, Checkerboard and playing cards carries the weight of a moral allegory. The objects on the table are diversions of contemporary life—yet there is the ascetic clarity of a vanitas. The checkerboard was useful and much-favoured conceit for the Cubists, particularly for Gris. But in 1915, when daily newspapers carried plans of the conflicts at the front and posted lists of casualties, the checkerbaord was more than just a campaign map for aesthetic battles. With his combination of games of strategy and chance with the fleeting pleasures of wine and tobacco, Gris presents a lugubrious reflection on life.

Adapted from Michael Desmond, 'A major acquisition, Juan Gris: Checkerboard and playing cards' in National Gallery News, November-December 1993,

Literature:

Douglas Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, Paris: Berggruen Editeur 1977, vol. I, cat.155, p.232, illus. b&w p.233;
Annual Report 1992/93, Canberra: National Gallery of Australia 1993, p.27, illus. col.;
Michael Desmond, 'A Major Acquisition—Juan Gris: Checkerboard and Playing Cards', National Gallery News, November/December 1993, pp.14–15, illus. col.;
Jenny Manning, Sixty Minutes in the Gallery, Canberra: National Gallery of Australia 1993, p.6,
An Introduction to the Collection, Canberra: National Gallery of Australia 1998, p.47, illus. col.;
Pauline Green (ed.), Building the Collection, Canberra: National Gallery of Australia 2002, p.171,
Anthony White, 'Art Metropolis: A New Display of International Art', artonview No. 32, Summer 2002–03, p.21, illus. col.

No. 121
Title: ***Le damier (The Checkerboard)***
Date: 1915
Medium: Oil on canvas
Dimensions: 92.1 × 73 cm
Current owner or museum: Art Institute of Chicago
Credit Line: Ada Turnbull Hertle Endowment; gift of Mrs. Leigh B. Block
Reference Number 1956.16
Provenance
Estate of the artist, from 1927 [Cooper 1977; letter from Eleanore Saidenberg, February 13, 1975, copy in curatorial file]. Galerie Simon, Paris, from 1930 [Saidenberg letter cited above]; sold to the Saidenberg Gallery, New York, 1956 [Saidenberg letter cited above]; sold to the Art Institute, 1956.

No. 122
Title: ***Composition avec violon (Composition with violin)***
Date: 1915
Medium: Oil on panel
Dimensions: ??
Current owner or museum: Private Collection

No. 123
Title: ***Violon et Verre (Violin and Glass)***
Date: 1915
Medium: Oil on canvas
Dimensions: 91.44 x 59.69 cm

Current owner or museum:
Harvard Art Museum
Accession Year 1963 Object Number 1963.117
Credit Line: Harvard Art Museums/Fogg Museum, Gift of Mr. and Mrs. Joseph Pulitzer, Jr.

Provenance
The artist, Paris, 1915; [Daniel-Henry Kahnweiler, Berne]; [Galerie Simon, Paris], sold; to Dr. G. F. Reber, Lausanne, sold; [through Galerie Moos, Geneva]; to Theodore Schempp, Paris; Sydney M. Shoenberg, Jr., St. Louis; Louise and Joseph Pulitzer, Jr., St. Louis (January 22, 1959-1963), gift; to the Fogg Art Museum, 1963.
FN: Douglas Cooper dated January 26, 1959:set aside by Gris in his studio for Kahnweiler at the end of the War per their contract of 1912.

Publication History
1936: Works of Art from the Collections of the Harvard Class of 1936, exh. cat., Fogg Art Museum (Cambridge, MA, 1961), Cat. No. 35
Charles Scott Chetham, Modern Painting, Drawing & Sculpture: Collected by Louise and Joseph Pulitzer, Jr., Fogg Art Museum (Cambridge, MA, 1971), pp. 433-435, fig. 178, ill.
Douglas Cooper, Juan Gris (Paris, France, 1977), p. 188, fig. 122, ill.
Caroline A. Jones, Modern Art at Harvard: The Formation of the Nineteenth- and Twentieth-Century Collections of the Harvard University Art Museums (New York, NY and Cambridge, MA, Harvard University Art Museums and Abbeville Press, 1985). With an essay by John Coolidge and a preface by

John M. Rosenfield. To accompany the inaugural exhibition at the Sackler Museum, Oct 21 1985 - Jan 5 1986, p. 87, fig. 81, color ill.
Kristin A. Mortimer and William G. Klingelhofer, Harvard University Art Museums: A Guide to the Collections, Harvard University Art Museums and Abbeville Press (Cambridge and New York, 1986), No. 227, p. 198, repr.
Tomás Marco, Spanish Music in the Twentieth Century, Harvard University Press (Cambridge, MA, 1993), Cover image

Exhibition History

Works of Art from the Collection of the Harvard Class of 1936, Fogg Art Museum, Cambridge, 06/11/1961 - 08/25/1961
1936: Works of Art from the Collections of the Harvard Class of 1936, Fogg Art Museum, 06/11/1961 - 08/25/1961
Juan Gris, National Gallery of Art, Washington, 10/15/1983 - 12/31/1983; University Art Museum, Berkeley, 02/01/1984 - 04/14/1984; Solomon R. Guggenheim Museum, New York, 05/14/1984 - 07/30/1984
Early Modernism, Harvard Art Museums, Cambridge, 11/16/2014 - 10/14/2015

No. 124
Title: **Nature morte cubiste** ***(Cubist still life)***
Date: 1915
Medium: Oil on canvas Oil on canvas
Dimensions: 73 x 92 cm
Current owner or museum: Kröller-Müller Museum, Otterlo. The Netherlands KM 102.637 VERSO

No. 125
Title: ***Fantômas (Still Life)***
Date: 1915
Medium: oil on canvas
Dimensions: 59.8 x 73.3 cm
Current owner or museum: The National Gallery of Art, Washington
Credit Line Chester Dale Fund
Accession Number 1976.59.1

Provenance
Acquired 1915 from the artist by (Galerie "L'Effort Moderne"/Léonce Rosenberg, Paris).[1] Earl Horter [1880-1940], Philadelphia, by 1929-1930;[2] purchased 25 June 1936 by Elizabeth Lentz Keim [later Mrs. Earl Horter, 1900-1985], Philadelphia;[3] sold by 1958 to Heinz Berggruen, Paris, until at least 1966.[4] Horst Pavel, Bad Homburg, Germany.[5] (Galerie Nathan, Zurich), by 1974;[6] purchased 1976 by NGA.

[1] The painting was Rosenberg stock number 5326. This information and the date acquired by Léonce Rosenberg comes from Juan Gris, exh. cat., Salas Pablo Ruiz Picasso, Madrid, 1985: 184.

[2] Research for the 1999 exhibition Mad for Modernism: Earl Horter and His Collection, organized by the Philadelphia Museum of Art, has not found firm evidence to document the purchase by Horter. The organizers of the exhibition believe the painting might have been purchased after it was reproduced in the "Bulletin de L'Effort Moderne" in June 1927. It was known to have been in Horter's possession by 1929-1930, when it was photographed with his collection in his house. (Information provided in letter of 6 February 1998 from Greer Pagano, Philadelphia Museum of Art, in NGA curatorial files)

[3] The Horter collection, including Fantômas, was shown at the Philadelhia Museum of Art 17 February to 13 March 1934. The painting was placed on loan to the museum on 11 February 1935, and remained on loan after Elizabeth Lentz Keim purchased the painting along with other paintings from the Horter collection. Earl Horter and Elizabeth Lentz Keim were married on 22 April 1938. Fantômas remained on loan to the museum until 10 December 1956. (Letter of 6 February 1998 cited in note 2)

[4] Berggruen lent the painting to the 1958 exhibition organized by The Museum of Modern Art and the 1965-1966 exhibition in Dortmund and Cologne. It is not clear if the painting was owned by Mr. Berggruen personally, or as stock in his gallery.

[5] The ownership by Pavel is given in the 1985 exhibition catalogue cited in note 1.

[6] Galerie Nathan lent the painting to the 1974 exhibitions in Paris and Baden-Baden.

No. 126
Title: ***Nature morte avec un poème (Still Life with a Poem)***
Date: 1915
Medium: Oil on canvas
Dimensions: 80.6 x 64.8 cm
Current owner or museum: Norton Simon Museum, Pasadena, California
Credit Line: Norton Simon Art Foundation
Accession Number: M.1968.08.1.P
Provenance
[Léonce Rosenberg, Paris];
[Edmond Rosenberg, Paris, by November 192, sold 1938 to];
Mr. and Mrs. Henry C. Clifford, Philadelphia and Radnor, Pennsylvania.
[M. Knoedler & Co., New York];
Allan Bluestein, Washington, D.C. (sale, New York, Parke-Bernet, 3 April 1968, lot 19);
Norton Simon Inc. Foundation, Los Angeles; Norton Simon Art Foundation.
Exhibitions
Juan Gris. Paris, Galerie Roland Balaÿ et Louis Carré, 1938-06-13 to 1938-07-03
Publications History
Frost, Rosamund, Contemporary Art: The March of Art from Cézanne Until Now, p. 58
Buser, Thomas, Experiencing Art Around Us, fig. 6-6 p. 151
Cooper, Douglas, Juan Gris: Catalogue raisonné de l'oeuvre peint, No. 152 p. 229
Kahnweiler, Daniel-Henry, Juan Gris: His Life and Work, fig. 23 p. 139
Masterpieces from the Norton Simon Museum, p. 189
Brommer, Gerald R., Discovering Art History, frontispiece
Robb, D. M., The Harper History of Painting, fig. 458 pp. 836-838
Steadman, David W., The Connoisseur, fig. 6 pp. 227, 230
Juan Gris (1887-1927), figs. 6, 7 pp. 48-49, 78
Aznar, J. C., Picasso y el Cubismo, fig. 101 p. 167
Gris, Juan, Correspondances avec Léonce Rosenberg 1915-1927, No. 5130
Roskill, Mark, The Interpretation of Cubism, p. 96
Padgett, Ron, Art News Annual, p. 88
Campbell, Sara, Collector Without Walls: Norton Simon and His Hunt for the Best, cat. 435 p. 297
Costa, René de, Art Bulletin, fig. 12 pp. 674-692
Cooper, Douglas, The Cubist Epoch, pl. 269 pp. 233, 288
Art News, pp. 13-14
Prinz, Jessica, Art Discourse/Discourse in Art, fig. 1.2 pp. 14-17
Steadman, David W., Art Journal, fig. 15

No. 127
Title: ***Le livre (The Book)***
Date: 1914-1915
Medium: Oil on canvas
Dimensions: 73 x 60 cm
Current owner or museum: Private Collection
Sold at Christie's Live Auction 8049
Impressionist / Modern Evening Sale
Lot 19 Property From A Private Swiss Collection
Price realised GBP 10,345,250
Estimate GBP 12,000,000 – GBP 18,000,000
Closed: 7 Feb 2012

Provenance
D.H. Kahnweiler, Bern.
Galerie Simon, Paris (No. 5022).
Galerie Louise Leiris, Paris.
Svensk-Franska Konstgalleriet, Stockholm.
Acquired from the above in the 1950s by the family of the present owner.

Literature
D. Cooper, Letters of Juan Gris, 1913-1927, London, 1956, No. XXII, 13 November 1914 & No. LXXXIII, 11 October 1919.
J.A. Gaya Nuño, Juan Gris: un peintre Cubiste, Barcelona, 1984, No. 309 (illustrated p. 214).
D. Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint, , vol. I, Paris, 1977, No. 123, p. 188 (illustrated p. 189).

Exhibited
Paris, Galerie de France, Cubisme, May - June 1945, No. 18 (illustrated).
Avignon, Palais des Papes, Peintures et Sculptures Contemporaines, June - September 1947, No. 63 (illustrated).

New York, Buchholz Gallery, Cubism, April 1949, No. 8 (illustrated).
Stockholm, Svensk-Franska Konstgalleriet, SFK 1918-1953, November - December 1953, No. 79.
Stockholm, Liljevalchs Konsthall, Fran Cézanne till Picasso, September 1954, No. 151.
Bern, Kunstmuseum, Juan Gris, October - November 1955, No. 22.
Dortmund, Museum am Ostwall, Juan Gris, October - December 1965, No. 31 (illustrated); this exhibition later travelled to Cologne, Wallraf-Richartz Museum, December 1965 - February 1966.
Paris, Musée de l'Orangerie, Juan Gris, March - July 1974, No. 36 (illustrated)
Baden-Baden, Staatliche Kunsthalle, Juan Gris, July - September 1974, No. 29 (illustrated).
Madrid, Museo Nacional Centro de Arte Reina Sofia, Juan Gris, June - September 2005.

Lot Essay

Juan Gris', Le livre: At the Centre of Cubism

'My canvases are beginning to have a unity they previously lacked', Juan Gris wrote to his art dealer Daniel-Henry Kahnweiler in March 1915. 'They are no longer those inventories of objects that used to discourage me so much' (letter of 26 March 1915, reprinted in translation in D. Cooper, Letters of Juan Gris, 1913-1927, London, 1956, letter 31). Painted in Paris at the very end of 1914 and/or the start of 1915, his Cubist picture Le livre marks the start of this change of direction towards a way of working, in each painting, from an abstract compositional armature towards its subject matter, rather than the other way round. This was a development that was consonant with the shift of emphasis in modernism in the second decade of the twentieth century from representation to abstraction and to an assertion of the autonomy of the painting as object; artists across Europe such as Piet Mondrian, Kazimir Malevich, Robert and Sonia Delaunay were then exploring such concerns. For Gris, however, and for Cubism in general, painting remained, crucially, an art of representation, and it was his search for the balance between reflecting upon this and acknowledging the autonomy of a picture that placed his art at the centre of the modernist discourse of that decade, and gives his painting such exhilarating complexity and fascination. The change of direction was to take several years, and would not be completed until about 1919, but Le livre is the painting which made the break with Gris' previous way of working, and opened his pictorial thinking to the future. It is thus a key transitional work: replete, at once, with hints at the work to come and with recapitulations of that of the previous year, and indeed of the two years before that as well; as such, a remarkable and rare moment in the history of his Cubism, and by extension of modernism itself. This essay will explore the several dimensions of both prospective and retrospective visions.

Juan Gris had come to Cubism late, in comparison with others within the movement. Pablo Picasso and Georges Braque had been embarked since late 1908 on that shared adventure of elaborating, first 'analytic', and then 'synthetic', Cubism in a six-year partnership of almost daily contact and discussion of each other's latest pictures, a partnership that Braque later described as being 'like two climbers roped together on a mountain' (Picasso more mordantly and pithily recalled that 'Braque was my wife)--and that was ended by the outbreak of war in August 1914. Somewhat later than this adventure of 'gallery' Cubism (both artists belonged to the stable of the innovative new dealer Kahnweiler), 'salon' Cubism was launched in Paris in April 1911, when Fernand Léger, Robert Delaunay, Jean Metzinger, Albert Gleizes and Henri Le Fauconnier had grouped together their epic paintings of scenes of modern life in room 41 at the Salon des Indépendants, to much critical derision and some acclaim. From that moment, the Cubist movement, complex and thus divided as it was, dominated the pan-European network of the artistic avant-garde. Gris himself had been in Paris since 1906, when he arrived from Madrid, met his compatriot Picasso (already a name to note) and installed himself in the same 'Bateau-Lavoir' studio building in Montmartre. But the newcomer continued the work of magazine caricature that he had begun in the Spanish capital, producing between 1907 and the First World War over 450 drawings for satirical

and humorous magazines such as L'assiette au beurre, Le cri de Paris and Le Charivari (R. Bachollet, Juan Gris: dessinateur de presse de Madrid à Montmartre: catalogue raisonné 1904-1912, Paris, 2003). It was on Picasso's example that Gris took up painting in 1910. With hindsight we can see, in the bravura use of line and flat colour in his illustrations to capture the chic mondaines of Paris who were his chief satirical targets, or the folksy geometries of Montmartre streets, hints of the qualities he would display in some of his first canvases. By the time he made his public début as a fully-fledged Cubist at the Salon des Indépendants in March 1912, exhibiting three paintings, including Hommage à Pablo Picasso, he had both made strides and begun to exploit more deliberately the lessons he had learned as an illustrator. The Hommage was a substantial painting, an impressively resolved exercise in a style that was indebted to the innovations of gallery Cubism (its most obvious point of reference being, as Christopher Green notes, Picasso's Portrait de Vollard (C. Green Juan Gris, exh. cat., Whitechapel Art Gallery, London, 1992, pp. 17-18)) and to their codification by Metzinger in Le goûter. Gris' painting shows, too, the qualities of graphic flair and visual economy characteristic of his caricatures, elegantly and succinctly condensing the features of its subject into the crisp lines of a grid derived from the recent paintings of Picasso and Braque. Yet it could be said that those qualities had also set limits on its success, in that the fragmentation of Picasso's features, especially, took his portrait too far from legibility to capture that likeness which the genre requires, and came close to a stylisation in which the demands of the grid overpowered all other considerations.

Perhaps Gris was aware of such shortcomings, for his next step was to bring the lessons he was learning from the Cubism of his friends into yet closer relation to the skills he had learned as a caricaturist, combining the 'low' art practice of the latter and the 'high' practice of painting to great effect (and initiating what was to be a complex and witty conversation between them that ran through much of his work of the next three years). In October 1912 he showed thirteen works in the 'Salon de la Section d'or' ('Salon of the Golden Section'), the biggest exhibition of Cubist paintings to that date. Among them was L'Homme au café, of mid-1912, which made of the gallery Cubist grid the organising principle for analysis itself, and at the same time put his skills as a caricaturist at the centre of the painting. Unencumbered by the need for a likeness (it was not a portrait), his juxtaposition of profiles, features and details sets the figure wittily into a busy motion that captures most effectively the image of a café-terrace dandy. Yet the complicated jigsaw of its composition is anchored by a severe geometry ordered, as William Camfield proposed, according to the proportions of that age-old ratio of the Golden Section whose hidden geometries were (as the title of the exhibition indicates) preoccupying many painters in the Cubist movement (W.A. Camfield, 'Juan Gris and the Golden Section', in Art Bulletin, 47, March 1965, pp. 128-34). This is the territory of Metzinger's Le goûter, but the wit and acuity of Gris' articulation of this subject show up the bombast of the former's. In the year since Le goûter Metzinger too had moved on, and recent paintings such as the Danseuse au café are close to Gris' picture in their linear scaffolding and complicated facetted features. Yet the comparison is telling: the Danseuse lacks Gris' deftness of characterisation that captures a personality in the profile of an eyebrow, and where Metzinger vacillates between the sensuous charms of his fashionable subject and the severer ones of intellect, Gris contains the humour of his dandy within a compositional armature that insists on the painting's status as a picture above all else.

It is this clarity of purpose that enabled Gris to introduce into his pictures the complex contrasts of representational conventions that were to be a key feature of his subsequent painting, as well as to deploy with particular wit the 'low' and non-art materials with which Picasso too was then playing in works such as Nature morte au cannage de chaise of the spring of 1912. This little work--the first collage in the history of art--employs pasted papers, a rope frame and a scrap of industrially-printed imitation-cane oilcloth to conjure a puzzle in which the representational status of each element is

uncertain: Picasso leaves open, for example, whether the patterned fragment stands for a table-cloth, or the table surface itself, or a cane chair. Gris followed him in this interrogation of illusionism, but in his own way. Le lavabo, painted within weeks of Picasso's pioneering collage (and now, alas, lost), juxtaposed a shower-curtain rendered with orthodox legibility against the diagrammatic grid of a bathroom still-life that it was swept back to reveal--and included a fragment of real mirror that not only stood for itself, the necessary shaving-mirror, but also must thus have reflected the face of every viewer who stood before it. This was an innovation beyond Picasso's, an incorporation of the real world that also implied the involvement of the viewer in the completion of the picture; it anticipates, moreover, the further challenge to artistic authority that would be presented by Marcel Duchamp's Readymades.
Le lavabo was Gris' first sortie into the addition of extraneous elements to his canvas. Indebted though it was to the example of Picasso, it was a conceit that he made fully his own over the next eighteen months, during which time he made increasing use, in particular, of pre-printed papers of all kinds, sticking them to the canvas and drawing or painting on them with a graphic and conceptual inventiveness that were unique. Once again, Gris was following in the footsteps of his senior partners in gallery Cubism, Picasso and Braque, in this experimentation with 'papier-collé'. It was the latter who had pioneered the inclusion of industrially-printed wallpaper fragments, in his Compotier et verre of September 1912. Picasso was quick to follow, preferring the semiotic and semantic, punning possibilities of newspaper fragments to Braque's spatial deployment of imitation-woodgrain patterning, bringing the subject-matter of their juxtaposed texts into the meaning of the work, often salaciously--as in Au Bon Marché of early 1913, whose lingerie label is accompanied by a suggestively-positioned newspaper clipping declaring 'trou ici' ('hole here'). Gris' use of the new medium was quite distinct from both: at once more focused on the formal problematic of pictorial representation, sharply questioning of the status of the artist in the use of such ready-made imagery, and open to its rich decorative potential. Thus his Violon et gravure accrochée of April 1913 incorporated an eighteenth-century print in a complex interleaving of different ways of representing a bottle, a glass and the eponymous instrument (an example of that 'inventory of objects' that he decried in the 1915 letter quoted earlier)--and Gris sent this work to Kahnweiler with a note that the purchaser should feel free to replace this engraving with any other of his or her preference. (Alarmed at the subversiveness of this proposal, which took the conceit of Le lavabo's mirror a stage further, the dealer took pains to persuade him of its unwisdom (D. Cooper, op. cit., 1956, letter 3, No. 2)). Thus too, Gris' witty riposte to Picasso's Nature morte au cannage de chaise in his Guitare sur une chaise of September 1913, an 'in-joke' between Cubists that uses papier-collé, but not where expected: confounding our (and, presumably, Picasso's) assumption that, like his own collage, Gris' work uses a fragment of pre-printed cane pattern to suggest the chair's seat, this little triangular shape is in fact painted, a minutely-rendered piece of virtuoso trompe-l'oeil brushwork; and the pasted paper element is, instead, the triangle of imitation-woodgrain wallpaper (imitating Braque in his turn?) to the right of this.
Like Braque and Picasso (and, incidentally, unlike any of the salon Cubists), Gris was captivated by the possibilities that papier-collé offered for the exploration of illusionism, and of the ways in which signs of all kinds could be juxtaposed to interrogate that illusionism, to foreground its artifice; consequently, also like his fellow gallery Cubists, he devoted an increasing proportion of his output to experimenting with the new medium. Picasso virtually laid aside his brushes for several months from the start of 1913 to play with pasted papers; for his part, Gris made use of a wider range of paper types and patterns, but almost always in combination with an equally wide range of painted marks and surfaces. In his case, the result was a body of work that, from mid-1913 through to the end of 1914, runs the gamut of printed images and oil painting techniques, often to the most sumptuous of decorative effects. An example is Les fleurs, a 1914 oil, pencil and papier-collé work that combines fragments of newspaper and ready-

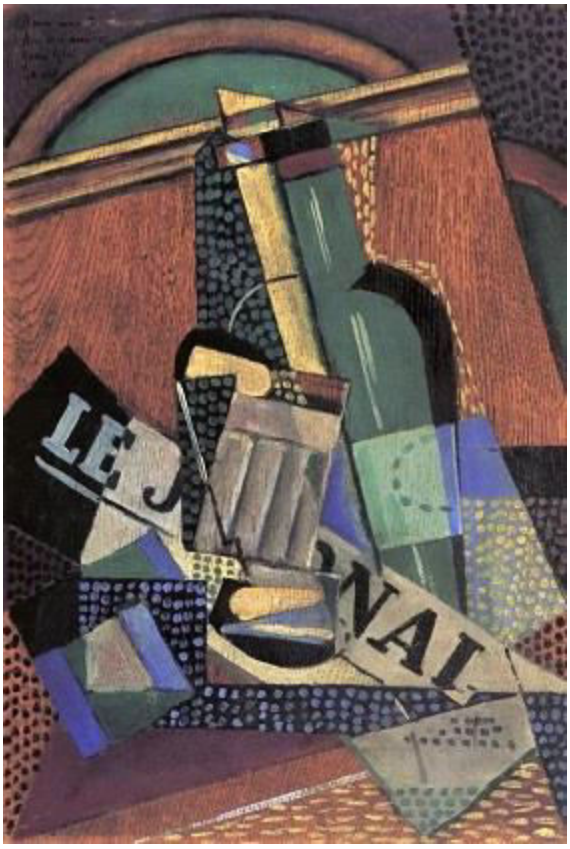
made illustrations of rose blossoms with a painstakingly trompe-l'oeil passage of marbling, all overdrawn with pencil renditions of teacups, a wine glass and a bottle, and accompanied by a 'cut-out' silhouette of a pipe that, on close inspection, proves to be painted instead. All of these elements are orchestrated through a colour-scheme of rich, complementary blues, purples, oranges and yellows into a scintillating harmony.

The art historian Thomas Crow once analysed the ways in which artists of the avant-garde, from the time of Seurat on, embraced the subject-matter, the media and the devices of commercial popular culture as a means both of escaping the empty virtuosities and clichéd formulae of the painting practices of their times, and of reinvigorating their craft by borrowing the often iconoclastic vigour of those 'low' cultural techniques. But, he added, this borrowing was invariably followed by a retreat from that vigour, the recuperation of those devices for 'high' art (T. Crow, 'Modernism and Mass Culture in the Visual Arts', in F. Frascina, ed., Pollock and After: The Critical Debate, London, 1985, pp. 233-66). His analysis is applicable to the Cubism of Picasso, Braque and Gris, in that all of them followed their exploration of pasted papers with the transcription of their effects into oil paint. None did this more comprehensively, nor more irrevocably, than Gris, and it was Le livre that began this recuperation: after a year of immersion in the potential of papier-collé, he turned in this work back to an exclusive use of oil paint--and he never returned to the techniques of cut-and-paste again. Yet this recuperation was anything but a retreat; rather, it opened a period of Gris' work that amounts to a sustained and bravura display of the rich representative potential of oil paint and of its virtuoso handling, offering an excuse, in the transcription of the arsenal of pasted-paper effects that he had explored over the previous eighteen months, for putting painterly illusionism through its paces. The result in this painting was, one might say, a pictorial Art of Fugue in a Cubist key, at once sumptuously decorative and conceptually witty. To take some instances of these qualities: Le livre transcribes several of Gris' favourite pasted-paper materials and patterns into the medium of oils: the striped wallpaper and the woodgraining that appear in several of his works of the previous months, for example, are here rendered in paint, the woodgrain lusciously and with an ironic obviousness, a stylisation of mimesis that he knows could never fool the eye, the wallpaper incised with scratched striations that emphasise its unmistakably painted character. Moreover, as if such rhetorical play with representation were not enough, Gris subverts his own illusionism by turning the 'wooden' surfaces an unlikely shade of green--unlikely, that is, as wood, but a colour that picks up the green of the wine bottle standing on it, as if to suggest that light shining through the bottle has suffused the table-top with its colouration. The bottle itself, and the wine glass to its right, together present a vignette, within the picture as a whole, that contains the gamut of its representational devices: the juxtaposition of rounded volumes with black shading that flattens these; the transition from the cylinder of the lower bottle, emphasised by the label with its hint of fine Burgundy ('Clos de Vougeot'?), to the sharp-shouldered flatness of its upper third (and from Burgundy to Bordeaux in bottle-shape); the combination of different views of both bottle and glass, in a succinct reprise of Cubism's keynote conceit; the 'unfurling' of the neck of the bottle to its left in a passage whose 'glazing' technique allows the table surface to be seen through its glass transparency.

Yet if Le livre thus recapitulates and re-works the qualities and devices of his pasted-paper pictures, delighting in the additional layer of illusionism that their rendition in oil paint affords, it also introduces another note, in the emphasis Gris gives to the compositional structure of this picture. In his earliest Cubist paintings of 1912 that structure was provided by a grid that dominated the composition, sometimes overpowering the subject matter; by contrast, in the papiers-collés that followed, it was subordinated to the play of signs and surfaces. From Le livre on, however, and for a period of approximately three years, Gris brought these elements into balance, and then held them there, the play with illusionism in some works holding its own against, in others underpinned by, an armature whose

origins, although as yet understated, lay in the implicit geometries of the canvas rectangle itself. By the spring of 1918, it seems, he had developed a way of working in which the illusionism was generated from these geometries (C. Green, 'Synthesis and the "synthetic process" in the paintings of Juan Gris 1915-19', in Art History, 5, No. 1, March 1982, p. 101); a procedure that he affirmed three years later: 'I try to make concrete that which is abstract', he declared in 1921; 'Mine is an art of synthesis, a deductive art' (L'Esprit nouveau, 5, February 1921, p. 534). As yet however, in early 1915, this destination was only hinted at, in Le livre: if the relation of the still-life elements to the framing rectangle are evident--as, for instance, in the anchoring of the right edge of the bottle to the lower right corner, or its top to the apex of a triangle that meets at the picture's top edge, these geometries are suggested with a lightness of touch that matches the soft shading that separates its components. Perhaps this was only half-way towards the artist's eventual destination; but it might be thought that it is precisely this balance between representation and abstraction, between Gris' past and future work in this turn-of-the-year moment, that makes Le livre such an exquisite picture.

No. 128
Title: ***La Bouteille de Bordeaux (The Bottle of Bordeaux)***
Date: 1915
Medium: Oil on canvas
Dimensions: 50 x 61 cm
Current owner or museum: Neue Pinakothek, Munich, Germany
Inventory number 14237
Acquisition
Acquired in 1971 as a legacy from Theodor and Woty Werner
Bavarian State Painting Collections - Modern Art Collection in the Pinakothek der Moderne in Munich



No. 129
Title*:* ***Journal et une bouteille de vin (Newspaper and a bottle of wine)***
Date: 1915
Medium: Oil on canvas
Dimensions: 42 × 28 cm
Current owner or museum: Private Collection

No. 130
Title: ***Nature morte à la bouteille et au journal (Still life with bottle and newspaper)***
Date: 1915
Medium: Oil on canvas
Dimensions: 81×65 cm
Current owner or museum: Private Collection

No. 131
Title: ***Journal, bouteille et bol de fruits (Bottle newspaper and fruit bowl)***
Date: 1915
Medium: Oil on panel
Dimensions: 81×65 cm
Current owner or museum: Private Collection

No. 132
Title: ***Livre, pipe et verres (Book, pipe and glasses)***
Date: March 1915
Medium: Oil on canvas
Dimensions: 73 x 91.5 cm
Current owner or museum: Private Collection
Sold at Christie's Live Auction 2045
Impressionist/Modern Evening Sale Lot 7
Property from a European Collector
Price realised USD 20,802,500
Estimate USD 12,500,000 – USD 18,500,000
Closed: 6 Nov 2008

Provenance
Léonce Rosenberg, Paris.
Dr. Gottlieb F. Reber, Lausanne (acquired from the above).
Paul bey Adamidi Frasheri, Geneva (acquired from the above).
Galerie Georges Moos, Geneva.
Mr. and Mrs. Ralph Colin, New York (acquired from the above, 30 April 1949).
E.V. Thaw, New York and Acquavella Contemporary Galleries, New York (acquired from the above).
Acquired from the above by the present owner.

Literature
D. Cooper, Juan Gris ou Le Goût Solennel, Geneva, 1949 (illustrated in color, pl. 7).
Art News, February 1950, p. 19 (illustrated in color).
H. McBride, "Rockefeller, Whitney, Senior, Odets, Colin," in Art News, Summer 1951, p. 36.
J. Golding, "Juan Gris at Berne," in The Burlington Magazine, December 1955, p. 384.
The New York Times Book Review, 2 December 1956, p. 3 (illustrated).
J. Golding, Cubism: A History and an Analysis 1907-1914, New York, 1959, p. 134 (illustrated, pl. 50A).
D. Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. I, p. 196, No. 128 (illustrated, p. 197).
D. Kosinski, "G.F. Reber: Collector of Cubism," in The Burlington Magazine, August 1991, vol. CXXXIII, No. 1061, p. 529.

P. Kropmanns and U. Fleckner, Von kontinentaler Bedeutung. Gottlieb Friedrich Reber und seine Sammlungen, in: Die Moderne und ihre Sammler. Franzsische Kunst in deutschem Privatbesitz vom Kaiserreich zur Weimarer Republik, Berlin, 2001, p. 395.

Exhibited

Zurich, Kunsthaus, Juan Gris, April 1913, No. 51 (titled Le Moulin à Café).
New York, Buchholz Gallery, Juan Gris, January-February 1950, No. 7 (illustrated).
Northampton, Smith College Museum of Art, Works of Art Belonging to Alumnae, May-June 1950, No. 48.
New York, The Metropolitan Museum of Art, Summer Loan Show, July-August 1950.
New York, The Museum of Modern Art, New York Private Collections, June-September 1951.
Fort Worth Art Center, Inaugural Exhibition, October 1954, No. 38 (illustrated).
New York, The Museum of Modern Art, Paintings from Private Collections, May-September 1955.
Bern, Berner Kunstmuseum, Juan Gris, October 1955-January 1956, No. 24 (illustrated).
New York, Waldorf-Astoria Hotel, Festival of Art, October-November 1957, No. 71.
New York, The Museum of Modern Art; The Minneapolis Institute of Arts; San Francisco Museum of Arts and Los Angeles County Museum, Juan Gris, April-October 1958, p. 49 (illustrated in color).
New York, M. Knoedler & Co., Inc., The Colin Collection: Paintings, Watercolors, Drawings and Sculpture, April-May 1960, No. 59 (illustrated; illustrated again in color, pl. 59).
New York, Metropolitan Museum of Art, Summer Loan Exhibition, July-September 1962.
Richmond, Virginia Museum of Fine Arts, Collector of the Year, February-March 1970.
Paris, Orangerie des Tuileries, Juan Gris, March-July 1974, No. 40. Baden-Baden, Staatliche Kunsthalle, Juan Gris, July-September 1974, No. 32 (illustrated in color).
Washington, D.C., The National Gallery; Berkeley, University Art Museum, University of California and New York, The Solomon R. Guggenheim Museum, Juan Gris, October 1983-July 1984, p. 178, No. 31 (illustrated in color, p. 64).
London, Whitechapel Art Gallery and Stuttgart, Staatsgalerie, Juan Gris, September 1992-February 1993, p. 206, No. 49 (illustrated in color).
Madrid, Museo Nacional Centro de Arte Reina Sofía, Juan Gris: Paintings and Drawings 1910-1927, June-September 2005, vol. I, No. 52 (illustrated in color).

Lot Essay

Gris' Livre, pipe et verre is a virtual compendium of the artist's compositional practices, his preferred subject matter, formal interests and chromatic concerns, as they evolved within the mature synthetic phase in his distinctive brand of Cubism during the early years of the First World War. Manifest here are Gris' characteristic tilted and angled semi-transparent planes, stacked one atop another like panes of darkly tinted glass, which the artist has contrasted by executing certain areas as flat color zones, others with wood-graining, and there is even a neo-pointillist passage at upper left. Instead of the more common cubist inclusion of a newspaper banner, Gris has here included an open book, which he has placed atop a trompe l'oeil wood table, accompanied by a variety of household wares, including a coffee mill, a peppercorn grinder, two glasses, a tea-cup and his pipe. Gris has dovetailed all of these objects into one another in the most marvelous way; their configuration appears to resemble a cubist jigsaw puzzle. There is nothing random or untidy about this composition--it adheres to the rigorous discipline of an overriding architectural plan which determines the placement of each and every component, and rationalizes in a visually convincing manner the spatial relationships between them. The piercing forms along the upper edge of the picture lend the composition a powerful upward thrust--they crown this still-life like spires, and indeed this composition resembles the plan for a vast Gothic edifice. As if to underscore this spiritual tone, the artist's palette is somber and resonant, like the deepest tones of a

cathedral organ. Gris has sanctified the most mundane and profane objects, and has even adorned them with luminous, halo-like auras.

Gris had set the stage for these dazzling visual and spatial effects while working on the collages that had preoccupied him for most of 1914 (fig. 1). The practice of papiers collés suggested new ways of composing his pictures. The technique of combining cut and pasted papers with oil paints and drawing media enabled him to freely mix various objects within shifting spatial contexts. This eliminated the need for transitional passages that would have been required in ordinary representational painting, and allowed Gris to suggest the illusion of depth and low relief while maintaining the integrity of the inherent flatness of his component materials.

By the winter of 1914-1915, however, Gris had grown tired of making collages, as had Picasso, too, around this time. By the end of 1914 it was clear that the murderous battles on the Western Front would not quickly end in victory, as many at first had hoped and believed. In a letter to Maurice Raynal dated 20 December, Gris wrote, "My present life is flat, undecided and sterile and I don't even like reading the newspapers [the primary source of his collage elements] because I am so depressed and terrified by what is happening" (quoted in Letters, XXV). Marc Rosenthal has noted that "the privations of war-torn Europe must have made their reflexive collage games seem out of step with the times" (in Juan Gris, exh. cat., University Art Museum, Berkeley, 1983, p. 65).

These were indeed trying times: there were wartime shortages of all kinds, and during the especially cold winter of 1914-1915 coal for heating was prohibitively expensive and difficult to obtain. Paris was subject to bombardment by distant German guns, and nighttime Zeppelin raids over the city terrified its inhabitants. Many of Gris' colleagues, such as Léger and the poet Apollinaire, were at the front and in harm's way, and Gris became distraught when he learned that his good friend Braque had been badly wounded at Carency in May 1915. Gris followed the terrible news of the day in Le Figaro or in Le Journal (fig. 4), whose banners often featured in his paintings and collages.

Gris had his share of personal difficulties as well. His neighbors in Montmartre ostracized him for not donning a uniform and fighting the Germans, even if, as a citizen of neutral Spain (like Picasso), he had no obligation to do so. Even worse, however, was that before the war he had worked with the dealer Daniel-Henry Kahnweiler, who as a German national had been forced to leave France at the outbreak of hostilities, and was then living as an exile in Bern. It was widely rumored that they were still communicating with each other, which was true, for they kept up a correspondence, and some speculated that Gris must be a foreign agent or spy. Gris wrote Kahnweiler on 19 April, "You who are absent cannot imagine how every foreigner here is suspect, no matter what his nationality is. They say appalling things in the canteens of Montmartre and make terrible accusations against myself and against anyone who has had dealings with you. So I have not been able to go and eat in them life at this moment is not much fun and although I used to be very fond of Paris I would gladly leave it now" (Letters, XXXII). He was unfortunately stuck in Paris for the time being. As a young man he had evaded his obligatory military service in Spain, and did not pay the exemption tax; consequently, he could not return to his family home in Madrid.

Picasso had substantial savings from earlier sales to draw on, but Gris found himself in deeply straitened circumstances. He struggled to make enough money for his wife Josette and himself to survive on. Kahnweiler had to temporarily cut off the monthly stipend as provided for in their pre-war contract. There was briefly the possibility of a promising deal with Gertrude Stein and the American dealer Joseph Brummer, who began to collect Gris' work in 1914 and could have opened a valuable American outlet for the artist's paintings. This arrangement came to naught, however, when Stein found out that Kahnweiler had resumed sending small amounts of money to Gris via the artist's parents in Madrid. Léonce Rosenberg, an erstwhile antiquities dealer, was seeking to fill the void left by Kahnweiler's

departure, and made overtures to Gris in early 1915 to buy his paintings. The deeply conscientious Gris scrupulously adhered to his obligations under his arrangement with Kahnweiler and declined. It was not until April of that year that Gris and Kahnweiler mutually agreed to suspend the terms of their contract, leaving Gris free to sell pictures to Rosenberg. Now working with a French dealer, the source of Gris' income was above board and beyond reproach, although it was still hardly adequate for his needs.
This new arrangement was an important factor that encouraged Gris to begin painting again in early 1915. He completed the iridescent still-life Le livre in January (Cooper, No. 123; fig. 2). As the spring arrived he began to work at an accelerating pace. Gris wrote to Kahnweiler on 6 March, "I think I have really made progress recently and that my pictures begin to have a unity which they have lacked unto now. They are no longer those inventories of objects which used to depress me so much. But I still have to make an enormous effort to achieve what I have in mind. For I realize that although my ideas are well enough developed, my means of expressing them plastically are not. In short, I have not got an aesthetic, and this I can only acquire through experience" (Letter XXXI). Gris was characteristically being overly critical of his efforts, for if he lacked an "aesthetic", it is hardly apparent in Livre, pipe et verre. In fact, during the spring of 1915 he was racking up one masterly painting after another (Cooper, nos. 127 and 131; figs. 3 and 4). This fertile period extended well in the summer (nos. 143 and 144, figs. 5 and 6), with the result that 1915 ended up being one of the most productive periods in his entire career.
Gris carried over several significant aspects of the collages done in the previous year to his new paintings. He continued to explore the interaction of contrasting objects, and he further experimented with the layering of planes, giving deference to the flatness of the picture surface. He left behind, however, the neutral tonalities of the collages, and now worked again in rich and varied colors. Although he had given up "those inventories of objects," Douglas Cooper has pointed out that "This did not prevent Gris from undertaking still-life compositions with more objects than before, because he enjoyed the challenge to his inventiveness and sense of logic of the need not only to re-create their forms and volumes but also to establish the complex spatial relationships between them" (in The Cubist Epoch, exh. cat., The Metropolitan Museum of Art, New York, 1970, pp. 221-222).
Perhaps the most striking aspect of Livre, pipe et verre is the white highlighting of contours that contrasts starkly with the dark tonality of the underlying composition. These jagged, white-hot linear arabesques traverse the canvas like bolts of lightning in a night sky, and appear to electrify the objects that they delineate; the composition seems charged with the energy that they impart to it. This phenomenon may have been derived from Gris' observation of objects lit from behind, where light appears like an aura emanating from a dark silhouette. Linear patterns in white against a prevailingly dark ground are just the opposite of the dark lines that normally mark contours in modernist paintings, and in this way, Livre, verre et pipe resembles a photographic negative, in which light areas have become dark, and the darkest parts have turned in highlights. This pictorial idea is also visible in Moulin à café et bouteille, 1917 (see lot 49), where it functions as a spectral and starkly dramatic version of traditional Old Master chiaroscuro.
It is illuminating to compare Livre, pipe et verre with a still-life that Picasso also completed in early 1915, Compotière et verre (Zervos, vol. 2, No. 537; fig. 7). Picasso worked within a fairly readable horizontal space, a tabletop placed in front of an unadorned interior wall. Within this context he has rendered a profusion of objects and forms. An underlying structure is difficult to discern, and it does not appear that Picasso was interested in inferring that one actually existed. Such pictorial abundance without the imposition of a clearly articulated organizational logic, and lacking carefully controlled and modulated spatial subtleties, would probably have appeared like mere clutter or even chaos to Gris. While the manifold forms in Picasso's still-life are busy and visually exciting in their profusion, the composition is actually rather static in its overall impact. One cannot help but admire how Gris, on the

other hand, has created unifying rhythmic patterns within his composition, giving an impression that is no less lively, by building on a sophisticated and intuitively derived architectural substructure. As Kahnweiler observed, "Hitherto his pictures had been absolutely static. But during 1915 he produced pictures which are full of movement" (op. cit., p. 126). Gris himself noted with some pleasure that his work had become "less dry and more plastic" (quoted in D. Cooper, The Cubist Epoch, p. 223).
Gris' use of dramatically deep and sonorous color in Livre, verre et pipe, seems typically Spanish, and follows the example of the baroque masters Velázquez, Murillo and Zurburán. Matisse is often credited with having kept alive an interest in the potential of color as an integral aspect of modernism, especially during the pre-war phase of analytical Cubism, when Picasso, Braque and other painters had largely relegated color to a secondary role. The evolution of color in Matisse's paintings served as a guiding light at the time when the Cubists reintroduced chromatic values during the synthetic phase of their work. Gris was perhaps more than any other Cubist a superbly varied and subtle colorist, and he had commanded this position from nearly the very start. When it became Matisse's turn to experiment with Cubism, he no doubt looked toward Picasso and Braque, but the example of Gris appears even more detectable in the hard-edged structural logic and the carefully judged use of color that informs paintings like Matisse's Nature morte d'après 'La Desserte' de Jan Davidsz. de Heem, 1915 (fig. 8).
Livre, verre et pipe showcases Gris in his most richly imagined and profoundly inventive synthetic cubist manner, infused with the subtlety and resonance of a master colorist. Less than a year later, a new classicism would enter Gris' work, influenced by the sense of ambiguous stability and unsettled permanence that he observed in Cézanne's great still-lifes. This, in turn, would point the way to the clarified, crystalline style that had a significant impact on postwar Cubism (see lot 7). James Thrall Soby has written, "If Gris' mood was unrelentingly black in 1915, as his letters attest, his paintings through some blissful irony became more opulent than before. For sheer variety his work in 1915 is outstanding" (in Juan Gris, exh. cat., The Museum of Modern Art, New York, 1958, pp. 48 and 50).

No. 133
Title: ***Moulin à café et Verre (Coffee Grinder and Glass)***
Date: 1915
Medium: Oil on paperboard
Dimensions: 38.42 x 29.21 cm
Current owner or museum:
The Nelson-Atkins Museum of Art, Kansas City
Credit Line: Gift of Earle Grant in memory of Gerald T. Parker
Object number: 71-22
Provenance
Purchased from the artist by Galerie L'Effort Moderne, Paris, stock No. 5175, January 31, 1918;
Private collection, Paris, by November 16, 1927 [According to Léonce Rosenberg, in a letter to Amédée Ozenfant, November 16, 1927, Musée national d'art moderne-Centre de création industrielle, Paris, Fonds Léonce Rosenberg];
With Galerie Jeanne Bucher, Paris;
Mrs. B. Raymond, Los Angeles;
With Dalzell Hatfield Galleries, Ambassador Hotel, Los Angeles, as Le Journal;
Earle W. Grant (1890-1971), San Diego, CA, by November 1970-1971;
Bequeathed by Grant to The Nelson-Atkins Museum of Art, Kansas City, MO, 1971.

No. 134
Title: ***Le petit déjeuner (The breakfast)***
Date: October 1915
Medium: Oil and charcoal on canvas
Dimensions: 92 x 73 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Achat, 1947
Inventory No. AM 2678 P

Analysis :
De juin à octobre 1914, Gris séjourna à Collioure, et s'y lia avec Matisse. Kahnweiler insista par la suite sur l'importance des échanges entre les deux peintres, et sur une possible influence du cubisme de Gris sur Matisse pendant les deux ou trois années suivantes (1915-1916). Mais on peut tout aussi légitimement s'interroger, dans l'autre sens, sur la série des fenêtres peintes par Gris après ce séjour, dans le courant de l'année 1915, série à laquelle appartient Le Petit Déjeuner (cat. rais. n° 149). Certes Gris avait déjà abordé ce thème auparavant, lors d'un passage à Céret en 1913 notamment. Mais il reprend ensuite avec une véritable insistance le motif matissien par excellence du passage opéré par la fenêtre ouverte, entre l'espace intérieur et l'espace extérieur. Il est d'ailleurs le seul, parmi les cubistes, à avoir fait entrer ainsi l'air du dehors dans l'espace confiné de la nature morte. Dans Le Petit Déjeuner , la clarté bleue du ciel découpé par les vantaux de la fenêtre et l'intimité de la chambre (suggérée par des tons chauds, ocre du faux bois et triangle rouge profond à droite) s'interpénètrent autour d'une nature morte matinale – moulin à café, cafetière et bol, quotidien du jour posés sur une nappe blanche aux plis bien repassés. La composition se déploie en éventail, par grands plans nettement découpés, rabattus ou superposés. Précisément dessiné, chacun des objets, vu de haut, reste parfaitement reconnaissable. Gris n'est jamais allé aux extrêmes de la décomposition « analytique », et cherche à établir une architecture plus concrète, une matière picturale qui puisse rivaliser en solidité avec celle des maîtres anciens. Perpétuellement inquiet, insatisfait de ses réalisations, Gris a pourtant, à l'époque, le sentiment que ses

derniers tableaux sont en progrès. Il l'écrit avec une prudente modestie à Kahnweiler, le 4 décembre 1915, quelques semaines après avoir terminé sa toile : « …je crois faire du progrès dans ma peinture. Il me semble que ça s'établit bien, que tout devient concret et précis. »

In English:

From June to October 1914, Gris stayed in Collioure, and became friends with Matisse there. Kahnweiler later insisted on the importance of the exchanges between the two painters, and on a possible influence of Gris's cubism on Matisse during the following two or three years (1915-1916). But one can just as legitimately wonder, in the other direction, about the series of windows painted by Gris after this stay, in the course of the year 1915, series to which Le Petit Déjeuner belongs (cat. rais. n ° 149). Certainly Gris had already tackled this theme before, during a visit to Céret in 1913 in particular. But he then resumes with real insistence the Matissian motif par excellence of the passage operated by the open window, between the interior space and the exterior space. He is also the only one among the Cubists to have brought the outside air into the confined space of the still life in this way. In Le Petit Déjeuner, the blue clarity of the sky cut out by the window leaves and the intimacy of the bedroom (suggested by warm, ocher tones of the faux wood and deep red triangle on the right) interpenetrate around a nature morning dead – coffee grinder, coffeepot and bowl, daily newspaper placed on a white tablecloth with neatly ironed folds. The composition unfolds like a fan, in large planes that are clearly cut out, folded down or superimposed. Precisely drawn, each of the objects, seen from above, remains perfectly recognizable. Gris never went to the extremes of "analytical" decomposition, and seeks to establish a more concrete architecture, a pictorial material that can rival in solidity that of the old masters. Perpetually worried, dissatisfied with his achievements, Gris nevertheless had the feeling at the time that his last paintings were in progress. He wrote it with cautious modesty to Kahnweiler on December 4, 1915, a few weeks after finishing his canvas: "…I believe I am making progress in my painting. It seems to me that it is well established, that everything becomes concrete and precise. »

Isabelle Monod-Fontaine

Collection art moderne - La collection du Centre Pompidou
sous la direction de Brigitte Leal, Paris, Centre Pompidou, 2007

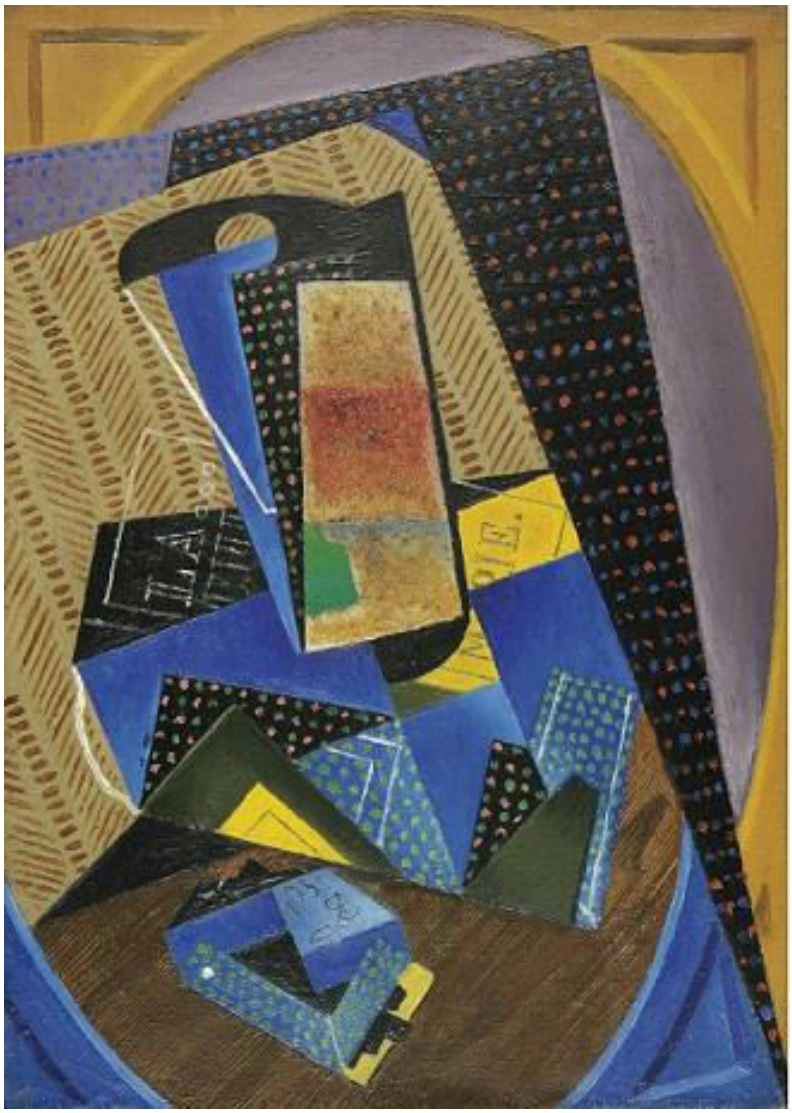
No. 135
Title: ***Nature Morte (Still Life)***
Date: 1915
Medium: Oil on canvas
Dimensions: 116 x 90cm
Current owner or museum:
Staatliche Museen zu Berlin, Berlin National Gallery, State Museums in Berlin
1968 acquired by the State of Berlin
Purchase price: 315,000 DM
Inventory numbers of
the Berlin State Museums: B 903
Inventory of the State of Berlin: 903
Catalog raisonné number Cooper WV 130
Provenance
from 1915 Léonce Rosenberg, Paris L8
to 1933 Pierre Faure, Paris Q12 L9 L8 (sticker)
1933 to at least 1961 Daniel-Henry Kahnweiler (Galerie Simon/Galerie Louise Leiris), Paris L10 L8 L2 L5 L6 (sticker)
to 1968 Harry Brooks, M. Knoedler & Co., Inc., New York Q6 Q7 L8 L4
1968 Galerie Wilhelm Grosshennig , Düsseldorf, mediated for Knoedler & Co. Q1 Q6 Q7 Q11
Acquired in 1968 with funds from the State of Berlin (German Class Lottery) from the Grosshennig Gallery for the National Gallery, State Museums in Berlin – Prussian Cultural Heritage Q1 Q9
The acquisition of this large cubist still life by Juan Gris had a festive occasion: Werner Haftmann, the director of the New National Gallery, acquired it in 1968 for the opening of the now combined collections of the 20th Century Gallery and the National Gallery (West) in the new building. This was one of the last purchases decided by the 20th Century Gallery Acquisitions Committee. It was no coincidence that Haftmann chose exactly this work: he had shown it in 1955 as an exhibit at the first documenta in Kassel, in which he had participated. Haftmann also exhibited Gris and other Cubists at documenta 2 and documenta 3.
After its creation, Gris' “Nature morte” from 1915 initially belonged to the Parisian art dealer and collector Léonce Rosenberg (1879–1947). Trained in his father Alexandre Rosenberg's antiquarian book shop, Léonce had set up his own gallery Haute Époque in 1910 and developed into one of the most important promoters of Cubism in France. He began buying works by Pablo Picasso, Auguste Herbin, Jean Metzinger, Albert Gleizes, Fernand Léger, Joseph Csaky, Henri Laurens, Juan Gris, and others, many of whom he also represented in his L'Effort Moderne gallery, which opened in 1918. Even during

World War I, which Rosenberg spent as a translator on the Somme, he continued to acquire art. Q14He was in close contact with Juan Gris early on; In 1917 he had signed a three-year exclusive contract with him. In 1919 Gris reported to the gallery owner Daniel-Henry Kahnweiler , who (having represented him before the war) expressed renewed interest in his work: "Besides the contract, which was concluded two years ago, Rosenberg has bought my entire production , without commitments and as I completed them after the spring of 1915. This means that I have no other pictures than the ones I have taken up to this date. They are indeed reserved for you." Q15 Among the works Gris acquired from Rosenberg in 1915 was our still life, which he listed with the depot number 6,978. L8
He sold it to the Parisian art collector Pierre Faure, who acquired a total of 26 Gris paintings by Léonce Rosenberg between 1915 and 1927. L3 At a Gris exhibition in the Kunsthaus Zürich in April 1933 he lent over twenty works, including our still life, but L9 sold his collection to Kahnweiler around the same time . L3Apparently, the completion of this transaction was already planned for May, because in a letter dated July 3, 1933, Faure urged the Kunsthaus director Wilhelm Wartmann to send him the (to his annoyance) not yet returned loans before his departure from Paris: "[...] mes tableaux de Gris et de Léger pour votre exposition, ils devraient être vendus au plus tard au début de mai. […] J'aimerais connaître la cause de ce retard qui me gêne beaucoup devant quitter Paris bientôt." Q12
Kahnweilerand Gris were business partners, friends and neighbors since 1922. Before and after his contract with Rosenberg, Kahnweiler represented the painter in the Simon Gallery, and he also kept numerous of his works in his private collection. Among the works from Kahnweiler's collection that were confiscated in Paris in 1914 and foreclosed at the Hôtel Drouot from 1921 to 1923 were 70 works by Gris. L11 Listed with the depot number 0.447, "Nature morte" remained with Kahnweiler until after the Second World War. Labels from exhibitions in the late 1950s (back) and a Munich exhibition catalog from 1961 identify it as belonging to his Galerie Leiris. L5The fact that the picture later came to the USA is certainly due to the fact that the Parisian art dealer was very keen to sell and market Gris internationally. Harry Brooks, managing director of Galerie Knoedler in New York, apparently kept Gris' picture in his private collection for a number of years before selling it to Haftmann in 1968 via German trading partner Wilhelm Grosshennig . Q3
In 1961 Adolf Jannasch had already attempted a similar still life by Gris from 1915 (61 x 89 cm), also from the Kahnweiler Collection, offered by the Vömel Gallery in Düsseldorf, for the Gallery of the 20th Century, but his application to the German class lottery failed (cf. picture file of the Berlin State Museums, New National Gallery; photo in the archive of the Berlinische Galerie, DE BG Gal 12-0101-07-092). Haftmann and Jannasch were equally pleased that in 1968 they were able to acquire one of "the main works [Gris'] of this time, [an] important, characteristic work" Q13 . They saw themselves as making a contribution to one of "the most appalling and painful gaps" in Q16in Berlin's modern art collections: "Anyone who wants to buy Cubist paintings today [...] is faced with almost insurmountable difficulties: the few strong paintings from this period that can still be acquired usually exceed the financing power of the museums. Last year, the Modern Gallery of the Bavarian State Painting Collections bought [...] Georges Braque's 'Woman with Mandolin' [...] for DM 1.25 million. - Neither the National Gallery nor the Gallery of the 20th Century own a single Cubist painting. […] The purchase of such a magnificent painting as Juan Gris' 'Still Life' from 1915 for DM 315,000 sets a first positive accent." Q16

No. 136
Title: ***As de trèfle et quatre de carreau (Ace of Clubs and Four of Diamonds)***
Date: 1915
Medium: oil on board
Dimensions: 30.48 × 16.51 cm
Current owner or museum: The National Gallery of Art, Washington
Credit Line Gift of Robert and Mercedes Eichholz
Accession Number 2014.17.12

Provenance
John Quinn [1870-1924], New York;[1] (his estate sale, Hôtel Drouot, Paris, 28 October 1926, No. 54); Mrs. Fritz Blumer [née Jeanne Bucher, 1872-1946], Paris;[2] her son-in-law, Dr. André Frédéric Cournand [1895-1988], New York. (Georges Seligmann, Inc., New York); purchased 1966 by Robert B. [1911-1983] and Mercedes H. [1917-2013] Eichholz, Washington, D.C., and Santa Barbara; The Mercedes H. Eichholz Trust, Santa Barbara; bequest 2014 to NGA.
[1] Provenance information is given on the 1966 Seligmann bill of sale (copy in NGA curatorial files), which is dated 15 January 1966; full payment was received on 15 June 1966. The painting was not included in the January 1926 memorial exhibition of selected works in Quinn's collection, held at the Art Center, New York.
[2] Jeanne Bucher was married to Fritz Blumer, a pianist, from 1895 to 1920. She opened Galerie Jeanne Bucher in Paris in 1925. Her daughter, Sibylle Blumer (d. 1959), was the first wife of Dr. Cournand, who, with two others, was the recipient of the 1956 Nobel Prize in Physiology or Medicine.

No. 137
Title*:* ***Verre et carte à jouer (Glass and playing card)***
Date: 1915
Medium: Oil and sand on canvas
Dimensions: 46 x 33 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Evening Sale* / 05 May 2010 New York Lot 18
Estimate 4,500,000 - 6,500,000 USD Sold



Provenance
Daniel-Henry Kahnweiler, Paris
Buchholz Gallery (Curt Valentin), New York (by 1950)
Katharine & Morton G. Schamberg, Chicago (by 1955, thence by descent and sold: Christie's, November 1, 2005, lot 26)
Acquired at the above sale
Exhibited
New York, Bucholz Gallery (Curt Valentin), Juan Gris, 1950, No. 6, illustrated in the catalogue
Chicago, The Arts Club of Chicago, An Exhibition of Cubism on the Occasion of the Fortieth Anniversary of the Arts Club of Chicago, 1955, No. 28
Madrid, Museo Nacional Centro de Arte Reina Sofia, Juan Gris, Pinturas y dibujos 1910-1927, 2005, No. 56, illustrated in color in the catalogue
Literature
Christian Zervos, Cahiers d'Art, Paris, 1951, illustrated p. 120
G. Nuno & J. Antonio, Juan Gris, Barcelona, 1974, No. 310, illustrated p. 214
Douglas Cooper, Juan Gris, vol. I, Paris, 1977, No. 143, illustrated p. 217
Catalogue Note
Gris' dynamic oil composition, Verre et carte à jouer, displays all the elements of a great synthetic Cubist picture. Gris composes his picture using overlapping color planes, sand, painted elements of text, faux bois patterning, and the trompe l'oeil effect of framing the composition within the picture. The resulting image presents a jumble color and shapes that mimic the croupier's shuffling of a deck of cards. Of his pictures from 1915, Daniel Henry Kahnweiler observed, "Hitherto his pictures had been absolutely static. But during the summer of 1915 he produced pictures which are full of movement." (p. 126).
Gris created his Verre et carte à jouer in the midst of World War I, just when Cubism was at the high point of its 'synthetic' pictorial reconstruction. No longer satisfied with collage, Gris translated all of his

constructive ideas solely in oil, relying upon convincing pictorial recreations of patterns and texture to convey the assembled appearance of papier collés. Over the course of the 1910s, several artists would attempt to adopt the perspectival and compositional devices that the Cubist founders Braque and Picasso had started using at the end of the first decade, but few would be as highly regarded for their talent and vision as Gris. As a result, Gris was considered one of the leaders of the Cubist movement, along with Picasso, Braque and Léger. Recalling this period and her association with the Cubists, Gertrude Stein identified Gris as an artist of foremost importance among these cultural figures: "The only real Cubism is that of Picasso and Juan Gris. Picasso created it and Juan Gris permeated it with his clarity and exaltation" (Gertrude Stein, The Autobiography of Alice B. Toklas, New York, 1933, p. 111). Daniel-Henry Kahnweiler, Gris' dealer who was once in possession of this painting, provided the following analysis of Gris' particular Cubist style: "... [T]he emblems which Juan Gris invented 'signified' the whole of the object which he meant to represent. All the details are not present. The emblems are not comprehensible without previous visual experiences. . . The picture contains not the forms which have been collected in the visual memory of the painter, but new forms, forms which differ from those of the 'real' objects we meet within the visible world, forms which are truly emblems and which only become objects in the perception of the spectator" (Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, London, 1947, p. 90).

