

**NOTE ON THE ILLUSTRATIONS**

*With the exception of full-page details and unless otherwise indicated  
all works in the catalogue section are reproduced to scale 1 : 9.*

**CATALOGUE RAISONNÉ VOLUME III 1928–1939**

**ABBREVIATIONS OF FREQUENTLY USED  
ICONOGRAPHIC SOURCES**

**Folch y Torres**

Joaquín Folch y Torres. *Museo de la Ciudadela: Catálogo de la sección de Arte Románico*. Barcelona: Industrias Gráficas Thomas, 1926.

**Girod**

Paul Girod. *Atlas de poche des papillons de France, Suisse et Belgique*. Paris: Librairie des sciences naturelles Paul Klincksieck, 1912.

**Landow**

Peter Landow. *Natur und Kultur: Das Weib, 120 Aufnahmen*. Berlin: Buchverlag der Gesellschaft zur Verbreitung klassischer Kunst, 1925 (French edition published simultaneously; English edition consulted: *Nature and culture: Woman, 120 photographs of various nationalities*. London: Chapman & Hall, 1926).

**Real Museo Borbonico**

*Real Museo Borbonico*, 16 volumes. Naples: Stamperia reale, 1824–57.

**Reinach**

Salomon Reinach. *Répertoire de la statuaire grecque et romaine* (many editions; Paris: Ernest Leroux, 1930 consulted).

**Ricard**

P. Ricard. *Pour comprendre l'art musulman dans l'Afrique du nord et en Espagne*. Paris: Librairie Hachette, 1924.



1019



1020

**1019**

**Untitled** ca. 1925–27

Medium and dimensions unknown  
*Signature/date* l.l. "Francis Picabia"

Picabia probably began this work in around 1925, with figures based on Adam and Eve from Michelangelo's *Fall of Man* in the Sistine Chapel ceiling. Soon after his visit to Barcelona in mid-1927, he added other images derived from Catalan Romanesque frescos he had seen there, as mediated by their illustrations in Joaquín Folch y Torres, *Museo de la Ciudadela: Catálogo de la sección de Arte Románico*, 1926 (137, figs. 179, 180). These were a seated human figure then identified as Job, and a multiple-eyed "Lamb of the Apocalypse," both from the church of Sant Climent de Taüll. The result was subsequently reproduced as the frontispiece of the catalogue of the artist's solo exhibition at the Galerie Briant-Robert in November.

PROVENANCE Unknown.

EXHIBITIONS \*Galerie Briant-Robert, Paris, 1927, frontispiece (repro.; exhibited?).

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 294, no. 641 (repro.); Camfield 1979, 225–26, no. 287 (repro.).

Inv. 1366

**1020**

**CLYTOCYBE** 1927

Pencil and gouache on paper  
28¾ × 33½ in. (f.w.); 73 × 84 cm (f.w.)  
*Signature/date* l.r. "Francis Picabia"

"Clytocybe" (the name of a fungus) was listed as number 8 in the Galerie Briant Robert exhibition of late 1927; a so-far unidentified press review reproduced the composition, mistitling it "Chytocybe." It seems to have been one of Picabia's first purposely designed *transparences*, freely combining details from Catalan Romanesque

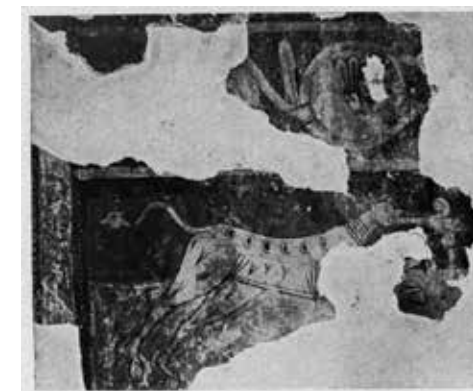


Fig. 1020a Catalan Romanesque wall painting reproduced in Folch y Torres, 112, fig. 144

paintings reproduced in Folch y Torres, including the same "mystic lamb" noted for the preceding entry (cat. 1019), and a fantastic two-headed beast from San Juan de Bohí (137, fig. 180; 112, fig. 144).

PROVENANCE Private collection, France (–2011–17–), by descent from private collection, France; Villa Robioni, Nice. December 28, 1956, no. 10 (repro.), from Germaine Everling-Picabia, Cannes (–1956).

EXHIBITIONS \*Galerie Briant-Robert, Paris, 1927, no. 8; Château Historique de La Napoule, 1956, no. 20.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 294, no. 632 (repro.), 521; Gros, "Picabiades," 1927, 2.

Inv. 1395

**1021**

**PUNITION DE CORÉ (PHÉBUS)** ca. 1927

Pencil, gouache, and oil on wood  
41¼ × 33½ in.; 106 × 85 cm  
*Signature/date* l.c. "Francis Picabia"  
*Inscriptions* u.c.r. "PUNITION DE CORE"

This composition was almost certainly exhibited as "Phébus" at the Galerie Briant-Robert exhibition of late 1927; soon after Léonce Rosenberg chose to reproduce it as "Phœbus" in his gallery's house journal. Picabia, however, clearly inscribed it "punishment of Korah," and based the bust-length figure on a detail from Sandro Botticelli's fresco in the Sistine Chapel of that Old Testament story.

PROVENANCE Private collection, United States (–2008–); Galerie Knoedler, Zürich (by 1987); Waddington Galleries, London (–1981–83–); E.J. (Ted) Power, London (1959–77–); from Hôtel Drouot, Paris. June 5, 1959, no. 15; from Succession Rosenberg (1947–59); from Léonce Rosenberg, Paris (–1930–47).

EXHIBITIONS \*Galerie Briant-Robert, Paris, 1927, no. 61; De Onafhankelijken, Amsterdam, 1930, no. 15; \*Léonce Rosenberg, Paris, 1930, no. 23; Waddington Galleries, London, 1983, no. 94 (repro.).

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 294, 298n., no. 584 (repro.), 520; Bulletin de "L'Effort Moderne," 1927, between 8 and 9 (repro.); Camfield 1979, 225, 232n., no. 286 (repro.); Derouet 2000, 138.

Inv. 1394



1021

1022

**Agneau mystique et baiser** ca. 1925–27

Pencil and gouache on cardboard in original painted wood frame

29¾ × 41¼ in.; 74.5 × 104.5 cm

Signature/date l.l. "Francis Picabia"

Like other works of this period (cat. 1013, 1014; 1019, 1023–1025), "Mystic lamb and kiss" seems to have been executed in two stages, combining elements dating from Picabia's so-called "monstre" period (in this case an embracing couple) with "transparent" elements adapted from Catalan Romanesque art added soon after his trip to Barcelona in mid-1927 (in this case a "mystic lamb" from Santa Maria de Taüll, and "fiery wheels" from Santa Maria d'Esterrí d'Àneu, illustrated in Folch y Torres, 96, fig. 122; 108, fig. 140). The work's painted wooden frame is old, and possibly by Pierre Legrain or Rose Adler.

PROVENANCE Private collection (–2015–18–); private collection (–2007–2011–); Galerie Hauser & Wirth, Zürich (1995–96–); from Galerie Neuendorf, Frankfurt (–1988–95); Ippolito Simonis, Turin (–1983–84–); private collection, Turin (–1974–76–); Galleria Notizie, Turin (–1972–).

EXHIBITIONS \*Galleria civica d'arte moderna, Turin, 1974, no. 59 (repro.); \*Städtische Kunsthalle, Düsseldorf, 1983, no. 73 (repro.); \*Moderna Museet, Stockholm, 1984, no. 68 (repro.); \*Scottish National Gallery of Modern Art, Edinburgh, 1988, no. 29 (repro. color); \*Kent Fine Art, New York, 1989, no. 1v (repro. color); \*Didier Imbert Fine Art, Paris, 1990, no. 37 (repro. color); \*Musée d'art moderne et d'art contemporain, Nice, 1991, no. 21 (repro. color); \*Palacio Revillagigedo, Gijón, 1991, no. 17 (repro. color); Galerie des Beaux-Arts, Brussels, 1992, n.p. (repro.); \*Ronny Van de Velde, Antwerp, 1993,

no. 28 (repro. color); \*Fundació Pilar i Joan Miró, Mallorca, 1993, 54 (repro. color), 110; 39° Salon de Montrouge, 1994, 32 (repro. color); \*IVAM, Valencia, 1995, 115 (repro. color); Museu Nacional d'Art de Catalunya, Barcelona, 1995, no. 8 (repro. color); \*Museo do Pobo Galego, Santiago de Compostela, 1996, no. 31 (repro. color); \*Galerie Hauser & Wirth, Zürich, 1997, 85 (repro. color), 129; Kunstforum Wien, Vienna, 1997, no. 250 (repro. color); Hauser & Wirth, Zürich, 2015, 116 (repro. color), 123.; \*Kunsthau Zürich, Francis Picabia, 2016, 196 (repro. color), 354

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 656 (repro. color); Boulbès 1998, 94–96 (repro. color); García de Carpi, 2011, 81; Wilson 1989, 8–9, 10; Wilson 1988, 30.

Inv. 1368

1023

**Nègre pie** ca. 1925–27

Gouache on paper

19¾ × 25¾ in.; 50 × 65 cm

Signature/date l.c.r. "Francis Picabia"

As in the case of two works catalogued in volume 11 (cat. 963, 964), the initial image in "Piebald Negro," showing a spotted child, dog, and turtle in a Caribbean landscape, adapts details of an illustration published in Dr. Neveu-Lemaire, "Nègres blancs et nègres pies," *Æsculape* n.s. xv (Paris, March 1925), 84–88. Probably soon after his Barcelona trip Picabia superimposed the outlines of the head of the same Romanesque lamb cited in the previous entry (cat. 1022), adjusting and strengthening selected other contours at the same time.



1023

PROVENANCE David and Jennifer Stockman (2000–2002–); Michael Werner Gallery, New York and Cologne (–2000); Heirs of Alphonse Kann (restituted 1998–); from Centre Pompidou, Paris, Musée national d'art moderne – Centre de création industrielle (1993–98); from Musée Salies, Bagnères-de-Bigorre (1955–93–); from Musée Paul Dupuy, Toulouse (1951–55); from Musée national d'art moderne, Paris (provisional entry, 1949–); Einsatzstab Reichsleiter Rosenberg (ERR), Paris (plundered 1940–); from Alphonse Kann, Paris (–1940).

EXHIBITIONS \*Galeries nationales du Grand Palais, Paris, 1976, 150 (repro.; not exhibited); \*Salas Pablo Ruiz Picasso del Ministerio de Cultura, Madrid, 1985, no. 79; \*Musée des Beaux-Arts, Nîmes, 1986, no. 46, 62 (repro., reversed); \*Musée d'art moderne et d'art contemporain, Nice, 1991, no. 8 (repro. color); \*Palacio Revillagigedo, Gijón, 1991, no. 8 (repro. color); Galeries nationales du Grand Palais, Paris, 1993, no. 458; \*Michael Werner, New York, 2000, no. 5 (repro. color); \*The Arts Club of Chicago, 2000, no. 6; \*Musée d'art moderne de la Ville de Paris, 2002, 316 (repro. color; not exhibited)

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 294, no. 566 (repro. color); Boulbès 1998, 92–94 (repro. color); Millet 1994 (1982), 116 (repro. color); Mousseigne, 1972, 305–310 (repro.).

Inv. 1379

1024

**Masque en transparence** ca. 1925–27

Pencil, gouache, and watercolor? on paper

25¼ × 19¾ in.; 64.2 × 49.9 cm

Signature/date l.l. "Francis Picabia"

Inscriptions formerly verso, on backing: u.l.

"Francis Picabia 1925"; u.r. "A Levesque"

The faint underlying image in this complex work, including two human—or simian?—heads, perhaps of a mother and child, may correspond to the date of 1925 recorded inscribed on a former backing. Probably in late 1927 Picabia painted over them forms derived from illustrations in Folch y Torres: the large "mask" and disjunctive



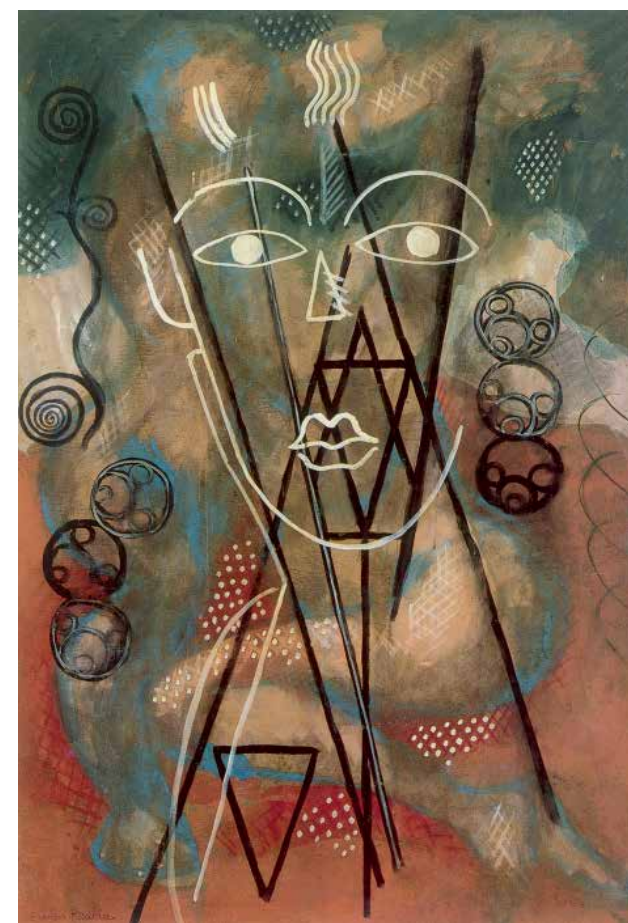
1024

quadruped body from an image of Saint Luke (as an ox) in the banner of Sant Ot of Urgell (12th century); the stylized birds from a fragmentary medieval vestment (83, fig. 90; 94, fig. 118). Jacques-Henry Lèvesque, a director of the periodical *Orbes*, and his wife Angèle were long-term friends of the artist, who could have given them this painting soon after its completion.

PROVENANCE Staatliche Graphische Sammlung, Munich (2007–); from Galerie Fred Jahn, Munich (–2007); Michael Werner Gallery, New York and Cologne (2000–2006–); from private collection, Paris (1994–2000); from Drouot-Montaigne, Paris, June 9, 1994, no. 354 (repro. color); Waddington Galleries, London (–1989–90–); Sotheby's, London, April 1, 1987, no. 396 (repro.); Robert D. Valette, Paris (–1976–86); from private collection; from estate of Jacques-Henry and Angèle Lèvesque, New York and Paris (–1953–71); from the artist.

EXHIBITIONS Waddington Galleries, London, 1989, no. 29 (repro. color); \*Waddington Galleries, London, 1990, no. 6 (repro. color); Galerie de l'Étoile, Paris, 1993, 21 (repro. color); \*Museo do Pobo Galego, Santiago de Compostela, 1996, no. 26 (repro. color); \*Centro Cultural de Belém, Lisbon, 1997, no. 59 (repro. color); \*Galerie Piltzer, Paris, 1997, no catalogue; \*Galerie Brockstedt, Berlin, 1997, n.p. (repro. color); \*Isetan Museum of Art, Tokyo, 1999, no. 027 (repro. color); \*Michael Werner, New York, 2000, no. 4 (repro. color); \*Michael Werner, New York, 2006, no. 16 (repro. color); The Morgan Library and Museum, New York, 2012, no. 87 (repro. color).

Inv. 1361



1025

1026

**Untitled** ca. 1925–27

Pencil, oil, and gouache on cardboard

42¼ × 30¾ in.; 108 × 78 cm

Signature/date l.l. "Francis Picabia"

As in another untitled work in this group (cat. 1019), the underlying image in this one derives from elements of Michelangelo's *Fall of Man* in the Sistine Chapel ceiling. Sources for the overlaid linear elements have not been identified; some find parallels in other works of the same general period, such as *Harmas* (cat. 1052). In her album, Mohler identified this composition as figuring in the Chez Fabre exhibition of early 1928; its reproduction in a contemporary press notice from an unidentified Cannes periodical corroborates that claim.

PROVENANCE Aldo Ravelli, Milan (–1986–).

EXHIBITIONS \*Chez Fabre, Cannes, 1928, number unknown; \*Studio Marconi, Milan, 1986, no. 25 (repro. color and on cover).

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 646 (repro.); Mohler 1975, 42 (repro.), 177.

