





1844 Scale 1:5

1844
Portrait de femme ca.1942–43

Oil on cardboard
12¼ × 10¼ in.; 31 × 26 cm
Signature/date l.l. "Francis Picabia"

PROVENANCE Transworld Art Business, Inc., Tokyo (1990–97–); from Sotheby's, London, October 17, 1990, no. 92 (repro. color); Marcel Fleiss, Galerie 1900–2000, Paris (–1987–).

EXHIBITIONS *Galerie 1900–2000, Paris, 1987, no. 40 (repro. color).

Inv. 598

1845
Untitled ca.1942–43

Oil on ?
12¼ × 10½ in.; 31 × 26.5 cm
Signature/date l.l. "Francis Picabia"

This *tête de femme* derives from the color cover of *Paris Magazine*, no. 57, July 1936.

PROVENANCE Private collection, France (–2009–21–).

Inv. 3084



1845 Scale 1:5

1846
Untitled ca.1942–43

Oil on cardboard
10¾ × 8¾ in.; 27 × 22 cm
Signature/date l.r. "Francis Picabia"

Fissures in the support of this work entailed localized retouching of its surface carried out in 2005.

PROVENANCE Friedrich Christian Flick Collection (2019–20–); Sotheby's, New York, November 15, 2019, no. 138 (repro. color); from private collection (2016–19); from private collection, Paris (–2011–16); from Galerie Natalie Seroussi, Paris; private collection (–2005–06–); from Hubert Goldet, Paris (–1975–).

Inv. 2783

1847
Untitled ca.1942–43

Oil on ?
Unknown
Signature/date l.l. "Francis Picabia"

This unlocated painting, possibly quite small in scale, takes its departure from an illustration published in *Paris Magazine*, no. 41, January 1935, stopping just short of the exposed breast of its model.

PROVENANCE Unknown.

Inv. 890



1847

1848
Camassade (Suzanne Romain?) 1943

Conté crayon on paper
12¼ × 10¼ in.; 31.1 × 25.7 cm
Signature/date l.c.r. "Camassade / 14 avril 43 / Francis Picabia"
Inscriptions ••See above••

This dated drawing presumably commemorates one of Picabia's rendez-vous with Romain at the named inn near Tourrettes-sur-Loup.

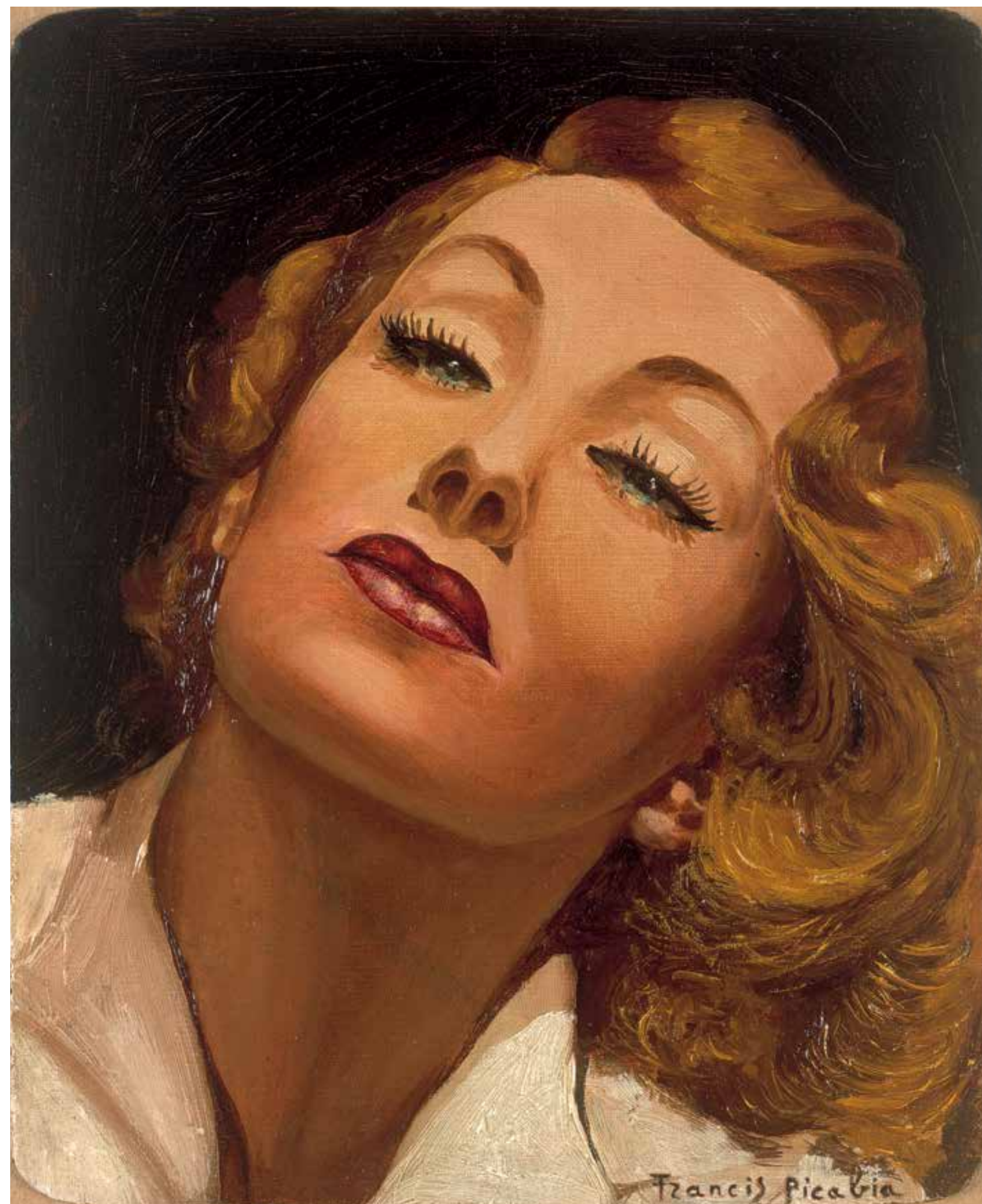
PROVENANCE Hervé Bize collection, Nancy (2000–20–); from Hôtel Plaza, Nice, November 26, 2000, no. 168; from estate of Suzanne Romain, Paris and Nice (1943?–); from the artist.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 991 (repro.); Boulbès, *Picabia*, 2010, 109–11 (repro.).