No. 138
Title*:* ***Nature Morte (Still Life)***
Date: 1916
Medium: Oil on canvas
Dimensions: 38.8 x 29cm
Current owner or museum: Statens Museum for Kunst, National Gallery of Denmark
Inscriptions
Signature
A Madame Rosenberg pour le nouvel an.
Hommage respectueux. 1916.
Acqusition date 1934
Exhibitions
Avantgarde : i dansk og europæisk kunst 1909-19
Sølvgade
Sep 2002 – Jan 2003
Franske mesterværker fra Matisse til Picasso
ARoS Aarhus Kunstmuseum
Dec 1996 – Mar 1997
References
Dorthe Aagesen=ågesen, Avantgarde i dansk og europæisk kunst 1909-19 (2002), p. 106-121. Afb. p. 109

No. 139
Title: ***Damier et cartes à jouer (Checkerboard and playing cards)***
Date: December 1915
Medium: oil on canvas
Dimensions: 65 x 92 cm
Current owner or museum: The National Gallery of Australia
Credit Line: Purchased 1992
Accession Number: 93.1138
IRN: 91632

Provenance:
the artist; from whom bought by his dealer Léonce Rosenberg (1879–1947), Paris, in 1917; bought through Dr Herbert Tannenbaum (1892-1958), Galerie Kunsthaus, Mannheim, by private collectors, by whom brought to Australia in 1938; by descent to their heirs; from whom bought by the National Gallery of Australia, Canberra, December 1992
The collecting history of this work is complete. An unbroken chain of ownership is documented and has been verified.
Comment:
Checkerboard and playing cards 1915 is a typically Cubist table-top arrangement of objects, including not only a checkerboard and playing cards as the title suggests, but also a pipe, wine glasses and a newspaper, Le Journal. These are familiar enough things, but are here described in an uncommon way. Space is compressed and planes overlap so that the leading edge of the round table on which the objects rest, the blue wainscoting behind the table and the blue floorboards, are all pressed up against the picture plane. Spatial relationships are observed, but without the traditional priorities of foreground and background.
This still life is a dazzling display by Gris of painterly virtuosity as well as wit. The painting is based on a calculated system of contrasts: colour is keyed to the brilliant whites and velvet blacks through the diminishing scale of high and low key hues—from lemon yellows and baby blues to deep maroons and acid greens. Curved and acutely angled shapes are played against each other, likewise transparent planes vie with opaque ones. Climaxing this bold balancing of elements is the juxtaposition of ambiguous forms and unequivocal detail, such as the markings on the cards and the improbable wood graining. Checkerboard and playing cards acts both as a paradigm of Cubist achievement and as an intensely personal statement by Gris. His best works were painted between 1914 and 1917. Ironically these were the years, as we know from his letters, of his greatest privations. In 1915 he began to simplify his compositions, aiming for structural clarity and monumentality in the still-lifes he painted with almost monastic devotion. Gris, as an artist in France, admired Chardin and revered Cézanne; nonetheless he remained a Spaniard. Indeed, suspect as a foreigner in wartime, he was acutely aware of his nationality at this time.

The painting maintains a Spanish sense of realism, reinforced by dramatic light and brooding shadows to effect an austere solemnity. Ostensibly a formal exercise in the placement of shape and colour, Checkerboard and playing cards carries the weight of a moral allegory. The objects on the table are diversions of contemporary life—yet there is the ascetic clarity of a vanitas. The checkerboard was a useful and much-favoured conceit for the Cubists, particularly for Gris. But in 1915, when daily newspapers carried plans of the conflicts at the front and posted lists of casualties, the checkerbaord was more than just a campaign map for aesthetic battles. With his combination of games of strategy and chance with the fleeting pleasures of wine and tobacco, Gris presents a lugubrious reflection on life.

Adapted from Michael Desmond, 'A major acquisition, Juan Gris: Checkerboard and playing cards' in National Gallery News, November-December 1993, pp.14-15, by Christine Dixon

Text © National Gallery of Australia, Canberra

Literature:

Douglas Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, Paris: Berggruen Editeur 1977, vol. I, cat.155, p.232, illus. b&w p.233;
Annual Report 1992/93, Canberra: National Gallery of Australia 1993, p.27, illus. col.;
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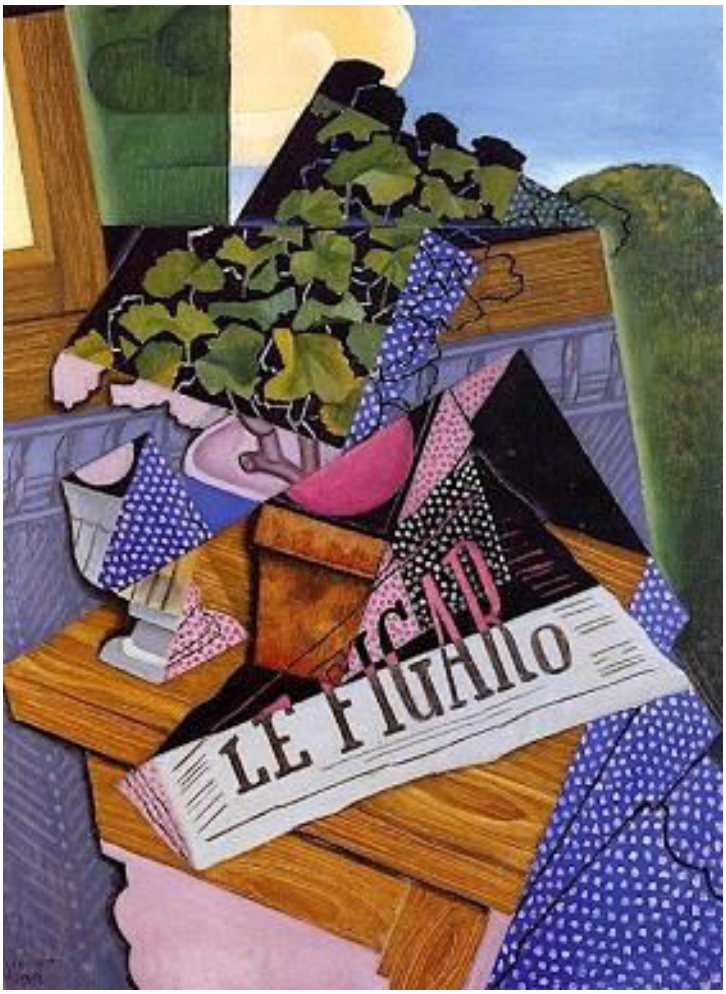
Jenny Manning, Sixty Minutes in the Gallery, Canberra: National Gallery of Australia 1993, p.6, illus. b&w;
An Introduction to the Collection, Canberra: National Gallery of Australia 1998, p.47, illus. col.;
Pauline Green (ed.), Building the Collection, Canberra: National Gallery of Australia 2002, p.171, illus. col.;
Anthony White, 'Art Metropolis: A New Display of International Art', artonview No. 32, Summer 2002–03, p.21, illus. col.

No. 140
Title: ***Damier, bouteille et verre sur une table (Checkerboard, bottle and glass on a table)***
Date: 1916
Medium: Pencil and Watercolor and Gouache
Dimensions: 22,8 x 18 cm
Current owner or museum: Private Collection
Sold at an auction
Sale Date: November 5, 2003

No. 141
Title: ***Les cerises (Cherries)***
Date: 1915
Medium: Oil on canvas
Dimensions: 54.6 x 38.1 cm
Current owner or museum: The Solomon R. Guggenheim foundation.
Credit Line: Solomon R. Guggenheim Museum, New York Bequest, Richard S. Zeisler, 2007
Accession 2007.42

No. 142
Title*:* ***Le pot de geranium (the geranium pot)***
Date: 1915
Medium: Oil on canvas



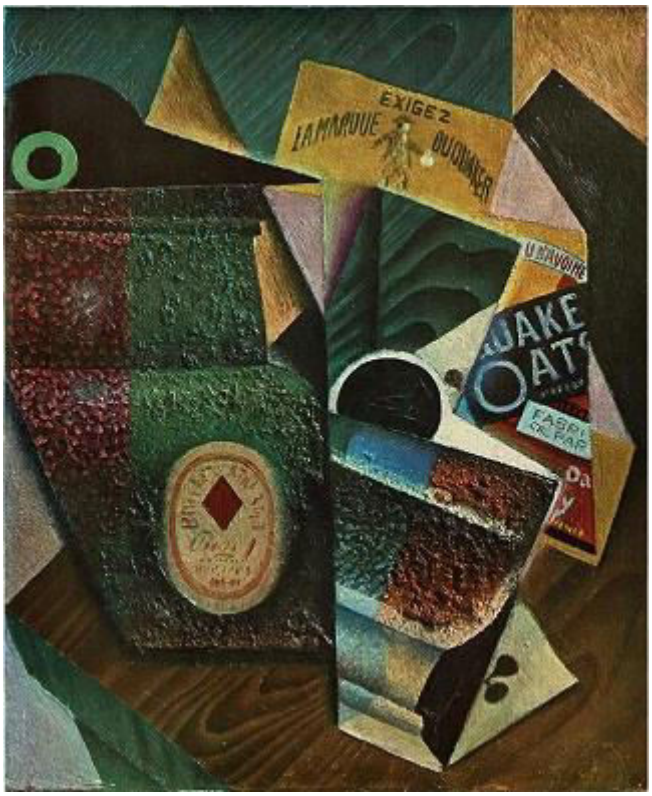
Dimensions: 81,3 x 60,5 cm
Current owner or museum: Private Collection
Rappel Biographique : Juan Gris vécut et travailla en France à partir de 1906. Il fut proche du mouvement cubiste mais il occupa en même temps une place très à part dans la peinture de son temps, sans doute toujours dans l'ombre de Picasso qui l'aurait volontiers " éliminé de la carte " selon les dires de Gertrude Stein. Salvador Dali disait de lui : « Juan Gris est le plus grand des peintres cubistes, plus important que Picasso parce que plus vrai. Picasso était constamment tourmenté par le désir de comprendre la manière de Gris dont les tableaux étaient techniquement toujours aboutis, d'une homogénéité parfaite, alors qu'il ne parvenait jamais à remplir ses surfaces de façon satisfaisante, couvrant avec difficulté la toile d'une matière aigre. Il interrogeait sans cesse : « Qu'est-ce que tu mets là ? — De la térébenthine. » Il essayait le mélange, échouait, abandonnait aussitôt, passant à autre chose, divin impatient. »

Aujourd'hui Juan Gris apparait comme un génie injustement resté dans l'ombre. Il a peint quasiment autant de natures mortes que de paysages ou de portraits.
Jusqu'en 1920, sa peinture est encore marquée par l'Espagne, celle des natures mortes de l'école de Séville des 16e-17e siècles – d'un José Sanchez Cotan, d'un Valdes Léal ou d'un Zurbaran, par exemple – Gris aime profondément ces peintures des « blancs chartreux qui, dans l'ombre, glissent silencieux sur les dalles des morts ». Des blancs contrastant avec les noirs, il va donc tirer le parti le plus fort.

2020 - A Still Life Collection
Un blog de **Francis Rousseau**

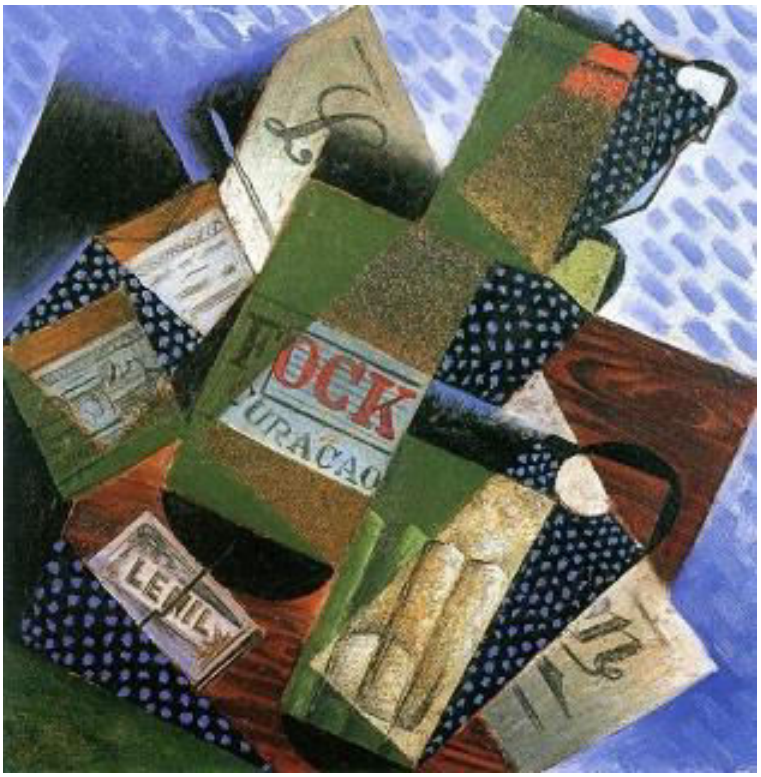
No. 143
Title*:* ***Abstraction***
Date: 1915
Medium: Oil with sand on cardboard
Dimensions: 28.9 x 19.7 cm
Current owner or museum: La Collection Phillips, Washington, D. C.
Collection item 0855
Object Number 0855
Credit Line Acquired 1930

No. 144



Title*:* ***Le Paquet de Quaker Oats (The Package of Quaker Oats)***
Date: 1915
Medium: Oil on canvas
Dimensions: 46 x 38 cm
Current owner or museum: Private Collection
Formerly Private Collectiom, Paris; Eleanore B. Saidenberg Gallery; Collection Mr. and Mrs. Daniel Saidenberg, New York; Robert Saidenberg
It does not seem to have been sold at Sotheby's Auction *The Collection Eleanore and Daniel Saidenberg* November 10, 1999, after Eleanore B. Saidenberg, died on August 20, 1999

No. 145
Title*:* ***Une Bouteille De Curaçao (A Bottle Of Curacao)***
Date: 1915
Medium: Oil on canvas
Dimensions: 32 × 32 cm
Current owner or museum: Private Collection



No. 146
Title*:* ***Une assiette de fruits (A plate of fruit)***
Date: 1915
Medium: Oil on canvas
Dimensions: 27 × 22 cm
Current owner or museum: Private Collection

No. 147
Title: ***Nature morte devant une fenêtre ouverte (Still Life before an Open Window, Place Ravignan)***
Date: 1915
Medium: Oil on canvas
Dimensions: 115.9 × 88.9 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: The Louise and Walter Arensberg Collection, 1950
Accession Number: 1950-134-95

No. 148
Title: ***Compotier, verre et journal (Fruit bowl, glass and newspaper)***
Date: 1915-1916
Medium: Watercolor
Dimensions: 20,5 x 28 cm
Sold at an auction
Sale Date: May 17, 1990

The flat colored architecture (1916)

No. 149
Title: ***Journal et compotier***
(Newspaper and Fruit Dish)
Date: March 1916
Medium: Oil on canvas
Dimensions: 46.4 x 38.1 cm
Current owner or museum: The Solomon R. Guggenheim foundation.
Credit Line: Solomon R. Guggenheim Museum, New York, Gift, Estate of Katherine S. Dreier, 1953. Accession 53.1341

No. 150
Title: ***Le Compotier sur le tapis bleu (Fruit Bowl on a Blue Cloth)***
Date: 1916
Medium: Oil on canvas on panel
Dimensions: 50 × 61 cm
Current owner or museum: Moderna Museet Stockholm
Credit Line: Bequest 1989 of Gerard Bonnier
Object Number MOM 441
Selected exhibition history
Collection exhibition 2004 - 2011 - In our time (2004 - 2011) Moderna Museet, Stockholm
Moderna Museet's collection in a new presentation (1998-2000) Moderna Museet, Stockholm
From Gerard Bonnier's collection (1968) Moderna Museet, Stockholm

No. 151
Title: ***Journal et plat de fruits***
(Newspaper and fruit dish)
Date: 1916
Medium: Oil on canvas
Dimensions: 96.4×64.1 cm
Current owner or museum: Yale University Art Gallery, New Haven
Credit Line
Gift of Collection Société Anonyme
Accession Number
1941.489
Provenance
ProvenanceLeonce Rosenberg, Paris; Collection of the Societe Anonymne, New York (bought from Leonce Rosenberg in 1927).
Bibliography
Richard Meyer, "'Big, Middle-Class Modernism'," October 131 (Winter 2010): 71–72, ill.
Ruth L. Bohan et al., The Société Anonyme: Modernism for America, ed. Jennifer Gross, exh. cat. (New Haven, Conn.: Yale University Art Gallery, 2006), 160, 175, fig. 6.
Robert L. Herbert, Eleanor S. Apter, and Elise K. Kenney, The Société Anonyme and the Dreier Bequest at Yale University: A Catalogue Raisonné (New Haven, Conn.: Yale University Press, 1984), 315, No. 315, ill.
Ruth L. Bohan, The Société Anonyme's Brooklyn Exhibition: Katherine Dreier and Modernism in America (Ann Arbor, Mich.: University of Michigan Research Press, 1982), 141, fig. 9.
Douglas Cooper and Margaret Potter, Juan Gris: catalogue raisonne de l'oeuvre peint etabli, 2 vols. (Paris: John Berggruen Gallery, 1977), fig. 162.
Angelica A. Rudenstine, The Guggenheim Museum Collection: Paintings 1880–1945, 2 vols. (New York: Solomon R. Guggenheim Museum, 1976), 189–91, ill.
Francoise Forster-Hahn, French and School of Paris Paintings in the Yale University Art Gallery (New Haven, Conn.: Yale University Press, 1968), 13.
Collection of the Société Anonyme: Museum of Modern Art 1920 (New Haven, Conn.: Yale University Art Gallery, 1950), 59-60, ill.
Katherine S. Dreier, James Johnson Sweeney, and Naum Gabo, Three Lectures on Modern Art (New York: Philosophical Library, 1949), 53, ill.
Daniel-Henry Kahnweiler, Juan Gris: His Life and Work (New York: Harry N. Abrams, Inc., 1947), fig. 27.
George Heard Hamilton, "The Exhibition of the Collection of the Societe Anonyme: The Museum of Modern Art, 1920," Bulletin of the Associates in Fine Arts at Yale University 10, No. 3 (December 1941): 3, 5, ill.

No. 152
Title*:* ***Nature Morte (Still Life)***
Date: March 1916
Medium: Oil on canvas
Dimensions: 80.6 × 59.7 cm
Current owner or museum:
Detroit Institute of Arts
Founders Society Purchase with funds from the Dexter M. Ferry, Jr.
Trustee Corporation
64.84
Signed and dated, lower left: Juan Gris | 3-16
Provenance
(Léonce Rosenberg [1879-1947], Galerie de l'Effort moderne, Paris, France). possibly F. Valentine Dudensing [1892-1967] (New York, New York, USA). James Johnson Sweeney [1900-1986] (New York, New York, USA). Sidney Janis Gallery (New York, New York, USA)
1964, gift of Dexter M. Ferry, Jr. Trustee Corporation
1964-present, gift to the Detroit Institute of Arts (Detroit, Michigan, USA)
Published References
Lipchitz, Jacques and Juan Gris. Juan Gros 1887-1927. Exh. cat., Buchholz Gallery. New York, 1944, No. 9. The Institute Collects. Exh. cat., Detroit Institute of Arts. Detroit, 1965, p. 15. The W. Hawkins Ferry Collection. Exh. cat., Detroit Institute of Arts. Detroit, 1966, unpaginated, cat. 44 (ill.). Cooper, Douglas. Juan Gris: Catalogue Raisonne de l'Oeuvre Peint Etablis Avec la Collaboration de Margaret Potter, vol. I. Paris, 1977, pp. 284-249, No. 164. The W. Hawkins Ferry Collection. Exh. cat., Detroit Institute of Arts. Detroit, 1987, p. 27, No. 26 (ill.). Leal, Paloma Esteban. Juan Gris: Paintings and Drawings 1910-1927. Exh. cat., Museo Nacional Centro de Arte Reina Sofia. Madrid, 2005, p. 78. Myers, Nicole R. and Katherine Rothkopf, ed. Cubism in Color: The Still Lifes of Juan Gris. Exh. cat., The Baltimore Museum of Art and Dallas Museum of Art. New Haven and London, 2021, p. 139, No. 23 (ill.).

No. 153
Title: ***Guitare sur une table (Guitar on a table)***
Date: January 1916
Medium: Oil on canvas
Dimensions: 92.1 x 59.4 cm
Current owner or museum: Private Collection
Sold at Christie's Live Auction 2788 *Impressionist & Modern Evening Sale*
LOT 11 Property From A Distinguished Private Collection
Price realised USD 9,125,000
Estimate USD 10,000,000 – USD 15,000,000
Closed: 5 Nov 2013

Provenance
Galerie l'Effort Moderne (Léonce Rosenberg), Paris (acquired from the artist).
Dr. Gottlieb Friedrich Reber, Lausanne (acquired from the above, circa 1925).
Douglas Cooper, London and Argilliers (acquired from the above, 1939); sale, Sotheby's, London, 1 July 1980, lot 67.
Luben A. Basmadjieff, Cologny, Geneva (acquired at the above sale); sale, Christie's, London, 1 December 1986, lot 36.
William A. McCarty-Cooper, Los Angeles (acquired at the above sale); sale, Christie's, New York, 11 May 1992, lot 28.
Acquired at the above sale by the present owner.

Literature
Bulletin de "L'Effort Moderne," Paris, December 1925, No. 20 (illustrated; titled Le Violon and dated 1920).
M. Raynal, "Une conférence de Juan Gris" in Cahiers d'Art, nos. 5-6, 1933 (illustrated; incorrectly dated 1920).
D.-H. Kahnweiler, Juan Gris: His Life and Work, London, 1947, p. 169, No. 28 (illustrated, pl. 28).
D. Cooper, Juan Gris ou le goût du solennel, Paris, 1949, (illustrated in color, pl.8).

D. Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. I, p. 242, No. 158 (illustrated, p. 243).
D. Kosinski, "G.F. Reber: Collector of Cubism" in The Burlington Magazine, vol. 133, No. 1061, August 1991, pp. 522 and 529 (illustrated, p. 531, fig. 53).

Exhibited

Birmingham, United Kingdom, City Art Gallery, French Art, October-November 1947.
Kunstmuseum Bern, Juan Gris, October 1955-January 1956, No. 33.
Kunsthalle Baden-Baden, Juan Gris, July-September 1974, No. 37 (illustrated).
Madrid, Salas Pablo Ruiz Picasso, Ministerio de Cultura, Juan Gris, September-November 1985, p. 194, No. 44 (illustrated in color, p. 195).
Houston, The Museum of Fine Arts and Los Angeles County Museum of Art, Picasso, Braque, Gris, Léger: Douglas Cooper, Collecting Cubism, October 1990-April 1991, pp. 25, 43, 54, 58 and 61, No. 22 (illustrated in color, p. 28, fig. 25).
Los Angeles County Museum of Art, Monet to Matisse: French Art in Southern California Collections, June-August 1991, p. 108 (illustrated in color).
Madrid, Museo Nacional Centro de Arte Reina Sofía, Juan Gris: Paintings and Drawings, 1910-1927, June-September 2005, vol. I, No. 58 (illustrated in color) and vol. II, pp. 76-77 (illustrated, p. 76).

Lot Essay

Roundly curved in a figure-8, its body so suggestively feminine in silhouette, there is nothing inherently cubist in the shape of a guitar. Its sound, moreover, plucked or strummed, is generally soft, as may accompany the tender sentiments of a serenade or the melancholy heartache of a love song. The guitar is also the refined classical instrument of the Spanish composers Sor, Llobet and Tarrega, and it is in a guitar transcription one is likely to hear first the evocative tonal landscapes of Albéniz's Ibéria. This most Spanish of musical instruments, in more primitive guise, gives voice to the stridently virile cante jondo--the piercing "deep song"--in flamenco performance. It was surely inevitable that in the hands of fellow Spaniards Gris and Picasso that la guitarra española would become the most engagingly lyrical of the all the objects they brought to the cubist table, where they adroitly exploited the roundness of the guitar's shape as a foil to the typically angular syntax of cubist form. Gris' Guitare sur une table becomes, however, more than merely a pretext for a still-life--the artist has here transfigured this instrument into the pictorial equivalent of a fully composed concerto for the guitar, symphonically orchestrated, in every way the work of a virtuoso artist at the height of his powers.

True to synthetic cubist practice, manifest here is Gris' method of composing with tilted and angled translucent color planes, stacked one atop another like panes and shards of tinted glass, glowing with both brilliant and deeply resonant chroma. "The only technique," Gris declared, "is a sort of flat, colored architecture" (quoted in D.-H. Kahnweiler, Juan Gris: His Life and Work, London, 1969, p. 197). In an otherwise darkened room, a shaft of light as if streaming through an opened door has struck the face of the guitar, also illuminating two sheets of staved music paper and a section of molding on the wall behind. Gris has dovetailed these various elements into a grandly conceived but entirely lucid composition--the poet-critic Apollinaire dubbed him "the demon of logic" (L.C. Breunig, ed., Apollinaire on Art, New York, 1972, p. 254). Here is a recent development in the artist's painting, which commenced in his canvases during the spring 1915 and lasted about a year thereafter: Gris has contrasted imitation textures and solid color planes with passages of pointillist dots, stippled in regular rows, functioning by way of contrast with adjacent planar elements as if to aerate the geometry and lighten the density of his conception, while sensuously animating the overall effect of the composition. Gris had entered the second, synthetic phase of Cubism by the time he was painting in Céret during the summer and fall of 1913 (Cooper, No. 57; fig. 1). This new trend in cubist practice had stemmed

directly from the invention and the subsequent use by Braque and Picasso of papiers collés--cut and pasted papers--during the late summer and fall of 1912. Gris soon followed suit, and made his contribution to the further development of this idea in the sustained use of paper collage and oil as co-equal techniques on canvas, in his superb series of collage paintings executed in 1914 (Cooper, No. 117, fig. 2), which James Thrall Soby called "some of the finest works of his career...assuredly among the most perfect works of our time" (Juan Gris, exh. cat., The Museum of Modern Art, New York, 1958, p. 35). The practice of papiers collés suggested to Gris new ways of composing his pictures, enabling him to freely mix various objects within subtly shifting yet mainly legible spatial constructs. The result suggested the illusion of depth and low relief while adhering to the now cardinal rule of modernism, which decreed that however elaborately one might compose a picture, the innate flatness of the canvas must be respected, upheld, and so far as possible, be shown to advantage.

The First World War began in August 1914, while Gris was still in the middle of his production of hybrid papier collé-oil paintings. By the end of the year, however, Gris--and Picasso, too--had grown tired of making collages. It was by then apparent that the bloody battles on the Western Front would not end in victory for France and its allies anytime soon, as many had, at first, liked to believe. Gris had been following the terrible news of the day in Le Figaro, Le Matin and Le Journal, dailies whose headlines only the year before had provided the ephemera he cleverly extracted for his collage paintings. In a letter to Maurice Raynal dated 20 December, however, Gris admitted, "My present life is flat, undecided and sterile and I don't even like reading the newspapers because I am so depressed and terrified by what is happening" (quoted in Letters, XXV). The charm and fun of the artists' collage games seemed inappropriate, even frivolous, while there was such a murderously all-consuming war going on within earshot of Paris.

These were indeed trying times. There were wartime shortages of all kinds; during the especially cold winter of 1914-1915 coal for heating was prohibitively expensive and difficult to obtain. Paris was subject to bombardment by distant long-range German guns, and nighttime Zeppelin raids over the city terrified its inhabitants. Many of Gris' friends and colleagues, such as Braque, Léger and the poet Apollinaire, were serving on the front lines in harm's way. Gris became distraught when he learned that Braque had suffered a grievous head wound at Carency in May 1915; Picasso's partner in Cubism was temporarily blinded, and subsequently had to undergo painful trepanning to relieve the stress on his brain.

Gris, on the home front of the avant-garde, faced his own share of personal difficulties. The few artists who were still at work in Paris included those who were unfit to serve, had been invalidated out as recovering casualties or otherwise released from duty. Others, such as Gris, Picasso and Severini, were nationals of allied or neutral nations, perhaps stranded in Paris by the hostilities, and were not obliged to serve in the French military. The general public would scoff at any young man going about his business in Paris who was not in uniform. It was moreover the belief among many Parisians that avant-garde painting like Cubism and Futurism was not French at all, but was a foreign intrusion, something like a fifth column conspiracy in their midst. Many were convinced that Cubism was German in origin, and lending credibility to this idea was the fact that the dealer Daniel-Henry Kahnweiler, who represented Picasso, Braque and Gris, and showed Cubism in his gallery, had been forced as a German national to leave France at the declaration of war. He was loath, however, to take up arms against his artist friends and face them across no-man's land from the opposing German lines. Becoming an outcast in his own country as well, Kahnweiler went into exile, taking up residence in Bern.

Prior to the war Kahnweiler had placed Gris under contract, paying him a monthly stipend in exchange for his work. It was rumored in the early months of the war that they were still communicating with each other, which was true, and consequently some decided Gris must be a foreign agent or spy. Gris wrote

Kahnweiler on 19 April 1915, "You who are absent cannot imagine how every foreigner here is suspect, no matter what his nationality is... They say appalling things in the canteens of Montmartre and make terrible accusations against myself and against anyone who has had dealings with you. So I have not been able to go and eat in them... life at this moment is not much fun and although I used to be very fond of Paris I would gladly leave it now" (Letters, XXXII). Gris unfortunately had nowhere else to go. As a young man he had evaded his compulsory military service in Spain, and did not pay the alternative exemption tax. He would have been severely penalized if he attempted to return to his family home in Madrid.

Picasso could draw on substantial savings from pre-war sales, but Gris found himself in deeply straitened circumstances. He struggled to make enough money on which he and his wife could survive. Kahnweiler was forced to temporarily cut off the monthly payments stipulated in their pre-war contract. There was briefly the possibility of a promising deal with Gertrude Stein and the American dealer Joseph Brummer, who began to collect Gris' work in 1914 and could have opened a valuable American outlet for the artist's paintings. This arrangement came to naught, however, when Stein found out that Kahnweiler had secretly resumed sending small amounts of money to Gris via the artist's parents in Madrid.

Léonce Rosenberg, an erstwhile antiquities dealer, was then seeking to fill the vacuum left by Kahnweiler's departure, and made overtures to Gris in early 1915 to buy his paintings. Gris scrupulously adhered to obligations he felt were still in effect under his arrangement with Kahnweiler and conscientiously declined. It was not until the spring of that year that Gris and Kahnweiler mutually consented to suspend the terms of their agreement, leaving Gris free to sell pictures to Rosenberg. Now working with a French dealer, the source of Gris' income was above board and beyond reproach, although these resources, at a time when the Paris art market was virtually dead, were only barely adequate for his needs.

Rosenberg's support was nonetheless an important factor that encouraged Gris to resume painting in early 1915. He completed the somber but richly composed still-life Livre, pipe et verres in March (Cooper, No. 128; fig. 3). "I think I have really made progress recently," Gris wrote to Kahnweiler on the 6th of that month, "and that my pictures begin to have a unity which they have lacked unto now. They are no longer those inventories of objects which used to depress me so much. But I still have to make an enormous effort to achieve what I have in mind. For I realize that although my ideas are well enough developed, my means of expressing them plastically are not. In short, I have not got an aesthetic, and this I can only acquire through experience" (Letters, XXXI).

Appearances ostensibly bear out the artist's self-critique. In July 1915 Gris painted Verre et carte à jouer (Cooper, No. 143, fig. 4), in which the proliferation of forms, together with a central patch of sand-infused pigment, upstage the presence of a ghostly playing card. In the same month he reasserted the role of objects, going so far to introduce the rare appearance of living, organic elements--in one canvas, a potted geranium plant (Cooper, No. 144; fig. 5). With the advantage of hindsight, however, Christopher Green put a positive spin on the matter of Gris' apparent lack of a consistent aesthetic: "Perhaps the most remarkable demonstration of how the open-endedness of Gris's working practice, its endless generation and withdrawal of possibilities carried through in the proliferation of his Cubisms, is the sequence of changes in his work over the fifteen months between June 1915 and October 1916. In that brief time, he set up a more and a less 'conceptual' Cubism as clear alternatives...generating not one, but two 'lines' of development. He then switched unaccountably into a dazzling pointilliste Cubism at the turn of 1915-1916" (exh. cat., op. cit., 1992, p. 45).

During the course of 1915 Gris had been racking up one masterly painting after another--about thirty-five in all, as Cooper recorded--with the result that 1915 ended up becoming as productive as the year

1913 had been, which included his breakthrough season in Céret. "If Gris' mood had been almost unrelentingly black in 1915, as his letters attest," James Thrall Soby has written, "his paintings through some blissful irony became more opulent than before" (Juan Gris, exh. cat., The Museum of Modern Art, New York, 1958, p. 48). He even increased his output during 1916 to a level that matched his production of 1914, before the wartime slowdown had set in, about fifty-five works in all on canvas and panel, plus many fine jewel-like gouaches.

Leaving behind the restricted tonalities of the 1914 collage paintings, Gris began working again in rich and varied colors, as he had done in the magnificent Céret paintings of 1913. "In his still lifes of 1916," Soby stated, "Gris alternated between insolence and sobriety in his use of color" (ibid., p. 57). Picasso had also turned to color, really for the first time in his Cubism, beginning with the joyous paintings completed in Avignon on the eve of the war, and in works during following year (Zervos, vol. 2*, No. 537; fig. 6). Gris had been the strongest colorist among cubist painters, and he strikingly regaled this Guitare sur une table in the luminous raiment of color harmonies already well-practiced, and now replete with stippled forms, like notes freed from a composer's score, which lend his instrument a suitably musical and celebratory air.

Picasso and Severini employed the pointillist dot even more extensively over a longer period time during the war years, a stylistic ploy which some later characterized as "rococo Cubism." This technique owes something to the precedent though not the science of the earlier Neo-Impressionist technique of Seurat and Signac. Perhaps more relevant is the contemporary influence of wartime camouflage, which some artists were assigned to devise and paint while serving in the military. Among the patterns used for warplanes are various speckle designs, to obscure their outlines and render them more difficult to detect by adversaries flying above. "When Picasso returned to Paris [from Avignon in 1914] and saw a convoy of camouflaged artillery lumber up the boulevard Raspail," John Richardson has written, "he turned to Gertrude Stein and said, 'We were the ones who did that.' For much of the war pointillism would be his camouflage" (A Life of Picasso, 1907-1917: The Painter of Modern Life, New York, 1996, p. 338).

During 1915-1916 Gris succeeded in making his painting, as he sought, "less dry and more plastic," while developing "the sensitive and sensuous" side of his art (the artist quoted in D. Cooper, The Cubist Epoch, exh. cat., The Los Angeles County Museum of Art, 1970, pp. 223 and 224). At a time when Picasso had begun dividing his attention between Cubism and his growing inclination toward a neo-classicist treatment of the figure, Gris' remained resolutely dedicated to Cubism, and ever committed to his principles of pictorial logic and lucidity, as well as those qualities he cited above. He exercised a strong, perhaps an even prevailing influence on other cubist painters, including those returning to their studios at war's end, in the so-called "crystalline" phase of Cubism during the late 'teens.

The early provenance of Gris's Guitare sur une table is thrice distinguished. From Léonce Rosenberg, who directed the avant-garde Galerie l'Effort Moderne, the painting entered the collection of Gottlieb Friedrich Reber, a German-born textile manufacturer who moved to Switzerland in 1919, settling in Lausanne. By 1910, at the age of thirty, he famously possessed twenty-seven Cézannes. The art historian Carl Einstein is believed to have influenced Reber's decision during the 1920s to modernize his collection by acquiring works of the major cubists, most of which he purchased from Kahnweiler and Léonce Rosenberg. Reber eventually owned eighty works by Juan Gris, at least seventy paintings by Picasso, as well as numerous works of Braque and Léger. Douglas Cooper, the expert curator and writer on Cubism--and friend of Picasso, Braque and Léger--met Reber in 1932, as the collector was beginning to sell paintings from his collection to cover losses on the French stock exchange. Cooper acquired the present painting in 1939, as the onset of world war further exacerbated Reber's financial situation.

No. 154
Title*:* ***Le Violon (The Violin)***
Date: July 1916
Medium: Oil on plywood
Dimensions: 116.2 x 73.1 cm
Current owner or museum:
Kunstmuseum Basel
Signed and dated lower left: Juan Gris / 7–16unstmuseum Basel, donation Dr. hc Raoul La Roche 1952
inventory 2293

Literature
- Basel Public Art Collection, Annual Reports 1951–1953, Basel: Public Art Collection, n.d., p. 59
- Picasso, Braque, Gris, Léger, Bores, Beaudin, Vines, exhibition cat. Kunsthalle Bern, May 6 – June 4, 1939, Bern: Kunsthalle, 1939, p. 13, No. 57
- Juan Gris, Georges Braque, Pablo Picasso, exhibition cat. Kunsthalle Basel, February 26 – March 24, 1948, Basel: Kunstverein, 1948, p. 14, No. 12
- Georges Braques, Juan Gris, Pablo Picasso, exhibition cat. Kunsthalle Bern, April 2 – 29, 1948, Bern: Kunsthalle, 1948, No. 52 (np)
- Georg Schmidt: Juan Gris and the history of cubism (The Silver Source, vol. 36), Baden-Baden: Woldemar Klein, 1957, pp. 26–27, fig. tf. 3
- Daniel-Henry Kahnweiler: Der Weg zum Kubismus, 2nd edition (first edition 1920), Stuttgart 1958, p. 90, fig. p. 89
- Juan Gris, exhibition 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. 61, ill. p. 63 (not on display) -
Georg Schmidt and Paul Boerlin (introductory texts): Public Art Collection Basel. 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. 22, with ill.
- Basel public art collection. Catalog 19./20. Century, with an essay by Franz Meyer, Basel: Kunstmuseum, 1970, p. 200, ill. p. 201

- Juan Gris, exhibition cat. Kunsthalle Baden-Baden, July 20 – September 29, 1974, Baden-Baden: Staatliche Kunsthalle, 1974, p. 20, No. 44, with illu.
- Juan Gris, exhibition cat. Orangerie des Tuileries, Paris, March 14 – July 1, 1974, Paris: Éditions des musées nationaux, 1974, pp. 15, 92, No. 56, ill. p. 45 - Juan Antonio Gaya Nuño: Juan Gris, Boston
: New York Graphic Society, 1975, p. 131, fig. 113
- Douglas Cooper: Juan Gris. Catalog raisonné de l'œuvre peint, with the collaboration of Margret Potter, 2 vols., Paris: Berggruen Éditeur, 1977, p. vol. 1, 276, No. 184, ill. p. 277
- Mark Rosenthal: Juan Gris. The "Perfect" Cubist, in: Juan Gris, exh. cat. National Gallery of Art, Washington, DC, Oct. 16-Dec. 31, 1983; University Art Museum, Berkeley, Feb. 1-Apr. 8, 1984; The Solomon R. Guggenheim Museum, New York, May 18 – July 15, 1984, New York: Abbeville Press, 1983, pp. 9–147, pp. 89, 94, fig. 18 - The Essential Cubism
. Braque, Picasso & Their Friends 1907–1920, exhibition cat. Tate Gallery, London, 27 Apr - 10 July 1983, Catalog by Douglas Cooper and Gary Tinterow, London: Tate Gallery, 1983, p. 168, No. 73, fig. 169 - 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. 49, 204, No. 49, ill. p. 205
- Amédée Ozenfant, exhibition cat. Musée Antoine Lécuyer, Saint-Quentin, Oct. 5 – Dec. 2, 1985; Musée des Beaux-Arts, Mulhouse, 15 Dec 1985 – 15 Feb 1986; Musée des Beaux-Arts, Besançan, March 1 – May 1, 1986; Musée des Urselines, Mâcon, May 15 – July 15, 1986, Saint-Quentin: Musée Antoine Lécuyer, 1985, p. 51, No. 36, ill. p. 51 - 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. 64 (not on display)
- El siglo de Picasso, exh. cat. Centro de Arte Reina Sofía, Madrid, January 29 – March 13, 1988, Madrid: Centro de Arte Reina Sofía, 1988, No. 14, ill. p. 60
- Georg Schmidt: Kunstmuseum Basel. 150 paintings. 12-20 Century, ed. Association of Friends of the Art Museum, 6th ed. (1st ed. 1964), Basel, 1988, p. 194, 196, fig. p. 195 - Robert Th. Stoll: Kunstmuseum Basel, Basel: Department of Education
des Kantons Basel-Stadt, 1990, p. 38, with ill.
- Karin von Maur: Music and theater in the work of Juan Gris, in: Juan Gris, exhibition 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. 267–281, pp. 270–271, fig. 2
- Canto d'Amore. Classical modernism in music and fine arts 1914–1935, exhibition cat. Kunstmuseum Basel, Apr. 27 – Aug. 11, 1996, eds. Gottfried Boehm, Ulrich Mosch and Katharina Schmidt, Bern: Benteli, 1996, pp. 150–151, 503, No. 36, ill. p. 150 -
Public Basel Art Collection. 20th Century, Basel: Public Art Collection, 1997, fig. p. 107
- 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. 19, 85, 105, 299, 307–308, nos. 34, 54 (Coll. La Roche), ill. p. 116
- Christian Derouet: Juan Gris. Correspondances avec Léonce Rosenberg 1915–1927 (Les Cahiers du Musée national d'art modern), Paris: Éditions du Center Pompidou, 1999, p. 127, No. 5922 - Gian Casper
Bott: Kunstmuseum Basel (Museums of Switzerland), Genève: Foundation BNP Paribas Switzerland and Zurich: Swiss Institute for Art Research, 2004, pp. 72, 73, No. 90, fig. p. 72

- Claude Frontisi: Juan Gris. Between "Finestra" and "Tavola", in: Juan Gris. Paintings and Drawings 1910–1927, exhibition cat. Museo Nacional Centro de Arte Reina Sofia, Madrid, June 22 – September 19, 2005, ed. Paloma Esteban Leal, Madrid: Museo Nacional Centro de Arte Reina Sofia, 2005, pp. 81–101, p. 93, ill. 9
- Basel Art Museum. The Masterpieces. Paintings, sculptures, photographs, installations, videos, edited by Bernhard Mendes Bürgi and Nina Zimmer, Ostfildern: Hatje Cantz, 2011, p. 162, No. 77, ill. p. 163

No. 155
Title*:* ***Nature morte au journal (Still life with newspaper)***
Date: 1916
Medium: Oil on canvas
Dimensions: 73×60 cm
Current owner or museum: La Collection Phillips, Washington, D. C.
Oil on canvas
Object Number 0856
Credit Line: Acquired 1950

Juan Gris earned his reputation as a “perfect painter” by creating exquisite cubist pictures notable for their stunning precision, exact proportions, and brilliant use of color. Although Gris did not begin to experiment with cubist principles until 1911, he quickly established himself, alongside Pablo Picasso and Georges Braque, as one of cubism’s most eminent exponents.
Still Life with Newspaper has an immaculately smooth finish and derives its strength from a sense of austerity and cool restraint rather than excess. The magnificent stillness so characteristic of the seventeenth-century paintings of Francisco de Zurbarán—an artist whom Gris admired—is present in this taut arrangement of crisply contoured geometric shapes.

No. 156
Title*:* ***Bouteille, journal et compotier (Bottle, Newspaper and Fruit Bowl)***
Date: July 1916
Medium: Oil on plywood
Dimensions: 72.5 x 50 cm
Current owner or museum:
Kunstmuseum Basel
Signed and dated lower right: Juan Gris / 7–16
Kunstmuseum Basel, donation Dr. hc Raoul La Roche 1956Inv. G 1956.21
Due to the unclear dating, the painting was often dated to 1915 in older literature.

Literature
- Basel Public Art Collection, Annual Reports 1954–1956, Basel: Public Art Collection, n.d., pp. 75, 99, fig. 8 (1956)
- Georges Braques, Juan Gris, Pablo Picasso, exhibition cat. Kunsthalle Bern, April 2 – 29, 1948, Bern: Kunsthalle, 1948, No. 45 (np)
- Juan Gris, Georges Braque, Pablo Picasso, exhibition cat. Kunsthalle Basel, February 26 – March 24, 1948, Basel: Kunstverein, 1948, p. 14, No. 13
- Juan Gris, exhibition cat. Kunstmuseum Bern, Oct. 29, 1955 – Jan. 2, 1956, Bern: Kunstmuseum, 1955, No. 28 (np)
- Georg Schmidt: Juan Gris and the history of cubism (The Silver Source, vol. 36), Baden- Baden: Woldemar Klein, 1957, p. 26, ill. pl. 2
- Georg Schmidt and Paul Boerlin (introductory texts): Public Art Collection Basel. 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. 22, with ill.
- Public Art Collection Basel. Catalog 19./20. Century, with an essay by Franz Meyer, Basel: Kunstmuseum, 1970, p. 200, with ill.

- Juan Gris, exhibition cat. Orangerie des Tuileries, Paris, March 14 – July 1, 1974, Paris: Éditions des musées nationaux, 1974, p. 92, No. 54, ill. p. 92
- Juan Gris, exhibition cat. Kunsthalle Baden-Baden, July 20 – September 29, 1974, Baden-Baden: Staatliche Kunsthalle, 1974, No. 42, with ill.
- Douglas Cooper: Juan Gris. Catalog raisonné de l'œuvre peint, with the collaboration of Margret Potter, 2 vols., Paris: Berggruen Éditeur, 1977, p. vol. 1, 272, No. 182, ill. p. 273 - Le Corbusier and Raoul La Roche
. Architect and painter, builder and collector, exhibitor cat. Architekturmuseum Basel, June 6 – August 9, 1987, Basel: Architekturmuseum, 1987, fig. p. 64 (not on display)
- Georg Schmidt: Kunstmuseum Basel. 150 paintings. 12-20 Century, ed. Association of Friends of the Art Museum, 6th edition (1st edition 1964), Basel, 1988, p. 192, 194, 196, ill. p. 193 - Public Art Collection Basel
. 20th Century, Basel: Public Art Collection, 1997, ill. p. 105
- 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, p. 85, 299, 307, No. 33, 53 (Coll. La Roche) , fig. p. 115
- El Bodegón espanol. De Zurbarán a Picasso, exhibition cat. Museo de Bellas Artes de Bilbao, 13 Dec 1999 – 19 Apr 2000, Bilbao: Museo de Bellas Artes, 1999, p. 248, No. 64, ill. p. 249 -
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. vol. 2, 84– 85, No. 66, fig. vol. 1, pl. 66 (with further literature)
- Birds of a Feather. Joseph Cornell's Homage to Juan Gris, exhibition cat. Metropolitan Museum of Art, New York, Jan. 23 – April 15, 2018, by Mary Clare McKinley, New Haven: Yale University Press, 2018, pp. p. 27-28, fig. 9, p. 28 -
Kosmos Cubism. From Picasso to Léger, exhibition cat. Center Pompidou, Paris, Oct 17, 2018 – Feb 25, 2019; Kunstmuseum Basel, March 30 – Aug. 4, 2019, with contributions by Brigitte Leal, Ariane Coulondre, Christien Briend, Eva Reifert, David Cottington, Pepe Karmel, Olivier Berggruen, eds. Brigitte Leal, Christian Briend, Ariane Coulondre, Munich: Hirmer, 2019, ill. p. 219

No. 157
Title: ***Boillotte et Bol (Boilotte and Bowl)***
Date: 1916
Medium: Oil on Canvas
Dimensions: 81 x 45 cm
Sold at an auction
Sale Date: November 19, 1986

No. 158
Title: ***Compotier, verre et journal (Fruit Dish, Glass, and Newspaper)***
Date: 1916
Medium: Oil on wood
Dimensions: 52 x 38 cm
Sold at an auction
Formerly at The Museum of Modern Art, New York, gift of Mrs. John D. Rockefeller, Jr.

No. 159
Title*:* ***La guitare / Nature morte a la guitare (Still Life with Guitar)***
Date: August 1916
Medium: Oil on canvas
Dimensions: 73 x 54 cm
Current owner or museum: Kunstmuseum Basel
Signed and dated lower right: Juan Gris / 8–16
Kunstmuseum Basel, donation Dr. hc Raoul La Roche 1963 inventory G1963.2

Literature
- Georges Braques, Juan Gris, Pablo Picasso, exhibition cat. Kunsthalle Bern, April 2 – 29, 1948, Bern: Kunsthalle, 1948, No. 51 (np)
- Juan Gris, Georges Braque, Pablo Picasso, exhibition cat. Kunsthalle Basel, February 26 – March 24, 1948, Basel: Kunstverein, 1948, p. 13, No. 11
- The donations to Raoul La Roche, exhibition cat. Kunstmuseum Basel, March 16 – April 28, 1963, with a text by Franz Meyer, Basel: Public Art Collection, 1963, p. 22, with ill. - Public Art Collection Basel, annual report 1963, Basel: Public Art Collection, 1964, p 25
- Franz Meyer: The Raoul La Roche donations to the Kunstmuseum, in: Basel Public Art Collection, annual report 1963, Basel: Public Art Collection, 1964, pp. 55-77, Fig. 8
- Basel Art Museum. Catalog. Supplement to the III. Part: The 20th Century. New acquisitions 1962–1968, Basel: Public Art Collection, 1969, fig. p. 4
- Public Art Collection Basel. Catalog 19./20. Century, with an essay by Franz Meyer, Basel: Kunstmuseum, 1970, p. 200, ill. p. 203
- Douglas Cooper: Juan Gris. Catalog raisonné de l'œuvre peint, with the collaboration of Margret Potter, 2 vols., Paris: Berggruen Éditeur, 1977, p. vol. 1, 280, No. 187, ill. p. 281 - 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. 64 (not on display)
- 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, p. 104, 299, 308, No. 35, 55 (Coll. La Roche) , fig. p. 111

No. 160
Title: ***Le paquet de tabac (The Tobacco Package)***
Date: 1916
Medium: Oil on canvas
Dimensions: 46 x 38 cm
Current owner or museum: Private Collection

No. 161
Title: ***Moulin à café, carafe et verre (Coffee grinder, carafe and glass)***
Date: 1916
Medium: Brown and black chalk and charcoal
Dimensions: 44.8 x 32.8 cm
Current owner or museum: Staatliche Museen zu Berlin, Berlin
Kupferstichkabinett
Ident. Nr.:
OF 14/73
Credit: National Museums in Berlin, Kupferstichkabinett / Jörg P. Anders CC BY-NC-SA 4.0

No. 162
Title*:* ***Le moulin à café (The Coffee Mill)***
Date: 1916
Medium: Oil on canvas
Dimensions: 55 x 38 cm
Current owner or museum:
Cleveland Museum of Art
Purchase from the J. H. Wade Fund
1980.8

A member of Picasso's intimate circle, Gris began painting austere Cubist compositions around 1910. After 1915, his compositions became more complex and his colors richer. This painting features a coffee mill, a bottle, and a wine glass on a table covered with a green cloth. The simulated wood-grain pattern on the coffee mill's base, perhaps inspired by Picasso's collage constructions, adds textural variety to this arrangement of fragmented and flattened geometric shapes.

Provenance
(Galerie Léonce Rosenberg, Paris, France, inventory No. 5165)
Dr. C. Huet, Paris, France
Collection Mlle. Rose Valland [1898-1980] Paris, France 1920-1940
(D.H. Kahnweiler- under name Galerie Simon from 1920-1940), Kahnweiler inventory No. 01690)
(Galerie Jeanne Bucher, Paris, France)
Henri Hoppenot [1891-1977] Paris, France 1976
(Palais Galliera, Paris, France, December 7. 1976, No. 28, sold to Lauvin, Guilloux, Buffetaud Tailleur
(Galerie Angora, Paris, France)
(Berggruen & Cie, Paris, France) 1980
(Stephen Hahn Gallery. New York, NY, sold to the Cleveland Museum of Art) 1980-
The Cleveland Museum of Art, Cleveland, OH

No. 163
Title: ***Carafe et citron (Water-bottle and lemon)***
Date: 1916
Medium: Oil on panel (triplex)
Dimensions: 55 x 38 cm
Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands
Inventory:
KM 104.761

No. 164
Title: ***La cafetiére* (*Coffeepot)***
Date: 1916
Medium: Oil on panel
Dimensions: 47 x 39 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: A. E. Gallatin Collection, 1952
Accession Number: 1952-61-35

No. 165
Title: ***Carafe et bol (Carafe and Bowl)***
Date: July 1916
Medium: oil on panel
Dimensions: 55 x 33 cm
Current owner or museum: Private collection. On deposit at Museu Fundación Juan March, Palma de Mallorca
Comment:
'The decisive shift of Cubism in its finest painters, around 1917: today I can see it was the work of Gris, that it was already contained in his previous works. The fact of starting from the image, from colourful forms from which the object then emerges, which are "qualified", as Gris says: Gris was the first to realise this and put it into practice. And that was the turning point. Formerly analytical Cubism and later synthetic Cubism, to use commonplaces. Here too he overcomes the opposition between object and painting.'
[Daniel-Henry Kahnweiler to Carl Einstein, 24 November 1922; Carl Einstein/Daniel-Henry Kahnweiler, Correspondance, 1921–1939, ed. Liliane Meffre, Marseilles, 1993]

Bárbara García Menéndez and Alberto Gil
Museo Carmen Thyssen, Málaga

No. 166
Title: ***Compotier et journal (Fruit bowl and newspaper)***
Date: July 1916
Medium: oil on panel
Dimensions: 80,5 x 45 cm
Current owner or museum:
Kunstsammlung Nordrhein-Westfalen, Düsseldorf

Comment:
When Juan Gris painted this work, halfway through the First World War, he had just signed a contract with the dealer Léonce Rosenberg until 1920. It was summer, he was working hard and was in Paris, though he kept a certain distance from the coteries of artists. For example, he declined to take part in the Cubist exhibition organised by André Salmon at couturier Paul Poiret's gallery, the Salon d'Antin, where Picasso first showed Les Demoiselles d'Avignon and where María Blanchard also showed her work.
Executed at the peak of the painter's creative inspiration – which, paradoxically, was his moment of greatest financial hardship – this still life has a monumental presence. It is a skilful combination of right angles – set square and ruler painting – and curves, marked by a diagonal that divides the picture space into two well-differentiated parts; a few juxtaposed objects on the table, represented by very concise lines applied over schematic planes in a carefully thought-out palette, are contrasted with a black mass of shadow in the upper right corner. The inclined planes and diagonals refer to the representation of time-space and show a new definition of Cubist space based on the diversity of viewpoints and the pictorial use of the visual and plastic effects of collage.
This still life foreshadows the structural purity of the Cubism Gris would practice until the early 1920s, the zenith of a painting that pursued essentiality. The effects of colour (sharp contrasts), spatial depth (by means of oblique profiles), transparency (the glass over the newspaper), three-dimensionality (the shadows of the wooden moulding) and materiality (imitation of the grain of the wood or the painting's

support, a wooden panel) reveal Gris's mastery of the devices used in depictions of this type which combine beauty and strictness, eurhythmics and sobriety, scenographic artifice and evocative power. Fruit Bowl and Newspaper is the work of a painstaking and honest painter who leaves nothing to chance, for, as Gris himself pointed out, 'one must paint as one is, and my mind is too precise to go dirtying a blue or twisting a straight line.'

Bárbara García Menéndez and Alberto Gil
Museo Carmen Thyssen, Málaga

No. 167
Title: ***Compotier et verre (Fruit bowl and glass)***
Date: 1916
Medium: oil on panel Parquetted
Dimensions: 61 x 38 cm
Provenance Léonce-Rosenberg, Louise Leiris
No. 16897 image 5910 Douglas Cooper,
Catalogue raisonné I, No. 192, p. 286 - 287
Sold at auctions:
Sale Date Mar 29, 2018
Sale Date: December 21, 2020

Comment:
"Having not adopted it consciously, after careful consideration, but having worked in a certain spirit which classified me in this tendency, I did not meditate on it like one who observed it from afar or who thought about it before adopting it". This is how Juan Gris summarized, in 1925 in the Life Artistic bulletin , his own approach to Cubism, a movement which he was one of the few to practice after the war when Picasso and the others adopted the more speculative abstraction. Indeed, Gris may not have invented cubism, but he is certainly the one who believed in it the most. If his first canvases testify to a frank aesthetic and already attest to a plastic maturity, it is only from July 1916 that his paintings will find a more assertive structure and will shed certain details. This stylistic evolution, which marks a turning point in his career, will persist for several years.
The pictures painted by Gris between the winter of 1916 and 1917 are part of his greatest period, as he slowly broke away from the influence of Analytical Cubism to become a persistent interpreter of Synthetic Cubism. Thus, the shapes and structuring of the compositions take precedence over natural appearances. *Compotier et verre* , an oil on canvas from 1916, is a masterpiece that is part of this transition and marks the passage to a new "essentiality" of form for the painter.
Barneby

No. 168
Title: ***La nappe blanche (The white tablecloth)***
Date: 1916
Medium: oil on panel
Dimensions: 50.2 × 60.3 cm
Current owner or museum: Museum of Fine Arts, Houston
Private Collection
Credit Line: Museum purchase at an auction Sale Date: June 20, 2006, funded by the Caroline Wiess Law Accessions Endowment Fund
Object Number 2006.389
The Nancy and Rich Kinder Building Gallery 203

Spanish painter Juan Gris created such highly ordered, even mathematical, compositions that the French poet and critic Guillaume Apollinaire dubbed him the demon of logic. However, as demonstrated by The White Tablecloth, Gris balances the structural rigor of his paintings with nuanced chromatic rhythms, giving his compositions a lustrous palette that mirrors the glowing canvases of such Spanish old masters as Diego Velázquez and Bartolomé Esteban Murillo.

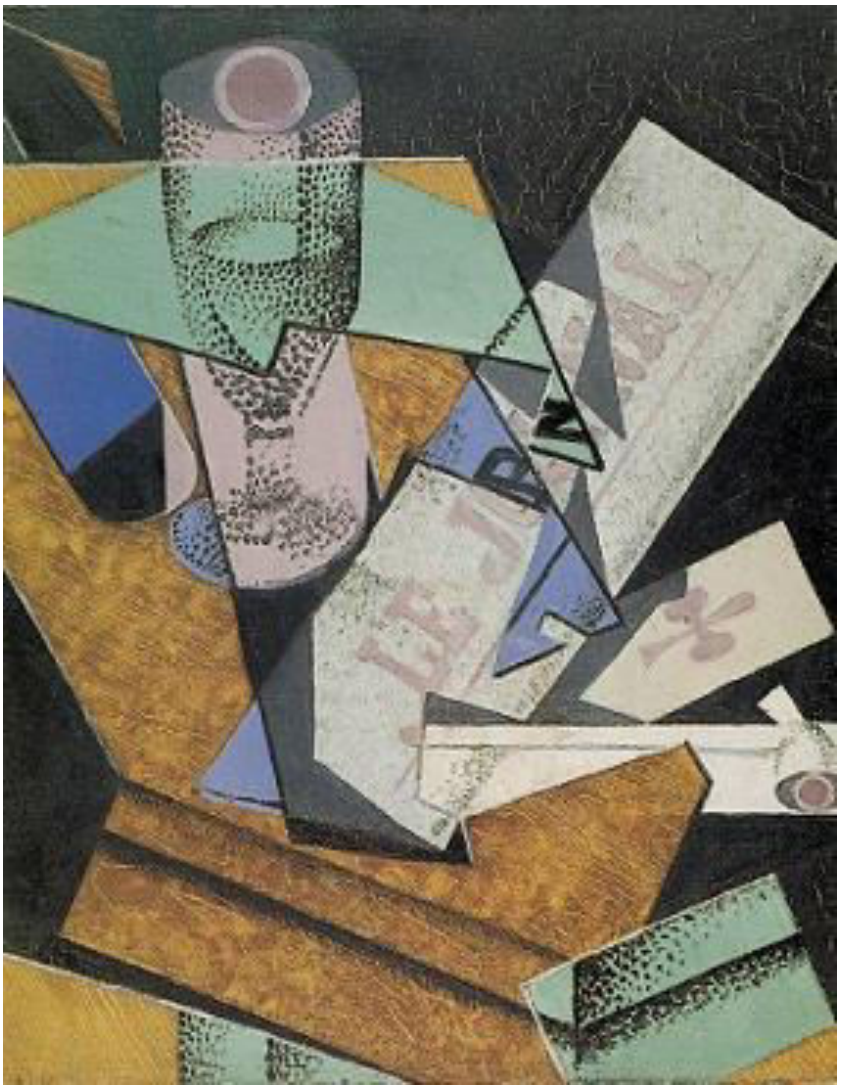
Provenance

[Léonce Rosenberg, Paris, c. 1916]; Vicomte Alain de Léché, Paris; Bernard Poissonnier, Paris; [Galerie Berggruen, Paris]; [Galerie Louise Leiris, Paris]; [Saidenberg Gallery, New York]; [Marlborough Gallery, London]; [Galeria Theo, Madrid, until c. 1980]; Private collection, c. 1980; thence by descent, until 2006; [Christie's, London, Impressionist and Modern Art, June 20, 2006, No. 138]; purchased by MFAH, 2006.

Exhibition History

"Les Créateurs du Cubisme," Galerie des Beaux-Arts, Paris, March–April 1935; June–October 1935, No. 42.
"Les Maîtres de l'art indépendant 1895-1937," Petit Palais, Paris, 1937, No. 16.
"Juan Gris," Kunstmuseum, Bern, October–January 1956, No. 40.
"Juan Gris," Museum am Ostwall, Dortmund, October–December 1965; Wallraf-Richartz Museum, Cologne, December–February 1966, cat. No. 42.
"Juan Gris (1887-1927)," Salas Pablo Ruiz Picasso, Madrid, September–November 1985, cat. No. 56.
"Juan Gris," Whitechapel Art Gallery, London, September–November 1992; Staatsgalerie Stuttgart, December 1992–February 1993, Rijksmuseum Kröller-Müller, Otterlo, March–May 1993, cat. No. 60.