Inv. 1390



1026

1027

**Chiromis** ca. 1927

Pencil and watercolor on paper

Dimensions unknown

Signature/date l.r. "Francis Picabia"

*Chiromis*, a title with both mythological and zoological associations, is known only through a halftone color reproduction tipped into copies of the catalogue for Picabia's solo exhibition Chez Fabre, Cannes, in early 1928. The major figure, like one in a slightly earlier drawing, *Hôtel ancien* (cat. 955), is reimagined from Albrecht Dürer's engraving *Nemesis* (*The Great Fortune*). The multiple, multi-eyed wings, however, derive from images of seraphim in Catalan Romanesque apse frescos depicted in several illustrations in Folch y Torres.

PROVENANCE Unknown.

EXHIBITIONS \*Chez Fabre, Cannes, 1928, 9 (repro. color; exhibited?).

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 335, 344n., no. 618 (repro.); Camfield 1979, 228, 258, no. 301 (repro.); Mohler 1975, 42 (repro. color), 177.

Inv. 1178



1022



1027

**1027**  
**Adam et Ève** ca. 1925–27

Pencil and oil or gouache on cardboard  
21 $\frac{3}{4}$  × 18 $\frac{1}{2}$  in.; 55 × 47 cm  
Signature/date l.c.r. "Francis Picabia"

As in *Chromis* (cat. 1026), aspects of this composition derive from Dürer's engravings: the figure seen from the back from *Four Witches* (*Four Naked Women*), the rabbit seen from the back from *Adam and Eve* (*The Fall of Man*). The overlaid winged head with hands, probably added later, corresponds to representations of seraphim in the church of Santa Maria d'Esterrí d'Àneu, illustrated in Folch y Torres (108, fig. 140). One reviewer of Picabia's Galerie Théophile Briant exhibition in late 1928 singled out the humorous detail of the little rabbit—"que d'humour dans cet *Adam et Ève* qu'accompagne un tout petit lapin!"—both identifying the work and justifying the supposition it had also been exhibited under that title Chez Fabre earlier the same year (Pawlowski 1928).

PROVENANCE Private collection (–1995–); Aldo Pivato, Venice (–1974–86–); Hôtel Rameau, Versailles. October 9, 1960, no. 55 (repro.).

EXHIBITIONS \*Chez Fabre, Cannes, 1928, no. 21; \*Galerie Théophile Briant, Paris, 1928, no. 9; \*Galleria civica d'arte moderna, Turin, 1974, no. 66 (repro.); Biennale di Venezia, Venice, 1984, no. 5 (repro. color); \*Studio Marconi, Milan, 1986, no. 34 (repro.).

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 294, 298n, no. 658 (repro. color), 521; Boulbès 1998, 97–98; García de Carpi 2011, 81; P.[awlowski], G. de, 1928, 5.

Inv. 1375



1028

**1028**  
**SÉVILLE** ca. 1927

Pencil, watercolor, gouache, and ink on paper  
25 $\frac{1}{4}$  × 19 $\frac{1}{8}$  in.; 65 × 49.7 cm  
Signature/date l.c. "Francis Picabia"

Inscriptions u.r. "SÉVILLE"; verso, on preserved piece of old backing: "Affectueusement à Madame Mar[ti]nez Picabia" (possibly the artist's hand)

Even without the inscribed notation, the underlying image in this work would be identifiable as representing one of the famous religious processions during Holy Week in Seville, in 1912 the premise of a very different work by the artist (cat. 442). The overlaid "transparent" head, possibly added later, adapts an unidentified figure in a fresco from Sant Joan de Boí illustrated in Folch y Torres (115, fig. 148). *Séville* is clearly described in a review of the Théophile Briant exhibition of late 1928, where it was titled "Procession à Séville" (Pawlowski 1928); it probably figured in the earlier Fabre exhibition catalogue as either "Procession, Séville" or "Les pénitents."

PROVENANCE Private collection, France (2011–17–), from Robert Altmann, Viroflay, France and Vaduz, Liechtenstein (1965–2011); from Gabrielle Buffet-Picabia, Paris (–1965); from [Marie?] Martinez-Picabia; from the artist.

EXHIBITIONS \*Chez Fabre, Cannes, 1928, no. 2 or 3; \*Galerie Théophile Briant, Paris, 1928, no. 10.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 712 (repro.); Isarlov 1929, 26; P.[awlowski], G. de, 1928, 5.

Inv. 1371



1029

**1029**  
**Colloque** ca. 1926–27

Pencil, watercolor, gouache, and ink? on paper  
19 $\frac{1}{2}$  × 25 $\frac{1}{8}$  in.; 49.7 × 65 cm  
Signature/date l.c.r. "Francis Picabia"

This puzzling "colloquy" brings together motifs and styles characteristic of Picabia's slightly earlier work (see, for example, *Machaon*, cat. 1010) with an element certainly dating from mid-1927 or later, the stylized head at upper right adapted from a modern drawing of a Romanesque interior reproduced in Folch y Torres (45, fig. 45; employed again in cat. 1554). Whether this large drawing was executed in one or more campaigns remains uncertain.

PROVENANCE arcel and David Fleiss, Galerie 1900–2000, Paris (2016–); from Philip and Inge van den Hurk, Waalre, The Netherlands (1998–2016); from Michael Kewenig, Germany (–1998); Galerie Neuendorf, Frankfurt (–1992–); private collection, Paris (–1964–83–); from Gabrielle Buffet-Picabia, Paris.

EXHIBITIONS \*Hatton Gallery, Newcastle upon Tyne, 1964, no. 33; \*Galleries nationales du Grand Palais, Paris, 1976, no. 175 (repro.; mistaken dimensions); \*Palais des Congrès, Paris, 1980, no. 12 (repro.; mistaken dimensions); \*Levy, Madrid, 1990, 23 (repro. color); Neuendorf, Frankfurt, 1992, no. 89 (repro.); \*Galerie Hauser & Wirth, Zürich, 1997, 84 (repro. color), 129; \*Kunsthalle Krems, 2012, 70 (repro. color), 179.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 571 (repro.; mistaken dimensions); Boulbès 1998, 89; Clements 2013, 91, 98n.

Inv. 1179



1030

**1030**  
**LA FEMME DE L'AMOUR** ca. 1926–28

Pencil, watercolor, and ink or charcoal? on paper  
41 $\frac{1}{4}$  × 29 $\frac{3}{4}$  in.; 105 × 75 cm  
Signature/date l.l. "Francis Picabia"  
Inscriptions l.c.r. "La femme de l'amour"

Although Picabia inscribed a title on this composition ("the woman—or wife—of love"), Clémansin du Maine, in his introduction to the catalogue of the Fabre exhibition of early 1928, seems to describe it as an entry there entitled "Les trompettes" (trumpets). Like many other *transparences* of the period, the work began as a finished, albeit topless "Espagnole" (Spanish woman) of the type that had dominated Picabia's Cercle nautique exhibition in Cannes a year earlier. The artist added the trumpeting cherubs and predatory griffins later, with the latter adapted from a line engraving of an ancient candle holder in *Real Museo Borbonico*, a multi-volume catalogue becoming an increasingly frequent recourse for the artist (1824–57, III: pl. 61).

PROVENANCE Christie's, London. February 6, 2001, no. 63 (repro. color); from Galerie Piltzer, Paris and private collection, France (1996–2001); from Christie's, London. June 26, 1996, no. 217 (repro. color); from Florence J. Gould Foundation, Juan-les-Pins (–1996); from estate of Florence J. Gould, Paris and Cannes (–1983).

EXHIBITIONS \*Chez Fabre, Cannes, 1928, no. 36; \*Galerie Théophile Briant, Paris, 1928, no. 44; \*Centro Cultural de Belém, Lisbon, 1997, no. 64 (repro. color); \*Galerie Piltzer, Paris, 1997, no catalogue; \*Galerie Beaubourg, Vence, 1998, 105 (repro. color), 219.

BIBLIOGRAPHY Clémansin du Maine 1928, 8; Isarlov 1929, 27; P.[awlowski], G. de, 1928, 5.

Inv. 2181



1031

**1031**  
**Untitled (Espagnole)** ca. 1925–27

Pencil, gouache, ink, and watercolor on cardboard  
41 $\frac{1}{4}$  × 29 $\frac{1}{2}$  in.; 105 × 75 cm  
Signature/date l.c.r. "Francis Picabia"

In her album, Mohler identified this composition as figuring in the Chez Fabre exhibition of early 1928, suggesting that a number of works listed there by Spanish female names (Teresita, Mariana, Carmelita, Estrella, etc.) were straightforward "Espagnoles" of this type.

PROVENANCE Christie's, Paris. December 1, 2011, no. 19 (repro. color); from private collection (–2011); by descent from private collection (–1940–).

EXHIBITIONS \*Chez Fabre, Cannes, 1928, number unknown.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 848 (repro.); Mohler 1975, 42 (repro.), 177.

Inv. 1409

1032

**Untitled (Espagnole)** ca. 1927–29

Oil and pencil on canvas  
45¼ × 35 in.; 116 × 89 cm  
Signature/date l.r. "FRANCIS PICABIA"

PROVENANCE Christie's, London. June 21, 2012, no. 322 (repro. color); from private collection, Mallorca (1992–2012); from Sotheby's, London. December 2, 1992, no. 125 (repro. color); Galleria Schwarz, Milan (–1960–); Hôtel Drouot, Paris. February 15, 1935, no. 94; from private collection.

EXHIBITIONS \*Galerie Schwarz, Milan, 1960, unnumbered list; 39<sup>e</sup> Salon de Montrouge, 1994, 36 (repro. color); \*IVAM, Valencia, 1995, 118 (repro. color).

Inv. 1931



1032

1033

**Untitled** ca. 1926–27

Pencil, watercolor, and gouache on paper  
29 × 22½ in.; 73.5 × 57.5 cm  
Signature/date l.r. "Francis Picabia"

PROVENANCE Private collection, France (–2013–16–); by descent from private collection, France (–2006).

Inv. 2027



1033

1034

**Untitled** ca. 1927–28

Pencil, watercolor, and ink on paper  
8¾ × 7 in. (f.w.); 22.5 × 20 cm (f.w.)  
Signature/date l.c.r. "Francis Picabia"

Both the catalogue and reviews of Picabia's Chez Fabre exhibition of early 1928 indicate that it included pictures of dogs and cats: "ses chiens et ses chats sont tout simplement de petites merveilles" ("La Peinture," 1928). This drawing, one of several like it known to the Comité, serves here to represent this genre.

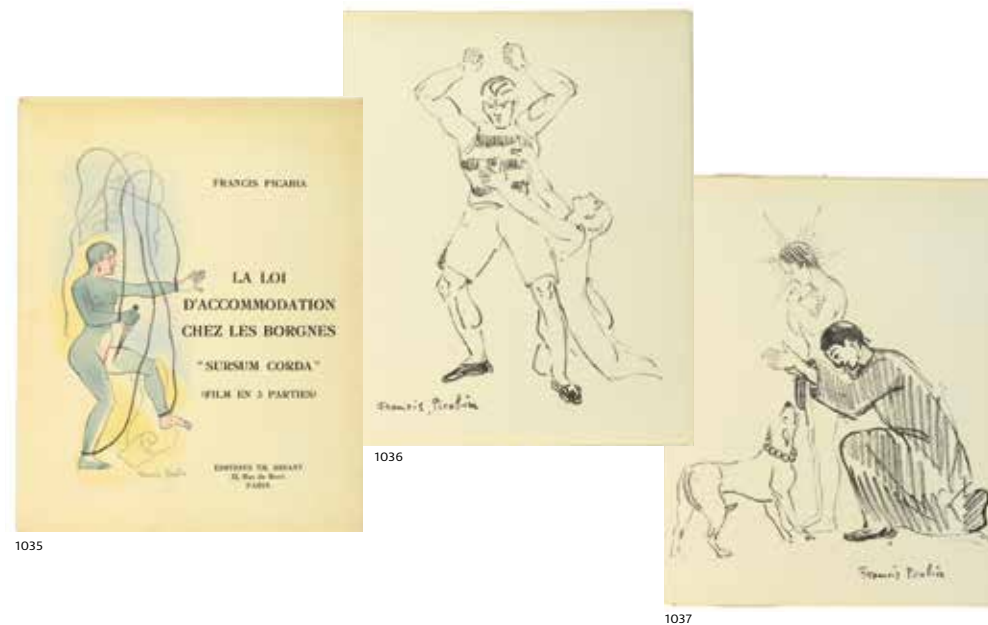
PROVENANCE Sotheby's, New York. October 11, 2011, no. 30 (repro. color) private collection (2011); Boisgirard-Antonini, Nice. May 17, 2011, no. 70; from private collection, Nice (1959–2011); from private collection, France (–1959).

Inv. 3135



1034

Scale 1:4



1035

1036

1037

1035

**Untitled (drawing for cover, La Loi d'accommodation chez les borgnes)** ca. 1928

Pencil and watercolor on paper  
Dimensions unknown  
Signature/date l.r. "Francis Picabia"

This and the next two entries (cat. 1036, 1037) are the designs published with Picabia's own experimental "screenplay," *La Loi d'accommodation chez les borgnes: "Sursum corda,"* in 1928. They incorporate figures seen earlier in Picabia's oeuvre, but, interestingly, not obvious "transparent" effects. They are currently known to us only through their photomechanical reproductions.

PROVENANCE Unknown.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 720 (repro.); Picabia, F., 1928, cover (repro. color).

Inv. 3703

1036

**Untitled (drawing for insert, La Loi d'accommodation chez les borgnes)** ca. 1928

Pencil on paper  
Dimensions unknown  
Signature/date l.l. "Francis Picabia"

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 721 (repro.); Picabia, F., 1928, insert (repro.).

Inv. 3704

1037

**Untitled (drawing for insert, La Loi d'accommodation chez les borgnes)** ca. 1928

Pencil on paper  
Dimensions unknown  
Signature/date l.r. "Francis Picabia"

PROVENANCE Unknown.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 722 (repro.); Picabia, F., 1928, insert (repro.).

Inv. 3705

1038

**Untitled (Meraud Guinness)** ca. 1928

Pencil on paper  
7¾ × 6½ in.; 18 × 16.4 cm  
Signature/date l.r. "Francis Picabia"

Meraud Guinness, later Guevara (1904–1993) and Picabia worked closely together in the summer of 1928. This drawing is similar to one illustrated in the catalogue of Guinness's solo exhibition in December at the Galerie Van Leer, Paris, for which Picabia also wrote the preface.

PROVENANCE Gordon VeneKlasen (2014–18–); from Bonhams, New York. May 6, 2014, no. 53 (repro. color).

Inv. 3423



1038

Scale 1:3

1039

**Bête rose** ca. 1926–28

Pencil, watercolor, and ink on paper  
26¾ × 22 in.; 67.9 × 55.9 cm  
Signature/date l.r. "Francis Picabia"

This drawing was produced in two or three stages, with the toreador finished first, probably around 1926, and the "Espagnole" then the antlered animal added later, perhaps at the same time. The latter derives from a detail of an illustration in Folch y Torres, of a roundel in a wall painting from Santa Maria de Taüll (129, fig. 167). The work has been known as "Pink Beast" since at least 1949, and corresponds in size to a work by that title exhibited in late 1928.

PROVENANCE Private collection (–2012–13–); Marcel and David Fleiss, Galerie 1900–2000, Paris (2010–11–); Mr. and Mrs. William M. Hackman, Middleburg, Virginia (1957–79–); from Olga Mohler Picabia, Paris (–1957).

EXHIBITIONS \*Galerie Théophile Briant, Paris, 1928, no. 11; \*Galerie René Drouin, Paris, 1949, no. 55 (repro.); \*Galerie 1900–2000, Paris, 2011, 26 (repro. color), 41; \*Kunsthalle Krems, 2012, 95 (repro. color), 179; Galerie Thaddaeus Ropac, Paris, 2013, 41 (repro. color), 47.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 336, no. 669 (repro.), 522; Isarlov 1929, 26; Sanouillet 1964, 118 (repro., cropped).

Inv. 1373



1039

**1040**  
**Bête jaune** ca. 1926–28

Pencil, ink, and watercolor on paper  
25¼ × 19¼ in. (f.w.); 64 × 49 cm (f.w.)  
Signature/date l.l. "Francis Picabia"

Like its pink counterpart (cat. 1039), "Yellow Beast" began with a finished drawing of circa 1926, in this case an "Espagnole," followed later by a toreador and an imaginary creature adapted from Catalan Romanesque art (cited also in Picabia's earlier *Clytocybe*, cat. 1020, but here fragmented into two parts). Following the work's showing at his gallery in late 1928, Théophile Briant forwarded it to the Art Institute of Chicago's ninth *International Water Color Exhibition* in spring 1929.

PROVENANCE Private collection, France (2011–12–); by descent from private collection, Paris (–1995–2011); Marcel and David Fleiss, Galerie 1900–2000, Paris; Galerie André-François Petit, Paris (–1987–); Mr. and Mrs. Romersa, Cannes (–1974–); from Joë Bousquet, Carcassonne (by 1950); Galerie Théophile Briant, Paris (–1928–29–).

