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Los Angeles

Presence through Absence:
Photography and Picasso's *Papiers Collés*

A thesis submitted in partial satisfaction
of the requirements for the degree Master of Arts
in Art History

by

Thomas Duncan

2020

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ABSTRACT OF THE THESIS

Presence through Absence:
Photography and Picasso's *Papiers Collés*

by

Thomas Duncan

Master of Arts in Art History
University of California, Los Angeles, 2020
Professor George Baker, Chair

This thesis examines the relationship between the work of Pablo Picasso and photography in the period dating roughly 1901-1913. More specifically, it is a study of the artist's simultaneous acceptance and rejection of photography within his pasted paper collages or *papiers collés*. Despite using photography for various purposes during this period, Picasso excised any trace of it from his *papiers collés*. His relationship to photography is therefore paradoxical: on the one hand, we see his methodical employment of the medium, and on the other, we are witness to his conscious suppression of it. I will argue that this paradox occurred for many reasons; namely, prior to the advent of the *papier collé,* Picasso dismissed photography as an art form yet exploited photographic qualities such as capture, inversion, cropping, reproduction and circulation as models for his artwork. Picasso's use of photography as a formal and conceptual model in part paved the way toward the *papier collé*'s decisive rupture between Analytic Cubism and Synthetic Cubism. Moreover, I will argue that Picasso's *papiers collés* are not solely defined by a resistance to photography but that they function as photography by other means.

This thesis of Thomas Duncan is approved.

Saloni Mathur

Kristopher Kersey

George Baker, Committee Chair

University of California, Los Angeles

2020

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INTRODUCTION

"Have you ever seen a living camera?"
— Man Ray[1]

I begin in Sorgues, a small commune in the south of France just outside Avignon. In late June 1912, Pablo Picasso arrived there so that he could work in relative peace for the remainder of the summer. Joining him a month later was his friend and artistic interlocutor, Georges Braque.[2] Though both artists at this moment were committed to Cubism—the deconstruction of mimetic representation through the fragmentation and flattening of perspective—they had begun to look for new ways to advance the project. Picasso had already realized a breakthrough earlier in the year by incorporating a printed oilcloth facsimile of chair caning into *Still Life with Chair Caning* (*fig. 1*), thereby creating the first collage.[3] Though Cubism had already flattened and fused varying aspects of painterly depth, Picasso's insertion of the everyday object within the canvas surface reiterated its flatness, thus dismantling pictorial illusion even as it was depicted elsewhere within the same painting. By including a mass-produced material into his work, Picasso effected a radical shift in how the fictive space of a painting could be constructed and experienced as such.

While in Sorgues, Braque sought an equally great rupture of the Cubist surface, but he did so in secret. Picasso, needing to move studios in Paris, left Sorgues in early September. Only

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[1] « N'avez-vous jamais vu une caméra vivante ? » Man Ray, "Picasso, Photographe," *Cahiers d'art* 6–7 (1937): 177.
[2] Judith Cousins and Pierre Daix, "Documentary Chronology," in *Picasso and Braque: Pioneering Cubism* (New York: Museum of Modern Art, 1989), 396–401.
[3] Pierre Daix and Joan Rosselet, *Picasso: The Cubist Years, 1907-1916 ; A Catalogue Raisonné of the Paintings and Related Works* (Boston: New York Graphic Society, 1979), 278; David Cottington has argued that Picasso's act was a competitive "de-skilling" with Braque's introduction of the common house paint Ripolin into Cubism. See David Cottington, *Cubism and Its Histories* (Manchester: Manchester University Press, 2004), 126; For an excellent analysis of Braque's relationship to craftsmanship see Christine Poggi, "Braque's Early Papiers Collés: The Certainties of Faux Bois," in *Picasso and Braque, A Symposium* (New York: Museum of Modern Art, 1992), 129–68.

after the Spanish artist's departure did Braque buy the roll of *faux bois* wallpaper that he had been eyeing for some time.[4] Perhaps competing with the radicality of Picasso's achievement earlier in the year, Braque glued three cropped pieces of this "cheap, machine-made simulacrum of wood paneling"[5] to a sheet of paper and then sketched a still life drawing over the construction. With this gesture, Braque created *Fruit Dish and Glass* (*fig. 2*), often considered the first Cubist pasted paper construction or *papier collé*.[6]

Unlike Picasso's *Still Life with Chair Caning*, Braque's invention presented Cubism with a problem of an entirely different order: the rupturing of perspectival depth through the inclusion of fragmented materials. In his famous essay, "Collage," Clement Greenberg states that the insertion of flat, "extraneous materials" into the world of Cubist space caused an "oscillation between surface and depth so as to encompass fictive space in front of the surface as well as behind it."[7] Indeed, the formal operations at play within his work destabilized Braque's illusionistic shading: depicted depth was allowed to function in tandem with, yet was compromised by, the incised segments of *faux bois* wallpaper. Through the framing of cropped, widely circulated materials within pictorial space, *Fruit Dish and Glass* broke open a new way of seeing based in simultaneity. A week later, Picasso returned to Sorgues, at which time Braque

[4] William Rubin, "Picasso and Braque: An Introduction," in *Picasso and Braque: Pioneering Cubism* (New York: Museum of Modern Art, 1989), 28.
[5] Christine Poggi, *In Defiance of Painting: Cubism, Futurism, and the Invention of Collage* (New Haven: Yale University Press, 1992), 95.
[6] Cousins and Daix, "Documentary Chronology," 403. See also Lisa Florman, "The Flattening of 'Collage,'" *October* 102 (Fall 2002): 61n10. I will adhere throughout this essay to the distinction between "collage" and the "papier collé" as detailed by Florman: "It has become customary among art historians, especially those concerned with Cubism, to distinguish between the more general category of 'collage' and the subset 'papier collé.' The latter term is usually reserved for works whose elements are limited, as the name implies, to pieces of pasted paper (often with pencil or charcoal drawing overtop), whereas collages may include a wider array of materials—everything from rope and fabric to pieces of metal or wood. (As a result, collage appears to open out more readily onto practices perhaps best described as sculptural, whereas papier collé seems to maintain a much closer attachment to the field of painting.)"
[7] Clement Greenberg, "Collage," in *Art and Culture: Critical Essays*, Beacon Paperback 212 (Boston: Beacon Press, 1984), 77.

presented him with his discovery.[8] Recognizing the explosive potentials of this operation, Picasso soon took up procuring, incising and incorporating everyday material in his work.[9]

One of the most important of Picasso's early *papiers collés* is *Glass and Bottle of Suze* (1912) (*fig. 4*), which centers on a cerulean paper oval flanked on all sides by slices of newsprint. The scene dramatizes a Parisian café table that hosts a glass and a bottle of the gentian aperitif Suze. The cropped newsprint is grounded on the lower left and right by two rectangular segments of wallpaper, which, seen in the ensemble, create the atmosphere of a café interior in which one can envision private moments of leisure, of reading, thinking, and observing. Though just the lone glass is depicted, the arrangement opens itself up to the possibility of accompaniment, moving toward the excursions of conversing or flirting. In this sense, *Glass and Bottle of Suze* instills a sense of Parisian life in the years immediately preceding the Great War, an existence filled with more information and distraction accessible to the individual than ever before. Abundant too are instances of literary and decorative production intended for a faceless public, each evincing the mounting pressure on the individual to consume and acquire increasingly available goods and services. And yet such ruminations on the work's urbane and mercantile qualities are quickly disrupted by a glaring omission. The contours of the Suze bottle are represented not so much by the presence of materials as by their absence; the bottle is given shape by the negative space that is the white paper ground of the artwork itself. By plunging us into the void at the heart of his composition, Picasso insists that we read absence

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[8] Poggi, *In Defiance of Painting*, 3–4.

[9] It is important to note that I am omitting a major element from the chronology of Cubism and Picasso's dedication to the *papier collé* to which I will later return. I am referring to Picasso's creation of the cardboard construction *Guitar* (1912) (*fig. 3*), which he made after he witnessed Braque's example but before he embarked on his own *papiers collés*. See Yve-Alain Bois, "The Semiology of Cubism," in *Picasso and Braque, A Symposium* (New York: Museum of Modern Art, 1992), esp. 174-186; Cousins and Daix, "Documentary Chronology," 407; and Anne Umland, *Picasso: Guitars, 1912-1914* (New York: Museum of Modern Art, 2011), 20.

as presence, as representation achieved through material negation.

Absence and negation are created through incision, for every fragment in a *papier collé* arrives only through the cutting away of the larger portions from which it was initially a part. What appears within these works is therefore determined more by rejection than acceptance. Art historian George Baker informs us that "[t]he cut had been the medium of collage, perhaps its most fundamental procedure."[10] Excision, the discriminatory act of cutting away, is the very bedrock of the *papier collé*'s system of representation and, as Baker argues, acts as an indexical surrogate for drawing: "Drawing, in collage, emerges as a *subtractive* process, with our experience of line newly dependent on gaps and divisions, on the inescapable fact that something has been removed, that matter has been cut away, and that we are gazing at a field of parts and pieces, an accumulation of broken fragments."[11]

Here we must already confront the photographic implications of the *papier collé*. For Baker's words are analogous to Rosalind Krauss's assertions that the photographic apparatus is itself an agent of incision and fragmentation. "Something that has been left out of the ensemble," Krauss argues, "is crucial to the definition of photography. That something is the recognition of the cut, the crop, the fact that if photography duplicates the world, it does so only in pieces."[12] Krauss alludes to cropping as both incision and framing: incision through the physical cutting of the photographic print and framing in the sense of positioning of the camera's viewfinder. She stresses the latter by citing Stanley Cavell's book *The World Viewed*, in which the author states: "A photograph is cropped not necessarily by a paper cutter or by masking but by the camera itself…the camera, being finite, crops a portion from an indefinitely larger field…When a

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[10] George Baker, *The Artwork Caught by the Tail: Francis Picabia and Dada in Paris* (Cambridge, MA: The MIT Press, 2007), 77.
[11] Ibid.
[12] Rosalind Krauss, "Stieglitz/"Equivalents"," *October* 11 (Winter 1979): 133.

photograph is cropped, the rest of the world is cut *out*."[13] The phrasing that Baker and Krauss respectively apply to the *papier collé* and photography is strikingly similar. Indeed, the various terms that they use—cropping and fragmentation in particular—are photographic terms that apply equally to the *papier collé*. To these, we could also add reproducibility, indexicality, and absence. While absence allows a photograph to function in the place of its referent, it opens itself up to intense investigation here, for Picasso removed any trace of photography from the *papier collé*. Being that there exists, to my knowledge, no examination of Picasso's complete removal of photography from his *papiers collés,* an analysis of this absence is of paramount historical importance.

We can see absence play out most evidently in Picasso's removal of photographs from the newsprint he used in his early *papiers collés*. Though cropped newspaper does not appear in every example, it is by far the most frequently used material in the artist's pasted paper works.[14] Turning again to *Glass and Bottle of Suze*, we can see that Picasso took all of its content from the first and second pages (i.e., the front and back of the same sheet of paper) of the November 18, 1912 edition of the Parisian newspaper *Le Journal* (*fig. 5*). He also used a fragment from this same sheet in *Guitar, Sheet Music and Glass* (1912) (*fig. 6*), executed during the same timeframe as *Glass of Bottle and Suze*.[15] Three photographs grace the front page of *Le Journal*'s November 18 edition. Just below the headline is a large photograph of the First Balkan War joined by two smaller ones: a portrait and an antiwar protest. Close inspection of *Le Journal*'s first and second pages reveals that Picasso dispersed throughout *Glass and Bottle of Suze* and *Guitar, Sheet*

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[13] Stanley Cavell, *The World Viewed* (New York: Viking Press, 1971), 24, cited in Krauss, "Stieglitz/"Equivalents"," 133–34.
[14] See Daix and Rosselet, *Picasso: The Cubist Years, 1907-1916*, esp. 287-320.
[15] See the online archive of Bibliotèque Nationale de France, which enables access to the cover of *Le Journal*'s November 18, 1912 edition (https://gallica.bnf.fr/ark:/12148/bpt6k7625045j/f1.item.zoom), accessed December 5, 2019. See also Daix and Rosselet, *Picasso The Cubist Years: 1907-1916,* 287, in which Daix erroneously states that the newsprint found in *Guitar, Sheet Music and Glass* is dated from November 10, 1912.

Music, and Glass nearly all the non-photographic content from these pages.[16] Here we witness not an accidental or flippant omission of photography but a conscious suppression of it.