No. 169
Title: ***Verre et journal (Glass and newspaper)***
Date: January 1916
Medium: Oil on canvas
Dimensions: 41 x 33 cm
Current owner or museum:
Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-524
In deposit at Musée d'art moderne de Céret (Céret) since 01-01-1995



No. 170
Title*:* ***Bouteille, verre et journal (Bottle, glass and newspaper)***
Date: June 1916
Medium: Oil on canvas
Dimensions: 41 x 26.5 cm
Current owner or museum: Private Collection
Sold at an Auction

No. 171
Title*:* ***Le verre sur la table (The glass on the table)***
Date: 1916
Medium: Oil on canvas
Dimensions: 40×33 cm
Current owner or museum: Denver Art Museum
Accession Number
1966.169

Credit Line Charles Francis Hendrie Memorial Collection Juan Gris, Verre sur une table (Glass on Table), 1916. Denver Art Museum: Charles Francis Hendrie Memorial Collection, 1966.169

Provenance
Acquired from (Leonce Rosenberg, Paris) by M. Danton, Paris; from M. Danton to Rijksmuseum Kroller-Muller Foundation, Otterlo; from Rijksmuseum Kroller-Muller Foundation to Jan Streep, New York; from Jan Streep to (Theodore Schempp, New York); from (Theodore Schempp) to Marion Hendrie, Cincinnati, in 1951; gifted by Marion G. Hendrie to the Denver Art Museum in 1966.

Exhibition History
"Picking for Pleasure: An Exhibition of the Paintings in the Collection of Marion Hendrie"--The Contemporary Arts Center of the Cincinnati Modern Art Society, Cincinnati Art Museum, 1954
"Cubism in Retrospect"--Denver Art Museum, 1959
"The Marion Hendrie Collection"--Denver Art Museum, 1966
"Painting in Paris"--Hatton Gallery, Fort Collins and Colorado Springs Fine Arts Center, 1993
"Fracture: Cubism and After"--Denver Art Museum, 1/26/2014 - 1/10/2016

No. 172
Title: ***Les raisins (Grapes)***
Date: June 1916
Medium: Oil on plywood
Dimensions: 55 x 47 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1997
Register number: AD00607
On display in: Room 204.02 - Cubism, the First International Language. Telefónica Collection

No. 173

Title: ***Le violon (The Violin)***
Date: August 1916
Medium: Oil on plywood
Dimensions: 79,5 x 53,5 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1998
Register number: DE01312
Comment:
'When the painter is in the presence of objects, the first task of his imagination is to analyse those objects, which he studies in his drawings or sketches. On the basis of this analysis, he extracts the primordial elements which he considers the most beautiful and are in his opinion the incontestable signs of his original idea or of its purest form. Finally, through synthesis using all the pictorial means at his disposal, he constructs a new whole that includes all these elements.
[Maurice Raynal, Anthologie de la peinture en France de 1900 à nos jours, Paris, 1927]

Bárbara García Menéndez and Alberto Gil
Museo Carmen Thyssen, Málaga

No. 174
Title: ***Le jardin (The Garden)***
Date: October 1916
Medium: Oil on board
Dimensions: 65 x 54 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1993
Register number: DO00277
Long-term loan of Telefónica Collection

No. 175
Title: ***Paysage cubiste (Cubist Landscape)***
Date: 1917
Medium: Oil on plywood
Dimensions: 116.2 x 72.4 cm
Current owner or museum: The Meadows Museum, Dallas
Credit Line: Meadows Museum, SMU, Dallas. Algur H. Meadows Collection, MM.67.25
Accession Number: MM.67.25

No. 176
Title: ***Damier et cartes à jouer (Checkerboard and Playing Cards)***
Date: 1916
Medium: Oil on canvas
Dimensions: 28 7/8 x 23 3/4 "
Current owner or museum: Mildred Lane Kemper Art Museum St. Louis University purchase, Kende Sale Fund, 1946
WU 3790

Comment: The Spanish artist Juan Gris was a leading Cubist painter practicing in France in the early twentieth century. Like the work of his fellow artists Georges Braque and Pablo Picasso, who pioneered the Cubist approach of painting fragmented objects from multiple perspectives at once, Gris focused on the relationship between dimensional forms and the flat canvas. In this painting familiar Cubist images a glass, a napkin, playing cards, and a checkerboard- are rendered as flat, colored planes that closely overlap. During the mid-1910s, when he executed this work, Gris began his paintings with arbitrarily placed color fields, into which he introduced references to identifiable objects in such a way that their relation to different surfaces is difficult to ascertain. The checkerboard and glass, for example, are partially transparent, intersecting with the grounds on which they appear. [Permanent collection label, 2019]

No. 177
Title: ***Vase et Verre / Broc et verre (Jar and Glass)***
Date: November 1916
Medium: Oil on board
Dimensions: 46 x 38 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1988
Observations: Entry date: 1988 (from the redistribution of the Museo Español de Arte Contemporáneo [MEAC] collection)
Register number: AS08114

No. 178
Title: ***Plat de fruits (Dish of Fruit)***
Date: 1916
Medium: Oil on panel
Dimensions: 40.6 x 24.1 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: A. E. Gallatin Collection, 1952
Accession Number: 1952-61-36

No. 179
Title*:* ***Le compotier - Un bol de fruits (A bowl of fruit)***
Date: 1916
Medium: Oil on canvas
Dimensions: 46 × 38 cm
Current owner or museum: Private Collection

No. 180
Title*:* ***Compotier et verre (Fruit Bowl and Glass)***

Date: September 1916
Medium: Oil on wood
Dimensions: 38 x 46 cm
Current owner or museum: Colección LL-A

No. 181
Title: ***Nature morte (Still life)***
Date: 1916
Medium: Oil on Panel
Dimensions: 64 x 80,5 cm
Sold at an auction
Sale Date: November 16, 1989

No. 182
Title*:* ***Nature morte sur une table / Nature morte avec table***
Date: 1916
Medium: Oil on canvas
Dimensions: 55 × 46 cm
Current owner or museum:
Private Collection

No. 183
Title*:* ***Nature Morte (Still Life)***
Date: 1916
Medium: Oil on panel
Dimensions: 41.3 × 24.1 cm
Current owner or museum: Yale University Art Gallery
Credit Line
Gift of Mr. and Mrs. Gilbert W. Chapman, B.S. 1924
Accession Number 1962.39
Provenance
Probably Leonce Rosenberg, Paris; Earl Horter, Chicago; Mrs. Gilbert N. Chapman, New York (acquired from the Horter Collection in 1934). (Letter Mrs. Chapman, New York, April 16, 1964).
Bibliography
Francoise Forster-Hahn, French and School of Paris Paintings in the Yale University Art Gallery (New Haven, Conn.: Yale University Press, 1968), 14.
"Recent Gifts and Purchases," Yale University Art Gallery Bulletin 29, No. 1 (April 1963): 23, 43, ill.

No. :184
Title: ***Cruche et verre sur une table (Jug and glass on a table)***
Date: 1916
Medium: Plywood in three layers
Dimensions: 46 x 27cm
Current owner or museum: Neue Pinakothek, Munich, Germany
Inventory number 14235
Acquisition
Acquired in 1971 as a legacy from Theodor and Woty Werner
Bavarian State Painting Collections - Modern Art Collection in the Pinakothek der Moderne in Munich

No. 185
Title: ***Le Gueridon (The Table)***
Date: 1916
Medium: Watercolor, opaque watercolor, graphite, black chalk, and varnish on laid paper
Dimensions: 14.9 x 18.1 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: A. E. Gallatin Collection, 1952
Accession Number: 1952-61-37

No. 186
Title: ***Cartes à jouer et siphon (Playing cards and siphon)***

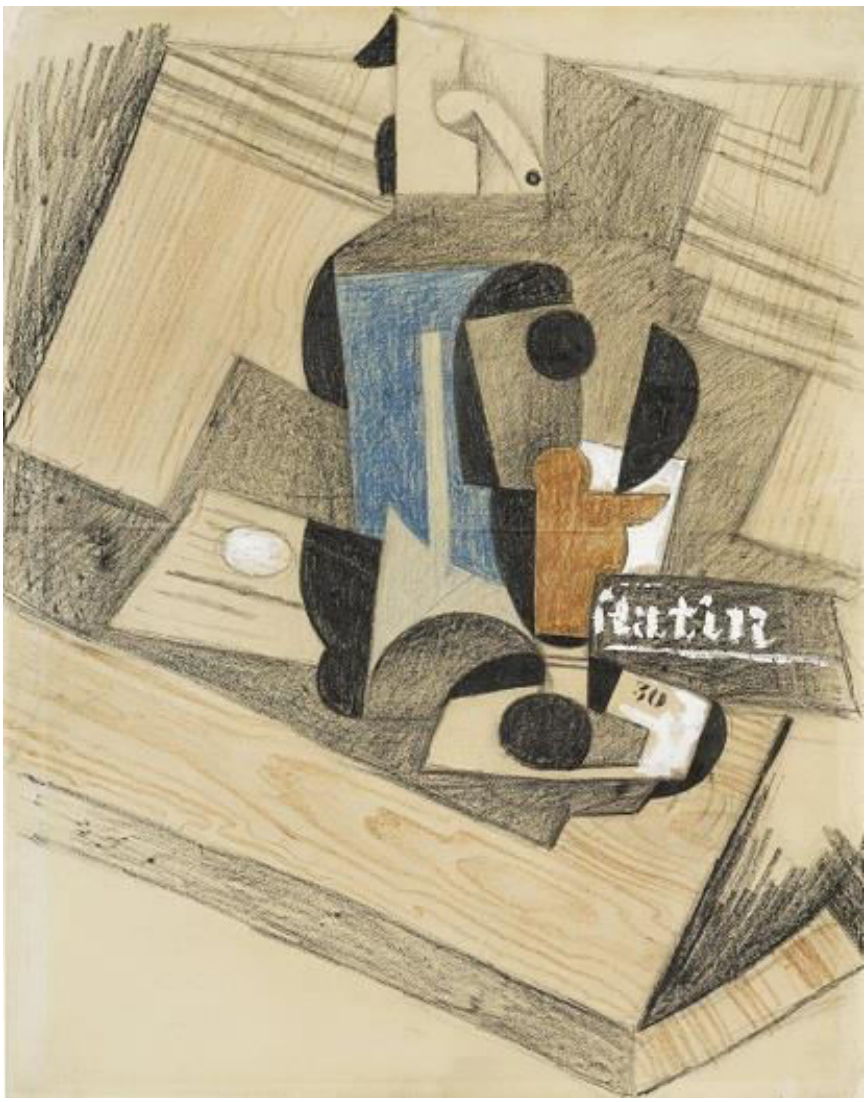
Date: 1916
Medium: Oil on panel (triplex)
Dimensions: 73,2 x 116,6 cm
Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands
Inventory: KM 102.219

No. 187

Title*:* ***Le Siphon / siphon, verre et journal (Syphon, Glass, and Newspaper)***
Date: 1916
Medium: Oil on canvas
Dimensions: 55 x 46,5 cm
Current owner or museum: Museum Ludwig, Cologne
Köln, Museum Ludwig, Inv.-Nr. ML 76/3166, Überweisung Wallraf-Richartz-Museum 1976
Provenance
Léonce Rosenberg, Paris
Poiret (Frau), Paris
Zwemmer Gallery, London
Valerie Cooper, London
Michael Ventris, London
Galerie Berggruen, Paris
, Werner Rusche, Köln
• 1964-1976, Wallraf-Richartz-Museum & Fondation Corboud, Köln, Inv.-Nr.: WRM 3166 (Gift 1964)
Literature
Modern Art, London 1948, Kat-Nr. 30
Köln WRM, Gemälde des 20. Jhs., 1974, S. 76.77, Abbildung Nr. 122
Köln ML, Handbuch, 1979, S. 259-261, Farbabbildung S. 259
Natura Morta, Köln 1980, S. 139, Abbildung S. 142, Kat-Nr. 8
Gris, Juan, Washington/Berkeley/New York 1983/84, Abbildung S. 83, Kat-Nr. 43
Köln ML, Bestandskatalog II, 1986, S. 85
Köln ML, Bestandskatalog I, 1986, Farbabbildung Tafel 44
Köln Kuratorium, Kuratorium WRM ML, 1991, S. 10, Farbabbildung S. 10
Gris, Juan, London 1992, S. 60, Abbildung S. 16, Kat-Nr. 18
Gassen, Von Abstraktion zur Konkretion, 1996, S. 49, Abbildung 6, S. 49
Köln ML, Kunst des 20. Jahrhunderts, 1996, S. 250, Farbabbildung S. 251
Richter, Malerei im 20. Jahrhundert, 1998, S. 52, Abb. 18, S. 51
Gris, Juan, Madrid 2005, Farbabbildung Kat. 63, Bd. I, S. 81-82 Bd. II
Köln ML, 20./21. Jahrhundert, 2018, S. 220 mit Abb.
El Bodegón español, Bilbao 1999-00, S. 251, 298, Farbabb. S. 250, Kat-Nr. 65
Spanish Painting from El Greco to Picasso, New York 2006, S. 122 Farbabb. S. 123
Fauvism et Cubisme, Japan 2004, S. 120, Farbabb. S. 121
Exhibitions
Modern Art, London 1948
Natura Morta, Köln 1980

Kubismus, Köln 1982
Gris, Juan, Washington/Berkeley/New York 1983/84
El Bodegón español, Bilbao 1999-00
Fauvism et Cubisme, Japan 2004
Gris, Juan, Madrid 2005
Spanish Painting from El Greco to Picasso, New York 2006

No. 188
Title*:* ***Siphon et verre (Siphon and glass)***
Date: 1916
Medium: coloured crayons, pencil and gouache on paper
Dimensions: 44.4 x 34.8 cm
Current owner or museum:
Private Collection
Sold at 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.



Provenance
Estate of the artist (Josette Gris & Georges Gonzales-Gris; until 1965)
Galerie Louise Leiris, Paris (acquired in 1965)
Saidenberg Gallery, New York (1965-66)
Heinz Berggruen, Paris (1966-82)
Private Collection (acquired in 1982)
Sale: Sotheby's, London, Looking Closely: A Private Collection, 10th February 2011, lot 4. Lot Sold.
993,250 GBP
Purchased at the above sale by the father of the present owner
Exhibited
Paris, Galerie Louise Leiris, Juan Gris: dessins et gouaches 1910-1927, 1965, No. 18, illustrated in the catalogue; illustrated in colour on the catalogue cover Los Angeles, The Los Angeles County Museum of Art & New York, The Metropolitan Museum of Art, The Cubist Epoch, 1970-71, No. 135, illustrated in the catalogue
Paris, Orangerie des Tuileries, Juan Gris, 1974, No. 128, illustrated in the catalogue

London, The Tate Gallery, The Essential Cubism, 1907-1920, 1983, No. 87, illustrated in the catalogue
Martigny, Fondation Pierre Gianadda, De Picasso à Barceló. Les artistes espagnols, 2003, No. 3, illustrated in colour in the catalogue

Literature

Zeichnungen und Collagen des Kubismus: Picasso, Braque, Gris (exhibition catalogue), Kunsthalle, Bielefeld, 1979, No. 225, illustrated

Catalogue Note

Gris created his Siphon et verre in the midst of World War I, just when Cubism was at the high point of its 'synthetic' pictorial reconstruction. No longer satisfied with collage, Gris translated all of his constructive ideas through his draughtsmanship, relying upon convincing pictorial recreations of patterns and texture to convey the assembled appearance of papier collés. Over the course of the 1910s, several artists would attempt to adopt the perspectival and compositional devices that the Cubist founders Braque and Picasso had started using at the end of the first decade, but few would be as highly regarded for their talent and vision as Gris. As a result, Gris was considered one of the leaders of the Cubist movement, along with Picasso, Braque and Léger. Recalling this period and her association with the Cubists, Gertrude Stein identified Gris as an artist of foremost importance among these figures: 'The only real Cubism is that of Picasso and Juan Gris. Picasso created it and Juan Gris permeated it with his clarity and exaltation' (G. Stein, The Autobiography of Alice B. Toklas, New York, 1933, p. 111). Probably executed in April-May 1916, Siphon et verre is closely related to the oil version Le Siphon (fig. 1), painted in May of that year. Daniel-Henry Kahnweiler, Gris' dealer and the founder of the Galerie Louise Leiris, provided the following analysis of Gris' particular Cubist style: '[T]he emblems which Juan Gris invented 'signified' the whole of the object which he meant to represent. All the details are not present. The emblems are not comprehensible without previous visual experiences... The picture contains not the forms which have been collected in the visual memory of the painter, but new forms, forms which differ from those of the 'real' objects we meet within the visible world, forms which are truly emblems and which only become objects in the perception of the spectator' (D.-H. Kahnweiler, Juan Gris: His Life and Work, London, 1947, p. 90).

No. 189

Corresponds to lithograph No. 1 in *Au soleil du plafond*

Title: ***Moulin à café, tasse et verre sur une table (Coffee Grinder, Cup and Glass on Table)***

Date: 1915-1916

Medium: Black chalk, pencil, collage and oil on paper

Dimensions: 46 x 29 cm

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

Register number: DE01558

On display in: Room 204.01 - Cubism, the First International Language. Telefónica Collection

In 1916 Juan Gris decided to use some of Paul Cézanne's best-known paintings as a point of departure. Unlike Pablo Picasso, once more, Juan Gris did not do groups of variations on a theme like those in Picasso's greatest series, but rather made a thorough examination of Cézanne's work in order to extract lessons that he could apply to his own drawings. As well as his copies of Cézanne and other masters, between 1915-1916 and 1921, Juan Gris mainly did still lifes and portraits of those closest to him, principally friends and family. These are mostly pencil compositions, usually without colour. The exceptions, which do use colour, are the gouaches done to illustrate the album *Au soleil du plafond*, by Pierre Reverdy (which Juan Gris was never to see in print) the frontispiece of which is this very collage: Moulin à café, tasse et verre sur une table (Coffee Grinder, Cup and Glass on Table).

Paloma Esteban Leal

Image: Work as originally displayed at MNCARS

No. 190
Corresponds to lithograph No. 2 in *Au soleil du plafond*
Title: ***Le moulin à café (The coffee grinder)***
Date: 1916
Medium: gouache, black Conté crayon and pencil on card
Dimensions: Sheet 46.4 x 30.1 cm Image 27.2 x 21.6 cm.
Current owner or museum:
Private Collection
Sold at Christie's Live Auction 20180 20TH Century Evening Sale
LOT 49 C *Always in Style: Property from the Collection Herbert Kasper*
Price realised USD 930,000
Estimate USD 300,000 – USD 500,000
Closed: 11 Nov 2021

of

Provenance
Georges González Gris, Paris (by descent from the artist).
Galerie Simon (Daniel-Henry Kahnweiler), Paris.
Saidenberg Gallery, New York (by 1956, until at least 1958).
Private collection, New Jersey; sale, Christie's, New York, 18 May 1983, lot 158.
Waddington Galleries, Ltd., New York (acquired at the above sale).
Acquired from the above by the late owner, 8 August 1984.
Literature
P. Reverdy, Au soleil du plafond, Paris, 1955 (illustrated in color).
Art News Annual, 1958, vol. XXVII, p. 168 (illustrated).
D. Cooper and M. Potter, Juan Gris: Catalogue raisonné de l'oeuvre peint, San Francisco, 2014, vol. I, p. 295, No. 168a (illustrated in color).
Exhibited
New York, Saidenberg Gallery, Gris/Laurens, April-May 1956.
London, Waddington Galleries, Groups VII, January 1984, p. 37, No. 47 (illustrated).
London, Waddington Galleries, Works on Paper, May 1984, p. 45, No. 16 (illustrated in color, p. 17; with incorrect support).

New York, Morgan Library & Museum, Mannerism and Modernism: The Kasper Collection of Drawings and Photographs, January-May 2011, p. 128, No. 49.

Lot Essay

Executed in 1916, Le moulin à café dates 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.

The present work, with its combination of planes depicted with various media, is 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. Le moulin à café is one of a group of drawings that Rosenberg commissioned from Gris in 1915-1916. These works were intended to be included in a publication, Entre les 4 murs et sur la table, 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, entitled Au soleil du plafond. Other gouaches include Compotier, now part of the Leonard A. Lauder Cubist Collection in The Metropolitan Museum of Art, New York, and Moulin à café, tasse et verre sur une table in the Museo Reina Sofía, Madrid.

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. Le moulin à café 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).

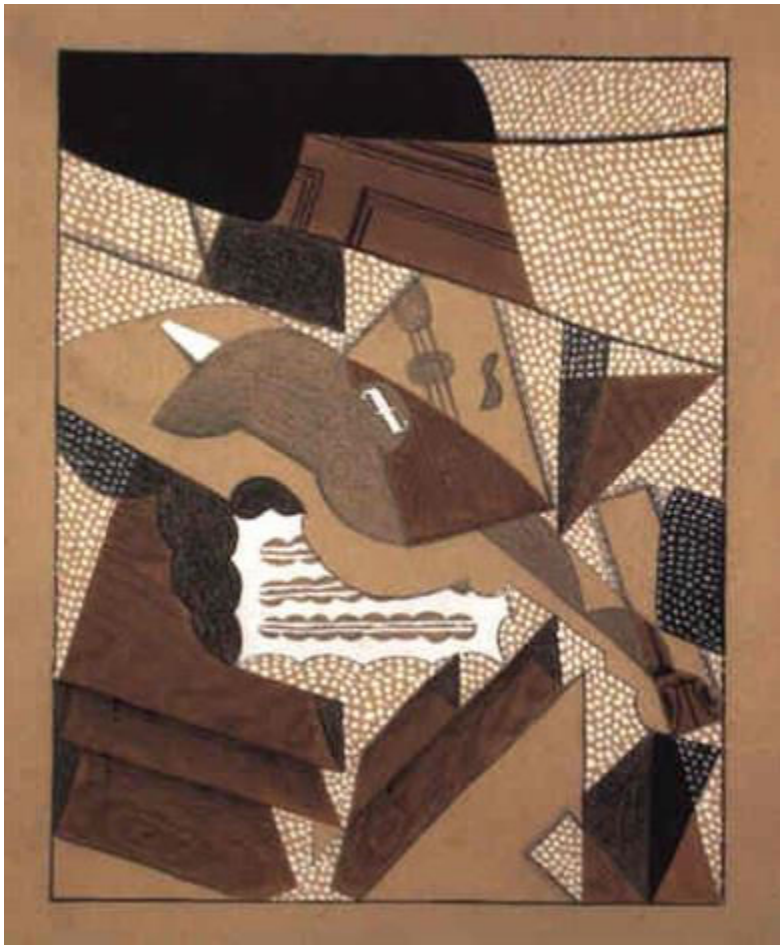
In the present work, Gris has used a combination of traditional modes of representation—the illusionistic pencil shading to suggest the folds in the white tablecloth, the coffee grinder handle, and the sleek form of the coffee pot—and the more avant-garde, quintessentially cubist devices, including the 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.

No. 191
Corresponds to lithograph No. 3 in *Au soleil du plafond*
Title: ***La pipe***
Date: 1916
Medium: gouache, black Conté crayon and pencil on card
Dimensions: Sheet 46.4 x 30.1 cm Image 27.2 x 21.6 cm.
Current owner or museum: Private Collection

No. 192
Corresponds to lithograph No. 4 in *Au soleil du plafond*
Title: ***Le livre***
Date: 1915-16
Medium: Gouache on Board
Dimensions: 30,5 x 26 cm (sheet 46.3 x 29.8cm)

No. 193
Corresponds to lithograph No. 5 in *Au soleil du plafond*
Title: ***La guitare***
Date: 1915-16
Medium: Gouache on Board
Dimensions: 30,5 x 26 cm (sheet 46.3 x 29.8cm)
Current owner or museum:
Musée des Années 30 Boulogne-Billancourt
Espace Landowski
28, avenue André-Morizet
92100 Boulogne-Billancourt

No. 194
Corresponds to lithograph No. 6 in *Au soleil du plafond*
Title: ***Le violon (The violin)***
Date: 1915-16
Medium: Gouache on Board
Dimensions: 30,5 x 26 cm (sheet 46.3 x 29.8cm)
Sold at Christie's Live auction 5516 Impressionist & modern paintings,watercolours & sculpture I, London November 29, 1995
Lot 25
Price realised GBP 265,500
Estimate GBP 180,000 – GBP 250,000
Le Violon. Gouache and pencil on board 12 1/8 x 10¼in. (30.5 x 26cm.) image 18¼ x 11¾in. (46.3 x 29.8cm.) sheet. Executed circa 1915-16



Provenance
The Artist's Estate
Josette Gris and George Gonzalez Gris, until 1955
Saidenberg Gallery, New York, 1956
Mr and Mrs Isadore Levin, Detroit, c. 1956-85, by whom purchased from the above
Stephen Mazoh and Co., New York
Donald Morris Gallery, Inc., Birmingham, Michigan
Literature
P. Reverdy, Au Soleil du Plafond, Paris, 1955
J. Thrall Soby, Juan Gris, Museum of Modern Art, New York, 1958 (illustrated p. 56)
G. Tinterow, Juan Gris, Ministerie de Cultura y Banco de Bilbao, 1985, p. 341 (illustrated in colour)
Exhibited
New York, Saidenberg Gallery, Gris-Laurens, April-May 1956
New York, Museum of Modern Art, Juan Gris, April-June 1958, p. 56 (illustrated). This exhibition later travelled to Minneapolis, Minneapolis Institute of Arts, June-July 1958; San Francisco, San Francisco Museum of Art, Aug.-Sept. 1958; Los Angeles, Los Angeles County Museum of Art, Sept.-Oct. 1958
Lot Essay
This work was one of several still-lifes painted by Gris in 1915 which were then used to illustrate Pierre Reverdy's volume of poems, "Au Soleil du Plafond". Reverdy had been Gris' neighbour at 13, Place Ravignan in Montmartre before the War, he was then a young poet who would become one of Cubism's most pugnacious champions during the post-War period.
"In Reverdy's poems, there is a continuous conflation of objects, as flat entities or as richly evocative presences in dramatic interaction. The objects have an effect quite similar to what is found in the poetry of Mallarmé, whom, Kahnweiler reports, Gris worshipped. Mallarmé wanted 'to describe not the object

itself but the effect it produces'. Poets of this form depended on the object, much as the Cubist painters did.
The implements of the arts are key motifs in Reverdy's poetry ... Among the titles of his poems are 'The Book', 'The Pipe', 'The Musician', 'The Guitar', 'The Violin', 'The Compote Dish' and 'Draught Board', all themes with some history in Gris' painting. Indeed, Reverdy's titles could be used as a catalogue of Gris' favourite objects. 'Signs' are everywhere, replacing words as signals and embodiments ... Reverdy was much concerned with surfaces and what lay behind them ... The watercolours accompanying the 1915 collaboration and the contemporaneous paintings concluded in a series dated early 1916 in which objects have a heightened, immanent presence and there is a lush, pointillist surface" (M. Rosenthal, Juan Gris, University Art Museum, Berkeley, 1983, p. 78).
In these works, Gris began to experiment with different surface textures, and thus eliminated three-dimensional elements in favour of an entirely planar composition. In Le Violon the composition is made up of a system of over-lapping planes verging close to abstraction, with only Reverdy-like emblems providing any clues of identity. Gris himself felt that 1915 was a crucial year in his development, in March he wrote: "Je crois que ... mes toiles commençent à avoir une unité dont avant elles manquaient. Ce ne sont plus ces inventaires d'objets qui tant me décourageaient autrefois" (Douglas Cooper, Juan Gris, Paris, 1977, p. XVIII).

No. 195
Corresponds to lithograph No. 8 in *Au soleil du plafond*
Title: ***La Soupière (The soup bowl)/ Soupière (Soup tureen)***
Date: 1916
Medium: Gouache, Pencil on brown paper
Dimensions: 34.9 x 29.8 cm
Signature: Entitled and numbered on reverse: Soupière 8
Current owner or museum: David Lévy & Associés, 10 Avenue Matignon, 75008, Paris France T +33 1 45 63 72 52 M +33 6 14 04 41 65
Provenance: Daniel-Henry Kahnweiler, Paris
Saidenberg Gallery, New York
M. Knoedler and Co., New York
Private collection, Dallas
Rachel Adler Gallery, New York
Private collection
Literature: Pierre Reverdy et Juan Gris, Au soleil du plafond, Paris, 1955, repr. plate 8 among a serie of 10 other gouaches p.105-107.
Exhibitions: - Saidenberg Gallery, New York, Juan Gris and Henri Laurens, 2 April-26 May 1956
- Travelling exhibition Juan Gris : Museum of Modern Art, New York, 9 April-1 June 1958 ; The Minneapolis Institute of Art, 24 June-24 July ; San Francisco Museum of Art, 11 August-14 September ; Los Angeles County Museum of Art,

29 September-26 October, p. 56, repr.
- Marlborough Fine Arts, Ltd., London, Aspects of Twentieth Century Art, July-August 1963, No. 28, illustré.
- Museum am Ostwall, Dortmund, Juan Gris, October-December 1965, No. 125, repr.
-

No. 196
Corresponds to lithograph No. 9 in *Au soleil du plafond*
Title: ***Le compotier (The Fruit Bowl)***
Date: 1915–16
Medium: Graphite, wax crayon, and gouache on blue wove paper-faced paperboard **Dimensions:** 27.1 × 21.6 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.
Comment:
Gris collaborated with his friend, the poet Pierre Reverdy, on a commissioned book, but the project stalled during World War I and remained unfinished at the time of Gris's death. A reduced version, with color lithograph reproductions of eleven of Gris's original still lifes, was published some thirty years later. The Reverdy poem that accompanies this image is titled "Compotier" ("The Fruit Bowl"): A hand reaches toward the arrangement of fruit and, like a bee, hovers over it. The circle where the fingers glide is drawn tight as a trap—then they resume their flight, leaving at the bottom of the dish a bright red scar. A drop of blood, of honey, on the fingertips. Between light and teeth, the web of desire weaves the bowlful of lips.

No. 197
Corresponds to lithograph No. 10 in *Au soleil du plafond*
Title: ***Pot de Fleurs***
Date: 1915–16
Medium: Graphite, wax crayon, and gouache on paper-faced paperboard
Dimensions: 27.1 × 21.6 cm
Current owner or museum:

No. 198
Corresponds to lithograph No. 11 in *Au soleil du plafond*
Title: ***Bouteille***
Date: 1916
Medium: Gouache and Crayon on paper-faced paperboard
Dimensions: 26,7 x 21,6 cm. (10.5 x 8.5 in.)
Current owner or museum: Private Collection
Sold at an auction
Sale Date: November 11, 1999

No. 199
Corresponds to lithograph No. 7 in *Au soleil du plafond*
Title: ***La Lampe***
Date: 1916
Medium: gouache, watercolor, charcoal and pencil on board
Dimensions: 27 x 21.6 cm. Board 33 x 24.8 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 1996 Impressionist And Modern Works On Paper. Lot 141
Property From A Private New York Collection
Price realised USD 690,600
Estimate USD 500,000 – USD 700,000
Closed: 7 May 2008

Provenance
Saidenberg Gallery, New York.
Florence and Richard Weil, St. Louis (acquired from the above, 1956); Estate sale, Sotheby's, New York, 13 May 1997, lot 29.
Anon. sale, Christie's, New York, 19 November 1998, lot 548.
Acquired at the above sale by the present owner.
Literature
D. Cooper, Juan Gris, Paris, 1977, vol. I, p. 250, No. 166a (illustrated, p. 251).
Lot Essay
This gouache is closely related to the oil painting of the same name and date, La Lampe, 1916 (Cooper, No. 666). In the summer of that year Gris painted some of his most subdued and serene compositions (for instance, Le Violin, Cooper, No. 184), channeling the dark Spanish mysticism of the great still-life painter Francisco de Zurbarán. Earlier in the year, during the spring, however, Gris's approach was decidedly more outgoing and hedonistic.
In his still lifes of 1916 Gris alternated between insolence and sobriety in his use of color. From this and the previous year date several compositions in which objects are densely speckled, as though the painter had admired what Alfred Barr has called the 'confetti-like stippling' in certain paintings by Picasso of 1913-1914. The Lamp is a case in point, and Gris' gouaches of the time reflect the same preoccupation (J.T. Soby, Juan Gris, exh. cat., The Museum of Modern Art, New York, 1958, pp. 57 and 61).
La Lampe is clearly in Gris's synthetic cubist vein, in which he plays with a number of ideas he has utilized in his painting up to this time. The pictorial structure displays the residual influence of the great papier collés of 1914. Although the composition here implies an angled, front-to-back conception of space, and the diagonal shapes strive to give an impression of the lamp being modeled in a spatial

context, the forms are resolutely flat, a fact reinforced by the orderly stippling of color. Recalling his papier collés and the use of artificial wood-grain papers, Gris draws on the foreground corner of the table to create the impression (but not the illusion) of a wood surface.
During the fall and winter of 1915-16 Gris allowed his paintings to become more concrete and concise... and made them more legible. He reduced the number of objects represented, used fewer simultaneous aspects, relied for his spatial effect on a bolder and more economical planar structure and used pointillistic dotting to ventilate the composition and create an ornamental effect. At the same time Gris adopted conceptual rather than visual forms, to which he had inclined hitherto, so that he re-created objects in more generalized terms. That is to say, objects lose their individuality but became more unified. Simultaneously Gris cut down the range of colors in his set of basic forms, but enriched them in another sense by introducing a play of formal metaphors and correspondences between them (D. Cooper, The Cubist Epoch, London, 1970, pp. 224 and 226).

No. 200
Title: ***Lampe (Lamp)***
Date: 1916
Medium: Oil on canvas
Dimensions: 81 × 64.8 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: The Louise and Walter Arensberg Collection, 1950
Accession Number: 1950-134-96

No. 201
Title: ***Nature morte avec verre (Still Life with a Glass)***
Date: 1917
Medium: Oil on panel
Dimensions: 33 x 19 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: A. E. Gallatin Collection, 1952
Accession Number: 1952-61-38a

No. 202
Title*:* ***Verre et Damier (Glass and Checkerboard)***
Date: 1917
Medium: oil on wood
Dimensions: 29.85 × 41.28 cm
Current owner or museum: The National Gallery of Art, Washington
Credit Line Woodner Collection. Gift of Dian Woodner
Accession Number 2017.122.1
Provenance
Purchased, possibly in the 1950s, by Ian Woodner [1903-1990], New York; by inheritance to his daughter, Dian Woodner, New York; gift 2017 to NGA.

No. 203
Title*:* ***Compotier et fruits sur un guéridon (Fruit bowl and fruits on a pedestal table)***
Date: January 1917
Medium: Oil on panel laid down on cradled panel
Dimensions: 55.1 x 46.2 cm
Current owner or museum:
Private Collection
Sold at Sotheby's *Impressionist & Modern Art Evening Sale* /04 November 2014 • New York
Lot 5
Estimate 700,000 - 1,000,000 USD Sold

Provenance
Léonce Rosenberg, Paris
Dr. Ismar Littmann, Breslau (acquired by 1933)
Sale: Max Perl, Berlin February 26-27, 1935, lot 2470 (involuntary auction of the estate of the above)
Private Collection, Switzerland
Otto Gerson, New York and M. Knoedler & Co., New York
Otto Gerson, New York
Virginia Booth Vogel, Milwaukee, WI (acquired from the above on September 1, 1949)
Acquired by descent from the above
Exhibited
London, Beaux Arts Gallery, Exhibition of Modern French Paintings (Ecole de Paris), June 1933, p. 4, No. 19, illustrated in the catalogue under the title Composition
Literature
Douglas Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. 1, p. 314, No. 211, illustrated on p. 315
Douglas Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint, Paris, 2014, vol. 1, p. 364, No. 211, illustrated
Catalogue Note
Juan Gris's still-life from 1917, Compotier et fruits sur un guéridon, captures the exuberance of the artist's Synthetic cubist style. Following the muted tones and geometric weight of early cubism, Gris along with Picasso and Braque re-introduced color as a dominant factor in their still-life compositions. Gris was undoubtedly a master of Synthetic cubist compositions and his strongest works were executed

in the years just before and throughout World War I. With brilliant tones of pink and green, Compotier et fruits sur un guéridon is a rare example of his unique continuation of the Cubist idiom. Gris presents an art historical trope of tilted table-top with decorative bowl and fruit but the objects and their surrounding space are fragmented into illogical planes. Though he brings his representation to the brink of abstraction, he allows the viewer just the right amount of clues necessary for reconstructing the subject. Gris painted several still-lifes on panel along these lines in early 1917, including La Chaise now at the Centre Georges Pompidou in Paris.

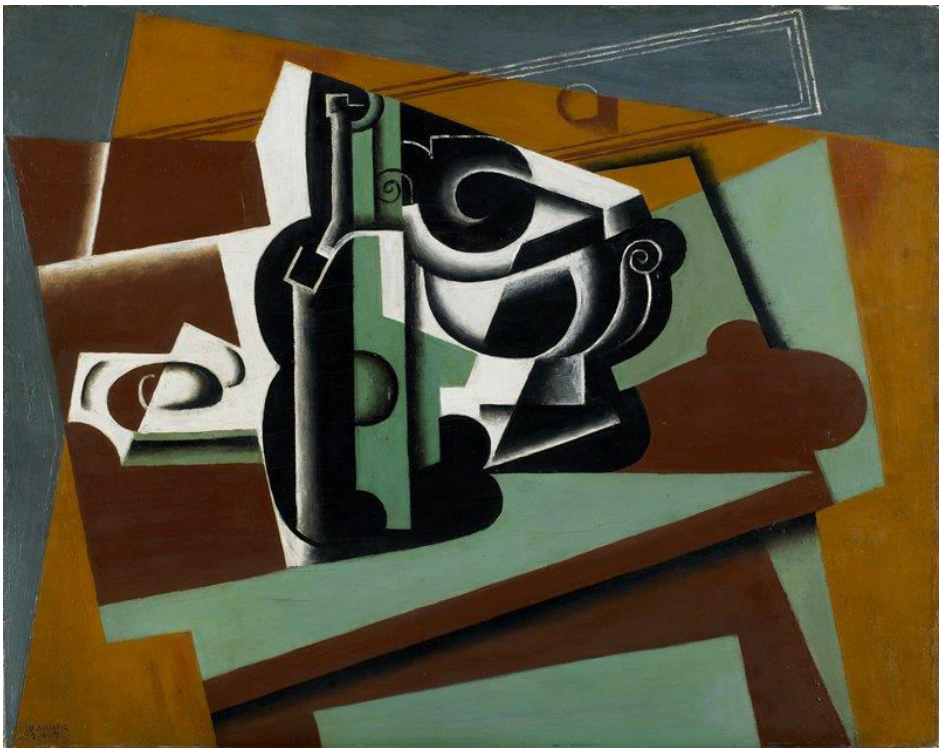
After his dealer, Daniel-Henry Kahnweiler, had been exiled from France at the outset of World War I, Gris developed an important friendship with another prominent dealer of Cubism - Léonce Rosenberg. A champion of Cubism, Rosenberg and his gallery in Paris played a vital role in the early stages of European Modernism. After passing through Rosenberg's gallery, the present work was acquired by Dr. Ismar Littmann. During a time when paintings of the avant-garde were not readily accepted by members of the bourgeoisie, the successful Dr. Littmann was a fearless collector. His collection ranged from Impressionist and Fauvist landscapes to Cubist still-lifes and masterworks of Neue Sachlichkeit. His foresight as a patron made his collection a target for the rising Nazi party in the early 1930s and his widow was forced to liquidate much of the collection after he took his own life.

Over a decade later, the work was acquired through Otto Gerson by Virginia Booth Vogel. Mrs Vogel was the daughter of Ralph and Mary Booth, prominent collectors in Grosse Pointe, Michigan who were instrumental in founding the Detroit Institute of Arts. She married William Dickerman Vogel in 1931 and later settled in Milwaukee. Mrs Vogel was a signficant benefactor to important institutions including the Milwaukee Arts Center and the National Gallery of Arts in Washington, D.C. Compotier et fruits sur un guéridon remained in family of Virginia Vogel and is being sold pursuant to a settlement agreement between the heirs of Dr. Littmann and the current owner.

No. 204
Title*:* ***La confiture de fraises (The Pot of Strawberry Jam)***
Date: February 1917
Medium: Oil on plywood
Dimensions: 92 x 65 cm
Current owner or museum: Kunstmuseum Basel
Signed and dated lower left: Juan Gris / 2–1917
Kunstmuseum Basel, donation Dr. hc Raoul La Roche 1952Inv. 2295

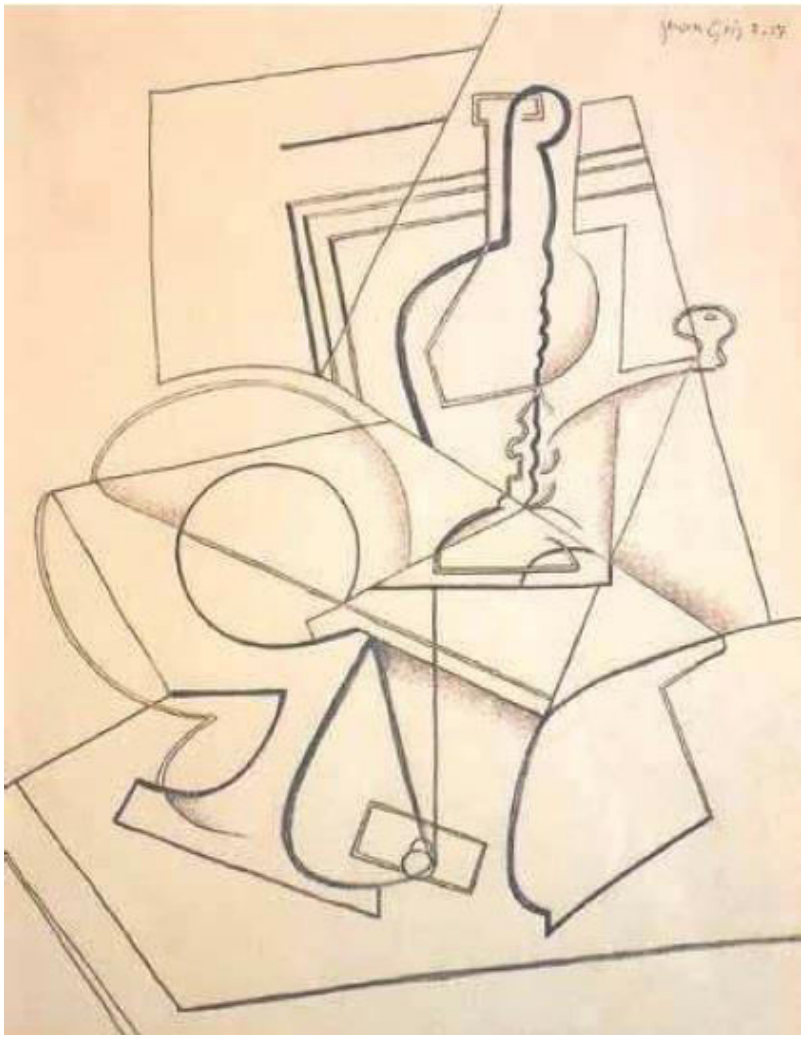
Literature
- Basel Public Art Collection, Annual Reports 1951–1953, Basel: Public Art Collection, n.d., p. 59
- Picasso, Braque, Gris, Léger, Bores, Beaudin, Vines, exhibition cat. Kunsthalle Bern, May 6 – June 4, 1939, Bern: Kunsthalle, 1939, p. 14, No. 60 (differing dimensions)
- Juan Gris, Georges Braque, Pablo Picasso, exhibition cat. Kunsthalle Basel, February 26 – March 24, 1948, Basel: Kunstverein, 1948, p. 15, No. 30
- Georges Braques, Juan Gris, Pablo Picasso, exhibition cat. Kunsthalle Bern, April 2 – 29, 1948, Bern: Kunsthalle, 1948, No. 58 (np)
- Juan Gris, exhibition cat. Kunstmuseum Bern, Oct. 29, 1955 – Jan. 2, 1956, Bern: Kunstmuseum, 1955, No. 41 (np)
- Georg Schmidt: Juan Gris and the history of cubism (The Silver Source, vol. 36), Baden-Baden: Woldemar Klein, 1957, p. 27, fig. Tf. 4 - Georg Schmidt and Paul Boerlin (introductory texts): Public Basel Art Collection. Catalog III. Part. From Impressionism to the present. All exhibited works, Basel: Public Art Collection, 1961, p. 72, 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. 24, with ill.
- Public Art Collection Basel. Catalog 19./20. Century, with an essay by Franz Meyer, Basel: Kunstmuseum, 1970, p. 202, with ill.
- Douglas Cooper: Juan Gris. Catalog raisonné de l'œuvre peint, with the collaboration of Margret Potter, 2 vols., Paris: Berggruen Éditeur, 1977, p. vol. 1, 320, No. 215, ill. p. 321 - Le Corbusier and Raoul La Roche
. Architect and painter, builder and collector, exhibitor cat. Architekturmuseum Basel, June 6 – Aug. 9, 1987, Basel: Architekturmuseum, 1987, fig. p. 65 (not on display)
- 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, p. 19, 299, 308, No. 37, 59 (Coll. La Roche) , fig. p. 119

No. 205
Title: ***Échiquier, verre et plat (Chessboard, Glass, and Dish)***
Date: 1917
Medium: Oil on panel
Dimensions: 73.3 x 103.2 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: The Louise and Walter Arensberg Collection, 1950
Accession Number: 1950-134-98



No. 206
Title: ***Nature morte (Still Life)***
Date: 1917
Medium: Oil on panel
Dimensions: 73.03 x 91.92 cm
Current owner or museum: Minneapolis Institute of Art, Minneapolis
CreditThe John R. Van Derlip Fund
Accession Number 51.20

No. 207
Title: ***Moulin à café et bouteille (Molinillo de café y botella)***
Date: March 1917
Medium: Mine graphite on papier
Dimensions: 28.7 x 23.7 cm
Current owner or museum: Colección Leandro Navarro
Comment:
'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 begin 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 (colour) 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.'
[Juan Gris in L'Esprit Nouveau, Paris, No. 5, 1921]
Bárbara García Menéndez and Alberto Gil
Museo Carmen Thyssen, Málaga



No. 208
Title: ***Moulin à café et bouteille (coffee grinder and bottle)***
Date: March 1917
Medium: Oil on board laid down on cradled panel
Dimensions: 60,5 x 37,5 cm
Current owner or museum: Private Collection
Sold at Christie's Live Auction 2045
Impressionist/Modern Evening Sale
LOT 51 Collection particulière Suisse
Price realised USD 1,426,500
Estimate USD 1,500,000 – USD 2,500,000
Closed: 6 Nov 2008

Provenance
Léonce Rosenberg, Paris.
Rothenberg, Breslau.
Marie Cuttoli, Paris (by 1947).
Sidney Janis Gallery, New York.
Selma and Israel Rosen, Baltimore (acquired from the above, 11 January 1954).
By descent from the above to the late owner.

Literature
Bulletin de l'Effort Moderne, June 1927, No. 36 (illustrated; incorrectly dated 1919).
E. Teriade, "L'Avenement classique du Cubism," in Cahiers d'art, 1929, No. 10, p. 254 (illustrated; dated 1919).
J.W. Power, Les Eléments de la construction picturale, Paris, 1932 (illustrated).
Cahiers d'art, 1933, No. 5-6 (illustrated; dated 1919).
D.H. Kahnweiler, Juan Gris: His Life and Work, London, 1947, p. 170 (illustrated, pl. 39).
P.G. Bruguiere, "La Presence de Juan Gris," in Cahiers d'art, 1951, p. 127 (illustrated).
L.R. Rukeyser, "Museum to Show Modern Art of Local Collectors," in The Evening Sun, Baltimore, 13 February 1957, p. 39 (illustrated). R.M. Coates, "Three Generations," in The New Yorker, 19 December 1964.
D. Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. 1, p. 324, No. 217 (illustrated, p. 325).
S. and I. Rosen, The Selma & Israel Rosen Collection, Baltimore, 1986, n.p. (illustrated).

Exhibited
Paris, Galerie Charpentier, Natures mortes françaises, 1951.
Baltimore Museum of Art, Modern Art for Baltimore, February-March 1957.
New York, Sidney Janis Gallery, 10th Anniversary Exhibition, September-November 1958 (illustrated).
New York, Sidney Janis Gallery, A Selection of 20th Century Art of Three Generations, November-December 1964, No. 10 (illustrated).

Lot Essay
The stark contrast between black and white forms in this still-life composition, set against a somber background, is profoundly Spanish--Gris transformed the old master practice of painterly chiaroscuro into a visual allegory that symbolizes the contending forces of darkness and light. This dramatic aspect serves as a powerful reminder that Gris executed this work during the height of the First World War, which in early 1917 had gone on for more than two-and-a-half years and become bogged down into a hopeless stalemate of mutually murderous attrition. On a more mundane and personal level, this humble and Chardinesque arrangement of ordinary still life elements--a coffee mill at lower right, a compotier beside it and a bottle behind--betokens the artist's sincere gratitude for the most rudimentary pleasures of daily living. Gris has evoked the presence of these objects by means of the purest and most consummately transfigured forms, as he contemplated a realm where he believed the human intellect and spirit would abide and triumph, beyond the barbarity and senselessness of worldly strife.
As Spanish nationals, Gris and his compatriot Picasso were not subject to French military conscription, and they could continue to paint while many of their colleagues were away at the front. These were nonetheless trying times: there were wartime shortages of all kinds and there was little heat during the winter. Paris was periodically shelled and bombed. Having dodged his military service in Spain, Gris could not now return there and stay with his family in Madrid. He remained cooped up in Paris (fig. 1), where as a foreigner his loyalty was always under suspicion. He began to avoid his favorite haunts in Montmartre, because people talked in accusatory tones about his pre-war relationship with the German-born dealer Daniel-Henry Kahnweiler, who had to leave France as an enemy alien at the beginning of hostilities, and was now living in Swiss exile.
An artist as successful as Picasso could count on his savings to get by, but wartime conditions left Gris in deeply strained circumstances. Kahnweiler continued to send Gris 125 francs a month, through his sister in Madrid, so that the artist did not appear to receive aid from a German source. In return, Gris felt duty-bound to honor their pre-war contract, which gave Kahnweiler sole right to buy up his paintings. For this reason Gris rejected the dealer Léonce Rosenberg's offer in early 1915 to acquire some pictures. Kahnweiler subsequently released the painter from his contract and Gris began to sell work to Rosenberg, finally signing an exclusive agreement with him in October 1917.
Gris's wartime correspondence with Kahnweiler ended in December 1915. In his last letter, the artist wrote: "I have worried so much that I am now going to shut myself off and think of nothing but my work. I don't want to hear anything more, especially as everything which is now happening seems to me to be both useless and devoid of good sense" (D. Cooper, ed. and trans., Letters of Juan Gris, London, 1956, letter XL). This statement reveals much about Gris' dedication to his art, his ability to focus on his goals amid increasing privation and self-doubt, and points to a guiding principle that he practiced in his art: he tolerated nothing that seemed to be "useless and devoid of good sense." Of all the cubists he was the most consistent from start to finish, and he never relented in the rigorous demands he placed on himself and his art. He strove always for intellectual lucidity, pictorial directness and clarity, and was committed to a straightforward concreteness in image and form. The integrity that he displayed in his ideas and his painting, the unity of his thought and practice, were unfailing and unimpeachable.

During the pre-war period Gris' refined and rational architectural manner had been a beacon to the mathematically minded painters of the Section d'Or group who gathered around the Duchamp brothers. Now Gris stood at the leading edge of the new classical mode in Cubism that emerged in 1916-1917. The classical cubists, or "crystal" cubists as they were sometimes known, soon became the leading force in the wartime avant-garde. The group included André Lhote, Jean Metzinger, the former Futurist Gino Severini, the Mexican painter Diego Rivera, and the sculptor Jacques Lipchitz, most of whom, like Gris, showed at Rosenberg's Galerie de l'Effort Moderne. At the same time a related, but partly dissident movement was gathering, led by Amédée Ozenfant and Charles Jeanneret (later known as Le Corbusier), which became known as l'esprit nouveau or Purism. These painters were also strongly object-oriented, and acknowledged their roots in Cubism, but they decried the cubists' deformation of subject matter, an approach they considered to be willfully arbitrary, irrational and disorderly. In response to the war, both groups issued their rappels ordre, their "calls to order," for a new rationalistic humanism in painting, in which they espoused the puristic formal ideals that Gris' paintings had largely embodied all along.

In response to a questionnaire on his art published by Jeanneret's journal L'Esprit Nouveau in 1921, Gris wrote: "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 true fact. Mine is an art of synthesis, of deduction I consider that the architectural element in painting is mathematics, the abstract side; I want to humanize it" (trans. D. Cooper, reprinted in H.C. Chipp, Theories of Modern Art, Berkeley, 1968, p. 274). Moulin à café et bouteille manifests Gris' art of synthesis in an especially clear and direct manner. Here, Gris has taken ideal, abstract forms and fashioned them into everyday, recognizable objects, as he proceeded from the general to the particular. His conception is thoroughly unified; he has fused both objects and ground. Reduced to flat planar forms, both angular and curvilinear, the elements in this painting have been superimposed on one another; yet by virtue of their transparency, the structure of this spatially complex composition is clearly legible and displays a perfect and convincing pictorial logic of its own, even if it is technically implausible in reality. Cooper illustrated a drawing related to this composition (his catalogue No. 217a; fig. 2), which, with color absent, plainly demonstrates the crystalline clarity of the architectural structure that underlies the artist's conception.

Here Gris has employed thin, overlaying linear contours, in white on a dark ground, or black on a light one, which may run as a single continuous outline while appearing to alternately advance or recede, and create stitch-like arabesques that bind together the various elements in the composition. This was an effect he developed in 1915 (see note to Livre, pipe et verre, lot ___). These spectral lines appear to emanate from the idealized forms that are the basis of the composition, and foster the illusion of a densely interwoven, multi-layered pictorial structure, even while the composition appears absolutely flat and outwardly simple to the eye. Color planes morph into forms, and forms then spin off into radiating lines. In his 1921 statement Gris went on to say: "I compose with abstractions (colors) and make my adjustments when these colors have assumed the form of objects" (ibid).

This method was capable of generating compositions of great complexity (Cooper, No. 239; fig. 3). There was surely no other cubist who was so resolutely drawn to the idealized and eternal forms that constituted the ultimate reality in Platonic philosophy. In the present painting, cast in Gris' most Spartan classical cubist manner, his perception of ideal form and the concrete world of objects are inextricably intertwined. He eliminated transitional space between objects, which he merged by extending color planes across their contours. Gris has avoided almost all suggestion of surface texture and detail. The palette is generally subdued, but is emboldened by the dramatic contest between pitch black and the

most brilliant white, an effect that harkens back to the chiaroscuro painting of the Spanish baroque masters Velázquez (fig. 4), Murillo and Zurbarán.
Gris and Kahnweiler resumed their correspondence following the end of the war. Gris wrote to his friend on 25 August 1919, telling him about his first retrospective exhibition, which Léonce Rosenberg had mounted earlier that year. The artist offered his own assessment of his painting at this point:
"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... For some time I have been rather pleased with my own work because I think that at last I am entering on a period of realization. I have also managed to rid my painting of a too brutal and descriptive reality. It has, so to speak, become more poetic. I hope that ultimately I shall be able to express very precisely, and by means of pure intellectual elements, an imaginary reality. This really amounts to a sort of painting which is inaccurate but precise, just the opposite of bad painting, which is accurate but not precise" (D. Cooper, ed. and trans. op. cit., letter LXXX).

No. 209
Title: ***Le buffet (The Sideboard)***
Date: 1917
Medium: Oil on plywood
Dimensions: 116.2 x 73.1 cm
Current owner or museum: The Museum of Modern Art, New York
Credit: Nelson A. Rockefeller Bequest
Object number 957.1979

No. 210
Title: ***La fenêtre ouverte (Open Window)***
Date: 1917
Medium: Oil paint, mixed media, and wax on panel
Dimensions: 100.5 x 73.2 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: The Louise and Walter Arensberg Collection, 1950
Accession Number: 1950-134-97

No. 211
Title*:* ***Verre et journal (Glass and Newspaper)***
Date: August 1917
Medium: Oil on plywood
Dimensions: 37.9 x 60.9 cm
Current owner or museum: Kunstmuseum Basel
Signed, inscribed and dated lower left: Juan Gris / Paris 8-1917Kunstmuseum Basel, donation Dr. hc Raoul La Roche 1956Inv. G 1956.23
On the back of the panel is an unfinished still life.

Literature
- Basel Public Art Collection, Annual Reports 1954–1956, Basel: Public Art Collection, n.d., pp. 75, 99, fig. 7 (1956)
- Juan Gris, Georges Braque, Pablo Picasso, exhibition cat. Kunsthalle Basel, February 26 – March 24, 1948, Basel: Kunstverein, 1948, p. 13, No. 10
- Georges Braques, Juan Gris, Pablo Picasso, exhibition cat. Kunsthalle Bern, April 2 – 29, 1948, Bern: Kunsthalle, 1948, No. 55 (np)
- Juan Gris, exhibition cat. Kunstmuseum Bern, Oct. 29, 1955 – Jan. 2, 1956, Bern: Kunstmuseum, 1955, No. 46 (np)
- Georg Schmidt: Juan Gris and the history of cubism (The Silver Source, vol. 36), Baden- Baden: Woldemar Klein, 1957, pp. 27–28, ill. pl. 5
- Georg Schmidt and Paul Boerlin (introductory texts): Public Art Collection Basel. Catalog III. Part. From Impressionism to the present. All exhibited works, Basel: Public Art Collection, 1961, p. 73, 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. 24, with ill.
- Public Art Collection Basel. Catalog 19./20. Century, with an essay by Franz Meyer, Basel: Kunstmuseum, 1970, p. 202, with ill.
Douglas Cooper: Juan Gris. Catalog raisonné de l'œuvre peint, with the collaboration of Margret Potter, 2 vols., Paris: Berggruen Éditeur, 1977, p. vol. 1, 336, No. 228, ill. p. 337
- Le Corbusier and Raoul La Roche. Architect and painter, builder and collector, exhibitor cat. Architekturmuseum Basel, June 6 – Aug. 9, 1987, Basel: Architekturmuseum, 1987, fig. p. 65 (not on display)

- 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. 85, 106–107, 299, 308, No. 38, 62 (Coll . La Roche), fig. p. 118

No. 212
Title*:* ***La grappe de raisin (The bunch of grapes)***
Date: September 1917
Medium: oil on panel
Dimensions: 61 x 38cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist and Modern Art Evening Sale* /05 February 2008 • London Lot 44
Estimate 500,000 - 700,000 GBP Sold
signed Juan Gris and dated 9-1917 (lower left)

Provenance
Léonce Rosenberg, Paris
Galerie Simon, Paris (acquired in the early 1930s)
Alphonse Kann, St. Germain-en-Laye (until at least 1937)
André Lefevre, Paris (sale: Palais Gallièra, Paris, Collection André Lefevre, 1st December 1964, lot 48)
Private Collection, France (purchased at the above sale)
Acquired from the above by the present owner circa 1980
Exhibited
(probably) Paris, Petit Palais, Les Maîtres de l'art indépendant, 1937, No. 22 (titled Nature morte)
Paris, Musée National d'Art Moderne, Collection André Lefevre, 1964, No. 97 (tltled Nature morte)
Literature
Douglas Cooper, Juan Gris. Catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. I, No. 232, illustrated p. 341
Catalogue Note
Painted in 1917, La Grappe de raisin belongs to the height of Gris' 'architectural' period. During this time his creative energy was focused primarily on the subject of still-life, and resulted in compositions

that he built out of geometric shapes and overlapping colour planes. While his fellow Cubist artists like Picasso and Braque were at this time preoccupied with composition of a purely formal nature, Gris maintained a high degree of lyricism, imbuing his still-lifes with a poetic character. The present work demonstrates his playful juxtaposition of the sharp, crisply defined objects on the left with the organic forms of the fruit and plant on the right, as well as his interest in a counterplay between objects and their shadows. The observation of a variety of surface textures in the oil paintings owes much to the papiers collés. By 1915 he had completely abandoned the medium of papier collé, and replaced real materials and objects with their trompe-l'oeil depictions, such as the wooden table in the present composition, resulting in a higher degree of pictorial unity.

Discussing the compositional system of Gris' works from this period, Paloma Esteban Leal commented: 'Derived from the technique of collage it was based, in his mature period, on a series of triangular, vertical and horizontal planes. Without quite being transparent, these overlap, thus conferring order on the compositional structure of the painting both by their different textures and tonalities and by the specific location of these planes in space. Another of Gris's contributions was his portrayal of volume by means of isometric perspectives and objects reinforced by being outlined against negative images of themselves. It was a technique which created heightened dramatic effects and gave his compositions a greater intensity than those of Picasso and Braque. Highly personal, too, was Gris' use of contrasting light and shade to create continuity between the foreground motifs and the background of the painting' (P. Esteban Leal, 'A Contained Passion', in Juan Gris. Paintings and Drawings 1910-1927 (exhibition catalogue), Museo Nacional Centro de Arte Reina Sofía, Madrid, 2005, p. 26).

Please note that this work is being offered for sale in co-operation with the heirs of Alphonse Kann.

No. 213
Title*:* ***Compotier, pipe et journal (Fruit Bowl, Pipe and Newspaper)***
Date: November 1917
Medium: Oil on plywood
Dimensions: 92 x 65.5 cm
Current owner or museum:
Kunstmuseum Basel
Signed, inscribed and dated lower left: Juan Gris / Paris 11–17
Kunstmuseum Basel, donation Dr. hc Raoul La Roche 1956Inv. G 1956.24

Comment: Juan Gris's output at the end of the First World War, a period in which he was commercially linked to the dealer Léonce Rosenberg, is marked by progressive geometrisation and restrained colour, a stylistic refinement towards more 'synthetic' solutions in which objects are represented with great simplicity in harmonious colours and all the parts of the picture contribute to its unity. However, we also find works, such as this peculiar still-life scene featuring a fruit bowl, a pipe and a newspaper, which are notable for their experimentation with contrasting light and the effects of transparency and three-dimensionality of the objects broken down into small abstract planes. Despite its undeniably sombre appearance, the still life asserts its importance by means of white and green sparkles which act as neon lights that attract the viewer's attention to the main area of the picture.

