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BULLETIN

MASTERS OF CUBISM

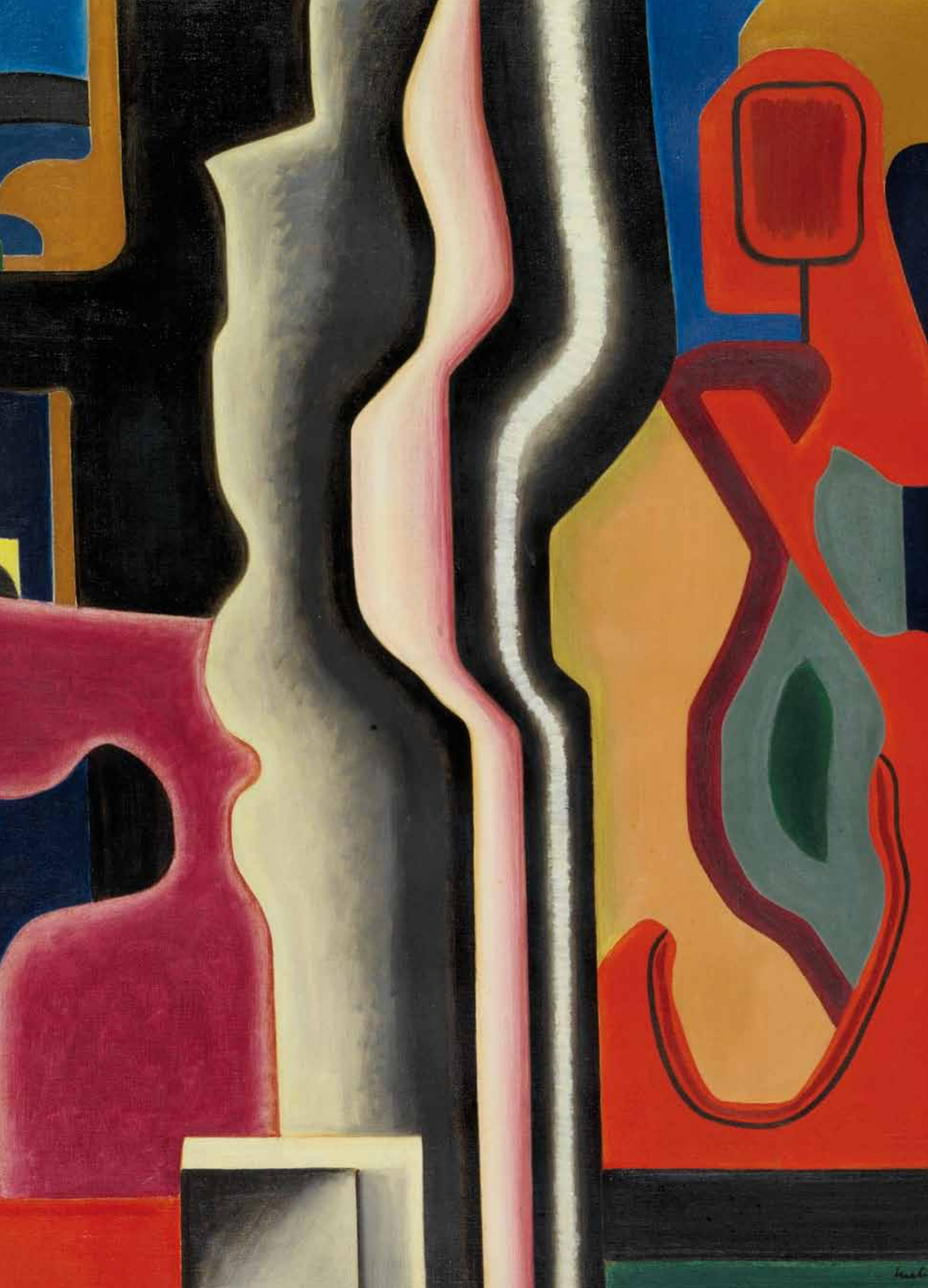
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DICKINSON



INTRODUCTION

“CUBISM IS LIKE STANDING AT A CERTAIN POINT ON A MOUNTAIN AND LOOKING AROUND. IF YOU GO HIGHER, THINGS WILL LOOK DIFFERENT; IF YOU GO LOWER, AGAIN THEY WILL LOOK DIFFERENT. IT IS A POINT OF VIEW.”

(JACQUES LIPCHITZ)

Dickinson is delighted to present ‘Masters of Cubism’, a survey of Léonce Rosenberg’s *Galerie de L’Effort Moderne*, for Frieze Masters 2015. Léonce and his brother Paul were two of the most important Parisian gallerists supporting artists during the early decades of the 20th century. The significant influence of Cézanne and the popularity of African sculptures in France led Cubism to become an established school of painting in Paris prior to the outbreak of the First World War. After the forced exile of Daniel-Henry Kahnweiler, the promotion and financial backing of the Cubists was eagerly taken up by Léonce Rosenberg; he was an early advocate, convinced that as an artistic movement Cubism still had a long way to develop. During each leave from the Front, Léonce returned to Paris, keen to buy works from the Cubists, discuss theories and secure future contracts with them. Later on, during the 1920s, Léonce promoted Cubism and the Cubists’ work in his periodical *Bulletin de L’Effort Moderne*. With the support of Léonce Rosenberg, Cubism re-emerged as a central issue, and it is often overlooked how indebted most of the important Cubist artists were to the efforts of the lesser known Rosenberg brother during the First World War and the decade that followed.

Researching and bringing into fruition our ‘Masters of Cubism’ project in tribute to Léonce Rosenberg for Frieze Masters has been an exciting and rewarding experience. We trust you will enjoy the presentation and our accompanying publication – *Bulletin: Masters of Cubism*.

Emma Ward
Managing Director, Dickinson

THE ORIGINS OF CUBISM

CUBISM BEFORE THE WAR

The origins of Cubism are tied to some of art history's most celebrated names, including Picasso, Braque, Gris and Léger. Cubist masterpieces fetch the most dizzying prices in the market, while exhibitions of Cubist works draw sizeable crowds to museums worldwide. Even now, a century after Cubism first shocked the Parisian bourgeoisie, it still looks intensely “modern” to the 21st-century viewer. This is because Cubism was nothing less than a complete revision of the way we look at the world, and a redrawing of the artistic rules dating from the Renaissance. Cubism created its own world, a “new reality”, with new rules to obey.

Cubism owes its origins to Paul Cézanne, often called “the father of Cubism”, and specifically to the retrospective held at the September 1907 *Salon d'Automne* (fig. 1). Picasso, Braque and many of the other names associated with the rise of Cubism were struck by this exhibition, and by the way in which Cézanne's chosen subjects – whether houses and trees in a landscape, or a bowl of fruit on a tabletop – appeared to be broken into multifaceted geometric forms. Several years later, Albert Gleizes and Jean Metzinger acknowledged their immense debt to Cézanne: “Cézanne is one of the greatest of those who changed the course of art history... From him we have learned that to alter the colouring of an object is to alter its structure. His work proves without doubt that painting is not – or not any longer – the art of imitating

an object by lines and colours, but of giving plastic [solid] form to our nature.” (Gleizes and Metzinger, *Du Cubisme*, 1912). And much later, Picasso declared “[Cézanne] was my one and only master” – a statement that, however hyperbolic, demonstrates how highly Cézanne was regarded (quoted in Brassai, *Picasso and Company*, New York, 1966, p. 79).

By 1907, Picasso had fallen under the influence of African and Iberian sculpture and its conceptual treatment of the object or figure (fig. 2). This was the year he painted his notorious *Les Femmes d'Alger*, a so-called “Proto-cubist” piece that revealed his increasing reliance on planes and geometry (fig. 5). At the same time, Braque was working on a series of landscape views of L'Estaque in which the houses were similarly reduced to geometric planes. Picasso and Braque met in October or November of 1907, and by 1908 both artists, each aware of the other's experiments, had created the style ultimately known as Analytical Cubism. Its defining features included a monochrome palette and forms that were faceted and broken down into complex geometric patterns, in order to describe the experience of viewing an object or figure from multiple simultaneous vantage points rather than from a single viewpoint. This jettisoning of single-point perspective – a rule artists had held inviolable since its discovery in the Renaissance – was early Cubism's most radical

innovation. As Braque later explained, “Fragmentation gave me a way to establish space, and movement in space, and I could only introduce the object after making the space for it” (quoted in D. Vallier, “Braque, la peinture et nous”, in *Cahiers d'Art*, no. 29, 1954, p. 16.). Moreover, Cubism made the viewer work harder than he was accustomed to working in order to see the objects depicted. For this reason, as Maurice Raynal later observed, Cubism never pretended to be for everyone.

The early experiments of Picasso and Braque did not go unnoticed by the establishment. Some dealers were sceptical of the new movement – Ambroise Vollard, for instance, who had supported Picasso since 1901, stopped buying his work in 1910. Others such as Clovis Sagot remained intrigued, but could no longer afford Picasso, who had become a recognised name. (Sagot did, however, become the first supporter of the young Juan Gris in 1911.) The most significant dealer in early Cubism was the German Daniel-Henry Kahnweiler, who opened his first gallery in 1907 at 28 rue Vignon. Kahnweiler simply bought what he liked, and after some early Fauvist purchases became intrigued by Cubism. In 1908, he staged a one-man show of Braque's L'Estaque landscapes. In his review of the show, critic Louis Vauxcelles denounced the “terrible simplification” in Braque's paintings, complaining “he misunderstands form and reduces everything – sites and figures and houses, to geometric



Fig. 1: Catalogue, *Salon d'Automne*, 1907



Fig. 2: Kota peoples, Mindassa or Mindumu sub-group, *Kota Reliquary Guardian Figure bwete*, c. 1900, wood and brass, 59.5 cm (23 3/5 in.) high



Fig. 3: Paul Cézanne (1839 – 1906), *Paysage (Environs de Melun?)*, 1879–80, Pencil and watercolour on white paper, 29 x 46 cm. (11 1/2 x 18 1/8 in.)

schemas, to cubes” (L. Vauxcelles, “Exposition Braque”, *Gil Blas*, 14 Nov. 1908, p. 4). A year later, Charles Morice became the first to employ the term “Cubism” to describe this new artistic movement, in his April 1909 review of the showing at the *Salon des Indépendants* (C. Morice, “La vingt-cinquième exposition des Indépendants”, *Mercure de France*, 16 April 1909, p. 729). The term did not catch on in widespread parlance until the autumn of 1910.

The first organised group exhibition by Cubist artists took place at the *Salon des Indépendants* in spring of 1911. Their works were shown in the infamous “Salle 41”, and the artists who exhibited there – Metzinger, Gleizes, Fernand Léger and Robert Delaunay, among others – were thereafter referred to as the Salle 41 group. (Both Picasso and Braque were conspicuously absent.) This exhibition merited a headline banner on the front page of the *New York Times*, “The ‘Cubists’ Dominate Paris’ Fall Salon”, and an associated article that demanded: “What do they mean? Have those responsible for them taken leave of their senses? Is it art or madness? Who knows?” (8 Oct. 1911; fig. 4).

1911 was also the year in which Braque and Picasso began using words, or fragments of words, in their compositions (fig. 6). It seems likely that they adopted elements of wordplay from their many author and poet friends among the Parisian *avant-garde*, as well as borrowing from popular print media and advertisements. Certain groups of letters offered multiple meanings: “JOU”, for instance, could be the



Fig. 4: *New York Times*, front page, 8 Oct. 1911

Fig. 5: Pablo Picasso, *Les Femmes d'Alger (O. J.)*, 1911, oil on canvas, 243.9 x 233.7 cm, Museum of Modern Art, New York

Fig. 6: Pablo Picasso, *Guitare, Verre, Bouteille de Vieux Marc*, 1912, oil on canvas, 46.2 x 33.7 cm., courtesy Simon C. Dickinson, London



beginning of JOURNAL (newspaper), or JOUER (to play), or even be lifted from a MENU DU JOUR at a favourite café. Braque appreciated that words and letters “were forms which could not be deformed”, and both artists enjoyed the contrast between their mysterious images and the relative clarity of textual elements (quoted in E. Mullins, *The Art of Georges Braque*, New York, 1968, p. 68). The next logical development was *papier collé*, or collage, which first appeared in Braque’s work probably in late summer or early autumn 1912, and was taken up by Picasso shortly thereafter.