The work of the present essay is to explore how Picasso came to this decision, how photography impacted him to such a degree that he committed himself to its total excision. Such an exploration raises a number of questions: How does the meaning of the *papier collé* shift when it becomes apparent that photography is intentionally absent from it? What are we to make of Picasso's use of industrial materials at the same moment as his omission of mass-produced photographs from them? How can we reconcile the reversals and inversions Picasso performs in his *papiers collés* that call to mind the mechanics of photography despite its very absence? These questions warrant an investigation into Picasso's attitudes toward photography, his use of the medium, and how, if at all, it enjoyed a reciprocal relationship with his art.

RESISTANCE

> *"Commentators had earlier expended much fruitless ingenuity on the question of whether photography was an art—without asking the more fundamental question of whether the invention of photography had not transformed the entire character of art."* — Walter Benjamin [17]

For Picasso, photography was a force to resist. A number of the artist's comments elucidate this position, the earliest of which appears in *Picasso and His Friends*, a book written

[16] It is possible that Picasso bought more than one copy of the November 18, 1912 edition and utilized the first and second pages from more than just one; however, being that there are no repetitions or overlaps within the two works mentioned here, it is clear that Picasso dispersed the material from the same sheet over two (or perhaps even more) *papiers collés*. Moreover, there is no evidence that Picasso ever used duplicate copies of any newspaper.

[17] Walter Benjamin, "The Work of Art in the Age of Its Technological Reproducibility," in *Walter Benjamin: Selected Writings, Volume 4: 1938-1940*, ed. Howard Eiland and Michael Jennings, trans. Edmund Jephcott (Cambridge, MA: Belknap Press, 2003), 258.

by his former partner Fernande Olivier.[18] In it, the author offers a first-hand account of the artist's anxiety toward photography. One evening, after taking hashish pills with a group of friends, Picasso, "in a state of nervous hysteria shouted that he had discovered photography, that he wanted to kill himself, he had nothing left to learn."[19] Olivier characterizes this outburst as relating to what the medium portended for his art: "[H]e appeared to have had a revelation that one day he would be prevented from developing. He would come to the end and find a wall which would impede all progress. No longer would he be able to learn, or discover, or understand or penetrate little by little into the secrets of an art which he wanted to make new and fresh."[20] This statement echoes Charles Baudelaire's ruminations on photography's mechanical "impoverishment" of art: "If photography is allowed to supplement art in some of its functions, it will soon have supplanted or corrupted it altogether…."[21] At the very least, Picasso's words convey a fear that the use of photography equated to a relinquishment of artistic authority by privileging machine over hand, index over gesture, mediation over direct engagement.

While Olivier's account dates circa 1909,[22] Picasso offered a more articulated resistance to photography thirty years later:

> When you see what you express through photography, you realize all the things that can no longer be the objective of painting. Why should the artist persist in treating subjects that can be established so clearly with the lens of a camera? It would be absurd, wouldn't it? Photography has arrived at a point where it is capable of liberating painting from all literature, from the anecdote, and even from the subject. In any case, a certain aspect of

[18] Olivier met Picasso in 1903 and was in a long-term relationship with him until mid-May 1912. See Fernande Olivier, *Picasso and His Friends*, trans. Jane Miller (New York: Appleton-Century, 1965), 26 and William Rubin, *Picasso and Braque: Pioneering Cubism* (New York: Museum of Modern Art, 1989), 390.
[19] Olivier, *Picasso and His Friends*, 134.
[20] Ibid.
[21] Charles Baudelaire, "Salon de 1859: Le Public moderne et la photographie," reprinted in Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, MA: Belknap Press of Harvard University Press, 2002), 691.
[22] "The Apartment on Boulevard de Clichy," the title of the chapter in Olivier's book in which these quotes appear, details a party attended by Olivier and Picasso soon after the move into the 11, Boulevard de Clichy studio. Picasso occupied this studio from September 1909 until September 1912. See Olivier, *Picasso and His Friends*, 132–34 and Rubin, *Picasso and Braque*, 363 and 402.

> the subject now belongs in the domain of photography. So shouldn't painters profit from their newly acquired liberty, and make use of it to do other things?[23]

With these words, it would appear that photography's analogous replication of lived experience rid the Spanish artist of the need for strictly imitative depiction and thus enabled him to achieve levels of painterly invention not possible without it. Put another way, his statement implies that he painted with photography in mind as a matter of course, perpetually resisting it expressly to supersede it. In this sense, photography acts for Picasso as a cognitive *parergon*, a framework not part of yet inseparable from a work of art.[24]

If these last assertions portray the resistance to photography as painting's emancipator, others depict it as inferior to other mediums. So strongly did Picasso feel on this issue that he tried to convince Brassaï to abandon his dedication to photography.[25] After viewing a portfolio of Brassaï's drawings, Picasso enthused: "You're a born draftsman...why don't you go on with it? You own a gold mine and you're exploiting a salt mine."[26] Brassaï's recollection of the conversation continues: "A lively discussion ensued. I tried to explain to him why I had decided in favor of photography. He interrupted me often, and I listened to his objections and his reproaches. And later, at every one of our meetings, the first question he put to me was always: 'And the drawing? Have you gone back to your drawing?'"[27] Here Picasso betrays a belief that photography, even as late as 1939, was at best artistically insufficient. So inferior was it that Picasso advocated—indeed demanded—that Brassaï disregard more than a decade's photographic work to pursue more traditional modes of expression. As the photographer makes

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[23] Brassaï, *Picasso and Company* (Garden City, NY: Doubleday & Company, Inc., 1966), 46–47.
[24] Jacques Derrida, *The Truth in Painting* (Chicago: University of Chicago Press, 1987).
[25] Brassaï was the pseudonym of Hungarian-born photographer Gyula Halász (1899-1984).
[26] Brassaï, *Picasso and Company*, 47.
[27] Ibid.

clear, Picasso was unrelenting and pressed him on the subject first thing each time they met. Five years later, on May 3, 1944, Picasso pesters him once again, asking the "eternal question":

> Picasso: And the drawing? Have you begun to draw again?
>
> Brassaï: I tell him that since I decided on photography I have not wanted to spread myself too thin, and for the past twenty years I have never touched a drawing pencil. Without his persuasion, I would probably never have gone back to it…
>
> Picasso: *almost angrily*: Frankly I don't understand you! You have a gift, and you make no use of it. It is impossible—do you hear me?—impossible that you are completely satisfied by photography. It is forcing you into a total abnegation! …When you have something to say, to express, any form of submission becomes unbearable in the long run. You have to have the courage of your vocation and the courage to live by that vocation. The "second profession" is a trap![28]

Two essential points stand out from this exchange. The first is Picasso's unwillingness to accept photography as worthy of an artist's full attention, deeming it a mere "second profession" to which artists turn when valid art does not pay. The second is his insistence that it was "impossible" that any artist could be "completely satisfied by photography." These sentiments reveal that Picasso not only felt that photographers were unfulfilled but that they secretly harbored the desire to be sculptors or painters. This final point was a long-held belief, for closer to the end of his life, he reiterated this by stating: "Dentists and photographers are never satisfied with their work, it's been said; all dentists would like to be doctors and all photographers would love to be painters. Brassaï draws very well, Man Ray is not a bad painter, and Dora [Maar] did not escape this rule. In Dora the photographer, a Dora the painter was trying to be born."[29] All told, these statements speak to Picasso's conviction that photography is in every way inferior to

[28] Ibid., 131.
[29] « Les dentistes et les photographes ne sont jamais satisfaits de leur travail, disait-il ; tous les dentistes voudraient être médecins et tous les photographes aimeraient être peintres. Brassaï dessine très bien, Man Ray n'est pas mauvais peintre, et Dora n'échappait pas à cette règle. En Dora photographe, une Dora peintre essayait de naître. » Françoise Gilot and Carlton Lake, *Vivre avec Picasso* (Paris: Calmann-Lévy, 1965), 77–78.

the artist's hand, to its enduring gesture and above all, to its triumph over mechanicity. For Picasso photography was not an art, but an instrument to be placed in its subordination.

It would appear from the foregoing that Picasso roundly dismissed photography, that any sincere artistic commitment to it would be spurious, a waste. And yet the artist's actions do not support such a position. For example, artist and writer Marius de Zayas wrote that during a 1914 visit with Picasso that the artist confided he had "absolutely entered into the field of photography."[30] Yet de Zayas does not elaborate upon this totalizing statement and leaves it open to interpretation. What does it mean, then, for Picasso to have entered the field of photography *absolutely*? To take photographs and nothing more? Or could it mean a more fundamental engagement with the conditions of photography—its indexical connections to the world, its inversions and reversals, and its commercial reproduction and circulation? If so, what are the ways in which Picasso entered the field of photography to employ its conditions as a *means* to an artistic end, not an artistic end unto itself?

ACCEPTANCE

"A photograph gives control over the thing photographed." — Susan Sontag[31]

Though Picasso had a vociferous aversion to the idea of expressing himself artistically through photography, he profited from its mechanical capacities and conceptual frameworks throughout the first two decades of the twentieth century. During this time, the medium played a

[30] Marius de Zayas, *How, When, and Why Modern Art Came to New York*, ed. Francis M. Naumann (Cambridge, MA: The MIT Press, 1996), 177. De Zayas was heavily involved with the network of photographers that were associated with Alfred Stieglitz and the Photo-Secession movement in New York City at the turn of the century. Thanks in no small part to de Zayas, Stieglitz exhibited many European artists including Picasso and Francis Picabia at his gallery 291. We can say, then, with no small degree of uncertainty that the photographic stakes of Picasso's and Picabia's work were informed by Stieglitz and other photographers that were of interest to the American photographer.
[31] Susan Sontag, *On Photography* (New York: Rosetta, 2005), 122.

significant and diverse role for him. In addition to using photographs as a visual resource for painting, Picasso took a considerable number of pictures for compositional, documentary, self-promotional, and experimental purposes. He also created dialogic exchanges between his works and various objects by stacking them one on top of the other or by staging them in groups with the intent of photographing them. Moreover, Picasso used his camera to capture the numerous artists, poets, neighbors, and art dealers that visited his studio, often posing them in front of his recently completed canvases. Ever the savvy self-promoter, the painter also documented himself in dapper or playful guises—one could even call them costumes—surrounded by his paintings. Beyond these studio-based applications, Picasso exploited photography's perspectival rendering of landscape and architecture in Horta de Ebro, Spain, facilitating in part the spatial disruptions that would eventually define his Cubist paintings.[32] Furthermore, Picasso printed his own photographs and therefore was familiar with the transformation of negative images into positive ones through the development process.[33] Taken together, the artist's photographic activity during this period offers insight into how the medium was not only a practical operation but was also a formal and conceptual territory to be explored.

[32] For examinations of Picasso's photography and its relationship to Cubism see Paul Hayes Tucker, "Picasso, Photography, and the Development of Cubism," *The Art Bulletin* 64, no. 2 (June 1982): 288–99; Edward F. Fry, "Picasso, Cubism, and Reflexivity," *Art Journal* 47, no. 4 (1988): 296–310; Jeffrey S. Weiss, "Fleeting and Fixed: Picasso's Fernandes," in *Picasso: The Cubist Portraits of Fernande Olivier* (Washington, DC : Princeton, NJ: National Gallery of Art; Princeton University Press, 2003), 1–48; Anne Baldassari, *Picasso and Photography: The Dark Mirror* (Paris : Houston: Flammarion ; Museum of Fine Arts, 1997); Jeffrey S. Weiss, "Contingent Cubism," *Grey Room* 58 (Winter 2015): 26–49; *Picasso: The Photographer`s Gaze* (Barcelona: Museu Picasso de Barcelona, 2019).
[33] Baldassari, *Picasso and Photography,* 14. Baldassari's book is an edited, English-language translation of sections from the author's three French-language books *Picasso Photographe: 1901-1916* (Paris: Editions de la Réunion des musées nationaux : Diffusion Seuil, 1994), *"À Plus Grande Vitesse que les Images": Picasso et la Photographie* (Paris: Editions de la Réunion des musées nationaux : Diffusion Seuil, 1995), and *Le Miroir Noir: Picasso, Sources Photographique, 1900-1928* (Paris: Editions de la Réunion des musées nationaux : Diffusion Seuil, 1997), each published on the occasion of exhibitions as the Musée Picasso in Paris, of which Baldassari was president from 2005-2014.