Formally complex, crowded paintings of this kind, marked by compositional tension and instability, in which Gris found it difficult to find 'the necessary space for the sensitive and sensory side', show a Cubist expressiveness that is still closely related to the gestural and to an avant-garde virtuosity that subjects the unity of the picture, the harmonious combination of forms, to the preeminence of artistic values (without going too far in merely decorative aspects). Even so, it is a deeply lyrical work capable

of reconciling abstraction and figuration, mystery and form. And it displays interesting technical devices, such as the images in negative silhouetted against their own impressions – as in the depiction of the newspaper. These phantasmagorical effects had been present since the outset of his Cubist career and became less marked as he progressively refined his style at the end of the First World War, the moment when Gris became the leading name in the second Cubism, the undisputed master of a more conceptual and imaginative painting capable of conveying a lifelike visual experience in addition to illusionistic representation.

Bárbara García Menéndez and Alberto Gil
Museo Carmen Thyssen, Málaga

Literature

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- Georges Braques, Juan Gris, Pablo Picasso, exhibition cat. Kunsthalle Bern, April 2 – 29, 1948, Bern: Kunsthalle, 1948, No. 60 (np)
- Juan Gris, Georges Braque, Pablo Picasso, exhibition cat. Kunsthalle Basel, February 26 – March 24, 1948, Basel: Kunstverein, 1948, p. 15, No. 31
- Juan Gris, exhibition cat. Kunstmuseum Bern, Oct. 29, 1955 – Jan. 2, 1956, Bern: Kunstmuseum, 1955, No. 48 (np)
- Georg Schmidt and Paul Boerlin (introductory texts): Public Art Collection Basel. Catalog III. Part. From Impressionism to the present. All exhibited works, Basel: Public Art Collection, 1961, p. 72, 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. 24, with ill.
- Public Art Collection Basel. Catalog 19./20. Century, with an essay by Franz Meyer, Basel: Kunstmuseum, 1970, p. 202, with ill.
- Juan Gris, exhibition cat. Kunsthalle Baden-Baden, July 20 – September 29, 1974, Baden-Baden: Staatliche Kunsthalle, 1974, No. 51, with illu.
- Juan Gris, exhibition cat. Orangerie des Tuileries, Paris, March 14 – July 1, 1974, Paris: Éditions des musées nationaux, 1974, p. 96, No. 65, ill. p. 96
- Douglas Cooper: Juan Gris. Catalog raisonné de l'œuvre peint, with the collaboration of Margret Potter, 2 vols., Paris: Berggruen Éditeur, 1977, p. vol. 1, 348, No. 238, ill. p. 349
- 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)
- 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, pp. 57–58, fig. 15
- 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. 85, 106, 299, 308, No. 39, 63 (Coll. La Roche), ill. p. 120
- Juan Gris María Blanchard and cubisms (1916-1927), Ausst.-Kat. Carmen Thyssen Museum Malaga, 6. Okt. 2017 – 25. Feb. 2018, Hrsg. Alberto Gil, Malaga: Museo Carmen Thyssen, 2017, S. 90, Nr. 12, Abb. S. 91

No. 214
Title: ***Violon et journal (Violin and newspaper)***
Date: 1917
Medium: Charcoal and Crayon
Dimensions: 45 x 30 cm
Sold at an auction
Sale Date: December 19, 2000

No. 215
Title: ***Violon et journal (Violin and newspaper)***
Date: November 1917
Medium: Oil on panel
Dimensions: 92.3 x 60.3 cm
Current owner or museum: Private Collection
Sold at Christie's Live Auction 7562
Impressionist And Modern Art Evening Sale
LOT 43
Price realised GBP 3,940,500
Estimate GBP 3,500,000 – GBP 4,500,000
Closed: 4 Feb 2008

Provenance
Léonce Rosenberg, Paris (Galerie l'Effort Moderne, No. 5122).
Alphonse Kann, St-Germain-en-Laye.
Galerie Bing, Paris.
James Johnson Sweeney, New York, by 1965, and thence by descent; sale, Sotheby's, New York, 8 November 1994, lot 21.
Marilynn Alsdorf, Chicago.
Literature
D.-H. Kahnweiler, Juan Gris: His Life and Work, London and New York, 1947 (illustrated pl. 45).
D.-H. Kahnweiler, Juan Gris: His Life and Work, Paris and New York, 1968 (illustrated p. 274).
D. Cooper, Juan Gris: catalogue raisonné de l'oeuvre peint, vol. I, Paris, 1977, No. 239, p. 350 (illustrated p. 351).
J. A. Gaya Nuño, Juan Gris, New York, 1986, No. 89 (illustrated).
Exhibited
Paris, Galerie Simon, Exposition rétrospective Juan Gris, June 1928, No. 16.
New York, Valentine Gallery, XX Paintings by XXth Century French Moderns, 1939, No. 4.
New York, Buchholz Gallery, Juan Gris, January - February 1950, No. 11.
New York, Museum of Modern Art, Juan Gris, April - June 1958 (illustrated p. 80).
Paris, Orangerie, Juan Gris, March - July 1974, No. 66 (illustrated).

Lot Essay

Painted late in 1917, Violon et journal is a seminal still-life by Juan Gris. It is a mark of the quality of this picture that it has featured in several of the important exhibitions of Gris' works, including the retrospective in Paris held a year after his untimely and tragic death, and the travelling retrospective in the United States three decades later. Dating from the vintage period in Gris' all-too-short career, when he was at the height of his powers and had moved into a position leading as opposed to following the Cubist movement, Violon et journal is packed with the qualities that led his companions Picasso and Braque to turn increasingly to his example in order to escape some of the obstacles and impasses that had met their own paintings.

Gris arrived in Paris in 1906, already a devoted Francophile who had adopted the name 'Gris' instead of the original González Pérez. It was half a decade before he adopted the Cubism of his friend and mentor Picasso. They had for some time lived as near-neighbours in the Bateau Lavoir, the legendary ramshackle haunt of artists in Montmartre. There, Gris spent his earlier years as a proficient illustrator and cartoonist, belying the seriousness which is all too often attributed to him. This was a far cry from the mechanical drawing which he had initially studied in Spain, but which would provide such firm foundations both for these early pictorial adventures and later for his unique and profoundly influential strain of Cubism. This influence arguably extended far further than to the world of other artists: his friend Jacques Lipchitz remembered Gris commenting, on seeing a three-sided glass, 'You see we are influencing life at last!' (Gris, quoted in J. T. Soby, Juan Gris, exh.cat., New York, 1958, p. 57). Looking at Violon et journal, one sees precisely the type of Cubist glass to which Gris was referring.

Essentially, during his early years in Paris, Gris had long been surrounded by Cubism, by the works and the influence of Picasso and Braque, elders who were also now friends. But he came to Cubism only after years of his own investigations, and this resulted in his adopting his own style, a style fuelled with its own internal logic. His earliest Cubist works were often on paper and displayed a strange and absorbing translucence and clarity. This latter quality would remain a central aspect of his always-readable paintings. Despite the concepts and calculations that appear to have gone into the composition of Violon et journal, despite the refractions implied by the Cubist style, many of the various elements that comprise this domestic tableau are clear to see: bottle, glass, and of course the newspaper and violin of the title. At the same time, there is little sense of spontaneity-- where Picasso's pictures would sometimes change during their execution as forms suggested themselves, Gris' appear to have expressed an idea already formed, already whittled out of and deduced from the visual reality and its suggestions to him. Picasso accordingly thought of himself as more of a romantic painter than Gris; however, it was to Gris' use of calculations as well as the grisaille of later works that Picasso would increasingly turn in his own works. In his authoritative books on the life of Picasso, John Richardson has several times pointed out that the tensions between Picasso and Gris, which were mostly fostered and harboured on the side of the older artist, were the result of his anxiety and resentment at seeing the 'sorcerer's apprentice' doing so well, surpassing his master. This was best exemplified when Picasso's dealer, Daniel-Henri Kahnweiler, had signed Gris, taking him under contract and under his wing. Picasso felt affronted that he had not been consulted by either person, and doubtless also felt threatened by this new force on the Parisian avant garde scene.

In this picture, the calculations and intricacy of the composition are evident in what the great art historian James Thrall Soby, writing in the 1958 catalogue for the MoMA exhibition in which the picture featured, referred to as the 'zigzag complexity of Violin and Newspaper, in which the planes are as intricately adjusted, one behind the other, as the sails on a clipper ship' (Soby, ibid., p. 78). There is an architectural structure to this painting, with the overlapping forms giving a sense of form, of mass, of structure. In this way, Gris is condensing some of his actual experience of the objects that he is

depicting. He is capturing some aspect of the reality of the still life tableau that would, before Cubism, have been impossible. 'I work with the elements of the intellect, with the imagination,' Gris explained. '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' (Gris, quoted in D.-H. Kahnweiler, Juan Gris: His Life and Work, trans. D. Cooper, London, 1969, p. 193).

It is this quality that led to so many people to consider Gris a classical painter, cutting to the heart of the world that he represented. He has used science, mathematics, engineering and even a sense of architecture as the means to capture and portray an essentially emotional core, instilling a sense of revelation in the viewer, adding to our knowledge of the world through his vision. In this context, the radiating forms that so add to the dynamism of Violon et journal have an almost halo-like effect, condensing the idea that these simple elements are imbued with their own character, their own life. There is an idealism at work here. Gris has condensed the techniques of the Cubists, of scientists, but also crucially of Old Masters such as Fouquet and Chardin into this epiphany-like vision of a corner of the everyday world. 'Though in my system I may depart greatly from any form of idealistic or naturalistic art, in practice I do not want to break away from the Louvre,' Gris himself explained. 'Mine is the method of all times, the method used by the old masters: there are technical means and they remain constant' (Gris, quoted in ibid., p. 193).

During the years of the First World War, Picasso avoided upsetting Gris too much, avoided tensions with him, partly because they were among the only painters in their circle who were not obliged to fight. The two Spaniards therefore remained in France, mostly in Paris. His intense loyalty to his friend and dealer, Kahnweiler, who was exiled as an enemy alien, meant that he was reluctant to sign up with another dealer without the permission of his first, a situation that led to his enduring intense hardship, often relying on the charity of friends such as Picasso in order to survive, let alone to paint. Eventually, Kahnweiler agreed to rescind the untenable agreement (although Gris was the only major Cubist to return to him at the cessation of hostilities), and Gris was signed to the Galerie L'Effort Moderne of Léonce Rosenberg, the first owner of this painting. The deprivations of the War meant that there was very little canvas upon which to paint. Gris circumvented this problem by painting on panels, a technique in which he encouraged Picasso.

During 1917, Gris was increasingly isolating himself from the circles of his friends, withdrawing from society, devoting himself increasingly to painting. While he occasionally ventured out for meals and adventures with his friends, he was spending more and more time dedicated to further advancing Cubism. Despite his more withdrawn lifestyle, he was still increasingly influential as one of the leaders and pioneers of the movement, looked to by the second generation painters of that movement as well as the first generation. In particular, Gris spent time during this tumultuous period with Braque, who voiced his intense admiration for the Spanish painter's pictures from the last years of the Great War. Certainly the presence of the violin in this work recalls the pictures of Braque, who had a collection of musical instruments that he used as models for his own still life compositions. At the same time, the role of the musical instrument introduces a reference to music, the presence of another dimension, of time passing, and of art that is not static (as a painting usually is) but that changes from second to second, hinting at the role of time within the universe that has been depicted. The fractured perspective of the painting shows a strange agglomeration of different views, showing a different relationship to time from that contained in most traditional pictures.

That the violin serves as a strange indicator of the added dimension of time perhaps even reflected the importance of new concepts of relativity to the more mathematically-inclined Cubists. At the same time, like the bottle and glass, it acts as a visual anchor that insists that we are glimpsing, albeit through a

Cubist glass, a distorted fraction of the real world. The text in the fragmentary newspaper emphasises this, acting in an almost trompe-l'oeil manner: the words are clearly legible, albeit in a fragmentary state, and are read by the viewer, bridging the gap between the world outside the picture and that represented. These words, the name of a newspaper, also add a highly contemporary sense of currency to the painting during these years where the news was devoured in order to find out in what state the world found itself, whether this offensive or that surge had finally worked, which forces were advancing and which retreating.

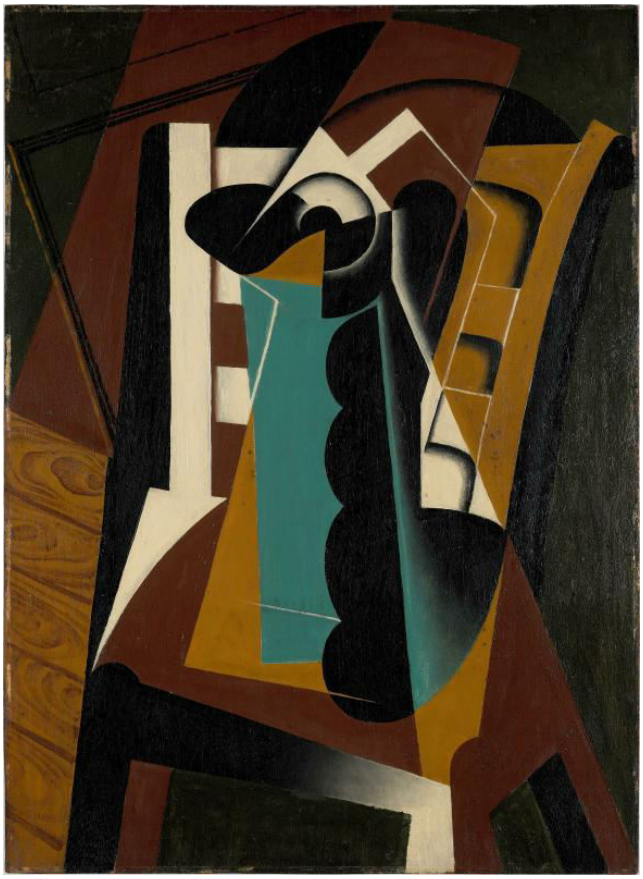
It is a tribute to the importance of Violon et journal that one of its owners was the prominent art historian, curator and collector James Johnson Sweeney, whose distinguished career included periods as director of the Museum of Modern Art and the Solomon R. Guggenheim Museum in New York, as well as a number of other highly prestigious galleries. In this capacity, he organised a number of highly influential exhibitions over the decades, as well as writing monographs on a range of artists that stretched from Gaudi and Calder to Pollock and Chillida. His own collection included high-quality works by pioneers of both modern and Post-War art including Picasso, Léger and Mondrian.

No. 216
Title*:* ***Nature morte à la plaque (Still Life with a Plaque)***
Date: December 1917
Medium: Oil on canvas
Dimensions: 81 x 65.5 cm
Current owner or museum:
Kunstmuseum Basel
Signed and dated top center on the panel: JUAN GRIS / 12–17
Kunstmuseum Basel, donation Dr. hc Raoul La Roche 1952Inv. 2294
Researchers assume that Juan Gris incorporated suggestions from the two cubist sculptors Henri Laurens and Jacques Lipchitz in this painting (Exhibition cat. Baden-Baden 1974, p. 20 and Exhib. cat. London 1983, p. 174).
The date "12–17" indicates that Gris completed the painting in December 1917.

Literature
- Basel Public Art Collection, Annual Reports 1951–1953, Basel: Public Art Collection, n.d., p. 59
- Juan Gris, Georges Braque, Pablo Picasso, exhibition cat. Kunsthalle Basel, February 26 – March 24, 1948, Basel: Kunstverein, 1948, p. 15, No. 32
- Georges Braques, Juan Gris, Pablo Picasso, exhibition cat. Kunsthalle Bern, April 2 – 29, 1948, Bern: Kunsthalle, 1948, No. 59 (np)
- Juan Gris, exhibition cat. Kunstmuseum Bern, Oct. 29, 1955 – Jan. 2, 1956, Bern: Kunstmuseum, 1955, No. 51, with ill. (np)
- Georg Schmidt: Juan Gris and the history of cubism (The Silver Source, vol. 36), Baden-Baden: Woldemar Klein, 1957, p. 28, ill. pl. 6
- Georg Schmidt and Paul Boerlin (introductory texts): Public Art Collection Basel. Catalog III. Part. From Impressionism to the present. All exhibited works, Basel: Public Art Collection, 1961, p. 72, 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. 46, with ill. (np)
- Basel Public Art Collection. Catalog 19./20. Century, with an essay by Franz Meyer, Basel: Kunstmuseum, 1970, p. 202, with ill.
- Juan Gris, exhibition cat. Kunsthalle Baden-Baden, July 20 – September 29, 1974, Baden-Baden: Staatliche Kunsthalle, 1974, p. 20, No. 52, with illu.
- Juan Gris, exhibition cat. Orangerie des Tuileries, Paris, March 14 – July 1, 1974, Paris: Éditions des musées nationaux, 1974, p. 96, No. 67, ill. p. 96
- Douglas Cooper: Juan Gris. Catalog raisonné de l'œuvre peint, with the collaboration of Margret Potter, 2 vols., Paris: Berggruen Éditeur, 1977, p. vol. 1, 358, No. 244, ill. p. 359 - Juan Gris, exhib. cat . National Gallery of Art, Washington, DC, Oct. 16-Dec. 31, 1983; University Art Museum, Berkeley, Feb. 1-Apr. 8, 1984; The Solomon R. Guggenheim Museum, New York, May 18 – July 15, 1984, ed. Mark Rosenthal, New York: Abbeville Press, 1983, pp. 89, 179, No. 54, ill. p. 100
- The Essential Cubism. Braque, Picasso & Their Friends 1907–1920, exhibition cat. Tate Gallery, London, April 27 – July 10, 1983, catalog by Douglas Cooper and Gary Tinterow, London: Tate Gallery, 1983, p. 174, No. 76, fig. 175 - Volker Schunck: The provoked seeing
. Irony and Reflection in Cubism by Picasso, Braque and Juan Gris (1907–1914), Diss. Zürich 1984, Hittnau/Zürich: Novart-Verlag, 1984, p. 140, ill. VII - Juan Gris (1887–1927),
exhib .-cat. Salas Pablo Ruiz Picasso, Madrid, Sept. 20 – Nov. 24, 1985, with contributions by Gary Tinterow et al., Madrid: Ministerio de cultura, 1985, p. 230, No. 62, ill. p. 231
- 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)
- 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, pp. 61, 62, fig. 19 - Picasso and Braque
. A Symposium, The Museum of Modern Art, New York, Nov. 10-15, 1989, ed. Lynn Zelevansky, New York: Harry N. Abrams Inc., 1992, p. 158, fig. 10, p. 161
- Public art collection Basel. 20th Century, Basel: Public Art Collection, 1997, ill. p. 106
- 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. 106–107, 299, 308, No. 40, 64 (Coll. La Roche), fig. p. 121
- 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. vol. 1, 94, Vol. 2, pp. 99–100, No. 79, Fig. Vol. 1, Pl. 79 (with further literature)
- Cubism and War. The Crystal in the Flame, exhibition cat. Museu Picasso, Barcelona, 20 Oct 2016 – 29 Jan 2017, by Christopher Green, with a contribution by Neil Cox, Barcelona: Fundació Museu Picasso, 2016, pp. 55, 60, 70, 170, No. 55, Fig. p. 138
- Cosmos Cubism. From Picasso to Léger, exhibition cat. Center Pompidou, Paris, Oct 17, 2018 – Feb 25, 2019; Kunstmuseum Basel, March 30 – Aug. 4, 2019, with contributions by Brigitte Leal, Ariane Coulondre, Christien Briend, Eva Reifert, David Cottington, Pepe Karmel, Olivier Berggruen, eds. Brigitte Leal, Christian Briend, Ariane Coulondre, Munich: Hirmer, 2019, ill. p. 220

No. 217
Title: ***Nature morte sur une chaise (Still life on a chair)***
Date: 1917
Medium: Oil on wood panel
Dimensions: 100 x 73 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Don de M. Raoul La Roche, 1953
Inventory No. AM 3169 P



In 1911, Juan Gris had begun to assimilate in personal fashion the Cubist innovations of Picasso and Braque, seen here in the idea of the still life, the flattening of volume and perspective, the geometrisation of forms and the multiplication of points of view. Nature morte sur une chaise [Still Life on a Chair] plays on very carefully calculated oppositions of light and dark, cold and hot, straight lines and curves. It was in 1917, in fact, that Gris produced his most accomplished paintings, the most solidly constructed. He did, though, regret how clinical they were, saying: "I have a mind too precise to let me dirty a blue or twist a straight
line".

No. 218
Title: ***Nature morte (Still life)***
Date: 1917
Medium: Oil over bronze paint on plywood
Dimensions: 72.9 x 99.5 cm
Current owner or museum: Museum opf Modern Art, New York
Credit
Gift of Mr. and Mrs. Ralph F. Colin (Mrs. Colin retaining a life interest)
Object number
83.1958

No. 219
Title: ***Verre et as de trèfle (Glass and Ace of Clubs)***
Date: 1917
Medium: Oil on panel
Dimensions: 41 x 27 cm
Current owner or museum: Tel Aviv Museum of Art
The Mizne-Blumental Collection
©Tel Aviv Museum of Art

No. 220
Title: ***Journal et compotier (Newspaper and fruit bowl)***
Date: October 1917
Medium: Oil on cradled panel
Dimensions: 27 x 35 cm

Current owner or museum: Private Collection
Sold by Sotheby's Impressionist & Modern Art Day Sale / Lot 186
Estimate 600,000 - 800,000 USD
Signed Juan Gris and indistinctly dated 10-1917 (lower left)
Oil on cradled panel
Provenance
Galerie de l'Effort Moderne (Léonce Rosenberg), Paris
Dr. John Joseph Wardell Power, Brussels (acquired before 1943 and sold by the estate: Sotheby's, London, November 7, 1962, lot 19)
Galerie Louise Leiris, Paris (acquired at the above sale)
Saidenberg Gallery, New York
Acquired from the above
Literature
Juan Antonio Gaya-Nuño, Juan Gris, Barcelona & Paris, 1974, illustrated p. 108 (titled Journal, verre et poire)
Douglas Cooper & Margaret Potter, Juan Gris, Catalogue raisonné de l'oeuvre peint, vol. I, Paris, 1977, No. 234, illustrated p. 345
Douglas Cooper & Margaret Potter, Juan Gris, Catalogue raisonné de l'oeuvre peint, vol. I, San Francisco, 2014, No. 234, illustrated p. 399
Catalogue Note
Juan Gris' still life from 1917, Journal et compotier, captures the exuberance of the artist's Synthetic Cubist style. Following the muted tones and geometric weight of early Cubism, Gris along with Picasso and Braque re-introduced color as a dominant factor in his still-life compositions. Gris was undoubtedly a master of Synthetic Cubism and his strongest works were executed in the years just before and throughout World War I. With brilliant tones of white and green, Journal et compotier is a rare example of his unique continuation of the Cubist idiom. Gris presents an art historical trope of tilted table-top with glass and newspaper but the objects and their surrounding space are fragmented into illogical planes. Though he brings his representation to the brink of abstraction, he allows the viewer just the

right amount of clues necessary to reconstruct the subject. Gris painted several still lifes on panel along these lines in 1917, including La Chaise now at the Musée national d'art moderne, Centre Georges Pompidou in Paris. Over the course of the 1910s, several artists would attempt to adopt the perspectival and compositional devices that the Cubist founders Braque and Picasso had started using at the end of the first decade, but few would be as highly regarded for their talent and vision as Gris. Recalling this period and her association with the Cubists, Gertrude Stein identified Gris as an artist of foremost importance among these cultural figures: "The only real Cubism is that of Picasso and Juan Gris. Picasso created it and Juan Gris permeated it with his clarity and exaltation" (Gertrude Stein, The Autobiography of Alice B. Toklas, New York, 1933, p. 111). Daniel-Henry Kahnweiler, who had been Gris' dealer until his enforced exile from France at the outset of the war, furthermore provided the following analysis of Gris' particular Cubist style: "The emblems which Juan Gris invented 'signified' the whole of the object which he meant to represent. All the details are not present. The emblems are not comprehensible without previous visual experiences... The picture contains not the forms which have been collected in the visual memory of the painter, but new forms, forms which differ from those of the 'real' objects we meet within the visible world, forms which are truly emblems and which only become objects in the perception of the spectator" (Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, London, 1947, p. 90).

No. 221
Title: ***Compotier et nappe à carreaux (Fruit Dish on a Checkered Tablecloth)***
Date: November 1917
Medium: Oil on wood panel
Dimensions: 80.6 x 53.9 cm
Current owner or museum: The Solomon R. Guggenheim foundation. Credit Line: Solomon R. Guggenheim Museum, New York, Solomon R. Guggenheim Founding Collection, By gift. Accession 38.238

Comment:
Beginning in 1902, Juan Gris contributed drawings to illustrated journals, first in his birthplace Madrid and then in Paris, where he settled in 1906. Working in an Art Nouveau style, he supported himself with his humorous and satirical drawings and caricatures. Gris resided at Le Bateau Lavoir at 13, rue Ravignan, where Pablo Picasso also lived. Witness to the birth of Cubism, Gris embraced the revolutionary approach and participated in its early evolution. In Houses in Paris (Maisons à Paris), one of at least six canvases of his Montmartre neighborhood painted in 1911, the artist experimented with tropes he learned from Picasso and Georges Braque while retaining his own sensibility and color palette. Creating severely flattened architectural spaces and rendering passages of shadow and light on their own plane, Gris applied a modern technique to the urban landscape—as Robert Delaunay and Fernand Léger were doing in their canvases—while drawing on his work as an illustrator for the juxtaposition of shapes, strong tonal contrasts, and overall visual rhythm of the surface.
The outbreak of World War I dispersed many in Gris's milieu, the artists and writers central to Cubism's development in Paris. Guillaume Apollinaire, Braque, André Derain, Albert Gleizes, Léger, and Louis Marcoussis, among many others entered military service from which Gris was exempt due to his Spanish citizenship. Renowned dealer Daniel-Henry Kahnweiler who represented Gris since 1912 was forced to leave Paris for Bern, Switzerland. In November 1917 Léonce Rosenberg took up the sales of Gris's work, and during the same month Gris painted Fruit Dish on a Checkered Tablecloth (Compotier et nappe à carreaux). Like other still lifes from this period, this work is particularly rich in texture and color, featuring overlapping patterns and compositional elements that reflect the artist's practice in collage.

Despite Cubism's break with traditional painting, such as eliminating the representation of depth in this canvas, Gris valued the conventions of painting still lifes and shunned the explorations into total abstraction that was of interest to some Cubists such as Jean Metzinger and Amédée Ozenfant. Gris admitted to studying the subjects and methods of the old masters—Ozenfant called him "a specialist in museums"—in his effort to reconcile modern expression and historical traditions. Rooted by the still-life legacy essential to Spanish painting, Gris maintained a reverence for the object and the poetic metaphors that could be suggested by the evocative combination of these objects.

Tracey Bashkoff
Guggenheim foundation

No. 222
Title*:* ***Bouteille de beaune et compotier (Beaune bottle and compote)***
Date: November 1917
Medium: Oil on panel laid down on cradled panel
Dimensions: 61.5 x 38.2 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Evening* / Lot 19

Provenance
Léonce Rosenberg, Paris
Dr. Gustav F. Reber, Lausanne (by 1933)
Luis Neumann, Basel
Douglas Cooper, Argilliers and London (by 1955)
Galerie Berggruen, Paris
Galerie Beyeler, Basel (by December 1972)
Acquired by the father of the present owner on March 19, 1974
Exhibited
Berlin, Galerie Alfred Flechtheim, In Memoriam Juan Gris, 1930, No. 16
Zürich, Kunsthaus, Juan Gris, 1933, No. 72 (titled as Stilleben)
Bern, Kunstmuseum, Juan Gris, 1955-56, No. 49
Paris, Orangerie des Tuileries, Juan Gris, 1974, No. 64
Literature
Daniel-Henry Kahnweiler, Juan Gris, his life and work, New York, 1947, illustrated p. 2
Douglas Cooper, Juan Gris, vol. I, Paris, 1977, No. 236, illustrated p. 347
Juan Antonio Gaya Nuño, Juan Gris, New York, 1986, No. 94, illustrated pl. 94
Catalogue Note

Gris painted Bouteille de Beaune et compotier in November 1917, just as the Great War was coming to a close. The works that he completed during this most turbulent period in history are considered among his most accomplished, and the present painting is a wonderful example of the aesthetic that he had evolved amidst the tumult of the war. Gris's paintings of these years, including the Winterthur Kunstmuseum's Verre et carafe (see fig. 1), were inspired by the overlapping planes and angles of Paul Cézanne's still-lifes (see fig. 3). But they also incorporated a highly sophisticated modern style that challenges traditional approaches to perspective and the representation of form.

Douglas Cooper, who once owned the present painting, writes the following about this period in the artist's career: "Gris began to simplify and strengthen the structure of his compositions and to represent objects in a less fragmented manner. The content of his paintings thus became more immediately legible and he also explored a new range of colour harmonies in which greens, mauves, maroon red, yellow and blue predominated. In other words he gave up making 'those inventories of objects,' as he once described in a letter his earlier analytical treatment of things, based on a combination of varying views. Gris was now able to include a greater number of objects than in his earlier compositions and could handle the representation of volume and the spatial relationships between objects with greater certainty. . . . Gris saw his paintings of this date as being 'less dry and more plastic' and as having 'a unity which had hitherto been lacking' in his work" (Douglas Cooper and Gary Tinterow, The Essential Cubism, Braque, Picasso and their friends, 1907-1920, New York and London, 1983, p. 12).

Considered one of the four principal artists of the Cubist era, along with Picasso, Braque and Léger, the Spanish-born Juan Gris created bold compositions that were highly individualistic in character. Gris, who became a favorite artist of the dealer's Daniel Henry Kahnweiler and Léonce Rosenberg upon his arrival in Paris in 1910, continuously expanded and revitalized the style known as Cubism during the 1910s. Over the course of that decade, many artists worked with the complex perspectival and compositional devices that were introduced by the Cubist founders Braque and Picasso in 1908, but few would be as successful or as highly regarded for their talent and vision as Gris. Recalling this period and her association with the Cubists, Gertrude Stein indentified Gris as a painter of special importance among these artists: "The only real Cubism is that of Picasso and Juan Gris. Picasso created it and Juan Gris permeated it with his clarity and exaltation" (Gertrude Stein, The Autobiography of Alice B. Toklas, New York, 1933, p. 111)

Daniel-Henry Kahnweiler provided the following analysis of Gris' particular Cubist style: "... [T]he emblems which Juan Gris invented 'signified' the whole of the object which he meant to represent. All the details are not present. The emblems are not comprehensible without previous visual experiences. . . The picture contains not the forms which have been collected in the visual memory of the painter, but new forms, forms which differ from those of the 'real' objects we meet within the visible world, forms which are truly emblems and which only become objects in the perception of the spectator" (Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, London, 1947, p. 90).

No. 223
Title: ***Bouteille et compotier (Bottle and compotier)***
Date: December 1917
Medium: Oil paints on plywood
Dimensions: 37.5 x 61 cm
Current owner or museum: The Winterthur Museum of Art (Das Kunst Museum Winterthur) Inventarnummer KV 1178
Exhibited at the Kunst Museum Winterthur | At the townhouse

Art Museum Winterthur, Legate Dr. Emil and Clara Friedrich-Jezler, 1973

No. 224
Title: ***Siphon et verre (Siphon and glass)***
Date: 1917
Medium: Oil on Panel
Dimensions: 73 x 49,8 cm.
Sold at an auction
Sale Date: May 11, 1993

No. 225
Title: ***Nature morte aux fruits (Still life with fruit)***
Date: 1917
Medium: Oil on Wood
Dimensions: 23 x 32 cm
Current owner or museum: Private Collection
Sold at an auction
Sale Date: November 26, 2003

No. 226
Title: ***Bouteille et verre (Bottle and Glass)***
Date: 1917
Medium: Oil on Panel
Dimensions: 65,7 x 46 cm
Current owner or museum: Private Collection
Sold at an Auction
Sale Date: November 12, 1997

No. 227
Title*:* ***Verre et bouteille d'eau (Glass and Water Bottle)***
Date: 1917
Medium: Oil on panel
Dimensions: 54,8 x 32,7 cm
Current owner or museum: Ohara Museum of Art, Kurashiki, Okayama 710-8575, Japan

No. 228

Title: ***Le verre (The glass)***
Date: 1917
Medium: Oil on panel
Dimensions: 27 x 22 cm
Sold at an auction
Sale Date: November 11, 1987

No. 229
Title: ***Le verre (The Glass)***
Date: 1918
Medium: Oil on canvas
Dimensions: 26.6 x 15.8 cm
Current owner or museum: Riverside Museum Glasgow
Accession number 3329
Acquisition method
accepted by HM Government in lieu of inheritance tax, 1976
Riverside Museum Glasgow

No. 230
Title*:* ***Nature Morte (Still life)***
Date: April 1918
Medium: Oil on canvas

Dimensions: 28.3 x 17.8 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Day Sale* /08 November 2007 • New York
Lot 311
Estimate 150,000 - 200,000 USD Sold
Gris 4-18 (on the reverse)
Provenance
Léonce Rosenberg, Paris
Dr. G. F. Reber, Lausanne
Paul bey Adamidi Frashere, Geneva
Galerie Berggruen, Paris
Knoedler and Co., New York
Acquired from the above on November 8, 1955
Exhibited
Williamstown, Massachusetts, Williams College, Lawrence Art Museum, on temporary loan in 1962
Literature
Douglas Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint établi avec la collaboration de Margaret Potter, Paris, 1977, vol. 2, No. 259, illustrated p. 31

Still Lifes, Landscapes And Figures (1918)

No. 231
Title: ***Bouteille et verre (Bottle and Glass)***
Date: 1918
Medium: Oil on canvas
Dimensions: 54.6 × 33 cm
Current owner or museum: The Baltimore Museum of Art
Credit Line Bequest of Saidie A. May
Object Number 1951.305

No. 232
Title: ***L'enveloppe (The Envelope)***
Date: July 1918
Medium: Oil on canvas
Dimensions: 32 x 19 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 2002
Register number: DE01559

No. 233
Title: ***Violon et verre (Violin and glass)***
Date: 1918
Medium: Pencil and Ink
Dimensions: 41 x 32 cm
Sold at an auction
Sale Date: December 19, 2000

No. 234
Title: ***Violon et verre (Violin and glass)***
Date: 1918
Medium: Oil on Canvas
Dimensions: 80.6 x 65.1 cm
Sold at an auction
Sale Date: December 19, 2000

No. 235
Title: ***Carafe, verre et compotier (Carafe, glass and compotier)***
Date: 1918
Medium: Oil on Canvas
Dimensions: 45 x 55 cm
Sold at an auction
Sale Date: June 28, 2000

No. 236
Title: ***Bouteille, verre et journal (Bottle, glass and newspaper)***
Date: 1918
Medium: oil on canvas
Dimensions: 41 x 26.5 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 4038 Art Moderne LOT 5
Provenant de la collection d'une fondation suisse
Price realised EUR 337,500
Estimate EUR 200,000 – EUR 300,000
Closed: 23 Oct 2015
Provenance
Galerie L'Effort Moderne (Léonce Rosenberg), Paris.
Pierre Faure, Paris.
Galerie Simon, Paris.
William Eisendrath, St Louis.
Madame John B. Chafee, Denver (avant 1977).
Galerie Louise Leiris, Paris.
Waddington Galleries Ltd., Londres.
Collection particulière, Suisse (acquis auprès de celles-ci, en 1992).
Don de celle-ci au propriétaire actuel, en 2010.

Literature
J.A. Gaya-Nuño, Juan Gris, Paris, 1974, p. 220, No. 341 (illustré, p. 216).
D. Cooper, Juan Gris, Catalogue raisonné de l'œuvre peint, Paris, 1977, vol. II, p. 38, No. 266 (illustré, p. 39).
Exhibited
Zurich, Kunsthaus, Juan Gris, avril 1933, No. 96 (erronément daté 1919).
New York, Buchholz Gallery, Juan Gris, mars-avril 1944, No. 12 (erronément daté 1916).
Lot Essay
Bouteille, verre et journal détient une provenance particulièrement remarquable - étant passé par les mains de plusieurs collectionneurséminents du cubisme, de part et d'autre de l'Atlantique. Pierre Faure, premier propriétaire de l'oeuvre, était un important mécène de Gris et soutien de Léonce Rosenberg à Paris. En effet, entre 1915 et 1927, il acheta auprès de la Galerie L'Effort Moderne, un total de vingt-six oeuvres de l'artiste espagnol cubiste, y compris son chef-d'oeuvre de 1915, Nature Morte devant une fenêtre ouverte, place Ravignan, aujourd'hui exposé au Philadelphia Museum of Art. Lors de la grande exposition de 1933 à Zurich, Faure prêta vingt-et-un tableaux de sa collection, y compris la présente oeuvre. A la suite de l'exposition, Daniel-Henri Kahnweiler acquis la totalité de la collection du parisien. Enfin, le tableau estentré au sein de la collection de William N. Eisendrath de St. Louis, rejoignant ainsi le continent américain. En tant que Président du Club des Arts de Chicago, Eisendrath organisa les premières expositions américaines dédiées à Fernand Léger, à Paul Klee, ainsi qu'à Jackson Pollock.
Bouteille, verre et journal enjoys a particularly distinguished provenance listing, having passed through the hands of several distinguished collectors of Cubism on both sides of the Atlantic. Pierre Faure, first owner of the painting, was an important patron to Gris and supporter of Léonce Rosenberg. Indeed, he purchased a total of twenty-six works by the Spanish cubist artist from la Galerie L'Effort Moderne between 1915 and 1927, including his 1915 masterpiece Nature Morte devant une fenêtre ouverte, Place Ravignan now housed in the collection of the Philadelphia Museum of Art. Faure lent twentyone paintings from his collection to the ground-breaking exhibition in Zurich in 1933, including the present work. Following the exhibit, Daniel-Henri Kahnweiler acquired the entire collection from the Parisian collector. Crossing the Atlantic, the work entered the collection of William N. Eisendrath from St. Louis. Chairman of the Arts Club in Chicago, Eisendrath was responsible of the first American exhibits of Fernand Léger's work, as well as those of Paul Klee and Jackson Pollock.

No. 237
Title: ***Le Meunier (The miller)***
Date: 1918
Medium: Oil on canvas
Dimensions: 100 x 81 cm.
Current owner or museum: Galerie Louise Leiris. Paris.

No. 238
Title: ***Un plat de raisins et une pipe sur une table (A Dish of Grapes and a Pipe on a Table)***
Date: 1918
Medium: Oil on panel
Dimensions: 35.9 x 27.6 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: A. E. Gallatin Collection, 1952
Accession Number: 1952-61-39

No. 239
Title: ***Cuillère et bol/ Nature morte au journal (spoon and bowl / Still life with newspaper)***
Date: 1918
Medium: Oil and Sand on Canvas
Dimensions: 21,5 x 26,5 cm
Sold at two auctions:
Sale Date: May 8, 1989
Sale Date: November 12, 1997

No. 240
Title: ***Composition abstraite (Abstract Composition)***
Date: 1918
Medium: Oil on canvas
Dimensions: 33 x 21.6 cm
Current owner or museum:
The Israel Museum, Jerusalem
Gift of the Estate of Helen Serger, New York, to American Friends of the Israel Museum
Accession number:
B91.0297

No. 241
Title: ***La table devant le bâtiment (The table in front of the building)***
Date: 1918
Medium: Oil on Canvas
Dimensions: 60 x 81 cm
Sold at an auction
Sale Date: December 11, 1998

No. 242
Title: ***Nature Morte au Compòtier (Still Life with Fruit Bowl)***
Date: February 1918
Medium: Oil on canvas
Dimensions: 53 x 63 cm
Current owner or museum: Collection Hermann Rupf, Bern

No. 243
Title: ***Maisons à Beaulieu (Houses at Beaulieu)***
Date: April 1918
Medium: Oil on canvas
Dimensions: 90 x 64 cm
Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands
Inventory:
KM 101.619

No. 244
Title: ***Paysage a Beaulieu (Landscape near Beaulieu)***
Date: May 1918
Medium: Oil paints on canvas
Dimensions: 73 x 54 cm
Current owner or museum: The Winterthur Museum of Art (Das Kunst Museum Winterthur)
Inventarnummer
KV 1179
Exhibited at the Kunst Museum Winterthur | At the townhouse
Art Museum Winterthur, Legate Dr. Emil and Clara Friedrich-Jezler, 1973

No. 245
Title*:* ***Le village (The village)***
Date: 1918
Medium: Oil on canvas
Dimensions: 55 × 74 cm
Current owner or museum: Private Collection

No. 246
Title: ***La guitare (The Guitar)***
Date: March 1918
Medium: Oil on canvas
Dimensions: 81 x 59,5 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1993
Register number: DO00278
Long-term loan of Telefónica Collection
On display in: Room 205.11 - The Spanish Night. Flamenco, Avant-garde and Popular Culture

No. 247
Title: ***Guitare et verre (Guitar and glass)***
Date: 1918
Medium: pen and India ink and gouache on paper
Dimensions: 13.4 x 10.2 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 14240 *Impressionist And Modern Works On Paper* Lot 106 *Works On Paper From The Twentieth Century Avant-Gardes* .The Collection of a Scholar, Sold to Benefit Humanitarian Causes
Price realised GBP 137,000
Estimate GBP 60,000 – GBP 80,000
Closed: 28 Jun 2017
Provenance
Galerie Simon, Paris (No. 13686).
Galleria Gissi, Turin (No. 3381).
Acquired from the above by the present owner.
Literature
D.-H. Kahnweiler, Juan Gris, His Life and Work, London, 1969 (illustrated p. 32).
Lot Essay

An important aspect inherent to Juan Gris's poetic expression is his predilection for still life compositions, subjects that are also emblematic in the context of Cubist iconography. Gris devoted more than most of his work to the representation of this subject, that is so deeply rooted in the Spanish pictorial tradition. He alternated his extensive inventory of usual domestic utensils with other objects of a somewhat different kind, such as books, glasses, bottles or playing cards, without abandoning his other great predilections, such as music and dance.
When Guitare et verre was executed in 1918, Gris had come through a major moment of development of his art. Once he had arrived at a Cubist idiom through his own tireless research, he was creating works that had marked new complexity. As he said to his friend, dealer and biographer Daniel-Henry Kahnweiler in 1915: 'I think I have really made progress recently and that my pictures begin to have a unity which they have lacked until now. They are no longer those inventories of objects which used to depress me so much' (Juan Gris quoted in C. Green, Juan Gris, London/New Haven, 1992, p. 51). That unity is clearly shown in the present lot, which shows just a small number of objects in a manner that combines the pared-back observations of the artists finest Cubist works with the diagonal, vertical and horizontal planes of shading and striations that are an extension of the techniques he used in his oil paintings. Here, these fields of shade and striations have been rendered with an incredible variety of density, revealing the meticulous draughtsmanship at work, while also adding to the general dynamism and depth of the composition.

No. 248
Title: ***Composition au verre (Composition with glass)***
Date: 1918
Medium: gouache and pencil on buff paper
Dimensions: 31.8 x 24 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 20181 *Impressionist And Modern Art Works On Paper* Sale Lot 528
Property From The Jacqueline And Pierre Simon Collection
Price realised USD 60,000
Estimate USD 40,000 – USD 60,000
Closed: 13 Nov 2021

Provenance
Galerie de l'Effort Moderne (Léonce Rosenberg), Paris (by 1918).
Services Fabrications Aviation (probably acquired from the above).
André Lefèvre, Paris; Estate sale, Hôtel Drouot, Paris, 24 November 1967, lot 11.
Acquired at the above sale by the late owners.
Literature
J.A. Simon and L.D. Rosenfeld, A Century of Artists' Letters: Notes to Family, Friends and Dealers—Delacroix to Léger, Atglen, Pennsylvania, 2004, p. 149 (illustrated in color).
Post Lot Text

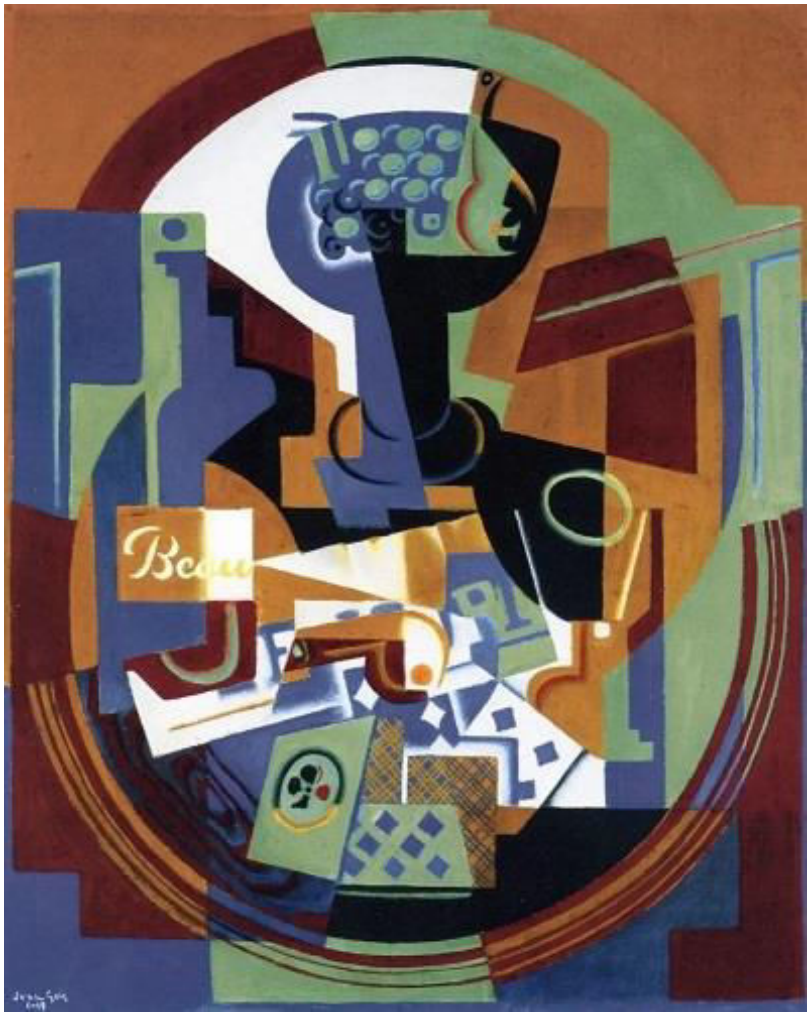
Quentin Laurens, the holder of the Droit Moral, has kindly confirmed that this work is registered in the Laurens atelier archives.

No. 249
Title:
Composition
Date: 1918
Medium: gouache on paper
Dimensions: 20 x 24,5 cm
Current owner or museum: Private Collection

No. 250
Title: ***La bouteille de vin (Bottle of Wine)***
Date: July 1918
Medium: Oil on canvas
Dimensions: 55 x 38 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1988 (from the redistribution of the Museo Español de Arte Contemporáneo [MEAC] collection)
Register number: AS08119

No. 251
Title: ***Pipe et compotier aux raisins (Pipe and fruit-dish with grapes)***
Date: 1918
Medium: Oil on panel (triplex)
Dimensions: 61 x 38 cm
Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands
Inventory:
KM 109.649

No. 252
Title: ***Une corbeille de fruits et une carte à jouer (A fruit basket and a playing card)***
Date: 1918
Medium: Oil on canvas
Dimensions: 81×65 cm
Current owner or museum: Private Collection



No. 253
Title*:* ***Une assiette de fruits (A plate of fruit)***
Date: 1918
Medium: Oil on canvas
Dimensions: 62 × 39 cm
Current owner or museum: Folkwang Museum, Essen

No. 254

Title*:* ***Une assiette de fruits (A plate of fruit)***
Date: March 1918
Medium: Oil on canvas
Dimensions: 91 × 65 cm
Current owner or museum: Private Collection
Newspaper and Fruit Bowl. March 1918. Oil on canvas, 36Jx25^"
Collection Andre Lefevre, Paris

No. 255
Title*:* ***Guitare et compotier sur une table (Guitar and compotier)***
Date: August 1918
Medium: Oil on canvas
Dimensions: 60 x 73 cm
Current owner or museum:
Kunstmuseum Basel (Switzerland)
60 x 73 cm Signed and dated lower right: Juan Gris / 8–18
Kunstmuseum Basel, donation Dr. hc Raoul La Roche 1952 inventory 2296

Comment:
At Beaulieu, where he painted this work, Juan Gris began to find certitude for his painting: 'a firm and solid ground that must be covered, but in which I do not fear instability or the precipice as I did before'. Around this time, when Cubism was undergoing redefinition, Gris was engrossed in his reflection on pure painting as flat coloured architecture, a 'synthesis of the intellectual and the sensual', as María Dolores Jiménez-Blanco points out. As can be seen in this work, his art celebrates the capacity of combined and overlapping planes to construct a reality on a two-dimensional surface. And it also explores what he himself and Kahnweiler would call plastic rhymes: geometrical colour planes interlaced in such a way that objects appear to give shape to others and the space is inseparable from them.
As in Baroque still-life paintings – those of Chardin, whom Gris admired, or those of Zurbarán, with whose art he has also been linked– a black background constrains the picture space, while also suggesting depth and magnifying the objects leaning on a table that merges with them.
The colours make it possible to distinguish the textures of each element, and the shadows and reflections of the glass objects distribute them in space and link them. Order, serenity and formal refinement define Gris's Cubism in this work. An excellent colourist, here he makes use of a stark, muted palette of earth tones, which Christopher Green and Christian Derouet have related to the hardship of the First World War and to Spanish
painting tradition.
The subject of this canvas, still life, was one of the favourite themes of Cubism and the genre most commonly cultivated by Juan Gris. It features elements that would become signature motifs of Cubist art: a guitar, a bottle, music scores, fruit bowls and tables.

At Beaulieu, Lipchitz and Blanchard, who visited Gris between the spring and autumn of 1918, also produced musical compositions [CATS 17 and 27] with similar aesthetic results. These pieces attest to the mastery that Gris had attained by 1918, and show how the second life of Cubism emerged from the work and reflections of like-minded artists linked by friendship and living at close quarters. Although the artists would soon start to go their separate ways, their creative rapport led to the establishment of a Cubist language of primary importance in the history of twentieth-century art.

Bárbara García Menéndez and Alberto Gil
Museo Carmen Thyssen, Málaga

Literature

- Basel Public Art Collection, Annual Reports 1951–1953, Basel: Public Art Collection, n.d., p. 59
- Juan Gris 1887–1927, exhibition cat. Kunsthaus Zurich, April 2 – 26, 1933, Zurich: Kunsthaus, 1933, p. 9, No. 85

- Picasso, Braque, Gris, Léger, Bores, Beaudin, Vines, exhibition cat. Kunsthalle Bern, May 6 – June 4, 1939, Bern: Kunsthalle, 1939, p. 14, No. 62
- Georg Schmidt: Juan Gris and the history of cubism (The Silver Source, vol. 36), Baden-Baden: Woldemar Klein, 1957, p. 28, ill. plate 7
- Juan Gris, exhibition 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, ill. p. 95 -
Georg Schmidt and Paul Boerlin (introductory texts): Public art collection Basel. Catalog III. Part. From Impressionism to the present. All exhibited works, Basel: Public Art Collection, 1961, p. 73, with ill., ill. tf. (np)
- 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. 25, with ill.
- Basel public art collection. Catalog 19./20. Century, with an essay by Franz Meyer, Basel: Kunstmuseum, 1970, p. 204, with illustration
- Douglas Cooper: Juan Gris. Catalog raisonné de l'œuvre peint, with the collaboration of Margret Potter, 2 vols., Paris: Berggruen Éditeur, 1977, p. vol. 2, 52, No. 279, ill. p. 53
- Le Corbusier and Raoul La Roche
. Architect and painter, builder and collector, exhibitor cat. Architekturmuseum Basel, June 6 – August 9, 1987, Basel: Architekturmuseum, 1987, ill. p. 65 (not on display)
- Juan Gris, exhibition 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, with contributions by Christopher Green, Christian Derouet and Karin von Maur, Stuttgart: Verlag Gerd Hatje, 1992, pp. 52, 63, 81, 154, No. 89, Fig. p. 240
- Canto d'Amore. Classical modernism in music and fine arts 1914–1935, exhibition cat. Kunstmuseum Basel, April 27 – August 11, 1996, eds. Gottfried Boehm, Ulrich Mosch and Katharina Schmidt, Bern: Benteli, 1996, p. 156, 503, No. 37, ill. p. 156 - Public Art Collection
Basel . 20th Century, Basel: Public Art Collection, 1997, ill. p. 106
- 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. 19, 107, 156, 299, 308, No. 41, 66 (Coll . La Roche), ill. p. 123

- Christian Derouet: Juan Gris. Correspondances avec Léonce Rosenberg 1915–1927 (Les Cahiers du Musée national d'art Moderne), Paris: Éditions du Center Pompidou, 1999, p. 128, No. 6059 - Zurbarán, Juan Gris, Esteban Vicente. Una tradición espanola de la modernidad, exhibition cat. Museo de Arte contemporáneo Esteban Vicente, Madrid, January 28 – March 23, 2003, Madrid: Museo de Arte contemporáneo Esteban Vicente, 2003, pp. 41–42, ill. p. 40 (not on display)
- 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, p. vol. 2, 109– 110, No. 88, ill. vol. 1, pl. 88 (with further literature)
- Juan Gris María Blanchard y los cubismos (1916-1927), exhib. cat. Museo Carmen Thyssen Málaga, Oct. 6, 2017 – Feb. 25, 2018, Ed. Alberto Gil, Málaga: Museo Carmen Thyssen, 2017, p. 98, No. 16, ill. p. 99

No. 256
Title*:* ***La guitare / Le Violoncello (The Guitar)***
Date: 1918
Medium: Oil on panel
Dimensions: 55 x 33cm
Current owner or museum: Private Collection Collection:Küsnacht (Zurich),:Iconography: 48C7312

No. 257
Title*:* ***Bouteille, pipe et cartes a jouer (Bottle, pipe and playing cards)***
Date: January 1919
Medium: Oil on canvas
Dimensions: 55 x 38 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist and Modern Art, Part One* /Lot 111
Estimate 400,000 - 600,000 USD Sold
Signed and dated Juan Gris 1-19 (lower left)

Provenance
Galerie L'Effort Moderne (Léonce Rosenberg), Paris
Alphonse Kann, St-Germain-en-Laye
Jos. Hessel, Paris
Max Pellequer, Paris
Galerie Beyeler, Basel
G. David Thompson, Pittsburgh
Galerie Beyeler, Basel
Acquired from the above on July 23, 1966
Exhibited
Zürich, Kunsthaus; Düsseldorf, Kunstammlungen Nordrhein-Westfalen; The Hague, Gemeentemuseum; Turin, Galleria Civica d'Arte Moderna, Thompson Collection, 1960-61, No. 52 (No. 51 in The Hague; No. 42 in Turin)
New York, Solomon R. Guggenheim Museum, One hundred paintings from the G. David Thompson Collection, 1961
Basel, Galerie Beyeler; Paris, Cubisme, 1962, No. 34
Dortmund, Museum am Ostwall; Cologne, Walraf-Richartz Museum, Juan Gris, 1965-66, No. 56
Strasbourg, Ancienne Douane, L'Art en Europe Autour de 1918, 1968, No. 73
Literature
Douglas Cooper, Juan Gris, catalogue raisonné de l'oeuvre peint, vol. 2, Paris, 1977, No. 293, illustrated p. 77
Catalogue Note
Painted in January, 1919, Bouteille, pipe et cartes à jouer is noteworthy for the harmony of its composition and the sobriety of its color. The subject matter of the painting is the familiar Cubist repertoire of objects from one of the artist's most familar haunts, the smoky world of the café.

On August 25, 1919, Gris wrote to Daniel-Henry Kahnweiler about his work of the previous three years, expressing pleasure at the general impact of the fifty or more pictures exhibited at the Galerie de l'Effort Moderne (Léonce Rosenberg) in April, 1919, but wondering how much visitors to the exhibition really liked it: "For there is so much admiration for the flattest mediocrity; people rave about the products of disorder, but no-one likes discipline and clarity. The exaggerations of the Dada movement and others, like Picabia, make us all look like classics: I can't say I mind about that. I should like to continue the painting tradition with plastic means while bringing to it a new aesthetic based on the intellect... For some time I have been quite pleased with my own work, because I think that at last I am entering on a period of realization. … I have also been successful in ridding my painting of a too brutal and descriptive reality. It has, so to speak, become more poetic. I hope I shall come to express with great precision a reality imagined in terms of pure intellectual elements; this really means painting which is inaccurate but precise, that is to say the reverse of bad painting which is accurate but unprecise" (Daniel-Henry Kahnweiler, Juan Gris His Life and Work, London, 1947, p. 93).
Although interested in theoretical concerns, Gris was not bound by them. Shortly after painting the present work, his style became more open and expansive, showing a willingness to incorporate references to the world outside the studio as, for example, in La vue sur la baie, 1921 or Le nuage, 1921 (Douglas Cooper, Juan Gris , Paris, 1977, nos. 369 and 372).

No. 258
Title: ***Bouteille et compotier (Bottle and Fruit-Dish)***
Date: January 1919
Medium: Oil on canvas
Dimensions: 74 x 54 cm
Current owner or museum: Museo Nacional Thyssen-Bornemisza, Madrid
Carmen Thyssen Collection
Inv. No. 566 (1976.7)
ROOM 41

In April 1916 Juan Gris signed a contract with Léonce Rosenberg granting him ownership of his entire artistic output, both existing and future. Shortly afterwards, between the end of 1918 and beginning of 1919, the dealer organised a series of exhibitions of the work of Cubist artists at his Galerie l'Effort Moderne to prove that the avant-garde movement remained alive despite Louis Vauxcelles's devastating criticism. As Christopher Green suggests, it is fairly likely that the Bottle and Fruit Dish in the Thyssen-Bornemisza collection was included in the exhibition of the painter's work in April 1919, as it had belonged to the gallery's holdings since February that year.
Like other still lifes painted at Beaulieu-lès-Loches, Bottle and Fruit Dish exhibits an interplay of warm brown tones combined with colder greens and greys, taken directly from the landscape. Gris expressed

his wish for the colour in his painting to rival the rich hues of nature in a letter to Léonce Rosenberg dated 10 August 1918: “In the countryside I see such solid and materially sumptuous tones and such perfect combinations, that they carry within themselves a far greater force than all the combinations of the palette, and I would like to work with them.” However, in contrast to these natural tones, the simple, flat geometry of the painting and the abstraction of the objects are clearly anti-naturalistic. The arrangement of the napkin that hangs over the edge of the table, a motif borrowed from Cézanne, has an interesting significance in the context of the so-called post-war “return to order” of the avant-garde. Gris’s pure Cubism links up with French tradition through Cézanne, who was the bridge between the twentieth century and a more distant past. Therefore, as Green points out, “ Bottle and Fruit Dish is a work which underlines the compatibility of Cubism and postwar tradition.”

Paloma Alarcó

No. 259
Title: ***Le citron (The Lemon)***
Date: January 1919
Medium: Oil on canvas
Dimensions: 55,2 x 37,8 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 2002
Register number: DE01561

No. 260
Title: ***La guitare et le livre (The guitar and the book)***
Date: February 1919
Medium: Oil on canvas
Dimensions: 54×65 cm
Current owner or museum:

No. 261
Title: ***Verre et bouteille (Glass and Bottle)***
Date: February 1919
Medium: Oil on canvas
Dimensions: 46 x 27 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 2002
Register number: DE01562

No. 262
Title: ***Verre (Glass)***
Date: 1919
Medium: Oil on Canvas
Dimensions: 33 x 19 cm
Sold at an auction
Sale Date: May 15, 1985

No. : 263
Title: ***La poire (The pear)***
Date: May 1919
Medium: Oil on canvas
Dimensions: 33 x 41 cm
Current owner or museum:
The Emil Bührle Collection, Bleicherweg 18, CH-8002 Zurich
Signed & dated lower left:
Juan Gris 5-19
Cooper 301

Provenance
1 Léonce Rosenberg Paris
Galerie de l'Effort moderne, Inventory No. L.R. 6342, Cooper No. 301.
2 Maurice MeunierParis
Cooper No. 301.
3 Max Kaganovitch Paris
AStEGB, Entry Book II, 13 March 1956.
4 Emil Bührle Zurich • 5 March 1956 until [d.] 28 November 1956 Acquired from the above, Entry Book as above, n. (3), with reference to the date of purchase. An invoice, made out by Max Kaganovitch to Emil Bührle on 23 February 1956, for the present still life and the still life Cooper No. 304 (Inv. 57) gives the figure of FF 1.5 mio. (= CHF 18.000) for each of the two paintings. Compared with a still life by Gris (Cooper No. 443) which Bührle purchased in the same month from Marlborough Fine Art Ltd., London, and for which he paid CHF 60.000, the figure in the invoice is likely to represent only that part of the total amount which was paid openly via the Franco-Swiss Clearing.
5 Given by the heirs of Emil Bührle to the Foundation E.G. Bührle Collection Zurich • 1960 Inv. 56.
AStEGB = Archive of the Foundation E.G. Bührle Collection, Zurich
Exhibitions
1955Juan Gris Kunstmuseum Bern • 1955–56 No. 70.
1958Sammlung Emil G. Bührle, Festschrift zu Ehren von Emil G. Bührle zur Eröffnung des Kunsthaus-Neubaus und Katalog der Sammlung Emil G. Bührle Kunsthaus Zurich • 1958 No. 296.
1958Hauptwerke der Sammlung Emil Georg Bührle–Zürich Haus der Kunst • Munich • 1958–59 No. 81.
2010Van Gogh, Cézanne, Monet, Die Sammlung Bührle zu Gast im Kunsthaus Zürich Kunsthaus Zurich • 2010 No. 56.
2013Cubisti, Cubismo Complesso del Vittoriano • Rome • 2013 No. 48.
Literature:
1973Leopold Reidemeister etc. Stiftung Sammlung Emil G. Bührle • Fondation Collection Emil G. Bührle • Foundation Emil G. Bührle Collection Zurich & Munich • 1973 • No. 128 (ill.; 21986).

1977Douglas Cooper Juan Gris, Catalogue raisonné de l'œuvre peint vol. 2 • Paris • 1977 (2Catalogue raisonné of the Paintings, [Alan Hyman, Elizabeth Snowden ed.], San Francisco 2004), No. 301 (ill.).
1994Emil Maurer Stiftung Sammlung E.G. Bührle, Zürich Bern • 1994 • p. 36 (English edition: Foundation E.G. Bührle Collection, Zurich, Bern 1995).
2004Lukas Gloor • Marco Goldin (ed.)Foundation E.G. Bührle Collection, Zurich, Catalogue vol. 3 • Conegliano & Zurich • 2004 • No. 133 (ill.; German edition: Stiftung Sammlung E.G. Bührle, Katalog • Italian edition: Fondazione Collezione E.G. Bührle, Catalogo).
2021Lukas Gloor «The Holdings of the Emil Bührle Collection: Illustrated List of All 633 Purchases» in The Emil Bührle Collection: History, Full Catalogue and 70 Masterpieces Swiss Institute for Art Research, Zurich (ed.) • Munich • 2021 • No. 504 (ill.).

