



PABLO PICASSO

Mandoline et portée de musique, 1923 or 1924

Edited by Marilyn McCully

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PABLO PICASSO (1881 – 1973)

Mandoline et portée de musique, 1923 or 1924

signed and dated lower left Picasso 23
oil and sand on canvas
97 x 130 cm. (38 ¼ x 51 ¼ in.)



Provenance:

Galerie Paul Rosenberg, Paris.

Luritia 'Rue' Winterbotham (Mrs. John Alden Carpenter) (1876 – 1931), Chicago, IL, (probably) acquired from the above, by 1930; thence by descent to her daughter Genevieve 'Ginny' Baldwin Carpenter, (Mrs. Patrick C. Hill) (1902 – 1984), Pecos, TX, (probably) in 1931.

G. David Thompson (1899 – 1965), Pittsburgh, PA, by 1955.

Ernst Beyeler (1921 – 2010), Galerie Beyeler, Basel, acquired from the above in July 1960 (inv. no. Th. 167 and 3435).

Lillian and James H. Clark, Dallas, TX, acquired from the above on 7 Dec. 1963.

Sidney Janis Gallery, New York (inv. no. 12352).

Meshulam Riklis, New York, acquired from the above in Feb. 1972.

His sale; Christie's, London, 29 March 1977, lot 61 (unsold).

Thence by descent to his daughter.

Simona 'Mona' (Riklis) Ackerman (d. 2012), New York.

Her Estate sale; Christie's, New York, 8 May 2013, lot 35 (\$9,195,750).

Private Collection, acquired at the above sale.

Literature:

A.H. Barr, ed., *Painting in Paris, from American collections*, exh. cat., The Museum of Modern Art, New York, 1930, pp. 13, 36-37, no. 72 (titled *Musical instruments*).

A.H. Barr, ed., *Cubism and Abstract Art*, exh. cat., The Museum of Modern Art, New York, 1936, p. 221, no. 226 (illus., p. 99, fig. 87; titled *Still Life*).

A.H. Barr, *Picasso: Forty Years of his Art*, exh. cat., The Museum of Modern Art, New York, 1939, p. 118, no. 182 (illus., titled *Musical Instruments*).

A.H. Barr, *Picasso: Fifty Years of His Art*, New York, 1946, p. 133 (illus., titled *Musical Instrument*).

C. Zervos, *Pablo Picasso, vol. V: oeuvres de 1923 à 1925*, Paris, 1952, no. 89 (illus. pl. 48).

Paintings from Private Collections, New York, 1955, p. 17, n.n. (titled *Musical Instruments*).

Thompson, *Pittsburgh: Aus einer amerikanischen Privatsammlung*, exh. cat., Kunsthaus, Zürich, 1960, n.p., no. 171 (illus. in colour, titled *Stilleben mit Mandoline*).

Ausstellung Sammlung G. David Thompson, Pittsburgh/USA, exh. cat., Kunstmuseum, Düsseldorf, 1960, n.p., no. 171 (illus., titled *Stilleben mit Mandoline*).

Collectie Thompson uit Pittsburgh, exh. cat., Haages Gemeentemuseum, The Hague, 1961, n.p., no. 164 (illus. titled *Stilleven met Mandoline*).

One Hundred Paintings from the G. David Thompson Collection, exh. cat., Solomon R. Guggenheim Museum, New York, 1961, n.p., n.n.

Esposizione, Collezione G. David Thompson, Pittsburgh, USA, exh. cat., Galleria Civica d'Arte Moderna, Turin, 1961, no. 113.

Le Cubisme: Braque, Gris, Léger, Picasso, exh. cat., Galerie Beyeler, Basel, 1962, n.p., no. 13 (illus.)

D. Cooper, *Picasso: Two Concurrent Retrospective Exhibitions*, exh. cat., Fort Worth Art Center Museum and Dallas Museum of Fine Arts, TX, 1967, p. 95, no. 37 (illus. p. 49).