EXHIBITIONS \*Galerie Théophile Briant, Paris, 1928, no. 14; The Art Institute of Chicago, 1929, no. 427; Galerie Montaigne, Paris, 1989, unnumbered list; \*Didier Imbert Fine Art, Paris, 1990, no. 36 (repro. color); \*Ronny Van de Velde, Antwerp, 1993, no. 26 (repro. color); \*Fundació Pilar i Joan Miró, Mallorca, 1993, 52 (repro. color), 110; 39<sup>e</sup> Salon de Montrouge, 1994, 35 (repro. color); \*Galerie Beaubourg, Vence, 1998, 108 (repro. color), 220; \*Musée d'art moderne de la Ville de Paris, 2002, 234 (repro. color); \*Kunsthalle Krems, 2012, 94 (repro. color), 179; Galerie Thaddaeus Ropac, Paris, 2013, 40 (repro. color), 47; \*Kunsthau Zürich, Francis Picabia, 2016, 194 (repro. color), 354.

BIBLIOGRAPHY Chlenova 2016, 189–90; Isarlov 1929, 15n, 26.

Inv. 1374

140



1040

**1041**  
**Le Perroquet** ca. 1926–28

Pencil, watercolor, gouache, and ink on paper mounted on cardboard  
30 × 22 in.; 76.2 × 55.9 cm  
Signature/date l.r. "Francis Picabia"

In this three-layered *transparence* Picabia supplemented a finished "Espagnole" of circa 1926 with a toreador then the "parrot" of the title, actually adapted from the figure of an eagle representing Saint John in the twelfth-century banner of Saint Ot of Urgell, as illustrated in Folch y Torres (83, fig. 90; consulted also for *Masque en transparence*, cat. 1024).

PROVENANCE Private collection, Zürich (2000–2008–); from Galerie Hauser & Wirth, Zürich (1998–2000); from Christie's, New York, May 13, 1998, no. 131 (repro. color); Hôtel Drouot, Paris, June 17, 1990, no. 12 (repro. color); Ms. R. Lespinasse,



1041

Neuilly-sur-Seine (–1990); Yvonne Gresse-Picabia, La Rochelle (–1974–); Galerie Charpentier, Paris, June 25, 1957, no. 157.

EXHIBITIONS \*Galerie Théophile Briant, Paris, 1928, no. 17; \*Palais des Congrès, Paris, 1980, (not in the catalogue).

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 336, no. 708 (repro.); Isarlov 1929, 26.

Inv. 1378

**1042**  
**Untitled (Les six yeux?)** ca. 1926–28

Pencil, watercolor, gouache, and ink on paper mounted on cardboard  
25¼ × 19¼ in.; 65 × 49 cm  
Signature/date l.c.r. "Francis Picabia"

This work, probably entitled "Six Eyes" in the Briant exhibition of late 1928, again began as a finished "Espagnole" of circa 1926, to which Picabia later added linear elements including a detail of a Catalan Romanesque figure that clearly fascinated him, the "Lamb of the Apocalypse" from the church of Sant Climent de Taüll reproduced in Folch y Torres (137, fig. 180; see also cat. 1014, 1019, 1020, 1366).

PROVENANCE Private collection, (2015–20–); from Sotheby's, London, February 3, 2015, no. 69 (repro. color); from private collection, France, by descent (1977–2015); from Palais Galliera, Paris, March 26, 1977, no. 21 (repro. color); Galerie René Drouin, Paris (by 1962).

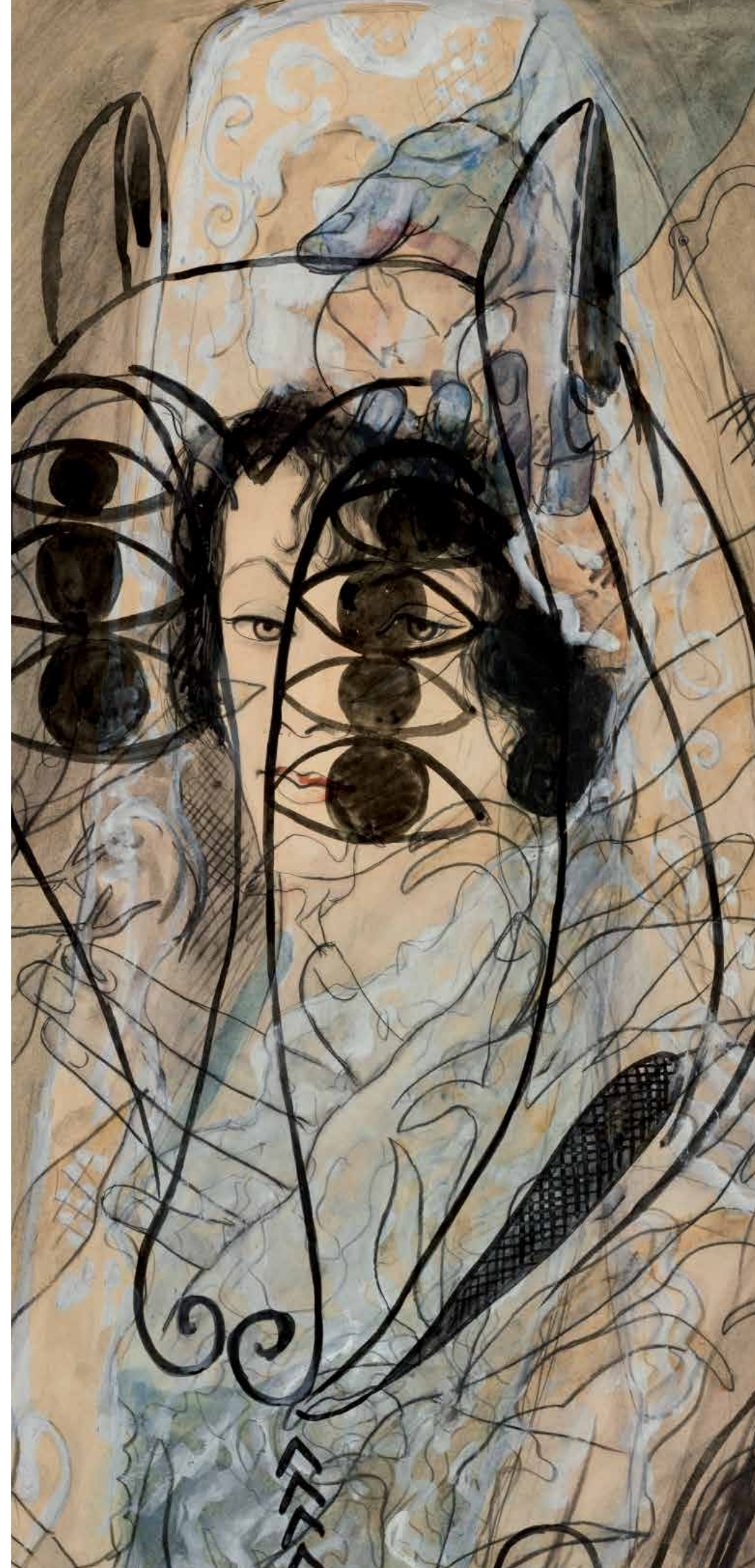
EXHIBITIONS \*Galerie Théophile Briant, Paris, 1928, no. 43; \*Musée d'art moderne de la Ville de Paris, 2002, 239 (repro. color); Tate Modern, London, 2008, 40 (repro. color), 237; \*Kunsthau Zürich, 2016, 194 (repro. color), 354.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 634 (repro.), 520; Chlenova 2016, 190; Isarlov 1929, 15n, 27.

Inv. 1401



1042



**1043**  
**Sotileza** ca. 1926–28

Pencil, gouache, and watercolor on paper  
29¼ × 21¼ in.; 75.7 × 55.7 cm

Signature/date l.l. "Francis Picabia"  
Inscriptions along right edge, in represented poster: "120 / 6–NOVILL[.] / ALE[.]"; middle c.r. (not in Picabia's hand) "Sotileza / Nicanor Villalta"; "Toca, toca, niño y canta / y viva esa gracia y sal / Dale, dale á la guitarra / que así mis penas se ván."

This complicated *transparence* may be the result of more than two campaigns, beginning, once again, with a delicately rendered "Espagnole" of circa 1926. The toreador and perhaps the bullfight posters and inscriptions (not in Picabia's ordinary hand) were added later; Simon Marginson has found contemporary postcards, including of the well-known bullfighter Nicanor Villalta, relating to all three. Last in these superimpositions of bust-length figures is the simplified image of a Catalan Romanesque sculpture of the Virgin and Child, minus the child, as illustrated in Folch y Torres (67, fig. 68; from the parish church of Santa Maria d'All).

PROVENANCE \*Scottish National Gallery of Modern Art (1995–), bequeathed by Gabrielle Keiller, London (1966–95); from Robert Fraser, London (1966); from Sotheby's, London, June 23, 1966, no. 54 (repro.); from Mr. and Mrs. William N. Copley, Longpont-sur-Orge, France, and New York (–1962–66); Hôtel Drouot, Paris, February 27, 1952, no. 173.

EXHIBITIONS \*Scottish National Gallery of Modern Art, Edinburgh, 1988, no. 30 (repro.; Edinburgh only); Royal Scottish Academy, Edinburgh, 1988, no. 66 (repro.); Scottish National Gallery of Modern Art, Edinburgh, 1997, no. 153 (repro. color); Salvador Dalí Museum, St. Petersburg, 2000, no. 21 (repro. color); Sala de Exposiciones de la Fundación "La Caixa," Madrid, 2006, no. 75 (repro. color).

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 665 (repro.), 522.

Inv. 1370



1043

◀ Detail of cat. 1042

1044

**Femme à la cigarette  
(Catalan Romanesque Virgin  
and Child)** ca. 1926–28

Pencil, gouache, and watercolor on paper  
24¼ × 18½ in.; 62 × 47 cm  
*Signature/date* l.c.r. "Francis Picabia"  
*Inscriptions* l. middle "s c s"; u.r. "CAS"

In this double-dated *transparence* the underlying figure smokes a cigarette, legendarily associated with Spain. Contrary to a common "established" title, the overlaid image of the crowned Mary and baby Jesus derives not from the famous medieval *Virgin of Montserrat*, but from the same illustration of a similar cult statue Picabia adapted for the previous entry, *Sotileza* (cat. 1043). The letters s c s and CAS were extracted from illustrations of the apse frescos of Santa Eulàlia d'Estaon and Santa Maria d'Esterrri d'Aneu (Folch y Torres, 98 and 108).

**PROVENANCE** Artprecium, Paris. November 16, 2013, no. 16 (repro. color); from private collection (–2009–13); by descent from private collection (–1984–95–); Marie Martinez-Picabia (1932–); from the artist.

**EXHIBITIONS** \*Musée d'Ixelles, Brussels, 1983, no. 37; \*Städtische Kunsthalle, Düsseldorf, 1983, no. 72 (repro.), 176; \*Moderna Museet, Stockholm, 1984, no. 67; \*Salas Pablo Ruiz Picasso del Ministerio de Cultura, Madrid, 1985, no. 80, 58 (repro. color); \*Musée des Beaux-Arts, Nîmes, 1986, no. 73; \*Didier Imbert Fine Art, Paris, 1990,

no. 38 (repro. color); \*Musée d'art moderne et d'art contemporain, Nice, 1991, no. 22 (repro. color); \*Palacio Revillagigedo, Gijón, 1991, no. 18 (repro. color); Fundació Caixa de Catalunya, Barcelona, 1992, no. 34, 68 (repro.), 185 (repro. color); \*Ronny Van de Velde, Antwerp, 1993, no. 30 (repro. color); \*Fundació Pilar i Joan Miró, Mallorca, 1993, 56 (repro. color), 110; 39<sup>e</sup> Salon de Montrouge, 1994, 37 (repro. color); \*IVAM, Valencia, 1995, 120 (repro. color); Museu Nacional d'Art de Catalunya, Barcelona, 1995, no. 9 (repro. color); \*Musée d'art moderne de la Ville de Paris, 2002, 236 (repro. color); Centre de Cultura Contemporània de Barcelona, 2009, no. 12 (repro. color); \*Kunsthalle Krems, 2012, 93 (repro. color), 179.

**BIBLIOGRAPHY** Borràs, *Picabia*, 1985, no. 685 (repro.), 522; Clements 2013, 98n; García de Carpi 2011, 81.

Inv. 1377

1045

**Transparence** ca. 1926–28

Pencil, gouache, and ink on paper  
14¾ × 12¼ in.; 37.2 × 31.1 cm  
*Signature/date* l.c.l. "Francis Picabia"

In this case the haloed head and rosette motifs Picabia painted over an older "Espagnole" were adapted from details of an illustration of a painted altar frontal from La Seu d'Urgell (Folch y Torres, 65).



1045

**PROVENANCE** Private collection (1990–2007–); from Waddington Galleries, London (1989–90); from Christie's, New York. November 15, 1989, no. 37 (repro. color).

**EXHIBITIONS** \*Waddington Galleries, London, 1990, no. 7 (repro. color).

**BIBLIOGRAPHY** Inter Alia (Dave Beech and Mark Hutchinson), 1994, n.p. (repro. color).

Inv. 1944

1046

**SÉVILLE** ca. 1925–28

Pencil, gouache, and ink on cardboard  
41¾ × 30¾ in.; 106.4 × 76.3 cm  
*Signature/date* l.r. "Francis Picabia"  
*Inscriptions* l.l. "SEVILLE 1925"



1046

*Seville's* inscribed date of 1925 may relate to the underlying image, of a bullfighter in the ring; the overlaid "Espagnole" probably dates from considerably later. The case seems quite precisely paralleled in the next entry, of similar scale and media and identical inscription (cat. 1047). Borràs published this work as no. 27, "Toréador," in the Briant exhibition of late 1928, but this is unsubstantiated.

**PROVENANCE** Sotheby's, London. February 5, 2013, no. 56 (repro. color); from private collection, Great Britain (–2013); ACORIS, The Surrealist Art Center, London (–1972–).

**BIBLIOGRAPHY** Borràs, *Picabia*, 1985, 336, no. 709 (repro.), 522.

Inv. 1338

1047

**SÉVILLE** ca. 1925–28

Pencil, gouache, and ink on cardboard  
41¾ × 29¾ in.; 105.6 × 75.6 cm  
*Signature/date* l.r. "Francis Picabia"  
*Inscriptions* l.c.l. "SEVILLE 1925"; verso u.l. "Francis Picabia / 1925" (probably in the artist's hand)

In this *Seville* the male dancer in the underlying image is very similar to the corresponding figure silhouetted in *La Nuit espagnole* of 1922 (cat. 724), perhaps indicating a common source. The half-length figure of what seems to be a female bullfighter, added later, is paralleled in another



1047

work attributed to the late 1930s (cat. 1432).

**PROVENANCE** Private collection, Paris (by 2003–16–); from private collection, Paris (1952–by 2003).

Inv. 3233

1048

**BARCELONE** ca. 1926–28

Pencil and gouache on paper mounted on canvas  
34¼ × 29¾ in.; 87 × 75.5 cm  
*Signature/date* l.c.l. "Francis Picabia"  
*Inscriptions* l.r. "Barcelone"

Both "Barcelona" and the next entry, "The New Man" (cat. 1049), are unusual in their tight interweaving of successive layers of imagery, as well as in the nature of their final layers, monumental profile heads of apparently post-medieval origin. Their terminal dates are therefore quite speculative. In this case the image of an enthroned Christ painted between that final head and an earlier "Espagnole" derives from one of Picabia's usual resources, an illustration in Folch y Torres of the apse fresco of Sant Climent de Taüll (135).

**PROVENANCE** Lucien Bilinelli, Brussels and Milan (2011–18–); from private collection, Milan (–1995–2011); Paride Accetti, Milan (–1962–94).



1048

**EXHIBITIONS** Städtische Kunsthalle Düsseldorf, 1974, no. 273 (repro.) Palazzo Reale, Milan, 1983, 58 (repro. color); \*Städtische Kunsthalle, Düsseldorf, 1983, no. 75 (repro.), 176; \*Moderna Museet, Stockholm, 1984, no. 69; \*Salas Pablo Ruiz Picasso del Ministerio de Cultura, Madrid, 1985, no. 93; \*Studio Marconi, Milan, 1986, no. 27 (repro. color); \*IVAM, Valencia, 1995, 122 (repro. color); \*Centro Cultural de Belém, Lisbon, 1997, no. 68 (repro. color); \*Galerie Beaubourg, Vence, 1998, 109 (repro. color), 220; Fundación Pedro Barrié de la Maza, La Coruña, 2004, 112 (repro.), 130; Centre de Cultura Contemporània de Barcelona, 2009, no. 10 (repro. color).