Sometime in late 1901 or early 1902, Picasso took a photograph in his Paris studio (*fig. 7*). Faintly recognizable, he appears wearing a suit and top hat surrounded by a constellation of his paintings, among them *Portrait of Gustave Coquiot* (1901), *Absinthe Drinker* (1901), *I, Picasso* (1901), and other smaller works. Though the artist never titled any of his output, a recent exhibition gave this image the name *Superimposed Self-Portrait with Paintings Hanging on the Studio Wall* (1901-1902), a somewhat misleading appellation given that the image's most prominent paintings are not installed but stacked and leaned against other works.[34] It is difficult to imagine that Picasso kept these works in such a precarious position as a matter of habit or necessity. Their studied yet provisional arrangement instead suggests a compulsion to create a single image through the assemblage of disparate materials. Furthermore, Picasso's double exposure demonstrates an embrace photography's mechanical processes beyond mere composition. While it may be that he realized the image by taking an initial exposure and then a second in which he situated himself in the frame (or vice-versa), it is more likely he achieved it by placing two superimposed negatives directly onto the photosensitive paper (a technique referred to as sandwich printing). Picasso was perhaps following the photographic work of Edgar Degas from the 1890s when the artist created several double exposures (*fig. 8*).[35] In detailing how Degas executed his images, Douglas Crimp recounts the fundamental operations of photography:

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[34] See Laurent Le Bon, ed., *Picasso: bleu et rose* (Paris: Hazan, 2018), 25, which dates the photograph as 1901-1902 and assigns it the title « Autoportrait en surimpression avec des toiles accrochées au mur d'atelier ». See also Baldassari, *Picasso and Photography*, 21, wherein the image is dated 1901 and is titled *Self-Portrait in the Studio*.

[35] Douglas Crimp, "Positive/Negative: A Note on Degas's Photographs," *October* 5 (Summer 1978): 91. It should be noted that since the appearance of Crimp's essay more recent scholarship suggests that Degas achieved his double exposures not through the layering of negatives but through multiple exposures to a single negative. Germane to this essay is Picasso's repetition of Degas's double exposure, not the precise means by which Degas achieved it. See Malcolm R. Daniel, *Edgar Degas, Photographer* (New York: Metropolitan Museum of Art, 1998); See also Sarah Lees, "'To Play with Light and Shadow': Degas and Picasso as Photographers" (Williamstown, MA, Barcelona, and New Haven, CT: Sterling and Francine Clark Art Institute; Museu Picasso; Distributed by Yale University Press, 2010), 270 wherein the author offers that Picasso was likely to have been aware of Degas's photography.

> For the process of photography is itself a double operation. Before the light of the world can be registered on the print, it first must undergo a reversal at the intervening stage of the negative. At this point however, the breakdown is not strictly one of light and dark. It is, rather, one of opacity and transparency. Thus at the stage of the negative, light and dark are not only reversed, they are radically converted. Anything that reflects light in the world registers itself as opacity on the negative, thereby being given the power to obscure, to block out what is dark; while the absence of light—darkness, shadow, obscurity—registers itself as transparency. It is only in this way that the photo*graph* can be *writing*. For as light passes through the transparent negative, it *inscribes* black onto white.[36]

Not only does Crimp remind us that the basis of photography is the inscription of light onto a negative, he also outlines the necessary inversions and reversals that a developed photograph must undergo in relation to it. Crimp's text also stresses that by 1895 Degas's work had come to be embraced by Symbolist poets such as Stéphane Mallarmé, whose work investigated inversion, duplication, and semantic fluidity. Even though the "Symbolists held Degas's art in high esteem, they despised photography" because it "represented everything that was deplorable about the positivist view of reality against which they staged their revolt."[37] Yet with the acumen Degas brought to his photographic experimentation, he not only "'made photography *intelligent*,'"[38] he also made it "Mallarméan," in its fluid inversion of signification.[39] Picasso advances the Symbolist investigation of reversibility to play a temporal game in his *Superimposed Self-Portrait*. Sartorially he refers to the recent closure of the nineteenth century while his paintings proclaim themselves as the modernity of the new century. Picasso's image, executed at the dawn of the twentieth century, resists photography's temporal stasis by reversing time while also

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[36] Ibid. Both my awareness of Crimp's text and my examination of the photographic negative here are heavily indebted to George Baker's 2016 essay "The Black Mirror." See George Baker, "The Black Mirror," *October* 158 (Fall 2016): 30–66.
[37] Ibid., 93
[38] Jeanne Fevre, *Mon Oncle Degas* (Geneva: Pierre Cailler, 1949), 139–40, cited in Crimp, "Positive/Negative: A Note on Degas's Photographs," 94.
[39] Crimp, "Positive/Negative: A Note on Degas's Photographs," 95–98.

projecting itself forward. As if to conquer the past by summoning the future, Picasso's inscription on the photograph's verso states: "The strongest walls open to my passage. Look."[40]

Soon after the double exposure, Picasso executed *The Blue Studio* (1902) (*fig. 9*), which furthers the prior photograph's sense of reversal by focusing on juxtaposed images and inverted objects. Dominating the composition is the artist's *Two Women Sitting at a Bar* (1902), seen upside down atop an unidentifiable canvas. To the right is a reproduction of Rodin's *The Thinker* (1880) resting above what appears to be a landscape tilted ninety degrees while a pinned butterfly and a drawing of a male figure hover nearby. In the recent Musée d'Orsay exhibition *Picasso: Bleu and Rose*, this photograph was exhibited so that *Two Women Sitting at a Bar* was viewed upright.[41] Such a choice is perplexing, for the light and shadow in the photograph make plain that both the Rodin reproduction and drawing of a man are oriented upright. To exhibit the photograph upside-down upends both the orientation of the objects at the time of their capture and the artist's intention when he arranged them. Pretending that the true focus of the photograph is an upright *Two Women Sitting at a Bar* denies the reality that Picasso inverted his painting specifically so that it would have a charged conversation with its surrounding objects. Furthermore, this choice rejects any idea that the combinatory structure of Picasso's photograph produces simultaneity in its dialogue between photography and painting. Curatorial revisionism aside, both *Superimposed Self-Portrait with Paintings Hanging on the Studio Wall* and *The Blue Studio* are immensely revelatory as they confirm Picasso's attraction to inversion and, just as significantly, his fledgling desire to situate discrete materials together to form cohesive images.

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[40] This is the most recent English translation of Picasso's Spanish inscription: "Los muros mas fuertes se abren a mi paso—Mira.". See Anne de Mondenard, "In the Pre-War Parisian Studios," in *Picasso: The Photographer`s Gaze* (Barcelona: Museu Picasso de Barcelona, 2019), 225. Elsewhere the inscription has been translated as "The strongest walls open as I pass. Behold!" See Baldassari, *Picasso and Photography*, 19.

[41] *Picasso: bleu et rose* was on view at Musée d'Orsay in Paris and ran from September 18, 2018 to January 6, 2019.

The rupture of *papier collé*—its capacity for cohesive yet polysemic signification through the juxtaposition of arbitrary signs—would not come for another decade.

Seemingly at odds with his disparaging comments on photography, Picasso injected his use of photography with aesthetic intent. Judging from these early photographs there is no other apparent rationale guiding their production. While they blur the distinction between documentation and art, there is also no evidence that Picasso considered these photographs to be artworks in their own right. Instead, they give the impression of an attempt to glean something from the photographic process itself, namely a means of making reproducible otherwise fleeting juxtapositions and inversions, actions that would later realize their maximum potential through the *papier collé***.**

Though photography facilitated these exercises during the nascent years of his Parisian life, it is unlikely he executed them with a camera he owned.[42] The coupling of Picasso's poverty and supreme dedication to painting in these early years helps explain why photographic compositions such as the two mentioned above are anomalies within the artist's maturing practice. Toward 1906 Picasso increasingly forged his own brand of modernism by experimenting with new forms, including Iberian, African, and Oceanic masks.[43] Moreover, the artist was more financially stable. Fernande Olivier relates that by 1907 Picasso "had fallen on better days" and that by 1909 he was "richer," which sheds light on why Picasso only came into

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[42] We know from a 1904 letter to his parents that Picasso did not own a camera at this time, for he mentions that he would have to borrow one from a friend before being able to send them his most recent portrait. See Baldassari, *Picasso and Photography*, 14, and de Mondenard, "In the Pre-War Parisian Studios," 225.

[43] A number of postcolonial and Africanist authors have critiqued Picasso's exploitation of African and Oceanic materials. See in particular Simon Gikandi, "Picasso, Africa, and the Schemata of Difference," *Modernism/Modernity* Vol. 10, no. No. 3 (September 2003): 455–80 and the more recent Suzanne Preston Blier, *Picasso's Demoiselles, The Untold Origins of a Modern Masterpiece* (Durham: Duke University Press, 2019). For a critique of William Rubin's "Primitivism" in 20th Century Art, in which Picasso's work was prominently featured, see Thomas McEvilley, "Doctor, Lawyer, Indian Chief: Primitivism in 20th Century Art at the MoMA," *Artforum* 23, no. 3 (November 1984): 54–61.

possession of a camera around 1908.[44] This is the moment just after the modernistic breakthrough of the artist's cataclysmic *Les Demoiselles d'Avignon* (1907) and other significant advances in the path toward the Cubist project. One should not consider it coincidental that this is also the same moment that Picasso reinstated his use of the camera, for in his rapidly expanding and revolutionary modernism the artist sought to gain from a wide variety of contemporary and art historical models, of which photography was just one. At least until the mid-1920s, he used a small box camera typically referred to as a "detective" that "had fast lenses with a short focal length that gave a sharp image through great depth of field."[45] Like the instant camera that Kodak launched in 1888 with the famous slogan "You push the button, we do the rest," Picasso's camera was remarkably easy to use. However, unlike the Kodak camera, which required users to send away to have their negatives developed and printed, Picasso developed his own negatives.[46]

In 1908 Picasso commenced a series of photographs that, like the two discussed above, took his own artwork as their subject. Take, for example, *"Study for Standing Nude" in the Bateau-Lavoir Studio* (1908) (*fig. 10*), which shows several of the artist's works placed next to or stacked atop one another. Unlike the two photographs discussed above, the relationships between these objects are established less by Picasso's organization of them than by his camera's angle; he could have documented these works straight on without the interrupting noise of studio paraphernalia but instead chose photographically to layer these elements by capturing them from a low vantage point. As a result, the artist's worktable against which a canvas and a stretcher

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[44] Olivier, *Picasso and His Friends*, 82 and 132; see also Baldassari, *Picasso and Photography*, 14 and 62 wherein the author outlines a general timeline in which Picasso reintroduced photography into his life and work.
[45] Baldassari, *Picasso and Photography*, 14.
[46] Ibid. Baldassari writes that the Picasso archives "contain a chemical formula, written in Spanish in [Picassso's] hand, for making a 'mixed developer.'" For a concise history of the Kodak camera see Colin Ford and Karl Steinorth, eds., *You Press the Button We Do the Rest: The Birth of Snapshot Photography* (London: Nishen, 1988).

lean interrupts the composition's foreground. Just behind is a stack of three works in front of the very left edge of *Les Demoiselles d'Avignon*: at the bottom is *Head with One Eye Blank* (1907) leaning against the oak sculpture *Figure* (1908) on top of which rests the carved *Head* (1907). While a cramped studio may have required these works to be stacked atop one another, the alignments of facial and figurative deconstructions convey a premeditated approach to both arrangement and capture. The thrust of the image is thus twofold: on one hand, we see the photographic layering of disparate mediums and modes of figuration; on the other, we witness a dialogue among visual signifiers within a delimited pictorial space.

Such use of orthogonal alignment and formal interplay is fragmented by *"Woman with a Book" in progress* (1909) (*fig. 11*), wherein the titular work appears on an easel against which rests *Seated Nude* (1909) (*fig. 12*). Just as in *"Study for Standing Nude,"* the camera hovers just above the ground. Yet here Picasso positions our eye upward not by angle but by incision: he cut one-third of the photograph away. While Anne Baldassari proposes that this cropping of the photograph "already prefigures the rupture that the *papiers collés* imposed on the system of spatial representation,"[47] one first begins to wonder in what ways the photographic acts of framing, printing, and incising act in concert with the paintings in the image itself. Though we will never know what comprised the missing fragment, its absence pushes our focus upward toward *Woman with a Book* (1909) (*fig. 13*). We can presume that, had the photograph not been cut, more emphasis would have been placed on the *Seated Nude* resting on the floor. In its place is Picasso's precise incision, which begins its journey just below and then along the base of the canvas, continuing upward along the nude's torso, jutting to the left just under her chin, and then zigzagging upward again just under her eye. The obtuse angle created by this operation

[47] Baldassari, *Picasso and Photography*, 66.

unmistakably rhymes with the deep brown shading below the right eye of the neighboring *Woman with a Book.* With this, Picasso forges a photographic exchange between the two paintings through documentary presence and material absence.