20th Century Masters on paper, exh. cat., Sidney Janis Gallery, New York, 1994, n.p., n.n.

A. Wofsy (ed.), *The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture: Neoclassicism II, 1922 – 1924*, San Francisco, CA, 1996, p. 123, no. 23-047 (illus.)

J. Palau i Fabre, *Picasso: From the Ballets to Drama, 1917 – 1926*, Cologne, 1999, pp. 399 & 518, no. 1431 (illus. p. 398; dated 'autumn 1923' and incorrectly listed as neither signed nor dated).

Exhibited:

New York, The Museum of Modern Art, *Painting in Paris, from American collections*, 19 Jan. – 16 Feb. 1930, no. 72.

New York, The Museum of Modern Art, *Cubism and Abstract Art*, 2 March – 19 April 1936, no. 226 (titled *Still Life*).

New York, The Museum of Modern Art, *Picasso: Forty Years of His Art*, 15 Nov. 1939 – 7 Jan. 1940, no. 182 (titled *Musical Instruments*).

New York, The Museum of Modern Art, *Paintings from Private Collections*, 31 May – 5 Sept. 1955, n.n. (titled *Musical Instruments*).

Zürich, Kunsthau, *Thompson, Pittsburgh: Aus einer amerikanischen Privatsammlung*, 15 Oct. – 27 Nov. 1960, no. 171; this exhibition then travelled to Düsseldorf, Kunstmuseum (as *Ausstellung Sammlung G. David Thompson, Pittsburgh/USA*), 14 Dec. 1960 – 29 Jan. 1961, no. 171; The Hague, Haages Gemeentemuseum (as *Collectie Thompson uit Pittsburgh*), 17 Feb. – 9 April 1961, no. 164; New York, The Solomon R. Guggenheim Museum (as *One Hundred Paintings from the G. David Thompson Collection*), 26 May – 27 Aug. 1961, n.n.; and Turin, Galleria Civica d'Arte Moderna (as *Esposizione, Collezione G. David Thompson, Pittsburgh, USA*), Oct. – Nov. 1961, no. 113. Basel, Galerie Beyeler, *Le Cubisme: Braque, Gris, Léger, Picasso*, May – June 1962, no. 13.

Fort Worth and Dallas, TX, Fort Worth Art Center Museum and Dallas Museum of Fine Arts, *Picasso: Two Concurrent Retrospective Exhibitions*, 8 Feb. – 26 March 1967, no. 37.

New York, Sidney Janis Gallery, *20th Century Masters on paper*, 4 May – 4 June 1994, n.n.



INTRODUCTION

Picasso painted a group of remarkably inventive still lifes during the early 1920s, revisiting his Pre-War Cubist experiments and combining areas of pure colour with strong outlines to suggest volume and space. He returned regularly to certain favourite motifs, among them a stringed instrument (either a guitar or a mandolin) and a piece of tableware – most often a fruit-bowl or glass – placed on a sideboard, an ornate pedestal, or a simple wooden table. With their simplified, overlapping forms and flattened planes, these compositions represent a continuation of Picasso's Cubist explorations of the previous decade. By the time *Mandoline et portée de musique* was painted – either during the first half of 1923, as the work is dated, or possibly in the summer of 1924, as Marilyn McCully has suggested – Picasso was living and working in an apartment on the fashionable rue La Boétie with his Russian wife, Olga Khokhlova, and their young son Paul. Picasso's financial successes had allowed the couple to buy a new car and hire a chauffeur, and Olga was enjoying the trappings of their bourgeois lifestyle.

Picasso and Olga at Villa Les Sables, Juan-les-Pins, 1920, photographer unknown



MANDOLINE ET PORTÉE DE MUSIQUE

Although having excluded the colours he was to indulge in so happily in these years...Picasso produced a work which is visually vibrant and intellectually of the sublimest simplicity... Any inferences of space must be produced in our imaginations by the layering of colours in relation to each other. As a result, we seem to float, disembodied, in looking at these paintings.