No. : 264
Title: ***Carafe, bol et verre (Water-Bottle, Bowl and Glass)***
Date: May 1919
Medium: Oil on canvas
Dimensions: 33 x 41 cm
Current owner or museum:
The Emil Bührle Collection, Bleicherweg 18, CH-8002 Zurich
Signed & dated lower right: Juan Gris 5-19
Cooper 304

Provenance
1 Léonce Rosenberg Paris Galerie de l'Effort moderne, Inventory No. L.R. 6340, Cooper No. 304.
2 Maurice Meunier Paris Cooper No. 304.
3 Max Kaganovitch Paris AStEGB, Entry Book II, 13 March 1956.
4 Emil Bührle Zurich • 5 March 1956 until [d.] 28 November 1956 Acquired from the above, Entry Book as above, n. (3), with reference regarding the date of purchase. An invoice, made out by Max Kaganovitch to Emil Bührle on 23 February 1956, for the present still life and the still life Cooper No. 301 (Inv. 56) gives the figure of FF 1.5 mio. (= CHF 18.000) for each of the two paintings. Compared with a still life by Gris (Cooper No. 443) which Bührle purchased in the same month from Marlborough Fine Art Ltd., London, and for which he paid CHF 60.000, the figure in the invoice is likely to represent only that part of the total amount which was paid openly via the Franco-Swiss Clearing.
5 Given by the heirs of Emil Bührle to the Foundation E.G. Bührle Collection Zurich • 1960 Inv. 57.
Exhibitions
1955Juan Gris Kunstmuseum Bern • 1955–56 No. 69.

1958Sammlung Emil G. Bührle, Festschrift zu Ehren von Emil G. Bührle zur Eröffnung des Kunsthaus-Neubaus und Katalog der Sammlung Emil G. Bührle Kunsthaus Zurich • 1958 No. 297.
1958Hauptwerke der Sammlung Emil Georg Bührle–Zürich Haus der Kunst • Munich • 1958–59 No. 82.
2010Van Gogh, Cézanne, Monet, Die Sammlung Bührle zu Gast im Kunsthaus Zürich Kunsthaus Zurich • 2010 No. 57.
2013Cubisti, Cubismo Complesso del Vittoriano • Rome • 2013 No. 48.
Literature:
1973 Leopold Reidemeister etc. Stiftung Sammlung Emil G. Bührle • Fondation Collection Emil G. Bührle • Foundation Emil G. Bührle Collection Zurich & Munich • 1973 • No. 129 (ill.; 21986).
1977 Douglas Cooper Juan Gris, Catalogue raisonné de l'œuvre peint vol. 2 • Paris • 1977 (2Catalogue raisonné of the Paintings, [Alan Hyman, Elizabeth Snowden ed.], San Francisco 2004), No. 304 (ill.).
1994 Emil Maurer Stiftung Sammlung E.G. Bührle, Zürich Bern • 1994 • p. 36 (English edition: Foundation E.G. Bührle Collection, Zurich, Bern 1995).
2004 Lukas Gloor • Marco Goldin (ed.)Foundation E.G. Bührle Collection, Zurich, Catalogue vol. 3 • Conegliano & Zurich • 2004 • No. 134 (ill.; German edition: Stiftung Sammlung E.G. Bührle, Katalog • Italian edition: Fondazione Collezione E.G. Bührle, Catalogo).
2021 Lukas Gloor «The Holdings of the Emil Bührle Collection: Illustrated List of All 633 Purchases» in The Emil Bührle Collection: History, Full Catalogue and 70 Masterpieces Swiss Institute for Art Research, Zurich (ed.) • Munich • 2021 • No. 503 (ill.).

No. 265
Title*:* ***Le journal (The newspaper)***
Date: July 1919
Medium: Oil on canvas
Dimensions: ?
Current owner or museum: The Henie Onstad Collection, Norway
Provenance: Coll. Dr. Fritz Heer, Zürich: Perls Gallery New York
Comment:

Sonja Henie's interest for paintings started when she met Niels Onstad in 1955. He was already an art collector. They were modern people of their time and mostly collected young, international art. More than anything they were searching for beauty; «things which will bring joy to the eyes and peace to the mind» director Ole Henrik Moe wrote for the opening of he Art Center in 1968
At the inauguration of The Sonja Henie and Niels Onstad Foundation in 1961 the Sonja Henie and Niels Onstad Collection counted 100 paintings. When The Henie Onstad Kunstsenter opened its doors in 1968 the number of paintings had increased to 200
The Sonja Henie and Niels Onstad Collection joined the European collector's tradition at the time by looking to France. We can find names like Juan Gris, Jacques Villon, Pablo Picasso and Pierre Bonnard. Most gravitate toward 1950's art and especially two distinctive main directions: the Parisian lyrical style, inspired by nature and also partly abstract geometrical paintings. We also had the more brutal Nordic Expressionism as expressed by the CoBrA artists, among others
Throughout the 50 years the Art Center has existed, the collection has continued to grow and to embrace different directions. Some main tendencies in the collection today is the dialog with Surrealism, the CoBrA art, the geometrical abstraction with directions to concrete art and op art, the abstract lyrical painting as well as the Fluxus collections
As collectors, Sonja Henie and Henie Onstad had a very strong and personal involvement and close friendships with the artists they collected. Sonja Henie and Niels Onstad were contemporary, people of their time and their collection reflects this. For example, they collected notably few women and mainly European paintings. Today the Henie Onstad Kunstsenter has a different approach to the development of the collection. Our strategy aims to collect women as well as artists from a broad geographical area, says head curator Caroline Ugelstad.

No. 266
Title: ***Nature morte à la bouteille de Bordeaux (Still life with a bottle of Bordeaux)***
Date: August 1919
Medium: oil on canvas
Dimensions: 81.3 x 64.8 cm
Current owner or museum:
Denver Art Museum
Accession Number 1966.176
Credit Line Gift of Marion G. Hendrie

Juan Gris Nature morte a la bouteille de Bordeaux (Still life with a bottle of Bordeaux) painting 1919 canvas, oil paint Oil on canvas Ch/Grant checklist FH: 40in; FW: 33.75in; FD: 4.125in; IH: 32in; IW: 25.5in Gift of Marion G. Hendrie, 1966.176 Juan Gris was an early convert to Cubism, and often went to the studio Pablo Picasso and Georges Braque shared from 1908 until 1912. From 1916-1919, after extensive work in papiers collés (cut paper collage), Gris undertook a systematic analysis of the Cubist style. He reduced the number of objects represented and used fewer simultaneous views, resulting in flat but legible forms. Gris described the works from this period as “flat colored architecture.”

Provenance
Acquired 1919 from the artist by Léonce Rosenberg, Paris. Mlle Pertuisot; (Christies, London) sale April 23, 1937, lot 42. Acquired by (M. Knoedler & Co., London). Acquired by (Valentine Gallery, New York); Acquired from (Valentine Gallery, New York) by Walter P. Chrysler, Jr., New York; (Parke-Bernet, New York) sale April 11, 1946, lot 37. Acquired by (Jacques Seligmann & Co., New York). Acquired by (Theodore Schempp, New York-Paris). Acquired 1947 by Marion Hendrie [1876-1968], Cincinnati; gifted by Marion Hendrie to the Denver Art Museum in 1966.

Exhibition History
Galerie L’Effort Moderne, Paris, 1919
"Retrospective Exhibition--Juan Gris"--Arts Club of Chicago, 1939
"The Collection of Walter P. Chrysler, Jr."--Virginia Museum of Fine Arts, Richmond, and Philadelphia Museum of Art, 1941
Parke-Bernet Galleries, Inc., New York City, "French and Other Modern Paintings from the Collection of Walter P. Chrylser, Jr.", 1946, No. 37
Cincinnati Modern Art Society of the Cincinnati Art Museum, "A Retrospective Exhibition of the Work of Juan Gris, 1887-1927", 1948, No. 19

Cincinnati Modern Art Society of the Cincinnati Art Museum, "Tenth Anniversary Exhibition", 1949, No. 19
Cincinnati Art Museum (as part of the first Cincinnati Biennial Festival of Arts), "Paintings, 1900-1925", 1951, No. 24
The Contemporary Arts Center of the Cincinnati Modern Art Society, Cincinnati Art Museum, "Picking for Pleasure: An Exhibition of the Paintings in the Collection of Marion Hendrie", 1954, No. 29
Denver Art Museum, "Cubism in Retrospect", 1959, No. 15
M. Knoedler and Co., Inc., New York City, "Cincinnati Collects", 1961, No. 17
Hatton Gallery, Fort Collins and Colorado Springs Fine Arts Center, "Painting in Paris", 1993
Museo Nacional Centro de Arte Reina Sofia, Madrid, "Juan Gris", 2005.
"Fracture: Cubism and After"--the Denver Art Museum, 1/26/2014 - 1/10/2016

No. 267
Title: ***Nature morte à la mandoline (Still life with fruit bowl and mandolin)***
Date: 1919
Medium: Oil on canvas
Dimensions: 92 x 65 cm
Current owner or museum: Beyeler Foundation, Riehen, Switzerland

No. 268
Title: ***Carafe, verre et journal (Water bottle, glass and newspaper)***
Date: August 1919
Medium: oil on canvas
Dimensions: 40 x 33 cm
Current owner or museum:
Museum moderner Kunst Stiftung Ludwig Wien, Schenkung
Schenkung Emanuel und Sofie Fohn/donation by Emanuel and Sofie Fohn 1994
Inventory number: B 817/0

No. 269
Title: ***La casserole (The pan)***
Date: 1919
Medium: Oil on Canvas
Dimensions: 65 x 81 cm
Sold at an auction
Sale Date: May 9, 2000

No. 270
Title: ***Nature morte (Still Life)***
Date: 1919
Medium: Watercolor, heightened with lead white, over graphite on ivory wove paper
Dimensions: 27.2 × 21.8 cm
Current owner or museum: Art Institute of Chicago
Credit Line: Gift of the Estate of Grant J. Pick
Reference Number 1963.402
Provenance
Bernard Poissonnier, Paris [London 1960]. G. David Thompson (1899-1965), Pittsburgh, c. 1950s [London 1960]. John Rewald (1912-1994), New York, by 1959 [Los Angeles 1959]; sold, Sotheby's, London, July 7, 1960, lot 48, to Contemporary Art Foundation [price list]. Grant J. Pick, Chicago, 1960 [Madrid 1985]; given by the estate of Grant J. Pick to the Art Institute, 1963.

No. 271
Title: ***Nature morte à la lampe (Still life with lamp)***
Date: 1919
Medium: Oil on canvas
Dimensions: 65 x 50 cm
Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands
Inventory:
KM 102.670

No. 272
Title: ***Pipe, tabac, verre et journal (Pipe, tobacco, glass and newspaper)***

Date: 1919
Medium: Oil on Canvas
Dimensions: 38 x 46 cm
Current owner or museum:
Private Collection
Sold at an auction
Sale Date: July 1, 2003

No. 273
Title*:* ***Guitare et compotier (Guitar and compotier)***
Date: November 1919
Medium: Oil on canvas
Dimensions: 60 x 73 cm
Current owner or museum: The Henie Onstad Collection, Norway
Bought at Sotheby's *Impressionist & Modern Art Evening Sale* /05 May 2015 • New York Lot 9 Estimate 2,000,000 - 3,000,000 USD Sold

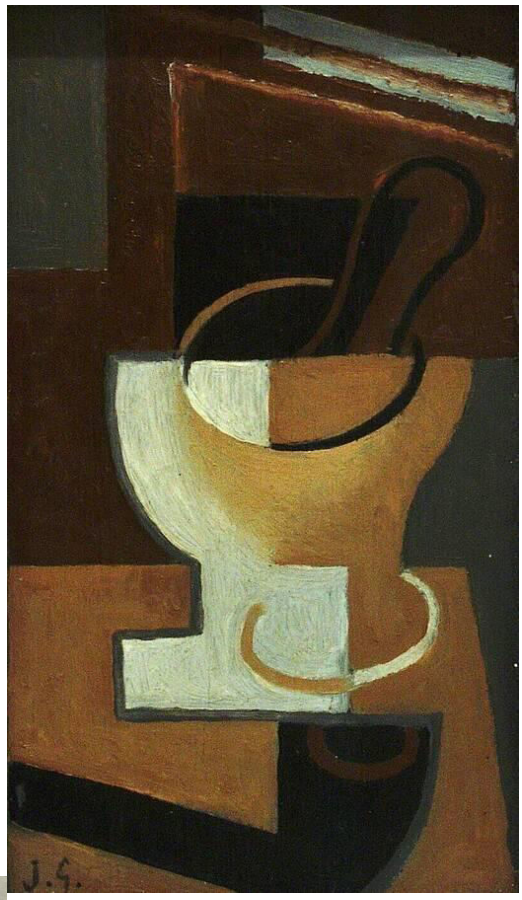
Provenance
Léonce Rosenberg, Paris
Raoul La Roche, Paris
Léonce Rosenberg, Paris
Martin Janis, Buffalo, New York (by 1936)
Sidney Janis Gallery, New York
Acquired from the above in 1953
Exhibited
Paris, Galerie Simon, Juan Gris, 1928, No. 20
Buffalo, Albright Art Gallery, 1936, The Art of Today, No. 48
Cincinnati, Cincinnati Art Museum, Juan Gris, 1948, No. 31
San Francisco, San Francisco Museum of Art & Portland Art Museum, Picasso, Gris, Miró: The Spanish Masters of 20th Century Painting, 1948, No. 34, illustrated in the catalogue
Literature
Maurice Raynal, Juan Gris. Vingt Tableaux, Paris, 1920, illustrated pl. 16
L'Esprit Nouveau, Paris, February 1921, No. 5, illustrated p. 544
Cahiers d'Art, Paris, 1933, No. 5-6, illustrated
Christian Zervos, Historie de l'Art Contemporain, Paris, 1938, illustrated p. 294
D'Aci I D'Alla, Barcelona, 1934, illustrated p. 16
Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, Paris, Stuttgart, London & New York, 1968-69, illustrated pl. 56 and p. 288
Juan Gris, (exhibition catalogue), University Art Museum, University of California, Berkeley, New York, 1983
Douglas Cooper, Juan Gris, Catalogue raisonné de l'œuvre peint (second edition), vol. II, Paris, 2014, No. 322, p. 536, illustrated in color
Catalogue Note
Gris' dynamic oil composition, Guitare et compotier, captures the exuberance of the artist's Synthetic cubist style. Painted in November 1919, Gris presents an art historical trope of tilted table-top with a

guitar and decorative bowl of fruit but the objects and their surrounding space are fragmented into seemingly illogical planes. Gris composes his picture using overlapping color planes, faux bois patterning, and the trompe l'oeil effect of framing the composition within the picture. Though he brings his representation to the brink of abstraction, he allows the viewer just the right amount of clues necessary for reconstructing the subject. Gris painted several still-lifes on panel along these lines as the World War I drew to a close, including Nature morte sur une chaise now at the Centre Georges Pompidou in Paris.

Over the course of the 1910s, several artists would attempt to adopt the perspectival and compositional devices that the Cubist founders Braque and Picasso had started using at the end of the first decade, but few would be as highly regarded for their talent and vision as Gris. Recalling this period and her association with the Cubists, Gertrude Stein identified Gris as an artist of foremost importance among these cultural figures: "The only real Cubism is that of Picasso and Juan Gris. Picasso created it and Juan Gris permeated it with his clarity and exaltation" (Gertrude Stein, The Autobiography of Alice B. Toklas, New York, 1933, p. 111). Daniel-Henry Kahnweiler, who had been Gris' dealer until his enforced exile from France at the outset of the war, furthermore provided the following analysis of Gris' particular Cubist style: "... [T]he emblems which Juan Gris invented 'signified' the whole of the object which he meant to represent. All the details are not present. The emblems are not comprehensible without previous visual experiences. . . The picture contains not the forms which have been collected in the visual memory of the painter, but new forms, forms which differ from those of the 'real' objects we meet within the visible world, forms which are truly emblems and which only become objects in the perception of the spectator" (Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, London, 1947, p. 90).

No. 274
Title: ***Verre et citron (glass and lemon)***
Date: 1920
Medium: oil on panel
Dimensions: 27 x 16 cm
Current owner or museum: Private Collection
Sold at an auction
Sale Date: June 15, 2012

The pursuit of mastery (1920-1927)



No. 275
Title: ***Pipe, bol et cuillère (Pipe, bowl and spoon)***
Date: 1920
Medium: Oil on panel
Dimensions: 27 x 16 cm
Current owner or museum: Kröller-Müller Museum Otterlo, The Netherlands
Inventory:
KM 104.085

No. 276
Title: ***Compotier et journal (fruit bowl and newspaper)***
Date: February 1920
Medium: Oil on canvas
Dimensions: 60 x 73 cm
Current owner or museum: Museo de la Real Academia de Bellas Artes de San Fernando, Madrid

Inventario 1393
Comment:
Trained at the School of Arts and Manufactures in Madrid, Juan Gris will show interest in mathematical construction. His role in Cubism was recognized
The painting of the Academy, with an extremely sober palette based on greys, browns and blues, is close to the 1919 gouache titled *Le Journal*.
Literature:
La Real Academia de Bellas Artes de San Fernando y su Museo, Fundación Airtel Móvil, Madrid, 1998, p. 106.
Piquero López, 1999, p. 173.

No. 277
Title*:* ***Guitare et clarinette (Guitar and Clarinet)***
Date: March 1920
Medium: Oil on canvas
Dimensions: 73 x 92 cm
Current owner or museum: Kunstmuseum Basel
Signed and dated lower left: Juan Gris / 3–20
Kunstmuseum Basel, donation Dr. hc Raoul La Roche 1952Inv. 2297

Literature
- Basel Public Art Collection, Annual Reports 1951–1953, Basel: Public Art Collection, n.d., p. 59
- Juan Gris, Georges Braque, Pablo Picasso, exhibition cat. Kunsthalle Basel, February 26 – March 24, 1948, Basel: Kunstverein, 1948, p. 16, No. 45
- Georges Braque, Juan Gris, Pablo Picasso, exhibition cat. Kunsthalle Bern, April 2 – 29, 1948, Bern: Kunsthalle, 1948, No. 71 (np)
- Georg Schmidt: Juan Gris and the history of cubism (The Silver Source, vol. 36), Baden-Baden: Woldemar Klein, 1957, pp. 29–30, ill. plate 9
- Georg Schmidt and Paul Boerlin (introductory texts): Public Art Collection Basel. Catalog III. Part. From Impressionism to the present. All exhibited works, Basel: Public Art Collection, 1961, p. 74, 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. 26, with ill.
- Public Art Collection Basel. Catalog 19./20. Century, with an essay by Franz Meyer, Basel: Kunstmuseum, 1970, p. 204, with ill.
- Douglas Cooper: Juan Gris. Catalog raisonné de l'œuvre peint, with the collaboration of Margret Potter, 2 vols., Paris: Berggruen Éditeur, 1977, p. vol. 2, 128, No. 332, ill. 129 - Juan Gris, exhib. cat . National Gallery of Art, Washington, DC, Oct. 16-Dec. 31, 1983; University Art Museum, Berkeley, Feb. 1-Apr. 8, 1984; The Solomon R. Guggenheim Museum, New York, May 18 – July 15, 1984, ed. Mark Rosenthal, New York: Abbeville Press, 1983, pp. 106, 180, No. 65, ill. p. 109

- Le Corbusier and Raoul La Roche. Architect and painter, builder and collector, exhibitor cat. Architekturmuseum Basel, June 6 – August 9, 1987, Basel: Architekturmuseum, 1987, fig. p. 66 (not on display)
- Georg Schmidt: Kunstmuseum Basel. 150 paintings. 12-20 Century, ed. Association of Friends of the Art Museum, 6th edition (1st edition 1964), Basel, 1988, p. 196, ill. p. 197
- Tesoros del arte espanol, exhibitor cat. Pabellón de Espana, Exposition Universal de Sevilla, 20 Apr - 12 Oct 1992, Madrid: Electa, 1992, p. 174, ill. p. 175
- Canto d'Amore. Classical modernism in music and fine arts 1914–1935, exhibition cat. Kunstmuseum Basel, April 27 – August 11, 1996, eds. Gottfried Boehm, Ulrich Mosch and Katharina Schmidt, Bern: Benteli, 1996, p. 503, No. 38
- Basel public art collection. 20th Century, Basel: Public Art Collection, 1997, fig. p. 106
- 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. 299, 308, No. 45, 72 (Coll. La Roche), ill 126
- 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, p. vol. 2, 124– 125, No. 104, fig. vol. 1, pl. 104 (with further literature)

Picasso/Dali. Dali/Picasso, Ausst.-Kat. The Dalí Museum, St. Petersburg, Florida, 8. Nov. 2014 – 16. Feb. 2015; Museu Picasso, Barcelona, March 19 – June 28, 2015, Hrsg. William Jeffett and Juan José Lahuerta with a contribution by Charlie FB Miller, 2014, S. 61, Abb. 4, S. 61

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No. 278
Title: ***Le moulin à café (Coffee Grinder)***
Date: April 1920
Medium: Oil on canvas
Dimensions: 60 x 81 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1999
Register number: AD01031

No. 279
Title: ***Violon, carafe et verre (Violin, Carafe and glass)***
Date: 1920
Medium: Oil on canvas
Dimensions: 33 x 55 cms

Current owner or museum: Spanish Senate Collection, Madrid

Comment: This splendid still life was painted in October 1920, the year in which the first symptoms of the disease that would lead the painter to death appeared. But that moment also saw a renewal of his creative energy. The measurements of Violon, carafe et verre correspond to the proportion of 3/5, a very frequent ratio in Gris's painting at this time. The complex composition is based on a truncated triangle, within which the various figurative elements are embedded, embedded in each other, leaving no dead spaces, forming a perfect puzzle.

In many of Gris's paintings from the 1920s, behind the objects represented, other covert figurative references can be detected, which in this case are especially sensitive. On the left side of the painting, the edge of the table becomes an arm, which, meeting at the bottom with the lines drawn on a piece of paper, suggests a schematic hand. The intersections of the violin's profile with the bottle and the mouth of the glass produce the perfect illusion of two aligned eyes (on one of them, the F of the instrument looks like an eyebrow). In this way, Gris anticipated the game of hidden images that the surrealists would develop shortly after, and in particular Salvador Dalí.

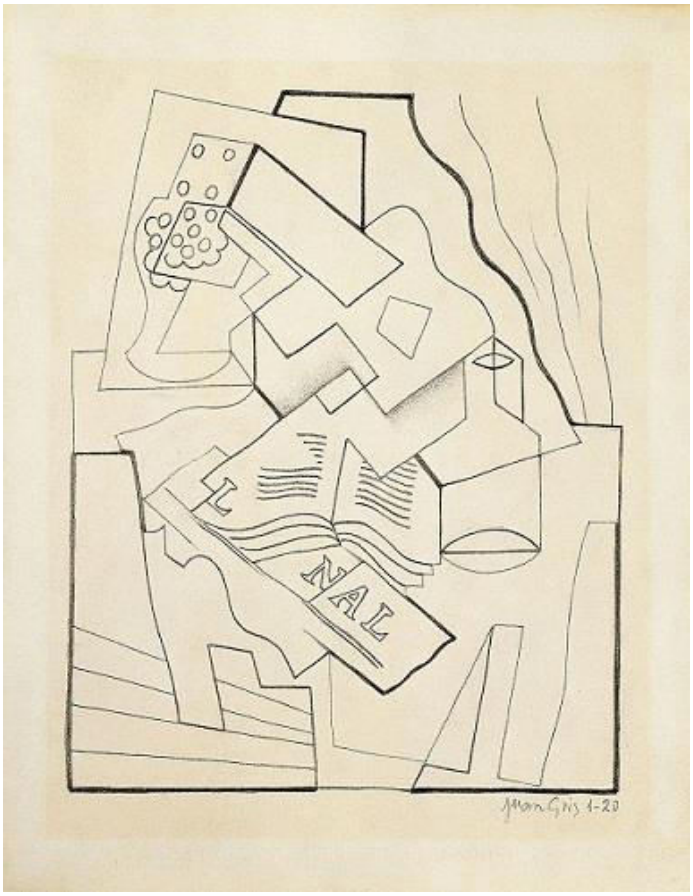
Guillermo Solana Díez
"Art in the Senate", Senate, Madrid, 1999, p. 366).

No. 280
Title*:* ***Le sac de café (The coffee bag)***
Date: May 1920
Medium: Oil on canvas
Dimensions: 60 x 73.5 cm
Current owner or museum:
Kunstmuseum Basel
Kunstmuseum Basel, donation Dr. hc Raoul La Roche 1956Inv. G 1956.26

Literature
- Basel Public Art Collection, Annual Reports 1954–1956, Basel: Public Art Collection, n.d., pp. 75, 99, fig. 10 (1956)
- Juan Gris 1887–1927, exhibition cat. Kunsthaus Zurich, April 2 – 26, 1933, Zurich: Kunsthaus, 1933, p. 11, No. 103
- Les maîtres de l'art indépendant 1895–1937, exhibition cat. Petit Palais, Paris, June – October 1937, Paris: Éditions arts & métiers graphiques, 1937, No. 10, p. 108
- Juan Gris, Georges Braque, Pablo Picasso, exh. cat. Kunsthalle Basel, February 26 – March 24, 1948, Basel: Kunstverein, 1948, p. 16, No. 50
- Georges Braques, Juan Gris, Pablo Picasso, exhibition cat. Kunsthalle Bern, April 2 – 29, 1948, Bern: Kunsthalle, 1948, No. 76 (np)
- Juan Gris, exhibition cat. Kunstmuseum Bern, Oct. 29, 1955 – Jan. 2, 1956, Bern: Kunstmuseum, 1955, No. 83 (np)
- Georg Schmidt: Juan Gris and the history of cubism (The Silver Source, vol. 36), Baden- Baden: Woldemar Klein, 1957, p. 30, ill. plate 10
- Georg Schmidt and Paul Boerlin (introductory texts): Public Art Collection Basel. Catalog III. Part. From Impressionism to the present. All exhibited works, Basel: Public Art Collection, 1961, p. 73, 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. 26, with ill.
- Basel public art collection. Catalog 19./20. Century, with an essay by Franz Meyer, Basel: Kunstmuseum, 1970, p. 204, with ill.

- Douglas Cooper: Juan Gris. Catalog raisonné de l'œuvre peint, with the collaboration of Margret Potter, 2 vols., Paris: Berggruen Éditeur, 1977, p. vol. 2, 138, No. 340, ill. p. 139 - Le Corbusier and Raoul La Roche
. Architect and painter, builder and collector, exhibitor cat. Architekturmuseum Basel, June 6 – August 9, 1987, Basel: Architekturmuseum, 1987, fig. p. 66 (not on display)
- Basel Public Art Collection. 20th Century, Basel: Public Art Collection, 1997, ill. p. 108
- 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. 299, 309, No. 46, 74 (Coll. La Roche), ill 127
- 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, p. vol. 2, 127, No. 107, fig. vol. 1, pl. 107 (with further literature)

No. 281
Title: ***Carafe et livre (Carafe and Book)***
Date: April 1920
Medium: Oil on canvas
Dimensions: 81,3 x 54 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1999
Register number: AD01032



No. 282
Title: ***Guitare, livre et journal (Guitar, book and newspaper)***
Date: January 1920
Medium: Ink and pencil on paper
Dimensions: 35,5 × 28 cm
Current owner or museum: Mapfre Collection, Madrid
Inventario FM000290
Comment:
Juan Gris's drawings can be grouped into three main categories: those he produced during the early years in Paris, when he worked as a caricaturist for several magazines and newspapers (L'Assiette au Beurre, Le Cri de Paris, Le Témoin, Papitu); the exquisite line drawings portraying friends and people close to his circle; and those he made to work out and define the compositional structure of his paintings.
An example of the latter category is this interesting Guitar, Book and Newspaper, a sketch for the painting executed that year and now in the Kunstmuseum Basel. It reveals the complex compositional framework (the skeleton) that underlies Gris's apparently simple mature work. It is a scaffolding of forms in which each fragment preserves its semantic and plastic value – what Gris called 'qualified forms', those which transcend their condition to shape a universe of signs that represent objects, icons that go from the abstract to the concrete and from the general to the particular.
The result is an array of linked objects arranged into centripetal lines, a linear purity marked by intense diagonals: correlations of forms and figures in tune with the concept of 'plastic rhymes', to use the term coined by Daniel-Henry Kahnweiler in the abundant literature on the painter, but also described similarly by Maurice Raynal and Waldemar George. They are the 'rhymes' of post-war Cubism, a time when Gris resumed his relationship with the dealer Kahnweiler, who helped him move out of the insalubrious, squalid Bateau-Lavoir and settle in Boulogne, and who, when back in Paris after his forced exile, openly confessed his admiration for the Madrid-born painter: 'I had left behind a young painter whose works I liked. I had returned to find a master.'

Bárbara García Menéndez and Alberto Gil
Museo Carmen Thyssen, Málaga

This drawing —which reproduces the same composition from an oil painting of the same name that is part of the Kunstmuseum Basel collection— is an example of how Gris updates the Spanish Baroque still life with Cubist language. The newspaper talks about the transience of time, like the skulls in the vanitas. The guitar and the book refer to emotion and thought. He also draws a bottle, which introduces the idea of bohemia and escapism.
The abstract and figurative lines establish a dialogue; the refined, universal objects fit together in a balanced and dynamic composition. Through cubist abstraction, Gris presents a sublimated reality, endowed with spiritual beauty.

No. 283
Title*:* ***Guitare, livre et journal (Guitar, Book and Newspaper)***
Date: May 1920
Medium: Oil on canvas
Dimensions: 92 x 73 cm
Current owner or museum:
Kunstmuseum Basel
Signed and dated lower right: Juan Gris / 1 – 20
Kunstmuseum Basel, donation Dr. hc Raoul La Roche 1956Inv. G 1956.25
In a letter dated January 8, 1920 to the art dealer Daniel-Henry Kahnweiler, Juan Gris reports on two paintings that he is preparing for the exhibition at the Salon des Indépendants in Paris, and presumably also refers to the painting "Guitare, livre et journal " (Cooper/Kahnweiler 1956, p. 73).

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. 11, No. 98 (title: "La table devant le rideau")
- Georges Braques, Juan Gris, Pablo Picasso, exh. cat . Kunsthalle Bern, April 2 – 29, 1948, Bern: Kunsthalle, 1948, No. 70 (np)
- Juan Gris, Georges Braque, Pablo Picasso, exhibition cat. Kunsthalle Basel, February 26 – March 24, 1948, Basel: Kunstverein, 1948, p. 16, No. 44
- Juan Gris, exhibition cat. Kunstmuseum Bern, Oct. 29, 1955 – Jan. 2, 1956, Bern: Kunstmuseum, 1955, No. 78 (np)
- Letters of Juan Gris (1913–1927), compiled by Daniel-Henry Kahnweiler, ed. and translated by Douglas Cooper, London, 1956, p. 73 (letter No. LXXXVIII)
- Georg Schmidt: Juan Gris and the history of cubism (The Silver Source, vol. 36), Baden-Baden: Woldemar Klein, 1957, p 29, fig. Tf. 8
- Paul-Henry Boerlin: The public art collection Basel (reprint from: The big book of painting), Braunschweig: Georg Westermann Verlag, 1960, pp. (np / 33, 40), fig. np / 38)
- Georg Schmidt and Paul Boerlin (introductory texts): Public Art Collection Basel. Catalog III. Part. From Impressionism to the present. All exhibited works, Basel: Public Art Collection, 1961, p. 74, 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. 26, with ill.

- Public Art Collection Basel. Catalog 19./20. Century, with an essay by Franz Meyer, Basel: Kunstmuseum, 1970, p. 204, ill. p. 205
- Douglas Cooper: Juan Gris. Catalog raisonné de l'œuvre peint, with the collaboration of Margret Potter, 2 vols., Paris: Berggruen Éditeur, 1977, p. vol. 2, 120, No. 327, ill. p. 121 - Juan Gris, exhib. cat . National Gallery of Art, Washington, DC, Oct. 16-Dec. 31, 1983; University Art Museum, Berkeley, Feb. 1-Apr. 8, 1984; The Solomon R. Guggenheim Museum, New York, May 18 – July 15, 1984, ed. Mark Rosenthal, New York: Abbeville Press, 1983, p. 180, No. 62
- 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. 66 (not on display)
- 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. 65, Fig. 22
- Basel Public Art Collection. 20th Century, Basel: Public Art Collection, 1997, ill. p. 106
- 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, p. 107, 299, 308, No. 43, 70 (Coll. La Roche) , fig. p. 124
—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, p. vol. 2, 120– 121, No. 99, fig. vol. 1, pl. 99 (with further literature)

No. 284
Title: ***La Compote (Applesauce)***
Date: 1920
Medium: Gouache on paper
Dimensions: 30×23 cm
Current owner or museum: Josep Roig Collection

No. 285
Title: ***Grappe de raisin et poire (Bunch of grapes and pear)***
Date: September 1920
Medium: oil on canvas
Dimensions: 27 x 34.6 cm.
Current owner or museum:
Private Collection
Sold at Christie's Live Auction 2045 *Impressionist -Modern Evening Sale* Lot 16 The Property From An Important European Collection
Price realised USD 542,500
Estimate USD 400,000 – USD 600,000
Closed: 6 Nov 2008

Provenance
Galerie Simon (Daniel-Henry Kahnweiler), Paris.
Jacques Zoubaloff, Paris; sale, Hôtel Drouot, Paris, 27-28 November 1935, lot 137.
André Lefèvre, Paris; sale, Palais Galliéra, Paris, 1 December 1964, lot 49.
Lefèvre Family Collection, Paris.
Anon. sale, Maître Etienne Ader, Paris.
Acquired from the above by the family of the present owner, December 1964.
Literature
D. Cooper, ed., Letters of Juan Gris, Collected by Daniel-Henry Kahnweiler, London, 1956, No. XCIX.
D. Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. I, p. 144, No. 344 (illustrated, p. 145).
Exhibited
Paris, Musée national d'art moderne, Collection André Lefèvre, March-April 1964, No. 105 (titled Le compotier).
Lot Essay
In February of 1920, when D.H. Kahnweiler returned to Paris from his wartime exile, he encountered Gris' most recent paintings. "I had left behind a young painter whose works I like," he later recalled, "but I returned to find a master" (quoted in J. T. Soby, Juan Gris, The Museum of Modern Art, New York, p. 93). Gris quickly reinstated Kahnweiler as one of his dealers, but the painter fell ill with pleurisy a few months later and was only able to resume painting again in September, producing works including Grappe de raisin et poire and selling them in Kahnweiler's new Galerie Simon.
The present work is notable for its use of sand and painted simulated wood grain, the only details given to the colored planes, which are a legacy of synthetic Cubism and the papiers collées of Braque and Picasso. However, Gris further develops this object centered, planar approach to painting by rendering the transitional space between objects as smooth, coherent outlines. These simplified, overlapping shapes form a balanced composition that typifies the clarion call of a "return to order" that swept through the European avant-garde in response to the First World War. Like the other artists who

congregated around Léonce Rosenberg's Galerie de l'Effort Moderne during and shortly after the war, Gris embraced the rational proportions and humanist outlook of the classicizing tendency which in France, led by Amédée Ozenfant and Charles Jeanneret (later known as Le Corbusier), became known as L'esprit Nouveau or Purism. The painters in this group strongly favored object-oriented compositions, and although they recognized the importance of Cubism to their working method, they rejected the cubists' fragmentation and distortion of subject matter. Commenting on his work in an article that was published in Jeaneret's journal L'Esprit nouveau in 1921, Gris wrote: "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 true fact. Mine is an art of synthesis, of deduction I consider that the architectural element in painting is mathematics, the abstract side; I want to humanize it" (trans D. Cooper, reprinted in H.C. Chipp, Theories of Modern Art, Berkeley, 1968, p. 274).

Gris' selected subject matter, a still life with fruit, manifests the co-existence of his debt to Cubist experimentation and his self-alignment within the history of painting. The dramatic contrasts of dark brown, light green, and cream recall those of old master paintings, whose influence Gris readily acknowledged. He stated: "Though in my system I may depart greatly from my 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 M. Rosenthal, Juan Gris, New York, 1983, p. 159).

No. 286
Title: ***Nature morte devant l'armoire (Still Life in Front of the Cabinet)***
Date: September-October 1920
Medium: Oil on canvas
Dimensions: 60,5 x 45 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1992
Register number: DO00262
Long-term loan of Telefónica Collection

No. 287
Title: ***Bouteille et compotier (Bottle and compotier)***
Date: October 1920
Medium: Oil paints on canvas
Dimensions: 47.5 x 61.5 cm
Current owner or museum: The Winterthur Museum of Art (Das Kunst Museum Winterthur)
Inventarnummer
KV 1181
Exhibited at the Kunst Museum Winterthur | At the townhouse
Art Museum Winterthur, Legate Dr. Emil and Clara Friedrich-Jezler, 1973

No. 288
Title: ***Siphon et compotier (Siphon and fruitdish)***
Date: 1920
Medium: Oil on canvas
Dimensions: 73,3 x 91,4 cm
Current owner or museum: Kröller-Müller Museum
Otterlo, The Netherlands
Inventory:
KM 104.510

No. 289
Title: ***Verre et carte (Glass and card)***
Date: November 1920
Medium: Oil on Canvas
Dimensions: 27 x 16 cm
Sold at an auction
Sale Date: May 13, 1986
Executed in November 1920.
Provenance:
Galerie Simon, Paris.
Jacques Zoubaloff, Paris, 27-28 November 1935, lot 131.
Alferd Richet, Paris.
Spanish private collection
Galería de Arte David Bardía, Madrid
Literature:
Douglas Cooper, Juan Gris, Catálogo razonado del Louvre Paris, 1977, vol II, No. 355, ilustrado p. 157.
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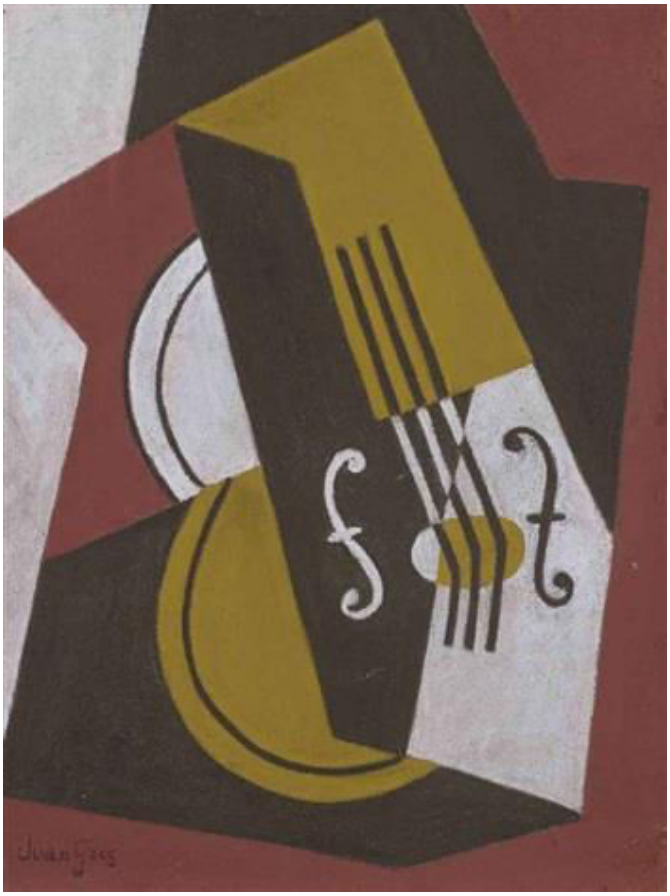


No. 290
Title: ***Composition avec guitare (Composition with guitar)***
Date: ??
Medium: gouache and pastel on paper
Dimensions: 36,4 x 27,2 cm
Current owner or museum: Private Collection
Sold at an auction
Sale Date: June 22, 2011

No. 291
Title*:* ***Nature morte à la guitare (Still Life with Guitar)***
Date: October–November 1920
Medium: Oil on canvas
Dimensions: 50.3 × 61 cm
Current owner or museum: Saint Louis Art Museum
Credit Line: Museum Purchase
Object Number 9:1940

Note
Interlocked in a harmonious geometric pattern, patches of subdued shades of brown, green, and blue give form to a guitar, a sheet of music, a bowl of grapes, a goblet, a carafe, and a table. Juan Gris developed a distinctive Cubist style, in which abstracted forms retain their volume through the integration of light and shadow. Here the areas that depict the grapes, table, and carafe suggest three-dimensionality, offering a dynamic balance between representation and abstraction.

Provenance
1921 - 1925
Galerie Simon (Daniel-Henry Kahnweiler and André Simon), Paris, France, acquired from the artist [1]
1925 -
Gottlieb Friedrich Reber (1880-1959), Lausanne, Switzerland, purchased from Galerie Simon [2]
Paul de Frassari Adamidi Bey Frasheri, Geneva, Switzerland; Nice, France, acquired from Gottlieb Friedrich Reber [3]
Galerie Moos (Georges Moos), Geneva, Switzerland
Galerie Alfred Poyet, Paris, France [4]
- 1940
Theodore Schempp, Brodhead, WI, USA, purchased from Galerie Alfred Poyet [5]
1940 -
Saint Louis Art Museum, purchased from Theodore Schempp [6]
Notes:
The main source for this provenance is Cooper's catalogue raisonné, cat. No. 353 [Cooper, Douglas. "Juan Gris." Paris: Berggruen Éditeur, 1977]. Exceptions and other supporting documents are noted.
[1] According to the Kahnweiler archives, the Galerie Simon acquired the painting directly from Gris in 1921 and sold it to Gottlieb Friedrich Reber in 1925. The painting had the stock number K6734 and was

referred to as "Guitar and Bottle" [notes of telephone conversation between Quentin Laurens, Director of the Galerie Louis Leiris, Paris and Emmeline Erikson at the Saint Louis Art Museum, October 29, 2003, SLAM document files].
[2] See note [1]. In the decade before World War I, German businessman and collector Gottlieb Friedrich Reber devoted his collecting activities to Old Master paintings and works by the French school from Manet to Gauguin. In 1919 he left Germany for Switzerland, and in the 1920s, began collecting cubist works. He disposed of some of the paintings acquired before the war and bought large numbers of works by Braque, Léger, Gris and Picasso. He owned over seventy works by Gris, most of which were still life paintings. Beginning in the 1930s, Reber encountered financial difficulties and his collection was ultimately dispersed [Kosinski, Dorothy. "G.F. Reber: Collector of Cubism." Burlington Magazine CXXXIII:1061 (August 1991), p. 510-531].
[3] Paul de Frassari Adamidi Bey Frasheri was the son of the finance minister to the sultan of the Osmanic empire, Abdul Hamid II. Adamidi was good friends with Gottlieb Friedrich Reber, who may have influenced Adamidi's interest in cubism. Reber most likely sold several of his paintings by Gris to Adamidi around 1930 (but before 1938), as Adamidi was a frequent visitor to Reber's Lausanne chateau at that time, according to the Lausanne guestbook [notes of telephone conversation between Dr. Christoph Pudelko, grandson of Gottlieb Friedrich Reber, and SLAM provenance researcher Anabelle Kienle, January 17, 2004, SLAM document files].
[4] According to an invoice from Theodore Schempp, the painting had been in the collection of Mr. Adamidi, and was later owned by Galerie Alfred Poyet, from which Schempp acquired the work [invoice dated January 8, 1940, SLAM document files]. Theodore Schempp was an American art dealer, who worked with the French art dealer, Jacques Dubourg in the late forties and early fifties. Schempp did not have his own gallery, but sold works of art (usually small-size paintings) from Paris, Wisconsin, and New York [Ameline, Jean-Paul: "Nicolas de Staël." Paris: Centre Pompidou, 2003]. The catalogue raisonné supports most of this information, but erroneously indicates that Schempp acquired the painting from Buchholz Gallery in New York.
[5] See note [4].
[6] Minutes of the Administrative Board of Control of the City Art Museum, January 4, 1940.

No. 292
Title*:* ***Verre et fruits (Glass and fruit)***
Date: October-November 1920
Medium: Oil on canvas
Dimensions: 46,5 x 33 cm
Current owner or museum:
Private Collection
Sold at Sotheby's *Impressionist & Modern Art* /01 June 2011 • Paris Lot 17
Estimate 350,000 - 550,000 EUR
Sold
signé Juan Gris et daté 11-20 (en bas à gauche)

Provenance
Galerie Simon, Paris (inv. No. 6333 selon une étiquette au dos)
Galerie Flechtheim, Düsseldorf et Berlin (en dépôt du précédent ; inv. nos. 4319 (Düsseldorf, vers 1919-1921) ; B450 (Berlin, vers le début des années 1920) ; et B3936 (Berlin, avant 1929)
Galerie Louise Leiris, Paris
Jean Aubier (1913-1956), Paris (acquis du précédent)
Jacques Dubourg, Paris
Acquis du précédent en 1970 par la famille du propriétaire actuel
Literature
L'Amour de l'Art, vol. 2, janvier 1921, reproduit p. 21
Douglas Cooper, Letters of Juan Gris 1913-1927, Londres, 1956, No. CXII du 2 février 1921
Douglas Cooper & Margaret Potter, Juan Gris. Catalogue raisonné de l'œuvre peint, vol. II, Paris, 1977, No. 354, reproduit p. 155
Catalogue Note
Cette lumineuse composition de novembre 1920 possède un historique hors du commun. Juan Gris l'a remise aussitôt terminée lors d'un bref passage à Paris à Daniel-Henry Kahnweiler, grand marchand et ami qui l'entretenait financièrement. Revenant de son exil en Suisse, Kahnweiler détourna l'interdiction qui lui était faite d'exercer son activité de marchand en France en s'associant à la Galerie Simon en 1921. Mais cette même année s'ouvre aussi à l'Hôtel Drouot la série de ventes qui dispersait tout le stock de l'ancienne galerie Kahnweiler, confisqué par le gouvernement français en 1914 au titre de biens appartenant à une personne de nationalité allemande. Ces ventes devaient durer jusqu'en 1923.

Afin de contourner le risque d'une nouvelle saisie sur ses biens personnels, l'œuvre est confiée en dépôt à son correspondant allemand et ami Alfred Flechtheim dans ses différentes galeries de Berlin et de Düsseldorf, à l'abri de tout séquestre intempestif. Flechtheim conserve le tableau jusqu'à la fin des années 1920 avant de le renvoyer à Paris. Il restera en la possession de Kahnweiler jusqu'à sa vente à Jean Aubier, collectionneur et éditeur de livres d'arts, qui figure sur la célèbre photo de Brassaï de 1944 aux côtés de Sartre, Camus, Reverdy, Beauvoir et de tous les autres acteurs de la pièce de Picasso Le Désir attrapé par la queue.
Peinte en 1920, au plus fort du cubisme analytique de Juan Gris, cette séduisante nature morte est symptomatique de la "fluidité poétique" qui caractérise l'œuvre du peintre après la guerre. Juan Gris, tout juste guéri d'une pleurésie, vient de réintégrer la galerie de Kahnweiler nouvellement dénommée Galerie Simon et installée rue d'Astorg. Sa peinture s'apaise, son métier gagne en souplesse et en résonnance. Dans cette harmonieuse et sensuelle composition, Juan Gris multiplie ainsi les points de vue, décompose géométriquement le fond et le sujet. Les moyens plastiques s'efforcent de rendre l'équivalent pictural de l'objet, l'artiste usant de métaphores et rimes visuelles pour traduire l'essentiel des formes.
Subtilement agencés et partiellement superposés, un morceau de napperon, un compotier découvrant une grappe de raisin, une pipe, des morceaux de journaux interagissent les uns sur les autres dans une relation d'un voluptueux lyrisme. Loin de la rigueur mathématique de certaines œuvres du cubisme d'avant guerre, la construction de ce tableau résulte de la tension entre les lignes droites et les courbes fortement marquées, magnifiée par une chatoyante gamme colorée. L'introduction de papiers journaux et du napperon fait écho aux papiers collés des années 1914-15. D'une lumineuse pureté classique, le tracé géométrique s'harmonise aux différents éléments artificiellement rapportés pour équilibrer la composition et affirmer la planéité du support. Cette mystérieuse réalité immortalisée par Juan Gris est porteuse d'un charme silencieux des plus poétiques.
English text: This luminous composition of November 1920 has an unusual story. As soon as it was completed, Juan Gris entrusted it to Daniel-Henry Kahnweiler, a great dealer and friend who supported the artist financially, during one of his brief stays in Paris. Returning from exile in Switzerland, Kahnweiler had gotten around the ban inhibiting him from practicing as a dealer in France by associating himself with the Galerie Simon in 1921. This same year a series of sales began at the Hôtel Drouot in order to disperse the stock of the old Galerie Kahnweiler which had been confiscated by the French government in 1914 as the possession of a person of German nationality. These sales would last until 1923.
In order to circumnavigate the risk of another seizure of his property, the present work was deposited with Kahnweiler's German correspondent and friend Alfred Flechteim in the latter's different galleries in Berlin and Düsseldorf and thus hidden from the possibility of any further ruinous confiscation. Flechteim kept the painting until the end of the 1920s before returning it to Paris. Here, it remained in the possession of Kahnweiler until it was sold to Jean Aubier, collector and art editor who appears in the celebrated Brassaï photo of 1944 next to Sartre, Camus, Reverdy, Beauvoir and all the other actors in Picasso's play Le Désir attrapé par la queue.
Painted in 1920, in Juan Gris' strongest analytical Cubism style, this captivating still life is symptomatic of the "poetic fluidity" that characterised the painter's oeuvre after the war. Juan Gris, recently recovered from pleurisy, had just rejoined the Galerie Kahnweiler now renamed Galerie Simon and based on Rue d'Astorg. His painting became more serene, his craft gained in suppleness and resonance. In this harmonious and sensual composition, Juan Gris multiplies the perspectives, geometrically deconstructing the background and the subject. The artistic techniques strive to create the pictorial

equivalent of the object; the artist uses metaphors and visual rhymes in order to translate the essence of forms.
Subtly constructed and partially superimposed, a piece of tablemat, a fruit bowl unveiling a bunch of grapes, a pipe, shreds of newspaper interact with each other in a voluptuously lyrical arrangement. Far from the mathematical rigour of certain pre-war Cubist works, the composition of this painting results from the tension between the straight lines and strikingly painted curves, magnified by the bright colour scheme. The introduction of newspapers and tablemats echoes the collages of 1914-1915. With a classical, luminous purity, the geometric line harmonises with the diverse, artificially introduced elements, in order to balance the composition and emphasize the flatness of the medium. This mysterious reality immortalised by Gris is redolent with a tremendously poetic, muted grace.

No. 293
Title: ***La fenêtre ouverte (Open Window)***
Date: January-March 1921
Medium: Oil on canvas
Dimensions: 66 x 100 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1999
Register number: AD01033
On display in: Room 204.03 - After Cubism

In 1920 Juan Gris moved to the coastal town of Bandol-sur-Mer, where in 1921 he did most of the paintings in his "open window" series. The painter would complete the series with a few paintings done some months later in Céret. At that point, then, the group can be considered closed, although Juan Gris was to return to the subject from time to time in later years.
Although the authorship of this iconographic model lies entirely with Juan Gris, it should not be forgotten that the open-window theme had already captured the interest of several of the artist's contemporaries, such as Delaunay and Matisse, although their approach was conceptually very different. Analysing the compositions of some of these other artists, one arrives at the conclusion that, like Juan Gris' works, these are paintings that somehow manage to bring in the atmosphere outside the enclosing frame of the picture. However – and this is where there is a difference in Juan Gris' favour – in none of the compositions has any attempt been made to establish a link between the exterior and the interior; the two spaces are far from being given equal attention, as it is very obvious that it is the view outside the window that is the true protagonist, taking over the totality of the space.

Paloma Esteban Leal

No. 294
Title*:* ***Le nuage blanc (Still Life with a White Cloud)***
Date: 1921
Medium: Oil on canvas
Dimensions: 65 x 100 cm
Current owner or museum: Hamburger Kunsthalle Hamburger Kunsthalle, permanent loan from the Hamburg Art Collections Foundation, acquired in 1958 Inv. Nr.: HK-5020

Provenance
Gallery Simon, Paris, 1921-1940; Gallery Louise Leiris, Paris, 1940-1958; Acquired in 1958 via the Bremen art dealer Michael Hertz (intermediary) from the Foundation for the Promotion of the Hamburg Art Collections, since then on permanent loan to the Hamburger Kunsthalle
The painting was created in Bandol, a holiday resort on the Côte d'Azur. The wide open window seems to reveal a view of a summer sky. The motif suggests illusionistic depth, but this is taken back again by the painterly design and instead the two-dimensional character of the picture is emphasized. The table and the objects on it also only appear spatially and perspectively for a moment before their arrangement turns out to be a cubist collage of surfaces and lines. An exciting dialogue between figure and ground develops. Gris demonstrates the translation of the visible world into the two-dimensional reality of the artwork. The journal stands symbolically for the living present and the musical instruments for the artistic play with abstraction.

No. 295
Title: ***La vue sur la baie (The view of the bay)***
Date: June 1921 in Bandol
Medium: Oil on canvas
Dimensions: 65 x 100 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-535

Comment: Still life outside an open window is one of the most commonly represented subjects in Gris's painting, and was furthermore a testing ground for volumetric, spatial and light-related concepts of Cubism in a motif of primary importance due to its lyrical capacity. Compositions of this kind express the conflict arising from the juxtaposition of interior and exterior, which is evident in a precursory work like Place Ravignan (1915) and more subdued in the various versions he painted in Bandol and Céret in 1921. This luminous and panoramic painting, perhaps displaying the influence of Matisse, is open to the blue of the sky and the sea. Here Gris unifies both spaces, creating ambiguous, split settings – 'plastic rhymes' where the outline of the table intersects the horizon and the waves of the landscape merge in arabesques with the fruit bowl, the grains of the wood with the water, and the lines of the guitar with those of the boat.
The work, which evokes Mediterranean sensuality, represents one of the most successful compositional discoveries of synthetic Cubism in which the objects levitate in a gloomy atmosphere and are projected towards the external light, and the tension is countered by the linear interweaving of the various elements. The theme also has various allegorical readings, as the still life may represent the five senses – music scores and newspaper (sight), guitar (hearing), fruit (taste and smell) and objects (touch) – and the guitar, the signature motif of Cubism, is the symbol associated with the artist's intellectual exercise, while the open window represents the outside world, the stimulus that enhances the artist's creativity. Referring to the present painting, Gris wrote to Kahnweiler (10 June 1921), with whom he had just resumed exclusive commercial relations, stating that 'I am especially pleased with the one in size 40 [65 x 100 cm], because I believe it is the best thing I have done here.'

Bárbara García Menéndez and Alberto Gil
Museo Carmen Thyssen, Málaga

No. 296
Title: ***Devant la baie (Overlooking the Bay)***
Date: 1921
Medium: Oil paint on canvas

Dimensions: 63,5 × 96,5 cm
Current owner or museum: Tate Modern, London
Acquisition Presented by Gustav and Elly Kahnweiler 1974, accessioned 1994
Reference T06810
Overlooking the Bay shows many items typically found in a cubist still life – bowl of fruit, glass, bottle and newspaper– set against the blue sea and distant hills of a seascape. Breaking away from the shallow space associated with pre-war cubism, Gris was attempting here to allow foreground and distant background elements to co-exist on a shallow plane without use of a naturalistic perspective or chiaroscuro. It is a painting of controlled internal tension. No obvious logic underpins the relationship of the curtain, which hangs parallel to the picture plane, and the jutting angle of the window frame on the right. The solidity of the glass is contested by the schematically delineated bottle and by the grapes that look as if they are a cut-out illustration of drawn grapes that has been collaged onto the canvas. Yet the image is held together by subtly rhyming shapes and the use of a palette of carefully modulated blues and greens. In this work Gris showed how far he had moved away from pre-war cubism while remaining absorbed in the problems of representation, space and light that were central to the style. He was later to say that cubism was 'an aesthetic and even a state of mind' (quoted in Kahnweiler 1969, p.202).
Overlooking the Bay was painted in Bandol, a small port and resort near Toulon in France to which Gris and his wife Josette had gone on medical advice, to avoid the cold and the damp of a winter in Paris. Gris's first impressions of the town were mixed: 'The sun is wonderful, but what a sinister landscape. Everything – the sea, the mountains - is as beautiful as can be, but how sad! ... The temperature here is very agreeable, but in bright sunlight the countryside looks gloomy.' (Quoted in Letters of Juan Gris

1956, pp.85-6.) Juan and Josette Gris rented a room with a terrace overlooking the bay, and Gris found an attic in which to paint. Although he seems to have been sensitive to the contrast between the relative darkness of his apartment and the light outside, and the somewhat depressing nature of the countryside, he set to work quickly. His first pieces were lithographs of local people, including a young boy who worked as his assistant (see Tate P11370-2). However, he soon began to work on Overlooking the Bay and other marine-format paintings featuring still life objects and architectural elements set in front of views of the bay at Bandol. On 15 January he wrote to his friend and dealer Daniel-Henry Kahnweiler, 'the canvases on which I am working are well composed and the colour contrasts are less strong than before. I prefer them as far as the colour goes although they are subtler and less strongly coloured' (quoted in Letters of Juan Gris 1956, pp.89-90).

Further reading

Letters of Juan Gris [1913-1927], collected by Daniel-Henry Kahnweiler, translated and edited by Douglas Cooper, London 1956, pp.85-90

Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, translated by Douglas Cooper, London 1969

Jennifer Mundy, 'Juan Gris', in Jennifer Mundy (ed.), Cubism and its Legacy: The Gift of Gustav and Elly Kahnweiler, exhibition catalogue, Tate Modern, London 2004, pp.34-44, reproduced p.39 in colour

Jennifer Mundy December 2003
Revised by Giorgia Bottinelli June 2004

No. 297
Title*:* ***Le compotier (The Compote)***
Date: October–November 1920
Medium: Oil on canvas
Dimensions: 23.5 x 19 in
Current owner or museum:
Columbus Museum of Art
Credit Line
Gift of Ferdinand Howald
Object ID 1931.060

No. 298
Title*:* ***Nature morte avec des lis de la vallée / Le Vase de Muguet (Still life with lilies of the valley)***
Date: 1920
Medium: Oil on canvas
Dimensions: 61×50 cm
Current owner or museum:
Berner Kunstmuseum, Bern
The Hermann and Margrit Rupf Collection

No. 299
Title: ***Bouteille et poires (Bottle and pears)***
Date: September 1920
Medium: Oil on canvas
Dimensions: 35 x 27 cm
Current owner or museum: Private Collection Sold at an auction:
Sale Date: Wednesday 23 June 2004
Koller Auktionen AG, Zurich, Switzerland
Lot 3040 - Z16 Impressionist & Modern Art - Wednesday 23 June 2004, 3.30 PM
Signed upper left: Juan Gris 9-20.
CHF 500 000 / 800 000 | (€ 515 460 / 824 740)
Sold for CHF 577,280

No. 300
Title*:* ***Le Broc (The Pitcher)***
Date: September 1920
Medium: Oil on canvas
Dimensions: 46 x 33 cm
Current owner or museum:
Private Collection
Sold at Sotheby's *The Collection of A. Alfred Taubman: Masterworks* /04 November 2015 • New York Lot 5
Estimate 1,200,000 - 1,800,000 USD Sold

Provenance
Galerie Simon, Paris
Raoul La Roche, Paris
Galerie l'Effort Moderne (Léonce Rosenberg), Paris
André Lefèvre, Paris (acquired by 1946 and sold: Palais Galliéra, Paris, November 29, 1966, lot 80)
Family of André Lefèvre, Paris (acquired at the above sale and sold: Drouot-Richelieu, Paris, December 21, 2007, lot 155)
Private Collection (acquired from the above sale and sold: Sotheby's, London, June 22, 2011, lot 24)
Acquired from the above sale by A. Alfred Taubman
Exhibited
Paris, Galerie Simon, Juan Gris, 1923, No. 10
Paris, Galerie des Beaux-Arts, Les Créateurs du Cubisme, 1935, No. 48
Stockholm, Art espagnol contemporain, 1937
Paris, Musée National d'Art Moderne, Collection André Lefèvre, 1964, No. 106
Dortmund, Museum am Ostwall & Cologne, Wallraf-Richartz Museum, Juan Gris, 1965-1966, No. 64, illustrated in the catalogue
Literature
Hans Hildebrandt, Die Kunst des 19. und 20. Jahrhunderts, Potsdam, 1924, illustrated p. 313
Waldemar George, Juan Gris, Paris, 1931, illustrated pl. 37
Daniel-Henry Kahnweiler, Juan Gris: sa vie, son œuvre, ses écrits, Paris, 1946, illus. pl. XXII

Douglas Cooper, Letters of Juan Gris, 1913-1927, London, 1956, No. CI, illustrated p. 8
Douglas Cooper, Juan Gris, catalogue raisonné de l'œuvre peint, Paris, 1977, vol. II, No. 343, illustrated p. 143, illustrated in color p. 568

Catalogue Note

Painted in 1920, Le Broc marks an important shift in the development of Juan Gris's painting. In the years following World War I, he moved away from complex Cubist compositions and embraced a simpler, more elegant style, which was largely influenced by the rappel à l'ordre that characterized most of the Parisian avant-garde art during the post-war years. The subject of the still-life remained Gris's favorite motif, and in the present work he depicted some of the key elements of Cubist iconography – a pitcher, a glass, a piece of fruit and a sheet of paper, all arranged on an ambiguous surface, in front of a wooden chair. One of the main characteristics of this new style in Gris's art was the use of formal "rhymes," where a single shape denotes different objects. In the present work, for example, the curved outline of the jug becomes the edge of the glass, while the lower edge of the paper also denotes the shape of the fruit.

Writing about this period in Gris's painting, Douglas Cooper and Gary Tinterow wrote that he "abandoned the late 'synthetic' Cubist style that he had developed since 1916 in favor of a more fluid, 'poetic' style of painting, in which he preserved much of the essential pictorial discipline of Cubism and of his own methods of non-illusionistic representation which he had been developing from the start of his career. New stylistic features here are Gris's insistence on formal resemblances and contrasts, and his extensive use of formal 'rhymes', that is to say, the repetition of the same form [...] to signify different things" (D. Cooper & G. Tinterow in The Essential Cubism (exhibition catalogue), Tate Gallery, London, 1983, p. 178).

