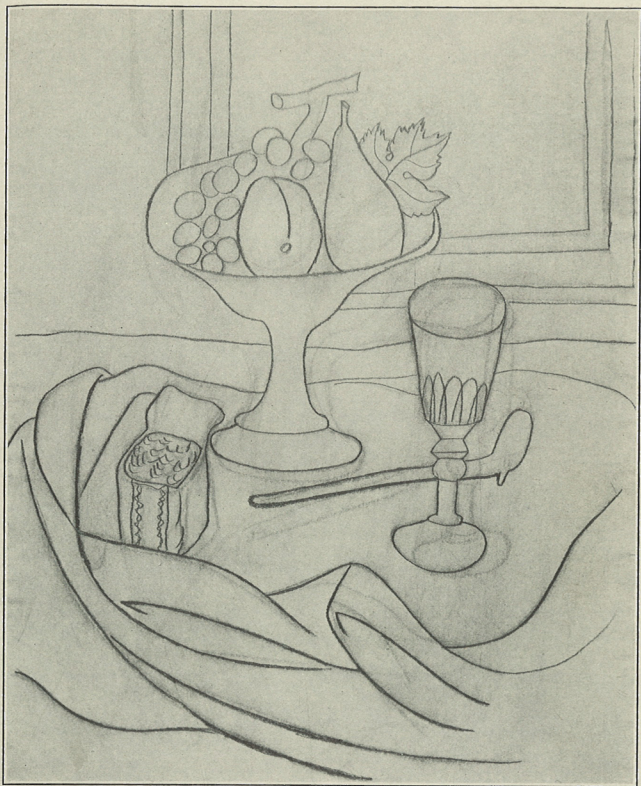


ARTS CLUB EXHIBITIONS 9

AT

THE ART INSTITUTE OF CHICAGO

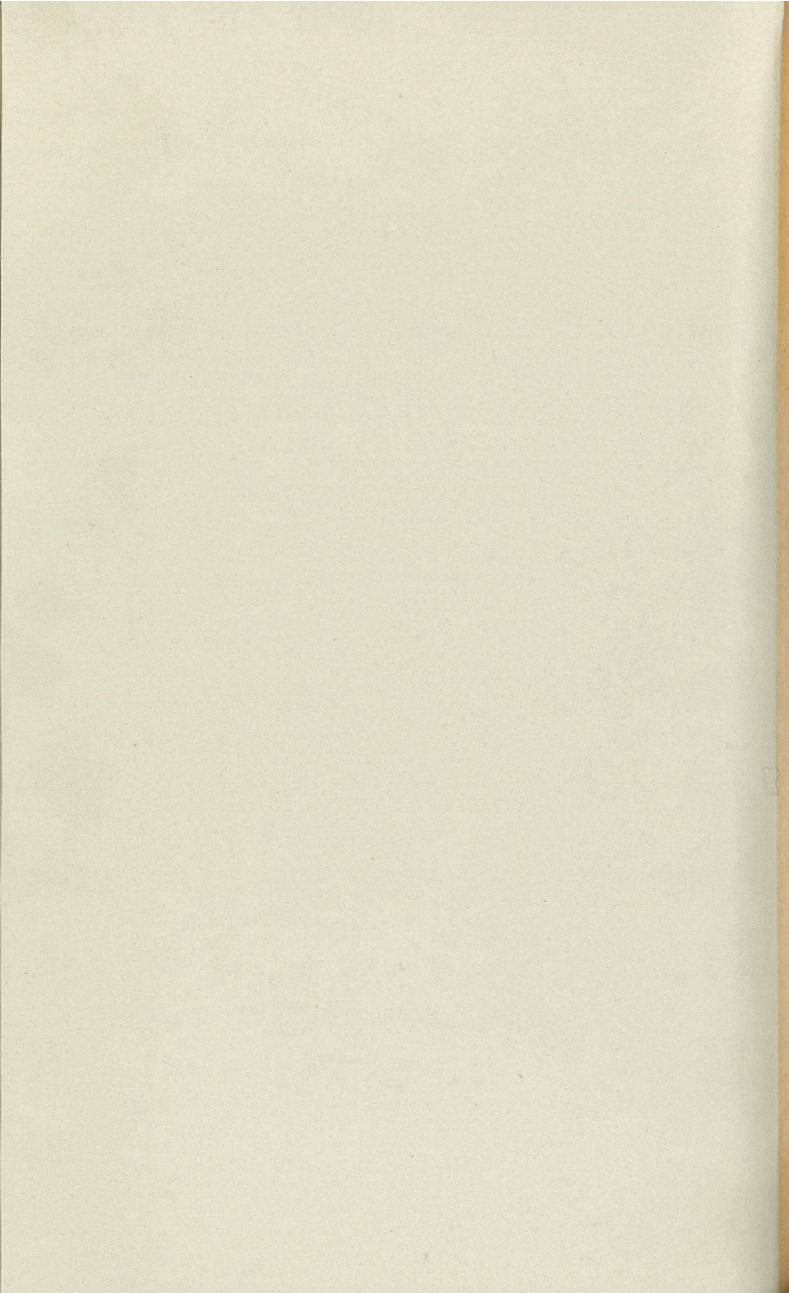


Still-Life by Pablo Picasso

CATALOGUE OF AN EXHIBITION OF
ORIGINAL DRAWINGS
BY
PABLO PICASSO

MARCH TWENTIETH TO APRIL TWENTY-SECOND

1923



CATALOGUE OF AN EXHIBITION

BY

PABLO PICASSO

PABLO PICASSO

. "Picasso is the paramount influence in modern painting—subject, of course, to the supreme influence of Cezanne. All over the world are students and young painters to whom his mere name is thrilling; to whom Picasso is the liberator. His influence is ubiquitous; even in England it is immense.

"Not only those who, for all their denials—denials that spring rather from ignorance than bad faith—owe almost all they have to the inventor of cubism, but artists who float so far out of the main stream as the Spensers and the Nashes, Mr. Lamb and Mr. John, would all have painted differently had Picasso never existed.

"Picasso is a born chef d'école. His is one of the most inventive minds in Europe. Invention is as clearly his supreme gift as sensibility is that of Matisse. His career has been a series of discoveries, each of which he has rapidly developed.

"A highly original and extremely happy conception enters his head, suggested probably by some odd thing he has seen. Forthwith he sets himself to analyze it and disentangle those principles that account for its peculiar happiness. He proceeds by experiment, applying his hypothesis in the most unlikely places.

"The significant elements of Negro sculpture are found to repeat their success in the drawing of a lemon. Before long he has established what looks like an infallible method for producing an effect of which, a few months earlier, no one had so much as dreamed."

Picasso is what is called an "intellectual artist." Clive Bell goes on: "An intellectual artist is one who feels first—a peculiar state of emotion being the point of departure for all works of art—and goes on to think.

