

DIALOGUES WITH JAPANESE ART

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Is there a connection to be found between Picasso and the art of East Asia? Were Japanese prints as important to Picasso as African and Oceanic sculptures and masks, commonly known as 'Negro art'? Did the artist study the canon of Japanese engravings with the same careful attention he paid to classical archaism? Did he assimilate Oriental teachings in the same way that he absorbed the lessons of the French and Spanish pictorial tradition? Since the early 20th century, many pages and many exhibitions have been devoted to analysing the different influences which came to bear on Picasso and his dialogue with earlier generations of artists,¹ but his relationship with Japonism has been either ignored or mentioned only in passing.² Viewed as a whole, Picasso's œuvre is far removed from that of the Japanese masters; the vitality and rhythm of his work, his frequent changes of style, and the ways in which his models are metamorphosed are quite unlike the static harmony and repetition of Oriental art. What's more, Picasso himself told Guillaume Apollinaire how little he cared for this artistic phenomenon. 'I hasten to add, however, that I detest exoticism. I've never liked the Chinese, the Japanese or the Persians.'³ All of the above might discourage any search for connections between the Malaga-born artist and the masters of the Edo period. But a number of factors suggest that Picasso had a solid acquaintance with the Japanese engravers' methods and a profound admiration for their work. (fig. 1)

AN IMPORTANT LEGACY

Between 1901 and 1904, Picasso divided his time between Barcelona and Paris.⁴ According to his friend and biographer Roland Penrose, 'Picasso did not let his work exclude visits to museums, which were one of his chief amusements during these early days in Paris [...] He spent long hours with the Impressionist paintings of the Luxembourg and he was often seen in the Louvre, where he was much intrigued by the art of the Egyptians and the Phoenicians [...] The Gothic sculpture of the Musée de Cluny called for careful scrutiny and he was aware in a more distant way of the charm of Japanese prints. They had already been in vogue for some years and therefore interested him less. It gave him greater satisfaction to discover things not yet noticed by others.'⁵ Perhaps the Japanese prints did not appeal to Picasso directly, but their most notable qualities – elevated perspectives, blank spaces, asymmetrical composition, marked outlines

and flat colour – made their way into Picasso's painting thanks to his study and absorption of 19th century art. Commenting on the exhibition by Picasso and Iturrino at Vollard's gallery in June 1901, critic Félicien Fagus remarked, '[...] One can perceive many a probably influence apart from that of his own great ancestry: Delacroix, Manet, Monet, Van Gogh, Pissarro, Toulouse-Lautrec, Degas, Forain, Rops, others perhaps... Each one is a passing phase, taking flight again as soon as caught.'⁶ With the exception of Delacroix, and with the addition of Whistler and Gauguin, all the painters mentioned by Fagus influenced the young Picasso during his first years in Paris; all of them were lovers of Japanese art, and especially of *ukiyo-e*.

Edouard Manet had succumbed to the charms of Japanese prints and was a collector (one of the works in his possession was Hokusai's *Manga*); to ensure the prints did not exert too strong an influence on his own work, he entrusted his collection into the safekeeping of Théodore Duret.⁷ Picasso had first seen Manet's work at the Universal Exhibition in Paris in 1900; but it was in 1905, after he saw a Manet retrospective at the Salon d'Automne, that the work of French master made its mark on Picasso's own painting. Manet's presence could be felt in some of Picasso's compositions of that year and reappeared in 1954, after the death of Matisse, culminating in his explorations of *Le Déjeuner sur l'herbe* in 1959.

Like most of the Impressionists, Vincent van Gogh, Paul Gauguin and Henri de Toulouse-Lautrec liked Japanese prints. Van Gogh had not only gathered together a large collection, acquired directly from Siegfried Bing, but he reproduced some of them in his paintings. His obsession was such that, once settled in Arles, he wrote to his brother Theo about the similarity between the Mediterranean environment and that of Japan.⁸ Picasso saw some of Van Gogh's works during his first visit to Paris and introduced strokes of pure colour in his paintings in 1901. He also admired Van Gogh's tragic fate and his decision to live only for his art.

Toulouse-Lautrec adopted exaggerated colours, marked outlines and the facial expressions of *Kabuki* actors and he was a collector of Japanese erotic prints. In his vivid style and use of planes of flat colour, his synthetism, his concentration on the essential elements of a painting, leaving the rest of the canvas almost blank, and in his choice of models from the ranks of the Parisian *demi-monde*, he was a notable influence on Picasso's work during these years.