**BIBLIOGRAPHY** Borràs, *Picabia*, 1985, no. 692 (repro.; incorrect dimensions).

Inv. 1398

1049

**L'Homme nouveau** ca. 1925–28

Gouache on cardboard mounted on plywood  
41 × 29¾ in.; 104 × 75 cm  
*Signature/date* l.c.l. "Francis Picabia"

The title of this work, although established, is apparently undocumented from Picabia's lifetime. The small, long-nosed figure and some of its surroundings seem indisputably from his so-called "monstre" period of the mid-1920s; the large profile head is more difficult to situate.



1044



1045



PROVENANCE MUDO – Musée de l'Oise (formerly Musée départemental de l'Oise), Beauvais (1958–); from Jean Neger, Paris (–1958).

EXHIBITIONS \*Galleries nationales du Grand Palais, Paris, 1976, no. 168 (repro.); Galeries nationales du Grand Palais, Paris, 1978, no. 225 (repro.); \*Städtische Kunsthalle, Düsseldorf, 1983, no. 65 (repro.), 175; \*Moderna Museet, Stockholm, 1984, no. 60; \*Salas Pablo Ruiz Picasso del Ministerio de Cultura, Madrid, 1985, no. 76, 29 (repro.); Musée des Beaux-Arts, Orléans, 1989, no. 86 (repro. color); Musée d'Ixelles, Brussels, 1991, no. 274 (repro. color); Kunst- und Ausstellungshalle, Bonn, 1994, 81 (repro.), 506; Wilhelm-Hack-Museum, Ludwigshafen, 1994, 241 (repro. color); Musée des Beaux-Arts, Le Havre, 1995, 64 (repro.), 179; Museo Nacional Centro de Arte Reina Sofía, Madrid, 1996, 400; \*Centro Cultural de Belém, Lisbon, 1997, no. 54 (repro. color); Musée de Châteauroux, 2000, 239–40 (repro. color).

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 651 (repro.); Millet 1994 (1982), 112.

Inv. 1420

1050

### Le Rocking-chair ca. 1928

Pencil, gouache, and watercolor? on cardboard  
41¼ × 29¾ in.; 106 × 76 cm  
Signature/date l.c.r. "Francis Picabia"

Known by this title since its exhibition in late 1928, *Le Rocking-chair* was the first work by Picabia purchased by Léonce Rosenberg. The nude in the eponymous chair along with the urban backdrop derive in large part from an early twentieth-century photographic postcard. Renaissance artist Botticelli, on the other hand, was probably the inspiration for all three heads, with the one at middle right adapted from the titular victim in that artist's *Calumny of Apelles* (Uffizi, Florence; these sources first published by A. Pierre, 1998 and Borràs, respectively).

PROVENANCE Private collection, Brussels (1958–2002–); from Arti et Amicitiae, Amsterdam. October 22–23, 1958, no. 93 (repro.); from Pierre Alexandre Regnault, Amsterdam (1933–58; on loan to Stedelijk Museum, Amsterdam); from Gebouw Leesmuseum, Amsterdam. May 30, 1933, no. 26; from Galerie de l'Effort Moderne, Paris (Léonce Rosenberg) (1928–33); from the artist.

EXHIBITIONS \*Galerie Théophile Briant, Paris, 1928, no. 6; Editions Bonaparte, Paris, 1929, no. 39; De Onafhankelijken, Amsterdam, 1930, no. 17; Kunstsalon Wolfsberg, Zürich, 1930, no. 67; \*Léonce Rosenberg, Paris, 1930, no. 30; Prinsenhof, Delft, 1951, n.p. (repro.), 16; Musée d'Ixelles, Brussels, 1961, no. 123; \*Musée d'Ixelles, Brussels, 1983, no. 51 (repro.); \*Städtische Kunsthalle, Düsseldorf, 1983, no. 88 (repro.); \*Moderna Museet,

◀ Detail of cat. 1051



1050

Stockholm, 1984, no. 80; \*The Museum of Modern Art, Seibu Takanawa, 1984, no. 43 (repro.); \*Salas Pablo Ruiz Picasso del Ministerio de Cultura, Madrid, 1985, no. 88 (repro. color); \*Didier Imbert Fine Art, Paris, 1990, no. 43 (repro. color); \*Ronny Van de Velde, Antwerp, 1993, no. 29 (repro. color); \*Fundació Pilar i Joan Miró, Mallorca, 1993, 55 (repro. color), 110.

BIBLIOGRAPHY Altmann, R., 1960, 202 (repro.); Borràs, *Picabia*, 1985, 337, 339, no. 661 (repro.); Derouet 2000, 29n, 59–60n, 101n, 140; Elie-Joseph 2000, 17; Isarlov 1929, 26; P.[awlowski], G. de, 1928, 5; Pierre, A., *Francis Picabia*, 2002, 214–15 (repro.); Pierre, A., "Picabia contre," 1998, 16–17 (repro.).

Inv. 1413

1051

### Jésus et le dauphin ca. 1928

Pencil and gouache on cardboard  
41½ × 29¾ in.; 105.5 × 75.8 cm  
Signature/date l.c.r. "Francis Picabia"

Shown under this title in the Briant exhibition of late 1928, "Jesus and the dolphin" was acquired soon after by Picabia's long-time friend and supporter, Jean van Heeckeren. Major elements in the composition are assembled from the linear engravings illustrating *Real Museo Borbonico*. The largest figure is from the Christ in a *Pietà* originally painted by Annibale Carracci, turned upright; the spiraling dolphin along with the associated head and legs from one view of an ancient Roman sculpture, *Eros and Dolphin*. Panther, vine, and bushes are plucked from the margins of a detailed illustration of a Pompeian painting showing Bacchus and Silenus, actually in rather poor condition (I: pl. 43, and II: pls. 9 and 35, respectively).

PROVENANCE Christie's, London. February 6, 2013, no. 126 (repro. color); from private collection, Switzerland (–1992–2013); from private collection, Paris (–1991–); from Mr. and Mrs. Henri J. Saint-Maurice, Paris (by 1960–75–); from Jean van Heeckeren, Paris (–1930–49–).

EXHIBITIONS \*Galerie Théophile Briant, Paris, 1928, no. 7; \*Léonce Rosenberg, Paris, 1930, no. 27; \*Galerie Colette Allendy, Paris, 1947, n.v.; \*Galerie René Drouin, Paris, 1949, no. 53; \*The Museum of Modern Art, Seibu Takanawa, 1984, no. 41 (repro. color); \*Salas Pablo Ruiz Picasso del Ministerio de Cultura, Madrid, 1985, no. 86 (repro. color); \*Didier Imbert Fine Art, Paris, 1990, no. 40 (repro. color).



1051



Fig. 1051a Engraving after a Pietà by Annibale Carracci in *Real Museo Borbonico*, \*\*7\*\*

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 336–37, 339, 451, no. 659 (repro. color); Camfield 1979, 231–32, no. 307 (repro.); Estienne, "De Braque à Picabia," 1947 (repro.); Isarlov 1929, 26; Lapa, 1997, 36–37 (repro. color); [Mohler] Picabia, completed after 1953 (unpub.), 29–30; Pierre, A., *Francis Picabia*, 2002, 218–19 (repro.).

Inv. 1408





1052



1053

1052

**Harmas** ca. 1928

Pencil, gouache, and watercolor? on cardboard  
41¼ × 29¾ in.; 106 × 75.5 cm  
Signature/date l.c.r. "Francis Picabia"

An old inscription on the verso along with a corresponding gallery label identify this work as *Harmas*, number 37 in the Briant exhibition of late 1928. That mysterious title may derive from a genus of butterfly, or a Provençal word for fallow ground. Parts of this composition relate to two separate paintings by Botticelli: the large head and neck to *Portrait of a Young Man* (National Gallery, London), the paired hands to *Young Man Holding a Medal* (Uffizi, Florence, quoted also in *Atrata*, cat. 1090). A head of a green-eyed cat near the center, not apparent at first view, recalls Picabia's contemporary note as a painter of both cats and dogs. The isolated black elements may have been added in a second campaign, but this is uncertain.

PROVENANCE Private collection, by descent (n.v.–1930s–2015–); Théophile Briant, Paris (–1930–).

EXHIBITIONS \*Galerie Théophile Briant, Paris, 1928, no. 37; \*Léonce Rosenberg, Paris, 1930, no. 28.

BIBLIOGRAPHY P.[awlowski], G. de, 1928, 5.

Inv. 3525

1053

**Transparence** ca. 1928–29

Pencil and gouache on cardboard  
41¼ × 29½ in.; 106 × 75 cm  
Signature/date l.r. "Francis Picabia"

Somewhat like *Harmas* (cat. 1052), this composition combines an oddly twisted nude figure with disparate floating elements, including transparent heads probably adapted from Botticelli and a stippled oval frame (compare to the next entry, cat. 1054). The figure reappears, somewhat more conventionally represented, in *Trifolii* (cat. 1092).

PROVENANCE Ursula Hauser collection, Switzerland (–2012–15–); private collection, Switzerland (–2010–); Hauser & Wirth Collection, St. Gallen, Switzerland (–2000–2004–); Galerie Hauser & Wirth, Zürich (1995–97–); from Neuendorf Gallery, Hamburg (–1981–95).

EXHIBITIONS \*Galerie Michael Werner, Cologne, 1980, no. 3 (repro.); Biennale di Venezia, Venice, 1984, no. 3 (repro.); \*Galerie Hauser & Wirth, Zürich, 1997, 87 (repro. color), 129; Kunstforum Wien, Vienna, 1997, no. 251 (repro. color); Sammlung Hauser und Wirth, St. Gallen, 2000, 15 (repro. color); \*Musée d'art moderne de la Ville de Paris, 2002, 317 (repro. color); Galleria d'Arte Moderna, Bologna, 2004, no. 139 (repro. color); \*Hauser & Wirth Colnaghi, London, 2006, no.

catalogue; \*Kunsthalle Krems, 2012, 97 (repro. color), 179; Hauser & Wirth, Zürich, 2015, 115 (repro. color), 123.

Inv. 1492

1054

**Untitled** ca. 1928

Pencil, ink, watercolor, and gouache on paper mounted on cardboard  
41¼ × 30¾ in.; 106 × 76.4 cm  
Signature/date l.c.r. "Francis Picabia"

PROVENANCE Sotheby's, London, February 3, 2004, no. 77 (repro. color); Corbeil-Essonnes Enchères, Paris, May 17, 2003, no. 48 (cover, repro. color); from succession of private collection (by ca. 1980); by descent from Armande Marie Sheridan (–1966).

Inv. 2535

1055

**Untitled** ca. 1928

Pencil and gouache on cardboard  
41¼ × 29¾ in.; 106 × 76 cm  
Signature/date l.c.r. "Francis Picabia"

The hovering hands in this work probably derive from different Old Master sources; those at lower right perhaps from a well-known drawing by Dürer (*Praying Hands*, Albertina, Vienna). Contrary to many modern publications, there is no particular reason to believe this a portrait of "Madame Picabia" (Germaine Everling).

PROVENANCE Sotheby's, Paris, June 6, 2013, no. 8 (repro. color); from private collection, Europe (1990–2013); from Kent Fine Art, New York (1988–90); Galerie Neuendorf, Frankfurt and Hamburg (1983–88); Gaetano Benatti, Turin (–1974–83); Luciano Pistoï (Galleria Notize), Turin (–1974); André Peeters, Leuven (–1968–69–); Jean (Margareth) Krebs, Brussels (–1967–); Serge Lubomirski (Galerie Serguy), Cannes and Paris.

EXHIBITIONS \*Städtisches Museum Leverkusen, 1967, no. 57; \*Galleria civica d'arte moderna, Turin, 1974, no. 62 (repro.); \*Städtische Kunsthalle, Düsseldorf, 1983, no. 87 (repro.), 177; \*Moderna Museet, Stockholm, 1984, no. 79 (repro.); \*The Museum of Modern Art, Seibu Takanawa, 1984, no. 44 (repro.); Galerie Neuendorf, Frankfurt, 1988, no. 38 (repro.); \*Scottish National Gallery of Modern Art, Edinburgh, 1988, no. 28 (repro. color); \*Kent Fine Art, New York, 1989, no. VI (repro. color); \*Didier Imbert Fine Art, Paris, 1990, no. 41 (repro. color).

BIBLIOGRAPHY Baker 2015, 19; Borràs, *Picabia*, 1985, no. 717 (repro.); Wilson 1989, 10, 13.

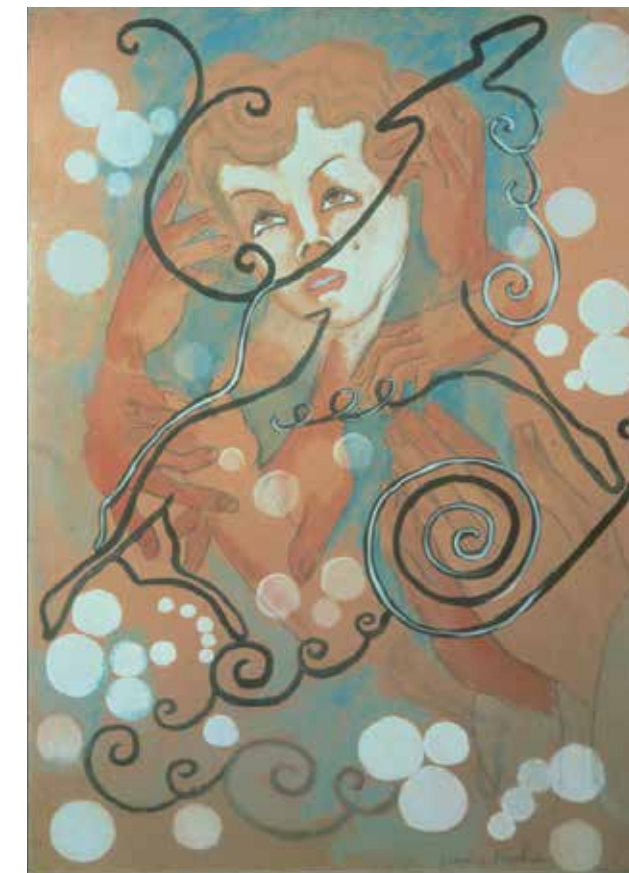
Inv. 1416



Fig. 1052a Sandro Botticelli, *Young Man Holding a Medal*. Uffizi, Florence



1054



1055

1062

**L'Ombre** ca. 1928

Pencil, gouache, ink, and cellophane on cardboard  
41¼ × 29½ in.; 105 × 75 cm  
Signature/date l.r. "Francis Picabia"

Both "The Shadow" and the next entry, "The Acrobat" (cat. 1063), exemplify Picabia's larger works incorporating cellophane, and, unlike the preceding entry (cat. 1061), both seem to have been designed with that in mind.

**PROVENANCE** Private collection (–2016–); Michael Werner Gallery, New York and Märkisch Wilmersdorf, Germany (–2009–); Calmels Cohen, Paris, December 18, 2006, no. 58 (repro. color); from Marcel and David Fleiss, Galerie 1900–2000, Paris (–2006); private collection, Paris (–1974–76–); Pedro Vallenilla Echeverría, Caracas (1968–70–); Galerie de l'Élysée (Alex Maguy), Paris (–1968); Georges Hugnet, Paris (–1962–); Théophile Briant, Paris (–1930–).

**EXHIBITIONS** \*Galerie Théophile Briant, Paris, 1928, no. 3 (repro.); \*Léonce Rosenberg, Paris, 1930, no. 25; \*Musée Cantini, Marseilles, 1962, no. 50; Museo de Bellas Artes, Caracas, 1970, 28 (repro. color); \*Solomon R. Guggenheim Museum, New York, *Francis Picabia*, 1970, no. 91 (repro.); \*Galeries nationales du Grand Palais, Paris, 1976, no. 177 (repro.); Complesso Monumentale del Vittoriano, Rome, 2009, 217 (repro. color), 450; \*Kunsthaus Zürich, *Francis Picabia*, 2016, 197 (repro. color), 354 (Zürich only).

**BIBLIOGRAPHY** Borràs, *Picabia*, 1985, 336–37, no. 687 (repro. color); Camfield 1979, 201, 231, no. 306 (repro.); Chlenova 2016, 189; "Francis Picabia à la Galerie Alexandre III," 1930, 775 (repro.); Georges-Michel 1928, 1; Gros 1928, 2 (repro.); Isarlov 1929, 26; Jean, M., 1959, 144, 146 (repro.); P.[awlowski], G. de, 1928, 5; Schuldt 1983, xliii; Van Heeckeren 1939 (unpub.), 13; Wilson 1989, 6.