(J.S. Boggs, in *Picasso and Things*, exh. cat., Cleveland Museum of Art, Cleveland, OH, 1992, pp. 208 and 228).

In the centre of the painting, dominating the composition, is a mandolin, distinguished by its elongated neck and bowl-shaped body. On the left is an object that is difficult to identify: the base suggests a *compotier*, perhaps holding a piece of fruit. The passage of modified *fleur-de-lys* motifs just above the mandolin subtly evokes the patterned wallpaper of an elegant domestic interior, while the horizontal incised lines in the background function as a shorthand emblem for wainscoting. Similar striations, incised into the paint surface in parallel sets of four, suggest the strings of the instrument and the lines of a score, lending the composition a lightly syncopated energy that echoes the notes played on the mandolin. In a clever visual pun, the lines of the sheet music also suggest the wood graining of the table top on which the still-life elements are arranged.

The palette is a unified one composed primarily of deep reds and rich browns, broken by areas of white, grey and ochre. The overlapping objects are rendered with a spare line and slight differentiations of hue: brick red for the background, chestnut brown for the table top and the underside of the mandolin, a tawnier hue for the upper surface of the instrument and the sheet music, a dark chocolate shade for the *compotier*. The deliberate absence of strong colour contrasts produces a flat and abstract space, lending the composition a mysterious floating quality – even the table appears to lack legs – that contrasts with the tactile immediacy of the sand-infused rectangular area. This passage seemingly corresponds with a shape that was present in the initial composition but painted over during subsequent revisions, either to obtain texture or to reflect the artist's change of mind.

GUITARS AND MANDOLINS

The allegorical possibilities of musical instruments had intrigued Picasso ever since *Arte Joven*, the magazine that he and Soler had edited in Madrid, published Nicolás María López's essay *La Psicología de la guitarra*. López likens a guitar to a woman: the passive instrument on which a man plays. The anthropomorphic rhymes and pictorial double entendres in his innumerable guitar compositions confirm that Picasso subscribed to these sentiments. Paradoxically, he also uses an ithyphallic guitar as an aggressively masculine symbol—sometimes indeed for himself—but not as often as he uses a curvaceous mandolin, with its suggestive sound hole, to stand for his mistress.

(J. Richardson, *op. cit.*, 1996, p. 149).



2. Picasso, *Jeune Fille à la Mandoline (Fanny Tellier)* (Zervos, vol. IIa, no. 235), 1910, oil on canvas, 100.3 x 73.6 cm. (39 ½ x 29 in.), Museum of Modern Art, New York



3. Picasso, *Femme jouant de la Mandoline* (Zervos, vol. IIa, no. 133), 1909, oil on canvas, 92 x 73 cm. (36 ¼ x 28 ¾ in.), State Hermitage Museum, Saint Petersburg



4. Picasso, *Femme à la Mandoline* (Zervos, vol. IIa, no. 228), 1910, oil on canvas, 80.7 x 64.7cm. (31 ¾ x 25 ½ in.), Private Collection, Switzerland



5. Picasso, *Still life arrangement with a guéridon*, 1911

Like the guitar, the mandolin is a recurrent motif throughout Picasso's work of the 1910s and 1920s. It appears in one of Picasso's most important Cubist portraits, *Jeune Fille à la mandoline (Fanny Tellier)* (fig. 2), a canvas that according to John Richardson changed the course of Cubism (*A Life of Picasso, vol. II: 1907 – 1917*, New York, 1996, p. 150). It also features in *Femme jouant de la mandoline*, a major proto-Cubist figure painting from 1909 (fig. 3) and the first Cubist composition in an oval format, *Femme à la mandoline of 1910* (fig. 4). Notably, a photograph of Picasso's studio from the same period, possibly taken by the artist himself, depicts a long-necked mandolin in the centre of an arrangement of still-life objects (fig. 5). The mandolin also features in three of Picasso's largest and most complex still-lives of the Post-War period, painted at Juan-les-Pins during the summer of 1924 (including figs. 6-7).