Gauguin was also sensitive to the Oriental aesthetic and reproduced Japanese prints in some of his works.⁹ Most importantly, he adopted the techniques of the *ukiyo-e* wood-block artists. His influence on Picasso was less immediate but perhaps more profound; the ideological parallels between *La Vie*¹⁰ and *Where do we come from? What are we doing? Where are we going?*¹¹ are obvious. But Picasso's most profound reflection on Gauguin's work was during 1906 when, like the French painter, he became immersed in a search for a primitive world untainted by civilisation. Gauguin was always a point of reference for Picasso, thanks to his skilful inventiveness in sculpture, monotypes and prints.¹²

Edgar Degas was quick to join in the collecting fever and acquired prints by Utamaro, Hiroshige, Shunchō Hokusai and Kiyonaga. Unlike other Impressionists, he did not paint *japoneries* but imbibed their aesthetic qualities – adopting elongated formats, asymmetrical compositions, blank spaces and elevated perspectives – which gave his work the compositional daring which Picasso so admired.

In April 1904, Picasso settled definitively in Paris, in the ramshackle building known as the Bateau-Lavoir, at 13 Rue de Ravignan in Montmartre, which in those days was the epicentre of artistic and Bohemian life in the city. During that period, the feverish interest in the art of East Asia had begun to decline; artists were seeking other sources of inspiration and almost all the major collections of Japanese art had been dispersed and sold at public auction.¹³ Only some artists continued to maintain or add to their collections and to absorb the lessons of Japanese prints. It was during this period that the sculptor Auguste Rodin, whose interest in Oriental art had begun before 1900, acquired the majority of the prints and objects which make up the varied collection now preserved in his museum. Claude Monet, in his *Water Lilies* series painted at Giverny from 1898, applied the subtle techniques of *ukiyo-e* landscapes,¹⁴ adapting their transparency, open empty spaces and absence of perspective to his own controlled drawing technique.

Picasso did not know these artists personally, but he respected and admired them sufficiently for their work to remain significant, to varying degrees, throughout his life. In the search for his own style, he took from them, simultaneously or intermittently, the techniques and methods which they had incorporated from Japanese prints. By absorbing and combining certain artistic principles typical of Van Gogh, Gauguin, Toulouse-Lautrec or Degas, Picasso

incorporated into his own work some of the plastic solutions practised by the *ukiyo-e* masters.¹⁵

THE BOHEMIAN YEARS IN PARIS

Whilst up to 1904, knowledge of Japanese art reached Picasso indirectly, filtered through paintings and prints by other artists, from 1904 onwards he had several opportunities to contemplate Japanese art directly and to express his opinions freely. Installed in the Bateau-Lavoir, he widened his social circle which, apart from his close friendship with the poet Max Jacob, had been confined to Catalan artists living in Paris. His friendships with Guillaume Apollinaire and André Salmon, whom he met at the end of 1904, signalled his full integration into the close-knit world of Parisian intellectuals, whilst contact with the other inhabitants of the Bateau-Lavoir developed his natural leadership qualities so that he gathered around him a varied group of bohemians, artists and intellectuals who became known as *la bande à Picasso*.

Leo Stein's providential visit to Clovis Sagot's shop¹⁶ in November 1905, and his purchase of *Family of Acrobats with a Monkey*,¹⁷ transformed Picasso's precarious economic situation and marked the beginning of a fruitful relationship which brought him into contact with other collectors. Leo Stein and his sister Gertrude¹⁸ came to the Bateau-Lavoir to buy more paintings from the recently-discovered young artist. Picasso and Gertrude were instantly fascinated by one another and developed a solid friendship which lasted until her death. Enthralled by the American writer's powerful physique, Picasso decided to paint her portrait¹⁹ and approximately ninety sittings were required in his studio to complete the painting. Gertrude's frequent visits to the Bateau-Lavoir were reciprocated with visits by Picasso and Fernande Olivier to the Stein's apartment. The Americans lived in an apartment at 27, Rue de Fleurus, which Leo had found in 1903 and decorated by covering every wall with his collection of Japanese prints.²⁰ Picasso's partner Fernande explains in her memoirs, 'At the Stein's place, they held soirées which were quite entertaining and always interesting, thanks to the quantity of art works in the studio. They had a large collection of Chinese and Japanese prints of great beauty. If ever you were bored, you could take refuge in a corner and, seated on a comfortable armchair, gaze in ecstasy at these master works.'²¹ However,