Inv. 1417



1062



1063

1063

**L'Acrobate** ca. 1928

Pencil, gouache, and cellophane on cardboard  
42 × 30½ in.; 106.5 × 76.5 cm  
Signature/date l.r. "Francis Picabia"

*Acrobat's* provenance authorizes identifying it as an entry by this title in the Rosenberg retrospective of 1930, where it was dated 1928 and listed as belonging to Rolf de Maré, founder and director of the Ballets Suédois, with whom Picabia had collaborated on *Relâche* in 1924. As in the preceding two entries employing cellophane (cat. 1061, 1062), plays on repetition and variation in the painted and cellophane forms are important here, although loss and damage have impaired their effectiveness.



PROVENANCE Moderna Museet, Stockholm (1964–); from Börjessons Konsthandel, Gothenburg (–1964); Rolf de Maré, Paris (–1930–).

EXHIBITIONS \*Galerie Théophile Briant, Paris, 1928, no. 21, 22, of 24; \*Chez Fabre, Cannes, 1929, 7; \*Léonce Rosenberg, Paris, 1930, no. 32; \*Galeries nationales du Grand Palais, Paris, 1976, no. 178 (repro. color); \*Städtische Kunsthalle, Düsseldorf, 1983, no. 78 (repro.; not exhibited), 177; \*Moderna Museet, Stockholm, 1984, no. 72.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 339, no. 713 (repro.); Chlenova 2016, 189–90 (repro. color).

Inv. I419

1064

**LA MARIÉE** ca. 1928

Pencil, gouache, and ink? on wood  
47¼ × 38 in.; 121.5 × 96.5 cm  
*Signature/date* l.l. "Francis Picabia"  
*Inscriptions* u.r. "LA MARIÉE"; verso, "53 Mariée"  
(hand uncertain)

"The Bride," probably executed in more than one stage, presages much of Picabia's work of 1929, combining attractive human and floral motifs with a large Botticellian face and ornamental scrolls on a warm-toned wooden support. The inscribed title surely alludes to the underlying female figure veiled in white, accompanied by a very phallic lily, but it also could have originated in a reference source that Picabia consulted for many of his titles at this juncture, Paul Girod's *Atlas de poche des papillons de France, Suisse et Belgique les plus répandus*, 1912 ("la Mariée," common name for butterfly of species "Nupta"; 60).



1064

PROVENANCE Museum Ludwig, Cologne (1976–); from Wallraf-Richartz Museum & Fondation Corboud, Cologne (1960–76); from private collection, Paris (–1960); Hôtel Drouot, Paris. June 5, 1959, no. 14; from Succession Rosenberg (1946–59); from Léonce Rosenberg, Paris (–1931–46).

EXHIBITIONS \*Galerie Théophile Briant, Paris, 1928, no. 53; \*Léonce Rosenberg, Paris, 1930, no. 29; Galerie de la Renaissance, Paris, 1931, no. 191; \*Städtisches Museum Leverkusen, 1967, not in catalogue; Städtische Kunsthalle Düsseldorf, 1974, no. 270 (repro. color); Fondation Beyeler, Riehen/Basel, 2011, 35 (repro. color), 285.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 337, no. 670 (repro.); Derouet 2000, 83n, 137; Isarlov 1929, 27; Ruhrberg 1986, 127 (repro.), 318.

Inv. I464

1065

**MYRTE**

ca. 1928  
Pencil, oil, and gouache on wood  
47¼ × 37¼ in.; 120 × 95 cm  
*Signature/date* l.r. "Francis Picabia"  
*Inscriptions* u.c.l. "MYRTE"

"Myrtle" incorporates isolated elements from Botticelli's *Coronation of the Virgin* (Uffizi, Florence; the large hand at lower right, as well as the radiating lines and drifting roses), and a range of Botticellian faces repeated in other *transparences* including *Lunaris*, *Villica-caja*, *Ligustri*, *Statices*, and *Héra* (cat. 1066, 1490, 1451, 1485, 3655).

PROVENANCE Private collection, Rome (–1974–); Galerie Motte, Geneva. July 2, 1971, no. 308 (repro.); Sotheby's Parke-Bernet, New York. February 15, 1968, no. 81 (repro.); Sotheby's, London. May 5, 1965, no. 181 (repro.); Arthur Tooth & Sons, London; Pedro José (Monés y Maury), 1st Marquess de Casa Maury (–1953–).

EXHIBITIONS \*Galerie Théophile Briant, Paris, 1928, no. 52.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 671 (repro.); Fagiolo dell'Arco 1974, 124 (repro.); Isarlov 1929, 15, 27.

Inv. I470



1065

1066

**LUNARIS** ca. 1928

Pencil, oil, and ink? on wood  
47 × 37½ in.; 119.3 × 95.2 cm  
*Signature/date* l.l. "Francis Picabia"  
*Inscriptions* l.r. "LUNARIS"

The inscribed title of this work is found in Picabia's butterfly manual by Girod (64); the next entry (cat. 1067) represents what seems a rare surviving preparatory study.

PROVENANCE Sotheby's, London. February 3, 2015, no. 66 (repro. color); from private collection (2013–15); from Goya Subastas, Madrid. November 27, 2013, no. 511 (repro. color); private collection (–2008–); Galería Guillermo de Osma, Madrid; Rachel Adler Fine Art, New York; private collection, New York (1996–97–); from Marcel and David Fleiss, Galerie 1900–2000, Paris (–1996); private collection, Paris (1973–95–); from Palais Galliera, Paris. June 7, 1973, no. 65 (repro.); Léonce Rosenberg, Paris (–1932–).

EXHIBITIONS \*Galeries nationales du Grand Palais, Paris, 1976, no. 188 (repro.); \*Didier Imbert Fine Art, Paris, 1990, no. 42 (repro. color); Musée d'art moderne de la Ville de Paris, 1995, no. A 24–1 (repro. color); Martin-Gropius-Bau, Berlin, 1997, no. 359 (repro. color); Museo de Bellas Artes de Bilbao, 2008, no. 12 (repro. color).

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 294, no. 740 (repro.); Camfield 1979, 232, no. 311 (repro.); Derouet 2000, 137; Grohmann 1932, 104 (repro.); Pierre, A., *Francis Picabia*, 2002, 234–35 (repro.), 327.

Inv. I455

1067

**Dessin pour Lunaris; femme de droite** ca. 1928

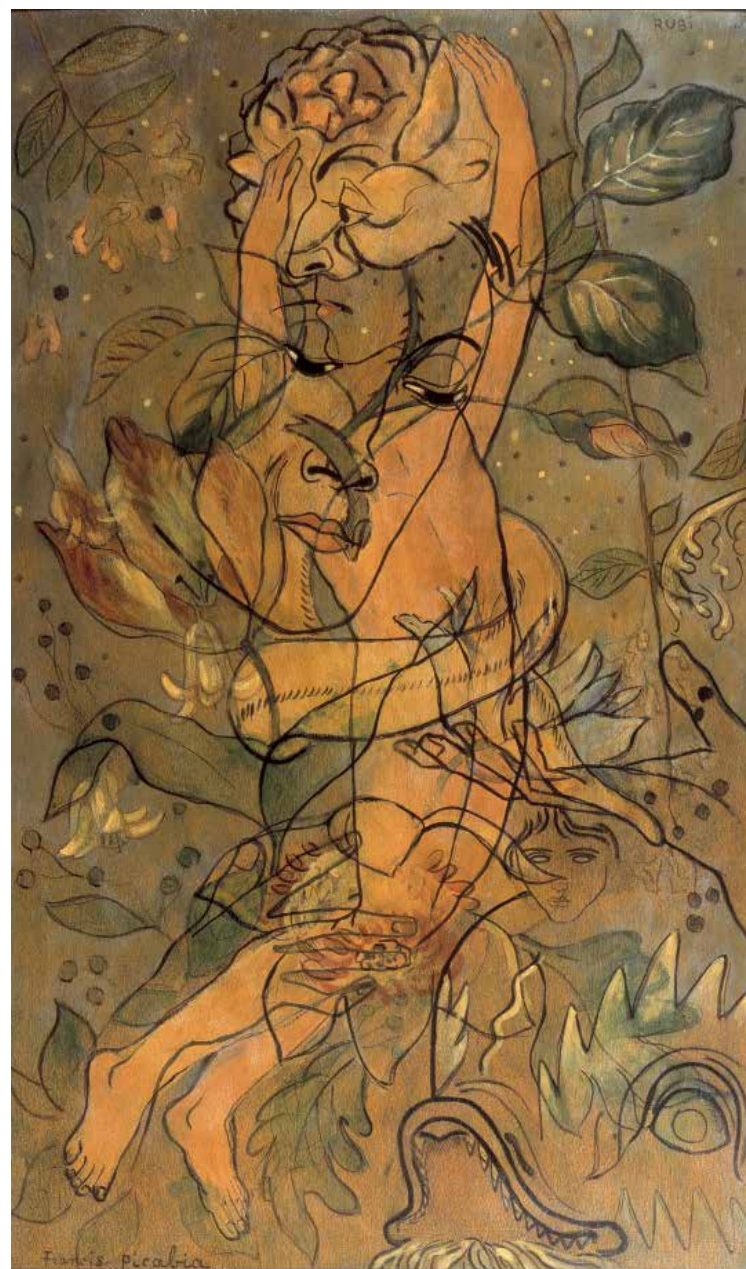
Pencil on paper  
18¾ × 12 in. (f.w.); 47.5 × 30.5 cm (f.w.)  
*Signature/date* l.l. "Francis Picabia"  
*Inscriptions* u.r. "Dessin pour Lunaris / femme de droite"; l.r. "main pour les fleurs / [porte?] bouquet" (hand uncertain)



1067

PROVENANCE Galerie Kornfeld, Bern. June 20, 1990, no. 825 (repro.); Herbert D. Schimmel, Harrison, New York (1962–); from American Federation of Arts Auction, New York. January 24, 1962; from Peridot Gallery, New York (–1962).

Inv. I456



1070

**1070****RUBI** 1929

Pencil and oil on plywood  
59 × 35¼ in.; 150 × 89,5 cm  
Signature/date l.l. "Francis Picabia"  
Inscriptions u.r. "RUBI"

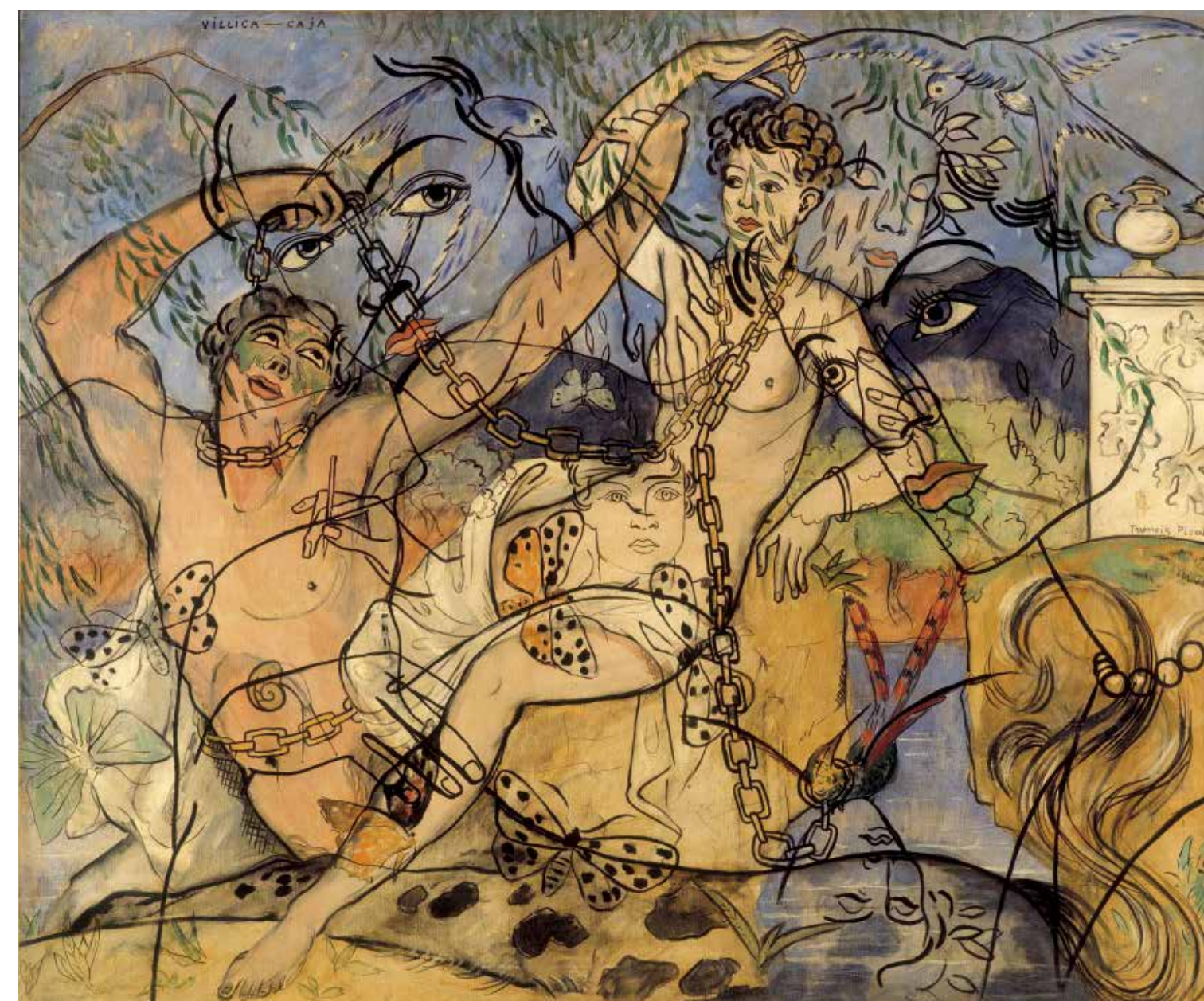
Many of the figural elements in *Rubi* derive from parts of the same illustration of an ancient sculpture, *Eros and Dolphin*, that Picabia employed for *Jésus et le dauphin* (cat. 1051), again fragmented and dispersed. The profile head upper center is recognizably from a portrait of Dante attributed to Botticelli (private collection); the large head below similar to that of any number of the same artist's Madonnas. The inscribed title is found in Girod (6, 46).

PROVENANCE Inna Salomon (Galerie La Cour d'Ingres), Paris (–1973–2011–); Hôtel Drouot, Paris, May 25, 1960, no. 171; Hôtel Drouot, Paris, May 27, 1959, no. 101; from Mr. and Mrs. Léonce Rosenberg, Paris (1929–); from the artist (–1929).

EXHIBITIONS \*Léonce Rosenberg, Paris, 1930, no. 37; Musée des Beaux-Arts, Le Havre, 1995, 63 (repro. color), 179; Tate Modern, London, 2008, 41 (repro. color), 237; J. Paul Getty Museum, Los Angeles, 2011, no. 51 (repro. color; Los Angeles only).

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 339, 340, no. 711 (repro.), 522; Cochran 2011, 35 (repro. in situ); "Cubisme et tradition," 1930, 18 (repro. in situ); Daehner, "Francis Picabia," 2011, 110; Derouet 2000, 22, 23 (repros.), 14, 29, 31, 140; "L'Intelligence de deux époques," 1929, 112 (repro. in situ); Thireau 1930, 91 (repro.).

Inv. 1481



1071

**1071****VILLICA-CAJA** 1929

Pencil and oil on canvas  
59½ × 70¾ in.; 151 × 180 cm  
Signature/date middle r. "Francis Picabia"  
Inscriptions u.c.l. "VILLICA-CAJA"

Just as the title of *Villica-caja* combines names of separate butterfly species picked from Girod's handbook (38; they seem also to be depicted here), its major figural group combines elements apparently extracted from two different print sources. The female nude derives from an illustration of an ancient wall painting of Venus and Mars (*Real Museo Borbonico*, III: pl. 36), the male centaur she rides from Bervic's engraving of Guido Reni's *Deianeira and the Centaur*, an impression of which was probably in Picabia's collection (see also introductory essay).

PROVENANCE Private collection, Milan (–1996–2004–); Paride Accetti, Milan (–1962–95); Galerie Charpentier, Paris, December 8, 1959, no. 66; Léonce Rosenberg, Paris (1929–by 1947); from the artist.