Meanwhile, many of the artists

associated with Cubism banded together to form the *Section d’Or* group (also called the *Groupe de Puteaux*, after the Parisian suburb in which they held their meetings, at the home of the Duchamp brothers). They staged the *Salon de la Section d’Or* in October of 1912, the largest and most significant public showing of Cubist sculpture and painting before World War I (fig. 7). In preparation for the event, Metzinger and Gleizes co-authored *Du Cubisme* (1912), the first theoretical treatise on Cubism, in which they explain the concepts of multiple viewpoints and simultaneity using a series of diagrams (figs. 8-9). This was followed in 1913 by Guillaume Apollinaire’s *Les Peintres*

of a reliable income, and a vacancy was created into which Léonce Rosenberg prudently stepped. Using every moment of military leave to visit artists and purchase stock, Léonce made a name for himself as the foremost dealer of Cubism in Paris, laying the groundwork for the foundation of his *Galerie de l'Effort Moderne* after hostilities ended in 1918 (fig. 11).

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Fig. 8: Albert Gleizes, Diagram of Cubism, in *Bulletin de l'Effort Moderne*, no. 13, March 1925, p. 2

Fig. 10: *The World*, 17 Feb. 1913

FIG. I

FIG. II

FIG. III

FIG. IV



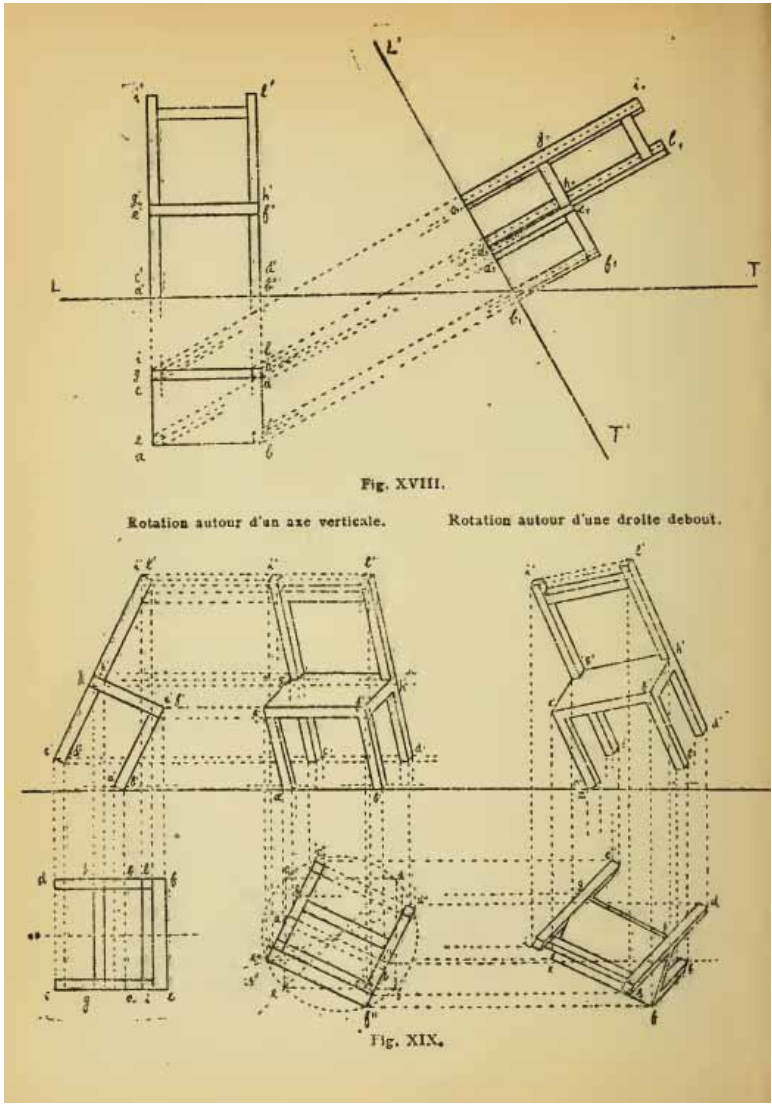
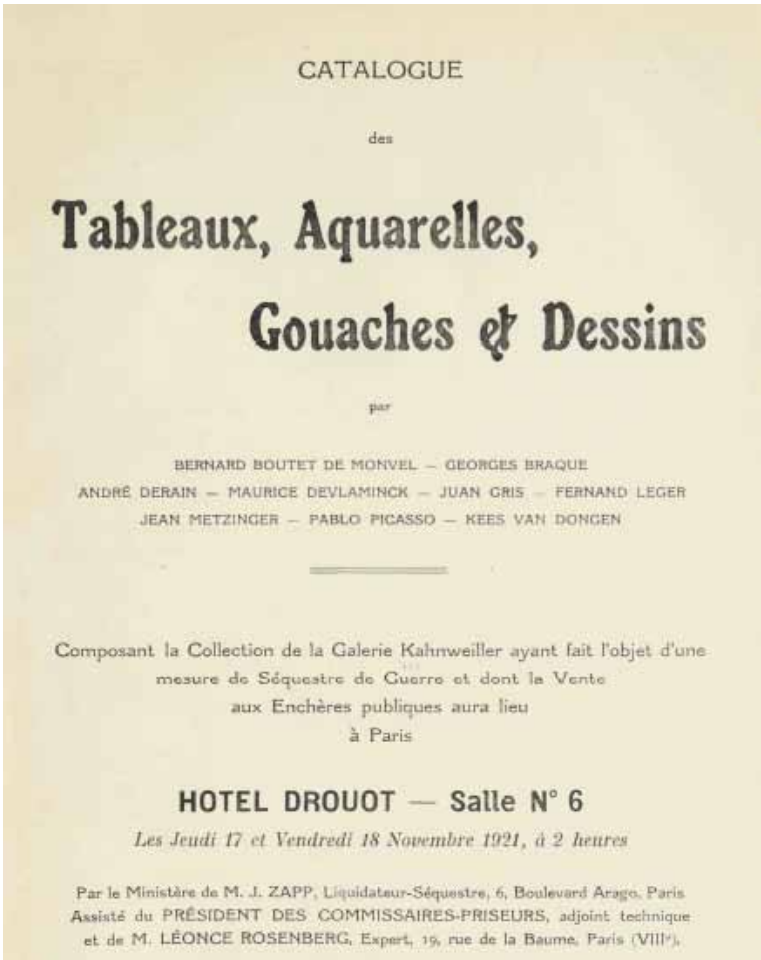


Fig. 12: Gino Severini, *Du cubisme au classicisme*, 1921, fig. XVIII

Fig. 13: Catalogue, *Daniel-Henry Kahnweiler Sequestration Sales*, Hôtel Drouot, 18 Nov. 1921



CUBISM AFTER THE WAR

Even before the outbreak of war, new developments had been fermenting within the Cubist movement, which was never a unified movement so much as a collective of associated artists seeking to break from Academic orthodoxy. During the war period, Picasso, Laurens and others were constructing their compositions – whether in painting or in sculpture – in a new, “synthetic” way: rather than breaking down an object into its observed components, as they had done in Analytical Cubism, they began with abstract, geometric shapes and flat planes, which were then combined and layered into forms that gradually took on a representative identity. In these compositions, all three-dimensional space was eliminated, as were shading and chiaroscuro. There was often an integration of different materials and textures (such as sand), probably ultimately derived from collage. This new direction later became known as Synthetic Cubism.

A similar trend could be observed in the work of Gris, Metzinger and Lipchitz. These three artists spent a great deal of time together during the war, having fled to the countryside to escape the German bombardment of Paris. They, too, began with abstract shapes which were combined in ordered compositions that stressed clarity, organisation, and invention rather than a reliance on observed reality. This became part of a larger,

post-war return to classical traditions and ideals, often called the “rappel à l'ordre” (fig. 12). Maurice Raynal coined the term “Crystal Cubism” specifically to refer to Gris’ work during this period, although it was adopted to refer to the movement in general. A contemporary offshoot known as *De Stijl* (“The Style”), promoted by Theo Van Doesburg and Piet Mondrian, rose to prominence in the Netherlands; this movement advocated pure abstraction and the extreme simplification of form to essentials of line and colour.

The post-war period also witnessed some challenges to Cubism’s dominance. In June 1918, Vauxcelles – the same critic who had disparaged Braque’s *L’Estaque* series in 1908 – wrote “Integral Cubism is becoming exhausted; vanishing; evaporating”. There were internal divisions as well. In 1917, Amedée Ozenfant and Edouard Jeanneret (better known as Le Corbusier) published *Après le Cubisme*, which espoused the doctrine of Purism. More a variation than an outright rejection of Cubism, the Purist Manifesto judged traditional Cubism too decorative and superficial, and advocated a return to the pure elements of artistic construction. It was thanks to Léonce Rosenberg that Cubism was returned, reinvigorated, to the spotlight. With his reopened gallery, called Galerie de l’Effort Moderne, and the accompanying

monthly *Bulletin*, Léonce championed Cubism and particularly its Crystal form, staging a series of solo exhibitions for the artists in his roster. Léonce was also able to get himself named as an expert to advise on the series of four auctions of Kahnweiler’s appropriated stock, held at Hôtel Drouot between 1921 and 1923, and to enrich his stock holdings through timely acquisitions (fig. 13). He was plagued by some financial difficulties in the 1920s, which led to the defection of artists such as Picasso and Braque, who were subsequently represented by his brother Paul.

As Christopher Green has convincingly argued in *Cubism and its Enemies*, “it is actually Cubism *after* 1914 that emerges as most important to a history of Modernism, and especially...Cubism between around 1916 and around 1924....Only after 1914 did Cubism come almost exclusively to be identified with a single-minded insistence on the isolation of the art-object in a special category with its own laws and its own experiences to offer, a category considered ‘above life’” (C. Green, *op. cit.*, p. 1). Far from becoming exhausted or vanishing, as Vauxcelles alleged, Cubism continued to reinvent itself, remaining central to trends in Modernism at least until the middle of the 1920s.