6. Picasso, *Mandoline et Guitare* (Zervos, vol. V, no. 220), 1924, oil with sand on canvas, 140.7 x 200.3 cm. (55 ½ x 78 ¾ in.), Guggenheim Museum, New York



7. Picasso, *Guitare* (Zervos, vol. V, no. 224), 1924, oil on canvas, 97 x 130 cm. (38 ¼ x 51 ¼ in.), Stedelijk Museum, Amsterdam

Undoubtedly, part of the appeal of the mandolin and the guitar for Picasso – who, unlike Braque, had no particular love of music – was their association with his native Spain; this also explains their frequent appearance in the work of his fellow Spaniard Juan Gris. A *trompe l'oeil* painting by Pedro de Acosta, which Picasso would have known from his youthful studies at the Royal Academy of San Fernando in Madrid, for example, depicts a mandolin and a guitar hanging side-by-side on a wood-plank wall (see J. Brown, ed., *Picasso and the Spanish Tradition*, New Haven, 1996, p. 80, fig. 69).

ARTISTIC INFLUENCES

According to Braque, [paintings by Corot] were a revelation to Picasso, Derain, and himself for their gravity and austerity, also for their studio settings. “They are paintings about painting”, he said. Braque liked the way Corot’s models held musical instruments but seldom played them, thereby establishing a silence: a silence, I remember him saying, as permeable as Corot’s space...Thanks to Corot, Picasso and Braque saw how the presence of a stringed instrument could endow a figure painting with the stasis of a nature morte.

(J. Richardson, *op. cit.*, p. 149).

Picasso’s interest in the mandolin as a motif may well have been inspired by a specific source: the art of Jean-Baptiste-Camille Corot. In 1909, the year before Picasso painted *Fille à la mandoline* (*Fanny Tellier*), the sensation of the *Salon d’Automne* was an exhibition of twenty-five of Corot’s figure paintings, including several depicting meditative young women holding mandolins (fig. 8). Picasso was so profoundly affected by these paintings, which had seldom before been exhibited, that he offered a Cubist portrait to the German collector Wilhelm Uhde free of charge in exchange for a very modest canvas attributed to the French master (Zervos, vol. II, no. 217; see E. Cowling, *op. cit.*, p. 655, note 23).



8. Jean-Baptiste-Camille Corot, *L’atelier de Corot*, c. 1865, oil on canvas, 56 x 46 cm. (22 x 18 in.), Musée d’Orsay, Paris

During the wartime and Post-War years, the period in which *Mandoline et portée de musique* was painted, Corot was widely celebrated as an exemplar of the great French tradition. Gris explicitly quoted Corot in a major Cubist painting of 1916, *Femme à la mandoline (après Corot)* (Cooper no. 197; Kunstmuseum, Basel), while Derain lauded the painter in 1921 as 'one of the greatest geniuses of the Western world' (quoted in J. Richardson, *A Life of Picasso, vol. III: 1917 – 1932*, New York, 2007, p. 149). Picasso's 1917-19 series of drawings and paintings addressing the theme of the Italian peasant girl are indebted not only to popular prints and postcards, but also to the imagery of Corot, as is his *Femme à la mandoline* of 1925 (Zervos, vol. V, no. 442), which boasts the same delicately incised lines as *Mandoline et portée de musique*. Picasso even made a sketch after Corot's *Mademoiselle de Foudras* (Robaut, no. 2133; Glasgow Museums), one of his rare line-for-line copies from the art of the past (Zervos, vol. IV, no. 8; Musée Picasso, Paris). In a letter dated February 1917, Jean Cocteau exclaimed: 'Long live Corot! Picasso speaks only of this master, who touches us more deeply than all the Italians obsessed with grandeur' (quoted in E. Cowling, *op. cit.*, p. 309).