MODEL

> *"And yet the impact of the photographic reproduction of artworks is of very much greater importance for the function of art than the greater or lesser artistry of a photography that regards all experience as fair game for the camera."* — Walter Benjamin[48]

Up to this point, I have detailed a timeline wherein photography functions in the wake of Picasso's art rather than as a model for its production. A shift toward the latter occurred during the summer of 1909, while the artist was working in the village of Horta de Ebro in his native Spain. In "Picasso, Photography, and the Development of Cubism," Paul Hayes Tucker argues that the artist's use of photography at this moment led to the advent of Cubism itself, citing, among other things, the artist's awareness of photography's ability to "create ambiguous spatial relationships through the blending of dark and light planes."[49] This, the author says, was Picasso's photographically based attempt to work through and surpass Paul Cezanne's *passage*, the technique of faceted brushwork that disrupts single-point perspective. Tucker is right to point out that Picasso used photography to capture multiple angles of the local rooftops and hills before painting *The Reservoir, Horta de Ebro* (1909) (*fig. 14*) and other landscapes. However, by stressing that Picasso was interested in "the camera's ability to generalize" and flatten

[48] Walter Benjamin, "Little History of Photography," in *Walter Benjamin: Selected Writings, Volume 2: 1927-1934*, ed. Michael Jennings, trans. Rodney Livingstone (Cambridge, MA: Belknap Press, 1999), 250.
[49] Paul Hayes Tucker, "Picasso, Photography, and the Development of Cubism," *Art Bulletin*, Vol. 64, No. 2 (June 1982), 295.

perspective, Tucker presents a teleology wherein photography is largely responsible for, rather than attendant to, the development of Cubism.[50]

Conversely, Jeffrey Weiss argues that Picasso's exploitation of photographic seriality at Horta led to a reciprocal exchange between painting and photography. Writing about the portraits of Fernande Olivier that Picasso executed at the same moment as the Horta landscapes, Weiss foregrounds a process the artist adopted of linking painting and photography in an iterant manner wherein he situated his recently completed landscapes and portraits in serialized groups to photograph them. While the resulting images share a strong resemblance to his older photographs in that we see grouped works hanging, stacked, and leaned side by side (*fig. 15*), the new images lack the prior sense of resolution. To be sure, the studio negatives, with their lopsided composition and uneven lighting, did not result in quality photographs by any standard. In the place of clarity, however, is a photographic methodology that is more indexical than formal. One of the achievements of these images was the ability for Picasso to look objectively at his completed work through a photographic framework to compare "oppositions of format and setting, subtle distinctions in point of view, slight shifts in posture and expression, and modulations in the structural articulation of the head."[51] Being that these prints allowed the artist to typify his working processes through the structure of a photographic archive, they later provided a model that "allowed Picasso both to record painting and to implement it."[52] Tellingly, Picasso once again exploits the power of the multiple exposure (*fig. 16*), which pushes the photographic stakes even further toward the conceptual in that Picasso physically layered his negatives to create a composite image of his serialized paintings. Photography, then, acted at

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[50] Ibid.
[51] Weiss, "Fleeting and Fixed: Picasso's Fernandes," 33.
[52] Ibid., 31.

once as source imagery for painting and as a catalyst for a generative exchange between mediums.

Seeing how the conditions inherent to painting and photography could be identified and exploited in relation to one another, Picasso increasingly sought the reciprocity between the two mediums. While this humorously play out in a sandwich print wherein Picasso overlaps the face of Henri Rousseau with a monkey one of his paintings (*fig. 17*), a more considered example appears with *Still Life on a Pedestal Table* (1911) (*fig. 18*). Sebastian Zeidler points out that this studied arrangement, which includes a zither, a mandolin, and a champagne bottle on a small tabletop, is part of a "photographic campaign" that Picasso began in 1910 in which the necks and sound holes of stringed musical instruments appear as respective surrogates for male and female genitalia.[53] These photographs feature a mandolin either resting on the pedestal table next to male sitters, as in *Portrait of Georges Braque* (1911) (*fig. 19*), or being handled by a woman as she leans against the table, as in *Portrait of Marie Laurencin* (1911) (*fig. 20*). The visual motifs explored in all three photographs—ropelike tassels, the necks and sound holes of stringed instruments—are equally prominent in Picasso's canvas *The Mandolin Player* (1911) (*fig. 21*). Although it is possible that Picasso composed the still life photograph before painting his *Mandolin Player* or that the portrait photographs were taken after the painting's completion (or any combination thereof), it is clear that Picasso was exploring a range of motifs that made their way into both photography and painting. In this way, he put the mediums into conversation and, as Zeidler writes, "mapped still life onto portrait, painting onto photo, answer onto question."[54] While Zeidler's ruminations on Picasso's photographs that include musical instruments concern

[53] Sebastian Zeidler, *Form as Revolt: Carl Einstein and the Ground of Modern Art* (Ithaca: Cornell University Press and Cornell University Library, 2015), 141.
[54] Ibid.

themselves with matters of sexual difference, the concern here is how Picasso's use of photography led to examinations of reproduction and inversion.

As mentioned above, a pivotal moment arrived in 1912 after Braque introduced Picasso to the *papier collé* but before the Spanish artist embarked on his own series of pasted paper works. While Braque was still in Sorgues, Picasso wrote to him in early October to update him on the latest developments: "I'm using your latest papery and powdery procedures. I'm in the process of imagining a guitar and I am using a bit of earth against our horrible canvas."[55] For Picasso to speak so disparagingly of his and Braque's work suggests that he had reached a level of frustration with Cubist painting so acute that it drove him to look beyond the canvas to new modes of operation. Hence the guitar Picasso mentions in his letter: a maquette of the instrument that the artist constructed from cardboard, string, and wire (*fig. 3*). This maquette is one of the most vital creations in all of Picasso's oeuvre, for it signals the artist's definitive shift from Analytical Cubism (the deconstruction of mimesis in painting) to Synthetic Cubism (the resistance to mimesis through the juxtaposition and layering of disparate materials).[56] With his guitar maquette, Picasso physically fractures mimesis through the layering of cardboard fragments. In this way, the maquette is in every way the formal and conceptual model for the *papier collé*, for it eliminates illusionistic space from Cubism and replaces it with a network of flat, fragmented elements that join to construct polysemic meaning.

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[55] Letter from Picasso to Braque dated October 9, 1912, cited in Rubin, "Picasso and Braque: An Introduction," 31. Picasso's words in his imperfect French read as follows: "je emploie tes derniers procedes paperistiques et pusiereux. Je suis en train de imaginer une guitare et je emploie un peu de pusiere contre notre orrible toile." Rubin makes clear that even though Picasso alludes to "papery procedures" in the letter there is no proof that the artist had begun the production of his *papiers collés* at this time, indicating instead that by using the term "papery" Picasso was referring to his guitar maquette and by "powdery" the artist was likely referring to paintings such as *Table with Guitar* (1912), which incorporates sand and dust.

[56] Rubin, *Picasso and Braque*, esp. 32-35; Bois, "The Semiology of Cubism"; Umland, *Picasso*, esp. 20-26. Picasso's recognition of the significance of this work is highlighted by the fact that he kept it in his possession from the time of its creation until he donated it in 1972 to The Museum of Modern Art in New York shortly before his death a year later.

Many art historians have argued that these inversions occurred because of Picasso's renewed interest in African art.[57] More specifically, they posit that this shift relates to a particular mask attributed to the Grebo people of Liberia and Ivory Coast in West Africa (*fig. 22*) that the artist bought during an August 1912 trip to Marseille from Sorgues.[58] Yve-Alain Bois, for example, asserts that Picasso experienced an "epiphany" with this particular mask due to the arbitrariness of its features, particularly its eyes, which are not mimetic representations but are arbitrary depictions of human eyes in the form of protruding cylinders.[59] Bois says that this sudden realization led Picasso to make his guitar maquette semiologically analogous to the Grebo mask, so that its signs would "demonstrate, via repetitions, inversions, and other geometrical operations…their polysemy."[60] In response to this supposed epiphany, Rosalind Krauss expresses doubt: "I think the momentousness of this change cannot be explained as locally as the one encounter would suggest. Which is to say, it seems to me that something far more continuous and profound must have been at work in Picasso over a far longer period of time for such a change to be truly prepared for, or motivated."[61] If we ponder Krauss's call to look into "more continuous" activity over a "far longer period," we may appropriately turn to Picasso's use of photography, which had enjoyed more of a sustained relationship with Picasso's

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[57] See Daniel-Henry Kahnweiler, "Preface," in *The Sculptures of Picasso* (London: Rodney Phillips & Co, 1949), unpaginated; William Rubin, "Modernist Primitivism: An Introduction," in *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*, ed. William Rubin (New York: Museum of Modern Art, 1984); William Rubin, "Picasso," in *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*, ed. William Rubin (New York: Museum of Modern Art, 1984); Fry, "Picasso, Cubism, and Reflexivity"; Bois, "The Semiology of Cubism"; Yve-Alain Bois, "Kahnweiler's Lesson," in *Painting as Model* (Cambridge, MA: MIT Press, 1993), 65–97; Rosalind Krauss, "The Motivation of the Sign," in *Picasso and Braque, A Symposium* (New York: Museum of Modern Art, 1992), 261–305; Poggi, *In Defiance of Painting*.
[58] Bois, "The Semiology of Cubism," 198n18; see also Fry, "Picasso, Cubism, and Reflexivity," 299.
[59] Ibid., 172. Here Bois looks to the semiotic investigations of Swiss linguist Ferdinand de Saussure. See Ferdinand de Saussure, *Course in General Linguistics*, ed. Charles Bally and Albert Sechehaye, trans. Wade Baskin (New York: Philosophical Library, 1959).
[60] Ibid., 177.
[61] Krauss, "The Motivation of the Sign," 264. It is important to note that Krauss's disagreement with Bois here stems not from a fundamental difference in opinion regarding the semiotic nature of Picasso's investigations, but rather with Bois's claim for the instantaneity of Picasso's experience with the Grebo mask.

work than masks did at the time of the Grebo mask's arrival. We must therefore rethink the primacy of the Grebo mask so that we may ruminate upon the photographic stakes of Picasso's *Guitar* maquette.

Indeed, the amount of photographic attention Picasso paid to his guitar maquette is striking. Although it appears in a number of the artist's photographs as part of a multi-part artwork (*fig. 23*) or installed in the artist's studio hovering above the half covered *Demoiselles d'Avignon* (*fig. 24*), it is most dramatically visible in a series the artist executed in his new Paris studio around December 1912 (*figs. 25, 26, and 27*).[62] In these last three images we see the *Guitar* maquette installed centrally and rather high on the wall surrounded by a number of recently completed *papiers collés*. In the first image one can make out works such as *Head of a Man*; *Table with Bottle, Wineglass and Newspaper*; and *Bar-Table with Bottle and Wineglass* (all 1912) radiating outward from the maquette.[63] If there had been any ambiguity regarding link between the *Guitar* maquette and the *papier collé*, Picasso tore it asunder by situating them in such tight proximity within a number of photographs. While these images accentuate the fragmented interplay between the sculpture and the papers flanking it, they also betray the manner in which Picasso inverts the maquette's dimensionality into the flatness of paper. What is more, through photography he opens up to reproduction the arrest of material circulation that is the foundation of the *papier collé* itself. With these actions, Picasso offers a lineage of

[62] The newsprint found in each of the works that appear in these photographs is dated from early December 1912 (most are from December 3, 4, 8, & 9), meaning that the artist could have shot them only after the second week of December. At the bottom of the first photograph (*fig. 23*) we can see two pieces of newsprint from the November 18, 1912 edition of *Le Journal*. These are the only two pieces from the first and second pages of the edition that do not appear within *Glass and Bottle of Suze* (*fig. 4*) and *Guitar, Sheet Music and Glass* (*fig. 6*). Nor do they appear, to my knowledge, anywhere else in Picasso's work. This means that the commonly held belief that these two *papiers collés* were the very first executed by the artist must be thrown into doubt. This also proves that Picasso used newsprint days if not weeks after its original publication.

[63] See Daix and Rosselet, *Picasso*, 292–94, catalogue numbers 536, 542, and 547, respectively.

reproduction between his maquette and the *papiers collés* that is not unlike posing children beside their mother for a family portrait.