Inv. 3882



1848



1846

Scale 1:1

1849

Portrait de Suzanne Romain ca.1942–43

Oil on cardboard
25 × 20½ in.; 63.5 × 52 cm
Signature/date l.l. "Francis Picabia"

The identification of this work as a portrait of Romain has more visual justification than most such claims, but is not indisputable. It was formerly the recto of *La Gitane*, probably painted not long before (cat. 1813); the two were separated by 2001.

PROVENANCE Private collection (–2015–); Gian Enzo Sperone (Sperone-Westwater), New York City (2004–07–); Galerie Patrice Trigano, Paris; Christie's, London, June 26, 2002, no. 198 (repro. color); private collection, Switzerland; Hôtel Plaza, Nice, November 26, 2000, no. 163 (repro. color); from estate of Suzanne Romain, Paris and Nice (–1953–94–); from the artist.

EXHIBITIONS *Musée national d'art moderne, Francis Picabia, 1990, no catalogue; *Didier Imbert Fine Art, Paris, 1990, no. 78 (repro. color); 39^e Salon de Montrouge, 1994, 51 (repro. color); Galerie Patrice Trigano, Paris, 2002, no. 6 (repro. color); Sperone Westwater, New York, 2004, 74–75 (repro. color); Bruce M, Greenwich, 2008, 124–25 (repro. color); Sperone Westwater, New York, 2012, as "Portrait de Suzanne," 1942, oil on panel, 63.5 × 51.7 cm. Hauser & Wirth, Zürich, 2015, 99 (repro. color), 123.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 964 (repro.); Rosenblum, 2004, 8; Silver, 2008, 64–66 (repro. color).

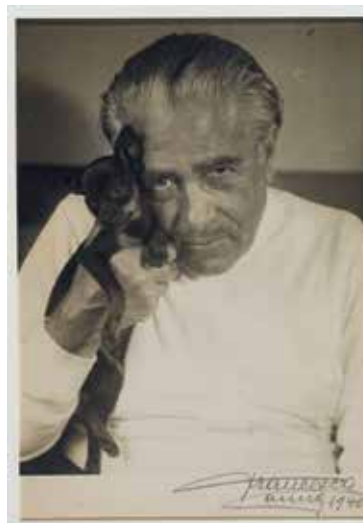
Inv. 888



1849



1850



1851

NINIE ca.1942–43

Oil on cardboard
21¼ × 18½ in.; 55 × 46 cm
Signature/date l.r. "Francis Picabia"
Inscriptions u.l. "NINIE"

This self-portrait with dog is based on an informal snapshot that Mohler Picabia labeled "Francis et 'le Zizou' mai 1940" in her album. The inscribed title is puzzling: Zizou, or Sizou, was the couple's Miniature Pinscher, a puppy in 1940 (see cat. 1715); Nina was their older Chihuahua.



1851

1850

Suzanne Romain 1943

Oil on cardboard
16¼ × 11¼ in.; 41 × 30 cm
Signature/date middle l.r. "Francis Picabia / 1943"

The likelihood that this rare dated head from the war years does represent Romain is enhanced by its similarity to an informal portrait sketch Picabia inscribed to her and dated November 28, 1943 (sold at Leslie Hindman Auctioneers, Chicago, June 27, 2004, no. 918).

PROVENANCE Christie's, London, June 19, 2013, no. 387 (repro. color); from private collection, The Netherlands (2001–13); from Christie's, New York, May 10, 2001, no. 430 (repro. color); Hôtel Plaza, Nice, November 26, 2000, no. 158 (repro. color); from estate of Suzanne Romain, Paris and Nice (–1953–74–); from the artist.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 965 (repro.).

Inv. 585

286

PROVENANCE Bischofberger collection, Männedorf-Zürich, Switzerland (1999–2021–); from private collection (1995–99); from private collection, Florence (–1974–95).

EXHIBITIONS *Galleria Civica d'Arte Moderna, Turin, 1974, no. 71 (repro.); *Galerie Hauser & Wirth, Zürich, 1997, 103 (repro. color), 130; *Galerie Piltzer, Paris, 1997, no catalogue; *Deichtorhallen Hamburg, 1997, 84 (repro. color); *Galerie Beaubourg, Vence, 1998, 155 (repro. color), 224; *Musée de Grenoble, 1998, no. 28 (repro. color); *Musée d'art moderne de la Ville de Paris, 2002, 372 (repro. color); *Kunsthalle Krems, 2012, 132 (repro. color), 180; Vito Schnabel, New York, 2021, 4 (repro. color).

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 422, no. 957 (repro.; incorrect media); Brehm, 2013, 120 (repro. color), 234

Inv. 564

1852

La petite fille ca.1942–43

Oil on cardboard
24 × 19½ in.; 61 × 50 cm
Signature/date l.r. "Francis Picabia"

PROVENANCE Angelo Calmarini, Milan (–1975–85–).

EXHIBITIONS *Städtische Kunsthalle, Düsseldorf, 1983, no. 103 (repro.); *Moderna Museet, Stockholm, 1984, no. 92; *Salas Pablo Ruiz Picasso del Ministerio de Cultura, Madrid, 1985, no. 147.

BIBLIOGRAPHY Bois, 1975, 80 (repro. color); Borràs, *Picabia*, 1985, 423, no. 960 (repro.).

Inv. 537

1853

Untitled ca.1942–43

Oil on cardboard
29¼ × 12½ in.; 75.5 × 52 cm
Signature/date l.l. "Francis Picabia"

A sale listing in 1990 identified this figure's costume as Provençal; it is certainly, as another had it in 1985, "folklorique."

PROVENANCE Achille and Ida Maramotti collection, Albinea (Reggio Emilia) Italy (1990–97–); from Finarte, Milan, June 12, 1990, no. 335; Sotheby's, London, March 27, 1985, no. 210 (repro.).

Inv. 641



1852



1853

287



1854



1854
Untitled ca. 1942–43

Oil on cardboard
 29 $\frac{7}{8}$ × 21 $\frac{1}{8}$ in.; 76 × 53.5 cm
 Signature/date l.r. "Francis Picabia"

This panel is adapted from a photograph published in *Paris Magazine*, no. 67, March 1937. A mysterious rectangular shape replaces the feather fan of the source image, and bears vestiges of stylized blooms evoking Picabia's brief "flower period" of, probably, mid-1943 (cat. 1855, 1856, 1857). A loose pencil sketch of uncertain origin has been recorded on its verso.

PROVENANCE Private collection, Dallas (2000–); from Michael Werner Gallery, New York and Cologne (1999–2000); from private collection, Paris (–1999).

EXHIBITIONS *Michael Werner, New York, 2000, no. 26 (repro. color).