Certainly, the early 1920s had seen a smooth Classicism balanced by re-engagement with the Synthetic Cubism of the early 1910s. Christian Zervos noted that 'Picasso's work between the years 1923 and 1925...oscillates between two parallel, but inverse, directions, so one reflects upon the past, whilst the other looks towards a future laden with promise' (C. Zervos, *op. cit.*, p. IX, translated from French). In the still life series Picasso combines a Cubist flattening of volumes and spaces, overlapping, interpenetrating and transparent planes and a simultaneity of points of view with a new lyrical mode of curved lines and organic forms. This new style, dubbed 'Curvilinear Cubism' by Alfred Barr, allowed him to deploy thick, evocative contours and intense colour which infused warmth and passion into the somewhat dry material of classic Cubism.

TECHNIQUE AND DATING

The question of dating is a relevant one: *Mandoline et portée de musique* has traditionally been dated to the first half of 1923, during which time Picasso painted no fewer than thirty Cubist still-lives, including the monumental *Cage d'oiseaux* (Zervos, vol. V, no. 84) and a long series of intimately scaled canvases that explore the pairing of an apple and a glass. More recently, however, Marilyn McCully has suggested a possible alternative date of summer 1924. In 1923, Picasso, Olga and Paulo – and his mother Doña María – spent July, August, and most of September in Antibes with friends including Gerald and Sara Murphy. They stayed at the Hôtel du Cap, and Picasso was thus left without any space for a studio; there is no firm evidence that he had his paints and canvas with him, although the portraits of Sara Murphy featuring sand mixed into the paint are thought to date from this time (see J. Palau, *op. cit.*, p. 388). What he did do in Antibes was draw prolifically, often elegant, classical, linear figures, many of them lying or sitting on the beach, and sometimes on stationery borrowed from the hotel (fig. 9).



9. Picasso, *Deux nus*, 1923, pen and ink on Hôtel du Cap headed paper, 28 x 22 cm. (11 x 8 7/8 in.), Musée National d'Art Moderne, Centre Georges Pompidou, Paris



9/11/23



10. [L – R] *Instruments de musique sur une table* and *Instruments de musique sur une table* hanging on a wall in Picasso's studio across from Villa la Vigie, Juan-les-Pins, 1924, courtesy Archives Olga Ruiz-Picasso



11. Picasso, *Instruments de musique sur une table* (Zervos, vol. V, no. 416), 1924, oil on canvas, 162 x 204.5 cm. (63 ¾ x 80 ½ in.), Museo Nacional Centro de Arte Reina Sofía, Madrid



12. Picasso, *Instruments de musique sur une table* (Zervos, vol. VII, no. 3), 1924, oil on canvas, 168 x 203 cm. (66 ¼ x 80 in.), Fondation Beyeler, Basel