Indeed, a kind of progeny is at work here. “A maquette,” writes Jeffrey Weiss, “is generally understood to represent an interim object, one that serves the preparation of a fully developed, ‘final’ work.”[64] A maquette, like a photographic negative, is an object of deferred action that lies in wait for its replication. Correspondingly, Picasso’s maquette was the basis of the artist’s sheet metal guitar that he executed sometime in 1913 or 1914.[65] However, the artist didn’t look upon his maquette as the catalyst for a single instance of reproduction, but for a multitude of them. He intimated as much to his friend André Salmon: “You’ll see. I am going to hold on to the *Guitar*, but I shall sell its plan. Everyone will be able to make their own.”[66] This comment affirms Picasso’s interest in exploring certain contours of reproduction. While he did just that by looking to the photograph to reproduce simultaneously his maquette and *papiers collés*, the reproductive link between them is more analogous than physical. Regarding the relationship these studio photographs establish between the maquette and paper works, Bois states:

> Picasso himself insisted on the serial nature of his work and on the inaugural character of the *Guitar* construction in relation to it, as we see in a few photographs he took of their assemblage on a wall of his studio. Here the question is not that of the "*rapports de grand écart*" between the signs of a given work, but the "*rapports de plus petit écart possible*," the smallest possible difference between the sign configuring, in turn, a guitar, a head, or a bottle in various works of the same series.[67]

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[64] Weiss, “Contingent Cubism,” 34.

[65] The exact date for the sheet metal version of *Guitar* has been a rather vexed historical space. Most recent scholarship dates it to January-February 1914. See Brigitte Léal, Christian Briend, and Ariane Coulondre, eds., *Le Cubisme* (Paris: Centre Pompidou, 2018), 123. This parallels Jeffrey Weiss’s recent assertion that it “is believed to date to 1914.” See Weiss, “Contingent Cubism,” 34. The Museum of Modern Art’s 1989 publication *Picasso and Braque*, however, dates it to Winter 1912-13. See Rubin, *Picasso and Braque*, 269.

[66] André Salmon, *Souvenirs sans Fin: L’Air de La Butte* (Paris: Les Editions de la Nouvelle France, 1945), 82, cited in Rubin, “Picasso and Braque: An Introduction,” 20.

[67] Bois, “The Semiology of Cubism,” 190;. This is very much in line with William Rubin’s assessment that the *Guitar* maquette is the “generator” of the *papier collé*: “The *Guitar* provided the vocabulary for the transparency entirely indicated through flat signs, which displaced the illusioned transparency of the 1910-12 paintings. Hence,

As Bois makes clear, Picasso presents a scenario in which the *Guitar* maquette serves the catalyst for the production and serialization of the *papier collé*. Seen in this light, the functionality of the maquette is analogous to that of the photographic negative and the *papier collé* to that of the photographic print. If the maquette performs the same role as the negative, it would explain why many of the guitar's features are themselves inverted. Like the inscription of light onto the negative's surface—the inversion of a *cut-out* moment of life—the *Guitar* maquette inverts the recognizability of the instrument through cutting: its neck is hollow, the majority of its solid surfaces are transparent, and its sound hole is turned entirely inside-out. As such, the analogous relationship between maquette and negative sets a photographic course for the *papier collé* that demands further exploration.

If we are to take the present argument as seriously as Bois's assertions that Picasso adapted the inversions in the Grebo mask, we need equally to take into account the inversions Picasso witnessed while developing his own negatives—which by the fall of 1912 he had been doing for almost five years. We may also observe that the overt influence of masks in Picasso's work began to fade after he came into possession of a camera circa 1908. That is to say that these factors open up the likelihood that the inversion at work in Picasso's maquette is analogous to those of the Grebo mask and the photographic negative alike. Indeed, in both cases Picasso performs an analogy wherein one thing is made to be ontologically like another. The particular acumen of Picasso is that he was able to perform multiple analogies at once. We therefore need to recalibrate our understanding of Picasso's use of the Grebo mask as a model for the onset of

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the logic of the wall arrangement in Picasso's studio in late 1912, photographed repeatedly by the artist, in which the cardboard guitar is at the center of groups of newsprint *papier collés*, alluding to its role as a generator of this idea." See Rubin, "Picasso and Braque: An Introduction," 35.

Synthetic Cubism, namely that the rupture of the *papier collé* has as much to do with the photograph as it does with the mask.

ANALOGY

"There is, as we will see, no necessary connection between presence and reality. Something can be real but not present, or no longer real but nevertheless present."
— Kaja Silverman[68]

The Oxford English Dictionary gives one definition of "analogy" as "the attribution of a quality or property to something which does not intrinsically possess it, based on the relation of that thing to that which does."[69] In the case of his guitar maquette, Picasso imbues it with the quality of the photographic negative in relation to its reproductive role. It follows that the absence of photography from the *papier collé* carries with it a similar analogical stake. Take, for example, two pasted papers that share the title *Violin* (*figs. 28 and 29*), in which, as Christine Poggi elucidates, Picasso analogizes disparate concepts through inversion:

> Similar oppositions and reversals can be noted in the collage titled *Violin* [*fig. 28*], also of the fall of 1912. Here the wallpaper, at once figure and ground, is allowed to bleed freely across a small gap left in the upper corner of the violin's body. And in this collage, three alternate sound holes make their appearance, so that once again an analogy to the mask is established. This format is repeated in another *Violin* [*fig. 29*], in which Picasso enclosed a single sheet of cut paper within an envelope of laid paper, so that the forms of the musical instrument become visible only when the work is held up to light. Here the opposition of opaque (or positive) and transparent (or negative) shapes is given a literal reality it did not have in earlier works.[70]

In both *Violins* we observe how Picasso, with remarkable economy of means, analogizes the mask and the violin. Yet if we pause to focus on the latter *Violin*, we witness photographic

[68] Kaja Silverman, *The Miracle of Analogy, or, The History of Photography, Part 1* (Stanford: Stanford University Press, 2015), 143.
[69] https://www.oed.com/view/Entry/7030?redirectedFrom=analogy& (accessed March 9, 2020)
[70] Poggi, *In Defiance of Painting*, 53. D-R 517 (p288) and 531 (p 291).

analogies as well. Picasso scholar Brigitte Léal writes that this work "is exemplary of the intersecting research between drawing, *papier collé* and photography carried out by Picasso at this time."[71] Picasso's placement of an incised piece of paper in the fold of a larger piece of paper emulates the sandwich printing process. To achieve a double exposure through this process one must have at least three layers: the bottom layer of photosensitive paper on top of which a negative is placed followed by another negative. Exposing the layers to light creates a double exposure that, once developed, allows the viewer to read both of its images simultaneously. Not only does *Violin* achieve the coupled signification of mask and violin through the trifold layering of materials, it also needs to be held up to light like a photographic negative to make out fully its "positive" or "negative" forms. Taking things further, Picasso constructed the work in such a manner that it could be seen from either side, meaning that his analogy between mask and violin is itself subject to photographic inversion. With *Violin*, Picasso creates a photography by other means, a scenario in which the process of the *papier collé*'s production is analogous to that of photography.[72] Through analogy, the *papier collé* behaves like the conditions of photographic production such as reproducibility, cropping, framing, indexicality, inversion, etc.

The primary manner in which Picasso engaged reproducibility was his use of the mass-produced materials that increasingly surrounded him. "Every day," writes Walter Benjamin, "the urge grows stronger to get hold of an object at close range in an image, or, better, in a facsimile,

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[71] « Elle est exemplaire des recherches croisées entre dessin, papier collé et photographie menées par Picasso à cette époque. » See Brigitte Léal, *Picasso, Papiers Collés* (Paris: Reunion des musées nationaux, 1998), 20.

[72] See Kaja Silverman, "Photography by Other Means," in *Flesh of My Flesh* (Stanford: Stanford University Press, 2009), 168–221; The chapter's title derives from a statement Gerhard Richter made in a 1972 interview about what he was attempting to achieve in painting: "I'm trying to make [a photograph]. And if I disregard the assumption that a photograph is a piece of paper exposed to light, then I am practicing photography by other means.... [T]hose of my paintings that have no photographic source (the abstracts, etc.) are also photographs." See Gerhard Richter, *The Daily Practice of Painting: Writings 1962-1993*, ed. Hans Ulrich Obrist (Cambridge, MA: London: MIT Press; Anthony d'Offay Gallery, 1995), 73, cited in Silverman, *Flesh of My Flesh*, 173. Silverman's examination of Richter's use of analogy presents us with a generative mode of thought through which we can think about Picasso's paradoxical dedication to and omission of photography.

a reproduction. And the reproduction, as offered by illustrated magazines and newsreels, differs unmistakably from the image. Uniqueness and permanence are as closely entwined in the latter as are the transitoriness and repeatability in the former."[73] Though written roughly two decades after the advent of the *papier collé*, Benjamin's words nonetheless convey the tension between the copy and the original that had already been in place soon after the invention of photography.[74] Picasso confronts this tension by incorporating an array of industrially produced materials—colored paper, newsprint, wallpaper, sheet music, liquor labels—into his work, a move that at once "degrades" the work of art's uniqueness and raises the commonplace materials within it to the highest levels of artistic operation. Correspondingly, newspaper, with its daily renewal of imagistic content and wide distribution, was the most frequently used of these materials.[75] "Newspaper," writes Poggi, "perhaps more than any other cultural artifact, embodies the principle of reproducibility in utter negation of the unique or privileged object, for any copy of a newspaper is as good as any other."[76] We should not lose sight of the fact that the newspaper was the public's primary source of photographic consumption in 1912.[77] Thus, when Poggi points to the newspaper as the locus of Picasso's relationship with commodified reproduction, she is, without addressing photography directly, also highlighting its widespread circulation.

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[73] Benjamin, "The Work of Art in the Age of Its Technological Reproducibility," 255.

[74] See Susan Sontag, *On Photography* (New York: Rosetta, 2005), 119 wherein the author writes: "In the preface to the second edition (1843) of The Essence of Christianity, Feuerbach observes about 'our era' that it 'prefers the image to the thing, the copy to the original, the representation to the reality, appearance to being'—while being aware of doing just that.'" Picasso's era is much closer to Benjamin's than to Feuerbach's, making all the more concrete that psychical tensions between real of replicated objects were much more urgent in 1912 than in 1843.

[75] It is important to note that in addition to photography, newspapers often reproduced drawings in advertisements and satire cartoons. While photography could be seen in advertisements in newsprint, Picasso never included them, always favoring those with reproduced drawings. This falls in line with Picasso's privileging of the hand above the photographically represented image in his artwork.

[76] Poggi, *In Defiance of Painting*, 153.

[77] According to André Salmon *Le Journal* published roughly a million copies a day. See André Salmon, *Souvenirs sans Fin: Deuxiéme Époque (1908-1920)* (Paris: Les Editions de la Nouvelle France, 1956), 154, cited in Patricia Leighten, *Re-Ordering the Universe: Picasso and Anarchism, 1897-1914* (Princeton: Princeton University Press, 1989), 130.

Cropping, no matter how deskilled, allowed Picasso to maintain gestural authority while also embracing the *papier collé*'s photomechanical qualities. In photographic terms, cropping pertains both to incision and framing: incision through the physical cutting of the photographic print and framing in the sense of the positioning of the camera's viewfinder. In both instances, the removal or exclusion of elements dictates the viewer's consumption of the final image. Through his excision of photography from newsprint, Picasso analogizes both simultaneously. The photographs Picasso removed often appeared on the front page directly below the masthead. *Table with Bottle, Wineglass and Newspaper* (1912) (*fig. 30*), for instance, offers a sparsely rendered geometric scene in which a rectangular section of newsprint cut from the front page of the December 4, 1912 edition of *Le Journal* represents the bottle's label. As a result of Picasso's cropping, a headline that originally read as "*Un Coup de Théatre*" now reads as "*Un Coup de Thé*." Rosalind Krauss cogently argues Picasso's gesture is an allusion to Mallarmé's 1897 poem *Un coup de dés jamais n'abolira le hasard* (A Throw of the Dice will Never Abolish Chance).[78] Krauss argues this act means "not simply siding with Mallarmé's condemnation of the newspaper, but showing the newspaper can, to the contrary, be made to yield—for the new art—the very qualities Mallarmé condemned it for lacking."[79] By alluding to Mallarmé's multi-page, fold-traversing poem in the form of a flat piece of newspaper, Picasso draws parallels between the poet's distaste for the material and his own use of newsprint. Just as Picasso analogized inversion with *Violin,* Picasso performs another analogy here: we do not see Mallarmé's fold but experience it through utter flatness.

[78] For an excellent examination of Picasso's use of newsprint see also Christine Poggi, "Mallarmé, Picasso, and the Newspaper as Commodity," originally published in The Yale Journal of Criticism 1, no. 1 (1987), pp. 133–51 and reprinted as part of the author's book *In Defiance of Painting: Cubism, Futurism, and the Invention of Collage* (New Haven: Yale University Press, 1992), pp. 141-163. Poggi's essay, though originally written shortly before Krauss's, shares many similarities with Krauss's in terms of Picasso's recuperation of Mallarmé.