as the Stein's collection of avant-garde paintings grew, the Japanese prints became a bone of contention between the two. Leo (fig. 2), who had begun collecting them in 1895, refused to part with them; Gertrude wanted to sell them in order to buy French paintings, as she wrote to her friend Mabel Weeks: 'We is doin' business. We are selling Jap prints to buy a Cézanne...'²² In their dispute, Gertrude and Leo recruited the opinions of 'their' painters to give weight to their own particular stance. Matisse was thus enlisted in Leo's camp and Picasso in Gertrude's. Recalling Picasso's first visit to Rue de Fleurus, Gertrude wrote, 'During the evening, Gertrude Stein's brother showed Picasso one portfolio after another of Japanese prints. [...] Solemnly and obediently, Picasso looked at print after print and listened to the descriptions. He said under his breath to Gertrude Stein, "He is very nice, your brother, but like all Americans, like Haviland, he shows you Japanese prints. *Moi, j'aime pas ça*; no, I don't care for it.'" As I say, Gertrude Stein and Pablo Picasso immediately understood each other.'²³

The Steins' passion for art and collecting was focused essentially on Matisse and Picasso and it was Gertrude who introduced the two great artists in 1906. She said later that both of them behaved 'as though meeting the other was a great pleasure, but deep down they didn't like each other.'²⁴ However, the differences in their ages, personality and working methods did not prevent the two from developing a lasting friendship, plagued by disagreements and reconciliations, as well as a deep respect for and interest in each other's work. Whilst Matisse's approach was repetitive, in search of a pure line, Picasso's method was spontaneous, impetuous, direct and gestural; it was the first time Picasso had found a real rival who could also impart his broad cultural knowledge and experiences. When they met, the Parisian avant-garde had turned its back on decadent academicism and was looking for sources of inspiration in classical antiquity and, as in the case of Gauguin, in cultures which had not been contaminated by Western 'progress'. Picasso's conclusive encounter with so-called 'primitive' art was at the end of 1905, when the Musée du Louvre exhibited Iberian sculptures from the archaeological sites of Cerro de Los Santos and Osuna. The effects of the encounter did not make themselves felt in Picasso's painting until a few months afterwards, during his stay in Gósol.²⁵ Derain and Matisse had also turned to Primitivism, one in his stylistic methods and the other by manifesting

the idealism of an ancient golden age. The discovery of ‘Negro art’ in the autumn of 1906 was a turning point which would shape the future of 20th century art and in particular the work of Picasso.

To return once more to Stein’s testimony, Matisse acquired a small Vili sculpture which he showed to Picasso on their first meeting. Many years later, when asked by André Malraux about the importance of ‘Negro art’ in his work, Picasso replied: ‘There is always talk of the influence African art had on me. What can I do? We all loved fetishes. Van Gogh said, “Japanese art, we all had that in common”. For us it was African art. Their forms had no more influence on me than on Matisse. Or on Derain. But for them, the masks were just like any other sculpture. When Matisse showed me his first “Negro” head, he spoke to me about Egyptian art.’²⁶ For Matisse ‘Negro art’ represented another source of inspiration, on a par with the Old Masters of the Renaissance, Islamic imagery and Japanese prints. His daughter Marguerite recalled that he had several Japanese woodcuts. ‘My father bought some ordinary Japanese prints, not all by the great artists of the Buta II period, with their harmonious freshness and vivacity. [...] From 1911 to 1914, my father obtained many valuable Japanese and Chinese collections, thanks to the dealer Charles Vignier...’²⁷ Some of Matisse’s works are witness to his erudite assimilation of their essence.²⁸

In contrast, Picasso moved away from decorative concerns and, reflecting on the painting of Cézanne and on ‘Negro art’, he embarked upon the Cubist adventure. As he concentrated on the transformation of the pictorial space, conceived independently of the objects and figures but inseparably linked to the radiation of the forms, and the rejection of the ‘motif’ as the source of painting, how could Picasso not repeatedly express his dislike for exoticism in general and Japanese art in particular? The single focus of Japanese prints and their subtly outlined, delicately coloured surfaces were diametrically opposed to the non-delineated planes, the fusion of space and objects and the multiple points of view which characterized the new pictorial language that Picasso and Braque were beginning to develop.