No. 301
Title: ***Broc et compotier (Jug and fruit bowl)***
Date: February 1921
Medium: Oil on canvas
Dimensions: 61 x 38 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-536
Ver Braque

No. 302
Title: ***Près de la fenêtre (The pedestal in front of the window)***
Date: June 1921
Medium: Oil on canvas
Dimensions: 61 × 95 cm
Current owner or museum: Moderna Museet Stockholm
Credit Line: Bequest 1989 of Gerard Bonnier
Object Number MOM 442
Selected exhibition history
From Gerard Bonnier's collection (1968)
Moderna Museet, Stockholm

No. 303
Title: ***Le gueridon devant la fenetre (The pedestal table in front of the window)***
Date: 1921
Medium: Oil on Canvas
Dimensions: 100 x 65 cm
Sold at an auction
Sale Date: November 29, 1989

No. 304
Title*:* ***Guitare et flacon (Guitar and Bottle)***
Date: 1921
Medium: Oil on canvas
Dimensions: 100 x 65 cm
Current owner or museum:
Berner Kunstmuseum, Bern
The Hermann and Margrit Rupf Collection

No. 305
Title*:* ***Le paquet de tabac (The tobacco packet)***
Date: 1921
Medium: Oil on canvas
Dimensions: 24 × 33 cm
Current owner or museum: Private Collection
Formerly Galeria Mayoral
Barcelona, Paris

No. 306
Title*:* ***Verre à vin, bouteille et bol de fruits (Bottle Wine Glass and Fruit Bowl)***
Date: 1921
Medium: Oil on canvas
Dimensions: ??
Current owner or museum: Kunstmuseum Basel ??

No. 307
Title: ***Plat de fruits et journal (Fruit Dish and Newspaper)***
Date: 1921
Medium: Oil on canvas
Dimensions: 46.6 x 62.2 cm
Current owner or museum: The Israel Museum, Jerusalem
The Sam and Ayala Zacks Collection in The Israel Museum, Jerusalem, on permanent loan from the Art Gallery of Ontario
Accession number: L-B12.0003

No. 308
Title: ***Roses***
Date: 1921
Medium: Oil on Panel
Dimensions: 27 x 16 cm
Sold at an auction
Sale Date: December 4, 1996

No. 309
Title*:* ***La Lettre (The Letter)***
Date: 1921
Medium: Oil on canvas
Dimensions: 28 × 22 cm
Current owner or museum: Private Collection
Sold at an auction
Sale Date: June 28, 1988

No. 310
Title*:* ***Bouteille et verre (Bottle and glass)***
Date: July 1921
Medium: Oil on canvas
Dimensions: 35 x 22 cm
Current owner or museum: Private Collection
Sold at an Auction
Sale Date May 03, 2011

No. 311
Title*:* ***Pipe et paquet de tabac (Pipe and tobacco pack)***
Date: 1922
Medium: Oil on canvas
Dimensions: 33 x 19 cm
Current owner or museum: Private Collection
Sold at an Auction
Sale Date Nov 07, 2012

No. 312
Title: ***Le cahier de musique (The music book)***
Date: April 1922
Medium: Oil on canvas
Dimensions: 96 x 61,5 cm
Current owner or museum:
Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1988
Register number: AS10663
This painting was sold at an auction on November 20, 1986

No. 313
Title: ***Le guéridon (The pedestal table)***
Date: 1922
Medium: Oil on canvas
Dimensions: 91.8 x 73 cm
Current owner or museum:
Private Collection
Sold at Christie's Live Auction
7857 Impressionist/Modern Evening Sale LOT 11
Price realised GBP 1,609,250
Estimate GBP 350,000 – GBP 500,000
Closed: 23 Jun 2010

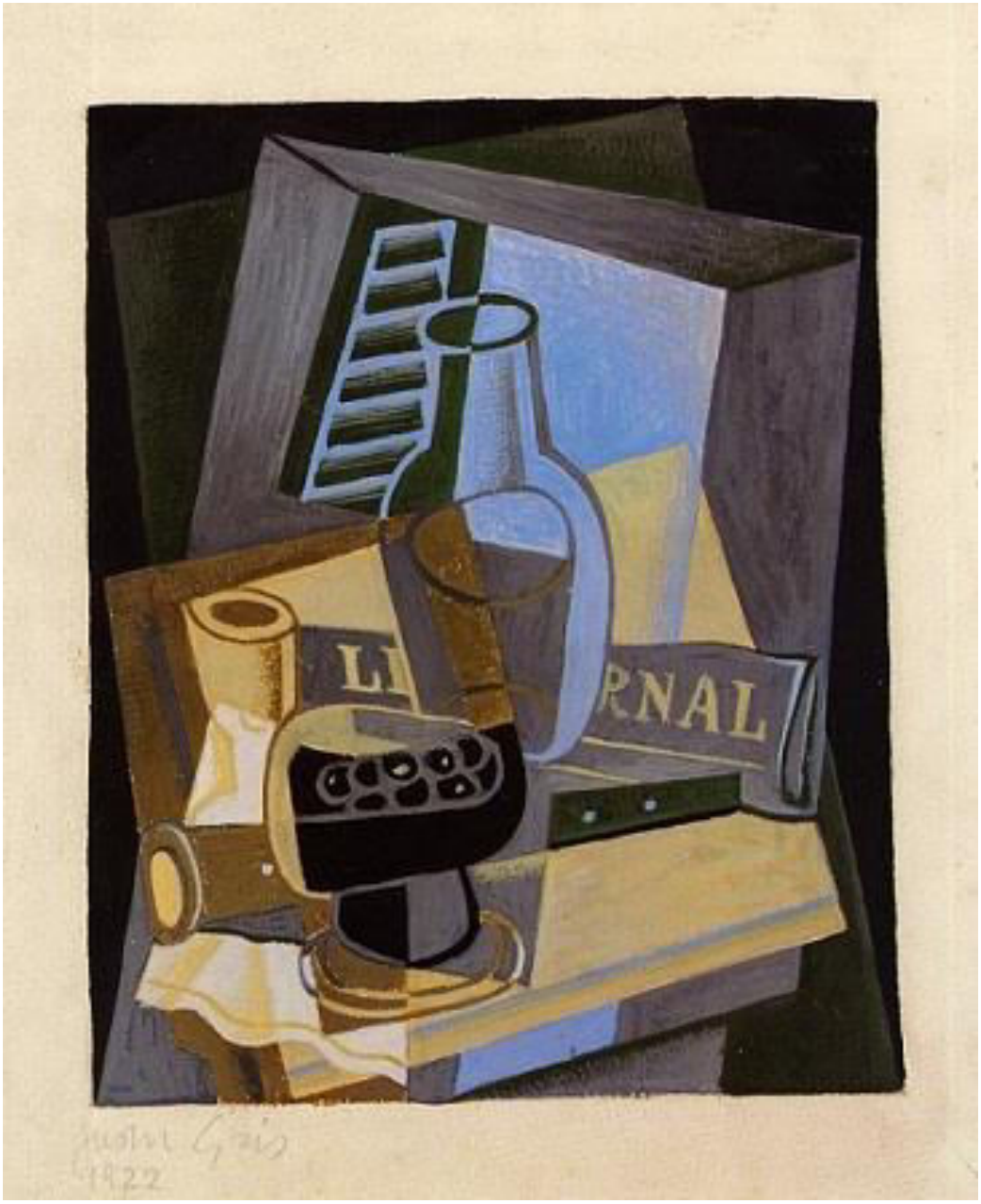
Provenance
Galerie Simon, Paris.
Dr. G. F. Reber, Lausanne, by 1925.
Marie Harriman Gallery, New York.
Buchholz Gallery [Curt Valentin], New York (No. 6888).
Joseph J. Pulitzer Jr., St. Louis, by 1947.
Buchholz Gallery [Curt Valentin], New York.
Mr and Mrs Arnold Maremont, Chicago, by whom acquired from the above. Mrs Hugh Horner, New York; her sale, Sotheby's, New York, 1 May 1974, lot 7.
Galerie Beyeler, Basel (No. 8150), by whom acquired from the above sale .
Private collection, Paris, by whom acquired from the above, and thence by descent to the present owner.

Literature
D.-H. Kahnweiler, Juan Gris, His Life and Work, London, 1947, No. 69, p. 171 (illustrated, titled 'Guitar, Water-bottle and Fruit-dish'). D. Cooper & M. Potter, Juan Gris, Catalogue raisonné de l'oeuvre peint, vol. II, Paris, 1977, No. 399, p. 220 (illustrated p. 221).

Exhibited
Paris, Galerie Simon, Juan Gris, March - April 1923, No. 43.
New York, Marie Harriman Gallery, Juan Gris, February 1932, No. 14.
Chicago, Renaissance Society, Works by 20th Century Artists, June - August 1934, No. 13 (incorrectly dated '1923').
Philadelphia, Museum of Art, Still Lifes, Spring 1935.
New York, Marie Harriman Gallery, Paintings by Braque, Gris, etc., March-April 1935, No. 9.

San Francisco, Golden Gate International Exposition, Contemporary European Art Section, February 1939, No. 20.
New York, Buchholz Gallery, Juan Gris, March - April 1944, No. 22 (illustrated).
Cincinnati, Art Museum, Juan Gris, April - May 1948, No. 45 (illustrated).
San Francisco, Museum of Modern Art, Picasso, Gris, Miró: The Spanish Masters of 20th Century Painting, September - October 1948, No. 38 (illustrated); this exhibition later travelled to Portland, Art Museum, October - November 1948.
Chicago, Arts Club of Chicago, Cubism, October - November 1955, No. 32 (illustrated).
Washington, D. C., Gallery of Modern Art, Treasure of 20th Century Art from the Maremont Collection, April - May 1964.
Baden-Baden, Staatliche Kunsthalle, Juan Gris, July - September 1974, No. 79 (illustrated).
1922 Le guéridon

No. 314
Title: ***Nature morte devant la fenêtre (Still life in front of the window)***
Date: 1922
Medium: Pencil and Gouache
Dimensions: 21 x 16,5 cm
Sold at an auction
Sale Date: June 23, 1997



No. 315
Title: ***Verre et bouteille (Glass and bottle)***
Date: 1922
Medium: oil on cradled panel
Dimensions: 27 x 16.1 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 3590 *Art Moderne* Lot 16
Price realised EUR 157,500
Estimate EUR 100,000 – EUR 150,000
Closed: 24 Oct 2014

Provenance
Galerie Simon, Paris (avant 1923).
Gustav Kahnweiler, Londres.
Galería Artur Ramón, Barcelone.
Acquis auprès de celle-ci par le propriétaire actuel, en 1995.

Literature
J. A. Gaya-Nuño, Juan Gris, Paris, 1974, p. 244, No. 400 (illustré, p. 220; erronément décrit comme 'huile sur toile').
D. Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. II, p. 224, No. 402 (illustré, p. 225).

Exhibited
Paris, Galerie Simon, Juan Gris, mars-avril 1923, No. 42.
Berne, Kunstmuseum, Juan Gris, octobre 1955-janvier 1956, No. 97.

Lot Essay
Juan Gris arrived in Paris in 1906 and, as with other fellow artists and intellectuals, took up residence in Montmartre. He quickly fell in with the personalities of the neighborhood's nightlife: Pablo Picasso, Georges Braque and the writers Guillaume Apollinaire, André Salmon and Max Jacob. His experiments and research into analytical and synthetic cubism met with significant success, and both of the leading dealers for the cubist school, Daniel-Henry Kahnweiler and Léonce Rosenberg, undertook to support his work. Although his artistic maturity is considered to have formed between 1916-1919, the period 1920-1926 nevertheless remains one of the key moments in the evolution of his cubism thanks to the adoption of a freer, and therefore more personal, approach. Executed in 1922, Verre et bouteille displays a complex abstraction within a quest for a pure aesthetic. The artist demonstrates a technical prowess in creating his composition through the juxtaposition of colours which produce both a lyricism and a strongly contrasted image. This work underscores perfectly the definition which Juan Gris himself used for his art as "a flat and colorful painting". It is noteworthy that, at the time of production of the present work (1921-1922), Juan Gris was convalescing whilst simultaneously experiencing a new breath of life and creation.

No. 316
Title*:* ***Compotier et pipe (Fruit dish and pipe)***
Date: June 1922
Medium: oil on canvas
Dimensions: 19,2 x 33,2 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Art Impressionniste et Moderne* 18 June 2020
Lot 14
Estimate120,000 - 180,000 EUR
dedicated A mon vieil ami Kahnweiler and signed Juan Gris (on the reverse of the original canvas according to the catalogue raisonné)

Provenance
Daniel-Henry Kahnweiler, Paris (gift from the artist)
Private collection, Paris
Galerie Louise Leiris, Paris (No. 17400, ph. No. 5782)
Acquired from the above by the present owner circa December 1993
Literature
Douglas Cooper, Juan Gris, Catalogue raisonné de l'œuvre peint, Paris, 1977, vol. II, No. 398, illustrated p. 219
Exhibited
Paris, Galerie Simon, Exposition Juan Gris, 1923, No. 40 bis

No. 317
Title: ***Nature morte à la bouteille / carafe et livre (Grapes, carafe and book)***
Date: 1922
Medium: Gouache sur papier
Dimensions: 22 x 26 cm.
Current owner or museum: Musée de Grenoble
S.D.B.DR. au crayon : Juan Gris 1922
DE.B.G. sur le carton de support au crayon : *A Carl Einstein avec toute mon estime Juan Gris*
Bought at an auction at Hôtel Drouo, Oaris in 1935
Inv. : MG 2770

Exhibitions:
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.
Tentoonstelling van de Afdeling Moderne Fransche Kunst uit het Museum van Grenoble : Amsterdam (Pays-Bas), Stedelijk Museum, 12 octobre 1935-14 novembre 1935
Aus Museum und Bibliothek der Stadt Grenoble : Zurich (Suisse), Kunsthaus Zürich, juillet 1946-août 1946
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
Années 20 : collections Musée de Grenoble peintures et dessins : Grenoble (France), Musée de Grenoble, 15 mars 1979-30 avril 1979
Les dessins de la collection Agutte-Sembat et autres chefs d'oeuvres : Grenoble (France), Musée de Grenoble, 19 novembre 2000-26 mars 2001
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
Literature:
EINSTEIN (C.). - Die Kunst des 20 Jahrhunderts. - Berlin : Propilaën, 1926.
- Pl. 12
WARTMANN (W.). - Aus Museum und Bibliothek der Stadt Grenoble : [exposition]. - Zurich (Suisse) : Buchdruckerei der Neuen Zürcher Zeitung, 1946. - 45 p. ; N et B ; ill. ; 21 cm
- Cat. n° 137

LEYMARIE (Jean) . - Le Musée de Grenoble. - Paris : Art et style, 1955. -
- Reprod.
COOPER (D.). - Letters of Juan Gris. - Londres, 1956.
- p. 43
KUENY (Gabrielle), VIATTE (Germain). - Grenoble, Musée de peinture et de sculpture : dessins modernes. - Paris : Editions de la Réunion des Musées Nationaux, 1963.
- Cat. n°83, reprod. en n. et b.
Juan Gris, Paris, Orangerie des Tuileries, 14 mars - 1er juillet 1974. - Paris : RMN, 1974.
- Cat. n° 157, reprod. en n. et b. p. 128
Juan Gris, Baden Baden, Kunsthalle, 20 juillet - 29 septembre 1974.
- Cat. n° Z 46, reprod. en n. et b.
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°21, reprod. en n. et b.
COOPER (Douglas). - Juan Gris : Catalogue raisonné de l'oeuvre peint établit avec la collaboration de Margaret Potter. - Paris : Berggruen, 1977.
- Reprod. en n. et b. p. 227, n° 405 a, cit. p. 226, n° 405 a
VINCENT (Hélène). - Années 20 : collections Musée de Grenoble peintures et dessins : [exposition, 15 mars-30 avril 1939]. - Grenoble, 1979.
- Cat. n°113
LEMOINE (Serge). - Le Musée de Grenoble. - Paris : Musées et Monuments de France, 1988 ; Grenoble : Ville de Grenoble, 1988
ISBN 2-907333-02-X
- Cat. n° 86, reprod. p. 67
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. 103
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° 233, reprod. p. 225
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. 51 et cit. p. 50

No. 318
Title: ***Raisins, carafe et livre (Grapes, carafe and book)***
Date: 1922
Medium: oil on canvas
Dimensions: 38 x 46 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 15472 *Impressionist And Modern Art Day Sale* Lot 450 The Eye Of The Architect, Property From A Private European Collection
Price realised GBP 150,000
Estimate GBP 160,000 – GBP 240,000
Closed: 28 Feb 2018

Provenance
Galerie Simon, Paris (No. 7436).
Galerie Mettler, St. Gallen, Switzerland (No. 431).
Mme Vandervelde, Switzerland; sale, Sotheby's, London, 17 February 1932, lot 136.
Major Simmons, London; sale, Christie's, London, 27 March 1973, lot 24.
Galerie Jan Krugier, Geneva.
Brook Street Gallery, London.
Private collection, Europe, by whom acquired from the above in 1975.
Acquired from the above by the 2018 owner in 1994.
Literature
D. Cooper & M. Potter, Juan Gris, Catalogue raisonné de l'oeuvre peint, vol. II, Paris, 1977, No. 405 (illustrated p. 227).
Exhibited
Paris, L'esprit nouveau, 1922, No. 20 (illustrated).
Paris, Galerie Simon, Juan Gris, March - April 1923, No. 46.
Lot Essay
Raisins, carafe et livre is a bold still-life that displays the Juan Gris' mastery of the still-life genre that had preoccupied artist since his first cubist explorations in 1912. With a dynamic palette of warm and cool hues, Gris returns to the domestic objects that had continued to serve as the basis for his compositions since his earliest investigations of Cubism, rendered anew by the nature of their formal

investigation, their development within the trajectory of his art, at this point delving into colour. A bright orange, fictive border frames the still-life scene, providing a pictorial stage on which to view Gris' masterful formal inventiveness.

Seeing Gris' latest work upon his return to Paris in 1920, Kahnweiler commented: 'I left behind a young painter whose works I liked. I had returned to find a master' (Kahnweiler, quoted in J. T. Soby, Juan Gris, exh. cat., New York, 1958, p. 93). This new mastery to which Kahnweiler referred was an increased confidence of execution and lucidity of composition, that would continue into his later painting. Gris, who was exempt from military service as a foreign national, was one of the few Cubist artists who could continue to paint during the years of the war; these years proved to be both fruitful and important for the development of his precise and predominately intellectual approach to Cubism. In particular, Gris noted that the period, when he was at the centre of an informal community of artists working in Beaulieu-lès-loches in the Touraine, marked a significant time of change: 'I realise today that until 1918, I went through a period which was exclusively representative. A little after there were periods of composition, then those of colour' (Gris, quoted in C. Green. 'Synthesis and the "Synthetic Process" in the painting of Juan Gris, 1915-19', Art History, vol. 5, No. 1, March 1982, p. 97).

This compositional progress is clearly apparent in the present painting. Both softly curving and angular forms, delineated by subtly blended colour and shading, lyrically echo across the surface of the picture plane. Gris' favoured motifs - a newspaper, a pipe, a bottle and a bunch of grapes - fuse and merge, yet remain legible.

Gris zooms in on the grouping and utilises a clear oval to encompass his centred composition. This oval shape serves the purpose of directing the attention of the eye, the bright orange edges stimulating the central palette. The oval had become a fundamental device during the earlier cubist days for its founding artists, Pablo Picasso and Georges Braque. When serving as a border or frame, the oval could achieve a concentration within the picture plane and to direct the eye, following the ever-mobile line, back into the composition. Braque and Picasso had begun to employ oval canvases circa 1909-1910 as a means to negotiate the hard, arbitrary, edges of the square canvas. As Michel Seuphor comments: "A remark attributed to Braque is very pertinent here: "Thanks to the oval," he is supposed to have said, "I have discovered the meaning of the horizontal and the vertical." The attraction which the oval exerted on the Cubists and on Mondrian can be easily understood: the presence of the curved line makes it possible, by opposition, to accentuate the straight lines. The closed form induces a sounding of the infinite." (M. Seuphor, Abstract Painting, New York, 1964, p. 38).

Painted in the summer of 1922, from the later phase of the artist's career prior to his premature death in 1927, Raisins, carafe et livre exudes a sense of compositional balance and harmony. The objects are arranged frontally across the canvas, and are depicted with a sense of totality and wholeness. Gris' dealer, Daniel-Henry Kahnweiler posited that it was during these final years of the artist's life that his work attained a perfect equilibrium between a carefully composed compositional structure and a sensuous harmony of colour and form; a summation of his artistic explorations. He wrote, 'It was at this time that he laid the foundations of the method that culminated in the masterpieces of his last years, which sum up the whole of his earlier work.' (D. H. Kahnweiler, Juan Gris, His Life and Work, London, 1969, p. 144).

No. 319
Title*:* ***Mandoline***
Date: 1921
Medium: Oil on canvas
Dimensions: 33 × 55 cm
Current owner or museum: Private Collection

No. 320
Title: ***Le dé (The dice)***
Date: April 1922
Medium: Oil on canvas
Dimensions: 59,5 x 36 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Don de Mme Rose Adler, 1948
Collection area
Arts Plastiques - Moderne
Inventory No. AM 2845 P
In deposit at Musée des Beaux-Arts de Nancy (Nancy) since 26-10-1998

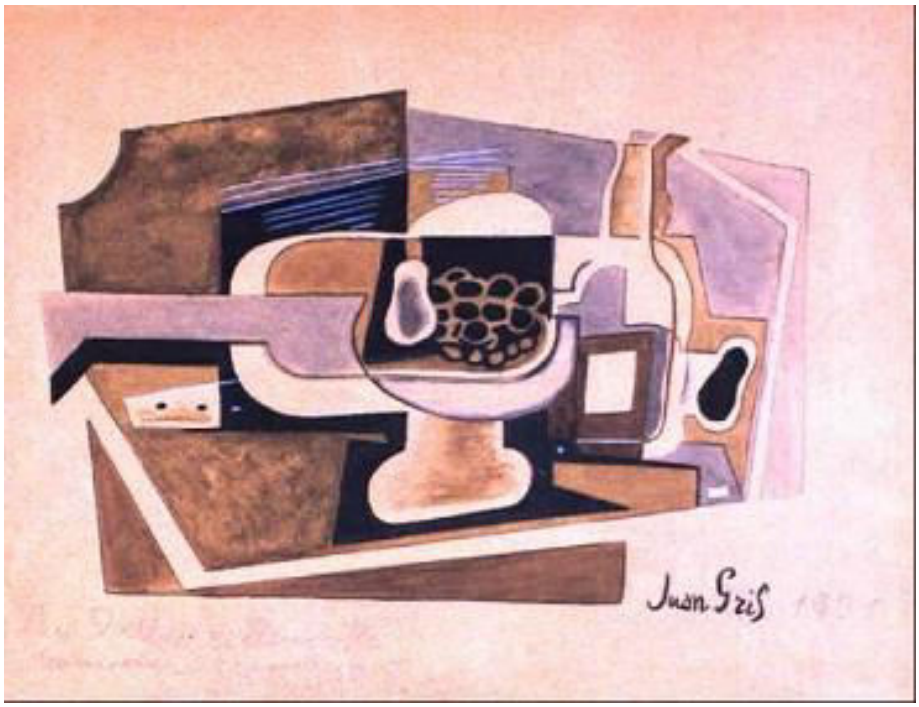
No. 321
Title*:* ***Le Compotier (The fruit bowl)***
Date: October 1921
Medium: Oil on canvas
Dimensions: 33 x 46,5 cm
Current owner or museum: Private Collection
Put for sale at Sotheby's *Art Impressionniste et Moderne Evening Auction* 21 April 2022
Lot 30
This Lot has been withdrawn from the sale.

Provenance
Galerie Simon, Paris (by 1923)
Svensk-Franska Konstgalleriet, Stockholm
Private collection, Stockholm (circa 1946)
Charles Nilsson, Stockholm (by descent from the above, by 1977 and sold: Sotheby's, London, June 26, 1990, lot 48)
Private collection, California
Galerie Michael Haas, Berlin
Acquired from the above by the present owner
Literature
Juan Antonio Gaya-Nuño, Juan Gris, London, 1975, No. 395, illustrated p. 224
Douglas Cooper, Juan Gris, Catalogue raisonné de l'œuvre peint, Paris, 1977, vol. II, No. 378, illustrated p. 189
Exhibited
Paris, Galerie Simon, Juan Gris, 1923, No. 19
Zürich, Kunsthaus, Juan Gris, 1933, No. 106
London, The Mayor Gallery, Exhibition of Works by Juan Gris, 1936, No. 26 (incorrectly dated 1922)
Stockholm, Liljevalchs Konsthall, Cézanne till Picasso, Fransk konst i svensk ägo, 1954, No. 154 (titled Nature morte)
Dortmund, Museum am Ostwall & Cologne, Wallraf-Richartz Museum, Juan Gris, 1965, No. 71, illustrated in the catalogue
Madrid, Galería Elvira González, Juan Gris, Pinturas y Dibujos, 1909-1927, 2006, No. 22, illustrated on the cover of the catalogue & in the catalogue
Sète, Musée Paul Valéry, Juan Gris, Rimes de la forme et de la couleur, 2011, illustrated in the catalogue p. 133

No. 322
Title: ***Violon et clarinette***
Date: 1921
Medium: Oil on Canvas
Dimensions: 37 x 60,3 cm
Sold at an auction
Sale Date: May 10, 1995

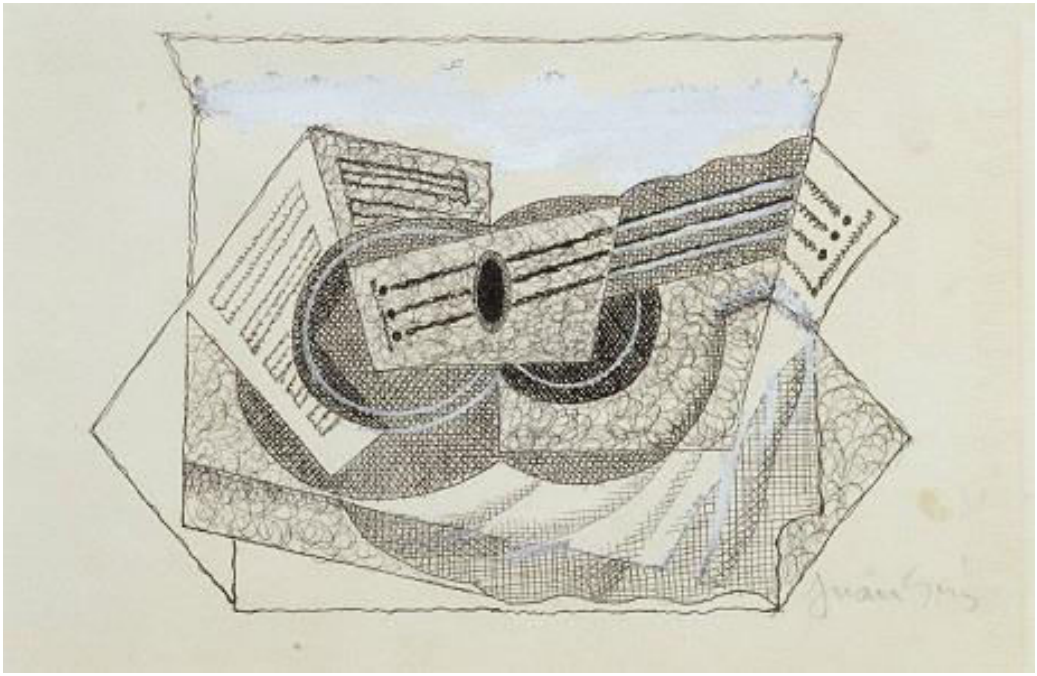
No. 323
Title: ***Le Canigou***
Date: December 1921
Medium: Oil on canvas
Dimensions: 64.8 x 100.33 cm
Current owner or museum: Buffalo Albright-Knox Art Museum, Buffalo
Collection Buffalo AKG Art Museum
Credit Room of Contemporary Art Fund, 1947
Accession ID RCA1947:5
Provenance: collection Gottlieb Friedrich Reber, Lausanne, Switzerland; Buchholz Gallery, New York; sold to the Albright Art Gallery, October 20, 1947

No. 324
Title: ***Le compotier (Fruit bowl)***
Date: 1921
Medium: Watercolor and Gouache
Dimensions: 23 x 31 cm
Sold at an auction
Sale Date: December 16, 1994
(There were pochoirs editions based on this gouache)



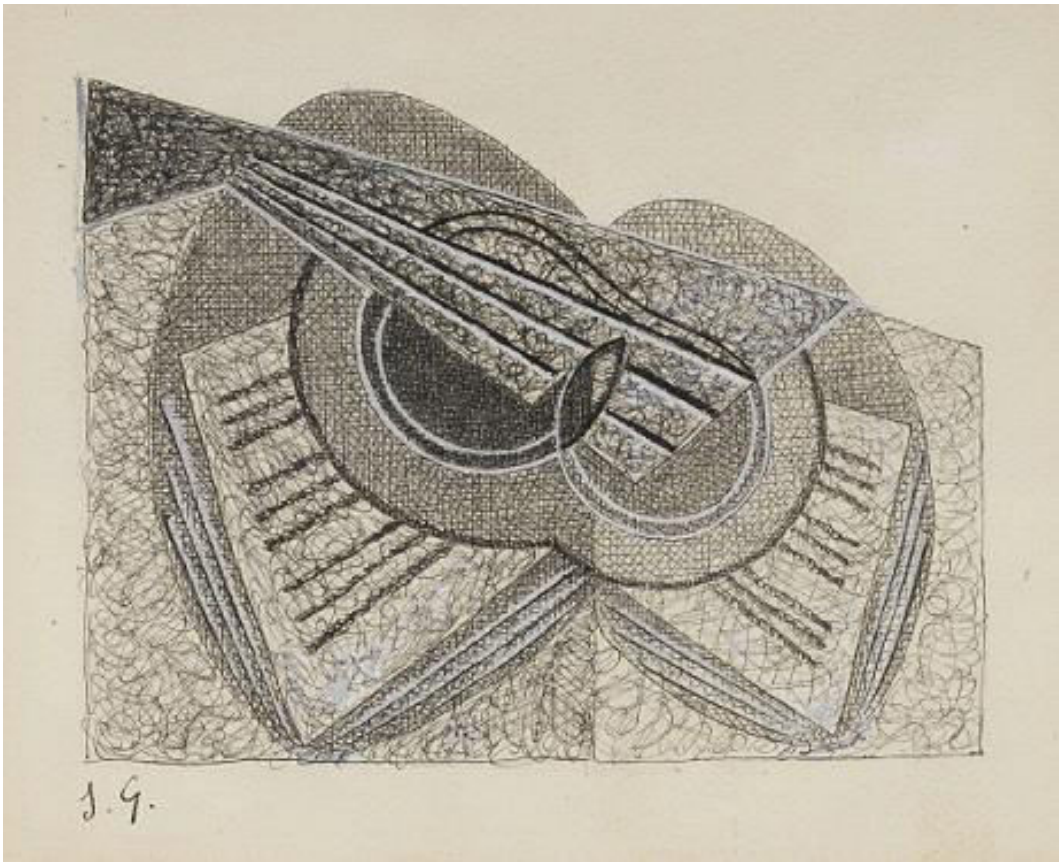
No. 325
Title: ***Compotier et carafe (Fruit bowl and water bottle)***
Date: 1922
Medium: Oil on canvas
Dimensions: 50.5 x 61.2 cm
Current owner or museum:
Berner Kunstmuseum, Bern
The Hermann and Margrit Rupf Collection

No. 326
Title: ***Guitare et cahier de musique (Guitar and music book)***
Date: 1923
Medium: Ink on paper
Dimensions: 15,6 × 23,8 cm. image: 12,7 × 18,2 cm
Current owner or museum: Tate Modern, London
Acquisition Presented by Gustav and Elly Kahnweiler 1974, accessioned 1994
Reference T06811
Comment:



In 1923 Gris experimented with pen and ink drawing for the first time. Different types of marks, from tight to light grids, to areas of looping squiggles, create a varied and interesting tonal and rhythmic range. The guitar and music book were the subjects of several early cubist still lifes by Picasso, Braque and Gris.

Gallery label, September 2004



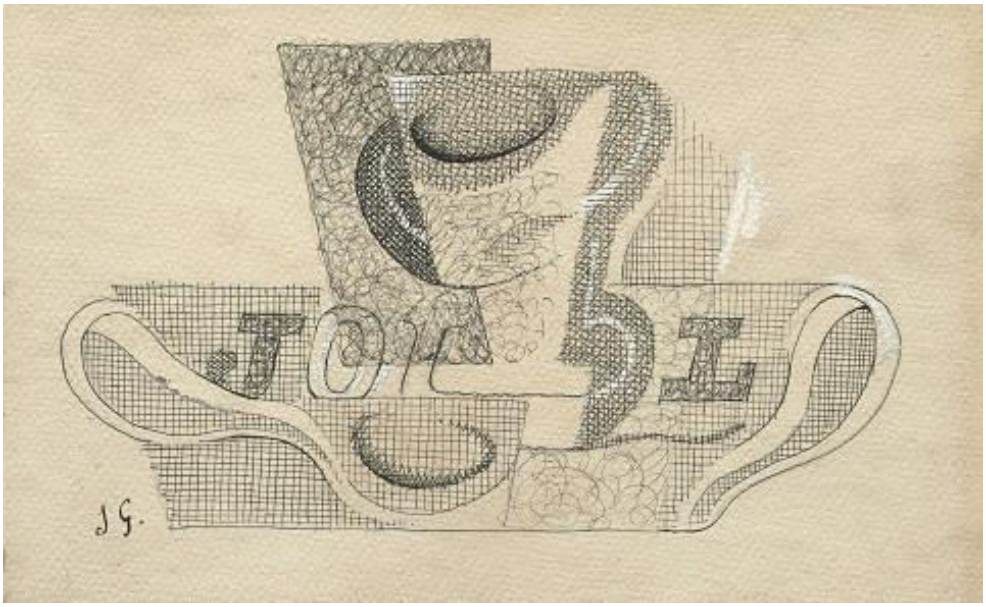
No. 327
Title*:* ***Nature morte à la guitare et un livre de musique (Still life with guitar and a music book)***
Date: 1923
Medium: pen and ink and gouache on paper
Dimensions: image 17.5 x 21.6cm., sheet 24.1 x 30.7 cm
Current owner or museum: Private Collection
Sold at Sotheby's L12005 /09 February 2012 • London Lot 103
Estimate 60,000 - 80,000 GBP Sold
Provenance
Galerie Simon (D. H. Kahnweiler), Paris
Galerie Flechteim, Berlin
The Mayor Gallery, London
Douglas Cooper (acquired from the above in July 1928; sale: Christie's, London, Drawings and Sculpture, Prints and Posters from the Douglas Cooper Collection, 30th November 1988, lot 523)
Purchased at the above sale by the present owner
Exhibited
Bern, Berner Kunstmuseum, Juan Gris, 1955-56, No. 160
Basel, Kunstmuseum; London, Tate Gallery & Philadelphia, The Philadelphia Museum of Art, Douglas Cooper and the Masters of Cubism, 1987-88, No. 20, illustrated in the catalogue
Madrid, Galería Theo, Dibujos, 1994
Madrid, Galeria Elvira González, Drawings, 1994
Madrid, Museo Nacional Centro de Arte Reina Sofia, Juan Gris, Pinturas y dibujos 1910-1927, 2005, vol. I, No. 239, illustrated in colour; vol. II, illustrated pp. 227-228
Madrid, Galería Elvira González, Juan Gris, Pinturas y Dibujos 1909-1927, 2006, No. 16, illustrated in colour in the catalogue
Literature
Carl Einstein, Die Kunst des 20. Jahrhunderts., Berlin, 1928, illustrated p. XIII
Catalogue Note
The present work was formerly in the collection of Douglas Cooper, the prominent British art historian, art critic, collector, and a leading scholar for Juan Gris. Acquired in 1928, at the tender age of seventeen, Cooper had not yet inherited the great fortune which later allowed him to build his extensive and comprehensive collection. This was one of his very first purchases and the fact that he bought it out of his own "pocket-money" is testament to Cooper's early admiration for the artist and interest in Cubist

art, later galvanised by his friendship with both Picasso and Léger. A lecturer at the Courtauld Institute of Art, Slade Professor of Fine Art at Oxford, as well as a prolific writer and regular contributor to the Burlington Magazine, Cooper is undoubtedly one of the great figures of twentieth century art history. Nature morte à la guitare et un livre de musique relates to the oil painted in 1922 and here illustrated. The stimulating visual rhythm of this work is punctuated with the extensive use of thin black lines and portrayal of what is arguably the most iconic Cubist subject matter of all, the guitar. The thin lines relate to the strings of the instrument, taking prominent position at the centre of the composition, and echo the horizontal lines of the partition. Creating multiple planes of representation, Gris successfully investigates spatial representation. Such technique and his distinctive use of the medium were previously used to produce the illustrations for Tristan Tzara's book of his avant-garde play Mouchoirs des nuages. The present work is testament to his extensive training as a draftsman, regularly contributing to French satirical magazines such as L'assiette au beurre. Gris flattens the jagged overlapping planes and the result is the total disjunction of a single perspective.

No. 328
Title: ***La fenêtre aux collines (Open Window with Hills)***
Date: 1923
Medium: Oil on canvas
Dimensions: 73 x 92,5 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 2016
Register number: DO02777
Long-term loan of Telefónica Collection

No. 329
Title: ***La Baie (The Bay)***
Date: 1923
Medium: Blue chalk and conté crayon on paper
Dimensions: 24,1 x 31,5 cm
Current owner or museum: Private Collection. For sale at Viviane Bregman Fine Art New York
Provenance :
Galerie Louise Leiris, No. 14915, Paris
Galerie Simon, No. 8293, Paris
Private Collection
Lucien Lefebvre, No. 6125, Paris
Saidenberg Gallery, NY
Expositions :
Kunsthalle Basel, Switzerland
Publications :
Juan Antonio Gaya Nuño, 'Juan Gris', No. 191 illus. pg. 159
Cooper & Potter: 'Juan Gris Catalogue Raisonné', No. 442, illus. pg. 266 (the painting)

No. 330
Title: ***Journal et tasse de café (Newspaper and cup of coffee)***
Date: 1923
Medium: Pen and India ink and gouache on paper
Dimensions: 15,8 x 23,9 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 18615 *Annie Et Jean Dalsace, Les Collections De La Maison De Verre* Lot 5
Price realised EUR 52,500
Estimate EUR 20,000 – EUR 30,000
Closed: 7 Oct 2021



Provenance
(probablement) Galerie Jeanne Bucher, Paris.
Collection Annie et Jean Dalsace, puis dans la famille par descendance.
Literature
M. Vellay, Portraits croisés, La Maison de Verre Dalsace/Chareau, Paris, 2021, p. 159, No. 12 (illustré).
Quentin Laurens a confirmé que cette œuvre était bien répertoriée dans les archives de l'atelier / Quentin Laurens has confirmed that this work was listed in the studio's archives.

No. 331
Title*:* ***La poire (The Pear)***
Date: 1922
Medium: Oil on canvas
Dimensions: 38 × 46 cm
Current owner or museum:
Berner Kunstmuseum, Bern
The Hermann and Margrit Rupf Collection

No. 332
Title*:* ***Le citron (The lemmon)***
Date: March 1922
Medium: Oil on canvas
Dimensions: 19 x 33 cm
Current owner or museum:
Museo de Bellas Artes de Bilbao, on deposit from a Private Collection
Comment:
'I have also managed to rid my painting of a too brutal and descriptive reality. It has, so to speak, become more poetic. I hope that ultimately I shall be able to express very precisely, by means of pure intellectual elements, an imaginary reality.'
[Juan Gris to Daniel-Henry Kahnweiler, Paris, 25 August 1919; Letters of Juan Gris (1913–1927), translated by Douglas Cooper, London, 1956]

Bárbara García Menéndez and Alberto Gil
Museo Carmen Thyssen, Málaga

No. 333
Title:
Cuillère (spoon)
Date:
1922
Medium: Oil on canvas
Dimensions:
27×46 cm
Current owner or museum:
Berner Kunstmuseum, Bern
The Hermann and Margrit Rupf Collection

No. 334
Title*:* ***Nature morte au vase de roses (Still life with vase of roses)***
Date: 1923
Medium: Pen and ink, charcoal and heightened gouache on paper
Dimensions: 23,9 x 15,5 cm
Current owner or museum: Private Collection
Sold at Sotheby's PF1216 / 5 December 2012 • Paris Lot 53
Estimate 20,000 - 25,000 EUR
signé Juan Gris et daté 1923 au crayon (en bas à gauche)
Provenance
Collection Serge Lifar
Collection particulière, France
Catalogue Note
signed 'Juan Gris' and dated '1923' in pencil (lower left), pen and ink, charcoal and gouache highlights on paper. Executed in 1923.

No. 335
Title*:* ***Le raisin noir (The black grape)***
Date: 1923
Medium: Oil on canvas
Dimensions: 22.5 x 35.3 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Day Sale* /07 November 2012 • New York Lot 191
Estimate 120,000 - 180,000 USD

Provenance
Galerie Simon, Paris
Galerie Louise Leiris, Paris
Hanover Gallery, London
Denys Sutton, London
Thence by descent
Exhibited
Paris, Galerie Simon, Juan Gris, 1923, No. 54
London, Hanover Gallery, Oeuvres choisies, 1950, No. 17
Swansea, England, Glenn Vivian Art Gallery, Some Modern French Paintings and Drawings, 1956, No. 29
London, Marlborough Fine Art Ltd., Juan Gris, Exhibition in Honour of Daniel-H. Kahnweiler, 1958, No. 19
Literature
Little Review, New York, Autumn/Winter 1924-25, illustrated n.p.
Douglas Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint, vol. II, Paris, 1977, No. 421, illustrated p. 249
Catalogue Note
Le Raisin noir is an excellent example of Juan Gris' shifting approaches to Cubism in the years following the First World War. Beginning around 1911, Gris established himself in Parisian avant-garde circles alongside Pablo Picasso and Georges Braque thanks in no small part to his analytical Cubist still-lifes. By 1918 however, Gris had abandoned the nuanced modulation and hatched strokes of his earlier works in favor of flattened planes of color and reductive tonal gradations. His emphasis on geometry and synthesis is abundantly present in Le Raisin noir, in which he achieves a dynamic equilibrium between representation and abstraction through the harmonic simplicity of the work's composition. Gris' dealer Daniel-Henry Kahnweiler described the 1920s as the most fruitful period of the artist's career, a sentiment echoed by Douglas Cooper who concluded, "It is only in 1920 that Gris at last seems in full possession of his resources" (quoted in J. T. Soby, Juan Gris (exhibition catalogue), Museum of Modern Art, New York, 1958, p. 96).

No. 336
Title: ***Nature morte avec fruits (Still life with fruit)***
Date: 1923
Medium: oil on card laid down on board
Dimensions: 19 x 24.2 cm.

Current owner or museum: Private Collection
Sold at Christie's Live Auction 8051 *Impressionist / Modern Day Sale* Lot 468
Price realised GBP 109,250
Estimate GBP 100,000 – GBP 150,000
Closed: 8 Feb 2012

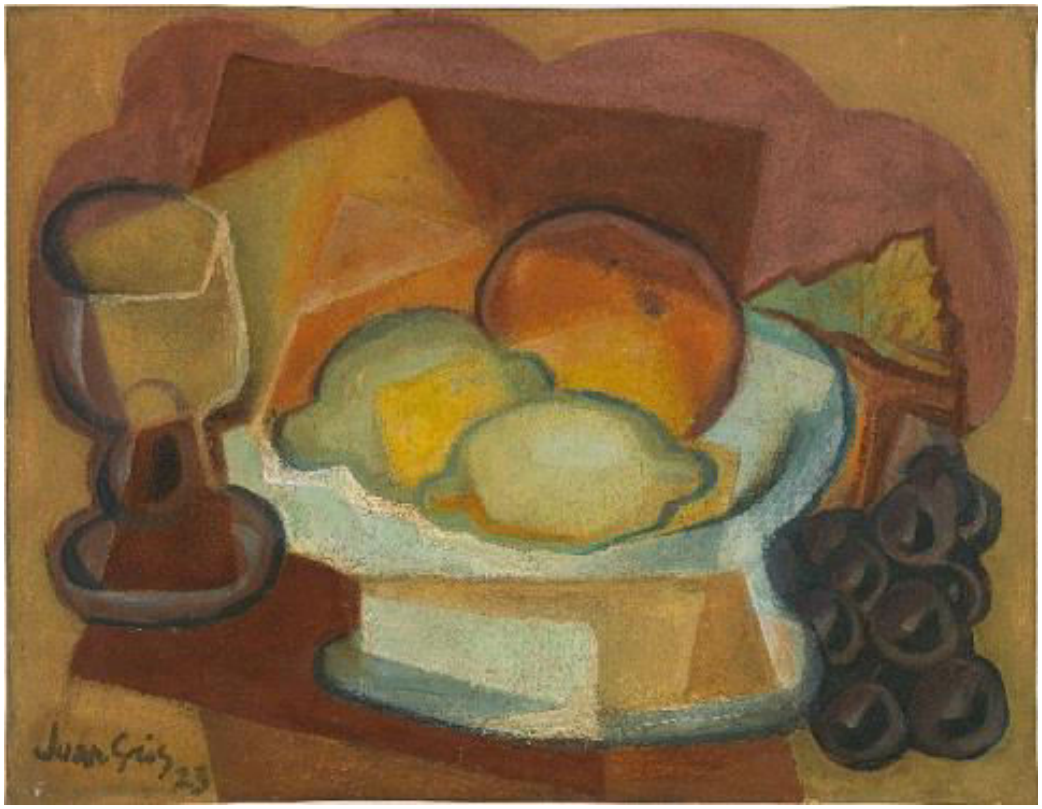
Provenance
Baron Fernand Graindorge, Liège, and thence by descent to the present owner.

Lot Essay
Monsieur Quentin Laurens the holder of the droit morale has kindly confirmed the authenticity of this work.

When Juan Gris painted Nature morte avec fruits in 1923, his position as one of the foremost exponents of Cubism was being consolidated. 1923 saw two solo-exhibitions of his work: the first was a major show at Daniel-Henry Kahnweiler's Galerie Simon in Paris, followed by an international exhibition of his works held at the Galerie Flechtheim in Berlin. It was at this time that Gris collaborated with Diaghilev's Ballet Russes, a sign of the increasing recognition he was now being accorded.

Nature morte avec fruits exemplifies the less rigid - and increasingly poetic - style that was characteristic of Gris' art from this period. Constructed of simple intersecting forms and alternating curving and straight lines, Nature morte avec fruits recalls Gris' earlier cubist aesthetic but has been softened into a more supple, simplified and harmonious composition. Kahnweiler described this period as the most beautiful and fruitful of the artist's career, a sentiment echoed by Douglas Cooper who concluded that, 'It is only in 1920 that Gris at last seems in full possession of his resources' (D. Cooper, quoted in J. T. Soby, Juan Gris, exh. cat., New York, 1958, p. 96).

No. 337
Title: ***Compotier et verre / Nature morte aux citrons (Fruit Dish and glass / Still life with lemons)***
Date: 1923
Medium: Oil on canvas
Dimensions: 27.94 cm × 35.56 cm
Current owner or museum:
San Francisco Museum of Modern Art
Date acquired1991 Credit Collection SFMOMA Bequest of Elise S. HaasPermanent 91.152



No. 338
Title: ***Nature morte aux poires***

Date: uknown
Medium: Aquarelle et mine de plomb
Dimensions: 44,4 x 32 cm
Current owner or museum: Musée de l'Abbaye, Saint Claude
2002.1.115 – Donation Guy Bardone, 2002

No. 339
Title*:* ***Fourchette et cuillière (fork and spoon)***
Date: 1923
Medium: oil on canvas with white on paper
Dimensions: 24.2 x 34.9 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art* | London 14 October 2020 Lot 27
Estimate 80,000 - 120,000 GBP

Provenance
Galerie Simon, Paris
Galerie Louise Leiris, Paris
Svensk-Franska Konstgalleriet, Stockholm
Acquired from the above by the present owner
Literature
Douglas Cooper, Juan Gris, Catalogue raisonné de l'œuvre peint établi avec la collaboration de Margaret Potter, Paris, 1977, No. 436, illustrated p. 261
Exhibited
Paris, Galerie Simon, Exposition Rétrospective Juan Gris, 1928, No. 37
Zurich, Kunsthaus Zurich, Juan Gris, 1933, No. 116
New York, Julien Levy Gallery, Chicago, Arts Club of Chicago & San Francisco, Howard Putzel Gallery, Juan Gris, 1935-36, No. 22
London, Mayor Gallery, French and English Artists, 1937, No. 16
Stockholm, Liljevalchs Konsthall, Cézanne till Picasso, 1954, No. 157

No. 340
Title: ***Bol et pomme (bowl and apple)***
Date: Summer 1923
Medium:
oil on canvas
Dimensions:
19.1 x 27 cm.
Current owner or museum:
Private Collection
Sold at Christie's Live Auction 17692 *Art Moderne* Lot 189 Les Prophètes de l'art moderne: 30 années de passion d'un collectionneur suisse
Price realised EUR 118,750
Estimate EUR 70,000 – EUR 100,000
Closed: 18 Oct 2019

Provenance
Galerie Simon, Paris.
Galerie Louise Leiris, Paris.
Galerie Rosengart, Lucerne (acquis auprès de celle-ci en juillet 1945).
Jean Davrey, Genève (acquis auprès de celle-ci en 1945).
Gustave Leven, Paris (avant 1977).
Collection particulière, Suisse.
Puis par descendance au propriétaire actuel.
Literature
D. Cooper, Juan Gris, Catalogue raisonné de l'œuvre peint, Paris, 1977, vol. II, p. 258, No. 433 (illustré, p. 259).
Exhibited
Berne, Kunsthalle, Picasso, Braque, Gris, Léger, Bore's, Beaudin, Vin~es, mai-juin 1939, p. 15, No. 74.
Bâle, Galerie d'art moderne, Juan Gris, 1945, No. 9.

No. 341
Title*:* ***Bol et cuillère (bowl and spoon)***
Date: summer 1923
Medium: oil on panel
Dimensions: 14.5 x 18cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Day Sale* /22 June 2016 • London Lot 147 Estimate 50,000 - 70,000 GBP Sold

Provenance
Galerie Simon, Paris (acquired directly from the artist)
Galerie Jeanne Bucher, Paris
T. Catesby Jones, New York
Mrs J. Catesby Jones (acquired by 1965)
Redfern Gallery, London
Galeria Joan Prats, Barcelona (acquired from the above on 21st November 1988)
Acquired from the above by the present owner in 1989
Exhibited
Dortmund, Museum am Ostwald, Juan Gris, 1965, No. 83
Literature
Douglas Cooper, Juan Gris, Catalogue raisonné, Paris, 1977, vol. II, No. 434, illustrated p. 259 (with erroneous dimensions)

No. 342
Title*:* ***Fruits***
Date: 1923
Medium: Oil on canvas
Dimensions: 24 x 34.9 cm
Current owner or museum: Private Collection
Put for sale at Sotheby's *Modern & Contemporary Day Auction* Lot 236 2 March 2023 Property From An American Estate
Estimate 50,000 - 70,000 GBP
Provenance
Galerie Simon, Paris
Galerie Thannhauser, Paris
Galerie Thannhauser, New York (sold: Parke-Bernet New York, 12th April 1945, lot 84)
Private Collection, New York (Purchased at the above sale)
Sotheby's Modern Day Auction 15 November 2022 Lot 450 (Estimate 100,000 - 150,000 USD)
Literature
Douglas Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, Paris, 1977, No. 439 illustrated pp. 262-63
Douglas Cooper, Alan Hyman & Elizabeth Snowden, Juan Gris: Catalogue Raisonné of the Paintings, San Francisco, 2014, No. 439, illustrated in colour p. 688
Exhibited

Paris, Galerie Thannhauser, 1937, No. 122
New York, Buchholz Gallery, Juan Gris, 1944, No. 23

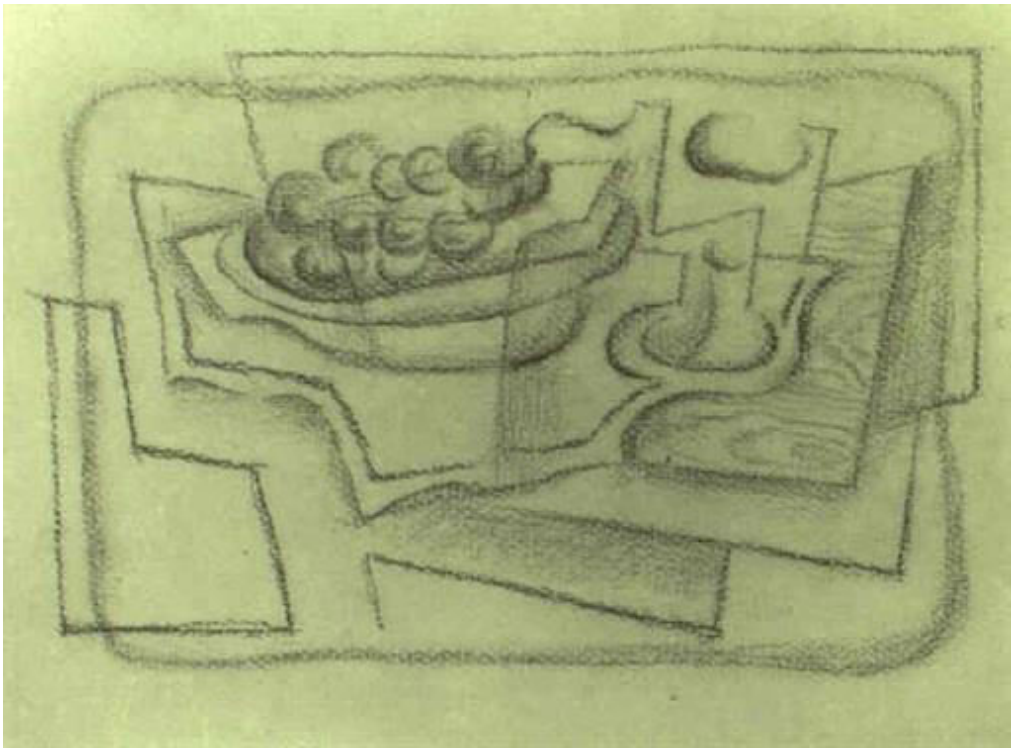
No. 343
Title: ***Fruits***
Date: 1923
Medium: Oil on Panel
Dimensions: 19 x 24 cm
Sold at an auction
Sale Date: November 29, 1988

No. 344
Title: ***Une Bouteille et des fruits (A Bottle and Fruit)***
Date: 1923
Medium: Oil on canvas
Dimensions: 33 x 24.1 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: A. E. Gallatin Collection, 1952
Accession Number: 1952-61-40

No. 345
Title: ***Compotier et guitare (Fruit bowl and guitar)***

Date: 1923
Medium: Oil on Canvas
Dimensions: 49,5 x 72,7 cm
Sold at an auction
Sale Date: May 10, 1995

No. 346
Title:
Compotier et verre (Fruit bowl and glass)
Date: 1923
Medium: Sanguine
Dimensions: 24 x 31 cm
Sold at an auction
Sale Date: December 21, 1994



No. 347
Title: ***Sur le guéridon (On the pedestal)***
Date: 1924
Medium: Oil on canvas
Dimensions: 22,3 x 33,4 cm
Sold at an auction
Sale Date: June 25, 2014

No. 348
Title: ***Fruits et couteau (fruit and knife)***
Date: 1924
Medium: Oil on Canvas
Dimensions: 24 x 40,6 cm
Sold at an auction
Sale Date: May 15, 1985

No. 349
Title: ***La jarre (The jar)***
Date: 1924
Medium: Oil on Canvas
Dimensions: 45,8 x 54,5 cm
Sold at an auction
Sale Date: June 27, 1988

No. 350
Title*:* ***Compotier et verre***
Date: 1924
Medium: Oil on canvas
Dimensions: 24 x 33 cm
Current owner or museum:
Troyes, Musée D'art Moderne
Numéro d'inventaire:
MNPL166

No. 351
Title*:* ***Broc et poires (Pitcher and pears)***
Date: 1924
Medium: Oil on canvas
Dimensions: 33 x 40.6 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Modern & Contemporary Day Auction* 2 March 2023 Lot 246
Estimate 120,000 - 180,000 GBP

Provenance
Galerie Simon, Paris
Galerie Kahnweiler, Frankfurt & Milan
Pierre Granville, Paris
Mme Theodore Conderman, Pittsburgh
Tannenbaum Galleries, New York
Marguerite Wyler, Harrison, New York (sold by her estate: Christie's, New York, 15th May 1986, lot 308)
Private Collection (purchased at the above sale)
Acquired by the present owner in 1990

Literature
Douglas Cooper, Juan Gris: Catalogue raisonné de l'œuvre peint, Paris, 1977, vol. 2, No. 496, illustrated p. 317

Catalogue Note
Demonstrating Gris's innovative contribution to synthetic Cubism, Broc et poires, is an engaging and refined example of Juan Gris's modern revival of the subject of still-life.
Beginning in 1911, Gris had, along with Pablo Picasso and Georges Bracque pioneered a fully abstracted style, using geometric forms in a cube-like arrangement to dispel the canonical belief that art should retain a realist and physical three-dimensional quality. It was Gris himself who coined the term Analytical Cubism, alluding to the small facets of a dissected or 'analysed' object that are reassembled to evoke that same object. However, with the advent of World War I, the Cubists were driven to innovate further and developed a consciously 'synthetic' style, which introduced the use of collage, or papier collé, and striking hues of colour, of which, the application of the latter set Gris apart from his fellow painters.
The present work, executed in 1924, is testament to this and beautifully exemplifies Gris' talent in capturing the richness of form through innovative perspectives, colours and tones during this period at the end of his life. Painted at a time of artistic maturity, the artfully balanced forms and perennial hues of Broc et poires demonstrate Gris's refinement of technique that came in part with his life-long affiliation towards and continual reworking of the traditional still-life subject.

Having passed through Daniel-Henry Kahnweiler's galleries in Paris and Frankfurt, the present work boasts exceptional provenance, further reiterating its art historical importance.

No. 352
Title*:* ***Les Pommes (Apples)***
Date: 1924
Medium: Oil on canvas
Dimensions: 24 x 34.5cm
Current owner or museum: Private Collection
Sold at Sotheby's
L13007 / Lot 400
Estimate 150,000 - 200,000 GBP

Provenance
Maurice Raynal, Paris
Juliette Cramer, Paris
Knoedler & Co., New York
Fine Arts Associates, New York
Acquired from the above by the present owner
Literature
Daniel-Henry Kahnweiler, Juan Gris, His Life and Work, London, 1947, pl. 83
Douglas Cooper, Juan Gris, Catalogue Raisonné de l'Œuvre Peint, Paris, 1977, vol. II, No. 497, illustrated p. 319
Catalogue Note
In the years following World War I, Juan Gris moved away from his earlier more complex Cubist compositions, and embraced a pared down, more elegant style, which was largely influenced by the rappel à l'ordre that influenced most of the Parisian avant-garde art during the post-war years. The subject of still-life remained Gris's favorite motif, and in the present work he depicted one of the key elements of Cubist iconography – a newspaper. Writing about this period in Gris's painting, Douglas Cooper and Gary Tinterow wrote that he 'abandoned the late "synthetic"Cubist style that he had developed since 1916 in favour of a more fluid, "poetic" style of painting, in which he preserved much of the essential pictorial discipline of Cubism and of his own methods of non-illusionistic representation which he had been developing from the start of his career" (The Essential Cubism (exhibition catalogue), Tate Gallery, London, 1983, p. 178).
Reflecting on Gris's œuvre, Mark Rosenthal writes the following: 'Gertrude Stein called Juan Gris "a perfect painter", and it is not difficult to appreciate her characterization. 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. The pictures demonstrate an equally

refined relationship between the abstract play of forms and their starting point in the natural world. This dialectic unites, too, the theoretically pure image of an object and the existence of it as witnessed by an individual in time and space. Thus, if perfection represents, among other things, wholeness, purity, and the achievement of an absolute, then Gris's finest works are worthy of the appellation 'perfect'" (Mark Rosenthal, Juan Gris, New York, 1983, p. 9).
Les Pommes was previously in the collection of Maurice Raynal, an important art historian and critic, who specialised on Cubism. Raynal was also one of Gris's closest friends with whom he maintained a correspondence for decades. According to Raynal, Gris 'must have a subject and it is from the subject that he makes his painting' (as quoted in, Juan Gris (exhibition catalogue), University of California Art Museum, Berkeley; National Gallery of Art, Washington, D.C. & The Solomon R. Guggenheim Museum, New York, 1983-84, p. 141).

No. 353
Title*:* ***Le livre (The book)***
Date: August-December 1924
Medium: Oil on canvas
Dimensions: 24.5 x 33.2 cm
Current owner or museum:
Private Collection
Put for sale at Sotheby's *Modern & Contemporary Day Auction* Lot 490 2 March 2023
Auction Closed June 30,
Sale Date: May 15, 2018
Estimate 120,000 - 180,000 GBP

Provenance
Galerie Simon, Paris
Ronald Fleming, London
Douglas Cooper, London
Hanover Gallery, London
Buchholz Gallery, New York
Mrs. John Cook, New York (sold: Parke-Bernet Galleries, Inc., New York, 21st March 1962, lot 49)
Werner E. Josten, New York
Galerie Daniel Malingue, Paris
Sale: Christie's, New York, 17th May 1983, lot 57
Private Collection, New York (sold: Sotheby's, New York, 10th May 1989, lot 375)
Purchased at the above sale by the present owner
Literature
Juan Antonio Gaya Nuño, Juan Gris, Paris, 1974, No. 466, illustrated p. 224
Douglas Cooper, Juan Gris, Catalogue raisonné de l'œuvre peint, Paris, 1977, vol. II, No. 483, illustrated p. 306

No. 354
Title: ***Les figues (Figs)***
Date: February - August 1924
Medium: oil on canvas
Dimensions: 27.3 x 35 cm.
Current owner or museum: Private Collection
Sold at Christie's
Live Auction 18342
Impressionist & Modern Art Day Sale
Lot 389
Price realised GBP 225,000
Estimate GBP 120,000 – GBP 180,000
Closed: 6 Feb 2020

Provenance
Galerie Simon, Paris.
Svensk-Franska Konstgalleriet, Stockholm.
Hans Söderlund, Stockholm, by 1954.
Gustaf Söderlund, Stockholm, by 1977.
Anonymous sale, Sotheby's, London, 4 April 1990, lot 339.
Acquired at the above sale by the present owner.
Literature
D. Cooper, Juan Gris, vol. II, Paris, 1977, No. 475, p. 298 (illustrated p. 299).
J. A. Gaya-Nuño, Juan Gris, Barcelona, 1984, No. 484, p. 245 (illustrated p. 225).
Exhibited
Liljevalchs, Liljevalchs Konsthall, Cézanne till Picasso, September 1954, No. 162.
Lot Essay
'I have also been successful in ridding my painting of a too brutal and descriptive reality. It has, so to speak, become more poetic'
(Gris, quoted in D.-H. Kahnweiler, Juan Gris: His Life and Work, London, 1969, p. 213).