[79] Krauss, "The Motivation of the Sign," 281. See also Poggi, *In Defiance of Painting*, esp. pp 142-44.

Yet by making plain that he cut out *Thé* from a longer word*,* Picasso instills the desire to know what he removed. While he denies us this view, we are compelled to fill in the absence with our imagination. While Picasso cut from just below "*Un Coup de Théatre*" a large photograph depicting Serbian troops entering the Macedonian town of Monastir during the First Balkan War, he also retained the textual leadup to the image. By teasing the viewer with a remnant of print that links itself to the missing image, it produces the desire to view precisely what is not represented. This calls to mind Roland Barthes's examination of Robert - Mapplethorpe's *Self-Portrait* (1975) (*fig. 31*):

> This boy with his arm outstretched, his radiant smile…though he is half out of the photograph, shifted to the extreme left of the frame, incarnates a kind of blissful eroticism; the photograph leads me to distinguish the "heavy" desire of pornography from the "light" (good) desire of eroticism…at just the right degree of openness, the right density of abandonment: a few millimeters more or less and the divined body would no longer have been offered with benevolence.[80]

If Mapplethorpe's exact cropping allowed Barthes to experience a production of desire for what has been removed from the photographic frame, Picasso does this through the removal of photography itself. Indeed, by "taking the spectator outside of its frame,"[81] Picasso produces photography in its absence.

As we have just seen, Picasso performed these modes of operation through the most quotidian of materials. Thus, when we see him working through a mode of operation with materials that surround him every day, such as newsprint and the photography within it, we remind ourselves that the banal negative is an object of inversion with which Picasso was quite familiar. Just as Picasso imbued the *papier collé* with photographic qualities, he applied its logic

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[80] Roland Barthes, *Camera Lucida: Reflections on Photography* (New York: Hill and Wang, 1980), 59. Here is yet another instance of photographic reversal. While the photograph appears in Barthes's book with Mapplethorpe's arm extending right (hence his body to the left), it reaches to the left in its correct orientation. See Britt Salvesen, ed., *Robert Mapplethorpe: The Photographs* (Los Angeles: J. Paul Getty Museum, 2016), 41.
[81] Ibid.

back onto the negative through a series of photographs he took of his *Construction with Guitar Player* (1913) (*fig. 32*). The artist began with an arrangement that included a bottle, pipe and newspaper situated on top of a table which abuts a large unfinished canvas. To depict a guitar player within the scene, Picasso slung an inverted real guitar over the canvas and gave the player strips of newsprint for arms. As before, Picasso cut out all the photography from these pages, allowing only drawings from advertisements and satiric cartoons to remain.[82] The composition is perhaps as close as Picasso ever came to the full embrace of the readymade and photography alike, for he not only used a real guitar in his artwork, he also took his experimentation with the negative further than he ever had before.

After Picasso developed his negatives, he cut several pieces of cardboard to mask the photographic print, resulting in the process of the *papier collé* being metaphorically and physically pressed up against the photographic process itself.[83] For *Photographic Composition with "Construction with Guitar Player"* (1913) (*fig. 33*), Picasso used the cardboard cutouts to block out the majority of the negative, allowing only the central table arrangement, guitar and newspaper arms to be framed by a white monochrome surface. With this, Picasso establishes formal analogies between the cropped newsprint "arms" captured in the negative and the jagged features of the mask. A second example does more with the potentials of masking (*fig. 34*). While the masking at work in this photograph strongly resembles the fusion of mask and musical instrument in *Violin*, it reinforces the *papier collé*'s reliance upon material absence to create form. Appearing on the photograph's left-hand side is *Still Life "Au Bon Marché"* (1913) (*fig. 35*), a *papier collé* whose lower center portion alludes to absence by declaring "*Trou ici*" (Hole

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[82] The guitar player's right and left arms respectively come from pages 8 and 10 of the December 1, 1912 edition of *Excelsior*. See Anne Baldassari, *Picasso, Papiers, Journaux* (Paris: Tallandier, 2003), 97.
[83] Baldassari, *Picasso and Photography*, 116. Like the sandwich printing process, these prints were produced by either placing the mask between the negative and the photosensitive paper or on top of the negative.

here). However, as George Baker points out, this is not a void but is "actually a zone of pigment built up *on top* of the ground, a declaration and opacification of the surface."[84] In Picasso's masked photograph, he inverts this "absence" by placing a cropped portion of his cardboard mask over the area on the negative where the *Still Life*'s "hole" appears. In so doing, Picasso reverses his concept of absence through absence itself. Furthermore, being that both *Still Life "Au Bon Marché"* and *Construction with Guitar Player* use newsprint from the same edition of *Excelsior*, they are linked in their arrest of the journal's circulation—through the negative, Picasso reintroduces newsprint to circulation once again.[85]

Another *Violin*, also from 1912 (*fig.36*) alludes to such circulation. On the top right-hand side is a headline from a cropped piece of newspaper that reads: "A New Prescription for Facilitating Circulation."[86] While Picasso often looked to headlines to use their readymade lettering to inject them with new meaning by cutting, for example, certain letters out of *LE JOURNAL* to create *JOU* (an allusion to *jouer*, the French verb to play). To make *Violin* he cut out the majority of an article about a new blood thinner to invoke not only newsprint circulation but photographic inversion as well. In the drawn portion of the work, Picasso debinarizes oppositions: the violin appears both curvaceous and rectilinear, flat and deep, mimetic and unreadable. Just as Braque problematized the depiction of depth in his *Fruit Dish and Glass* with segments of *faux bois*, Picasso activates his Cubist drawing with two tranches of newsprint. With them Picasso forges a compression of foreground and background and a material inversion by

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[84] Baker, *The Artwork Caught by the Tail*, 80.

[85] Since Picasso later destroyed this work, photographic circulation is the only means we have of viewing it. See Daix and Rosselet, *Picasso*, 299; Baldassari, *Picasso and Photography*, 116.

[86] « Une Nouvelle Ordonnance pour Faciliter la Circulation » This headline comes from the second page of the December 3, 1912 edition of Le Journal. Many other works were also made from this same edition. See numbers 528, 534, 543, 547, and 553 in Daix and Rosselet. *Picasso: The Cubist Years, 1907-1916,* 290-5. For an examination of the wordplay at work in Cubism see Robert Rosenblum, "Picasso and the Typography of Cubism," in *Picasso in Retrospect*, ed. Roland Penrose (London: Granada, 1981), 33–47.

cutting a single sheet of newsprint in two, inverting one half, and then pasting them. Regarding the significance of this operation, Rosalind Krauss, writes:

> But the magic of the whole collage, indeed the brilliance of the game it plays, is that the two opposite meanings—*light* on the one hand and *opacity* on the other—are generated from the "identical" scrap of paper, the "same" physical shape. Saussure's phonetic substance, this support is seen to take on meaning only within the set of oppositions that pits one against another, the implosive *p* of up against the explosive *p* of put. Picasso's sheet, sliced in two, is thus a paradigm, a binary couple married in opposition, each taking on a meaning insofar as it is not the other.[87]

Krauss asserts that Picasso's inversion presents the separate pieces as oppositional in value: if one represents opacity then the other must represent light. Inasmuch as the newsprint on the violin clearly codes opacity, it is far from certain that the right-hand element depicts light alone. Instead, Picasso offers the potential for simultaneous representation of an opaque wall fragment, light, and shadow. While Krauss's argument attempts to seal Picasso's strategy of inversion solely within the linguistic realm, it nevertheless leaves the door open to other models. For if we view the fluidity at work in *Violin* through the negative, we can see that it is possible to collapse the opposition between light and opacity within the same field. In the same examination of Degas's use of photography mentioned above, Douglas Crimp details a process by which Degas captured both positive and negative images at once through what is known as the Sabatier effect (also known as solarization), which occurs when a negative is re-exposed to light before the development process is complete.[88] For Degas this allowed his photographs to depict, to cite one example, a ballerina's downward-looking face as negative while her extended arm is positive (*fig. 37*). As Crimp elucidates, this fusion of oppositions causes us to rethink the efficacy of linguistic models:

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[87] Rosalind Krauss, "The Circulation of the Sign," in *The Picasso Papers*, 1st ed (New York: Farrar, Straus and Giroux, 1998), 28.

[88] For a more detailed explanation of the Sabatier effect see Daniel, *Edgar Degas, Photographer*, 45.

> At this point obviously, language begins to fail. How can we any longer speak of light and dark? How can we speak of a white shadow? A dark highlight? A translucent shoulder blade? When light and dark, transparency and opacity are reversed, when negative becomes positive and positive, negative, the referents of our descriptive language are dissolved. We are left with a language germane only to the photographic, in which the manipulation of light generates its own, exclusive logic.[89]

By playing freely with these inversions and oscillations between opacity and transparency, positive and negative, Picasso collapses linguistic binaries by calling to mind the unique potentials of the negative. Just as Degas employed photographic means to work with Mallarmés ability to "destroy the simple, instrumental economy in which one sign means one thing,"[90] Picasso looks to both photographic and Mallarméan models to explore opposition, not in terms of fixed binaries, but the possibility of their fluid distribution: "A New Prescription for Facilitating Circulation" indeed.

Therefore, the *papier collé* creates a series of inversions and inscriptions that amount to a reclamation of time and experience. We have seen Picasso perform this by circling back to the nineteenth century with Degas and Mallarmé in order to unite these figures with the *papier collé* of the twentieth century, not to negate them but to put to dialectically intersect their work with his. The *papier collé* thus becomes an intense analogy of oppositional conditions: past and future, rejection and acceptance, mimesis and unreadability, presence and absence. With the radicality of Picasso's gesture, we do not *see* the presence of photography but experience it through its absence.

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[89] Crimp, "Positive/Negative: A Note on Degas's Photographs," 99.
[90] Yve-Alain Bois, et al, "Discussion," in *Picasso and Braque, A Symposium* (New York: Museum of Modern Art, 1992), 290.

Figures

Figure 1: Pablo Picasso, *Still Life with Chair Caning*, 1912

Figure 2: Georges Braque, *Fruit Dish and Glass*, 1912

Figure 3: Pablo Picasso, *Guitar*, 1912

Figure 4: Pablo Picasso, *Glass and Bottle of Suze*, 1912

LE JOURNAL

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LA BATAILLE S'EST ENGAGÉE FURIEUSE sur les Lignes de Tchataldja

Monastir est serrée de près par les Serbes et les Grecs

Pourquoi l'Horloger a-t-il coupé le cou à sa Femme !

L'ENVOYÉ SPÉCIAL DU "JOURNAL" aux Avant-Postes Turcs

LA SITUATION

ÉCHOS

Les Serbes s'avancent vers Monastir

Le Meeting du Pré-Saint-Gervais contre la Guerre

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Figure 5: Front page of *Le Journal*, November 18, 1912

Figure 6: Pablo Picasso, *Guitar, Sheet Music and Glass*, 1912

Figure 7: Pablo Picasso, *Superimposed Self-Portrait with Paintings Hanging on the Studio Wall,* 1901-1902