Some within his circle of friends had not lost their passion for Japanese prints, however. Following in the Steins’ footsteps, the sisters Etta and Claribel Cone²⁹ acquired drawings and paintings by Cézanne, Matisse and Picasso whilst at the same time expanding their collection of Japanese prints. Another patron, Jacques Doucet,³⁰ an eclectic

aficionado, began his Oriental art collection in around 1906, relying like Matisse on the advice of the expert Charles Vignier. In 1924, following a long period of negotiation with Picasso, he bought *Les Femmes d’Alger*.³¹ Once installed in Doucet’s eclectically-furnished mansion, the revolutionary and misunderstood painting was hung opposite his Oriental cabinet.³²

The painter Frank Burty Haviland (1886-1971), grandson of the collector and expert in Japanese art Philippe Burty,³³ was much closer to Picasso in his passion for ‘Negro art’ whilst also sharing his grandfather’s love of Japanese prints. He and Picasso met in 1909, thanks to sculptor Manolo Hugué, and stayed in close contact between 1911 and 1913. According to Fernande Olivier, when she and Picasso would visit Haviland at his home³⁴ in the Rue d’Orléans, the American painter was always keen to show them his Japanese collection (fig. 3).³⁵ In 1910, Haviland’s brother-in-law, Hamilton Easter Field, also a collector of Japanese prints, asked Picasso to decorate his library. The Spaniard – spurred on by his rivalry with Matisse, who had decorated a mansion belonging to Russian art collector Shchukin – accepted the commission but never carried out the work. However, a photograph taken by Picasso in his studio in the Boulevard de Clichy³⁶ in 1911 attests to the beginnings of the project. It shows the painter Auguste Herbin³⁷ (fig. 4) next to several unfinished Cubist paintings, whose format suggests they were destined for Field’s library.³⁸ In the upper left hand of the photograph, amongst the various objects which can be made out, is a small Japanese print by Kikugawa Eizan (fig. 5). The print also appears in the photograph Picasso took of Marie Laurencin in the same studio. These photographs provide evidence that Picasso possessed at least one such print in 1911. The fact that he had kept it and brought it with him throughout his various house moves contradicts the artist’s repeated declarations of his distaste for Oriental art, as Picasso only collected things he liked or which had some sentimental value.

THE COLLECTION

Picasso began collecting during his youth in Barcelona. Probably as a result of exchanges with other artists, he gathered together a personal collection which included mediocre paintings alongside drawings by Casagemas, Juli González, Rusiñol and Manolo Hugué, and which he

left behind in the family home when he moved to Paris.³⁹ Throughout his life, he continued to add to an eclectic collection which was the fruit of his friendships with dealers and other painters.⁴⁰ Works by Cézanne, Matisse, Renoir, Rousseau, Braque, Balthus and Modigliani sat alongside pieces by his close friends, Pallarés, Casagemas, and Édouard Pignon and his partners Fernande Olivier, Dora Maar and Françoise Gilot. Together with primitive sculptures and Iberian bronzes, the inventory included sixty-one Japanese prints,⁴¹ including works by Utamaro, Kiyonobu, Jihei, Koryusai, Shunchō Moronobu, Eizan, Harunobu, Eishi and Kiyonaga.⁴²

According to Penrose, 'The quality essential to every object in this heterogeneous collection was its value to Picasso in his work. Everywhere there were signs of his activity, everything had gone through his hands and been scrutinised by him before taking its place in this jungle. Canvases, ceramics, tiles, plates, bronze and plaster sculptures, bulging portfolios crammed with drawings and engravings mingled with things that had been brought there intentionally or by chance. Everything had its significance and its place in the alchemist's den which he had created around him.'⁴³

Some of the testimonies of those who were privileged to know Picasso relate how he kept his Japanese prints and how his initial dislike for them turned to recognition and appreciation. Brassai⁴⁴ recalled a conversation he had with Picasso in his studio in the Rue des Grands-Agustins in 1945. 'Art is never chaste, [Picasso] said to me one day, showing me the erotic prints of Outamaro, prints of a rare beauty in which the sexual organs figure prominently but are stripped of any vulgarity, emerging in a strange frenzy like strange vegetables from a strange landscape, lashed by a strange storm.'⁴⁵ William Rubin⁴⁶ also had the opportunity of examining Picasso's folders of Japanese prints. 'I saw one of those portraits of [Japanese] actors in an album of original prints which Picasso had in his studio.'⁴⁷