Inv. 2321

1855

PRINTEMPS ca. 1937–43

Oil on plywood
 58 $\frac{3}{4}$ × 37 $\frac{3}{4}$ in.; 148.3 × 95 cm
 Signature/date l.r. "Francis Picabia"
 Inscriptions u.l. "PRINTEMPS"

As technical imaging carried out by The Menil Collection in 2019 established, "Spring" is painted over at least two earlier compositions, one a large vertical landscape attributable to 1937, some of whose contours survive in the existing design. Picabia added a first version of the "dancers," complete with more detailed hands and garments, probably not long afterward. For them he adapted an illustration of a twelfth-century altar frontal, shifting two robed figures there occupied with hammering in the head of a saint into an awkwardly overlapping embrace (Folch y Torres, 1926, 48, fig. 49; for a comparable painting of the period derived from the same illustration, see cat. 1414). It was probably in 1943 that Picabia reworked the panel, simplifying the figures' silhouettes and adding the multiple flowers in a composition that has attracted attention from the time of its first known exhibition in 1946 to the present.

PROVENANCE The Menil Collection, Houston (1978–); from John and Dominique de Menil, Houston (1957–78); from Rose Fried Gallery, New York (–1957); the artist (–1946–49–).

EXHIBITIONS *Kunsthalle Basel, 1946, no. 276; *Galerie Denise René, Paris, 1946, no. 14; Galerie Maeght, Paris, 1947, no. 113 (not exhibited?); *Galerie René Drouin, Paris, 1949, no. 74 (repro.); Rose Fried Gallery, New York, *Modern Masters*, 1956, no. 21; University of St. Thomas, Houston, 1962, no. 55 (repro. as no. 54); Guild Hall, East Hampton, 1973, no. 16; *Galeries nationales du Grand Palais, Paris, 1976, no. 217 (repro.); Galeries nationales du Grand Palais, Paris, 1984, no. 582 (repro.); *The Arts Club of Chicago, 2000, no. 28, 21 (repro. color); *Kunsthau Zürich, *Francis Picabia*, 2016, 223 (repro. color), 356.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 423, 448, no. 985 (repro.); Boulbès 2016, 244; Breton, A., 1965, 225 (repro.); Camfield 1979, 259, pl. XVIII (color); Camfield 1987, 230–33, no. 177 (repro. color); Devree 1956 (repro.); Guth 1947, 2; [Mohler] *Picabia 1952–55* (unpub.), 126; Perard 1946, n.p.; "Picabia in der Kunsthalle Basel," 1946 P. T., 1956, 8 (repro.).

Inv. 1839



1855

1856

Figure et fleurs ca.1935–43

Oil on canvas
 39 3/4 × 28 3/4 in.; 100 × 73 cm
 Signature/date l.c.r. "Francis Picabia"

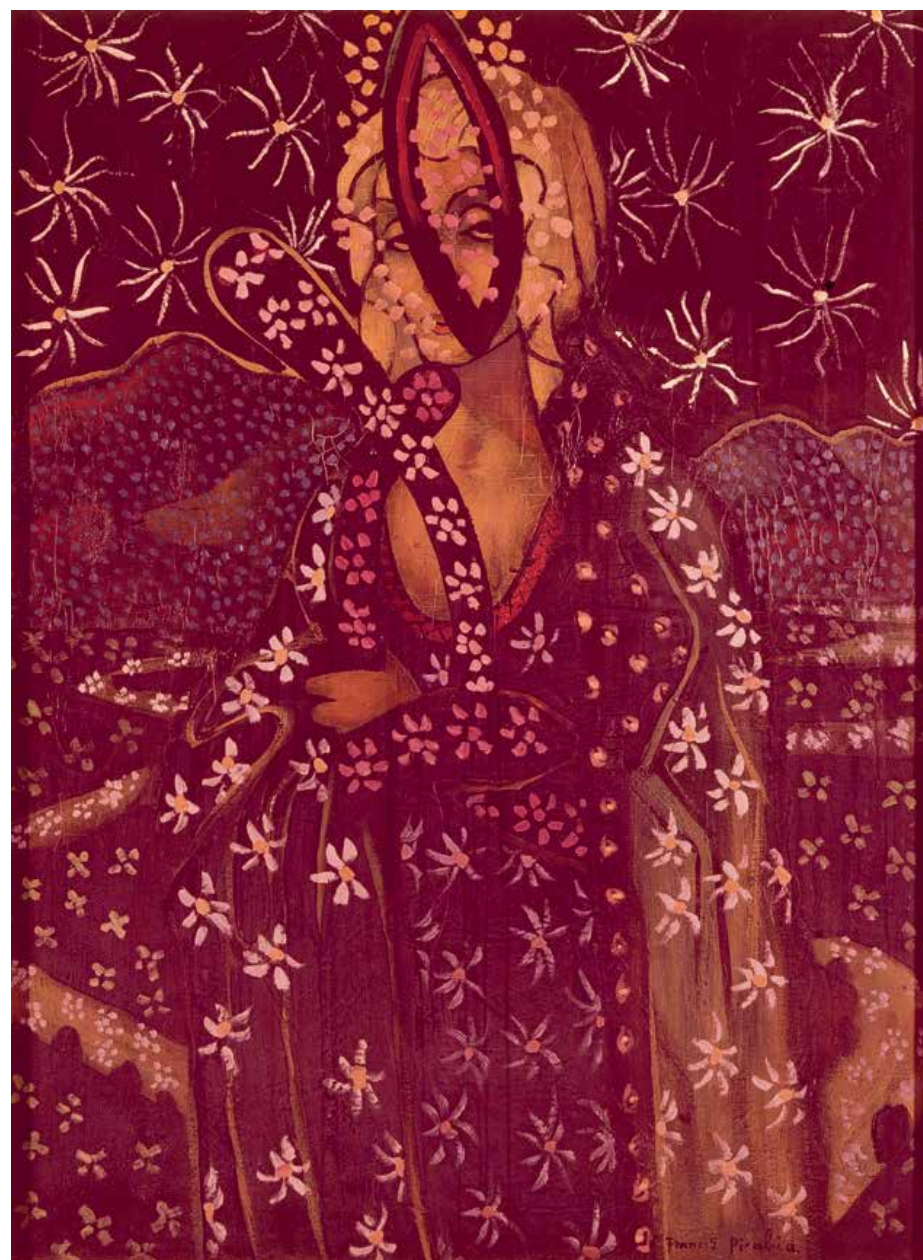
In "Figure and flowers" the underlying view of a robed woman standing before a landscape corresponds in style to works dating from the mid-1930s. Henri Goetz, the work's first owner, recognized the probable derivation of this composition from a fifteenth-century Madonna by Alesso Baldovinetti in the Louvre (oral communication, William A. Camfield, June 1968). While Picabia is generally believed to have added the multi-colored flowers in 1943, an intervening transformation including the mysterious abstract forms laid over the figure is more difficult to place. In addition, X-ray imaging demonstrates the presence of one or more compositions beneath the visible one including both geometric and organic elements (Centre Pompidou, 2003, 87).