Figure 8: Edgar Degas, *Untitled*, 1895

Figure 9: Pablo Picasso, *The Blue Studio,* 1902

Figure 10: Pablo Picasso, *'Study for Standing Nude' in the Bateau-Lavoir*, 1908

Figure 11: Pablo Picasso,*"Woman with a Book" in progress*, 1909

Figure 12: Pablo Picasso, *Seated Nude*, 1909

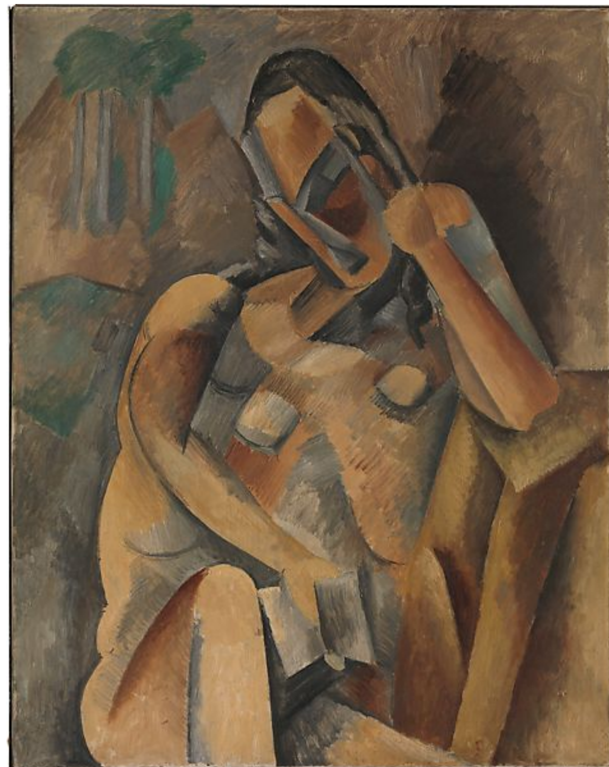


Figure 13: Pablo Picasso, *Woman with a Book*, 1909

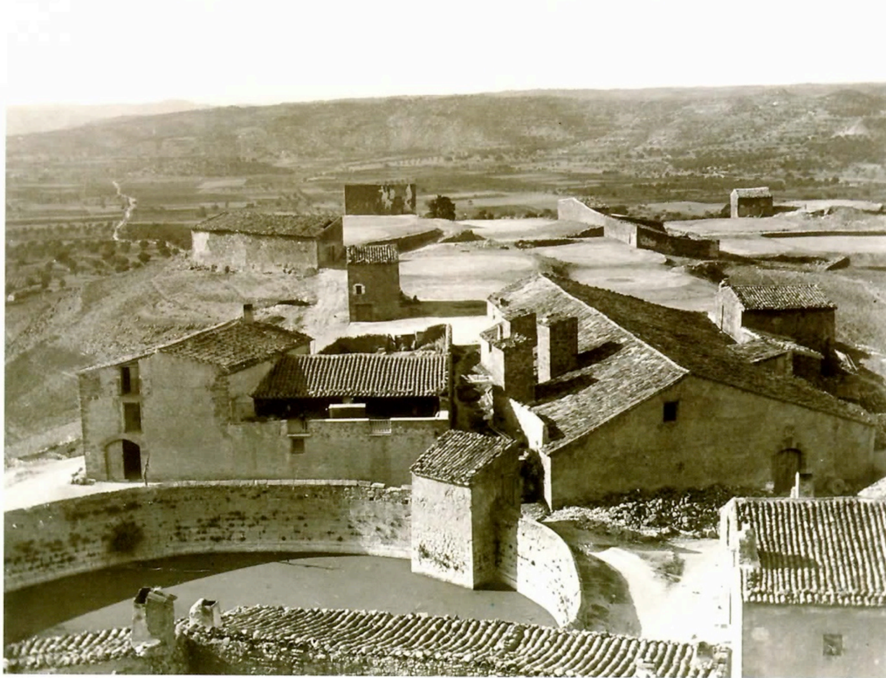


Figure 14: Top: Pablo Picasso, *The Reservoir*, 1909
Bottom: Pablo Picasso, *The Reservoir, Horta de Ebro*, 1909

Figure 15: Top: Pablo Picasso, *The Studio at Horta de Ebro*, 1909
Bottom: Pablo Picasso, *The Studio at Horta de Ebro*, 1909

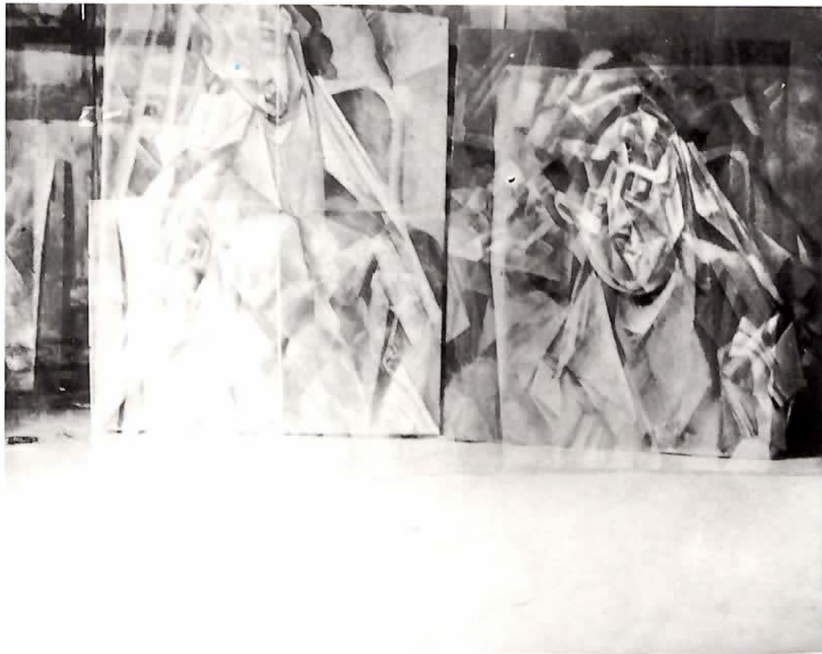


Figure 16: Pablo Picasso, *The Studio at Horta de Ebro (double exposure),* 1909

Figure 17: Pablo Picasso, *Portrait of Le Douanier Rousseau*, 1910

Figure 18: Pablo Picasso, *Still Life on a Pedestal*, 1911

Figure 19: Pablo Picasso, *Portrait of Marie Laurencin*, 1911

Figure 20: Pablo Picasso, *Portrait of Georges Braque*, 1911

Figure 21: Pablo Picasso, *The Mandolin Player*, 1911

Figure 22: Grebo mask, Ivory Coast or Liberia, undated

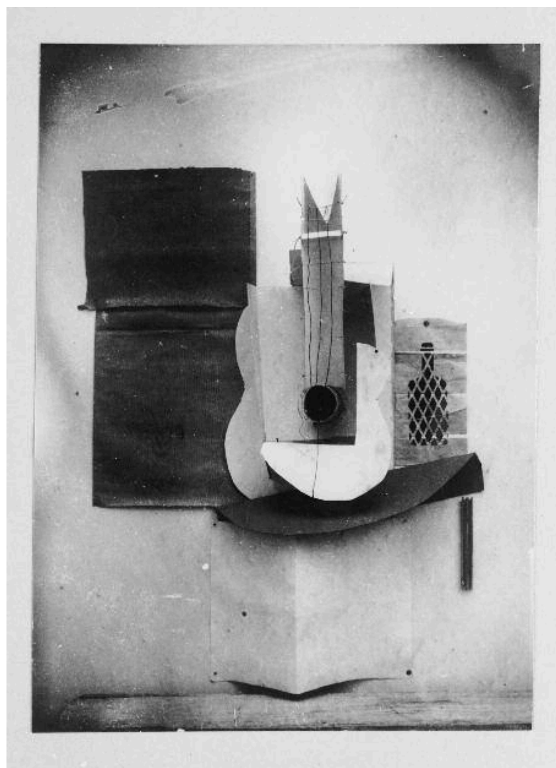


Figure 23: Pablo Picasso, *Guitar and Bottles*, 1913

Figure 24: Pablo Picasso, *Self-Portrait with "The Smoker*", 1914-1916

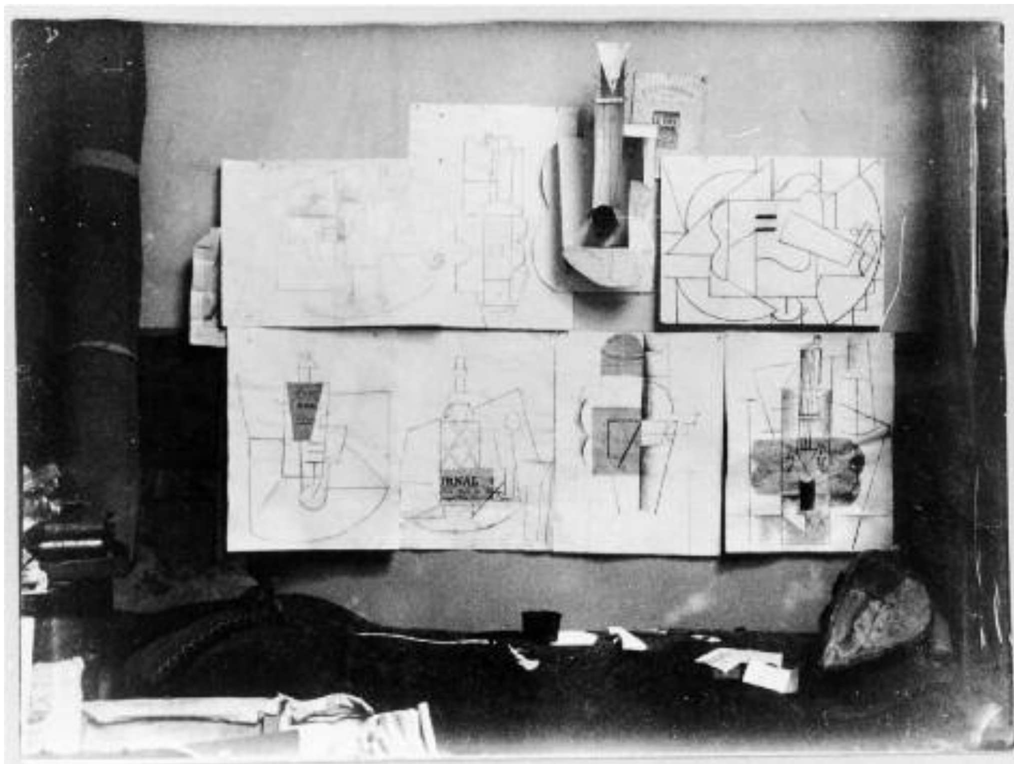


Figure 25: Pablo Picasso, *Wall Arrangement of Papiers Collés in the boulevard Raspail Studio (No. 1)*, 1912

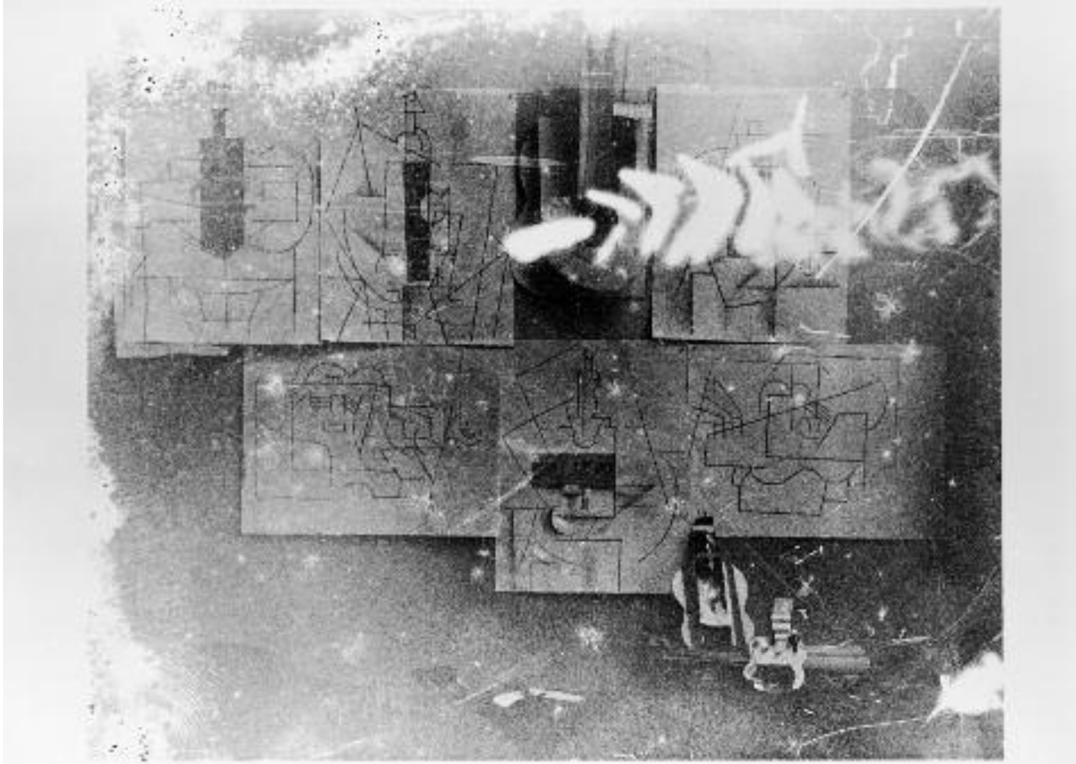


Figure 26: Pablo Picasso, *Wall Arrangement of Papiers Collés in the boulevard Raspail Studio (No. 2)*, 1912