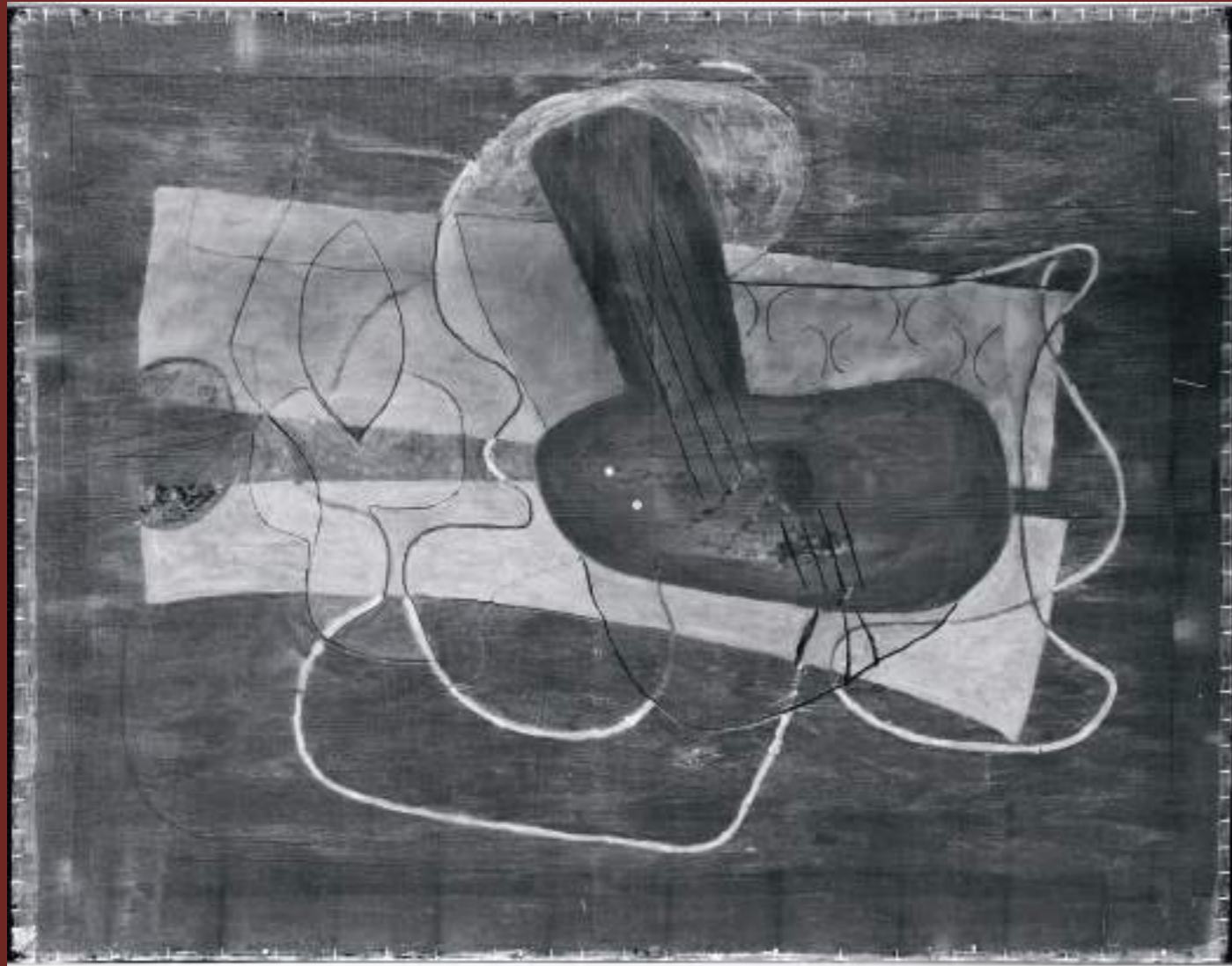
The following summer from 23 July 1924, Picasso and his family stayed at La Vigie in Juan-les-Pins where he did have a proper studio space: a garage across the street from the villa. In photographs taken that summer, we can see numerous large, important canvases tacked on the wall, including examples very similar in composition and scale to *Mandoline et portée de musique*; for example one features *Instruments de musique sur une table* (fig. 11) and *Instruments de musique sur une table* (fig. 12), hanging side by side. The Beyeler still life likewise relies on a palette of autumnal browns and rust hues, while the Madrid picture employs a blue palette. In each example Picasso monumentalises the scale of the objects, and the use of scratching into the paint – here employed to define the strings of the mandolin, the musical score, and the dado of the room – is characteristic of many of Picasso's still lifes of 1924-25. The curled c-form pattern, repeated in a wallpaper-like passage just above the body of the instrument, also appears in other works from this period. Related drawings from this time, meanwhile, hark back to the sketches for guéridons from Saint-Raphaël in summer 1919, although they lack the theatrical setting with drawn back tapestry and patterned balcony railings.

It may be, suggests McCully, that the signature and 1923 date were a later addition on the part of the artist, perhaps requested by Rosenberg when he handled the picture; this did sometimes happen. The Rosenberg inventory card for the work reveals that the original, typed date of 1923 was amended by hand at an unknown later date to read 1924. McCully further compares *Mandoline et portée de musique* to a still life executed in Juan-les-Pins in summer 1925, *Nature Morte* (fig. 13). With its use of scratching into wet paint, amorphous shapes, a brown palette and sand mixed into the oils, it shares many similarities with earlier works, suggesting that these still lifes represent an ongoing development of the subject and an investigation into technique for Picasso over the course of many months. Considered in this light, *Mandoline et portée de musique* would be one of the early examples in that sequence, possibly dating from the first part of 1924 or even after the summer in Juan-les-Pins.