PROVENANCE Centre Pompidou, Paris, Musée national d'art moderne—Centre de création industrielle (1981–), gift of Henri Goetz, Paris (ca.1943–81); from the artist.

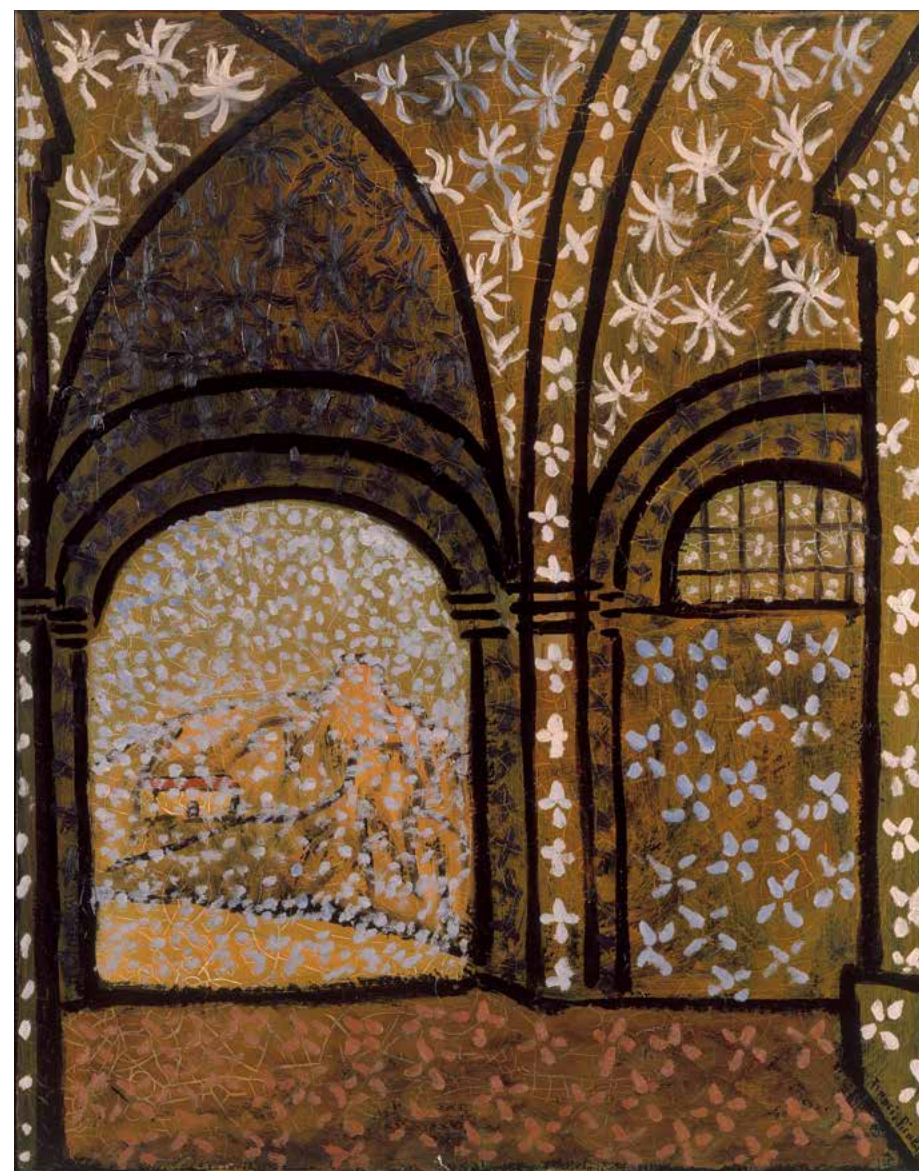
EXHIBITIONS *Palais des Congrès, Paris, 1980, no. 32 (repro.); Paris, colln. Henri Goetz; *The Museum of Modern Art, Seibu Takanawa, 1984, no. 89 (repro. color); Musée Matisse, Nice, 1997, no. 1452 (repro. color); Okazaki Mindscape M, Okazaki, 1998, no. 8 (repro. color); *Musée d'art moderne de la Ville de Paris, 2002, 344–45 (repro. color); Gemeentemuseum Den Haag, The Hague, 2011, 48–49 (repro. color); Centre Pompidou Málaga, 2015, 150–51 (repro. color).

BIBLIOGRAPHY Audinet 2002, 95; Borràs, *Picabia*, 1985, 423, no. 983 (repro.); Camfield 1979, 259, no. 379 (repro.); Centre Pompidou, 2003, 86–87, no. 34 (color repro.); Goetz 2001, 72.