Picasso kept his Japanese prints, which were of extraordinary quality, in folders or in reddish wood frames. The collection included images of courtesans of the Yoshiwara, *Kabuki* actors, satirical scenes (fig. 6) and erotic scenes (*shunga*) created by the best artists and printmakers of the Edo empire. The oldest of the prints, from the second half of the 17th century, are difficult to attribute to any particular artist; coloured by hand, they are thus unique pieces. The 18th century woodcuts, taken from volumes in different formats,

from *ōban*, *kōban* and *chōban*, to the elongated *hashira*,⁴⁸ reveal the evolution of the formal and compositional techniques of *ukiyo-e* prints. The Japanese printmakers were innovators in the application of colour, at first by means of different plates, and later with the continuous use of a single matrix, a procedure similar to that used by Picasso in his linocuts of the early 1960s.

Like Degas, Rodin and Toulouse-Lautrec,⁴⁹ Picasso was attracted by the elegant eroticism of the *shunga* prints, in which the composition focuses on the explicit sexual act without losing any of its delicacy in the treatment of the faces, clothing or setting. It is surprising that Picasso, whose work is imbued with eroticism, should have collected so few erotic works,⁵⁰ and this gives his *shunga* prints particular significance.

DIALOGUES

Everyone is familiar with Picasso's frequent changes of style throughout his long life, and his ability to absorb innovations by other artists and to take them a step further by adapting them to his own pictorial language, which was continually renewing itself. As Picasso himself said, creativity cannot exist without the past, but the artist must not limit himself to copying or imitating according to academic rules; instead he must demolish what has gone before and find his own path.

Biographers and friends have recorded remarks made by Picasso on different occasions in which he denied any influence on his work from 'Negro art', from Degas, Toulouse-Lautrec or Velázquez; these are in contrast with other statements in which, paradoxically, he expresses his admiration for them. ' [...] People can change their minds, can't they? At least, I've changed my mind many times [...] about painting and about so many other things',⁵¹ he told Roberto Otero. As we have seen, this paradox is also to be found in his relationship with Japanese prints. On the one hand he declares his scant appreciation of them, but on the other hand, he collects them. Whilst we cannot use the term 'influence' – since the stylistic assimilation happened only by osmosis during his youth and its echo appears only in a few isolated works – it is possible to find certain parallels, which pepper his prolific output in a kind of dialogue.

Palau i Fabre⁵² saw certain *Japonisant* tendencies in the landscapes of

1907 (fig. 7), although he based this view on rhythm rather than on a smooth, delineated drawing style. Richardson notes that while working on *Guernica*, Picasso adopted the style of Japanese prints in some of his studies of women, and succeeded in making a small mouth emit a terrifying scream.⁵³ Rubin, meanwhile, suggests that in the series of drawings which Picasso made of Helena Rubinstein⁵⁴ in 1955, ‘The thirteenth of the series shows a Helena Rubinstein compared, half-consciously, to a type of portrait which is very common in Japanese prints, showing the actors’ facial expressions.’⁵⁵

But it is above all in the erotic drawings that Picasso produced in the first decade of the 20th century, and in the prints he made at the end of his life, in which we can find parallels and convergences, both in subject matter and composition, with the prints of the Japanese masters. Between 1902 and 1905, most of the erotic drawings are on a small scale, often on the back of advertising postcards issued by the Junyer-Vidal brothers’ haberdashery store. The images made in Barcelona have an air of caricature, although they are realistic, and show his friends in intimate positions. Others, however, are markedly symbolic or allegorical in nature, such as *Erotic drawing: Woman and Octopus* and *Le Maquereau* (p. 81),⁵⁶ and relate to the drawings he did in Paris during those years. The Paris drawings, created for pleasure and occasionally to alleviate the artist’s precarious financial situation,⁵⁷ betray a certain misogyny and the sexual preferences of the protagonists are somewhat exaggerated. Phallic domination, penis fixation and sexual obsession are parodied by means of figures in which the head opens out to form an enormous vagina or is elongated into the shape of a phallus; this picks up a motif used by the Japanese engravers who, in parodying the sexual act, represented the male figure with an enormous phallus coming out of his head and penetrating the head of a woman.