No. 355
Title*:* ***Le panier (The Basket)***
Date: 1924
Medium: Oil on canvas
Dimensions: 33 x 41 cm
Current owner or museum:
Kunstmuseum Basel, donated by Dr. Georg and Josi Guggenheim Foundation
2004inventory G2004.6
Literature

- Collection of Walter P. Chrysler, Jr., exh. cat. Virginia Museum of Fine Arts, Richmond, Jan. 16-March 4, 1941; Philadelphia Museum of Art, March 29 – May 11, 1941, Richmond: Virginia Museum of Fine Arts, 1941, p. 50, No. 63, ill. tf. (np) (title: Le corbeille) - Juan Gris, exhib .-cat. Buchholz Gallery, New York, Jan. 16 – Feb. 11, 1950, New York: Buchholz Gallery, 1950, No. 28 (np)
- Juan Gris, exh. cat. Kunstmuseum Bern, Oct. 29, 1955 – Jan. 2, 1956, Bern: Kunstmuseum, 1955, No. 102 (np)
- Chefs-d'œuvre des collections suisses de Manet à Picasso, exh. cat. Palais de Beaulieu, Lausanne, 1964, edit. by François Daulte, Lausanne: Skira, 1964, No. 219, with ill. (np)
- 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. 82, with ill. (np) - Chefs-d'œuvre des collections suisses de Manet à Picasso, exhibition cat. Tuileries Orangery, Paris, 1967, arr. by François Daulte, Paris: Skira, 1967, No. 232, with ill. (np)
- Douglas Cooper: Juan Gris. Catalog raisonné de l'œuvre peint, with the collaboration of Margret Potter, 2 vols., Paris: Berggruen Éditeur, 1977, p. vol. 2, 296, No. 470, ill. p. 297 - annual report 2004 of the Basel Public Art Collection , Art Museum and Museum of Contemporary Art, Basel: Kunstmuseum, 2005, p. 17

No. 356
Title*:* ***L'As de trèfle (Ace of Clubs)***
Date: 1924
Medium: oil on panel
Dimensions: 14.5 x 18cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Day Sale* / 22 June 2016 • London
Lot 148
Estimate 50,000 - 70,000 GBP Sold

Provenance
Galerie Simon, Paris (acquired directly from the artist)
Galerie Jeanne Bucher, Paris
T. Catesby Jones, New York
Mrs J. Catesby Jones (acquired by 1965)
Redfern Gallery, London
Galeria Joan Prats, Barcelona (acquired from the above on 21st November 1988)
Acquired from the above by the present owner in 1989
Exhibited
Dortmund, Museum am Ostwald, Juan Gris, 1965, No. 84
Literature
Douglas Cooper, Juan Gris, Catalogue raisonné, Paris, 1977, vol. II, No. 486, illustrated p. 307 (with erroneous dimensions)

No. 357
Title*:* ***Nature morte / La poire (Still life / The pear)***
Date: circa 1925
Medium: Oil on panel
Dimensions: 16.2 x 27 cm
Current owner or museum: Private Collection Sold at Sotheby's *Impressionist & Modern Art Day Sale* / 05 November 2014 • New York Lot 140 Estimate 70,000 - 90,000 USD Sold

Provenance
Private Collection, Netherlands
Galerie L'Effort Moderne (Léonce Rosenberg), Paris
Felix Landau Gallery, Los Angeles
Jerome Zapkin, New York (and sold: Sotheby's, London, July 1, 1970, lot 83)
Galerie Louise Leiris, Paris (acquired at the above sale)
Private Collection, New York (acquired from the above on May 13, 1971)
Sold at an auction on May 15, 1985
Thence by descent
Exhibited
Amsterdam, Goudstikker Gallery, Het Stilleven, 1933, No. 125
Literature
Douglas Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, Paris, 1977, No. 347, illustrated p. 149

No. 358
Title: ***Le paquet de tabac (The Tobacco Package)***
Date: 1923
Medium: Oil on canvas
Dimensions:
22,5 x 35 cm
Current owner or museum:
Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 2016
Register number: DO02778
Long-term loan of Telefónica Collection

No. 359
Title: ***Le Bougeoir (The Candlestick)***
Date: 1923
Medium: Oil on board
Dimensions: 24 x 19 cm
Current owner or museum: Private Collection
Sold at Artcurial Sale *Moderne & Contemporain I* - 04 juin 2018 /Lot 23
Huile sur panneau
Signé et daté en bas à gauche " Juan Gris 23 "
Hauteur : 24 Largeur : 19 cm
Provenance : Galerie Simon, Paris (n° de stock K 7882)
Docteur Blondin, Paris
A l'actuel propriétaire par descendance
Literature : D. Cooper, M. Potter, Juan Gris. Catalogue raisonné de l'oeuvre peint, Tome II, Berggruen Editeur, Paris, 1977, n°431 p.256, reproduit en noir et blanc p.257
Estimation 80 000 - 120 000 € Vendu 136 500 €

No. 360
Title: ***Pipe et verre (pipe and glass)***
Date: 1923
Medium: oil on panel
Dimensions: 15,8 x 21,9 cm
Current owner or museum: Private Collection
Sold at an auction
Sale Date: June 19, 2007

No. 361
Title: ***Le guéridon / Petite table (The Candlestick Table / Small table)***
Date: 1923
Medium: Oil on canvas
Dimensions: 50×61 cm
Current owner or museum: Berner Kunstmuseum, Bern
Douglas Cooper, Juan Gris, Catalogue raisonné de l'œuvre peint, San Francisco, 2014, vol. II, No. 483, illustrated in colour p. 741
Exhibited
Sète, Musée Paul Valéry, Juan Gris, rimes de la forme et de la couleur, 2011, illustrated in colour in the catalogue

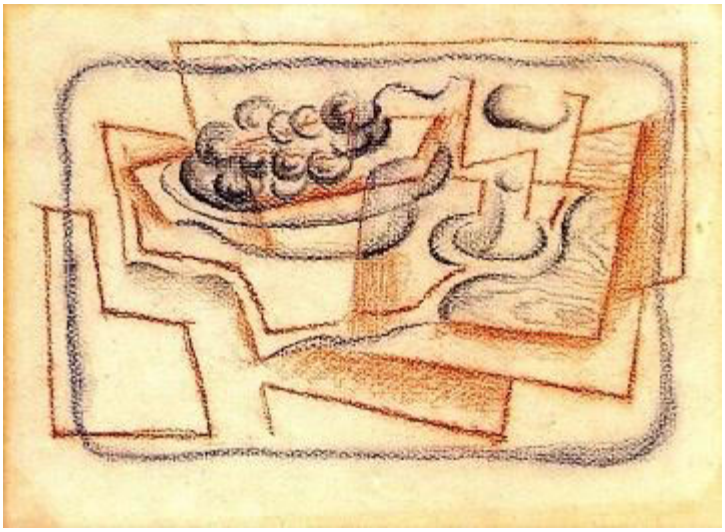
No. 362
Title: ***Violon et compotier (Violin and Fruit-Dish)***
Date: 1924
Medium: Oil paint on canvas
Dimensions: 38,7 × 60 cm
Current owner or museum: Tate Modern, London
Acquisition Purchased 1950
Reference N05935
Purchased from the Mayor Gallery (Grant-in-Aid) 1950

Provenance: With Galerie Simon, Paris (purchased from the artist); with Galerie Kahnweiler, Frankfurt, and Alfred Flechtheim, Berlin, 1925; with Mayor Gallery, London; Dr Schlossmann, Cambridge, 1936; Gustav Kahnweiler, Cambridge; with Knoedler, London, 1943; Eardley Knollys, London, 1944; Miss Erica Brausen, London; Eric Estorick, London; with Mayor Gallery, London
Exh: Juan Gris, Kunsthaus, Zurich, April 1933 (122); Works by Juan Gris, Mayor Gallery, London, November 1936 (12); Exhibition on the Theme of Musical Instruments, London Gallery, London, 1937 (15); The Cubist Spirit in its Time, London Gallery, London, March-May 1947 (51)
Literature: Douglas Cooper (ed.), Letters of Juan Gris (1913-1927) (London 1956), pp.168-9; Douglas Cooper, Juan Gris (Paris 1977), No. 469, Vol.2, p.294, repr. p.295
Repr: Little Review, Autumn 1924-Winter 1925, between pp.16 and 17; Studio, CXLVII, 1954, p.8 and on cover
Ronald Alley, Catalogue of the Tate Gallery's Collection of Modern Art other than Works by British Artists, Tate Gallery and Sotheby Parke-Bernet, London 1981, p.340, reproduced p.340
Comment
A violin and a number of ordinary objects stand on a table set before a shuttered window. The combination of domestic objects, such as the fruit-bowl, knife and glass carafe, with musical instruments was common in earlier Cubist compositions by Gris, Picasso and Braque. In this work Gris presents the objects from a variety of viewpoints, while avoiding the fragmentation that characterises earlier Cubist paintings.

Gallery label, July 2007

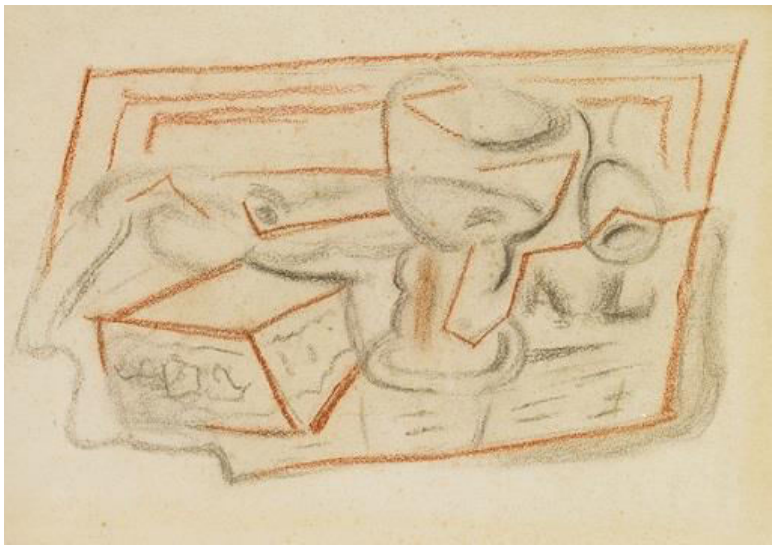
No. 363
Title: ***Le bol (The bowl)***
Date: August - December 1924
Medium: oil on panel
Dimensions: 9.9 x 15.2 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 16933 *Impressionist And Modern Art Day Sale*
Lot 494
Price realised GBP 37,500
Estimate GBP 25,000 – GBP 35,000
Closed: 28 Feb 2019

Provenance
Galerie Simon, Paris.
Galerie Jeanne Bucher, Paris.
Galleria del Milione, Milan.
Dr. Riccardo Jucker, Milan.
Anonymous sale, Sotheby's, New York, 12 May 1994, lot 207.
Acquired at the above sale by the present owner.
Literature
J. A. Gaya Nuño, Juan Gris, Barcelona, 1974, No. 482, p. 245 (illustrated p. 225).
D. Cooper & M. Potter, Juan Gris, Catalogue raisonné de l'œuvre peint, vol. II, Paris, 1977, No. 487, p. 308 (illustrated p. 309).
Exhibited
New York, Marie Harriman Gallery, Braque, Gris, La Fresnaye, Leger, Lipschitz, Marcoussis, Picasso, March - April 1935, No. 12.



No. 364
Title*:* ***Une assiette de fruits (A plate of fruit)***
Date: 1923
Medium: Pencil
Dimensions: 24×31 cm
Current owner or museum: Private Collection

No. 365
Title*:* ***Verre, pipe et boîtes (Glass, pipe and boxes)***
Date: 1924
Medium: Sanguine and charcoal on paper
Dimensions: 25.7 x 31.4 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Day Sale* / 10 May 2016 • New York Lot 312
Estimate 18,000 - 25,000 USD Sold
Provenance
Galerie Louise Leiris, Paris
Saidenberg Gallery, New York
Acquired from the above on January 1, 1971



No. 366
Title: ***Bol et pipe (bowl and pipe)***
Date: August - December 1924
Medium: oil on panel
Dimensions: 9.8 x 15 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 17193 *Impressionist & Modern Art Day Sale* Lot 311
Price realised GBP 27,500
Estimate GBP 25,000 – GBP 35,000
Closed: 19 Jun 2019
Provenance
Galerie Simon [Daniel-Henry Kahnweiler], Paris (No. 8502).
Galerie Jeanne Bucher, Paris.
Galleria del Milione, Milan (No. H892/2).

Dr Riccardo Jucker, Milan, by 1977.
Anonymous sale, Sotheby's, New York, 12 May 1994, lot 208.
Acquired at the above sale by the present owner.
Literature
J.A. Gaya-Nuño, Juan Gris, Paris, 1974, No. 475, p. 245 (illustrated p. 225).
D. Cooper, Juan Gris, vol. II, Paris, 1977, No. 488, p. 308 (illustrated p. 309).
Exhibited
New York, Marie Harriman Gallery, Exhibition: Braque, Gris, La Fresnaye, Léger, Lipchitz, Marcoussis, Picasso, March - April 1935, No. 13.

No. 367
Title: ***Pipe et domino***
Date: 1924
Medium: Gouache on paper
Dimensions: 18 × 22, cm
Current owner or museum: Tate Modern, London
Acquisition Presented by Gustav and Elly Kahnweiler 1974, accessioned 1994
Reference T06812
Comment: This text discusses three works on paper, Pipe and Domino 1924 (T06812), Bowl of Fruit 1924 (T06813) and Still Life, Guitar and Carafe 1924 (T06815). By 1924, Gris had achieved prominence with both the public and the avant-garde and was beginning to enjoy considerable commercial success. His reputation was additionally enhanced that year by the success of a lecture titled 'On the Possibilities of Painting' which he delivered to students at the Sorbonne university in Paris. This was subsequently published and translated into English, Spanish and German (Kahnweiler, pp.139-44). In it Gris described painting as 'a sort of flat, coloured architecture' (Kahnweiler, p.142), a conception reflected in the structure of the small gouaches made that year, Pipe and Domino 1924 (T06812), Bowl of Fruit 1924 (T06813) and Still Life, Guitar and Carafe 1924 (T06815).

The colours used in these works are mostly warm browns, greens and greys, and the paintings represent tabletop scenes with a small number of domestic objects, alongside fruit, musical instruments and games. Art historian Christopher Green has commented that Gris' still-lives from this period 'can often be seen as highly conventionalised pictorial dramas frozen into the immobility of tableaux, where the characters are objects and the dramatis personae are restricted to a few easily recognised character types established by tradition.' (Green, p.156.) Although none of the gouaches appears to relate to a specific oil painting of the time, the modesty of all three works in size and medium suggests they may have been made as preliminary explorations of formal ideas.
Visual reflections and rhymes are abundant in all three paintings. The bulbous body of the carafe in Bowl of Fruit echoes both the apple in the centre and the circular rim of the glass on the right, while the geometrical edges of the fruit bowl itself seem to reverberate across the folds of the tablecloth. In Pipe and Domino the spots of the domino, the bowl of the pipe and the rim of the small dish constitute an

expanding series of circles. In Still Life, Guitar and Carafe, the echoing ovals of the mouth of the carafe and the opening of the guitar offset the linear patterns of the sheet music and guitar strings. In addition a deliberate spatial contradiction allows the fruit to nestle in the curve of the guitar as if in a fruit bowl, creating a sensory link between vision, taste and sound.

Further reading:

Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, translated by Douglas Cooper, London 1947
Douglas Cooper, Juan Gris: Catalogue Raisonné of the Painted Work, Paris 1977
Christopher Green, Juan Gris, exhibition catalogue, Whitechapel Art Gallery, London 1992

Sophie Howarth June 2000

No. 368
Title: ***Compotier***
Date: 1924

Medium: Gouache on paper
Dimensions: 18,3 × 22,9 cm image: 16,3 × 20,5 cm
Current owner or museum: Tate Modern, London
Acquisition Presented by Gustav and Elly Kahnweiler 1974, accessioned 1994
Reference T06813

This text discusses three works on paper, Pipe and Domino 1924 (T06812), Bowl of Fruit 1924 (T06813) and Still Life, Guitar and Carafe 1924 (T06815).
By 1924, Gris had achieved prominence with both the public and the avant-garde and was beginning to enjoy considerable commercial success. His reputation was additionally enhanced that year by the success of a lecture titled 'On the Possibilities of Painting' which he delivered to students at the Sorbonne university in Paris. This was subsequently published and translated into English, Spanish and German (Kahnweiler, pp.139-44). In it Gris described painting as 'a sort of flat, coloured architecture' (Kahnweiler, p.142), a conception reflected in the structure of the small gouaches made that year, Pipe and Domino 1924 (T06812), Bowl of Fruit 1924 (T06813) and Still Life, Guitar and Carafe 1924 (T06815).
The colours used in these works are mostly warm browns, greens and greys, and the paintings represent tabletop scenes with a small number of domestic objects, alongside fruit, musical instruments and games. Art historian Christopher Green has commented that Gris' still-lives from this period 'can often be seen as highly conventionalised pictorial dramas frozen into the immobility of tableaux, where the characters are objects and the dramatis personae are restricted to a few easily recognised character types established by tradition.' (Green, p.156.) Although none of the gouaches appears to relate to a specific oil painting of the time, the modesty of all three works in size and medium suggests they may have been made as preliminary explorations of formal ideas.
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Further reading:

Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, translated by Douglas Cooper, London 1947
Douglas Cooper, Juan Gris: Catalogue Raisonné of the Painted Work, Paris 1977
Christopher Green, Juan Gris, exhibition catalogue, Whitechapel Art Gallery, London 1992

Sophie Howarth June 2000

No. 369
Title: ***Nature morte à la guitare***
Date: 1924
Medium: Gouache on paper
Dimensions: 19,7 × 15,5 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 T06815
Bequeathed by Elly Kahnweiler 1991 to form part of the gift of Gustav and Elly Kahnweiler and accessioned 1994

Comment:
This text discusses three works on paper, Pipe and Domino 1924 (T06812), Bowl of Fruit 1924 (T06813) and Still Life, Guitar and Carafe 1924 (T06815).
By 1924, Gris had achieved prominence with both the public and the avant-garde and was beginning to enjoy considerable commercial success. His reputation was additionally enhanced that year by the success of a lecture titled 'On the Possibilities of Painting' which he delivered to students at the Sorbonne university in Paris. This was subsequently published and translated into English, Spanish and German (Kahnweiler, pp.139-44). In it Gris described painting as 'a sort of flat, coloured architecture' (Kahnweiler, p.142), a conception reflected in the structure of the small gouaches made that year, Pipe and Domino 1924 (T06812), Bowl of Fruit 1924 (T06813) and Still Life, Guitar and Carafe 1924 (T06815).
The colours used in these works are mostly warm browns, greens and greys, and the paintings represent tabletop scenes with a small number of domestic objects, alongside fruit, musical instruments and games. Art historian Christopher Green has commented that Gris' still-lives from this period 'can often be seen as highly conventionalised pictorial dramas frozen into the immobility of tableaux, where the characters are objects and the dramatis personae are restricted to a few easily recognised character types

established by tradition.' (Green, p.156.) Although none of the gouaches appears to relate to a specific oil painting of the time, the modesty of all three works in size and medium suggests they may have been made as preliminary explorations of formal ideas.
Visual reflections and rhymes are abundant in all three paintings. The bulbous body of the carafe in Bowl of Fruit echoes both the apple in the centre and the circular rim of the glass on the right, while the geometrical edges of the fruit bowl itself seem to reverberate across the folds of the tablecloth. In Pipe and Domino the spots of the domino, the bowl of the pipe and the rim of the small dish constitute an expanding series of circles. In Still Life, Guitar and Carafe, the echoing ovals of the mouth of the carafe and the opening of the guitar offset the linear patterns of the sheet music and guitar strings. In addition a deliberate spatial contradiction allows the fruit to nestle in the curve of the guitar as if in a fruit bowl, creating a sensory link between vision, taste and sound.

Further reading:

Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, translated by Douglas Cooper, London 1947
Douglas Cooper, Juan Gris: Catalogue Raisonné of the Painted Work, Paris 1977
Christopher Green, Juan Gris, exhibition catalogue, Whitechapel Art Gallery, London 1992

Sophie Howarth
June 2000

No. 371
Title: ***Bol, verre et pipe (Bowl, glass and pipe)***
Date: 1924
Medium: Oil on Canvas
Dimensions: 27 x 35 cm
Sold at an auction
Sale Date: December 9, 1997

No. 370
Title*:* ***Verre et bouteille (glass and bottle)***
Date: ??
Medium:
Dimensions:
Current owner or museum: Private Collection
Sold at an Auction
Sale Date May 03, 2011

No. 372
Title: ***Assiette et pomme (Plate and apple)***
Date: 1924
Medium: oil on canvas
Dimensions: 24 x 41.2 cm.
Current owner or museum: Private Collection
Sold at an Auction
Sale Date
Jun 26, 2020 - Jul 14, 2020

No. 373
Title: ***Compotier***
Date: 1924
Medium: Gouache on paper
Dimensions: 18,3 × 22,9 cm image: 16,3 × 20,5 cm
Current owner or museum: Private Collection

Miguel Orozco

No. 374
Title: ***La jarre (The jar)***
Date: 1924
Medium: Oil on Canvas
Dimensions: 45,8 x 54,5 cm
Sold at an auction
Sale Date: June 27, 1988

No. 375
Title*:* ***L'As de carreau (Ace of diamonds)***
Date: 1924
Medium: oil on canvas
Dimensions: 22.3 x 27cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Day Sale* /04 February 2015 • London Lot 386
Estimate 150,000 - 250,000 GBP

Provenance
Galerie Simon, Paris
Mayor Gallery, London
Rita G. Simon (acquired from the above on 5th May 1938)
Theodor Werner, Potsdam
Curt Valentin Gallery, New York
Mabel Garrison Siemonn, New York
Baltimore Museum of Art (bequeathed from the above; sale: Christie's, New York, 16th May 1990, lot 395)
Galería Jorge Mara, Madrid
Acquired from the above by the present owner in 1994
Exhibited

London, Mayor Gallery, Juan Gris , 1936, No. 19
Literature
Juan Antonio Gaya-Nuño, Juan Gris, Paris, 1974, No. 494, illustrated p. 226 (titled as As de pique)
Douglas Cooper, Juan Gris. Catalogue raisonné de l'œuvre peint, Paris, 1977, vol. II, No. 481, illustrated p. 305

Catalogue Note

In the years following World War I, Juan Gris moved away from his earlier more complex Cubist compositions, and embraced a more pared down, elegant style, which was largely influenced by the rappel à l'ordre that influenced most of the Parisian avant-garde art during the post-war years. The subject of still-life remained Gris's favourite motif, and in the present work he depicted some of the key elements of Cubist iconography - a knife, a bunch of grapes, a piece of fruit and a brown paper bag, all arranged on an ambiguous surface, with geometric designs marking an abstract compositional frame. One of the main characteristics of this new style in Gris's art was the use of formal 'rhymes', where a single shape denotes different objects. In the present work, for example, the bunch of grapes morphs into the cuboid shape adjoining it. Writing about this period in Gris's painting, Douglas Cooper and Gary Tinterow discuss how he 'abandoned the late "synthetic" Cubist style that he had developed since 1916 in favour of a more fluid, "poetic" style of painting, in which he preserved much of the essential pictorial discipline of Cubism and of his own methods of non-illusionistic representation which he had been developing from the start of his career' (The Essential Cubism (exhibition catalogue), Tate Gallery, London, 1983, p. 178).

Reflecting on Gris's œuvre more broadly, Mark Rosenthal writes the following: 'Gertrude Stein called Juan Gris "a perfect painter", and it is not difficult to appreciate her characterization. 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. The pictures demonstrate an equally refined relationship between the abstract play of forms and their starting point in the natural world. This dialectic unites, too, the theoretically pure image of an object and the existence of it as witnessed by an individual in time and space. Thus, if perfection represents, among other things, wholeness, purity, and the achievement of an absolute, then Gris's finest works are worthy of the appellation “perfect”’ (M. Rosenthal, Juan Gris, New York, 1983, p. 9).

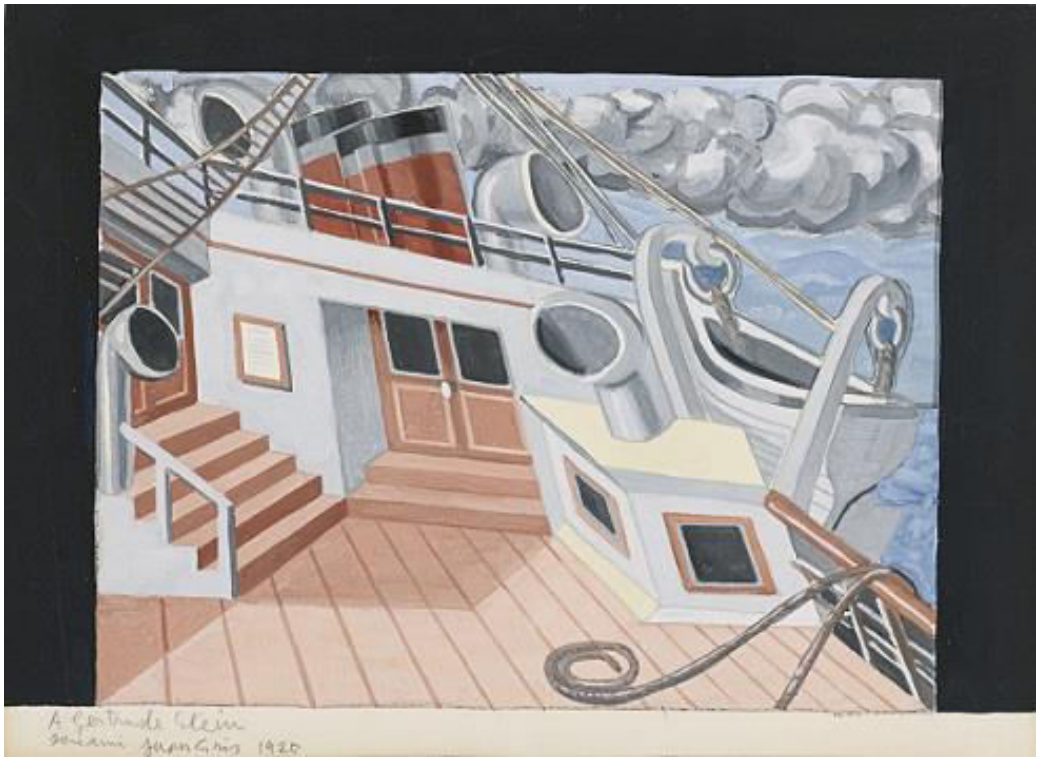
No. 376
Title*:* ***L'As de carreau (Ace of diamonds)***
Date: 1924
Medium: oil on canvas
Dimensions: 33.4 x 46.2 cm
Current owner or museum:
Private Collection
Put for sale at Christie's Impressionist and Modern Art Day and Works on Paper Sale March 4, 2022, London. Estimate: £280,000 - £350,000

No. 377
Title*:* ***Compotier et Livre***
Date: April 1924
Medium: Oil on canvas
Dimensions: 50 x 60cm
Current owner or museum:
Private Collection
Sold in an auction
Sale Date: May 13, 2023
Attributed to Juan Gris

No. 378
Title: ***Petit paysage (small landscape)***
Date: 1924
Medium: Oil on canvas
Dimensions: 27 x 35.2 cm
Current owner or museum: Neue Pinakothek, Munich, Germany
Inventory number 14236
Acquisition
Acquired in 1971 as a legacy from Theodor and Woty Werner
Bavarian State Painting Collections - Modern Art Collection in the Pinakothek der Moderne in Munich

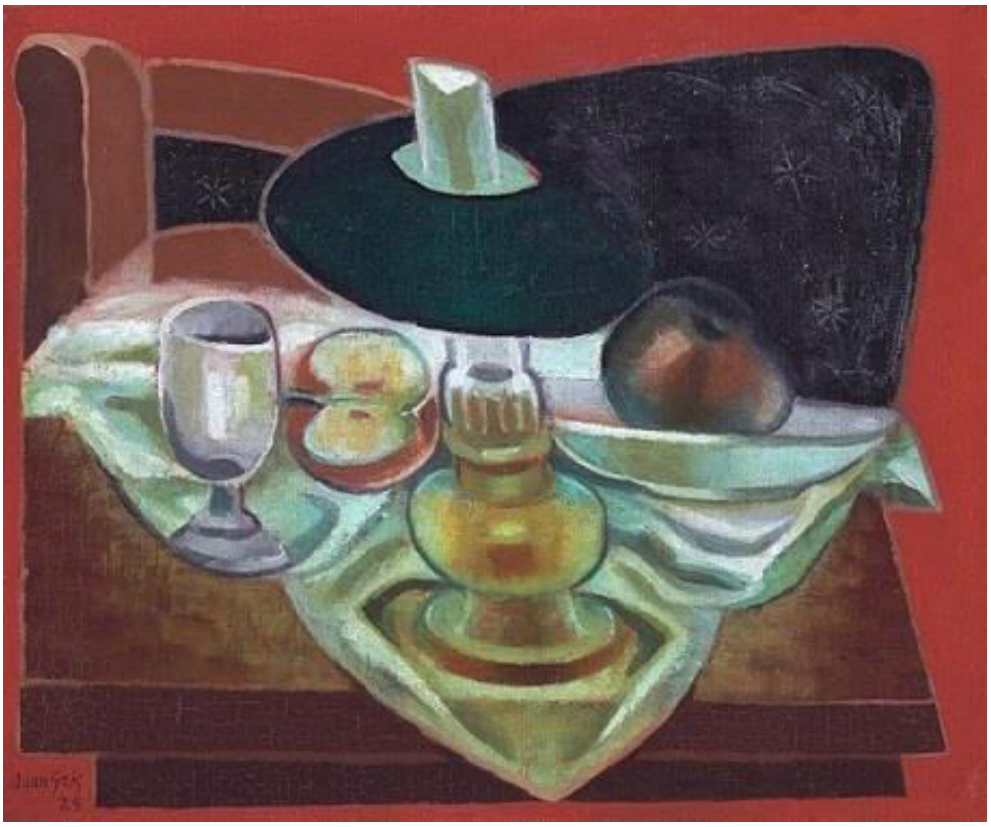
No. 379
Title: ***La maisonnette (The little house)***
Date: 1924
Medium: oil on canvas
Dimensions: 24 x 33 cm
Current owner or museum: Private Collection
Sold at an auction
Sale Date: June 21, 2006

No. 380
Title*:* ***Le Pont d'un Transat (The Deck of a Transat)***
Date: 1925
Medium: Gouache and watercolor on cut and layered paper
Dimensions: 20.9 x 29.5 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Day Sale* /07 November 2012 • New York Lot 117
Estimate 50,000 - 70,000 USD
inscribed A Gertrude Stein, mon ami (lower left); indistinctly inscribed (on the verso)



Provenance
Gertrude Stein, Paris (acquired in 1925)
Acquired from the estate of the above in 1968
Exhibited
New York, The Museum of Modern Art; Baltimore, The Baltimore Museum of Art; Ottawa, The National Gallery of Canada & San Francisco, The San Francisco Museum of Art, Four Americans in Paris: The Collection of Gertrude Stein and Her Family, 1970-71, n.n., illustrated in the catalogue (titled Boat Deck)
New York, The Metropolitan Museum of Art, The Steins Collect, Matisse, Picasso and the Parisian Avant Garde, 2012
Literature
Douglas Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, vol. II, Paris, 1977, illustrated p. 462

No. 381
Title*:* ***Sous la lampe (under the lamp)***
Date: January – July 1925
Medium: Oil on canvas
Dimensions: 37.8 x 45.7 cm



Current owner or museum:
Private Collection
Sold at Christie's
Live Auction 2217
Impressionist Modern Day Sale Lot 292 Property From A Private California Collector
Price realised USD 266,500
Estimate USD 300,000 – USD 500,000 Closed 4 Nov 2009
Painted in January-July 1925
Provenance
Galerie Simon (Daniel-Henry Kahnweiler), Paris.
Mrs. G. Forsham, Cambridge, England.
The Mayor Gallery, London.
Saidenberg Gallery, New York.
Larry Aldrich, New York.
The Museum of Modern Art, New York (gift from the above); sale, Parke-Bernet Galleries Inc., New York, 27 April 1960, lot 33.
Acquired at the above sale by the present owner.
Literature
D. Cooper and M. Potter, Juan Gris, Catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. II, p. 328, No. 504 (illustrated, p. 329).
Exhibited
Berlin, Galerie Alfred Flechtheim, In Memoriam Juan Gris, 1887-1927, February 1930, No. 43.
Richmond, The Virginia Museum of Fine Arts and Atlanta Art Association Galleries, The Aldrich Collection, Paintings and Sculpture Collected by Mr. and Mrs. Larry Aldrich, January-April 1959, No. 14 (illustrated).
Lot Essay
Gris painted this glowing, lamp-lit still-life during a spell of intense and vigorous productivity two years prior to his final illness and tragically premature death in 1927 at the age of only forty, which ended a career of less than two decades duration. Some commentators have overlooked or under-rated the merits of the artist's late works. Sous la lampe and other pictures from this period in fact comprise the final flowering of Gris' mastery, in which he combined formal austerity with an increasingly sensuous use of color. Daniel-Henry Kahnweiler praised the late still-lifes as "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 qualities (op. cit., p. xxvii). Gertrude Stein called Gris "a perfect painter," and in her inimitable, idiosyncratic manner perhaps best summed up the artist's final period: "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).

This achievement is all the more remarkable in light of the chronic state of ill health that had beset Gris, beginning in May 1920. Doctors first suspected that he had pleurisy, an inflammation of the membrane that envelops the lungs. As Gris began to suffer frequent attacks of asthma and bronchitis, doctors diagnosed and treated him for tuberculosis, which probably exacerbated his actual condition: it was only later that blood tests showed the painter to be anemic, and he eventually succumbed to uremia, a consequence of his malfunctioning kidneys.

Notwithstanding his increasingly delicate health and periods when it was especially difficult to work, Gris' career was in full swing during the mid-1920s. A major exhibition of his work at Kahnweiler's Galerie Simon in 1923 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 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 Friedrich Reber began to buy Gris' recent pictures. Gris at last felt some degree of financial security, and he turned down the offer of a contract from Paul Rosenberg, who was Picasso's dealer.

Gris completed Sous la lampe in the early months of 1925, a period rich in still-life compositions that demonstrate an astonishing degree of formal inventiveness and variation while depicting a relatively narrow range of every-day objects. The pictorial space in these paintings is close up and confined; backgrounds appear to extend little beyond the table-top whose placement is fundamental to the composition and becomes in effect a stage on which the objects play out their symbolic roles. In Des Possibilités de la Peinture, Gris declared: "the representation of the substantial world (and I say substantial because I consider the idea of an object as substantive) can give rise to an aesthetic, to a choice of elements whose sole function is to reveal the world of ideas which exists purely in the mind...The essence of painting is the expression of certain relationships between the painter and the outside world, and a picture is the intimate association of these relationships within the limited surface that contains them" (quoted in D.-H. Kahnweiler, op. cit., pp. 97 and 201).

Here an oil lamp illuminates the scene, which includes humble, Chardinesque objects that connote the simple pleasures of food and drink. In another painting done during this period, a suspended electric light serves a similar purpose (Cooper, No. 526), representing the immanence of the artist's vision and insight. A deep blue textile, flecked with a pattern of stars, suggests the darkness of the cosmic night that surrounds this small, intimate space. The 1925 still-lifes are filled with such affecting moments of serene, inward poetry. Christopher Green has called such paintings "edifices of pleasure";as for the objects that the painter has chosen, Green has pointed out, "For Gris himself, perhaps more than anything they were talismans: his defence against death" (in Juan Gris, exh. cat., Whitechapel Art Gallery, London, 1992, pp. 158 and 159).

In early 1927, only months before his passing, Gris contributed a statement for an anthology of Modern painting which 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).

No. 382
Title*:* ***La Table du peintre (The Painter's Table)***

Date: June-August 1925
Medium: oil on canvas
Dimensions: 60 x 81 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Evening Sale* /12 November 2019 • New York
Lot 39
Estimate 800,000 - 1,200,000 USD Sold
Provenance
Galerie Simon, Paris (acquired from the artist)
Dr. Gottlieb Friedrich Reber, Lausanne (acquired from the above in 1925)
Martha Reuther, Heidelberg (acquired circa 1938)
Private Collection, Switzerland (acquired by 1970)
Sale: Kornfeld, Geneva, June 20, 1984, lot 385
Galería Theo, Madrid
Acquired from the above on December 11, 1986
Literature
Hans Heilmaier, "Juan Gris" in Die Kunst, Berlin, 1929, vol. 61, No. 2, illustrated p. 65

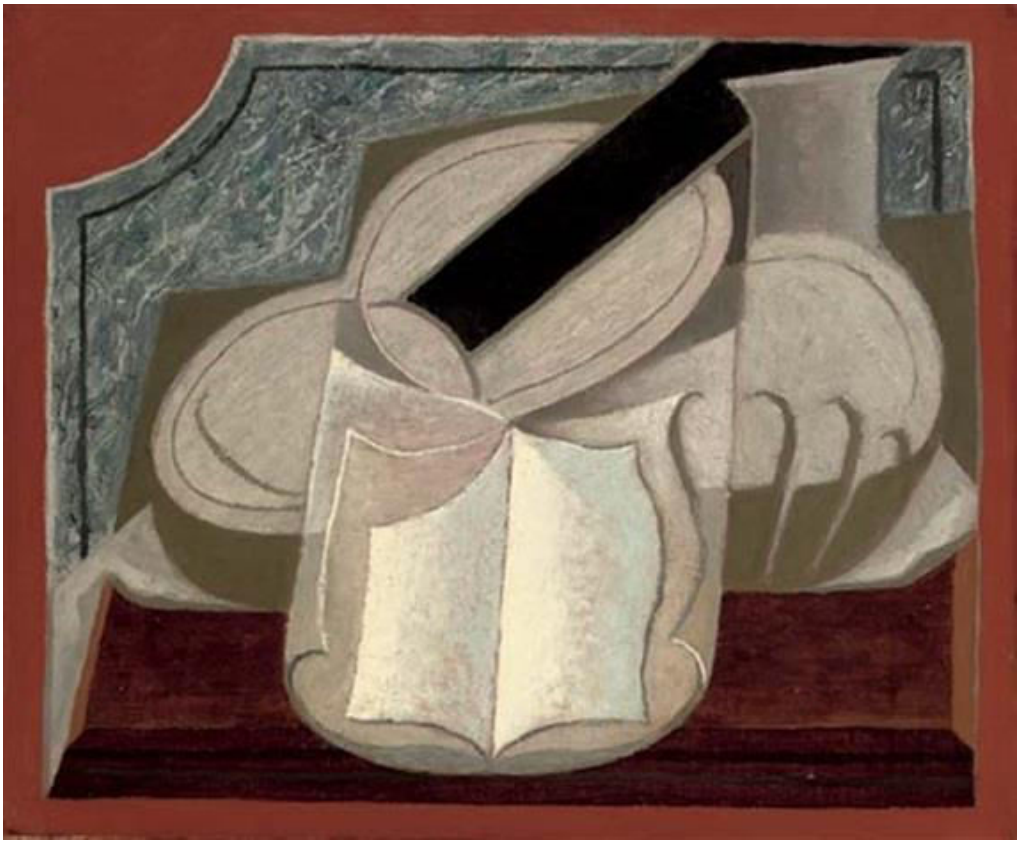
Daniel-Henry Kahnweiler, Juan Gris, Leipzig & Berlin, 1929, illustrated pl. 25
Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, London, 1947, No. 93, illustrated pl. 93
Douglas Cooper, ed., Letters of Juan Gris, London, 1956, No. CCX of January 10, 1926, pp. 176-77
Juan Antonio Gaya-Nuño, Juan Gris, Paris, 1974, illustrated p. 227
Juan Gris (exhibition catalogue), Staatliche Kunsthalle, Baden-Baden, 1974, No. 85, illustrated n.p.
Douglas Cooper, Juan Gris. Catalogue raisonné de l'oeuvre peint, vol. II, Paris, 1977, No. 532, illustrated p. 357
Dorothy Kosinski, "G.F. Reber: Collector of Cubism" in The Burlington Magazine, vol. 133, Burlington, August 1991, p. 530
Andrea Pophanken & Felix Billeter, eds., Die Moderne und ihre Sammler, Französische Kunst in Deutschem Privatbesitz vom Kaiserreich zur Weimarer Republik, Berlin, 2001, p. 398
Douglas Cooper & Margaret Potter, Juan Gris, Catalogue raisonné de l'oeuvre peint, vol. II, San Francisco, 2014, No. 532, illustrated p. 798

Catalogue Note

A lyrical encapsulation of Synthetic Cubism and the triumph of the object, La Table du peintre dates from the period of Gris' mature and most resolved work, created just a few years prior to his untimely death. In 1906 Gris left his native Madrid and chose instead the bustling metropolis of Paris. Soon after his arrival in France, he made the acquaintance of fellow Spaniard Pablo Picasso, who at the time was living at Le Bateau-Lavoir, a popular artist residence which would serve as the backdrop of the Cubist movement. Gris too would settle at Le Bateau-Lavoir shortly after befriending Picasso, a move that would forever alter not only his own life but also the trajectory of modern art. Alongside Picasso and Braque, Gris was instrumental in shepherding the Cubist movement from its early, more muted and prismatic Analytical stage to the Synthetic stage which blossomed from 1913 onward. Works from the Synthetic period would prove livelier and more textural, witnessing the incorporation of new techniques like papier collé and trompe l'oeil patterns including faux bois. At the same time one of Gris' most recognizable motifs would arise: the guitar (see fig. 1). An intellectual and intentional painter, Gris employed this image less as a concrete symbol than a meditative metaphor, often speaking to his own life experiences. The guitar reappears throughout Gris' still lifes as an evocation of the artist himself, always presented as a stalwart and dignified character among the trifling hallmarks of café society. Such veneration of form and philosophy also echo the Purism of the late 1910s and the object-painting popularized by Léger in the early 1920s, which in turn would inspire great Pop artists like Lichtenstein and Warhol beginning in the 1950s (see fig. 2).

It was Gris' lyricism and poetic synthesis of Cubist tenets that attracted the Lausanne-based collector and textile magnate Gottlieb Friedrich Reber to the artist's work. When Reber started collecting art in the early years of the twentieth century, he first focused on French nineteenth century painting including Impressionism and post-Impressionism. After World War I, however, he turned almost entirely to Cubism, buying directly from dealers such as Kahnweiler, Vollard and Paul Rosenberg, and working with figures who played a pivotal role in promoting avant-garde art such as Paul Cassirer and Alfred Flechtheim. In January 1926 Gris wrote to his friend, the writer Pedro Penzol: "The market for my pictures has entirely changed. Now I sell a great many. A Swiss collector has bought more than thirty of my paintings in the last two months" (quoted in D. Cooper, ed., Letters of Juan Gris, op. cit., p. 177). Among these works acquired in late 1925 was La Table du peintre, completed earlier that year. Reber eventually amassed around two hundred works by the key figures of the Cubist movement—Picasso, Braque, Gris and Léger—and was among major lenders to Picasso's now-legendary fist retrospective exhibition held in Paris and Zurich in 1932. Many works from Reber's collection are now housed in

museums including The Metropolitan Museum of Art in New York, Philadelphia Museum of Art and Hamburger Kunsthalle (see figs. 4 & 5).
In La Table du peintre, the artist's indebtedness to the Old Masters is reflected in the choice of traditional still-life objects, as well as in his endeavor to depict the richness of surfaces and variety of materials (see fig. 3). He paid careful attention to the light and shadow that define the folds in the tablecloth, and to the transparent quality of the glass bottle. The softly curved shape of the guitar and the pipe call to mind the stylized objects of Mannerist painting that Gris would have admired in Parisian museums.
By the time he painted the present oil Gris had attained considerable success: he held well received exhibitions at Kahnweiler's Galerie Simon in Paris and Alfred Flechtheim's Düsseldorf gallery, and his works were being acquired by notable collectors such as Alphonse Kann and Gottlieb Reber, who owned La Table du peintre. A placid tableau of artfully balanced hues and objects, the present work displays a coterie of perennial motifs like the palette, book, pipe and sheet of paper joined by the artist's signature guitar. It demonstrates a refinement in technique, as Gris simplified his subjects and tightened his formal arrangements.



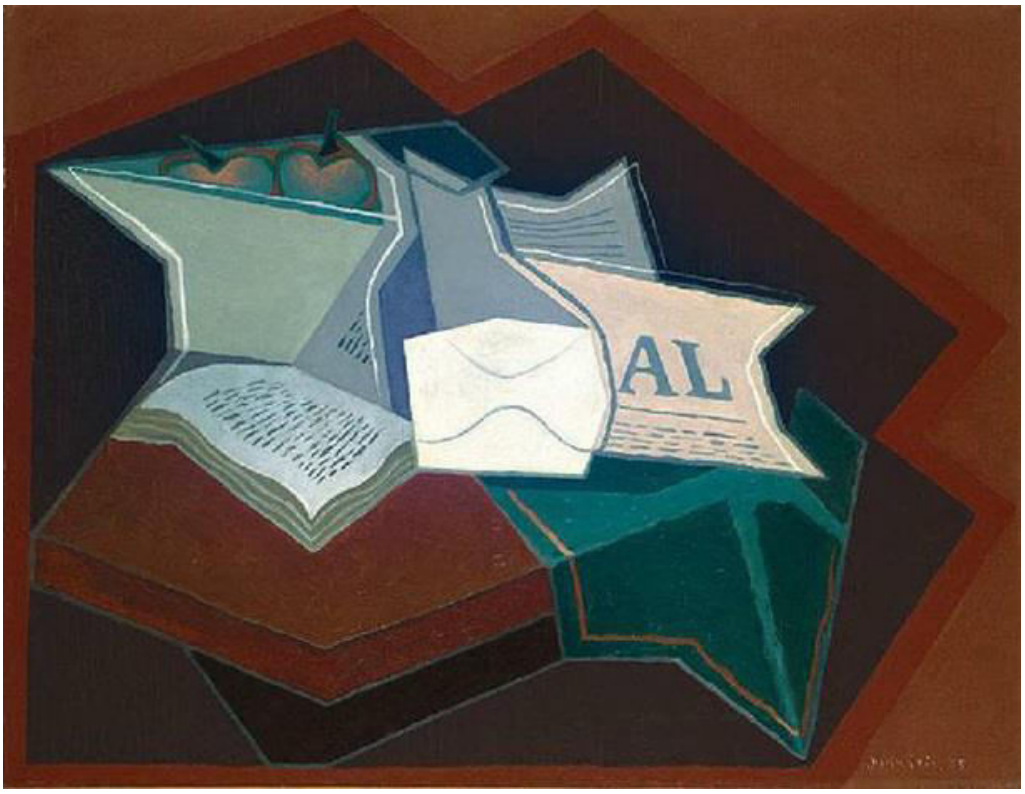
No. 383
Title: ***Le livre et la guitare (The book and the guitar)***
Date: 1925
Medium: oil on canvas
Dimensions: 37,8 x 46 cm
Current owner or museum: Private Collection
Sold at an auction
Sale Date: February 7, 2007

No. 384
Title: ***La guitare devant la mer (Guitar in Front of the Sea)***
Date: 1925
Medium: Oil on canvas
Dimensions: 54 x 65 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1988 (from the redistribution of the Museo Español de Arte Contemporáneo [MEAC] collection)
Register number: AS05286

In oil paintings such as La guitare devant la mer (Guitar in Front of the Sea), Juan Gris provides groundbreaking pictorial solutions, although to find compositions that are similar in iconography to this one, we need to go back to 1915, when Juan Gris painted Nature morte et paysage. Place Ravignan (Still Life Before an Open Window. Place Ravignan), a key work in the artist's oeuvre. In his endeavour to add an element of sensuousness to his works, Gris decided at that point, in strict keeping with the Cubist concept, to include in the same painting the depiction of a studio interior and the urban views outside it. So a hitherto unknown genre was born (unknown even to the advanced brilliance of Pablo Picasso, who would not take it on until some years later): the still life in front of an open window. The transition between the two settings is done without resort to tricks of the light or past perspective treatments, but by means of an erudite solution which in La guitare devant la mer includes different scales for the objects and tonally different planes, superimposed and placed at different angles. This all creates the possibility of having two spaces together, which are different but at the same time make a harmonised whole. As well as returning in 1921 to the theme that he had originated in 1915, Juan Gris would continue to use it, particularly in the years 1923 and 1925, although more sporadically.

Paloma Esteban Leal

No. 385
Title*:* ***Compotier, carafe et livre ouvert (Fruit bowl, carafe and open book)***
Date: 1925
Medium: Oil on canvas
Dimensions: 50 x 65 cm
Current owner or museum: Private Collection
Sold at Sotheby's Impressionist & Modern Art, Evening Sale / Jun 23, 2003
Lot 23



No. 386
Title: ***La bouteille de bass (The bottle of bass)***
Date: 1925
Medium: Oil on Canvas
Dimensions: 46 x 55 cm
Sold at an auction
Sale Date: December 9, 1997

No. 387
Title*:* ***Mandoline et plat de fruits (Mandolin and Fruit Dish)***
Date: 1925
Medium: Oil on canvas
Dimensions: 73 x 94.6 cm
Current owner or museum: Museum of Fine Arts Boston
Credit Line
Gift of Joseph Pulitzer, Jr.
Accession Number
67.1161

One of the leading Cubists, Gris always resisted the extreme fragmentation of form seen in the early Cubism of Picasso and Braque. In his still lifes of the 1920s Gris's aspiration towards a pure, "classical" Cubism is revealed in the clarity of his treatment of objects. In 1921 he remarked: "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 true fact."

Provenance
1925, Galerie Simon, Paris (stock No. 9011); November 20, 1925, sold by the Galerie Simon to Gottlieb Friedrich Reber (b. 1880 - d. 1959), Lausanne; by 1933, sold by Reber to Paul de Frassari Adamidi Bey (b. 1901/02 - d. mid-1980s), Geneva [see note 1]. 1951, with the Galerie Charpentier, Paris [see note 2]. Galerie Kleinmann, Paris. By 1960, George David Thompson (b. 1899 - d. 1965), Pittsburgh [see note 3]. Silberman Galleries, New York (?) [see note 4]. 1961, Joseph Pulitzer, Jr., St. Louis, MO; 1967, gift of Pulitzer to the MFA. (Accession Date: December 13, 1967)

Notes:
[1] Gottlieb Friedrich Reber was an important collector of Cubist art who purchased twenty-eight pictures by Gris at the Galerie Simon on November 20, 1925. He sold this painting to Paul de Frassari Adamidi Bey; see Dorothy Kosinksi, "G. F. Reber: collector of Cubism," Burlington Magazine 133 (August 1991): p. 530. Bey lent the painting to the exhibition "Juan Gris," Kunsthaus, Zurich, April 2-26, 1933, cat. No. 127.
[2] According to Douglas Cooper, "Juan Gris, catalogue raisonné de l'oeuvre peint," vol. 2 (Paris, 1977), cat. No. 531, p. 356, the painting was included in the exhibition "Natures Mortes Françaises," Galerie Charpentier, Paris, 1951 (cat. No. 78, "La guitarre," no lender named).
[3] According to information provided by the Beyeler Gallery, Basel (August 4, 2004), Thompson consigned the work to the gallery and it was returned to him. While on consignment, the painting was

included in the exhibition "Thompson Collection," Kunsthaus, Zurich (October 15 - November 27, 1960); Kunstmuseum, Düsseldorf (December 14, 1960 - January 29, 1961); and Gemeentemuseum, The Hague (February 17 - April 9, 1961).
[4] "Silberman" is written in chalk on the reverse of the painting stretcher.

No. 388
Title: ***La fenêtre du peintre (The Painter's Window)***
Date: 1925
Medium: Oil on canvas
Dimensions: 99.7 × 80.6 cm
Current owner or museum: The Baltimore Museum of Art
Credit Line Bequest of Saidie A. May
Object Number 1951.306

No. 389
Title: ***Panier et siphon (Basket and siphon)***
Date: January-July 1925
Medium: Oil on canvas
Dimensions: 54 x 73 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Achat, 1947
Inventory No. AM 2679 P
In deposit at Musée des années 30 / Espace Landowski (Boulogne-Billancourt) since 29-08-1995

No. 390
Title: ***Les Mots croisés***
Date: 1925
Medium: Oil on canvas
Dimensions: 38,4 x 46 cm
Current owner or museum: Fontevraud, le musée d'Art moderne
Donation de Martine et Léon Cligman à l'État en 2018.

No. 391
Title: ***Compotier et journal (Fruit dish and newspaper)***
Date: 1925
Medium: oil on canvas
Dimensions: 55.3 x 46 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 1534 Impressionist/Modern Day Sale LOT 343
Price realised GBP 458,500
Estimate GBP 200,000 – GBP 300,000
Closed: 25 Jun 2014

Provenance
Galerie Kahnweiler, Paris (No. 9312).
Galerie Simon, Paris.
Hermann Lange, Krefeld, by whom acquired from the above and thence by descent.
Private collection, Switzerland.
Literature
D. Cooper (ed.), Letters of Juan Gris (1913-1927), Collected by Daniel-Henry Kahnweiler, London, 1956, No. CCXXVII, 30 March 1926.
D. Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint, vol. II, Paris, 1977, No. 549, p. 372 (illustrated p. 373).
Exhibited
Paris, Galerie Simon, Exposition rérospective Juan Gris, June 1928, No. 58 (incorrectly dated 1926).
London, Marlborough Fine Art, Exhibition in Honour of Daniel-H. Kahnweiler, February - March 1958, No. 31 (Illustrated).
Lot Essay
Painted in 1925, 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, Compotier et journal is a lyrical and beautifully constructed still-life. With an array of overlapping forms, contained elements and fictive borders, edges and frames, Compotier et journal recalls Gris' earlier cubist aesthetic but has been softened into a more rounded and harmonious composition. '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).

No. 392
Title: ***Le tapis vert (The green carpet)***
Date: April-June 1925

Medium: Oil on canvas
Dimensions: 73.1 x 92.1 cm
Current owner or museum: Private Collection
Sold at Christie's Live Auction 16718 *The Collection Of Peggy And David Rockefeller: 19th And 20th Century Art, Evening Sale* LOT 38
Price realised USD 3,972,500
Estimate USD 2,000,000 – USD 3,000,000
Closed: 8 May 2018
Provenance
Galerie Simon (Daniel-Henry Kahnweiler), Paris (acquired from the artist).
Gertrude Stein, Paris (acquired from the above, June 1925).
Estate of Gertrude Stein, Paris (1946).
Syndicate of The Museum of Modern Art, New York (acquired from the above, 1968).
Acquired from the above by the late owners, December 1968.
Literature
Cahiers d'Art, No. 6, 1926, p. 149 (illustrated).

D. Gallup, ed., The Flowers of Friendship: Letters Written to Gertrude Stein, New York, 1953, pp. 175-177.
(probably) D. Cooper, Letters of Juan Gris, London, 1956, pp. 171-172, letter No. CCIV.
J.A. Gaya-Nuño, Juan Gris, Boston, 1975, p. 249 (illustrated, p. 231, fig. 515).
D. Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. II, p. 344, No. 522 (illustrated, p. 345).
M. Potter et al., The David and Peggy Rockefeller Collection: European Works of Art, New York, 1984, vol. I, p. 282, No. 110 (illustrated; illustrated again in situ in David Rockefeller's office at Chase Manhattan Bank, p. 61; dated May 1925).
C. Green, Juan Gris, New Haven, 1992, pp. 98 and 109.
C.S. Eliel, L'Esprit Nouveau: Purism in Paris, 1918-1925, exh. cat., Los Angeles County Museum of Art, 2001, p. 183 (illustrated in situ at the Pavilion de l'Esprit Nouveau in 1925, p. 63; illustrated again on the inside back cover).
J. Bishop, C. Debray and R. Rabinow, eds., The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde, exh. cat., The Metropolitan Museum of Art, New York, 2011, pp. 175, 230, 232 and 404, No. 72 (illustrated in color, p. 404; titled The Green Cloth).
D. Cooper, Juan Gris: Catalogue raisonné de l'oeuvre peint, San Francisco, 2014, vol. II, p. 783, No. 522 (illustrated in color).

Exhibited

(probably) Paris, Pavillon de l'Esprit Nouveau, Exposition international des arts décoratifs et industriels modernes, Summer 1925.
Paris, Galerie Simon (Daniel-Henry Kahnweiler), Rétrospective Juan Gris, June 1928, No. 52.
Kunsthaus Zürich, Juan Gris, April 1933, No. 133.
Paris, Galerie Balaÿ et Carré, Juan Gris, June-July 1938, No. 22 (illustrated).
New York, Jacques Seligmann & Co., Inc., Retrospective Loan Exhibition: Juan Gris, November-December 1938, No. 23 (illustrated).
The Arts Club of Chicago, Retrospective Juan Gris, January 1939, No. 24.
Kunstmuseum Bern, Juan Gris, October 1955-January 1956, No. 108 (illustrated).
Yonkers, New York, Hudson River Museum, Art in Westchester from Private Collections, September-November 1969, No. 77 (illustrated; titled Nature morte au journal).
New York, The Museum of Modern Art, Four Americans in Paris: The Collections of Gertrude Stein and Her Family, December 1970-March 1971, pp. 70 and 157.
Ottawa, National Gallery of Canada, Gertrude Stein and Picasso and Juan Gris, June-August 1971, No. 45 (illustrated; illustrated again in situ in Gertrude Stein's home, fig. 6).
Madrid, Museo Nacional Centro de Arte Reina Sofia, Juan Gris: pinturas y dibujos, 1910-1927, June-September 2005, pp. 155-156, No. 137 (illustrated, p. 155).

Lot Essay

Gertrude Stein had admired and collected Gris's art for at least a decade when she penned an appreciative text to accompany eighteen reproductions of the painter's work in the late 1924 edition of Margaret Anderson's influential Little Review. "Juan Gris is a Spaniard. He says his pictures remind him of the School of Fontainebleau. In this he makes no mistake, but he never does make a mistake...He is a perfect painter, alright, he might be right" (Little Review, Chicago, autumn 1924-winter 1925, p. 16).
The painters of the Second School of Fontainebleau, which flourished during the early decades of the 17th century, were known for the mannerist stylizations—elongated and undulating forms—in their paintings. Gris was indeed correct to detect an affinity in his work with these distant predecessors, as

Stein surely would have recognized in Gris's Le tapis vert, which she purchased, soon after it was completed, from the artist's dealer Daniel-Henry Kahnweiler (Galerie Simon) in June 1925. Stein eventually owned seven Gris paintings in all, three from 1914 and the remainder from 1921-1926.
Le tapis vert is a Cubist still-life, but of a different sort than those Gris, Picasso, and others had painted during the high analytic phase of the movement prior to the First World War. The fundamental planar structures are present, but serve mainly to frame and position within space the amalgam of objects, grouped together at the center of this composition, and as contrast to the irregular contours of the tablecloth. Gris has here declined to analyze form; instead he depicted objects as austere and idealized representations. The artist was in part responding to the neo-classical revival following the First World War, the "return to order." He nevertheless inflected his forms with inventiveness and idiosyncrasy; his chief interest was to foment a free plasticity, a congenial play among interacting forms, as an expression of visual creativity akin to the sense of fantasy in lyric poetry.
Gris called his method "deductive," as he wrote in 1923 for the dealer Alfred Flechtheim's journal Der Querschnitt, "because the pictorial relationships between the colored forms suggest to me certain private relationships between the elements of an imaginary reality...The quality or dimensions of a form or a color suggest to me the appellation or the adjective for the object...If I particularize pictorial relationships to the point of representing objects, it is in order to prevent the combination of colored forms suggesting to [the spectator] a reality which I have not intended...It is not picture 'X' which manages to correspond with my subject, but subject 'X' which manages to correspond with my picture" ("Notes on my Painting" in D.-H. Kahnweiler, Juan Gris: His Life and Work, New York, 1969, p. 194).
The use of contrasts, in color and form, in conjunction with unexpected dislocations, was key to Gris's compositional strategy for representing objects in space. The artist purposely skewered the orientation of the still-life arrangement resting on the green table linen in the present painting, tilting it obliquely downward toward the lower right. The compotier with grapes, the dish containing three pears, the musical score, two books (one opened up, the other face down), and the folded copy of Le Journal (its four-pointed shape perhaps alluding to its regular four-page format), all appear poised to slide down the table, which is neither rectangular nor oval, but of an unusual ovoid shape. Although this configuration ostensibly rests on the dark planar trapezoid beneath it, Gris's still-life seems to resist any expectation of a fixed stability, and floats freely in space.
This calculated pictorial humor in Le tapis vert is all the more remarkable in light of the chronic state of ill health that had beset Gris, beginning in May 1920, but with significant periods of remission. Doctors at first suspected that he had pleurisy, then tuberculosis. Tests later revealed that the painter was anemic and suffering from uremia; Gris eventually succumbed to kidney failure. "The energy and commitment was often there when Gris was a sick man," Christopher Green observed. "There were intervals of months and even years when Gris seems not to have been sick at all: between early 1922 and 1923, and between early 1924 and late 1925 there is no evidence of illness and much evidence of vigor" (op. cit., 1992, p. 96).
Notwithstanding his increasingly fragile health, Gris's career by the mid-1920s was in full swing. A major exhibition of his work at Kahnweiler's Galerie Simon in 1923 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, thereafter published and translated into English, German, and Spanish. Alfred Flechtheim in April 1925 exhibited a selection works painted since 1920 in his Düsseldorf gallery. Later that year the important collectors Alphonse Kann and Dr. G.F. Reber began to acquire Gris's recent canvases. The artist at long last experienced an enjoyable degree of financial security, and even turned down the offer of a contract from Paul Rosenberg, Picasso's dealer.