Inv. 1856



1856



1857

1857

Untitled ca.1937–43

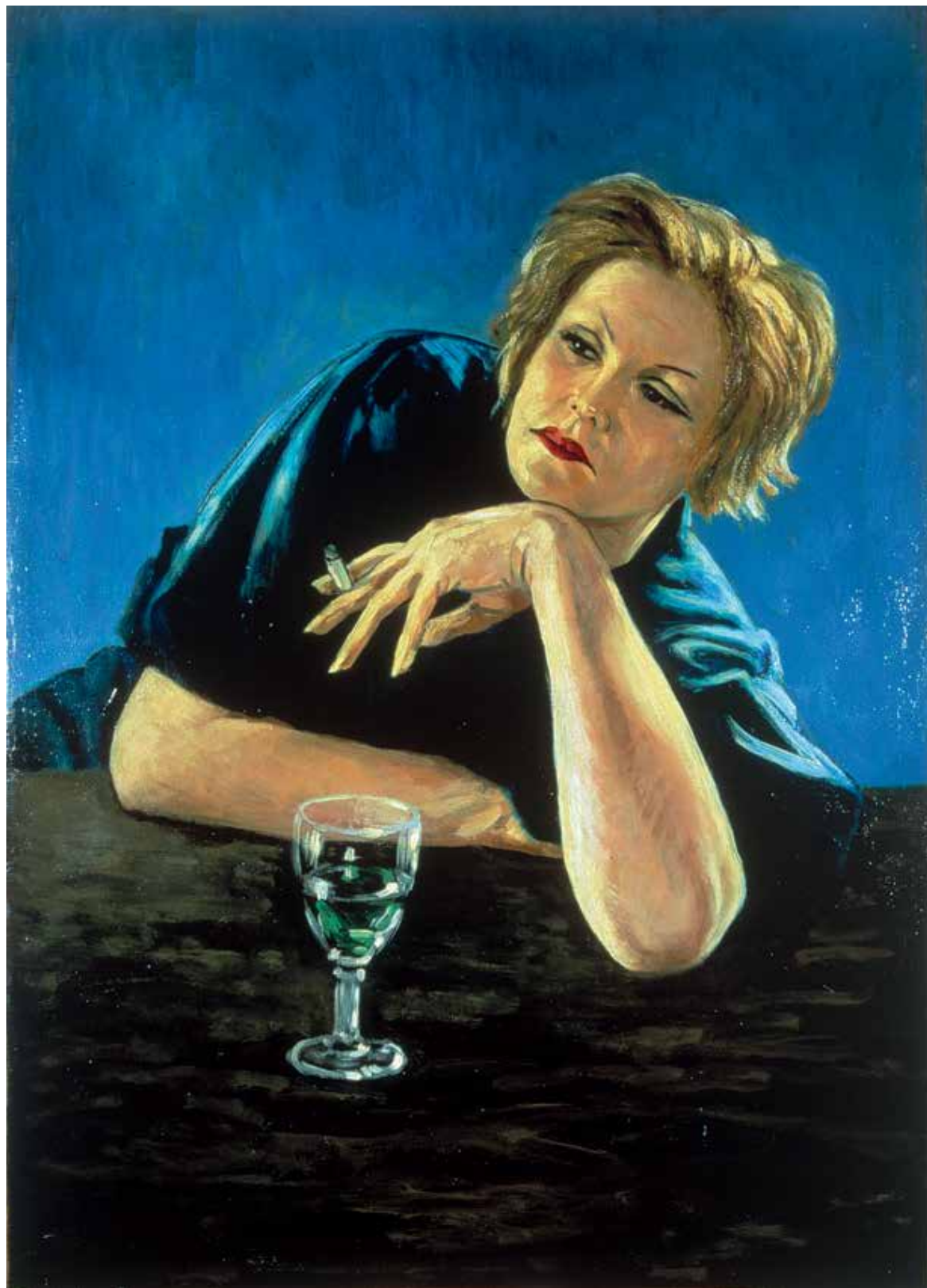
Oil on canvas?
 36 3/4 × 28 3/4 in.; 93 × 73 cm
 Signature/date l.r. "Francis Picabia"

In 1968 William A. Camfield viewed this painting along with another (cat. 1995) in the office of a Paris dentist to whom, according to his widow, Gabrielle Buffet had introduced the artist (Fanny Bossard to Camfield, spring 1983).

PROVENANCE Private collection, Switzerland (–1999–); from Francis J. and Fanny Bossard, Paris and Nidfurn, Switzerland (–1953–84–); from the artist.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 423, no. 979 (repro.).

Inv. 1857



1858 Scale 1:5

1858
La cigarette ca.1943-44

Oil on cardboard
41¼ × 29¼ in.; 106 × 75.5 cm
Signature/date l.l. "Francis Picabia"
Inscriptions verso, u.l.: "13. la cigarette"
(possibly the artist's hand)

When "The cigarette" was viewed by the Comité Picabia in 1996, Mohler Picabia remarked that she remembered her husband undertaking it a couple of months after seeing a painting by Picasso of a woman drinking absinthe. Whatever the case, Picabia's immediate model was a photograph published in *Mon Paris*, no. 3, January 1936, where a second glass implied another drinker. The work was among those shown in a small monographic exhibition in La Rochelle in 1947, when a local critic termed it "cette affiche d'une époque révolue, pour chanteuse réaliste" (Avit, 1947).

PROVENANCE Private collection (2000-); from Galerie Hauser & Wirth, Zürich (1997-2000); from private collection, Paris (-1997); private collection, Paris (-1996-).

EXHIBITIONS *Galerie Lhote, La Rochelle, Francis Picabia, 1947, no. 13; *Galerie Hauser & Wirth, Zürich, 1997, 45 (repro. color), 128; *Deichtorhallen Hamburg, 1997, 83 (repro. color, reversed); *Musée de Grenoble, 1998, no. 15 (repro. color, reversed).

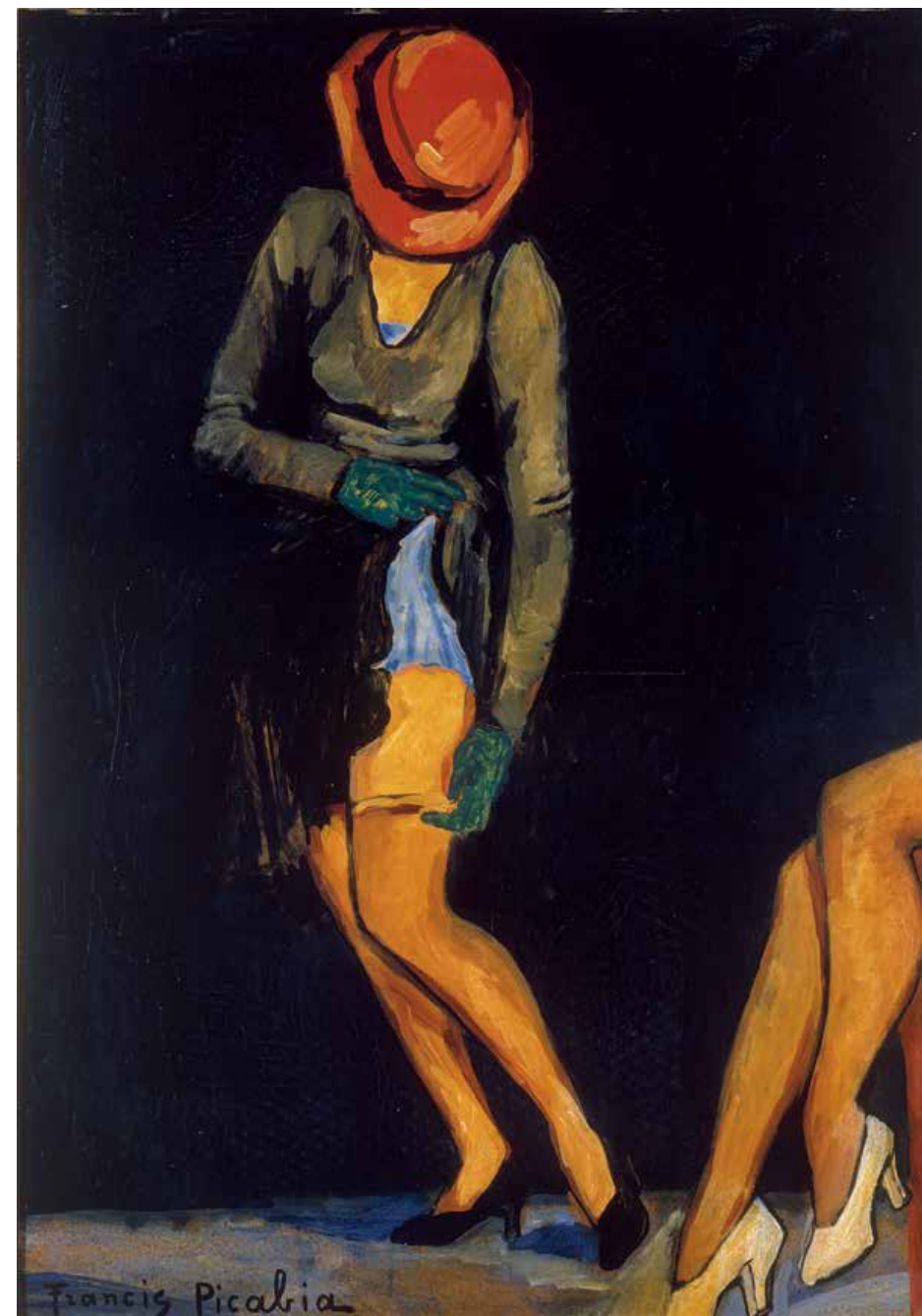
BIBLIOGRAPHY Avit, "L'exposition Picabia," 1947, ?; Boulbès 1997, 56; Cochran 1998, 21.