13. Picasso, *Nature morte* (Zervos, vol. V, no. 462), 1925, oil and sand on canvas, 97.8 x 131.2 cm. (38 ½ x 51 ¾ in.), Musée National d'Art Moderne, Centre Georges Pompidou, Paris

This composition underwent several revisions, as is illustrated by an X-ray of the painting (fig. 14). It seems that Picasso's original concept was more reliant on loose, wavering arabesques encircling the central form of the mandolin, which lay on a white tablecloth or tapestry. Without the balancing qualities of the darker compotier form at left, the composition was unbalanced, and Picasso remedied this in his final version. Other amendments between the first and final versions include the addition of more horizontal striations in what looks like a music score at lower centre, and the erasure of the two white dots in the body of the mandolin. The sand mixed into the large rectangle of paint also appears to belong to an earlier stage in the composition. This rectangular shape was originally much more prominent, and painted a paler colour.



14. X-ray photograph of *Mandoline et portée de musique*

PROVENANCE

The first owner of *Mandoline et portée de musique* was Paul Rosenberg, the renowned dealer who began representing Picasso in 1918 after the artist's early champion Daniel-Henry Kahnweiler, a German national, was exiled to Switzerland (fig. 15). Richardson notes that in 1923 Picasso was beginning to engage in business dealings with Kahnweiler again, but Rosenberg remained his primary dealer by virtue of keeping Picasso's prices even higher than those of his great rival Matisse (J. Richardson, *op. cit.*, pp. 225-26).



15. Paul Rosenberg, 1914, photographer unknown



The painting was probably acquired directly from Rosenberg by the Chicago-based collector and philanthropist Luritia 'Rue' Winterbotham Carpenter, wife of the composer John Alden Carpenter. Daughter of Joseph Humphrey Winterbotham, a banker, Michigan senator, and benefactor of the Art Institute of Chicago, Rue Carpenter was one of the founders of the Arts Club of Chicago in 1916 (fig. 16). She lent *Mandoline et portée de musique* to the Museum of Modern Art for its 1930 exhibition *Painting in Paris, from American collections* (fig. 17); she also lent two other works, Fernand Léger's *Suivez la flèche* (1919) and Georges Rouault's *Crucifixion* (1927). *Mandoline et portée de musique* was later inherited by her daughter Genevieve Baldwin Carpenter (Mrs. Patrick Hill), presumably following Rue Carpenter's death in 1931.

16. Rue Winterbotham Carpenter [2nd from L] and Marc Chagall [3rd from L] with friends, The Arts Club, Chicago, IL, 1958, photographer unknown



17. *Mandoline et portée de musique* [far left] featured in the exhibition *Painting in Paris, from American Collections*, Museum of Modern Art, New York, 19 Jan. – 16 Feb. 1930, photographer unknown

Mandoline et portée de musique was subsequently acquired by the eminent collector G. David Thompson, a Pittsburgh industrialist in whose impressive and extensive collection of 20th century art Picasso featured prominently (fig. 18). Thompson made his first serious purchase, a painting by Paul Klee, in 1928, but he did most of his collecting in the 1950s, which is most likely when he acquired *Mandoline et portée de musique*. He was generous with long-term loans and donations, especially to the Carnegie Institute in his native Pittsburgh; in total he gave the museum more than 100 paintings, drawings, sculptures, works on papers and decorative pieces.

Thompson also became closely associated with The Museum of Modern Art (New York) in a similar capacity: in 1959, he gave the museum Picasso's *Deux Nus* (1906; Zervos, vol. I, no. 366) in honour of Alfred H. Barr, Jr., MoMA's first director and the collector's close friend. The following year, he donated \$100,000 to MoMA's Anniversary Campaign, and was elected a Trustee of the museum, a post he held until his death in June 1965.