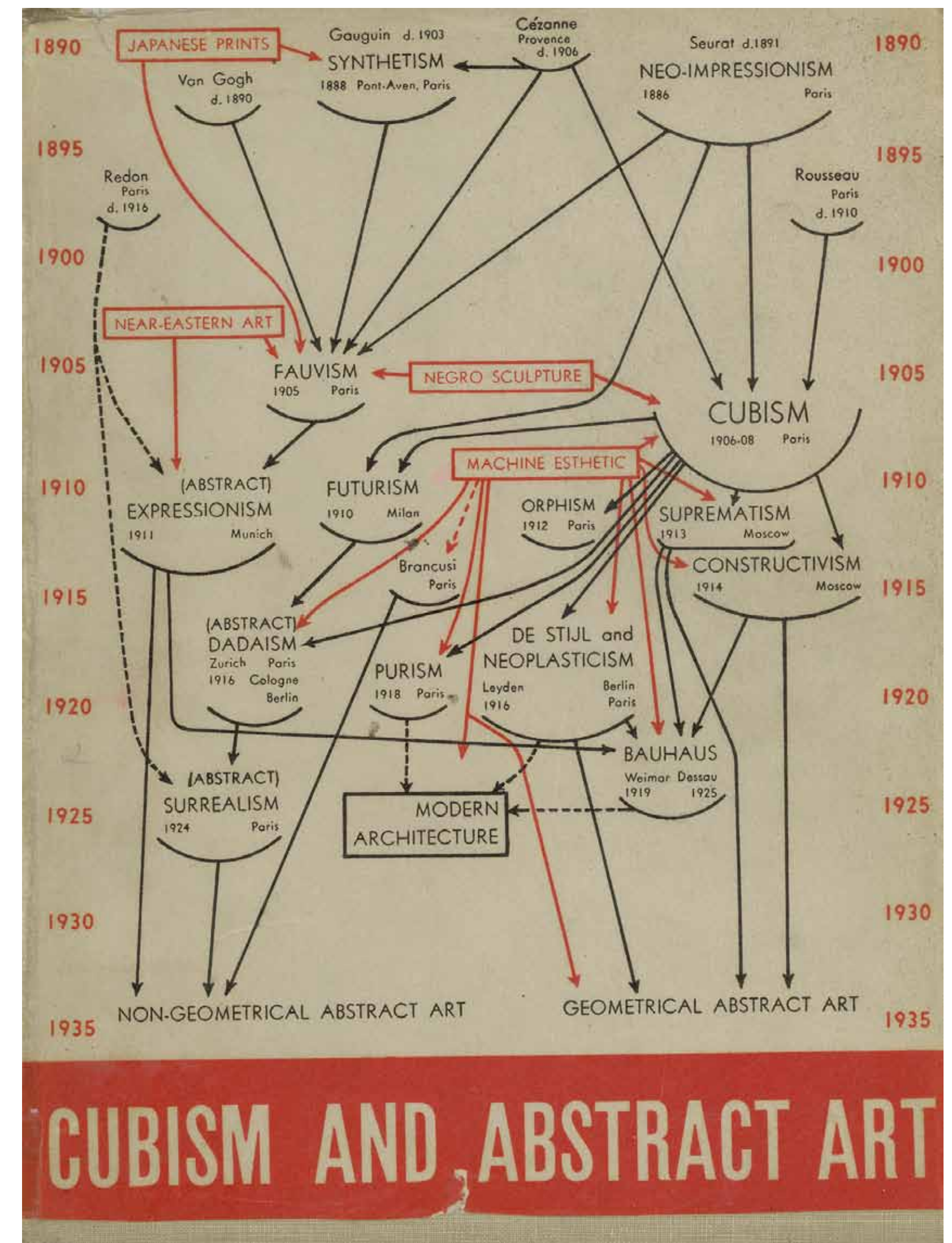
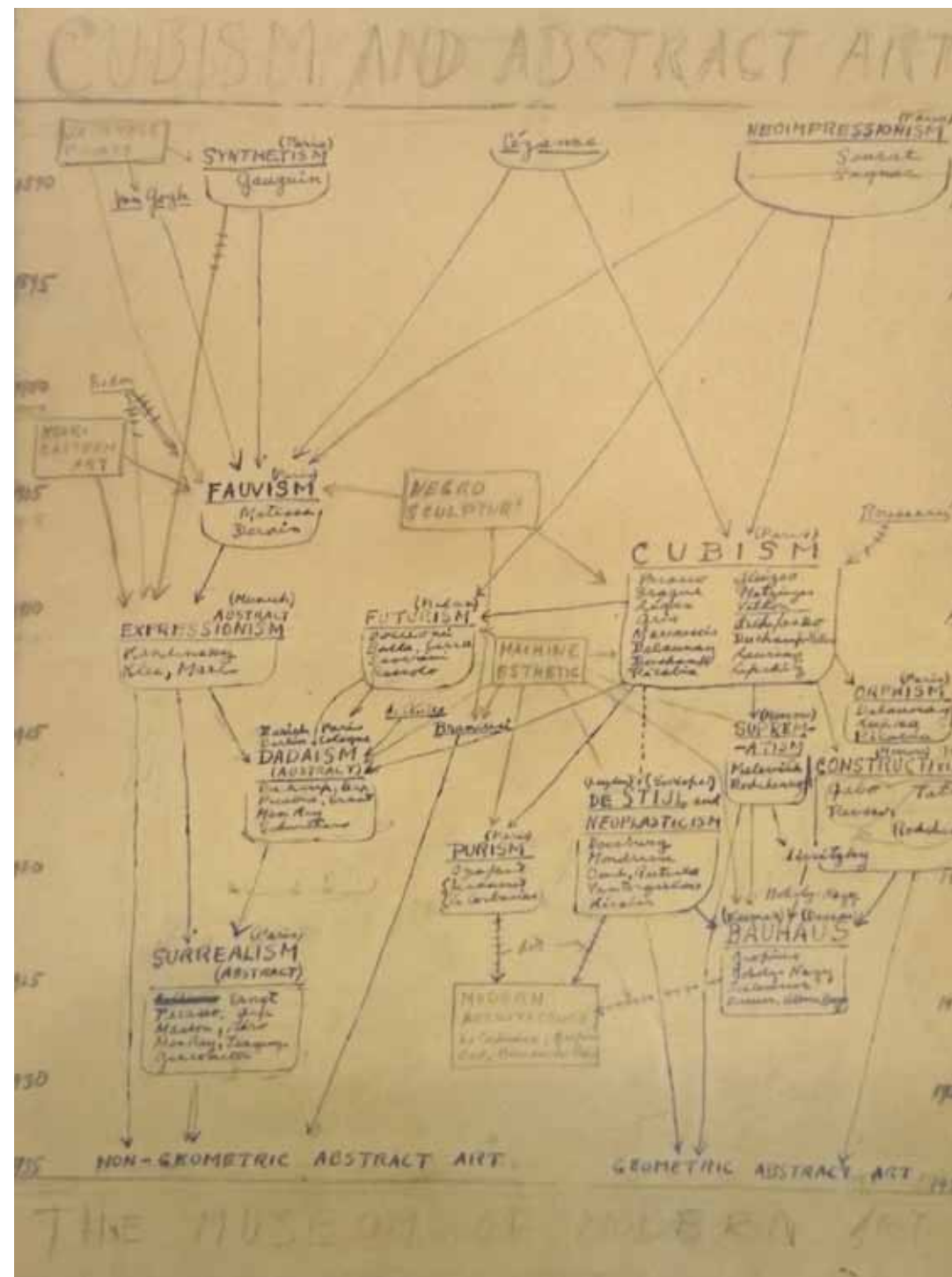


Fig. 14: Alfred H. Barr, *The Evolution of Modern Art*, hand-drawn diagram, 1936

Fig. 15: Alfred H. Barr, cover of *Cubism and Abstract Art*, 1936

L É O N C E R O S E N B E R G

AND THE GALERIE DE L'EFFORT MODERNE



Fig. 1: Léonce Rosenberg

“AT LÉONCE ROSENBERG’S RUE DE LA BAUME. A QUITE LITTLE HOUSE HARBOURS THE REVELATION. AN UNOBTUSIVE PLATE ON THE DOOR: L’EFFORT MODERNE. I RANG THE BELL AND WAS SHOWN UPSTAIRS TO A LARGE, LONG ROOM FORMING A GALLERY. HERE HE HAS DISPLAYED CUBES OF CANVASES, CANVASES OF CUBES, MARBLE CUBES, CUBIC MARBLES, CUBES OF COLOUR, CUBIC COLOURINGS, INCOMPREHENSIBLE CUBES AND THE INCOMPREHENSIBLE DIVIDED CUBICALLY. WHAT IS ON THESE CANVASES? PUZZLES COMPOSED OF PATCHES OF FLAT COLOURS, INTERWOVEN AND YET SHARPLY DIFFERENTIATED. LÉONCE ROSENBERG DOES SPLENDIDLY: HE KEEPS HIS GRAVITY.”

(RENÉ GIMPEL, 15TH JULY 1919)

“He who cannot invent does not deserve to be called an artist” (Léonce Rosenberg, in *Bulletin de l’Effort Moderne*, no. 30, Dec. 1926)

The elder son of the antiquarian Alexandre Rosenberg, Léonce has historically been overshadowed by his younger brother Paul, who became a well-known dealer in Impressionist and Post-Impressionist art (fig. 1). Paul and Léonce became partners in their father’s gallery in 1906 before establishing their own galleries in 1910, Paul at no. 21 rue de la Boétie and Léonce not far away, at 19 Rue de la Baume. Léonce’s gallery, *Haute Epoque*, became an early promoter of Cubism after Léonce discovered the work of avant-garde painters such as Picasso and Metzinger at the 1911 *Salon des Indépendents*, and saw further examples at the gallery of Daniel-Henry Kahnweiler. When in 1914 at the outbreak of the First World War, Kahnweiler, a German national, was exiled to Switzerland, Léonce seized his chance. He began offering support to Kahnweiler’s artists, continuing to buy their work throughout the war, even after volunteering for military service in 1915 (fig. 2). Later, Rosenberg recalled this

decision: “In 1915, while I was in Paris on a day of leave, Picasso and a mutual friend revealed to me the deprivation that many Cubists found themselves in – abandoned by their dealer, a German – and the hostility and general indifference amid which they lived, and they fired my interest in taking in hand the destinies of a school of painting that deserved all my efforts. I promised to found, immediately after my demobilisation, “L’Effort Moderne”. In the meantime, during the entire duration of the war and even while mobilised, I subsidised, by continuous purchase, the entire Cubist movement.” (Quoted in M. FitzGerald, *Making Modernism: Picasso and the Creation of the Market for Twentieth-Century Art*, Oakland, 1996, p. 58). This reference to the “Cubist movement” is significant, as it demonstrates Léonce’s perceptive view of his artists as a collective. Prior to his involvement, dealers like Kahnweiler had supported individual artists, but had failed to consider how the work of each artist of them fit into broader developments in modern art.

Towards the end of the war, in January 1918, Léonce reopened his gallery, now called Galerie de

l’Effort Moderne. In an effort to return Cubism and Abstraction to the spotlight – and to combat allegations from critics such as Louis Vauxcelles that “Integral Cubism [was] becoming exhausted; vanishing; evaporating” (June 1918) – Léonce staged a series of dedicated single-artist shows. These exhibitions, which were designed as retrospectives of each artist’s Cubist *oeuvre*, served, as Christopher Green observes, as “an astonishingly complex demonstration that Cubism had not only continued between 1914 and 1917, having survived the war, but was still developing in 1918 and 1919 in its ‘new collective form’ marked by ‘intellectual rigour’. In the face of such a display of vigour, it really was difficult to maintain convincingly that Cubism was even close to extinction.” Léonce’s efforts paid off, and by the end of 1918 he was in a position to buy from all the leading Cubist artists working in Paris. In June 1921, when Kahnweiler’s stock was sold by the French authorities in the first of four auctions at the Hôtel Drouot, Rosenberg was able to enrich his stock further still.

Between 1924 and 1927, Léonce chronicled his gallery's activities in the *Bulletin de l'Effort Moderne*, a monthly publication that also included contributions from Cubist painters and theorists (fig. 5). Albert Gleizes published extracts from "La peinture et ses lois" ("Painting and its laws"), Maurice Raynal wrote about "Quelques intentions de Cubisme" ("Some goals of Cubism"), and Fernand Léger promoted

"L'Esthétique de la Machine" ("The Machine Aesthetic"). Other artists answered questions such as "Where is modern painting headed?" and each issue ended with a series of illustrations of works by the artists Léonce championed. In this way, Léonce was able to keep Cubism in the public eye, as well as to respond to those critical of the movement. Certain major themes can be traced, such as the role of Cubism within the greater

chronology of art history, and the need to celebrate the achievements of past masters while yet pushing the boundaries and continuing to experiment. As Marcel Bagniet explained, "One does not honour a genius by imitating him, but by continuing his work" (*Bulletin* no. 14, April 1925). Or, as Léonce himself wrote succinctly in the inaugural issue, "Merci les morts, vivent les vivants!"