Inv. 2186

1859
Femme ajustant son bas (Femme au bas?) ca.1943-44

Oil on cardboard
41¼ × 29 in.; 104.5 × 73.5 cm
Signature/date l.l. "Francis Picabia"

"Woman adjusting her stocking" is probably the "Femme au bas" recorded exhibited at La Rochelle in 1947. Picabia chose the figure of the woman and the disembodied pair of legs from two photographs published on the same page of *Paris Plaisirs*, December 1935. The next entry, a closely related drawing, may represent an intermediate stage (cat. 1860).



1859

PROVENANCE Unknown (-2020-); Friedrich Christian Flick Collection (-2003-12-); Sotheby's, London, June 28, 2000, no. 377 (repro. color); from private collection, Paris (-2000).

EXHIBITIONS *Galerie Lhote, La Rochelle, Francis Picabia, 1947, no. 12; Hamburger Bahnhof, Berlin, 2004, 334; Hamburger Bahnhof, Berlin, 2007, 90; *Kunsthalle Krems, 2012, 126 (repro. color), 180.

Inv. 2397

1860
Untitled ca.1940-44

Pencil and charcoal on paper
11¼ × 5¼ in.; 29.5 × 14.5 cm
Signature/date l.l. "Francis Picabia"

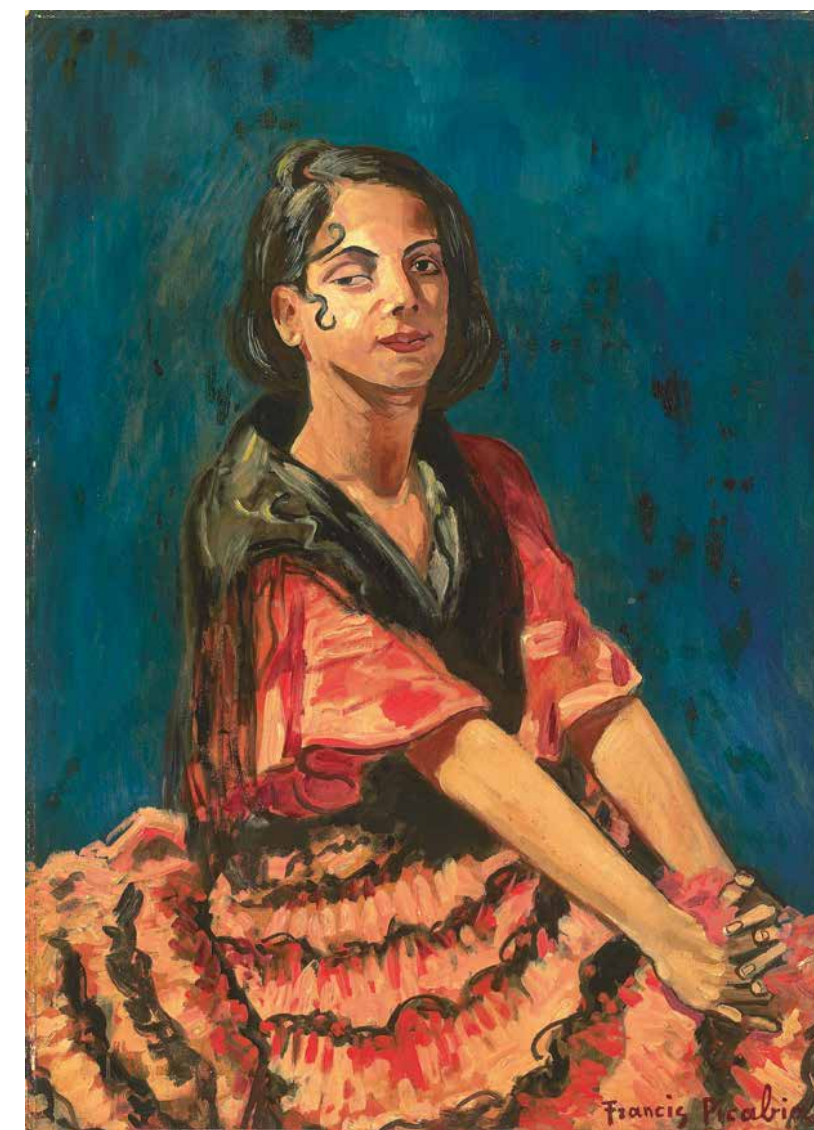
PROVENANCE Private collection, Lucerne (1993-2013-); Burkard, Lucerne, May 15, 1993, no. 121 (repro. color); from private collection, Zürich (-1993).