"Gris continued to build edifices of pleasure to the end of his life," Green has written. "In his last two or three years Gris added to this range of pleasurable still-life pictures which generate rather different connotations. These objects include those that I call objects of subjectivity" (ibid., p. 158). In early 1927, only months before his death, Gris contributed a statement to an anthology of modern painting which Maurice Raynal was preparing. "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).
"As a Spaniard he knew Cubism and stepped through into it. He had stepped through it," Gertrude Stein wrote in her eulogy for Gris. "There was beside this perfection...Four years partly illness and 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. He made something that is to be measured. And that is that something. Therein Juan Gris is not anything but more than anything. He made the thing. He made the thing to be measured...This is the history of Juan Gris" ("The Life of Juan Gris. The Life and Death of Juan Gris" in Transition, No. 4, July 1927, pp. 160-162).

No. 393
Title: ***Broc et carafe (Jug and carafe)***
Date: January-July 1925
Medium: oil on canvas
Dimensions: 50 x 61 cm.
Current owner or museum:
Private Collection
Sold at Christie's Live Auction 10336 Impressionist/Modern Day Sale LOT 439
Price realised GBP 422,500
Estimate GBP 350,000 – GBP 550,000
Closed: 5 Feb 2015

Provenance
Gisela M. Reber, Lugano, by 1926.
Galerie Simon, Paris, by 1931.
Vicomte de Léché, Paris, by 1935.
Bernard Poissonnier, Paris, by 1969.
Galerie Louise Leiris, Paris (No. 14446).
Acquired from the above; sale, Sotheby's, London, 27 June 2000, lot 32.
Acquired at the above sale by the present owner.
Literature
C. Einstein, Die Kunst des 20. Jahrhunderts, Berlin, 1926, p. 561 (illustrated pl. 323; titled Stilleben).

R. Edouard-Joseph, Dictionnaire biographique des artistes contemporains, 19190-1930, Paris, 1931, p. 150 (illustrated).
D.-H. Kahnweiler, Juan Gris, His Life and Work, London, 1969, p. 317 (illustrated p. 305; titled Pitcher and Carafe).
J. A. Gaya Nuño, Juan Gris, Paris, 1974, No. 534, p. 246 (illustrated p. 228).
D. Cooper, Juan Gris, Catalogue raisonné de l'œuvre peint, Paris, 1977, No. 502, p. 326 (illustrated p. 327).

Exhibited

Paris, Galerie Beaux-Arts, Les Créateurs du Cubisme, March - April 1935, No. 50 (titled Nature morte, broc et fruit).
Bern, Kunstmuseum, Juan Gris, October 1955 - January 1956, No. 106.
Cologne, Kölnischer Kunstverein, Autour du Cubisme, April - May 1964, No. 20 (illustrated).
Paris, Galerie de Paris, Les plaisirs de la table, December 1965.
Milan, Galleria del Milione, Juan Gris, dipinti e disegni 1911-1927, March - April 1968, No. 7 (illustrated).

Lot Essay

Painted in 1925, just two years before Gris' untimely death in 1927, Broc et carafe is a lyrical still-life that displays the artist's mastery of the still-life genre that had preoccupied him since his first cubist explorations in 1912. With rich, warm hues, Gris returned to the domestic objects, which had first inspired the early compositions of Cubism, including a copy of French newspaper Le Journal. A deep red, fictive border frames the still-life scene, providing a pictorial stage on which to view Gris' masterful formal inventiveness.

From the last phase of the artist's career, Broc et carafe exudes a sense of compositional balance and harmony. The objects are arranged frontally across the canvas, and are depicted with a sense of totality and wholeness. Gris' dealer, Daniel-Henry Kahnweiler posited that it was during these final years of the artist's life that his work attained a perfect equilibrium between a carefully composed compositional structure and a sensuous harmony of colour and form; a summation of his artistic explorations. He wrote, 'It was at this time that he laid the foundations of the method that culminated in the masterpieces of his last years, which sum up the whole of his earlier work.' (D. H. Kahnweiler, Juan Gris, His Life and Work, London, 1969, p. 144).

In 1925, at the time when Broc et carafe was painted, Gris had finally achieved a certain prosperity and professional success. The renowned Parisian art dealer, Paul Rosenberg, had approached Gris, imploring the artist to accept his offer to represent him. Gris, faithful to Daniel-Henry Kahnweiler, the dealer with whom the artist had a contract and at whose gallery he had just enjoyed a successful exhibition, declined Rosenberg's offer. In early 1927, just a few months before Gris' frail health drastically deteriorated, the artist rejoiced that, 'Today, at nearly forty years old, I believe that I am approaching a new period of expression, of pictorial expression, of picture-language; a well-thought out and well-finished unity.' (Gris, quoted in Maurice Raynal, Anthology of Painting in France, from 1966 to the Present Day, Paris, 1927, in Kahnweiler, ibid., p. 204). Broc et carafe perfectly encapsulates a sense of unity, balance and serenity, and the 'pictorial expression' that Gris' believed his final works embodied.

No. 394
Title: ***Citron et raisin (lemon and grape)***
Date: July - October 1925
Medium: oil on canvas
Dimensions: 27.3 x 41.3 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 1133

Impressionist/Modern Day Sale Lot 358 Property From A Distinguished American Collection
Price realised GBP 133,875
Estimate GBP 120,000 – GBP 180,000
Closed: 19 Jun 2013

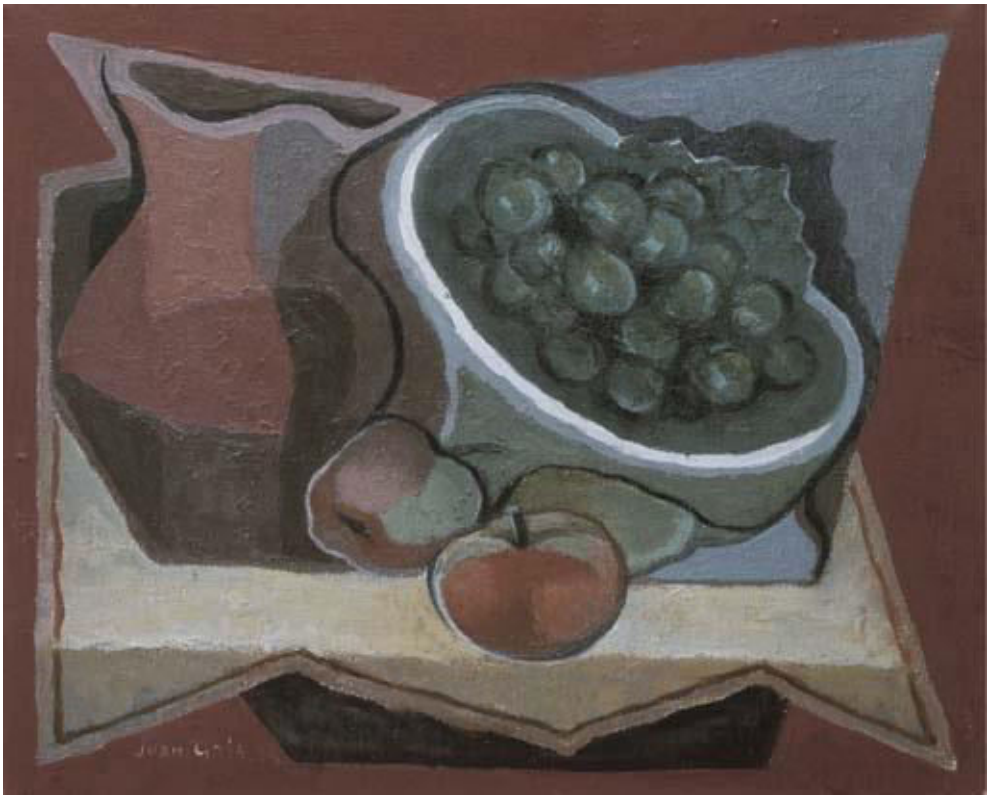
Provenance
Galerie Simon (Daniel-Henry Kahnweiler), Paris.
Michel Couturier, Paris.
Josef Müller, Solothurn.
Bernard Poissonnier, Paris.
Buchholz Gallery (Curt Valentin), New York.
Maria Martins, Washington, D.C, by 1947.
Perls Gallery, New York (No. 6263).
Acquired from the above by the present owner in December 1965.

Literature
D.-H. Kahnweiler, Juan Gris, His Life and Work, London, 1947, p. 171 (illustrated pl. 90).
D. Cooper, Juan Gris, catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. II, No. 541, p. 364 (illustrated p. 365).

Lot Essay
Juan Gris was one of the great pioneers of Cubism, and like his contemporaries associated with that trailblazing movement, managed to remain an innovator throughout his life. His continued thirst for innovation was demonstrated by the paintings he created in the last few years of his life. Painted in

1925, Citron et raisin dates from the beginning of this final triumphant phase, during which Gris would enjoy a marked return to form as well as financial and critical success. This was due to the new clarity which entered his works and with which Citron et raisin is so clearly suffused: there is a visual rhythm to the picture that leads the eye easily around the various assembled forms, which are easily read. The grapes and lemon introduce areas of colour; the circles of the grapes in particular take on an effervescent quality compared with the longer lines and waving forms of which the scene is composed. They add a burst of energy, contrasting with the rationality of the blue tiles in the background. The fruits also introduce the sense of taste and smell to the picture, elements that Gris was keen to instil in his works. During the period that Citron et raisin was painted, Gris was being championed by Daniel-Henry Kahnweiler, the dealer so strongly associated with Cubism who would also write a monograph on the artist after his death. His works began once more to be purchased by significant collectors in both France and Switzerland. It is notable that Citron et raisin itself was owned by Josef Müller, who assembled an incredible array of works by a range of artists and from many cultures which formed the backbone of the celebrated Barbier-Mueller Collection. The picture later entered the formidable collection of the writer Bernard Poissonnier, who also owned a string of works by artists such as Giorgio de Chirico, Marcel Duchamp and Pablo Picasso.

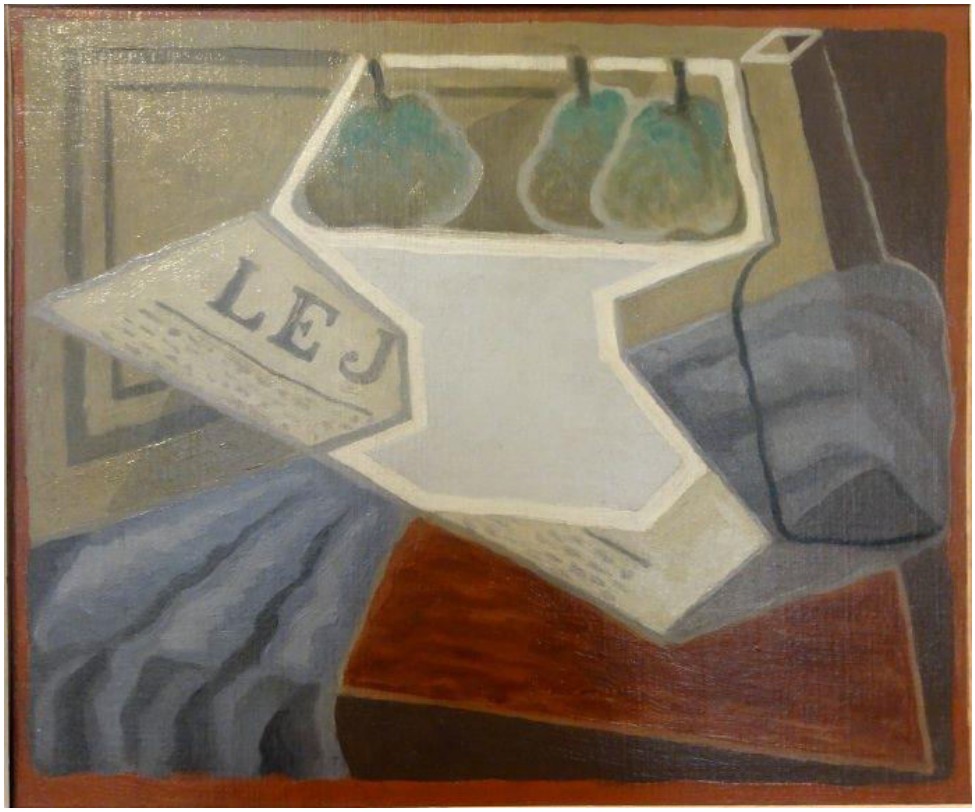
No. 395
Title: ***Le raisin (The grape)***
Date: 1925
Medium: oil on canvas
Dimensions: 33,3 x 41 cm
Current owner or museum: Private Collection (Fundación Azcona, Madrid Spain)
Sold at an auction
Sale Date: February 10, 2005
Comment:



'Juan Gris loved debating on the problems of art. We basically agreed, but differed on one important point: he did not want his pictures and the forms from which they were composed to resemble anything at all, any object or real sight, and I replied that any form necessarily resembles something whether we like it or not. [...] Sheer and strict abstraction is a strict and sheer impossibility.'
[Amédée Ozenfant, Mémoires, 1886–1962, Paris, 1968]

Bárbara García Menéndez and Alberto Gil
Museo Carmen Thyssen, Málaga

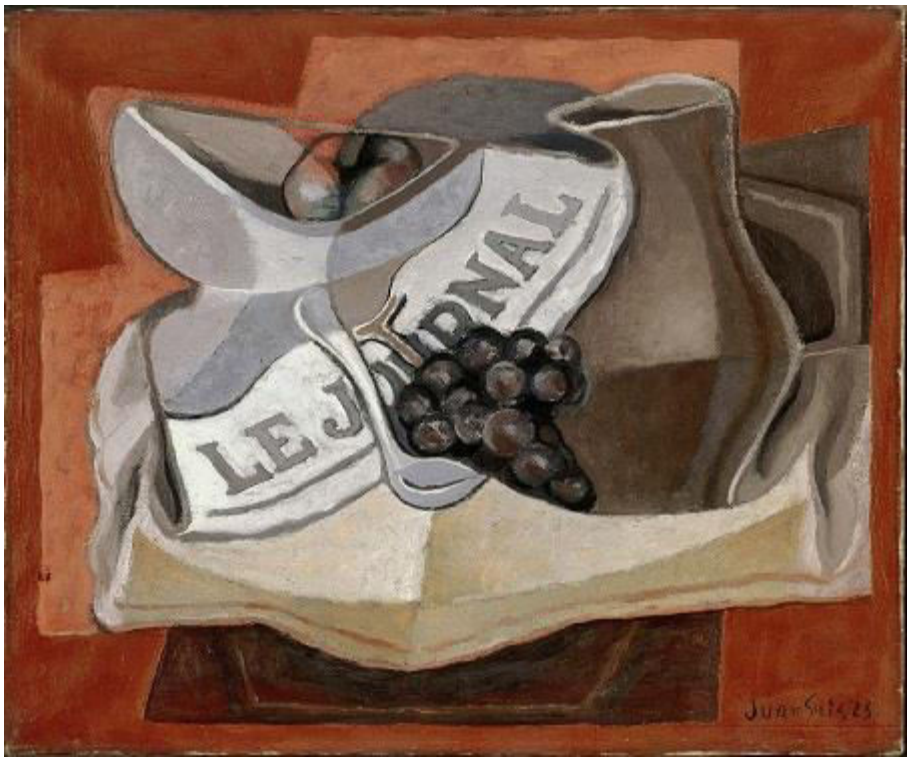
No. 396
Title: ***Compotier***
Date: 1925
Medium: Oil on canvas
Dimensions:
Current owner or museum: Musée d'Art moderne de la Ville de Paris
Mode d'acquisition: Legs Girardin, Maurice (Docteur)
02–07–1953
Institution: Musée d'Art moderne de Paris
Numéro d'inventaire: AMVP 1127
Exhibitions : Collections du Musée d'Art Moderne, un choix de Picasso à Soulages : São Paulo (Brésil), Museu de Arte Moderna de Sao Paulo, 14 juillet 1998-13 septembre 1998Les chemins du cubisme : Saint-Tropez (France), L'Annonciade, Musée de Saint-Tropez, 17 juillet 1999-17 octobre 1999Paris Moderne: Art Deco Furniture and Paintings from the Musée d'art moderne de la Ville de Paris : Jackson (États-Unis), Mississippi Museum of Art, 06 mars 2004-06 septembre 2004 // Miami (États-Unis), Bass Museum of Art, 01 octobre 2004-17 janvier 2005



No. 397
Title: ***La guitare aux incrustations (Inlaid Guitar)***
Date: January-July 1925
Medium: Oil on canvas
Dimensions: 73 x 92 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1998
Register number: DE01311

No. 398
Title: ***La table du peintre (The painter's table)***
Date: 1925
Medium: Oil on Canvas
Dimensions: 60 x 81 cm
Sold at an auction
Sale Date: May 17, 1990

No. 399
Title: ***Guitare et journal (Guitar and Newspaper)***
Date: July-September 1925
Medium: Oil on canvas
Dimensions: 65 x 81 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 2002
Register number: DE01553



No. 400
Title: ***La grappe de raisins (Bunch of Grapes)***
Date: 1925
Medium: Oil on canvas
Dimensions: 38 x 47 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 2016
Register number: DO02779
Long-term loan of Telefónica Collection
(Earlier, sold at an auction on March 30, 1987

No. 401
Title: ***Compotier et carafe (Fruit bowl and carafe)***
Date: circa 1925
Medium: gouache, watercolor and pencil on paper
Dimensions: Image 13.9 x 13.5 cm. Sheet: 27 x 24 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 2595
Impressionist And Modern Works On Paper
Lot 121 Property From An Important Private European Collection
Price realised USD 52,500
Estimate USD 50,000 – USD 70,000
Closed: 8 Nov 2012

Provenance
Galerie Louise Leiris, Paris.
Galería Manuel Barbié, Barcelona.
Acquired from the above by the present owner.
Exhibited
Paris, Galerie Louise Leiris, Juan Gris, 100 oeuvres sur papier, November 2001-January 2002, p. 97, No. 92.
Lot Essay
Monsieur Quentin Laurens, the holder of the Droit Moral, has kindly confirmed that this work is registered in his archives.

No. 402
Title: ***Nature morte (Still life)***
Date: 1925
Medium: Gouache
Dimensions: 14,6 x 18,1 cm
Sold at an auction
Sale Date: May 12, 1993

No. 403
Title: ***Le Tapis bleu (The Blue Carpet)***
Date: June-August 1925
Medium: Oil on canvas
Dimensions: 81 x 100 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Acquisition Donation de M. et Mme André Lefèvre, 1952

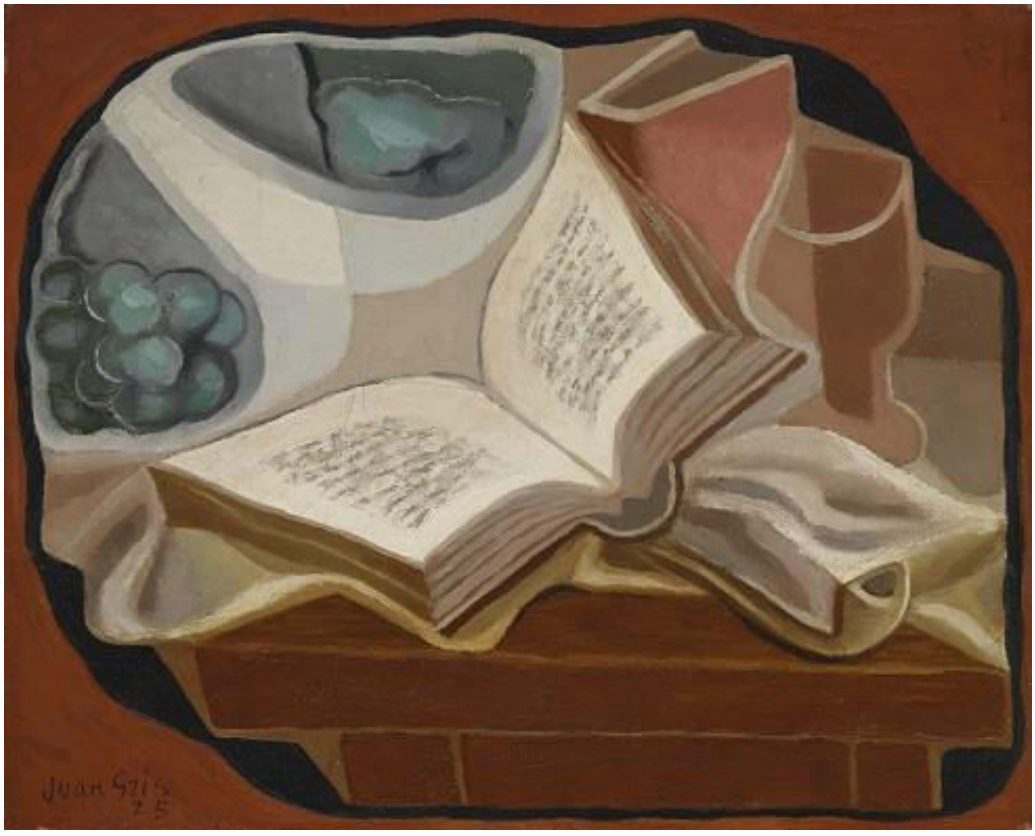
Premier tableau de Gris acquis par Alphonse Kann, cette nature morte (cat. rais. n° 530) procède d'une habile mise en place, jouant sur l'emploi de « rimes » ou d'échos visuels. Autrefois décrits un par un, les objets composant la nature morte sont unifiés en une seule masse plastique, organisée par des courbes fluides. Ces objets – journal, flacon cannelé, partition et guitare, compotiers – sont contenus dans une forme sombre, vaguement ovoïde, elle-même redoublée par le « tapis bleu » disposé en plis étoilés. On songe ici à l'espace tactile cher à Braque, à l'espace d'intimité du guéridon arrondi sur lequel il disposait de préférence ses natures mortes. Ici, non contentes de se toucher, les formes s'interpénètrent : les portées de la feuille de musique deviennent cordes de guitare, et la guitare incurvée se développe en compotier pour accueillir la grappe de raisin. On dirait que Gris tente de retrouver l'esprit d'un certain cubisme de 1912, celui de Braque en tout cas, tout en restant fidèle à ses propres principes plus rigides, tels qu'énoncés dans ses textes théoriques de 1923 et 1924.

The first painting by Gris acquired by Alphonse Kann, this still life (cat. rais. n° 530) is the result of a skilful arrangement, playing on the use of "rhymes" or visual echoes. Formerly described one by one, the objects composing the still life are unified in a single plastic mass, organized by fluid curves. These objects – newspaper, fluted flask, sheet music and guitar, fruit bowls – are contained in a dark, vaguely ovoid form, itself doubled by the "blue carpet" arranged in starry folds. One thinks here of the tactile space dear to Braque, of the intimate space of the rounded pedestal table on which he preferably placed his still lifes. Here, not content to touch each other, the forms interpenetrate: the staves of the sheet of music become guitar strings, and the curved guitar develops into a fruit bowl to accommodate the bunch of grapes. It seems that Gris is trying to recapture the spirit of a certain 1912 Cubism, that of Braque anyway, while remaining faithful to his own more rigid principles, as set out in his theoretical texts of 1923 and 1924.

Isabelle Monod-Fontaine
Collection art moderne, sous la direction de Brigitte Leal, Paris, Centre Pompidou, 2007

No. 404
Title: ***Le Livre ouvert (The open book)***
Date: October 1925 in Boulogne-sur-mer
Medium: Oil on canvas
Dimensions: 33,3 x 40,8 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-538
In deposit at Musée des Beaux-Arts de Rennes (Rennes) since 08-11-1993

No. 405
Title*:* ***Livre et compotier (Book and fruit bowl)***
Date: 1925
Medium: Oil on canvas
Dimensions: 33.6 x 41.2 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Day Sale* /15 November 2017 • New York
Lot 174
Estimate 250,000 - 350,000 USD Sold
Provenance
Galerie Simon, Paris



Dr. Gottlieb F. Reber, Lausanne (acquired from the above in 1925)
Galerie Moos, Geneva
Lucien Chaffois, Geneva
Anne Burnett Tandy, Texas (and sold by the estate: Sotheby's, New York, November 5, 1981, lot 218)
Acquired at the above sale by the present owner

Exhibited

Madrid, Galería Elvira Gonzalez, Juan Gris: Pinturas y Dibujos 1909-1927, 2006, No. 26, illustrated in color in the catalogue
Sète, Musée Paul Valery, Juan Gris: Rimes de la forme et de la couleur, 2011, n.n.

Literature

Douglas Cooper, Letters of Juan Gris, 1913-1927, London, 1956, No. CCX
Douglas Cooper, Juan Gris. Catalogue raisonné de l'oeuvre peint, vol. II, 1977, Paris, No. 503, illustrated p. 328
Kosinski, Dorothy, "G.F. Reber: Collector of Cubism" in The Burlington Magazine, vol. 133, 1991, No. 1061, illustrated p. 530 (as Book with Fruit Dish)
Uwe Fleckner, Katalog der "Zweiten" Samlung Reber, in Die Moderne und ihre Sammler: Französische Kunst in deutschem Privatbesitz vom Kaiserreich zur Weimarer Republik, 2001, illustrated p. 397
Douglas Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint (second edition), vol. II, Paris, 2014, No. 503, illustrated in color p. 763

Catalogue Note

Livre et compotier illustrates what Gris described as his "deductive method," in which he set out to craft a composition with abstract shapes which would, through the painterly process, slowly materialize into figurative forms. It has been written that Gris' output was ever marked "by a refinement of calculation and a highly original colour sense which have won him his separate place in Cubism's front rank. [The artist] remained throughout his life a solitary seeker whose calm, detached sobriety of mind was reflected as an art of ascetic purity" (Juan Gris (exhibition catalogue), Museum of Modern Art, New York, 1958, n.p.).

Firmly locked into place by a series of overlapping planes, the present composition features many of the iconic elements that comprise so many Cubist still lifes—the open and closed books, the fruit bowl, the cup, the pipe, their stark organization a direct nod to the art of Le Corbusier and the reigning aesthetic of the rappel à l'ordre that followed World War I. The book in particular, alongside the newspaper, played a unique role in the art of the Cubists; seemingly ubiquitous, the text lends a timelessness to the hermetic composition, the limitless mystery of its meaning concealed in its abstraction.

No. 406
Title:
Compotier et Livre (Fruit dish and Book)
Date: 1925
Medium: Oil on canvas
Dimensions: 33 x 41 cm
Current owner or museum: Private Collection
Sold at an auction
Sale Date May 15, 2018

No. 407
Title: ***La Lampe électrique (The Electric Lamp)***
Date: 1925
Medium: Oil on canvas
Dimensions: 65 x 81 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984
Inventory No. AM 1984-537
In deposit at Musée d'art moderne et contemporain de la Ville de Strasbourg (Strasbourg) since 20-01-1999

No. 408
Title*:* ***La lumière de la lampe (lamp light)***
Date: 1925
Medium: Oil on canvas
Dimensions: 38 × 46 cm
Current owner or museum: Private Collection

No. 409
Title: ***Le broc (The pitcher)***
Date: ??
Medium: Watercolor
Dimensions: 22,5 x 30,2 cm
Sold at an auction
Sale Date: November 17, 1998

No. 410
Title: ***Violon et compotier (Violin and fruit bowl)***
Date: 1925
Medium: Oil on canvas
Dimensions: 60 x 49 cm
Current owner or museum: Centre Pompidou, Musée national d'art moderne, Paris
Acquisition
Inventory No. AM 1984-523

No. 411
Title*:* ***Fruits et livre (fruit and book)***
Date: 1925
Medium: Oil on canvas
Dimensions: 54 × 65 cm
Current owner or museum: Private Collection

No. 412
Title: ***Bol et compotier (Bowl and compotier)***
Date: 1925

Medium: Oil on canvas
Dimensions: 46 x 55 cm
Sold at an auction
Sale Date: November 11, 1987

No. 413
Title*:* ***Mandoline sur la table (Mandolin on the table)***
Date: 1925
Medium: Oil on canvas
Dimensions: 46 × 55 cm
Current owner or museum: Private Collection

No. 414
Title*:* ***Une mandoline et une assiette de fruits (A mandolin and a plate of fruit)***
Date: 1925
Medium: Oil on canvas
Dimensions: 73 × 92 cm
Current owner or museum: Museum of Fine arts Boston

No. 415
Title*:* ***Le livre rouge (The red book)***
Date: 1925
Medium: Oil on canvas
Dimensions: 73×60 cm
Current owner or museum: Berner Kunstmuseum, Bern
The Hermann and Margrit Rupf Collection

No. 416
Title*:* ***Livre ouvert (open book)***
Date: 1925
Medium: Oil on canvas
Dimensions: 73 × 92 cm
Current owner or museum: Berner Kunstmuseum, Bern
The Hermann and Margrit Rupf Collection

No. 417
Title: ***Nature Morte (Still Life)***
Date: circa 1925
Medium: oil on canvas
Dimensions: 88,9 x 100,3 cm
Current owner or museum: Private Collection
Put for sale at an auction on September 7, 2013. Est. $12,000-$15,000
Juan Gris
still life of various items on a table
oil painting on canvas
Elite Decorative Arts
Fine Artwork & Decorative Arts
Elite Decorative Arts Boynton Beach | Florida | USA Not Sold Lot #92
Comment: This is an example of a painting showing up at an auction as a true Juan Gris work. However, we have ascertained that unless Georges Braque copied Juan Gris, it appears as a fake. We call in this connection your attention to a 1929 large still life by the French painter, *Le Jour*, oil on canvas of 115 x 146.7 cm. It belongs now to the Chester Dale Collection at the The National Gallery of Art, Washington (Accession Number 1963.10.91). We illustrate the painting below:

No. 418
Title*:* ***Le livre et le tube (The book and the tube)***
Date: 1926
Medium: Oil on canvas
Dimensions: 27×35 cm
Current owner or museum: Berner Kunstmuseum, Bern

No. 419
Title*:* ***L'album / Une guitare et une grappe de raisin (The Album / A guitar and a bunch of grapes)***
Date: 1926
Medium: Oil on canvas
Dimensions: 65×81 cm
Current owner or museum: Berner Kunstmuseum, Bern
The Hermann and Margrit Rupf Collection

No. 420
Title: ***La table du musicien (The Musician's Table)***
Date: January-March 1926
Medium: Oil on canvas
Dimensions: 81 x 100 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 1999
Register number: AD01034
On display in: Room 204.02 - Cubism, the First International Language.
Telefónica Collection

La table du musicien (The Musician's Table) is evidence of Juan Gris' love of the world of music, shown here and in many other cases through the inclusion of an instrument. Plastic artworks symbolising or alluding to the different faculties for perceiving impressions form the world outside are very frequent in the history of painting, from 'Velvet' Brueghel to Caravaggio. However, the musical instruments in Juan Gris' works (so central to Cubism but also indicative of the painter's penchant for music and dancing) seem to be closer to those in paintings specifically focusing on these sound-producing implements, such as the allegories of the arts by Bartolomeo Bettera (the Bergamo-born Baroque painter), the Dutch vanitas of the 17th century or the trompe l'oeil pictures by the late 19th century American artist William Harnett.

Paloma Esteban Leal

No. 421
Title*:* ***Les ciseaux (The scissors)***
Date: 1926
Medium: oil on canvas
Dimensions: 50 x 60.7 cm
Current owner or museum:
Private Collection
Sold at Sotheby's L12002 /08 February 2012 • London Lot 11
Estimate 700,000 - 1,000,000 GBP Sold

Provenance
Galerie Simon, Paris
Buchholz Gallery (Curt Valentin), New York (acquired by 1946)
Mr & Mrs Samuel Jaffé, New York (acquired by 1958)
John McConnell, Montreal
Waddington Galleries, London
Acquired from the above by the present owner in 1974

Exhibited
Zurich, Kunsthaus, Juan Gris, 1933, No. 144
Paris, Galerie des Beaux-Arts, Les Créateurs du Cubisme, 1935, No. 54
London, Mayor Gallery, Exhibition of Works by Juan Gris, 1936, No. 17
Bern, Kunsthalle, Picasso, Braque, Gris, Léger, 1939, No. 80
New York, Buchholz Gallery, Juan Gris 1887-1927, 1944, No. 29, illustrated in the catalogue
Cincinnati, Cincinnati Art Museum, Juan Gris, 1948, No. 61
New York, Museum of Modern Art & Los Angeles, Los Angeles County Museum of Art, Juan Gris, 1958, illustrated in the catalogue

Literature
Daniel-Henry Kahnweiler, Juan Gris: sa vie, son œuvre, ses ecrits, Paris, 1946, illustrated pl. XXXXIX
Daniel-Henry Kahnweiler & Douglas Cooper, Juan Gris: His Life and Work, New York, 1947, No. 99, illustrated
Robert Rosenblum, Cubism and Twentieth-Century Art, London, 1960, No. 78, illustrated p. 120
Juan Antonio Gaya-Nuño, Juan Gris, Paris, 1974, No. 558, illustrated p. 230
Douglas Cooper, Juan Gris: Catalogue raisonné de l'œuvre peint, Paris, 1977, vol. II, No. 578, illustrated p. 399

Catalogue Note
Les Ciseaux is a wonderfully elegant example of Juan Gris' mature works, which are the epitome of his masterful cubist aesthetic and Daniel-Henry Kahnweiler called them 'the crowning achievements of his œuvre' (L'Atelier de Juan Gris, (exhibition catalogue), Galerie Louise Leiris, Paris, 1957). This harmonious composition contains the vital elements of Gris's Cubism, as Norman Rosenthal stated discussing the artist's mature works: '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' (N. Rosenthal, Juan Gris, New York, 1983, p. 3).
Gris cultivated a great deal of highly influential relationships during his career in Paris, including the writer Gertrude Stein who collected his work 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, Paris, No. 4, July 1927, pp. 160-162). Indeed Gris himself felt that in the late 1920's his art was moving towards a balance of imagery and ideas, he wrote that: '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).
Les Ciseaux presents a warm, rich palette of vermillion and pastel pinks that contrast with the shadow-defined green tablecloth. The density of the hues seem to consolidate the objects delineated into one picture plane. Paloma Esteban Leal explains the brilliance of Gris's late use of colour: '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' (P. Esteban Leal in Juan Gris: Drawings and Paintings 1910-1927 (exhibition catalogue), Museo Naçional Centro de Arte Reina Sofía, Madrid, 2005, p. 60).
Music and its representative instruments and materials were highly important motifs for the Cubist painters. Braque and Picasso both frequently included stringed instruments in their compositions and Gris found a powerful form of iconography in the violin, as featured in the present work. Discussing the importance of music throughout Gris' œuvre Karin von Maur writes: 'In Gris, the way in which the outlines of the instruments are drawn - in soft curves or in harsh and jagged forms - gives the beat, as it were, to the whole composition... not only rhythmically, but in the actual tonal quality of the colour' (K. von Maur in Juan Gris (exhibition catalogue), Whitechapel Art Gallery, London, 1992, p. 271).
Whilst the instrument sets the tone of the piece and other elegant symbols of cultivation and leisure were frequently used in his still-lifes (fig. 1), in the present work these have unusually been arranged around the central feature: a pair of scissors. While the timeless items of artistic props are appositely included in this painting the scissors are however a crucial metonym for Gris's avant-garde artistic practice. When Picasso and Braque first included pasted paper in their early Synthetic Cubist works (figs. 2 & 3), the effect was startling and Gris was certainly involved in these early instances of collage. By including scissors in the current still-life Gris alludes to the revolutions contained within Cubism and sets the present work amongst the finest of the artist's œuvre.
Fig. 1, Juan Gris, La Table du musicien, 1926, oil on canvas, Museo Nacional Centro de arte Reina Sofia, Madrid
Fig. 2, Pablo Picasso, Pipe, verre, bouteille de Vieux Marc, 1914, papier collé, oil and chalk on canvas, Solomon R. Guggenheim Foundation, New York
Fig. 3, Juan Gris, Le pacquet de café, 1914, papier collé, gouache and charcoal on canvas, Ulmer Museum, Ulm

No. 422
Title*:* ***Le Napperon Blanc***
Date: 1926
Medium: Oil on canvas
Dimensions: 46 x 55 cm
Current owner or museum: Private Collection
Sold at Sotheby's *Impressionist & Modern Art Day Sale* /08 May 2008 • New York Lot 327
Estimate 600,000 - 800,000 USD Sold

Provenance
Galerie Simon, Paris
Hermann Lange, Krefeld
Dr. Ulrich Lange, Krefeld
Ludwig Charell, New York
New Gallery, New York
Acquired from the above, circa 1954
Exhibited
Berlin, Galerie Alfred Flechtheim, In Memoriam Juan Gris, 1930, No. 59
New York, Buchholz Gallery, Juan Gris, 1950, No. 32, illustrated
Poughkeepsie, Vassar College Art Gallery, Art Since 1923, 1965
Literature
Cahiers d' Art, Paris, 1951, illustrated p. 136
Daniel-Henry Kahnweiler, Juan Gris: His Life and Work, Paris, 1968, illustrated p. 310
Juan Antonio Gaya-Nuño, Juan Gris, Paris, 1974, No. 599, p. 246, illustrated p. 232
Douglas Cooper, Juan Gris Catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. ll, No. 564, p. 388, illustrated p. 389
Catalogue Note
Le napperon blanc, painted the year before Gris's untimely death in 1927, exemplifies the stylistic traits that defined Cubism. The multiple planes and refracted perspective of Le napperon blanc are typical of the optical experimentation of the movement, but the vibrant, rich palette show Gris's distinctive interpretation of Cubism. The present work illustrates what Gris described as his 'deductive method' in which he would begin with abstract shapes that would, with the painting process, materialize into concrete objects. Firmly locked into place by a series of overlapping planes, the guitar, tablecloth, and pipe achieve a solidity and clarity of definition that is the result of strong, geometric lines and intense

blocks of color. This still life is depicted atop the green rectangular table, juxtaposed against an expansive red plane, enhancing the dynamic immediacy of the composition.
Mark Rosenthal writes: "Gertrude Stein called Juan Gris 'a perfect painter,' and it is not difficult to appreciate her characterization. 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. The pictures demonstrate an equally refined relationship between the abstract play of forms and their starting point in the natural world. This dialectic unites, too, the theoretically pure image of an object and the existence of it as witnessed by an individual in time and space. Thus, if perfection represents, among other things, wholeness, purity, and the achievement of an absolute, then Gris's finest works are worthy of the appellation 'perfect'" (Juan Gris, New York, 1983, p. 9).

No. 423
Title: ***Couteau (Knife)***
Date: 1926
Medium: Oil on canvas
Dimensions: 27.3 x 34.9 cm
Current owner or museum: The Philadelphia Museum of Art.
Credit Line: A. E. Gallatin Collection, 1952
Accession Number: 1952-61-41
Comment:

This is one of the last paintings that Juan Gris made before his death from uremia on May 11, 1927. He was forty years old and, as this painting attests, at the height of his creative powers, having developed his own, highly refined and poetic version of Cubism over the previous two decades. Picasso was the chief mourner at his funeral and was greatly upset at the tragic early death of his fellow countryman, whose work he had unfairly criticized during his lifetime. Knife reveals the Spanish artist's innate talent for creating still-life compositions featuring sharply angled, interlocking elements and tonal contrasts to suggest the fall of light.

No. 424
Title*:* ***Le compotier***
Date: 1926
Medium: watercolor
Dimensions: 23.5 x 23.6 cm; Image 13.8 x 15.2 cm
Current owner or museum: Kunstmuseum Basel,
Kupferstichkabinett, legacy Richard Doetsch-Benziger 1960
Inv. 1960.50
Literature
- Catalog of the Richard Doetsch-Benziger Collection. Paintings, drawings and sculptures from the 19th and 20th centuries, exhibition cat. Kunstmuseum Basel, June 9 – July 8, 1956, Basel: Kunstmuseum, 1956, No. 56, fig. p. 16
- Juan Gris: Paintings and Drawings 1910–1927, Museo Nacional Centro de Arte Reina Sofia, Madrid, 22. June–19 Sept. 2005, with contributions by Paloma Esteban Leal, ed. Museo Nacional Centro de Arte Reina Sofia, Madrid, 2005, No. 247

No. 425
Title*:* ***Guitare, pommes et carafe (Guitar, apples and decanter)***
Date: 1926
Medium: Oil on canvas
Dimensions: 46 x 55 cm
Current owner or museum: The Henie Onstad Collection, Norway
Provenance:
Gal. Simon, Paris.

No. 426
Title: ***Nature morte***
Date: 1926

Medium: Gouache sur papier
Dimensions: 22 X 27 cm
Current owner or museum: Private Collection
Provenance: Atelier de l'artiste
Sold at Artcurial Sale *Impressionniste & Moderne* - 02 juin 2015 /Lot 20 Juan GRIS 1887 - 1927 NATURE MORTE - Circa 1926 Gouache sur papier Estimation 35 000 - 45 000 € Vendu 41 480 €
Provenance : Atelier de l'artiste
Ancienne Collection Georges Gonzalez Gris, Paris
Expositions : Madrid, Salas Pablo Ruiz Picasso,"Juan Gris 1887-1927", septembre-novembre 1985, n°178, reproduit p. 366
Paris, Galerie Louise Leiris, "Juan Gris, 100 oeuvres sur papier 1909-1926", novembre 2001-janvier 2002, n°97 reproduit en couleurs p. 102

No. 427
Title: ***Nature morte : Table avec nappe rouge (Still Life: Table with Red Cloth)***
Date: 1926
Medium: Oil on canvas
Dimensions: 36 3/8 x 29 "
Current owner or museum: Mildred Lane Kemper Art Museum St. Louis
Gift of Charles H. Yalem, 1963
WU 4131

No. 428
Title*:* ***Fleur sur une table (Flower on a table)***
Date: 1926
Medium: Oil on canvas
Dimensions: 73 x 92 cm
Current owner or museum: Private Collection

No. 429
Title: ***Pommes et citrons (Apples and lemons)***
Date: November-December 1926
Medium: oil on canvas
Dimensions: 33 x 41 cm.
Current owner or museum:
Private Collection
Put for sale at Christie's Live Auction 17660 *Impressionist And Modern Art Day Sale*
Lot 355 Property From A Private New York Collection
Estimate USD 400,000 – USD 600,000
Closed: 12 Nov 2019

Provenance
(possibly) Galerie Simon (Daniel-Henry Kahnweiler), Paris.
Buchholz Gallery (Curt Valentin), New York (by 1944).
James Johnson Sweeney, New York and Houston.
Perls Galleries, New York (acquired from the above, December 1967).
Howard S. Levin, Short Hills, New Jersey (acquired from the above, April 1968).
Marlborough Fine Art, Ltd., London (by 1973).
Fabian Fine Art, Cape Town, South Africa (by 1974).
Anon. sale, Sotheby Parke Bernet, Inc., New York, 26 May 1976, lot 85.
Acquired at the above sale by the late owner.
Literature
D. Cooper and M. Potter, Juan Gris: Catalogue raisonné de l'oeuvre peint, Paris, 1977, vol. II, p. 412, No. 592 (illustrated, p. 413).
D. Cooper and M. Potter, Juan Gris: Catalogue raisonné de l'oeuvre peint, Paris, 2014, vol. II, p. 867, No. 592 (illustrated in color).
Exhibited
(possibly) New York, Marie Harriman Gallery, Juan Gris, February 1932, No. 19 (titled Still Life: Red Cloth with Fruit).
New York, Buchholz Gallery (Curt Valentin), Juan Gris, March-April 1944, No. 28 (titled Still Life).
Houston, Museum of Fine Arts, circa 1961 (on loan).
London, Marlborough Fine Art, Ltd., Selected European Masters of the 19th and 20th Centuries, summer 1973, p. 59, No. 29 (illustrated in color, p. 58; titled Nature morte aux poires et citrons).
Cape Town, South African National Gallery, Director's Choice, 1974, p. 2 (titled Still Life with Pears and Lemon).
Lot Essay

Pommes et citrons is a Cubist still life, but of a different sort than those Gris, Pablo Picasso, and others had painted during the high analytic phase of the movement prior to the First World War. The fundamental planar structures are present, but serve mainly to frame and position within space the amalgam of objects, grouped together at the center of this composition, and in contrast to the contours of the tabletop. Gris has here declined to analyze form; instead he has depicted objects as austere and idealized representations. The artist was in part responding to the neo-classical revival following the First World War, the "return to order." He nevertheless inflected his forms with inventiveness and idiosyncrasy; his chief interest was to foment a free plasticity, a congenial play among interacting forms, as an expression of visual creativity akin to the sense of fantasy in lyric poetry.

Gris called his method "deductive," as he wrote in 1923 for the dealer Alfred Flechtheim's journal Der Querschnitt, "because the pictorial relationships between the coloured forms suggest to me certain private relationships between the elements of an imaginary reality...The quality or dimensions of a form or a colour suggest to me the appellation or the adjective for the object...If I particularize pictorial relationships to the point of representing objects, it is in order to prevent the combination of coloured forms suggesting to [the spectator] a reality which I have not intended...It is not picture 'X' which manages to correspond with my subject, but subject 'X' which manages to correspond with my picture" (quoted in "Notes on my Painting," D.-H. Kahnweiler, Juan Gris: His Life and Work, New York, 1969, p. 194). The use of contrasts, in color and form, in conjunction with unexpected dislocations, was key to Gris' compositional strategy for representing objects in space.

Gris' career by the mid-1920s was in full swing. A major exhibition of his work at Kahnweiler's Galerie Simon in 1923 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, thereafter published and translated into English, German, and Spanish. In April 1925, Flechtheim exhibited a of selection works painted since 1920 in his Dusseldorf gallery. Later that year the important collectors Alphonse Kahn and Dr. G.F. Reber began to acquire Gris's recent canvases. The artist at long last experienced an enjoyable degree of financial security, and even turned down the offer of a contract from Paul Rosenberg, Picasso's dealer.

Painted in 1926, the present still life was previously in the collection of the celebrated art historian, curator and museum director James Johnson Sweeney. A tireless promoter of the latest innovations in modern art, Sweeney became a curator at The Museum of Modern Art in New York under Alfred Barr in 1935. He later became director of the Solomon R. Guggenheim Museum, overseeing the construction of Frank Lloyd Wright's renowned modernist landmark, and adding important works by Gris, Constantin Brancusi and Paul Cézanne to the museum's collection.

"Gris continued to build edifices of pleasure to the end of his life," Christopher Green has written. "In his last two or three years Gris added to this range of pleasurable still-life pictures which generate rather different connotations. These objects include those that I call objects of subjectivity" (Juan Gris, New Haven, 1992, p. 158). In early 1927, only months before his death, Gris contributed a statement to an anthology of modern painting which Maurice Raynal was preparing. "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., p. 204).

Gertrude Stein had admired and collected Gris's art for at least a decade when she penned an appreciative text to accompany eighteen reproductions of the painter's work in the late 1924 edition of Margaret Anderson's influential Little Review. "Juan Gris is a Spaniard. He says his pictures remind him of the School of Fontainebleau. In this he makes no mistake, but he never does make a mistake...He is a perfect painter" (Little Review, Chicago, autumn 1924-winter 1925, p. 16).

No. 430
Title*:* ***Noire guitare (black guitar)***
Date: 1926
Medium: Oil on canvas
Dimensions: 50×73 cm
Current owner or museum: Private Collection

No. 431
Title*:* ***Une corbeille de fruits et une bouteille (A fruit basket and a bottle)***

Date: 1926
Medium: Oil on canvas
Dimensions: 60 × 80 cm
Current owner or museum: Private Collection

No. 432
Title*:* ***La mandoline noire (The black mandolin)***
Date: 1926
Medium: oil on canvas
Dimensions: 56 x 65 cm
Current owner or museum:
Private Collection
Sold at Sotheby's *Impressionist & Modern Art Day Sale* 09 February 2011 Lot 260 Estimate 350,000 - 450,000 GBP Sold
Provenance
Galerie Simon, Paris
Dr. Gottlieb F. Reber, Lausanne
Acquired from the above by the family of the present owners in December 1947
Exhibited
Paris, Galerie Simon, Exposition rétrospective Juan Gris, 1928, No. 54
Zurich, Kunsthaus Zürich, Juan Gris, 1933, No. 141
Literature
Cahiers d'Art, Paris, 1926, No. 10, illustrated p. 273
Cahiers d'Art, Paris, 1933, nos. 5-6, illustrated
Douglas Cooper, Juan Gris, Catalogue raisonné de l'œuvre peint, Paris, 1977, vol. II, No. 589, ill. p. 410
Catalogue Note
'Gertrude Stein called Juan Gris "a perfect painter" and it is not difficult to appreciate her characterization. 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).
La Mandoline noire, painted the year before Gris's untimely death in 1927, exemplifies the stylistic traits that defined Cubism. The multiple planes and refracted perspective are typical of the optical experimentation of the movement, but the vibrant, rich palette shows Gris's distinctive interpretation of Cubism. The present work illustrates what Gris described as his 'deductive method' in which he would begin with abstract shapes that would, with the painting process, materialize into concrete objects. Firmly locked into place by a series of overlapping planes, the mandolin, book, pear and tablecloth achieve a solidity and clarity of definition that is the result of strong geometric lines and intense blocks of colour.
Gris's ill health through the 1920s cast a dark shadow over his ever increasing commercial and critical success which would be sadly cut short at a time when Gris was at the height of his artistic powers. Along with Picasso, Daniel Kahnweiler was one of the chief mourners at Gris's funeral in Paris and it was Kahnweiler who carefully guarded Gris's posthumous reputation as one of the great master's of Cubism.

No. 433
Title*:* ***Bol Et Livre (bowl and book)***
Date: 1926
Medium: Oil on canvas
Dimensions: 38 x 46 cm
Current owner or museum:
Private Collection
Sold at Sotheby's *Impressionist & Modern Art Day Sale* /20 June 2007 • London Lot 353
Estimate 200,000 - 300,000 GBP
Sold

Provenance
Atelier Juan Gris, Paris
Galerie Louise Leiris, Paris
Perls Galleries, New York
Waddington Galleries, London
Galleria Internazionale, Milan
Galería Theo, Madrid
Galería Elvira González, Madrid
Exhibited
Paris, Galerie Louise Leiris, Atelier de Juan Gris, Peintures de 1926 et 1927, 1957, No. 2, illustrated in the catalogue
New York, Marlborough-Gerson Gallery, Artist and Maecenas: A Tribute to Kurt Valentin, 1963, No. 152, illustrated in the catalogue
Milan, Galleria del Milione, Juan Gris Dipinti e Disegni 1911-1927, 1968, No. 10
Literature
Juan Antonio Gaya-Nuño, Juan Gris, Paris, 1974, No. 596, illustrated p. 232
Douglas Cooper, Juan Gris, Paris, 1977, vol. II, No. 609, illustrated p. 425
Catalogue Note
Bol et Livre, painted in the last years of Juan Gris's life, exemplifies the stylistic traits that defined Cubism. The multiple planes and refracted perspective of the work are typical of the optical experimentation of the movement, but the bright colours of the work show Gris's distinctive take on Cubism. The present work illustrates what Gris described as his 'deductive method' in which he would begin with abstract shapes which would, with the painting process, materialise into concrete objects. Firmly locked into place by a series of overlapping planes, the open book, bottle and pipe have lost the softness that characterized many of the elements in Gris's late work, gaining a solidity and clarity of definition that is the result of clearly defined boundaries and saturated areas of strong colour. This ensemble is depicted on an orange table-like shape against a flat, abstract monochrome plane, enhancing the dynamic immediacy of the composition.
Between 1911 and his untimely death in 1927, at the age of forty, Gris produced a rich and varied body of work, distinguished 'by a refinement of calculation and a highly original colour sense which have won him his separate place in Cubism's front rank. [The artist] remained throughout his life a solitary seeker whose calm, detached sobriety of mind was reflected as an art of ascetic purity' (Juan Gris, (exhibition catalogue), The Museum of Modern Art, New York, 1958).

No. 434
Title*:* ***Nature morte au violon (Still life with violin/ The Violin in Front of the Open Window)***
Date: 1926
Medium: Oil on canvas
Dimensions: 54.3 x 65.2 cm
Current owner or museum:
Kunsthalle Bremen
Inventory number
874-1963/2
DE-MUS-027614/object/3651
Acquired from the Kunsthalle Bremen in 1963
credit line: Bremen Art Gallery.

Comment:
Juan Gris is regarded as the "completer" of Cubism, which Pablo Picasso and Georges Braque developed in Paris from 1906. Gris painted the still life in December 1926, five months before his untimely death. In front of the open window with a view of a mountain backdrop, a violin and an open music book lie on the table between a carafe and a filled fruit bowl. Gris used the colored areas and lines largely independently of one another. Only in the case of the violin and the sheet music do they coincide and result in a representational representation of spatial depth. The carafe and fruit bowl, on the other hand, are only outlined in black and white and are thus strongly bound into the surface. Due to the transparency of the objects, the warm colors of the tabletop and violin come to the fore. Blurring the lines between up and down. But also between back and front: for example, because Gris integrates the opening of the carafe into the mountain range and lets its silhouette merge into the shadow of the fruit bowl. The picture was created using the deductive method typical of Gris' synthetic cubism, in which the subject of the picture first develops from the pictorial architecture. Due to the strong formal and colorful interaction of the different picture levels, things appear to be floating in lightness.

No. 435
Title: ***La pipe et le livre ouvert (The pipe and the open book)***
Date: 1926
Medium: Oil on Canvas
Dimensions: 33,1 x 41,3 cm
Current owner or museum: Private Collection (Fundación Azcona, Madrid Spain)
Sold at an auction
Sale Date: May 14, 1999

Comment:
The final years, troubled by pitiful health, were a sort of swansong of Juan Gris's Cubism, a period of superb still lifes marked by extreme flatness and simplification. They were an exercise in refining his style, which nevertheless relies on solutions and elements used in earlier works: a few domestic utensils placed on the tablecloth and silhouetted against a neutral background.
These late works reveal an artist who, despite his physical weakness, strove to achieve elemental purity, adored structural rigour, was capable of combining the different coloured parts of a painting into a coherent whole and was an accomplished poet able to compose a melody from a five-piece construction set. Above all, they were Gris's most austere Cubism, a conceptual painting of symbols created with such severity that it seems to proclaim itself an autonomous reality of seamless objects. But Gris includes very vividly coloured notes in his harsh monumental compositions to enliven them – a clever addition that tempers their granitic appearance and eases the excess tension.
These works mark the fusion of Cubist painting and architecture, where the subject stems exclusively from the composition, as there is no anecdote or story. According to the artist's deductive theory, the idea is to arrive at the object from generality, to reveal a recognisable image by juxtaposing several abstract planes. In its coherence, solidity and order, this Cubism represents a sort of modern classicism – it is classical in that it is timeless. And it embodies what Gris himself called synthetic cubism: 'Today, at nearly forty years old, I believe I am approaching a new period of expression, of pictorial expression, of picture-language; a well thought-out and well finished unity. In short, the synthetic period following the analytical phase.'

Bárbara García Menéndez and Alberto Gil
Museo Carmen Thyssen, Málaga

No. 436
Title: ***La tranche de melon (melon slice)***
Date: December 1926
Medium: oil on canvas
Dimensions: 33 x 41.2 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 15484
Impressionist And Modern Art Day Sale
Lot 331 The Property Of A Private Collector
Price realised GBP 464,750
Estimate GBP 450,000 – GBP 600,000
Closed: 21 Jun 2018

Provenance
Galerie Simon, Paris.
Svensk-Franska Konstgalleriet, Stockholm.
Dr Philip Sandblom, Stockholm, by whom acquired circa 1940, and thence by descent; sale, Sotheby's, London, 6 February 2014, lot 238.
Acquired at the above sale by the present owner.
Literature
D. Cooper, Letters of Juan Gris, 1913-1927, London, 1956, No. CCXL (letter dated 20 December 1926).
J.A. Gaya Nuño, Juan Gris, Barcelona, 1984, No. 585 (illustrated p. 231).
D. Cooper, Juan Gris, Catalogue raisonné de l'oeuvre peint, vol. II, Paris, 1977, No. 600, p. 416 (illustrated p. 417).
Exhibited
Stockholm, Liljevalchs Konsthall, Cézanne till Picasso, September 1954, No. 168.
Lot Essay
'Artists have thought a poetic effect could be made with beautiful models or beautiful subjects. We, on the other hand, believe that we can produce it with beautiful elements; for those of the intellect are certainly most beautiful'
(Gris, quoted in D.-H. Kahnweiler, Juan Gris: His Life and Work, trans. D. Cooper, London, 1969, p. 192).
La tranche de melon is a Cubist still-life, but of a different sort than those Gris, Picasso, and others had painted during the high analytic phase of the movement prior to the First World War. The fundamental planar structures are present, but serve mainly to frame and position within space the amalgam of

objects, grouped together at the centre of this composition, and as contrast to the irregular contours of the tabletop. Gris has here declined to analyse form; instead he depicted objects as austere and idealized representations. The artist was in part responding to the neo-classical revival following the First World War, the "return to order." He nevertheless inflected his forms with inventiveness and idiosyncrasy; his chief interest was to foment a free plasticity, a congenial play among interacting forms, as an expression of visual creativity akin to the sense of fantasy in lyric poetry.

Gris called his method "deductive," as he wrote in 1923 for the dealer Alfred Flechtheim's journal Der Querschnitt, "because the pictorial relationships between the coloured forms suggest to me certain private relationships between the elements of an imaginary reality...The quality or dimensions of a form or a colour suggest to me the appellation or the adjective for the object...If I particularize pictorial relationships to the point of representing objects, it is in order to prevent the combination of coloured forms suggesting to [the spectator] a reality which I have not intended...It is not picture 'X' which manages to correspond with my subject, but subject 'X' which manages to correspond with my picture" ("Notes on my Painting" in D.-H. Kahnweiler, Juan Gris: His Life and Work, New York, 1969, p. 194).

The use of contrasts, in colour and form, in conjunction with unexpected dislocations, was key to Gris's compositional strategy for representing objects in space. The artist purposely skewered the orientation of the still-life arrangement resting on the blue table linen in the present painting, tilting it obliquely downward toward the lower left. The compotier, the sliced melon, and the folded copy of Le Journal, all appear poised to slide down the table. Although this configuration ostensibly rests on the dark planar trapezoid beneath it, Gris's still-life seems to resist any expectation of a fixed stability, and floats freely in space.

Gris's career by the mid-1920s was in full swing. A major exhibition of his work at Kahnweiler's Galerie Simon in 1923 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, thereafter published and translated into English, German, and Spanish. Alfred Flechtheim in April 1925 exhibited a selection works painted since 1920 in his Düsseldorf gallery. Later that year the important collectors Alphonse Kann and Dr. G.F. Reber began to acquire Gris's recent canvases. The artist at long last experienced an enjoyable degree of financial security, and even turned down the offer of a contract from Paul Rosenberg, Picasso's dealer.

"Gris continued to build edifices of pleasure to the end of his life," Christopher Green has written. "In his last two or three years Gris added to this range of pleasurable still-life pictures which generate rather different connotations. These objects include those that I call objects of subjectivity" (Juan Gris, New Haven, 1992, p. 158). In early 1927, only months before his death, Gris contributed a statement to an anthology of modern painting which Maurice Raynal was preparing. "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).

"As a Spaniard he knew Cubism and stepped through into it. He had stepped through it," Gertrude Stein wrote in her eulogy for Gris. "There was beside this perfection...Four years partly illness and 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. He made something that is to be measured. And that is that something. Therein Juan Gris is not anything but more than anything. He made the thing. He made the thing to be measured...This is the history of Juan Gris" ("The Life of Juan Gris. The Life and Death of Juan Gris" in Transition, No. 4, July 1927, pp. 160-162).

No. 437
Title: ***Guitare et compotier (Guitar and Fruit Bowl)***
Date: 1926-1927
Medium: Oil on canvas
Dimensions: 73 x 60 cm
Current owner or museum: Museo Nacional Centro de Arte Reina Sofía, Madrid
Entry date: 2016
Register number: DO02776
Long-term loan of Telefónica Collection

No. 438
Title: Un livre et un plateau de fruits (A book and a fruit platter)
Date: 1927
Medium: Oil on canvas
Dimensions: 33 × 41 cm
Current owner or museum: Private collection

No. 439
Title*:* ***Guitare et Notes de musique (Guitar and music notes)***
Date: 1927
Medium: Oil on canvas
Dimensions: 65×81 cm
Current owner or museum:
Private Collection
Sold at an auction
Sale Date: November 11, 1999

No. 440
Title*:* ***Les bananes (Bananas)***
Date: 1927
Medium: Oil on canvas
Dimensions: 73×60 cm
Current owner or museum: Private Collection

No. 441
Title: ***Le gobelet (The goblet)***
Date: February - April 1927
Medium: oil on canvas
Dimensions: 33 x 41.2 cm.
Current owner or museum: Private Collection
Sold at Christie's Live Auction 18342 *Impressionist & Modern Art Day Sale* Lot 354
Price realised GBP 118,750
Estimate GBP 100,000 – GBP 150,000
Closed: 6 Feb 2020

Provenance
Galerie Louise Leiris, Paris.
Galería Theo, Madrid.
José Sahagun, Caracas.
Anonymous sale, Sotheby's, London, 30 March 1988, lot 142.
Acquired at the above sale by the present owner.
Literature
J. A. Gaya Nuño, Juan Gris, Barcelona, 1984, No. 221, p. 197 (illustrated; dated '1926').
D. Cooper, Juan Gris, vol. II, Paris, 1977, No. 618, p. 434 (illustrated p. 435).
Exhibited
Paris, Galerie Louise Leiris, L'Atelier de Juan Gris, Peintures de 1926 et 1927, October - November 1957, No. 15 (illustrated).
London, Marlborough Fine Art Limited, Juan Gris, Retrospective Exhibition, February - March 1958, No. 49 (illustrated).
New York, Marlborough-Gerson Gallery, Artist and Mycenas: a tribute to Curt Valentin, 1963, No. 154 (illustrated; titled 'Goblet').
Dortmund, Museum am Ostwall, Juan Gris, October - December 1965, No. 97b; this exhibition later travelled to Cologne, Wallraf-Richartz Museum, December 1965 - February 1966.
Milan, Galleria del Milione, Juan Gris, dipinti e disegni 1911-1927, March - April 1968, No. 13.
Lot Essay
'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 consider that the architectural element in painting is mathematics, the abstract side; I want to humanise it. [...] 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.' (Gris, quoted in D.-H. Kahnweiler, Juan Gris: His Life and Work, London, 1969, p. 193).

No. 442
Title*:* ***Nature morte aux raisins et poissons (Still life with grapes and fish)***
Date: 1927
Medium: Oil on canvas
Dimensions: 90 × 65 cm
Current owner or museum: Private Collection

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