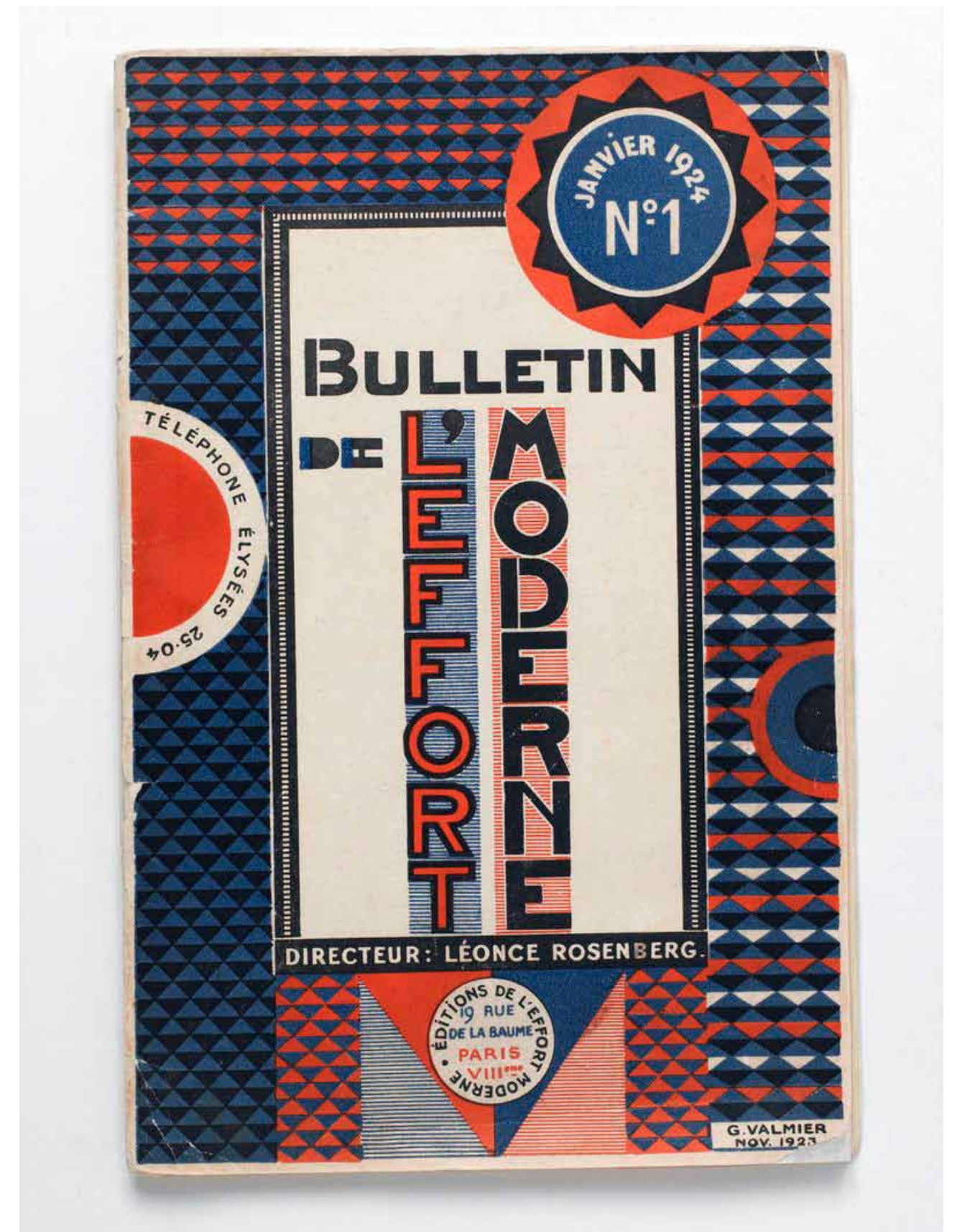
Fig. 2: Jean Metzinger, *Portrait de Léonce Rosenberg*, 1924, pencil on paper, 50 x 36.5 cm., Musée National d'Art Moderne, Paris



Fig. 3: Picasso, *Portrait of Léonce Rosenberg*, 1915, pencil on paper, 46 x 33.5 cm., Private Collection, Switzerland

Fig. 4: *Les Maîtres du Cubisme*, Galerie de l'Effort Moderne, 2 – 25 May 1921

Fig. 5: *Bulletin de l'Effort Moderne*, no. 1, Jan. 1924



ARTIST BIOGRAPHIES

ARCHIPENKO - ZADKINE

ARCHIPENKO

1887 - 1964

Born in Kiev, Alexander Archipenko moved to Paris 1908, where he befriended other Russian émigrés including Sonia Delaunay-Terk. He participated in the first public exhibitions of Cubism at the *Salon des Indépendants* and the *Salon d'Automne* in 1910 and 1911. Along with Joseph Csaky, Archipenko was the first artist after Picasso to explore Cubism in three dimensions.

“I DID NOT TAKE FROM
CUBISM, BUT ADDED TO IT.”



Alexander Archipenko in his New York studio, 1944



SITZENDE FRAU, 1915
Signed and dated lower right *Archipenko. 1915*
black ink and wash on paper
40.5 x 25.5 cm. (16 x 10 in.)



SEATED BLACK TORSO, 1909
Conceived in 1909 and cast at a later date
Inscribed *Archipenko*, dated 1909 and numbered 6/8
bronze with black patina
39 cm. (16 ½ in.) high

“[BLANCHARD AND GRIS]
SOMETIMES WORKED ON THE
SAME PAINTINGS, DISCUSSING
THEM TOGETHER, SEEMINGLY
PART OF THE SAME
UNIVERSE...”

BLANCHARD

1881 - 1932

María Blanchard was the adopted name of the Spanish painter María Gutiérrez Cueto. Blanchard discovered Cubism in Paris after moving to the Bateau Lavoir in 1909, and she was particularly influenced by fellow Spaniard Juan Gris (a close friend) and the sculpture of Jacques Lipchitz. After 1916 Blanchard became associated with the *Section d'Or*, and she exhibited at Rosenberg's Galerie de l'Effort Moderne in 1918, having been introduced while living with Gris in Loches.



María Blanchard, 1909



NATURE MORTE À LA BOITE D'ALLUMETTES, C. 1918
signed lower right *M G-Blanchard*
mixed media and oil on canvas
74 x 50 cm. (29 1/8 x 19 7/8 in.)



“FRAGMENTATION GAVE ME A WAY TO ESTABLISH SPACE,
AND MOVEMENT IN SPACE, AND I COULD ONLY INTRODUCE
THE OBJECT AFTER MAKING THE SPACE FOR IT.”

CORBEILLE DE POIRES, 1926
signed and dated lower left *G. Braque 26*
oil and sand on canvas
26 x 65 cm. (10 1/4 x 25 1/2 in.)



Georges Braque in his studio, Hôtel
Roma, Rue Caulaincourt, c. 1911

BRAQUE

1882 - 1953

A radical innovator, Georges Braque can be credited, alongside Picasso, as the founder of the Cubist movement; indeed, it was in response to a picture by Braque that the critic Louis Vauxcelles commented disparagingly: “he misunderstands form and reduces everything – sites and figures and houses, to geometric schemas, to cubes”. Beginning in 1908, Braque and Picasso began exploring questions of simultaneous perspective in

painting, and by 1911 both had begun incorporating words, or fragments of words, in their compositions. The following year, Braque invented the *papier collé* technique. (For a time, Braque and Picasso lived two doors apart, in the Bateau Lavoir in Montmartre.) Braque was signed by Léonce Rosenberg in 1918, after the war, and given a solo show in March 1919.

“THE SPACE BETWEEN SEEMS TO ME
TO BE AS ESSENTIAL AN ELEMENT
AS WHAT THEY CALL THE OBJECT:
THE SUBJECT MATTER CONSISTS
PRECISELY OF THE RELATIONSHIP
BETWEEN THESE OBJECTS AND
BETWEEN THE OBJECT AND THE
INTERVENING SPACES. HOW CAN I
SAY WHAT THE PICTURE IS OF WHEN
RELATIONSHIPS ARE ALWAYS THINGS
THAT CHANGE?”



Georges Braque invitation card, Galerie de
l'Effort Moderne, 5 - 31 March 1919

“THERE IS ONLY ONE
VALUABLE THING IN ART:
THE THING YOU CANNOT
EXPLAIN.”

“PAINTING IS A
NAIL TO WHICH
I FASTEN MY
IDEAS.”

C É Z A N N E

1 8 3 9 - 1 9 0 6

Traditionally classified among the Post-Impressionists, Paul Cézanne was instrumental in laying the foundations for the transition from 19th century painting to Abstraction and Modern art. Throughout his career he was interested in reducing the forms found in nature to their essential geometric components, something that also resonated with the early Cubists. His small, layered planes of colour and the repeated gestures of his brushstrokes are instantly recognisable. The year after Cézanne's death in 1906, his paintings were exhibited in Paris in a retrospective at the *Salon d'Automne*, where they left a lasting impression on an entire generation of painters.



Cézanne in his Lauves studio with 'Les Grandes baigneuses', photographed by Bernard Emile, 1904.

“I WANT TO MAKE OF IMPRESSIONISM SOMETHING SOLID
AND LASTING LIKE THE ART IN THE MUSEUMS”



PAYSAGE ENVIRONS DE MELUN, 1879-80
Pencil and watercolour on white paper
29 x 46 cm. (11 ½ x 18 ¾ in.)

“[CÉZANNE]
IS THE
FATHER OF
US ALL”

(PABLO PICASSO)



Amédée Ozenfant and Le Corbusier at the
Tour Eiffel



Amédée Ozenfant and Le Corbusier, cover
of *Après le cubisme*, 1918



Amédée Ozenfant and Le Corbusier invitation card,
Galerie de l'Effort Moderne, 28 Feb. – 28 March 1923

“I PREFER DRAWING TO
TALKING. DRAWING IS
FASTER, AND LEAVES
LESS ROOM FOR LIES.”

“SPACE AND LIGHT AND
ORDER. THOSE ARE
THE THINGS THAT MEN
NEED JUST AS MUCH AS
THEY NEED BREAD OR A
PLACE TO SLEEP.”



LODI, 1927
signed lower left *le Corbusier*
gouache, ink, graphite and collage
on paper
38.1 x 48.3 cm. (15 x 19 in.)

L E C O R B U S I E R

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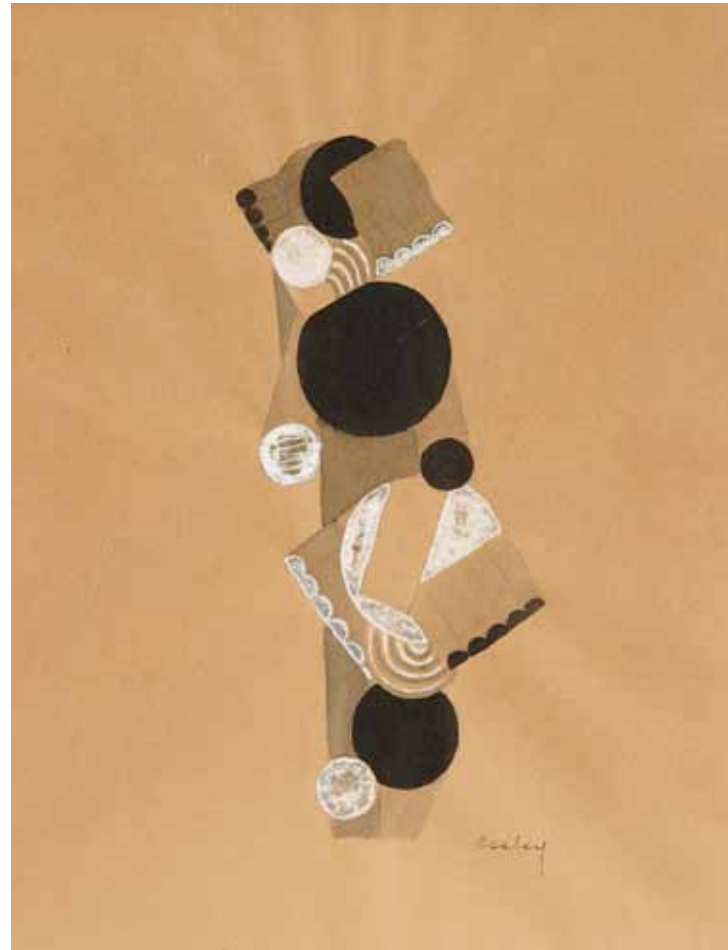
Le Corbusier was the pseudonym of the Swiss artist and architect Charles-Édouard Jeanneret-Gris, who first travelled to Paris in 1908. In 1917, Le Corbusier met the French painter Amédée Ozenfant, and together they wrote and published the Purist manifesto *Après le cubisme*. Purism is governed by a strict set of rules, prioritising form over colour, and denouncing the purely decorative and ornamental qualities of Cubism. Between 1923 and 1925, Ozenfant and Le Corbusier also published a magazine *L'Esprit Nouveau*, and contributed to Léonce Rosenberg's *Bulletin de l'Effort Moderne*.