Inv. 3365



1860 Scale 1:3





1861

Scale 1:7

1862

Scale 1:7

1861**L'ACCORDÉONISTE** ca. 1943–44

Oil on cardboard
 41¼ × 29¾ in.; 105.6 × 75.6 cm
 Signature/date l.r. "Francis Picabia"
 Inscriptions Verso, u.c.: "14 L'accordéoniste"

Picabia adapted this accordionist and his companion from a photographic illustration in *Paris Magazine*, no. 57, May 1936. Regarding the work in the La Rochelle exhibition of 1947, reviewer Avit queried "pourquoi cet accordéoniste, autre affiche bâclée pour bal musette?"

PROVENANCE Marianne and Pierre Nahon, Paris and Vence (2012–19–); from Richelieu-Drouot, Paris. December 19, 2012, no. 29 (repro. color); private collection (–2008–); Christie's, London. December 2, 1986, no. 397 (repro.); Hôtel Drouot, Paris. April 4, 1978, no. ?.

EXHIBITIONS *Galerie Lhote, La Rochelle, Francis Picabia, 1947, no. 14; Galerie Thaddaeus Ropac, Paris, 2013, not in catalogue.

BIBLIOGRAPHY Avit, "L'exposition Picabia," 1947, ?; Cochran 1995, 69 (fig. 82).

Inv. 1909

1862**L'Andalouse** ca. 1942–44

Oil on cardboard mounted on wood
 41¼ × 29¾ in.; 106 × 76 cm
 Signature/date l.r. "Francis Picabia"

In "Andalusian woman" Picabia returned to a perennial theme, and to a photographic illustration he had used before, quite differently, for an "Espagnole" attributed to ca. 1937–38 (*Mon Paris*, no. 3, January 1936; see cat. 1429).

Introducing a strikingly deformed eye was among his modifications of that source here.

PROVENANCE Private collection (–2013–); Christie's, London. June 21, 2012, no. 321 (repro. color); from private collection, Europe (2008–12); from Christie's, London. February 4, 2008, no. 158 (repro. color); from private collection (1987–2008); from Sotheby's, New York. May 12, 1987, no. 371 (repro. color); Galleries Maurice Sternberg, Chicago (1971–72–); Palais Galliera, Paris. June 18, 1971, no. 88; Palais Galliera, Paris. December 4, 1970, no. 64 (repro.).

EXHIBITIONS J. F. Willumsens Museum, Frederikssund, 2013, 57 (repro. color), 232.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 921 (repro. color); Carstensen, 2013, 56–57; Cochran 1995, 69 (fig. 81); Pierre, A., "Picabia contre," 1998, 10, 15 (repro.), 19.

Inv. 619



1863

1863

Untitled ca. 1943–44

Pencil and oil on cardboard
40 $\frac{7}{8}$ × 29 $\frac{1}{4}$ in.; 103.8 × 74 cm
Signature/date l.c.l. "Francis Picabia"

Picabia adapted this composition from a photographic illustration in *Paris Magazine*, no. 58, June 1936, eliminating numerous details of costume and setting.

PROVENANCE Christie's, New York. November 3, 1993, no. 201 (repro. color); from Raymond Learsy, New York (1987–93); from Marcel Fleiss, Galerie

1900–2000, Paris (1987); from Ann Lignereux, Boulogne (–1987).

EXHIBITIONS *Galerie 1900–2000, Paris, 1987, no. 43 (repro. color).

BIBLIOGRAPHY Cochran 1995, 78 (fig. 53).

Inv. 600

1864

L'étreinte [II] ca. 1943–44

Oil on cardboard
29 $\frac{7}{8}$ × 23 $\frac{1}{4}$ in.; 76 × 59 cm
Signature/date l.r. "Francis Picabia"

This "embrace" is adapted from a photographic illustration in *Paris Magazine*, no. 41, January 1935. In a departure from his usual procedure, Picabia expanded the image, imagining more of the couple's torsos and adding a figured partition to their right.

PROVENANCE Private collection, Pennsylvania (2004–09–); from Christie's, London. June 23, 2004, no. 256 (repro. color); from Galerie Bruno Bischofberger, Zürich (–1995–2004); Hôtel Drouot, Paris. March 29, 1990, no. 82 (repro.).

EXHIBITIONS *Deichtorhallen Hamburg, 1997, 69 (repro. color).

Inv. 2047

1865

Untitled (letter-drawing to Germaine Everling) ca. 1943

Pencil and sanguine (for the postscripts) on paper
11 $\frac{3}{4}$ × 7 $\frac{1}{8}$ (irregular) in.; 30 × 19.5 (irregular)
Inscriptions Letter beginning on other side: "Germaine, / Depuis hier soir j'ai retrouvé Camassade,"...

This double-sided illustrated letter probably dates from the spring of 1943. Warm and chatty in tone, it invites Everling to escape Cannes for the refuge of the Camassade inn, where the author is hard at work in his "petit atelier"; inquires after the "evolution" of an exhibition, presumably that held at the Galerie Serguy in April; and closes with a swipe at the work of Pierre Bonnard, another southern resident, also featured in that exhibition. The image seems adapted from the same unidentified source as a painted *tête de femme* of the same period, there rendered clothed, perhaps also owned by Everling (cat. 1866).

PROVENANCE David Fleiss collection (2020–21–); from private collection (2020–); Germaine Everling, Cannes (ca. 1943–); from the artist (ca. 1943).

Inv. 4103



1864

1866

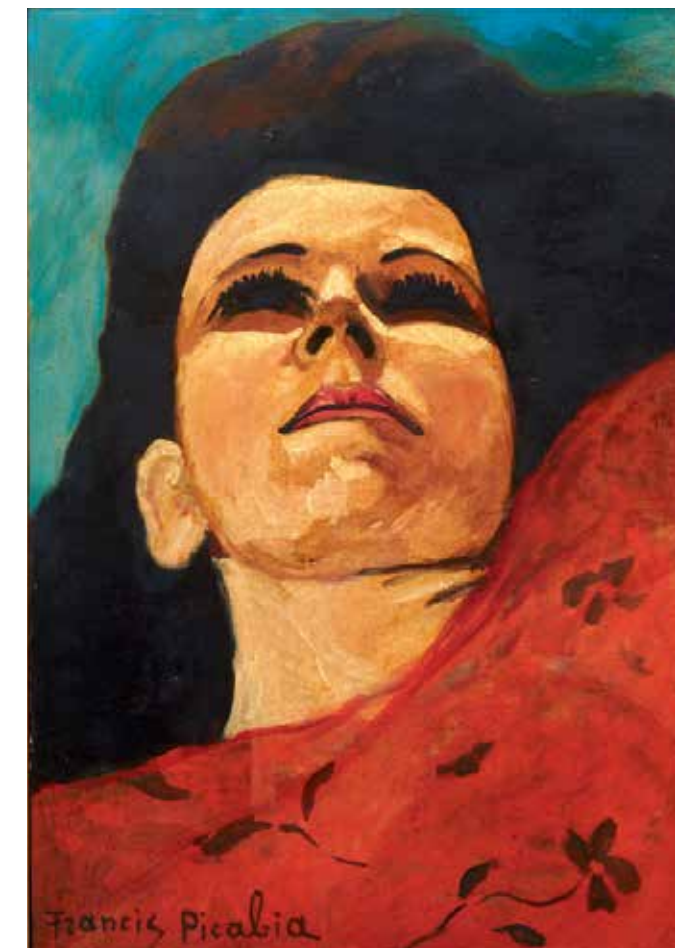
Untitled ca. 1943–44

Pencil and oil on cardboard
29 $\frac{1}{2}$ × 20 $\frac{1}{2}$ in.; 75 × 52.2 cm
Signature/date l.l. "Francis Picabia"