In 1907, Picasso painted *Les Femmes d’Alger*. During the intense creative process, he analysed the postures of the five women and his sketchbooks are filled with drawings of each of them singly and in a group. The sketches which relate to the crouching *Demoiselle* – who in the painting appears with her back to us and her head turned violently round towards the viewer – show a girl sitting with her legs opened extravagantly wide (fig. 8), aggressively exhibiting her sexual organs. The pose is very similar to an ink drawing found on a beam of the main hall or Kondo of the Horyu temple at Nara

(7th to 8th centuries; fig. 9). This is of course merely a formal coincidence, a similar way of approaching the female sex organs and the discovery of a similar plastic solution.

Picasso’s dialogue with the erotic Japanese print surfaces again in the drawings and prints made at the end of his life. Klaus Berger, in his work on European Japonism, indicates: ‘In a series of four drawings, Picasso paraphrased, at the age of 89, some of the erotic prints by Kiyonobu which appear in *Fleurs du Japon*, [...] and set before us the sexual embrace in vibrant curves and dark patterning, abstract and yet highly concrete.’⁵⁸

Whilst the whole of Picasso’s oeuvre oozes eroticism and sensuality, it was in 1968 that sex gained an extraordinary primacy in his work, and particularly in the series of prints known as *Suite 347*. Created at Mougins between March and October of that year, they represent a hymn to life and a declaration by the artist of his philosophy of painting. At the age of almost 90, Picasso depicts himself as a voyeur who contemplates with delight and without bitterness the lusty carnal couplings of youthful figures (fig. 10 and 11 and p. 130). The etchings and aquatints in the series exude a restrained eroticism; those showing the love between Raphael and La Fornarina take up the story begun in Ingres’ famous painting and narrate the scenes from amorous overtures to final consummation. Whilst in the *Suite Vollard* prints⁵⁹ and in the paintings of the 1930s (fig. 12), sexual coupling was merely hinted at, in the Raphael prints, the physical union is explicit and the artist is playful in his treatment of the sex organs and coitus. As in the Japanese prints, the lovers’ bodies are entwined in extraordinary positions, the sexual organs are enlarged and the penetrations are no longer suggested but shown with absolute clarity (fig. 13 and p. 126-127). Strangely, the protagonists’ faces are inexpressive; they betray no emotion, leaving all fervour to the voyeur, the passive figure who takes delight in contemplation and with whom Picasso identifies himself.

The radicalization of Picasso’s treatment of the sexual act coincided with the publication in Paris, in the 1970s, of various monographs devoted to erotic Japanese prints, previously known to artists and *aficionados* but now available to the general public.⁶⁰ Picasso, for whom art and the erotic were one and the same thing, saw his erotic art censured, as *shunga* prints had been in the Edo period; it was exhibited only at the end of his life, thanks to the liberalisation of social *mores* after the upheavals of May 1968.