L'ENVOL, 1954
Signed *Csáky*
bronze; a lifetime cast with a medium brown patina and darker undertones
50 x 75 cm. (20 x 30 in.)



Joseph Csáky in his studio, photographed by Ervin Marton, c. 1930

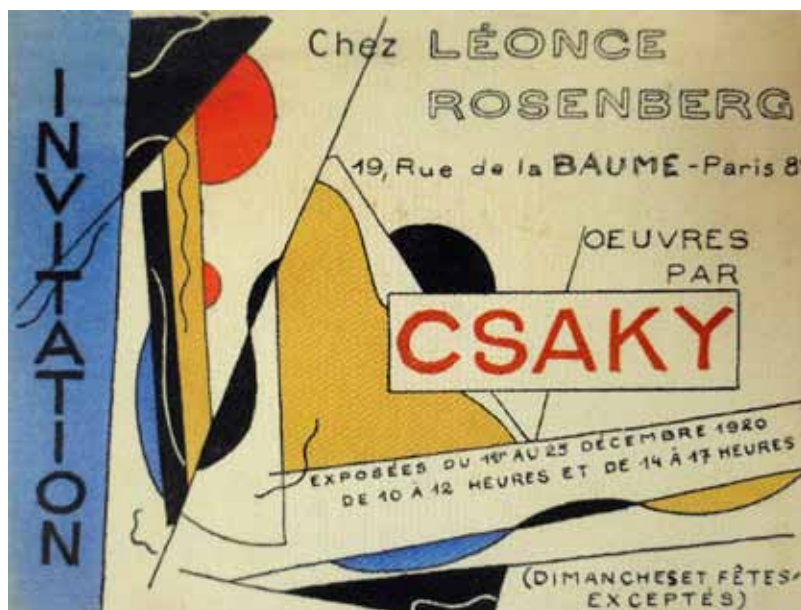


COMPOSITION EN COLONNE, C. 1919
signed lower right *Csáky*
gouache on brown paper
33.7 x 22.5 cm. (13 ½ x 8 ¾ in.)

C S Á K Y

1 8 8 8 - 1 9 7 1

Joseph Csáky left his native Hungary for Paris in 1908, where he soon aligned himself with the nascent Cubist movement. Together with Alexander Archipenko, Csáky was the first artist after Picasso to explore Cubism in three dimensions. After World War I, Csáky began to exhibit at Léonce Rosenberg's Galerie de l'Effort Moderne, and he participated in a number of group shows during the 1920s. Csáky had a solo exhibition at the gallery in December 1920.



Joseph Csáky invitation card, Galerie de l'Effort Moderne,
1 – 25 Dec. 1920

D E L A U N A Y

1 8 8 5 - 1 9 7 9

Together with her husband, Robert, Russian-born Sonia Delaunay (née Terk) is celebrated as one of the founders of Orphism, an offshoot of Cubism. A talented artist and designer in her own right, Sonia produced striking and original fabrics based on the aesthetics of the movement, and she dressed Surrealists, socialites and film stars. She also designed interiors, sometimes in collaboration with Robert.



Sonia Delaunay in her studio

ROCHERS DE MONTREUX, 1914
Numbered verso *F796*; with a label, verso *Rochers de Montreux*, 1914
oil on paper
31.6 x 25.2 cm. (12 ½ x 10 in.)

PROJET DE COUVERTURE POUR L'ALBUM N° 1, 1916
with a label, verso, *projet de couverture pour l'album n° 1, Portugal 1916* and a second label *n° 1007*
encaustic on paper
24 x 23.5 cm. (9 ½ x 9 ¼ in.)



Sonia and Robert Delaunay, 1923

“I ALWAYS CHANGED EVERYTHING AROUND ME...I MADE MY FIRST WHITE WALLS SO OUR PAINTINGS WOULD LOOK BETTER. I DESIGNED MY FURNITURE; I HAVE DONE EVERYTHING. I HAVE LIVED MY ART.”



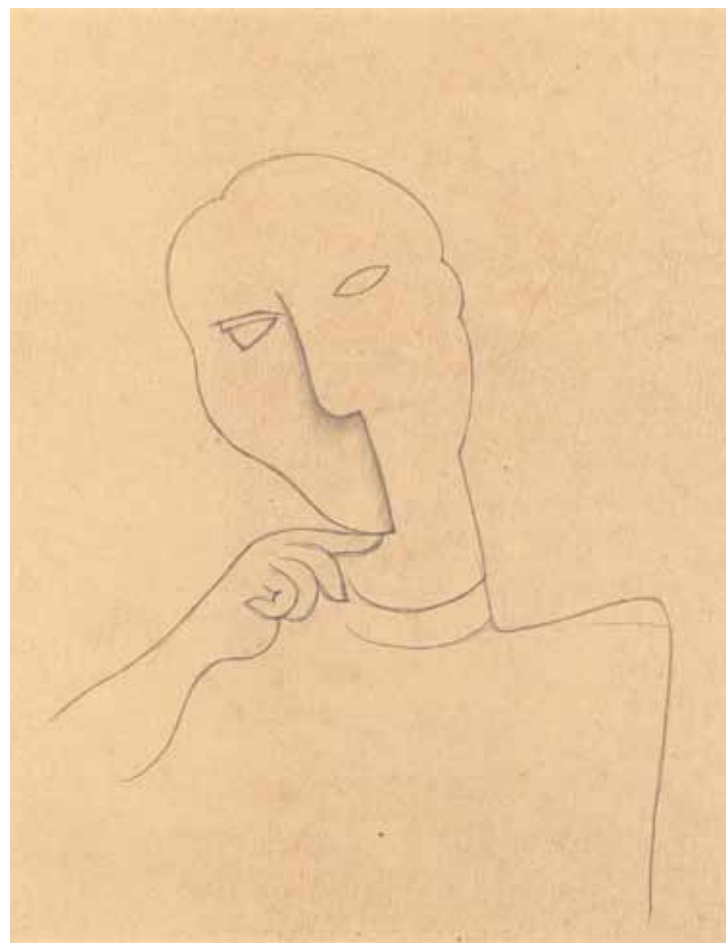
F R E S N A Y E

1 8 8 5 - 1 9 2 5



Roger de la Fresnaye, *Self Portrait*, c.
1908-09

Roger de la Fresnaye began exhibiting yearly at both the *Salon des Indépendants* and the *Salon d'Automne* in 1910. Shortly thereafter he began to be associated with a group of artists known as the Puteaux group, later known as the *Section d'Or*, which also included Villon, Metzinger and Léger. He showed with them at the historic 1911 and 1912 exhibitions, which were responsible for introducing Cubism to the attention of the wider public.



PORTRAIT ARABESQUE, early 1920s
pencil on buff paper, laid down
24.9 x 19.7 cm. (9 ¾ x 7 ¾ in.)

G L E I Z E S

1 8 8 1 - 1 9 5 3



Albert Gleizes & Jean Metzinger,
cover of *Du Cubisme*, 1922

Albert Gleizes contributed to the rise of Cubism as both an artist and a theorist: in 1912 Gleizes and Jean Metzinger co-authored the treatise *Du Cubisme*, the first major text on the Cubist movement, in which they emphasised the concept of “simultaneity”, or the experience of movement, space and sensation. Gleizes exhibited regularly at the Galerie de l'Effort Moderne and was a frequent contributor to the accompanying *Bulletin* with articles such as “La peinture et ses lois”.



Albert Gleizes, c. 1920

“UNLESS WE ARE TO CONDEMN ALL MODERN PAINTING, WE MUST REGARD CUBISM AS LEGITIMATE, FOR IT CONTINUES MODERN METHODS, AND WE SHOULD SEE IN IT THE ONLY CONCEPTION OF PICTORIAL ART NOW POSSIBLE. IN OTHER WORDS, AT THIS MOMENT CUBISM IS PAINTING.”



COMPOSITION, 1920
signed lower right *Alb. Gleizes*
oil on panel
40 x 81 cm. (15 ¾ x 32 in.)

COMPOSITION AVEC TROIS
PERSONNAGES: LES ACROBATES, 1916
signed and dated lower right *Albgleizes, 1916*
gouache, India ink and pencil on board
25.1 x 16.8 cm. (9 ⅞ x 6 ⅝ in.)

PAYSAGE MÉRIDIONAL; ALSO CALLED
COMPOSITION ACCORD: VUE DE SERRIÈRES,
1924
signed and dated lower right *AlbGleizes 24*
oil on canvas
103 x 74 cm. (40 ½ x 29 ¼ in.)



GONZÁLEZ

1876 - 1942

Julio González is best known for his collaborations in sculpture with Picasso (1928-31), whom he first met in Barcelona in the late 1890s. González joined the circle of Spanish artists in Montmartre in 1899 and experimented with decorative metalwork before turning to iron sculpture in 1927. Picasso's influence, and particularly that of Synthetic Cubism, can be seen in González's abstract works from this period.



Gonzalez beside his sculpture
Femme au miroir



Detail



LA TÊTE, C. 1934
signed with initials verso *J.G.*
iron with granite base
16 x 20.5 x 8.6 cm. (6 ¼ x 8 ½ x 3 ⅜ in.)

GRIS

1887 - 1927

José González-Pérez, better known as Juan Gris, was among the pioneers of Cubism. After Gris' arrival in Paris in 1906, fellow Spaniard Picasso found him a room at the Bateau-Lavoir artist's colony in Montmartre, where he began to paint seriously in the Cubist style in 1911. The structure and geometry in Gris' work reflects his training in mechanical drawing and engineering, and his preference for order and clarity subsequently influenced both the Purist movement and "Crystal Cubism". In 1912, Gris showed at both the *Salon des Indépendants* and the *Section d'Or*, at which point he signed a contract with the German dealer Daniel-Henry Kahnweiler. During the war, with Kahnweiler exiled to Switzerland, Léonce Rosenberg stepped in. He offered Gris his first solo show in April 1919, with a second one the following spring.



Juan Gris invitation card, Galerie de l'Effort Moderne,
5 - 30 April 1919



Juan Gris, photographed by
Man Ray, Paris, 1922



NATURE MORTE "LES CAHIERS",
APRIL 1926
signed, dated and inscribed lower left *To
Madame Reber/In friendly homage/Juan
Gris/4-26*
watercolour on paper
16 x 19 cm. (6 ½ x 7 ½ in.)



