ARTS CLUB EXHIBITIONS
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

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. . . . . “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.

“No 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’ecole. 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. Pouvelet
   (Loaned by Mr. George Porter)