- [1] Beginning with Félicien Fagus's review of Picasso's exhibition at Vollard's gallery in *La Revue blanche* of 15 July 1901 and continuing with the latest displays of his work in the Museo del Prado, in Madrid, the Guggenheim Museum in New York and the Musée National Picasso in Paris.
- [2] We have found only one exhibition, 'Picasso and Hokusai: Erotica', held at the Yoshii Gallery in New York and curated by Brigitte Baer in 1999, which compared Picasso's *Suite 347* engravings with Hokusai's album *Azumanishiki*.
- [3] *Guillaume Apollinaire, Propos sur Picasso*. Paris, Bibliothèque Littéraire Jacques Doucet, p. 875-7, cited in Pierre Caizergues and Hélène Shekel (eds.), *Picasso Apollinaire. Correspondance*. Paris, Gallimard/Réunion des Musées Nationaux, 1992, p. 203.
- [4] In October 1900, he went to Paris, where he stayed until December. From January to May 1901, he lived in Madrid. From June 1901 to January 1902, he returned to the French capital. He was again in Barcelona until October and then returned to Paris until the end of the year. Finally, he lived in Barcelona for the whole of 1903 and the first quarter of 1904.
- [5] Roland Penrose, *Picasso. Su vida y su obra*. Barcelona, Argos Vergara, 1981, p. 71.
- [6] Félicien Fagus, 'L'Invasion espagnole', *La Revue blanche*, 15 July 1901.
- [7] Ambroise Vollard, *Memorias de un vendedor de cuadros*. Barcelona, Galería Miguel Alzueta, 2007.
- [8] 'About this staying on in the South, even if it is more expensive, consider: we like Japanese painting, we have felt its influence, all the impressionists have that in common; then why not go to Japan, that is to say to the equivalent of Japan, the South?' Letter to his brother, Theo, 6 June 1888. Vincent van Gogh, *Cartas a Theo*. Barcelona, Barral Editores, 1972, p. 218.
- [9] *Apples and Jug* (1888), *The Schuffenecker Family* (1889), *Still Life with Onions* (1889) and *Still Life with Japanese Print* (1889).
- [10] Pablo Picasso: *La vie*, 1903, oil on canvas, The Cleveland Museum of Art.
- [11] Paul Gauguin: *Where do we come from? What are we doing? Where are we going?*, 1897, oil on canvas, Museum of Fine Arts, Boston.
- [12] Pierre Daix, *Dictionnaire Picasso*. Paris, Robert Laffont, 1995, p. 389.
- [13] Philippe Burty's collection was sold at the Durand-Ruel gallery in 1891; the Goncourt brothers' was auctioned at the Hôtel Drouot in 1897; Hayashi Tadamas's collection was sold at the Durand-Ruel gallery in 1902 and 1903 and the same gallery sold collections belonging to Charles Guillot, in 1904, and Siegfried Bing, in 1906, amongst others.
- [14] Claude Monet's collection numbered 231 *ukiyo-e* prints of the highest quality by artists including Hokusai, Utagawa Toyohiro and Utamaro, which he never sold.
- [15] See Ricard Bru, 'Ukiyo-e and Japonism in the young Picasso's circle', in this catalogue.
- [16] Clovis Sagot, a former clown, opened a shop near Vollard's gallery where he sold all sorts of objects and some paintings.
- [17] Pablo Picasso: *Family of Acrobats with a Monkey*, 1905, gouache, watercolour, pastel and ink on cardboard, Konstmuseum, Göteborg.
- [18] Born in Pennsylvania, Leo Stein (1872-1947) and Gertrude Stein (1874-1946) moved to Paris in 1903 and invested their fortune in art. Their collection included works by Renoir, Gauguin, Cézanne, Toulouse-Lautrec, Matisse and Picasso, amongst others.
- [19] Pablo Picasso: *Portrait of Gertrude Stein*, 1906, oil on canvas, The Metropolitan Museum of Art, New York.
- [20] John Richardson, *Picasso. A Life of Picasso*, vol. 1: *1881-1906*. London, Jonathan Cape, 1991, p. 395.
- [21] Fernande Olivier, *Picasso y sus amigos*. Madrid, Taurus, 1964, p. 78.
- [22] J. Richardson, *Picasso...*, *op. cit.*, p. 296.
- [23] Gertrude Stein, *Autobiografía de Alice B. Toklas*. Barcelona, Lumen, 2000, p. 59. [English ed.: *The Autobiography of Alice B. Toklas*. London, Bodley Head, 1933]
- [24] *Ibid.*, p. 67.
- [25] Pierre Daix, *Dictionnaire...*, *op. cit.*, 1995, p. 763.
- [26] André Malraux, *La cabeza de obsidiana*. Buenos Aires, Sur, 1974, p. 18.
- [27] Klaus Berger, *Japonisme in Western Painting from Whistler to Matisse*. Cambridge, Cambridge University Press, 1992, p. 314.
- [28] There are chromatic and compositional similarities between Matisse's *Le Luxe I* (1907) and Kiyonaga's *Travellers at Enoshima*; between *Still Life with Geraniums* (1910) and Utagawa Toyokuni's *Actor*; and between *Goldfish and Sculpture* (MoMA), *Goldfish* (1912, Pushkin Museum) and Hokusai's *Carp*, acquired by Matisse in 1912.
- [29] The American sisters Claribel (1864-1929) and Etta Cone (1870-1949) were introduced into Picasso's circle by Gertrude Stein. As well as buying directly from artists, they acquired some works from Gertrude's collection in the 1920s. Their collection is currently at the Baltimore Museum of Art.
- [30] Fashion designer Jacques Doucet (1835-1929) began his art collection with *Belle Époque* objects and antiquities. He later became a fan of Oriental art before finally focusing on more avant-garde art. On display at his home were works by Van Gogh, Degas, Manet, Chardin, La Tour, Picabia, Duchamp, Max Ernst and Picasso, as well as Oriental *objets d'art* and a very large library.
- [31] Pablo Picasso: *Les Femmes d'Alger (O. J. R. M.)*, 1907, oil on canvas, Museum of Modern Art, New York. In 1937, it was bought by Jacques Seligman and then in the same year by MoMA.
- [32] François Chapon relates: 'Opposite the study and the Oriental Cabinet, *Les Femmes d'Alger* immediately drew everyone's gaze.' *Les Femmes d'Alger* [exh. cat.]. Barcelona, Museu Picasso/Polígrafa, 1988, p. 610.
- [33] Philippe Burty was one of the first to recognise the value of Japanese prints and import them, and it was he who gave a name to the new movement by publishing an article entitled 'Japonisme' in *La Renaissance littéraire et artistique* in 1872.
- [34] Fernande Olivier, *Recuerdos íntimos. Escritos para Picasso*. Barcelona, Parsifal, 1990, p. 197.
- [35] See note 22.
- [36] Towards the end of 1909, Picasso had set up home at 11, Boulevard de Clichy. During 1910 and 1911, he photographed friends in his studio.
- [37] Auguste Herbin (1882-1960) met Picasso in 1909. The two began to grow apart in 1913.
- [38] Anne de Baldassari has identified these paintings in *Picasso photographe, 1901-1916*. Paris, Réunion des Musées Nationaux, 1994, pp. 130-3.