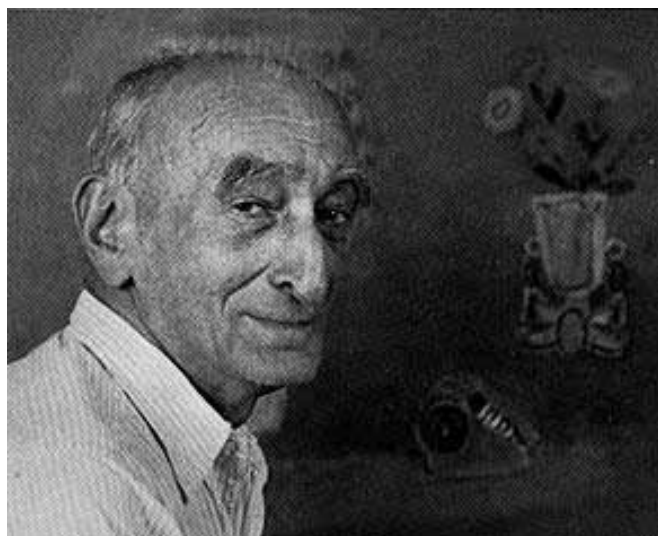
"CÉZANNE TURNS A BOTTLE
INTO A CYLINDER...I MAKE
A BOTTLE - A PARTICULAR
BOTTLE - OUT OF A CYLINDER."

"I THINK I HAVE
REALLY MADE
PROGRESS RECENTLY
AND THAT MY PICTURES
BEGIN TO HAVE A UNITY
WHICH THEY HAVE
LACKED TILL NOW.
THEY ARE NO LONGER
THOSE INVENTORIES OF
OBJECTS WHICH USED TO
DEPRESS ME SO MUCH."



PAYSAGE À BEAULIEU, OCT. 1916
signed and dated lower right *Juan Gris
10-16*
oil on panel
55 x 38 cm. (21 ⅝ x 15 in.)

CARAFE ET VERRE, MARCH 1919
signed lower right *Juan Gris*
oil on canvas
33 x 19 cm. (13 x 7 ½ in.)



Henri Hayden, c. 1960s



Henri Hayden, *Self-portrait*, 1911

H A Y D E N

1 8 8 3 - 1 9 7 0

Henri Hayden moved from Warsaw to Paris in 1907, and began painting in a Cubist style around 1916. He met Gris through Lipchitz, and Gris in turn introduced Hayden to Léonce Rosenberg, who quickly offered him a contract. This was followed in December 1919 by a high-profile solo exhibition. After 1921, Hayden gradually moved away from the Cubist aesthetic.

NATURE MORTE A LA BOUTEILLE DE BASS ET A L'AS DE TREFLE, 1919
signed lower right *Hayden*
oil on canvas
54 x 65 cm. (21 ¼ x 25 ⅝ in.)

VUE D'UN VILLAGE, 1921
signed and dated lower left *Hayden 1921*
oil on canvas
65 x 92 cm. (25 ⅝ x 36 ¼ in.)



H E R B I N

1 8 8 2 - 1 9 6 0

Auguste Herbin became increasingly interested in Cubism following his move to the Bateau-Lavoir studios in Montmartre in 1909. It was there that he met Picasso, Braque and Gris, whose work prompted Herbin to explore a more abstract style. Herbin participated in the influential 1912 *Section d'Or* exhibition and was signed to Léonce Rosenberg's Galerie de l'Effort Moderne in 1917, where he was offered the first solo show to be held at the gallery, in March 1918. Herbin had a second solo exhibition in March 1921.



Auguste Herbin invitation card, Galerie de l'Effort Moderne, 1 – 22 March 1918

“THE CUBIST
PAINTER MUST
REJECT ALL
IMITATION.”



Auguste Herbin in Picasso's studio,
11 boulevard de Clichy, 1911



COMPOSITION (GRANDE VITESSE DOMICILE), 1927
signed and dated lower right *Herbin 1927*; titled verso *Grande vitesse domicile*
oil on canvas
116.1 x 89.1 cm. (45¾ x 35 in.)

COMPOSITION, ABSTRACTION, 1925
Signed lower right *herbin*
oil on canvas
89.1 x 116.1 cm. (35 x 45 ⅜ in.)

COMPOSITION GÉOMÉTRIQUE, JULY 1920
signed and dated lower centre *herbin juillet 1920*
oil on canvas
73 x 60 cm. (28 ¾ x 23 ⅜ in.)





COMPOSITION, FEB. 1930
Signed lower right *herbin*; and dated on the
stretcher bar *Février 1930*
oil on canvas
130.1 x 59.7 cm. (51¼ x 23½ in.)

COMPOSITION À DEUX PERSONNAGES,
1930
signed lower left *Herbin*
oil on canvas
148.6 x 59.7 cm. (58 ½ x 23 ½ in.)



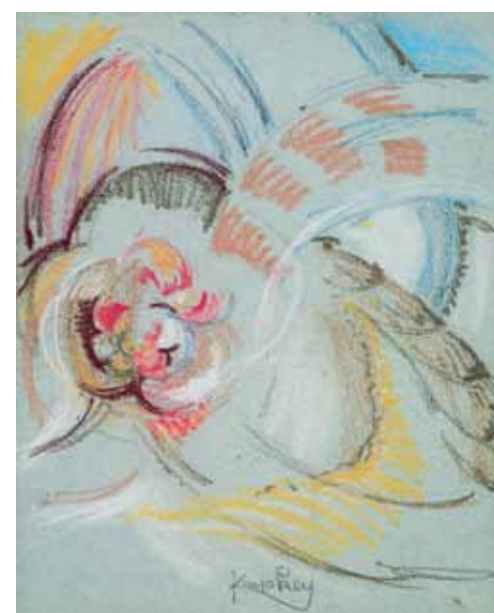
K U P K A

1 8 7 1 - 1 9 5 7

František Kupka was born in Opocno, Bohemia and settled in Paris in 1896, but it was not until *circa* 1909-10 that his work began reflecting elements of the nascent Orphist and Futurist movements. Even while living in Puteaux, home of the Section d'Or group, Kupka remained somewhat apart from the others early Cubists, preferring to work in isolation. Nevertheless, Kupka may be regarded as one of the pioneers of abstraction: at the 1912 *Salon d'Automne*, he exhibited two of the first purely abstract paintings to be seen in Paris.



František Kupka in his studio, 1951



COMPOSITION, C. 1925
Signed lower right *Kupka*
Watercolour, pencil and gouache on paper
Sheet: 27.7 x 25.1 cm. (10 7⁄8 x 9 7⁄8 in.)

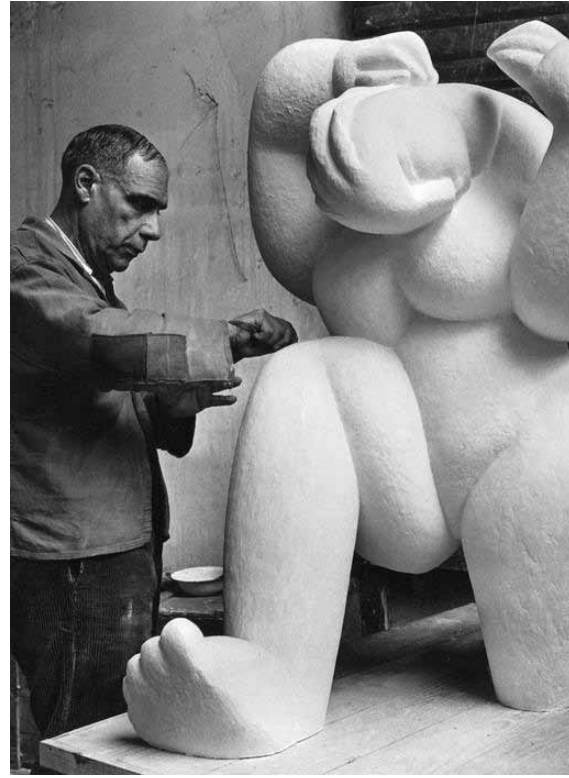
AUTOUR D'UN POINT (AROUND A
POINT), C. 1920
Signed lower centre *Kupka*
pastel on paper
28.5 x 23.1 cm. (11 ¼ x 9 ½ in.)



LAURENS

1885 - 1954

After producing a series of early works influenced by Academism and Rodin, Henri Laurens met Braque in 1911, and through him was introduced to other members of the Cubist circle in Montmartre. Laurens began experimenting with Cubism in 1915, and was offered a contract by Léonce Rosenberg, whom he had met through Picasso. Laurens was offered the second solo show held at the Galerie de l'Effort Moderne, in December 1918. He later transferred to Kahnweiler's gallery in 1920.



Laurens in his studio, Paris, 1949



TÊTE DE JEUNE FILLETTE, 1920
Edition 5/6
terracotta
34 x 16 cm. (13 2/5 x 6 1/3 in.)



TÊTE DE FEMME, 1915
Signed and dated verso *Laurens 1915*
gouache and pastel on cardboard
60.5 x 39.9 cm. (23 7/8 x 15 3/4 in.)



TÊTE AU COLLIER DE PERLES, 1919
Signed with initials and dated *HL 1919*
gouache, watercolour, crayon and ink on paper
31.6 x 22.7 cm. (12 1/2 x 9 in.)

A CUBIST COMPOSITION DATING FROM THE 1920S AND THE TIME OF LÉONCE ROSENBERG'S GALERIE DE L'EFFORT MODERNE, THE MYSTERY PICTURE IS LINKED TO LÉGER, OZENFANT AND THE ACADEMIE MODERNE IN MONTPARNASSE, BUT OUR TEAM OF RESEARCHERS HAS BEEN UNABLE TO IDENTITY THE ARTIST WHO PAINTED THIS CANVAS. WE NEED YOUR HELP; CAN YOU IDENTIFY THE ARTIST?



Fernand Léger with his pupils Franciska Clausen, Erik A. Olson, Otto G. Carlsund in Maison Watteau, Paris, Oct. 1934

FOLLOWER OF LÉGER

In 1924, Léger and Amedée Ozenfant established a free art school known as the Académie Moderne in Paris. It attracted a number of Scandinavian pupils, including Franciska Clausen and Otto G. Carlsund. Several of them exhibited alongside Léger in the great post-Cubist exhibition *L'Art d'Aujourd'hui* (Nov.-Dec. 1925). This sophisticated composition, by a talented yet still anonymous painter, dates from roughly that time.



COMPOSITION, C. 1925-26
oil on canvas
45.7 x 33 cm. (51 1/4 x 23 1/2 in.)

L É G E R

1 8 8 1 - 1 9 5 5

Fernand Léger's early training as an architectural draughtsman left him with a fundamental understanding of mathematics and an enduring love of industrialism and technology. By 1909 he was struck by the early Cubist experimentations of Picasso and Braque. Yet while the Analytical Cubists were making

efforts to break down an object into its individual components, Léger seemingly worked in the opposite direction, beginning with the unique pieces and assembling them into a coherent whole. Léger exhibited with the *Section d'Or* group in 1912 and signed a contract with Daniel-Henry Kahnweiler in 1913, later transferring

to Léonce Rosenberg's Galerie de l'Effort Moderne in 1918, where he had his first solo show the following year. Léger was a regular contributor to the *Bulletin de l'Effort Moderne*. In 1924, together with Ozenfant, Léger established and taught at a free academy for the instruction of young painters.



Fernand Léger and Maurice Raynal in Léger's studio, Paris



Fernand Léger invitation card, Galerie de l'Effort Moderne, 5 – 28 Feb. 1919

“I DON'T KNOW ANYTHING AT ALL. AND IF I DID KNOW, I PROBABLY WOULDN'T DO IT [PAINT] ANYMORE.”

COMPOSITION A LA CHAISE, C. 1930
Signed with initials lower right *FL*.
pen and ink over pencil on paper
42 x 33 cm. (17 x 13 in.)



“FERNAND LÉGER IS THE FIRST WHO HAS SUCCEEDED IN HIS STUDY OF THE MECHANICS OF COLOUR TO ACHIEVE A LOCAL TONALITY, NO LONGER A HINT AT THE DYNAMISM OF NATURE BUT A TRUE RECORD OF ACTIVITY IN THE WORLD.”
(MAURICE RAYNAL)

COMPOSITION, ALSO CALLED NATURE MORTE, 1925
signed and dated lower right *F LÉGER 25*
oil on canvas
53.4 x 64.8 cm. (21 x 25 ½ in.)