18. G. David Thompson with Aristide Maillol's bronze nude *Night*, 1960, photograph by Yale Joel





19. *Mandoline et portée de musique* [far right] featured in the exhibition *Picasso: Forty Years of His Art*, Museum of Modern Art, New York, 15 Nov. 1939 – 7 Jan. 1940, photographer unknown



20. *Mandoline et portée de musique* [far left] featured in the exhibition *Paintings from Private Collections*, Museum of Modern Art, New York, 31 May – 5 Sept. 1955, photographer unknown



21. Ernst Beyeler in his gallery, Basel, 1973, photograph by Kurt Wyss

Although he offered his exceptional collection to the city of Pittsburgh in 1959 through the A.W. Mellon Educational and Charitable Trust, Thompson was turned down after his condition that the city construct a dedicated museum bearing his name was rejected. Soon thereafter, Thompson began to disperse his collection. He negotiated with the Swiss art dealer Ernst Beyeler (fig. 21), then in the early stages of his illustrious career, and over the course of several years parted with a large portion of the collection in a series of major deals that helped establish Beyeler's international standing. *Mandoline et portée de musique* was among the works sold to Beyeler in the summer of 1960, after which it was featured in the 1961 show *One Hundred Paintings from the G. David Thompson Collection* held at the Guggenheim Museum and in Turin.

Beyeler, who began his career working for an antiquarian bookseller in Basel, combined a good eye for a deal and advantageous friendships with artists such as Picasso, from whom he was able to buy directly. In the course of his 60-year career, more than 16,000 paintings, drawings and sculptures changed hands at his gallery. He later recalled first encountering Thompson in the late 1950s at one of his summer shows, although this initial meeting was far from productive: Thompson, a forceful personality accustomed to getting his own way, made several half-priced offers on various pieces, which were refused. The two men went on to forge a wary professional friendship based on mutual respect, which culminated in the sale of the Thompson collection. Beyeler's own museum opened in 1997 in a building designed by Renzo Piano, and among its 140 modern masterpieces are 23 works by Picasso, although *Mandoline et portée de musique* was sold by him in the 1960s to Texan collectors Lillian and James H. Clark (fig. 22).



22. [L – R] Henry Moore, James and Lillian Clark, 1964, photograph by Charles Gimpel

James and Lillian Clark began collecting French 19th-century paintings following a trip to Europe in 1958, later expanding their collection to Post-Impressionism and eventually into Modernism. They were devoted supporters of the Dallas Museum of Fine Art (now the Dallas Museum of Art), with Jim Clark serving as President of the Board of Trustees, and were generous donors who endowed a curatorial post.

In February 1972 *Mandoline et portée de musique* passed into the collection of the New York-based Turkish-Israeli businessman Meshulam Riklis (fig. 23), and thence to his daughter Mona Ackerman. The current owner acquired it in 2013 at the Ackerman Estate sale.



23. Meshulam Riklis, 1969, photographer unknown

CONCLUSION

Mandoline et portée de musique combines several of Picasso's favourite forms and techniques – including stringed instruments, texture, and patterned wallpaper – with an impressive format and historic provenance. One of the 22 large-scale still lifes Picasso painted in 1923-24, it anticipates Picasso's 'masterpiece studios' of 1925-26, as described by John Richardson (*op. cit.*, p. 297). Half of these are in museum collections, making this a rare opportunity to acquire a monumental 1920s example of one of the artist's characteristic subjects.



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Illustrations on front and back cover and pp. 2, 5, 12, 14-15, 18 & 25 all feature Picasso, *Mandoline et portée de musique*, 1923, offered for sale by Simon C. Dickinson Ltd. at Tefaf 2020 (5-15 March 2020)



Picasso on the beach at Juan-les-Pins, Sept. 1937, photograph by Eileen Agar



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