- [39] Around 30 works by various artists which were part of the donation to the Museu Picasso in Barcelona in 1970.
- [40] Donated by his heirs to the French state, Picasso's collection has been exhibited in a number of European cities. It was shown at the Museu Picasso in Barcelona in 2007-2008.
- [41] Hélène Klein, 'Una colección particular', *Picasso y su colección*. Barcelona, Museu Picasso, 2007, p. 53, note 18.
- [42] Diana Widmaier-Picasso, *Picasso: Art can only be Erotic*. London, Prestel, 2005, p. 9.
- [43] Roland Penrose, *Picasso...*, *op. cit.*, p. 351.
- [44] Hungarian photographer Gyula Halász, known as Brassai, documented Picasso's various studios on different occasions.
- [45] Brassai, *Conversaciones con Picasso*. Madrid, Turner, 2002, p. 276.
- [46] Art historian William Rubin (1927) was director of the painting and sculpture department of MoMA from 1973 to 1988 and commissioned several Picasso exhibitions.
- [47] William Rubin (dir.), *Picasso et le portrait* [exh. cat.]. Paris, Réunion des Musées Nationaux, 1996, p. 99, note 19.
- [48] See Hayakawa Monta, 'Ukiyo-e Shunga' in this catalogue.
- [49] *Shunga* prints represented an important part of the three artists' collections of Japanese woodcuts. Toulouse-Lautrec possessed 12 prints showing women copulating with various animals.
- [50] Picasso also owned the Degas monotypes used to illustrate *La Maison Tellier* by Maupassant and *Mimes de Courtisanes* by Lucien de Pierre Louÿs, as well as some surrealist erotic drawings.
- [51] Roberto Otero, *Lejos de España. Encuentros y conversaciones con Picasso*. Barcelona, Dopesa, 1975, p. 83.
- [52] Josep Palau i Fabre, *Picasso vivo: 1881-1907*. Barcelona, Polígrafa, 1980, pp. 494-5.
- [53] J. Richardson, *Picasso...*, *op. cit.*, p. 203.
- [54] Cosmetics queen Helena Rubinstein, a collector of tribal and contemporary art, asked Picasso to paint her portrait to complete a collection of portraits of her by Dalí, Marie Laurencin, Graha Sutherland and Pavel Tchelichev. Picasso completed 19 drawings of Rubinstein between August and November 1955.
- [55] W. Rubin, *Picasso et...*, *op. cit.*, p. 20.
- [56] See Ricard Bru, 'Tentacles of Love and Death: From Hokusai to Picasso' in this catalogue.
- [57] P. Daix, *Dictionnaire...*, *op. cit.*, 1995, p. 306.
- [58] K. Berger, *Japonisme in Western...*, *op. cit.*, p. 324.
- [59] Collection of 100 prints made by Picasso between 1930 and 1937. It was published by Lacourière following the death of Ambroise Vollard in 1939. The quality of the collection has led to its comparison with *Suite 347*.
- [60] In the 1920s, a number of books about Japanese erotic prints were published in Paris, but three important monographs appeared in the 1960s: *Érotique du Japon* by Théo Lesoualc'h (1967), *Erotic Art of the East* by Philip Rawson (1968) and *Fleurs du Japon* (1969).