ELÉMENT DE FAUTEUIL, C. 1931
Inscribed lower right *élément de fauteuil*
pen and India ink on paper
36.8 x 31.1 cm. (14 ½ x 12 ¼ in.)

CONTRASTE DE FORMES; CARRIAGE / CUISINE ROULANTE, C. 1914
signed and inscribed upper left *A Larionov à Gontcharova aux deux grands artistes russes leur admirateur et ami F Léger*
ink and gouache on paper
22 x 14.5 cm. (8 2/3 x 5 ¾ in.)



LA VOITURE D'ENFANT, 1928
signed with the initials and dated lower right *FL. 28*
pencil on paper
36.5 x 27 cm. (14 3/8 x 10 5/8 in.)

TROIS SOLDATS AU REPOS DANS UN BARAQUEMENT, C. 1915
signed with the initials lower left *FL*.
pencil on paper
25 x 19 cm. (9 7/8 x 7 ½ in.)

LIPCHITZ

1891 - 1973

The sculptor Jacques Lipchitz arrived in Paris in 1909 and was struck by the new Cubist style being pioneered by Pablo Picasso, Georges Braque and Juan Gris, his close neighbours in the Bateau Lavoir studios in Montmartre. In 1912 he exhibited at both the *Salon de la Société Nationale des Beaux-Arts* and the *Salon d'Automne*, but it was not until 1920 that Lipchitz was offered his first solo show, at Léonce Rosenberg's Galerie L'Effort Moderne; Rosenberg had represented Lipchitz since 1916.



Jacques Lipchitz exhibition, Galerie de l'Effort Moderne, 1920



Jacques Lipchitz, 1935

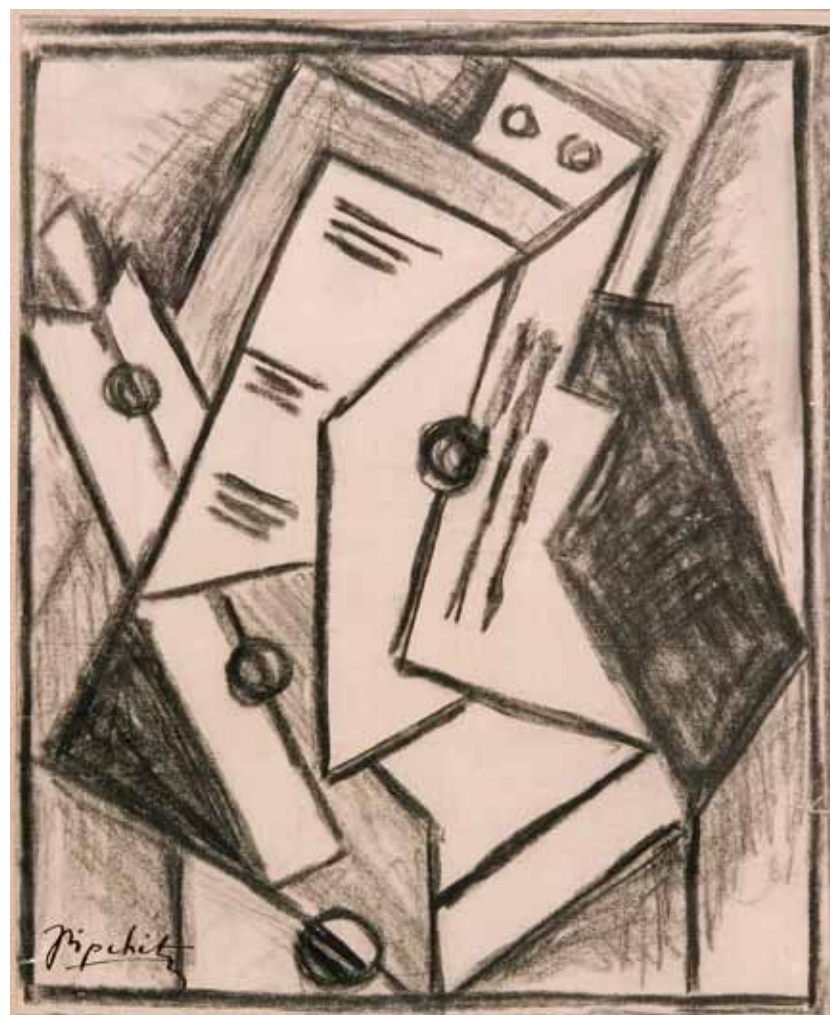
MARCOUSSIS

1883 - 1941

The Polish artist Ludwik Markus adopted the name Marcoussis after a village near Paris following his move to the French capital in 1903. Although initially influenced by Impressionism, after 1911 he allied himself with the Cubist movement, and among his works from the period 1919–28 are a number of paintings in oil on glass, which Marcoussis hoped would allow him a purer form of expression. Like many of the Cubists, he spent a period of time living and working in the Bateau Lavoir studios.



Louis Marcoussis, photographed by May Ray, 1934



“IN CUBIST
SCULPTURE I ALWAYS
WANTED TO RETAIN
THE SENSE OF
ORGANIC LIFE, OF
HUMANITY”

COMPOSITION CUBISTE, C. 1918
signed lower left *J. Lipchitz*
pencil on paper
22 x 17.5 cm. (8 7/8 x 6 7/8 in.)



OBJET I
signed upper right *Marcoussis*
watercolour and collage on cardboard
37 x 30 cm. (14 1/2 x 11 7/8 in.)

METZINGER

1883 - 1956

Jean Metzinger was not only a member of the first generation of Cubist painters living and working in Montmartre, but he was also responsible, along with Albert Gleizes, for developing and publishing the theoretical foundations of the Cubist movement in their 1912 treatise *Du Cubisme*. Much of this early writing on Cubism was published in Léonce Rosenberg's *Journal de L'Effort Moderne*. Metzinger was also a founding member of the *Section d'Or*, and exhibited with the notorious "Salle 41" group at the 1911 *Salon des Indépendants*, as well as at the *Section d'Or* show

the following year. Metzinger met Rosenberg in 1915 and his early experimentations in "Crystal" Cubism appealed to the dealer, who offered Gris a solo show in January 1919. As he drifted away from pure abstraction in the 1920s and began re-introducing pictorial elements, Metzinger received criticism for becoming "conventional", but he maintained to Rosenberg that he was not renouncing Cubism, but rather adapting it to incorporate themes derived from nature. Metzinger had additional solo exhibitions in 1921 and again in 1928.



Jean Metzinger, 1913

"THE NEW STRUCTURES [METZINGER] IS COMPOSING ARE STRIPPED OF EVERYTHING THAT WAS KNOWN BEFORE HIM....EACH OF HIS PAINTINGS CONTAINS A JUDGEMENT OF THE UNIVERSE, AND HIS WORK IS LIKE THE SKY AT NIGHT: WHEN, CLEARED OF THE CLOUDS, IT TREMBLES WITH LOVELY LIGHTS. THERE IS NOTHING UNREALISED IN METZINGER'S WORKS: POETRY ENNOBLES THEIR SLIGHTEST DETAILS." (GUILLAUME APOLLINAIRE)



ARBRES ET MAISONS, 1920
signed lower left *metzinger*
oil on canvas
58.5 x 91.5 cm. (23 x 36 in.)

PAYSAGE AVEC ARBRE ET
MAISONS, C. 1922
signed lower left *Metzinger*
oil on canvas
92 x 65.2 cm. (36 1/8 x 25 7/8 in.)



"ART BELONGS TO THE DOMAIN OF THE UNREAL AND IT IS ONLY WHEN PEOPLE TRY TO MAKE A REALITY OF IT THAT IT FALLS APART."

"FOR THE ARTIST, THE APPEAL OF ART IS THE ATTRACTION OF THE UNKNOWN."



Jean Metzinger invitation card, Galerie de l'Effort Moderne, 6 - 31 Jan. 1919

"ALL PAINTING - THE PAINTING OF THE PAST AS WELL AS OF THE PRESENT - SHOWS US THAT ITS ESSENTIAL PLASTIC MEANS WE ARE ONLY LINE AND COLOUR."

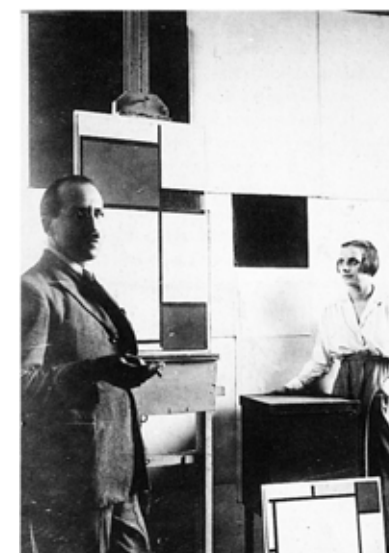
MONDRIAN

1872 - 1944

Piet Mondrian arrived in Paris from Holland in 1911, and almost immediately fell under the influence of Cubism after encountering the work of Picasso and Braque. While in the Netherlands during the First World War, Mondrian and fellow Dutchman Theo van Doesburg founded the *De Stijl* group, which promoted Mondrian's theories of Neoplasticism; this movement advocated pure abstraction and a reduction to essential form and colour. Mondrian also published essays on Neoplasticism in Léonce Rosenberg's *Bulletin de l'Effort Moderne*. He began producing the grid-based paintings for which he is most celebrated in late 1919. Works by Mondrian were included in the group show *Maîtres du Cubisme*, held at the Galerie de l'Effort Moderne in May 1921.



COMPOSITION, CERAMIC PLATE, 1915
Signed with initials lower centre *PM*
Oil paint on a ceramic plate, marked verso *Petrus Regout & Co. Maastricht Made in Holland*
20.5 cm. (8 in.) diameter



Piet Mondrian and Pétro (Nelly) van Doesburg in Mondrian's studio, Paris, 1923



Piet Mondrian, cover of *Le Néo-Plasticisme*, 1920

“EVERY ACT OF CREATION IS FIRST AN
ACT OF DESTRUCTION.”

P I C A S S O

1 8 8 1 - 1 9 7 3

Thanks to his extraordinary genius, bold experimentation across media, and seven-decade career, Pablo Picasso is celebrated as the most important and influential name in modern art. By 1907, he had already experimented with his Blue and Rose periods, and explored the influences of Iberian and African art, but it was his meeting with Georges Braque that acted as the catalyst for the development of Analytical Cubism. Over the course of five years between

1908 and 1912, Picasso and Braque experimented with fragmented compositions that combined multiple, simultaneous perspectives; this evolved into Synthetic and “Crystal” Cubism, incorporated text into visual imagery, advanced collage techniques, and paved the way for artists like Gris and Metzinger. Picasso met Léonce Rosenberg in 1918, and was signed to an exclusive contract. His first solo show at the Galerie de l’Effort Moderne took place in June 1919.



Pablo Picasso, summer-autumn 1912



Pablo Picasso in his studio with *Man Leaning on a Table* in the background, Paris, c. 1915-16

“I AM ALWAYS
DOING THAT WHICH
I CANNOT DO, IN
ORDER THAT I MAY
LEARN HOW TO DO
IT.”



GUITARE, VERRE, BOUTEILLE DE VIEUX MARC, 1912
signed upper left *Picasso*
oil on canvas
46.2 x 33.7 cm. (18¹/₈ x 13¹/₄ in.)

HOMME AU CHAPEAU MELON, C. 1916
signed and inscribed with the artist's address lower left *22 Rue Victor Hugo, Montrouge Seine*

LA TASSE, 1909
graphite on paper
24 x 31.5 cm. (9¹/₂ x 12³/₈ in.)

NATURE MORTE CUBISTE, 1910
Signed lower left *Picasso*
brush and ink and watercolour on paper
48.3 x 62.4 cm. (19 x 24¹/₂ in.)