EXHIBITIONS \*Städtisches Museum Leverkusen, 1967, no. 51 (repro.); \*Galleria civica d'arte moderna, Turin, 1974, no. 65 (repro.); Agenzia d'Arte Moderna, Rome, 1976 (repro.; exhibited?); \*Galerie nationales du Grand Palais, Paris, 1976, no. 186 (repro.); Palazzo Reale, Milan, 1983, 59 (repro. color); \*Städtische Kunsthalle, Düsseldorf, 1983, no. 92 (repro.), 178; \*Moderna Museet, Stockholm, 1984, no. 84; Biennale di Venezia, Venice, 1984, no. 6 (repro. color); \*Salas Pablo Ruiz Picasso del Ministerio de Cultura, Madrid, 1985, no. 101; \*Studio Marconi, Milan, 1986, no. 32 (repro. color); \*Musée des Beaux-Arts, Nîmes, 1986, no. 82,

148 (repro.); Fundació Joan Miró, Barcelona, 1990, 88 (repro.), 222; \*IVAM, València, 1995, 119 (repro. color); \*Centro Cultural de Belém, Lisbon, 1997, no. 71 (repro. color); \*Galerie Beaubourg, Vence, 1998, 111 (repro. color), 220; Fundación Pedro Barrié de la Maza, La Coruña, 2004, 114 (repro.), 130.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 337, no. 660 (repro.); Camfield 1979, 236, no. 329 (repro.); Derouet 2000, 16 (repro. in situ), 21, 26 (repro.), 30, 31, 141; Mohler 1975, 49 (repro. in situ), 177; Pierre, A., *Francis Picabia*, 2002, 219–20 (repro.), 228, 234; Schuldt 1983, xxxiv; Teriade 1930, 5 (repro. in situ); *Variétés* 1929, between 94 and 95 (repro. in situ).

Inv. 1490



**PROVENANCE** Private collection (1998–2013–); from Galerie Zwirner, Cologne (–1998); Michael Werner Gallery, New York and Cologne (–1983–85–); Hôtel George V, Paris, June 17, 1976, no. 98 (repro.); Mr. and Mrs. Gunnar W. Lundberg, Paris (–1962–); Hôtel Drouot, Paris, February 23, 1945, no. 199 Mrs. Léonce (Miriam) Rosenberg, Paris (1930–); Léonce Rosenberg, Paris (1929–); from the artist.

**EXHIBITIONS** \*Léonce Rosenberg, Paris, 1930, no. 38 (repro.); \*Mary Boone-Michael Werner, New York, 1983, unnumbered list (repro. color); \*Städtische Kunsthalle, Düsseldorf, 1983, no. 91 (repro.), 178; \*Moderna Museet, Stockholm, 1984, no. 83; \*Salas Pablo Ruiz Picasso del Ministerio de Cultura, Madrid, 1985, no. 95 (repro. color); Neuer Berliner Kunstverein, Berlin, 1986, 168 (repro.), 274; \*Scottish National Gallery of Modern Art, Edinburgh, 1988, no. 92; \*Kent Fine Art, New York, 1989, no. XI (repro. color).

**BIBLIOGRAPHY** Borràs, *Picabia*, 1985, 339, 340, no. 707 (repro.); Cochran 2011, 35 (repro. in situ), 119 (repro. color) "Cubisme et tradition," 1930, 18 (repro. in situ); Daehner, "Francis Picabia," 2011, 110, 119 (repro. color); Derouet 2000, 22 (repro. in situ, 1929), 23 (repro.), 29n, 138; Heinz 1986, 170; *Kunstler* 1931, 142 (repro.); Mohler 1975, 47 (repro.), 177; Wilson 1989, 20–21, 29n, 43

Inv. 1471

1077

**SIRIL** ca. 1929–30

Oil on canvas

15 × 30¼ in.; 38.1 × 78.1 cm

Signature/date l.l. "Francis Picabia"

Inscriptions u.r. "SIRIL"

In his Picabia retrospective of late 1930 Léonce Rosenberg listed this painting as belonging to "Mme L. R." This was true also of other paintings shown there known to be from the decoration of his wife's bedchamber, where *Siril* (the source of the title unclear), seems to have been a late addition. The horse heads are adapted from Piero della Francesca's *Battle of Heraclius and Chosroes* (San Francesco, Arezzo), in a relatively early case of Picabia's borrowing from that artist.

**PROVENANCE** Christie's, Paris, *Art Impressionniste et Moderne*, November 28, 2012, no. 68 (repro. color); from private collection, Paris (2001–2012); Hôtel des Ventes, Calais, July 1, 2001, no. 98 (repro. color); private collection (–2001); Collection Kaleb(d)jian (–1935–); Mrs. Léonce (Miriam) Rosenberg (–1930–); from Léonce Rosenberg, Paris (–1930); from the artist.

**EXHIBITIONS** \*Léonce Rosenberg, Paris, 1930, no. 39; *Chambre Internationale des Experts d'Art*, Paris, 1935, no. 59.

**BIBLIOGRAPHY** Derouet 2000, 32 (repro.), 88 (as *Chevaux*), 111n, 140; Sebbag 2010, 211–15 (repro. color), 388.

Inv. 1947



1077



1078



1079

1078

**Amsel [i]** ca. 1929–30

Oil on canvas

15 × 33½ in.; 38 × 85.5 cm

Signature/date l.r. "Francis Picabia"

Inscriptions u.c.r. "AMSEL"

Derouet argued that this *Amsel* was a "Nu" Rosenberg paid for in April 1930 as an addition to his wife's bedchamber (46, 88). Three years later the dealer attempted to auction it along with much of his remaining stock in Amsterdam, with no success (Gebouw Leesmuseum, May 30, 1933, no. 29). There is a somewhat later, much larger painting also inscribed "AMSEL" (source uncertain; German for blackbird) with which this is sometimes confused (cat. 1158).

**PROVENANCE** Private collection (2012–18–); from Christie's, London, June 21, 2012, no. 316 (repro. color and detail); from private collection (2008–12); Petit Palais Musée, Geneva (–1974–); Galerie Pacitti, Paris; Mrs. Léonce (Miriam) Rosenberg, Paris (–1930–33–); from Léonce Rosenberg, Paris (–1930); from the artist.

**EXHIBITIONS** \*Léonce Rosenberg, Paris, 1930, no. 40.

**BIBLIOGRAPHY** Borràs, *Picabia*, 1985, 339, 340, no. 733 (repro.); Derouet 2000, 21, 33 (repro.), 46, 88, 101n, 134.

Inv. 1542

1079

**COLIBRI** ca. 1929–30

Oil on canvas

15 × 33½ in.; 38 × 85 cm

Signature/date l.l. "Francis Picabia"

Inscriptions u.r. "COLIBRI"

Like the preceding entry (cat. 1078), *Colibri* (name of a genus of hummingbirds) failed to sell in the Amsterdam auction of Rosenberg's stock in 1933. Its earlier history is confused. Rosenberg may have paid for it in 1929 as "Oiseaux" (birds), but seems the next year to have termed it "le dessus de porte *Vaisseau dans un paysage marin*" ("the overdoor *Vessel in a marine landscape*"), alluding to a decorative function akin to that of other works made for his wife's chamber (Derouet

60n, 88). He soon after included it in two major exhibitions under its given title; the painting's surface has perhaps suffered in the decades since.

**PROVENANCE** East Anglia Art Fund, Norwich Castle Museum & Art Gallery, Norwich, Lady Adeane Collection (1993–); from Jane Adeane (1979–93); from Galerie de l'Élysée (Alex Maguy), Paris (–1979); Galerie "L'Effort Moderne" (Léonce Rosenberg), Paris (–1930–33–); from the artist.

**EXHIBITIONS** Kunstsalon Wolfsberg, Zürich, 1930, no. 66; \*Léonce Rosenberg, Paris, 1930, no. 42.

Inv. 3708



1080

1080

#### À LA GLOIRE DES AILES 1929

Watercolor and pencil on paper?  
33½ × 26¼ in.; (irregular); 84 × 66.5 cm (irregular)  
*Signature/date* l.l. "Francis Picabia"  
*Inscriptions* across top "à la gloire des ailes"; middle c. some twelve signatures in different hands

A Paris newspaper account published February 25, 1929 explains how a "gala des ailes" to be held in Cannes the next day was to feature a benefit auction of "reliques de l'aviation" with, among other things, drawings by Picabia "signed by the attending personalities," including flying aces from the last war. Three such drawings are known to the Comité Picabia, all on irregularly shaped supports, evoking parchment or vellum, and all entitled "to the glory of wings." This one includes a supine figure freely adapted from a frontal view of an ancient sculpture sometimes called *Drunken Satyr*, probably as illustrated in *Real Museo Borbonico* (II: pl. 21).

**PROVENANCE** Private collection (2000–); from Marcel and David Fleiss, Galerie 1900–2000, Paris (–2000); Drouot Richelieu, Paris. October 29, 1999, no. 13 (repro.).

**BIBLIOGRAPHY** "Le gala des ailes," 1929, 4.

Inv. 2319

1081

#### DISPAR ca. 1929

Pencil and oil on plywood  
59¼ × 37½ in.; 150.5 × 95.3 cm  
*Signature/date* l.l. "Francis Picabia"  
*Inscriptions* u.r. "DISPAR"

*Dispar* (a butterfly name; Girod, 7, 42) combines a standing classicizing figure (as illustrated in *Real Museo Borbonico*, v: pl. 22), vegetal motifs, and Botticellian faces and hand with a startlingly detailed bird of prey of unknown origin. Rosenberg purchased it, together with the next entry, *Minos* (cat. 1082) in February 1929 (Derouet, 135). The two works' similarities in size, medium, iconography, and style suggest they were executed in tandem, perhaps as pendants; they remained together until at least 1962.

**PROVENANCE** Sotheby's, New York. November 5, 2003, no. 30 (repro. color); from estate of Ruth and Jack Wexler (1991–2003); from Christie's, New York. May 8, 1991, no. 20 (repro. color); private collection (1985–); from Sotheby's, New York. November 13, 1985, no. 71 (repro.); Mrs. Georges Marci, Gstaad, Switzerland (–1974–79–); Galerie Isle de France, Paris; Mr. and Mrs. H. Bouvard, Paris (–1962–); Léonce Rosenberg, Paris (1929–35–); from the artist.

**EXHIBITIONS** \*Léonce Rosenberg, Paris, 1930, no. 47; Chambre Internationale des Experts d'Art, Paris, 1935, no. 60; \*Galerie Mona Lisa, Paris, 1961, no. 31 (repro.); \*Musée Cantini, Marseilles, 1962, no. 54; \*Kunsthalle Bern, 1962, not in catalogue; \*Galleries nationales du Grand Palais, Paris, 1976, no. 185 (repro.); \*Städtische Kunsthalle, Düsseldorf, 1983, no. 82 (repro. color), 177; \*Moderna Museet, Stockholm, 1984, no. 74 (repro. color); \*Galerie Andrea Caratsch, Zürich, 2015, no catalogue.

**BIBLIOGRAPHY** Borràs, *Picabia*, 1985, 340, no. 757 (repro.); Camfield 1979, 233–34, 236, no. 312 (repro.), pl. xvi (color); Derouet 2000, 111n, 135; Schuldt 1983, xxxiv.

Inv. 2538

1082

#### MINOS ca. 1929

Pencil, oil, and watercolor? on wood  
59 × 37½ in.; 150 × 95 cm  
*Signature/date* l.r. "Francis Picabia"  
*Inscriptions* u.l. "MINOS"

Picabia probably began *Minos* (a title again with lepidopteran as well as mythological meaning; Girod, 35) with the draped seated figure, adapting it from a monumental sculpture of the Roman emperor Augustus illustrated in *Real Museo Borbonico* (IV: pl. 37). Some of the interwoven faces and, especially, hands are isolated and repositioned from Botticelli's *Virgin and Child with Five Angels* (*Madonna of the Magnificat*, Uffizi, Florence), most strikingly the hand near center inscribing the image of a small face on the chest of the seated figure. Highly individualized birds also appear: a parrot and what seems to be a hovering goose, the latter clearly related to the next entry, the drawing "Flying birds" (cat. 1083).

**PROVENANCE** Private collection (–2016–); Gian Enzo Sperone, New York (1976–2011–); from Rudolf Zwirner, Cologne (1976); Luigi Campi, Turin (–1972–76); Galleria Notizie, Turin (–1969–); Galerie Lambert-Monet, Geneva; Mr. and Mrs. H. Bouvard, Paris (–1962–); Léonce Rosenberg, Paris (1929–); from the artist.

**EXHIBITIONS** \*Léonce Rosenberg, Paris, 1930, no. 50; \*Galerie Mona Lisa, Paris, 1961, no. 30; \*Notizie, Turin, 1969, unnumbered list (repro. color); \*Galleria civica d'arte moderna, Turin, 1974, no. 61 (repro.); \*Städtische Kunsthalle, Düsseldorf, 1983, no. 79 (repro. color), 177; \*Moderna Museet, Stockholm, 1984, no. 73; Biennale di Venezia, Venice, 1984, no. 4 (repro. color); \*Salas Pablo Ruiz Picasso del Ministerio de Cultura, Madrid, 1985, no. 97 (repro. color); \*Musée d'art moderne de la Ville de Paris, 2002, 322–23 (repro. color); Sperone Westwater, New York, 2004, 64–65 (repro. color); Tate Modern, London, 2008, 150 (repro. color), 237; J. Paul Getty Museum, Los Angeles, 2011, no. 38 (repro. color); \*Kunsthau Zürich, Francis Picabia, 2016, 200 (repro. color), 355 (New York only).

**BIBLIOGRAPHY** Borràs, *Picabia*, 1985, 339, 340, no. 753 (repro.); Daehner, "Francis Picabia," 2011, 110–11; Derouet 2000, 137; Duffy, "Aello," 2017, 48, 52 (repro. color); Heinz 1986, 166–68; Rosenblum 2004, 7.

Inv. 1468



1081

1083

#### OISEAUX VOLANTS ca. 1926–29

Conté crayon and watercolor on paper  
mounted on cardboard  
12 × 7½ in.; 30.5 × 19.5 cm  
*Signature/date* l.r. "Francis Picabia"

Picabia used elements perhaps established by this drawing in at least two painted *transparences*: the preceding entry, *Minos* (cat. 1082), and the somewhat later *Portrait de Maria Lani* (cat. 1098).

**PROVENANCE** Christie's, New York. June 13, 2017, no. 23 (repro. color); Patrick Painter, Los Angeles (–2009–); Christie's, New York. February 14, 2008, no. 103 (repro. color); from George L. and Dorothy A. Sturman (1988–2008); from Camillos Kouros Gallery, New York (–1988); Harcourts Gallery, San Francisco.

**EXHIBITIONS** \*Patrick Painter, Los Angeles, 2009, no catalogue.

Inv. 2941



1083

Scale 1:5



1082



1091

1091

**LUNULA** ca. 1929

Pencil on paper  
12¼ × 9⅞ in.; 31.5 × 23.9 cm  
Signature/date l.r. "Francis Picabia"  
Inscriptions u.l. "LUNULA"

Like *Trifolii* (cat. 1092), with which it was exhibited and illustrated in 1929, *Lunula* (name of a moth; Girod, 60) compiles images familiar also in Picabia's painted *transparences* of the period. These include a prancing centaur, Virgin and Child, and standing "Apollo" from works illustrated in *Real Museo Borbonico* (v: pls. 4 and 31, IV: pl. 22, respectively), along with other "Old Master" references.

PROVENANCE Private collection, Germany (–2018–); Michael Werner Gallery, New York and Cologne (–2006–); otheby's, London. October 25, 2000, no. 200 (repro. color); from private collection (–2000); Galerie Rive Droite, Paris, 1962 (–ca. 1962–); Galerie René Drouin, Paris; Germaine Everling-Picabia, Cannes (–1956–).

EXHIBITIONS \*Chez Fabre, Cannes, 1929, no. 41; Château Historique de La Napoule, 1956, no. 38; \*Michael Werner, New York, 2006, no. 40 (repro. color).

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 695 (repro.); "Le Surréalisme," 1929, between 14 and 15 (repro.).

Inv. 3801

1092

**TRIFOLII** ca. 1929

Pencil on paper  
11⅞ × 9 in. (f.w.); 29.5 × 22.8 cm (f.w.)  
Signature/date l.l. "Francis Picabia"  
Inscriptions u.c.r. "TRIFOLII"



1092



1095



1093



1096

*Trifolii* (name of a moth; Girod, 35, 45) includes several motifs Picabia employed in other works as well, including the foreshortened form of Saint Sebastian from a painting by Bartolomeo Schedoni, and part of an ancient equestrian statue of Marcus Nonius Balbus, both illustrated in *Real Museo Borbonico* (v: pl. 1; II: pl. 38). As often in Picabia's *transparence* compositions, divisions between genders and even species are blurred.

PROVENANCE Private collection, United Kingdom (2014–18–); from Michael Werner Gallery, New York, London, and Märkisch Wilmersdorf, Germany (2006–14); private collection (–2004–); from private collection; by descent from Armande Marie Sheridan (by 1966).