"Obviously Picasso has a passionate sense of the significance of form; also he can stand away from his passion and consider it; apparently in this detached mood it is that he works.

"In art the motive power is heat always; some drive their engines by means of boiling emotion, others by the incandescence of intellectual passion. These go forward by intense concentration on the problem; those swing with breathless precision from feeling to feeling. Sophocles, Masaccio and Bach are intellectuals in this sense, while Shakespeare, Correggio and Mozart trust their sensibility almost as a bird trusts its instinct."

Clive Bell "Since Cezanne"

CATALOGUE OF DRAWINGS

1907

- 1 A head
- 2 A woman

1908

- 3 A woman

1914

- 4 Man sitting on a chair
- 5 Man with a pipe—1914-1918

1915

- 6 Girl with guitar

1917

- 7 Three apples
- 8 Harlequin
- 9 Circus people

1918

- 10 Study of a woman in an armchair
- 11 Study of a woman in an armchair
- 12 Study of a woman in an armchair
- 13 Study of a woman in an armchair
- 14 La toilette

1919

- 15 Dancer
- 16 Reaper studies
- 17 Nude study
- 18 Window: St. Raphael
- 19 Window: St. Raphael
- 20 Still-life; plate of fruits, a white pitcher and a glass
- 21 Woman with a pitcher
- 22 Still-life; compote glass, pipe and parcel of tobacco
- 23 Flowers in a vase
- 24 Russian ballet dancer

1920

- 25 Six woman bathers
- 26 Three woman bathers
- 27 A centaur
- 28 Woman on beach
- 29 White rose
- 30 Basket of fruits
- 31 Red flowers
- 32 Sport on beach
- 33 Interior with table
- 34 Guitar and music
- 35 Table in a garden
- 36 Compote with a pear and grapes
- 37 Still-life; study in colors
- 38 Man sitting in armchair playing guitar
- 39 Girl with racket
- 40 Punch
- 41 A hand

1921

- 42 Nude in armchair
- 43 Mornings
- 44 Sleep
- 45 A woman's head
- 46 Study for the picture "At the fountain"
- 47 Landscape

1922

- 48 Still-life
- 49 A family
- 50 Woman's head
- 51 Still-life; glass, tobacco pouch

Not dated

- 52 Three women bathers with one child
- 53 Wild grape leaves
- 54 Five pieces of sculpture by J. Poupelet
(Loaned by Mr. George Porter)