SCHWITTERS

1887 - 1948

Kurt Schwitters worked in a variety of media across a number of artistic genres, including Surrealism, Expressionism and Cubism. He began experimenting with collage in 1918, and met Theo van Doesburg in 1922, at which point elements of Neoplasticism began influencing his work. Schwitters' employment as a technical draughtsman in a factory during World War I left him with an enduring interest in machinery.



Kurt Schwitters, 1920



BRITISH MADE, 1940-45
paper, fabric, cellophane, cardboard and oil
on paper
23.2 x 18 cm. (9 1/8 x 7 in.)

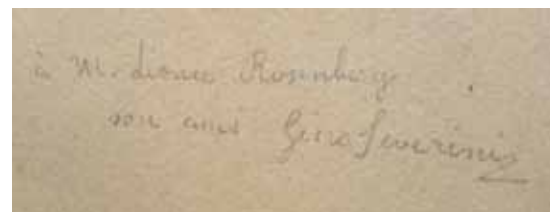


Gino Severini, London, 1913

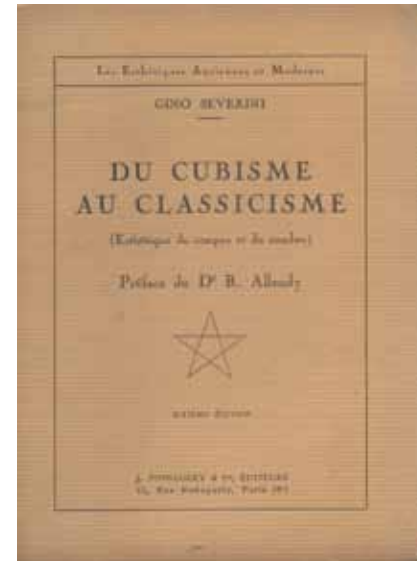
SEVERINI

1883 - 1966

The Italian artist Gino Severini settled in Paris in 1906, quickly joining the *avant-garde* circles in Montmartre. In February 1910, Severini was one of the authors of the *Manifesto of the Futurist Painters*, and he functioned as a link between the artistic developments in France and Italy, and he was one of the first Futurists to encounter Cubism. In 1916 Severini moved towards Synthetic Cubism, and in 1921 he published *Du cubisme au classicisme*, which promoted his mathematical theories relating to art. Severini also contributed to the *Bulletin de l'Effort Moderne*, and his work was shown at Léonce Rosenberg's gallery, in several group exhibitions as well as a solo show in May 1919.



Gino Severini, *Nature morte*, 1918 (detail of
dedication to Léonce Rosenberg)



Gino Severini, cover of *Du Cubisme
au Classicisme*, 1921

“FUTURISM AND CUBISM
ARE COMPARABLE
IN IMPORTANCE TO
THE INVENTION OF
PERSPECTIVE, FOR WHICH
THEY SUBSTITUTED A NEW
CONCEPT OF SPACE. ALL
SUBSEQUENT MOVEMENTS
WERE LATENT IN THEM
OR BROUGHT ABOUT BY
THEM.”

“A PAINTING IS AN
AUTONOMOUS REALITY
THAT SHOULD NOT BE
COMPARED TO NATURE,
LEST IT BE COMPLETELY
MISUNDERSTOOD.”



HOMMAGE À MON PÈRE
signed lower right and inscribed verso
Bureau de mon père – Firenze 1912
pencil and *papiers collés* on card
50 x 70 cm (19 3/8 x 27 1/2 in.)

HOMMAGE À MA MÈRE
signed lower right *G. Severini*
pencil and *papiers collés* on card
55 x 70cm (21 3/8 x 27 1/2 in.)

NATURE MORTE, 1918
signed lower centre *G. Severini*; dedicated
lower left à *M. Léonce Rosenberg son ami
Gino Severini*
tempera on card laid down on canvas
38.2 x 26 cm. (15 x 10 1/4 in.)

LE JOUEUR DE TROMBONE
(JOUER DANS LA RUE), C. 1916
signed lower centre *Severini*; signed,
dated and inscribed verso *G. Severini
Paris 1914 [sic.] 'Joueur de trombone'*
oil on canvas
71.5 x 38 cm. (28 1/8 x 15 in.)



SURVAGE

1879 - 1968

Léopold Survage was born in Finland, and at the beginning of his artistic career was a member of the Russian *avant-garde*. He first exhibited in Paris at the 1911 *Salon d'Automne* at the encouragement of Alexander Archipenko, and was offered a solo show at Léonce Rosenberg's Galerie de l'Effort Moderne in November 1920.



Léopold Survage invitation card, Galerie de l'Effort Moderne, 2 – 25 Nov. 1920



Léopold Survage, c. 1960s



PAYSAGE CUBISTE (CITÉ), 1920
signed and dated lower right *Survage*.
20; signed again and inscribed on the
stretcher *Survage 20 rue Ernest Gerson*
oil on canvas
92 x 72.5 cm. (36 ¼ x 28 ½ in.)

VALMIER

1885 - 1937

Georges Valmier was raised in Montmartre but did not meet Léonce Rosenberg until after the war, in 1918, at which point Rosenberg was quick to offer him a contract. Valmier was offered a solo show in 1921 and became a regular contributor to the *Bulletin de l'Effort Moderne*.



Georges Valmier, c. 1915-20



Georges Valmier Invitation, Galerie de l'Effort Moderne, 3-25 January 1921



LE BAL MUSETTE, 1927
gouache on paper
17.9 x 22.7 cm. (7 x 8 7/8 in.)



LA FÊTE FORAINE AU VILLAGE,
1925
signed and dated lower right *G.Valmier*.
1925
oil on canvas
89 x 117 cm. (35 x 46 in.)



FEMME COUCHÉE, 1924
signed and dated lower right *G. Valmier* 1924
oil on canvas
72.8 x 99.1 cm. (28 ¾ x 39 in.)



“WHERE IS MODERN
PAINTING HEADED? I
THINK THAT FOR AN
ARTIST, THERE IS ONLY
ONE WAY TO RESPOND TO
THAT QUESTION! IT IS TO
PAINT.”

COMPOSITION GÉOMÉTRIQUE, 1922
signed lower right *G.Valmier*
oil on canvas
92 x 60 cm. (36 ¼ x 23 ¾ in.)

COMPOSITION CUBISTE, JUNE 1921
signed lower left *G. Valmier*
tempera on panel
90.5 x 64 cm. (35 ¾ x 25 ½ in.)

VILLON

1875 - 1963



Marcel Duchamp, Jacques Villon and Raymond Duchamp-Villon in the garden of Villon's studio, Puteaux, c. 1913

Born Émile Méry Frédéric Gaston Duchamp, Jacques Villon adopted his name to distinguish himself from his younger brothers, the sculptor Raymond Duchamp-Villon and the painter Marcel Duchamp, as well as his sister Suzanne Duchamp, also a painter. In 1906 Villon began working full time as an artist, and in 1911 he became a founding member of the Puteaux Group – better known as the *Section d'Or* – which held its inaugural exhibition in 1912.



BOÎTE À LAIT (MILK BOTTLE), 1912
Signed and dated lower left *Jacques Villon*
/ 12
Oil on cradled panel
22.3 x 16.9 cm. (8 $\frac{3}{4}$ x 6 $\frac{5}{8}$ in.)

ZADKINE

1890 - 1967

Born in Vitebsk (now Belarus), Ossip Zadkine settled in Paris in 1910 after attending art school in London. In Paris he became associated with the emerging Cubist movement, which is reflected in his style between roughly 1914 and 1925. Zadkine's late manner drew influences from African and Greek art, and his compositions became more complex, often representing multiple figures.



Ossip Zadkine, 1930



THE BIRTH OF LOVE
Conceived in 1930 and cast c. 1971
Signed *O. Zadkine* and numbered
4/8; stamped *Susse Fondeur, Paris*
Bronze with a black patination
114 cm. (44 $\frac{7}{8}$ in.) high

MASTERS OF CUBISM

ACKNOWLEDGEMENTS

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Design: Lara Pilkington

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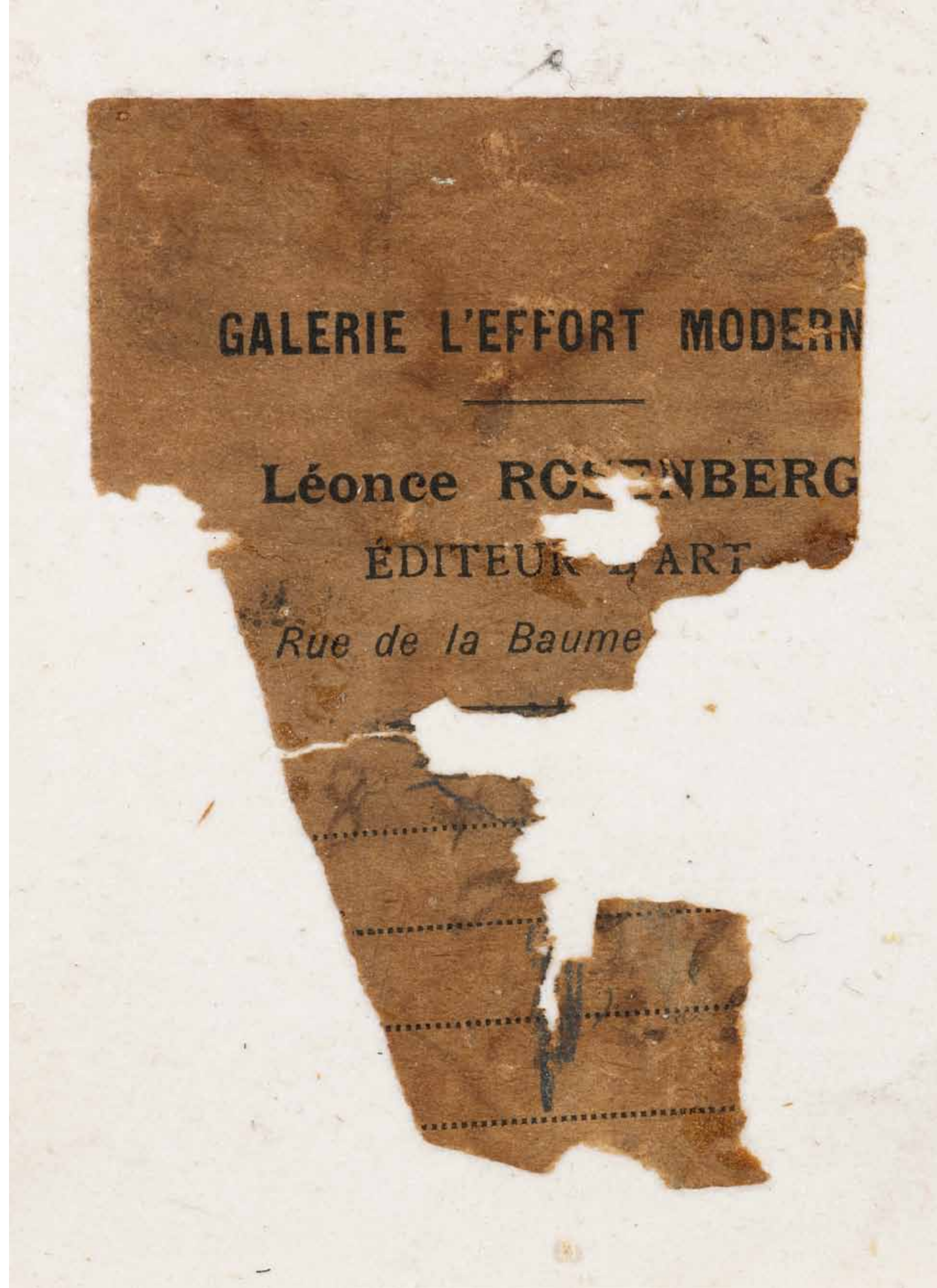
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