EXHIBITIONS \*Chez Fabre, Cannes, 1929, no. 42; \*Michael Werner, New York, 2006, no. 34 (repro. color); \*Galerie Kewenig, Palma de Mallorca, 2007, no catalogue.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 694 (repro.), 522; Camfield 1979, 234–35, no. 310 (repro.); Cochran 2005, 11; "Le Surréalisme," 1929, between 14 and 15 (repro.).

Inv. I487

1093

**Untitled** ca. 1929

Pencil and watercolor on paper mounted on cardboard  
12¼ × 9⅞ in.; 31.2 × 24.3 cm  
Signature/date l.r. "Francis Picabia"

The centaur and the leftmost standing figure in this drawing both derive from Classical-era works illustrated in *Real Museo Borbonico* (v: pl. 4; II: pl. 24). The contrast in style between the twisting curves of their forms and the archaic stiffness of the central figure, which they overlap suggestively, was surely deliberate.

PROVENANCE Private collection (2010–); from Marcel and David Fleiss, Galerie 1900–2000, Paris (2007–10); from Heritage Auction Galleries, Dallas. December 6, 2007 (online); Stewart Antiques & Design, Los Angeles (–2007); Hôtel Drouot, Paris. November 21, 1960, no. 103.

EXHIBITIONS \*Galerie 1900–2000, Paris, *Francis Picabia*, 2009, 17 (repro. color), 45.

Inv. 2991



1094

**Untitled** ca. 1929

Pencil on paper  
12¼ × 9 in.; 31.2 × 22.7 cm  
Signature/date l.l. "Francis Picabia"

The horse in this drawing is based on that in Rubens's *Equestrian Portrait of the Duke of Lerma*, 1603 (Prado, Madrid), appearing also in *Papillons* (cat. 1104), as well as in other drawings of the period.

PROVENANCE Christie's, London. December 20, 2006, no. 261 (repro. color); Galerie Taménaga, Paris.

Inv. 2724

1095

**Untitled** ca. 1929

Pencil on paper  
13¼ 9⅞ in.; 33.5 × 24.9 cm  
Signature/date l.l. "Francis Picabia"

PROVENANCE Centre Pompidou, Paris, Musée national d'art moderne – Centre de création industrielle (1981–); from Henri Goetz, Paris (–1962–81).

EXHIBITIONS \*Galeries nationales du Grand Palais, Paris, 1976, no. 192 (repro.); Galerie d'art graphique, Musée national d'art moderne, Paris, 1995, no. 83 (repro.); Musée d'Orsay, Paris, 2014, 324.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 726; Centre Pompidou, 2003, 75, no. 27 (repro. color); Van Heeckeren, 1946, repro.

Inv. I499

1096

**Untitled** ca. 1929

Pencil on paper  
9 × 12¼ in. (f.w.); 23 × 31 cm (f.w.)  
Signature/date l.l. "Francis Picabia"

Among the notable repeated motifs in this *transparence* drawing is the urinating dog, seen considerably earlier in Picabia's *Dresseur d'animaux*, 1923 (cat. 850).

PROVENANCE Bonham's, London. February 4, 2016, no. 31AR (repro. color); private collection, Paris (–2016); from private collection (–1981–); from Jacques-Henry and Angèle Lévesque, New York and Paris (–1971); from the artist.

EXHIBITIONS Galerie Nationale Hongroise, Budapest, 2013, 176 (repro. color), 256.

BIBLIOGRAPHY Van Heeckeren, 1946, repro.

Inv. 3357



1097

1097

**MARIA LANI** 1929

Pencil and gouache on paper  
14 $\frac{3}{4}$  × 10 $\frac{1}{2}$  in. (f.w.); 36.5 × 25.5 cm (f.w.)  
*Signature/date* l.c.r. "Francis Picabia"  
*Inscriptions* u.c.r. "Maria Lani"

Picabia's participation in "l'affaire Maria Lani" is discussed in the introduction to this volume. In a letter of June 22, 1929 he wrote that the actress had arrived at the Château de Mai on foot in order to solicit a portrait (Getty Research Institute, Special Collections), which is presumably when he made this drawing, subsequently reproduced in the volume devoted to the project. A more complicated *transparence* painting with no clear link to this relatively direct portrayal was not (cat. 1098).

**PROVENANCE** Marcel and David Fleiss, Galerie 1900–2000, Paris (–2016–); Thierry-Lannon & Associés, Brest. December 12, 2015, no. 42 (repro. color); Marc Richerand, Pontoise (2012–14–); from private collection (–2012); by descent from Henry Dechandol.

**BIBLIOGRAPHY** Cocteau, [1929], n.p. (repro.).

Inv. 1314



1098

1098

**Portrait de Maria Lani** 1929

Oil on canvas  
39 $\frac{3}{4}$  × 32 in.; 100 × 81.2 cm  
*Signature/date* l.r. "Francis Picabia"

Picabia's painting of Lani was included in the international traveling exhibition of her portrayals by fifty-odd contemporary artists, where it garnered only slight critical attention. Worked into its dense surface, now somewhat abraded, are images of birds taken from a smaller drawing (cat. 1083), and of a wide-eyed, smiling face adapted from André Derain's portrait of Lani made for the same project, much praised at the time (current location unknown). By 1961 Picabia's entry had lost its original identification, a smudged old label on its verso authorizing its repeated exhibition as a portrait of Maria Lam, wife of the painter Wifredo. Maria Lani was a Polish actress active in Paris beginning 1929. Picabia was one of many artists who painted a portrait of her. **••She married the artist Wifredo Lam. The large profile face on the right appears as an almost full face in ••1423••.** Simone Collinet, art collector and gallery owner, knew Maria Lani, and used the title Maria Lam. **••[Is this OK?—PvC]••**

**PROVENANCE** Musée de Picardie, Amiens (1989–); Succession Simone Collinet (1980–); from Simone Collinet, Paris (–1961–80).

**EXHIBITIONS** Brummer Gallery, New York, 1929, no. 42; The Arts Club of Chicago, 1929, no. 42; Galerie Alfred Flechtheim, 1930, no. 42; The Leicester Galleries, London, 1930, no. 12; Galerie Georges Bernheim, Paris, 1930, no. 45; Palais Granvelle, Besançon, 1961, no. 123; \*Galerie Mona Lisa, Paris, 1961, no. 35; Château des Rohan, Strasbourg, 1963, no. 138; \*Galerie Furstenberg, Paris, 1964, no. 21; \*Städtisches Museum Leverkusen, 1967, no. 59 (repro.); Galerie des Beaux-Arts, Bordeaux, 1971, no. 204; \*Galleria civica d'arte moderna, Turin, 1974, no. 64 (repro.); \*Salas Pablo Ruiz Picasso del Ministerio de Cultura, Madrid, 1985, no. 89 (repro. color); \*Musée des Beaux-Arts, Nîmes, 1986, no. 71, 79 (repro.).

**BIBLIOGRAPHY** Borràs, *Picabia*, 1985, no. 688 (repro.), 337–38, 345; Bouquin, Huchard, and Viéville 1992, 23–26 (repro. color) "Expositions diverses," 1930, 2; Furst 1930, 243.

Inv. 1534

1099

**ARTEMIS** ca. 1929

Pencil and oil on canvas  
35 $\frac{1}{4}$  × 46 in.; 89.2 × 117 cm  
*Signature/date* u.r. "Francis Picabia"  
*Inscriptions* u.l. "ARTEMIS"

Artemis designated the ancient Greek goddess of the hunt, but also a butterfly in Picabia's manual by Girod (16). Among the receding transparent images in this complex composition are a recumbent figure originating in a painting by Schedoni seen also in *Trifolii* (cat. 1092), and a grimacing, bearded mask from a Pompeian fresco adapted in several other works of the same general period (cat. 1100–1102, 1291). Both are illustrated in *Real Museo Borbonico* (v: pl. 1; i: pl. A). The dominant angular profile facing right reappears in an untitled drawing (cat. 1103).

**PROVENANCE** Sotheby's, Paris. October 19, 2017, no. 16 (repro. color); estate of private collection (–2017); Mr. and Mrs. Sidney Ehrman, San Francisco (1930–75–); from Sidney Ehrman, Jr. (1929–30); from the artist.

**EXHIBITIONS** San Francisco Museum of Art, 1940, no. 239 (repro.).

**BIBLIOGRAPHY** Borràs, *Picabia*, 1985, no. 783 (repro.); Camfield 1979, 234, 235, 237, no. 332 (repro.); Camfield 2002, 78.

Inv. 1428

1100

**Untitled** ca. 1926–29

Pencil and charcoal? on paper  
10 $\frac{1}{2}$  × 6 $\frac{1}{2}$  in. (f.w.); 25.7 × 17.5 cm (f.w.) **••WAG••**  
*Signature/date* l.l. "Francis Picabia"

This work was probably executed in two stages. The delicate underlying drawing of a canvas on an easel is similar in scale and style to others Picabia did before his exhibition at the Cercle nautique, Cannes, in early 1927. The overlaid mask and hand are plucked from the same illustration of a "dipinto di Pompei" cited in the previous entry, *Artemis* (cat. 1099). See *Transparence* (cat. 1058) for an analogous production in a somewhat different style.

**PROVENANCE** Hôtel Martinez, Cannes. March 23, 2008, no. 292 (repro.); private collection, Monaco (–2007–08).

Inv. 3002



1100



1099

1101

**Untitled** ca. 1921–29

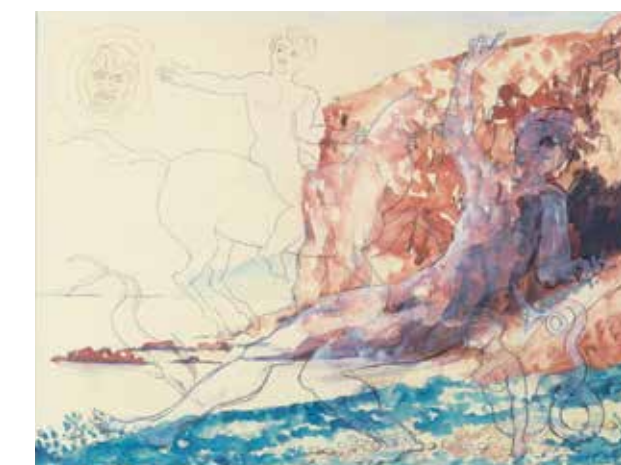
Pencil, watercolor, crayon, and gouache on paper  
21 $\frac{1}{4}$  × 28 $\frac{1}{2}$  in.; 54 × 72.4 cm  
*Signature/date* l.r. "Francis Picabia"

Like the preceding and the following entries (cat. 1100, 1102), this seems a double-dated drawing, with the underlying watercolor view broadly comparable to others attributed to the early 1920s (see cat. 838). The overlaid images, some touched with white gouache, assemble a range of details from different line illustrations in *Real Museo Borbonico*: the same grinning mask alluded to in the previous two entries, a dolphin from Pompeian wall painting, a mounted figure from an architectural frieze, the sculpture known as *Drunken Satyr*, and a marble table support representing Scylla and Charybdis (i: pl. A; ii: pls. 19, 51, 21; i: pl. 48, respectively).

**PROVENANCE** Michael Werner, New York, London, and Märkisch Wilmersdorf, Germany (–2017–); Christie's, London. February 8, 2007, no. 697 (repro. color); Sotheby's, New York. September 12, 2006, no. 75 (repro. color); Althea B. Schlenoff, London (1982–1985–); from Norman Schlenoff, New York (–1980–82); from Henry Leffert, New York (–1963–); Hôtel Drouot, Paris. May 23, 1952, no. 170.

**EXHIBITIONS** \*Galerie Michael Werner, Märkisch Wilmersdorf, 2017.

Inv. 2741



1101



Fig. 1099a Two figures with a grimacing mask. Engraving in *Real Museo Borbonico*, i: pl. A



1115

**SPHINX** ca. 1929

Oil on canvas  
51¾ × 64¼ in.; 131 × 163 cm  
Signature/date l.c.r. "Francis Picabia"  
Inscriptions u.l. "SPHINX"

Due to its size, its complexity, and its presence in the French National Museum of Modern Art (for more concerning its State acquisition from the artist, see the introductory essay), *Sphinx* has sustained an unusually large volume of commentary among Picabia's *transparences*. Its dark welter of fragmentary references includes Botticelli, classical sculpture, ornithology, Picabia's own earlier designs related to 391 and *Relâche* (the "merman" toward the center, the figure with raised arms at lower right; see for example *Thermomètre Rimbaud*, 1924, cat. 869), and death itself, at lower left. The title evokes a riddling mythological monster, but also a group of moths listed in Girod (numerous pages). It may be recalled that a Picabian "puzzle" of 1922 also inscribed "Sphinx" is now known to have been abstracted from an image of a drafting machine of that brand (cat. 747).



1115

PROVENANCE Centre Pompidou, Paris, Musée national d'art moderne – Centre de création industrielle; from Musée du Jeu de Paume, Paris (1933–); from the artist (–1933).

EXHIBITIONS \*Galerie Théophile Briant, Paris, 1929, no. 11; \*Galerie Georges Bernheim, Paris, 1931, no. 1; Exposition Internationale de New-York, 1939, no. 117; Musée des Beaux-Arts, Bordeaux, 1957, no. 333; Musée National, Tokyo, 1961, no. 428 (repro.); \*Städtisches Museum Leverkusen, 1967, no. 52; Galerie des Beaux-Arts, Bordeaux, 1971, no. 203; Moderna galerija, Zagreb, 1974, no. 84 (repro.); \*Galeries nationales du Grand Palais, Paris, 1976, no. 181 (repro.); Tours Multiple 77, Tours, 1977, n.p. (repro.); \*The Museum of Modern Art, Seibu Takanawa, 1984, no. 45 (repro. color); Neuer Berliner Kunstverein, Berlin, 1986, 167 (repro.), 274; \*Scottish National Gallery of Modern Art, Edinburgh, 1988, no. 33 (repro. color); Museum van Hedendaagse Kunst, Ghent, 1989, 14 (repro. color), 305; \*Kent Fine Art, New York, 1989, no. VII (repro. color); Centre de la Vieille Charité, Marseilles, 1989, 177 (repro.), 315; \*Musée d'art moderne et d'art contemporain, Nice, 1991, no. 26 (repro. color); \*Palacio Revillagigedo, Gijón, 1991, no. 21 (repro. color); Galeries nationales du

Grand Palais, Paris, 1993, no. 459 (repro. color); Musée Matisse, Nice, 1997, no. 1449 (repro. color); Museum Kunstpalast, Düsseldorf, 2003, 208 (repro. color), 272; J. Paul Getty Museum, Los Angeles, 2011, no. 40 (repro. color); Musée d'Orsay, Paris, 2014, 267 (repro. color), 326; \*Kunsthau Zürich, Francis Picabia, 2016, 199 (repro. color), 354.

BIBLIOGRAPHY Adler 2014, 114; Baker 2015, 19 (repro. color); Bonte 1939, 6; Borràs, *Picabia*, 1985, 338, 341, 524, no. 781 (repro. color); Centre Pompidou, 2003, 11, 72–73, no. 25 (repro. color); Chlenova 2016, 190–91; Daehner, "Francis Picabia," 2011, 112–13; Heinz 1986, 166; Joselit 2016, 292; Millet 1994 (1982), 116; Mousseigne 1972, 307–08 (repro.); Pawlowski 1929, 5; Pierre, A., *Francis Picabia*, 2002, 223, 232, 236; Ramond 1929, 11; Ravel 1929, 20; Wilson 1989, 6, 17, 23.

Inv. 2029



1116

1116

**ZIC-ZAC** ca. 1928–29

Gouache on cardboard  
41¼ × 29½ in.; 106 × 75 cm  
Signature/date l.l. "Francis Picabia"  
Inscriptions l.c.r. "ZIC-ZAC"

The inscribed title, from the beginning often mistranscribed "Zig-Zag," comes from a moth name in Girod (96, 98). The female nude, perhaps originally reclining, is distorted in a manner recalling *Harmas*, attributed to circa 1928 (cat. 1052). Her form fuses with transparent images of two ornamental fish, the lower one a Moorish idol, with both probably originating in some as-yet unidentified illustrations.

PROVENANCE Private collection, Milan (–1986–); Paride Accetti, Milan (–1962–75–); Galerie Charpentier, Paris, December 8, 1959, no. 10 (repro.); Hôtel Drouot, Paris, April 23, 1947, no. 127; Théophile Briant, Paris (–1930–).