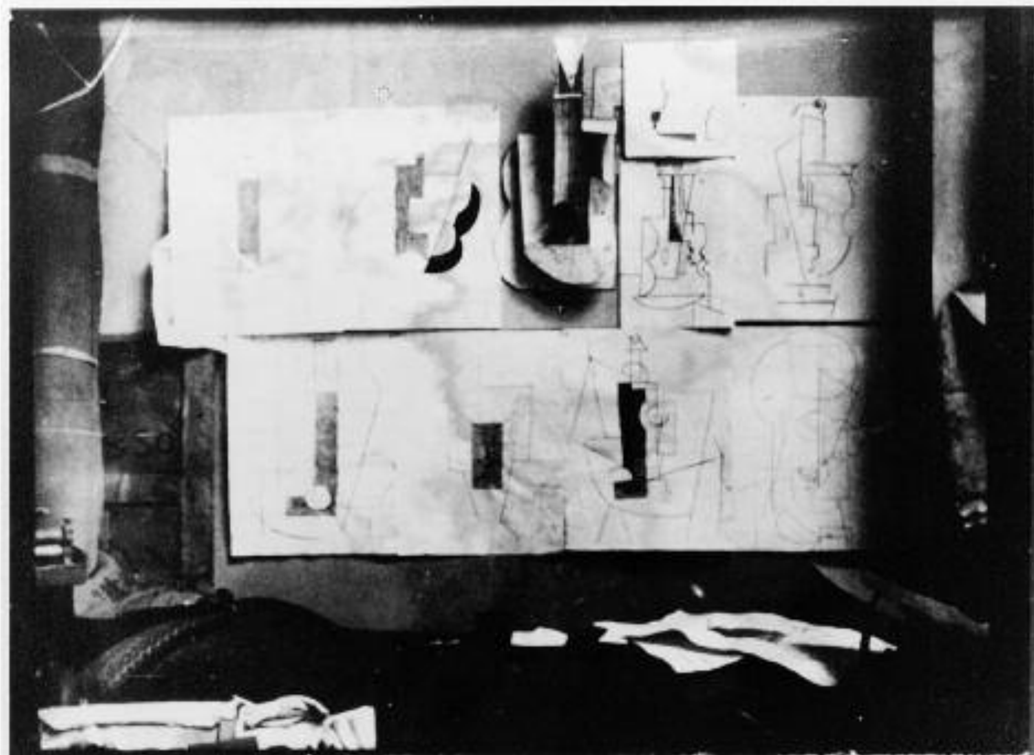
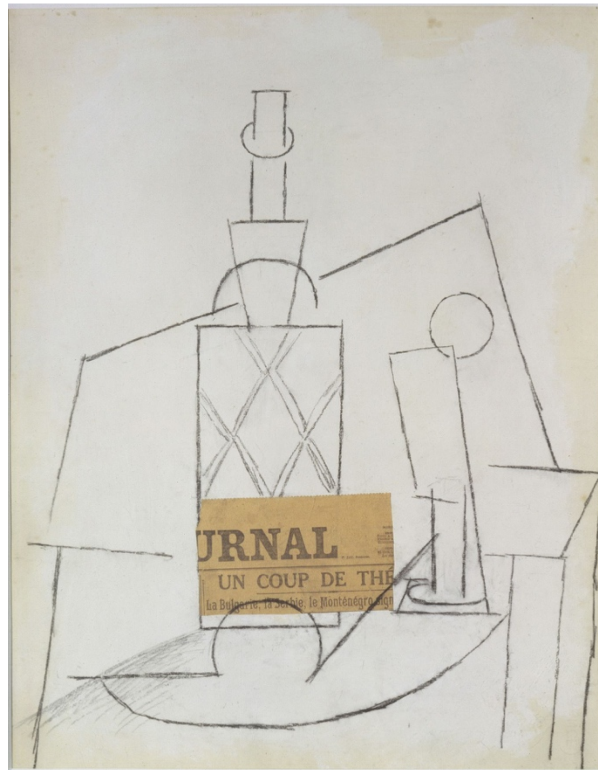


Figure 27: Pablo Picasso, *Wall Arrangement of Papiers Collés in the boulevard Raspail Studio (No. 3)*, 1912

Figure 28: Pablo Picasso, *Violin*, 1912

Figure 29: Pablo Picasso, *Violin*, 1912



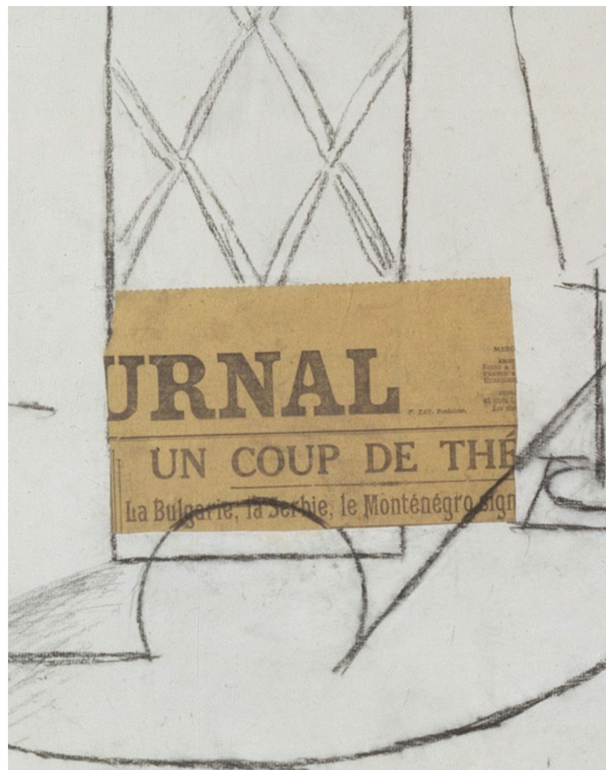


Figure 30: Top: Pablo Picasso, *Table with Bottle, Wineglass, and Newspaper*, 1912
Bottom: Pablo Picasso, *Table with Bottle, Wineglass, and Newspaper*, 1912 (detail)

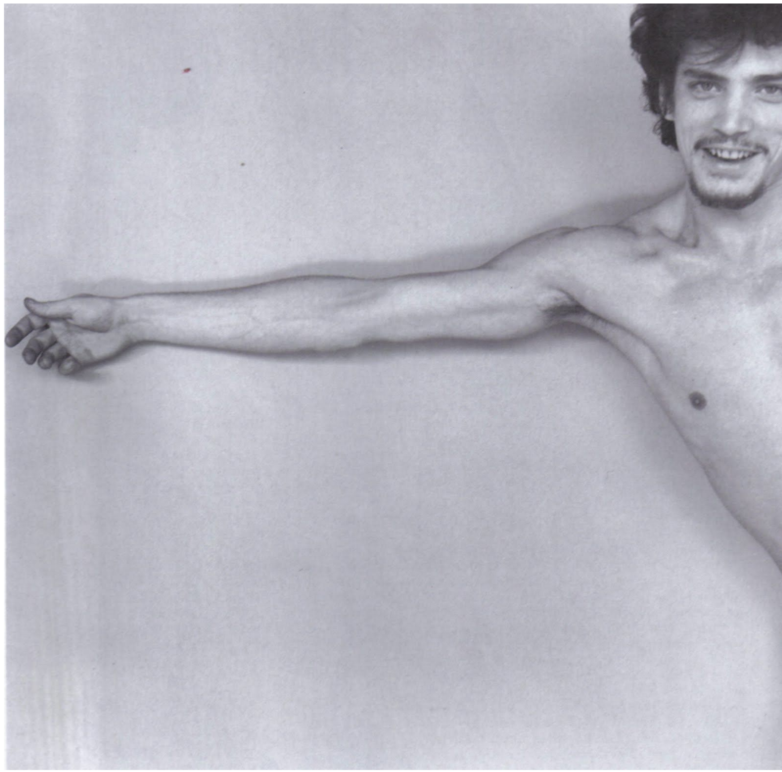


Figure 31: Robert Mapplethorpe, *Young Man with Arm Extended*, 1975

Figure 32: Pablo Picasso, *Construction with Guitar*, 1913

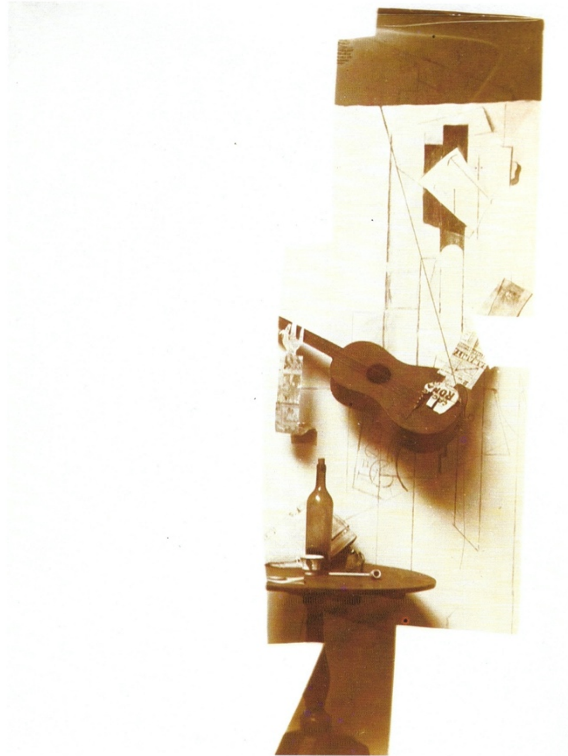


Figure 33: Pablo Picasso, *Photographic Composition with "Construction with Guitar Player",* 1913

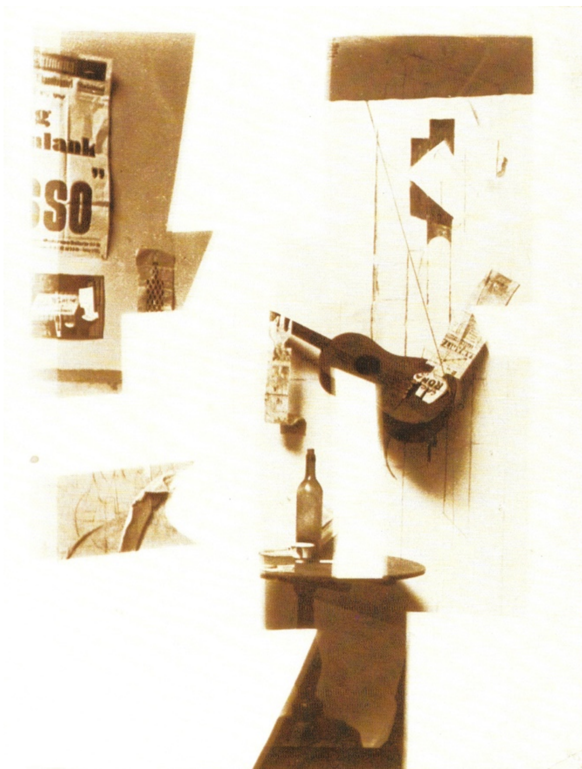


Figure 34: Pablo Picasso, *Photographic Composition with "Construction with Guitar Player",* 1913

Figure 35: Pablo Picasso, *Still Life "Au Bon Marché"*, 1913

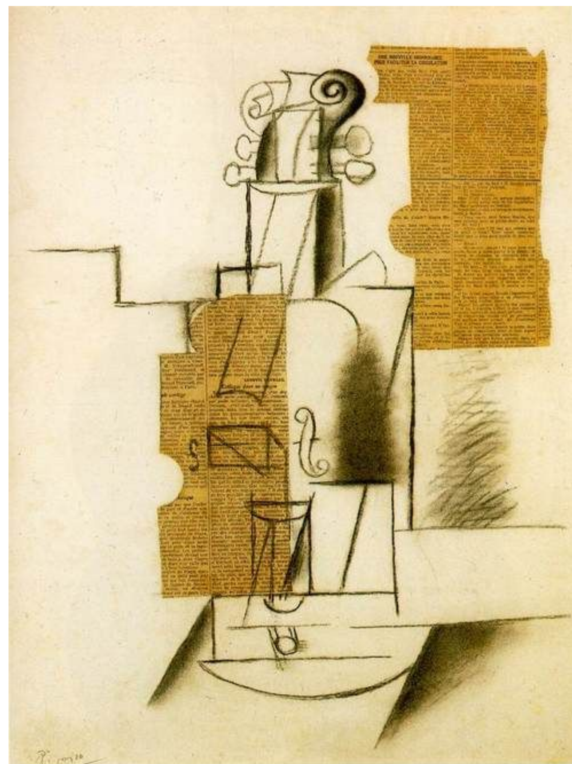


Figure 36: Pablo Picasso, *Violin*, 1912

Figure 37: Edgar Degas, *Posed Ballerina,* c. 1895

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