EXHIBITIONS \*Galerie Théophile Briant, Paris, 1929, no. 12 (as Zig-Zag); \*Léonce Rosenberg, Paris, 1930, no. 52 (as Zig-Zag); \*Städtische Kunsthalle, Düsseldorf, 1983, no. 86 (repro.), 177; \*Moderna Museet, Stockholm, 1984, no. 78; \*Studio Marconi, Milan, 1986, no. 30 (repro. color).

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 338, no. 697 (repro.); Pawlowski 1929, 5; Pierre, A., *Francis Picabia*, 2002, 227–28, 234.

Inv. 1489

1117

**IRIS** ca. 1929

Pencil and gouache on plywood  
63¼ × 37¼ in.; 160.8 × 96 cm  
Signature/date l.r. "Francis Picabia"  
Inscriptions u.c.l. "IRIS"

As Borràs recognized, the underlying figures in *Iris* (a butterfly name in Girod, 11, 90) derive from an ancient sculpture in Naples, now generally titled *Pan and Daphnis*. In this case Picabia probably consulted a line illustration in one of the many editions of Salomon Reinach's *Répertoire de la statuaire grecque et romaine* (in the 1930 edition, 413, pl. 726B), one he had already adapted in a somewhat earlier drawing (cat. 997). The overlaid linear images, which seem later in

origin, effectively blur and diffuse the shapes of the mythological couple, suggesting multiple but indefinite readings.

**PROVENANCE** Private collection (1983–2018–); from Galleria Sprovieri, Rome (–1983); Giovanni Traversa, Turin (–1974–); from Galleria Notizie, Turin; Galerie Calatchi, Paris; Palais Galleria, Paris, June 12, 1972, no. 104 (repro.); Galerie Jacques Tronche, Paris; Léonce Rosenberg, Paris (1929–by 1947); from the artist. (–1929).

**EXHIBITIONS** \*Galerie Théophile Briant, Paris, 1929, no. 13; \*Léonce Rosenberg, Paris, 1930, no. 46; \*Galleria civica d'arte moderna, Turin, 1974, no. 63 (repro.); \*Städtische Kunsthalle, Düsseldorf, 1983, no. 81 (repro.; Zürich only).

**BIBLIOGRAPHY** Borràs, *Picabia*, 1985, 338, no. 703 (repro. color); Derouet 2000, 88, 136; Pawlowski 1929, 5; Pierre, J., 1997, 149 (repro.).

Inv. 1446

1118

**MI** ca. 1929

Pencil and oil or gouache? on plywood  
63¼ × 37¼ in.; 160.5 × 95.8 cm  
Signature/date l.r. "Francis Picabia"  
Inscriptions u.l. "MI"

*Mi* (its title from Girod, 64) is similar in size and style to the preceding entry, *Iris* (cat. 1117), with which it was purchased by Rosenberg in

1929 (Derouet, 136), and with which it seems to have remained until 1972. A motif of snails also links the two works, as well as the use of underlying figures drawn from illustrations of classical sculpture, here centrally of a seated woman ("Agrippina Maggiore" in *Real Museo Borbonico*, 111: pl. 22) and to the right of a male Niobid Picabia represented several times from different angles (Reinach, 1930 ed., 315). The larger hands and faces are related to works by Botticelli, notably the central face, which is close to to one in the *Adoration of the Magi* (Uffizi, Florence) traditionally identified as a self-portrait.

**PROVENANCE** Christie's, London, February 4, 2008, no. 153 (repro. color); from private collection (2000–2008); from Christie's, London, June 29, 2000, no. 311 (repro. color); private collection, Spain; Palais Galliera, Paris, June 12, 1972, no. 105 (repro.); Galerie Jacques Tronche, Paris; Léonce Rosenberg, Paris (1929–by 1947); from the artist.

**EXHIBITIONS** \*Galerie Théophile Briant, Paris, 1929, no. 14 (repro.); \*Léonce Rosenberg, Paris, 1930, no. 45.

**BIBLIOGRAPHY** Borràs, *Picabia*, 1985, 338, no. 690 (repro.); Derouet 2000, 59–60, 88, 137; Pawlowski 1929, 5; Ramond 1929, 11.

Inv. 1466

1119

**PLUMBARIA** ca. 1929

Medium and dimensions unknown  
Signature/date l.l. "Francis Picabia"  
Inscriptions u.r. "PLUMBARIA"

The current location of this painting, inscribed "Plumbaria" (a moth name listed in Girod's handbook, 72, and a title included in the catalogue of the Briant exhibition of 1929) is unknown. An old photograph supplied by a Picabia family member is in the Comité's files, and the work appears in a studio photograph made not long before the painter's death by his friend Michel Sima (published in 1959, where the work was dated 1933). Lacking good documentation, we cannot be sure that this was the painting exhibited in 1929. That it represented a later reworking of that composition is also possible.

**PROVENANCE** Unknown.

**EXHIBITIONS** \*Galerie Théophile Briant, Paris, 1929, no. 15.

**BIBLIOGRAPHY** Sima [1959], n.p. (repro. in situ).

Inv. 1476

1120

**MÉDÉA** ca. 1929

Pencil, watercolor, gouache, and oil?  
on cardboard?

41¼ × 29½ in.; 106 × 75 cm  
Signature/date l.c. "Francis Picabia"  
Inscriptions u.r. "MÉDÉA"

*Médéa* (a fabled name again to be found in Picabia's butterfly manual by Girod, 19), is notable for its tangled central cluster of faces (mostly human, and Botticellian, but including a prominent ram's), especially their eyes. Its underlying elements include several rearranged from plates in *Real Museo Borbonico*: the standing female figure and surging sea beast from one of a Pompeian fresco of Perseus freeing Andromeda; her mask from another of a mosaic of theatrical performers; the eagle to the right from yet another of a sculpture of Ganymede (v: pl. 32, iv: pl. 34, v: pl. 37, respectively; all illustrations Picabia used more than once in his *transparences*, and beyond: see cat. 1139, 1348). Exhibited at the Galerie Théophile Briant in 1929, but not seen again until 1976. Among faces reflecting Botticelli, the dragon head in the lower left and the standing female resemble images in the "Perseus and Andromeda" fresco in the Museo Archeologico Nazionale di Napoli, Naples. The mask, used more than once, in RMB iv: pl. 34 (mosaic picture, Pompeii); Andromeda, RMB v: pl. 32 (Perseus freeing Andromeda, Pompeii, painting).

**PROVENANCE** Private collection, France (2011–12–); by descent from private collection, Paris (1975–2011); Palais Galliera, Paris, March 14, 1975, no. 20; Georges Hugnet, Paris (–1962–).

**EXHIBITIONS** \*Galerie Théophile Briant, Paris, 1929, no. 30; Agenzia d'Arte Moderna, Rome, 1976 (repro.; exhibited?); \*Galeries nationales du Grand Palais, Paris, 1976, no. 182 (repro.); \*Palais des Congrès, Paris, 1980, no. 15; \*Musée d'Ixelles, Brussels, 1983, no. 39 (repro.); \*Musée des Beaux-Arts, Nîmes, 1986, no. 77, 83 (repro.); Musée d'art moderne de la Ville de Paris, 1995, no. A 24–2 (repro.).

**BIBLIOGRAPHY** Borràs, *Picabia*, 1985, 338, no. 682 (repro.); Camfield 1979, 237–38, no. 334 (repro.); Sanouillet 1964, 50, 122 (repro.).

Inv. 1465



1117



1118



1119



1120

1121

**Untitled** ca. 1929

Oil on canvas  
25¼ × 21¼ in.; 65 × 54 cm  
Signature/date l.r. "Francis Picabia"

This somewhat untypical *transparence* may have been executed in two separate stages, with the pointed-nose profile painted later than the Botticellian heads and rose branch.

PROVENANCE Galerie Cazeau-Béraudière, Paris (–2001–); Charles, Camille, and Guy Zelman, Paris (–1995–96–).

Inv. 2055



1121

1122

**LUNIS** ca. 1929

Oil on canvas  
25¼ × 20¾ in.; 65 × 52.5 cm  
Signature/date l.r. "Francis Picabia"  
Inscriptions u.c.l. "LUNIS"

PROVENANCE Sotheby's, London. February 3, 2015, no. 75 (repro. color); from private collection (2009–15); from Sotheby's, London. February 3, 2009, no. 22 (repro. color); from private collection, Russia (2006–09); from Sotheby's, London. February 7, 2006, no. 65 (repro. color); Lucien Bilinelli, Brussels and Milan (–2006); private collection, Switzerland (–1980–2001–); Galerie Ch. Le Chanjour, Nice (–1979–); Maurice Montet, Paris.

Inv. 1946

1123

**LOTRULI** ca. 1929

Oil on canvas  
36 × 25½ in.; 91.4 × 64.7 cm  
Signature/date l.c.r. "Francis Picabia"  
Inscriptions u.l. "LOTRULI"

Repeated restorations of *Lotruli* have substantially affected its appearance.

PROVENANCE Marianne and Pierre Nahon, Vence (Galerie Beaubourg) and Paris (1999–2013–); from Christie's, New York. November 10, 1999, no. 707 (repro. color); private collection, Taiwan (1996–); from Christie's, London. June 26, 1996, no. 221 (repro. color).

EXHIBITIONS \*Kunsthalle Krems, 2012, 104 (repro. color), 179.

Inv. 1906



1123

1124

**PORTRAIT DE L'AUTEUR** ca. 1929

Pencil, watercolor, gouache, and ink on paper  
24¼ × 19 in.; 63 × 48.3 cm  
Signature/date l.r. "Francis Picabia"  
Inscriptions l.r. "portrait de l'auteur"

While it is not inconceivable that the underlying youthful "portrait of the author" dates from some years earlier, the overlaid transparent elements are characteristic of Picabia's work of circa 1929. The ram's head, for example, is found also in *Médée* and *Otaïti* (cat. 1120, 1153).

PROVENANCE The Art Institute of Chicago (2001–); from Rachel Adler Fine Art, New York (–2001); Ronny Van de Velde, Anwerp; Hôtel Drouot, Paris. December 3, 1999, no. 70 (repro. color); Jean Saulière, Ozoir-La-Ferrière, France (–1999); by descent from Angèle Mazac.

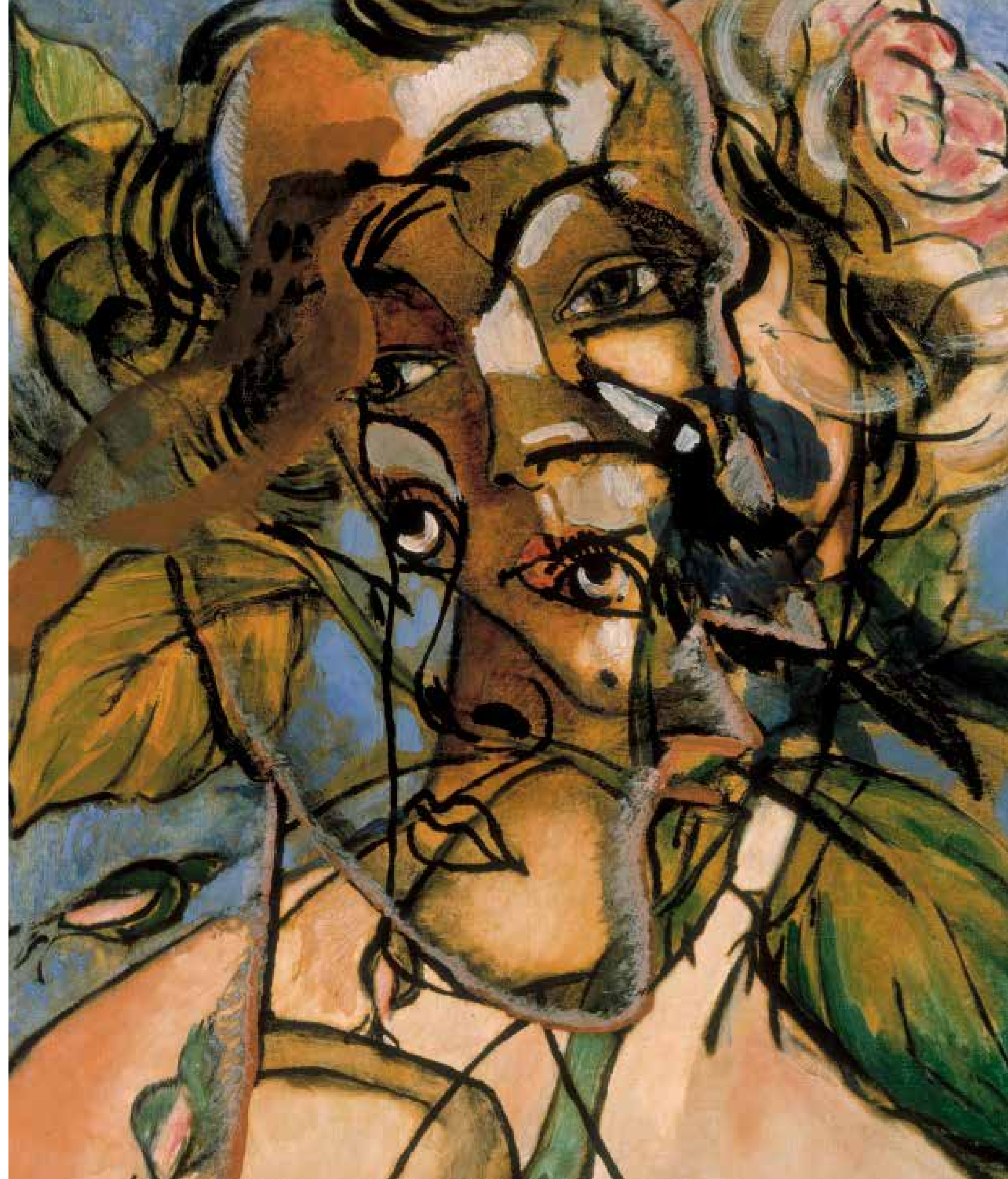
Inv. 2386



1122



1124





1125

**UNCANA** ca. 1929

Pencil, watercolor, gouache, and ink on paper mounted on cardboard  
 41½ × 29½ in.; 105.5 × 75 cm  
*Signature/date* l.r. "Francis Picabia"  
*Inscriptions* l.l. "UNCANA"

Intentionally or not, the title "Uncana," based on a moth name in Girod (61), evokes the English word "uncanny," which fits this *transparence* uniting a modern-looking female nude and several deep-sea creatures, including a squid and two wide-mouthed anglerfish, all perhaps adapted from unidentified publications. The basis of a pencil inscription on the back, "Jacques Doucet," not in Picabia's hand, is unknown; that collector died in late 1929.

**PROVENANCE** Christie's, New York. November 19, 1998, no. 604 (repro. color); Mr. and Mrs. Robert S.



1125

◀ Detail of cat. 1122

Lee, Sr., Philadelphia (1996–98); from Sotheby's, London. March 20, 1996, no. 52 (repro. color and on cover); from private collection, Europe (1981–96); from Sotheby Parke Bernet & Co., London. April 1, 1981, no. 252 (repro. color).

Inv. I488

1126

**CRACCAE** ca. 1929

Oil on canvas  
 45¼ × 34¾ in.; 115 × 88 cm  
*Signature/date* l.r. "Francis Picabia"  
*Inscriptions* u.l. "CRACCAE"

*Craccae* (its title derived from Girod, 62), unites a range of references common in Picabia's *transparences* of this period—Botticellian faces, a kneeling nude from a Hellenistic sculptural group, a standing draped figure from a Pompeian fresco

(as illustrated in Reinach, 1930 ed., 315, pl. 588, and *Real Museo Borbonico*, I: pl. B)—with others that are more "exotic." These include the pyramid dominating the landscape setting and the overlaid ornamental forms derived from illustrations of a sculpted relief and of Kufic script in Picabia's handbook by Ricard (163, 181; also used for cat. 1073 and 1134). The relationship between *Craccae* and the next two entries (cat. 1127, 1128), with which it shares some motifs, is unclear.

**PROVENANCE** Sotheby's, New York. May 7, 2013, no. 38 (repro. color); from estate of Milton Ginsburg, Pennsylvania (~1989–2013); Kent Fine Art Gallery, New York (1987–); Christie's, London. June 30, 1987, no. 210A; Galerie de l'Île de France, Paris; Daher collection, Paris (~1962–).

**EXHIBITIONS** \*Musée Cantini, Marseilles, 1962, no. 55; Musée cantonal des Beaux-Arts Lausanne, 1987, 446 (repro.), 537; \*Kent Fine Art, New York, 1989, no. v (repro. color).

**BIBLIOGRAPHY** Borràs, *Picabia*, 1985, no. 751 (repro. color); Daehner, "Antiquities," 2011, 47, 115 (repro. color); Daehner, "Francis Picabia," 2011, 109–10, 115 (repro. color); Fagiolo dell'Arco 1974, 124 (repro.); Wilson 1989, 17, 20.

Inv. I433



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