Inscriptions verso, u.l.: "Germaine / Everling / Picabia" (later crossed out; hand unknown); u.r. "428 Gramaglia / 104" (in chalk, different hand)

PROVENANCE Private collection (2022–); from Sotheby's, Paris. March 16, 2022, no. 9 (repro. color); from private collection, Europe (2021–22); from Aste Bolaffi, Turin. May 19, 2021, no. 35 (repro. color); from Tuninetto collection, Turin (–2021), by descent.

Inv. 4160



1866



1865

Scale 1:3

1867

La Résistance ca. 1943–44

Pencil and oil on cardboard
29½ × 20½ in.; 75 × 52 cm
Signature/date l.r. "Francis Picabia"

The established title for this work corresponds to a modern plaque recorded on its frame; at auction in 1977 it was titled "Allégresse à la résistance," something like "joy to resistance."

PROVENANCE Ketterer Kunst, Munich. December 10, 2021, no. 233 (repro. color); from private collection, Germany (~1980–2021); from Galerie Klewan, Munich; Drouot Rive Droite, Paris. March 24, 1977, no. 99.

EXHIBITIONS *Städtische Kunsthalle, Düsseldorf, 1983, no. 134 (repro.), 181; *Moderna Museet, Stockholm, 1984, no. 121.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 910 (repro.).

Inv. 2162



1868

1868

Untitled ca. 1943–44

Oil on cardboard
21¼ × 14¼ in.; 55.3 × 37.5 cm
Signature/date l.l. "Francis Picabia"
Inscriptions verso: "Je certifie cette toile comme [étant?] un original de Francis Picabia Germaine E. Picabia"

This unlocated painting has sometimes been identified as a likeness of Marlene Dietrich; a more anonymous photographic source is as likely.

PROVENANCE Palais Galiera, Paris. March 29, 1971, no. 74 (repro.); Obelisk Gallery, London (~1968–); Marcel Zerbib, Paris.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 962 (repro.).

Inv. 593

1869

Untitled ca. 1943–44

Oil on cardboard mounted on canvas
18¾ × 14½ in.; 46 × 37 cm
Signature/date l.r. "Francis Picabia"

When it was auctioned in 1985, this so-called "portrait" was on the other side of a curvilinear abstraction of ca. 1937–39 (cat. 1471); the buyer had them separated in 1986. In fact this head relates closely (albeit sans cigarette) to one in an unusual photographic source: the cover of a novel by Claude Farrères, *Les Civilisés* (Paris: Flammarion, 1936 edition).



1869

PROVENANCE Sotheby's, London. February 4, 2004, no. 340 (repro. color); from private collection, Bergamo (1985–2004); from Christie's, Rome. November 18, 1985, no. 89 (repro. color).

BIBLIOGRAPHY Boulbès 1997, 57, 59n.

Inv. 636

1870

Deux danseuses ca. 1943–44

Oil on wood
28¾ × 21½ in.; 73 × 54.5 cm
Signature/date l.l. "Francis Picabia"

These "two dancers" set against a featureless dark background originated in the rightmost figures in a photograph of a chorus line appearing in *Paris Magazine*, no. 26, October 1933. The painting has repeatedly been published as in the industrial enamel Ripolin, and as dating from the 1930s. Members of the Comité Picabia have instead ascertained its medium to be standard oil paint.

PROVENANCE Private collection (2005–21–); from Hauser & Wirth, Zürich and London (~2005); Florentine Pabst(-Schober), Hamburg (~1983–97–); Espace Cardin, Paris. May 31, 1978, no. 62 (repro.); William N. Copley, Longpont-sur-Orge, France and New York (~1962–75–); from Paride Accetti, Milan.

EXHIBITIONS *Galeries nationales du Grand Palais, Paris, 1976, no. 209 (repro.); *Galerie Michael Werner, Cologne, 1980, no. 8 (repro. color); *Musée d'Ixelles, Brussels, 1983, no. 67 (repro. color); *Städtische Kunsthalle, Düsseldorf, 1983, no. 112 (repro.), 180; *Moderna Museet, Stockholm, 1984, no. 101 (repro.); *The Museum of Modern Art, Seibu



Takanawa, 1984, no. 59 (repro. color); *Scottish National Gallery of Modern Art, Edinburgh, 1988, no. 44 (repro. color); *Deichtorhallen Hamburg, 1997, 50 (repro. color); *Hauser & Wirth Colnaghi, London, 2006, no catalogue; *Kunsthalle Krems, 2012, 125 (repro. color), 180; Hauser & Wirth, Zürich, 2015, 38 (repro. color), 123.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 883 (repro.; incorrect medium and support).

Inv. 630



1870

1871

Untitled 1943

Pencil on paper
13¾ × 10¼ in.; 34 × 26 cm
Signature/date l.r. "Francis Picabia / 2 aout 1943"

PROVENANCE Rossini S.A. (S.V.V.), Paris. June 18, 2015, no. 186, no. 186 (repro. color).

Inv. 3529

1872

Untitled 1944

Pencil on paper
12¾ × 9¾ in.; 31.5 × 23.3 cm
Signature/date l.l. "Francis Picabia"; l.r. "11 Juin 1944"
Inscriptions l.l. "a Dad"

This drawing is currently the only work on record dated by the artist to 1944; the identity of the dedicatee—perhaps also the sitter?—is unknown.

PROVENANCE Private collection (~2005–).

Inv. 2709



1871



1872



1873

Une fois deux [A] 1945

Oil on cardboard
36¼ × 28¾ in.; 92 × 73 cm
Signature/date Unknown
Inscriptions verso: "Une fois / deux" (hand unknown)

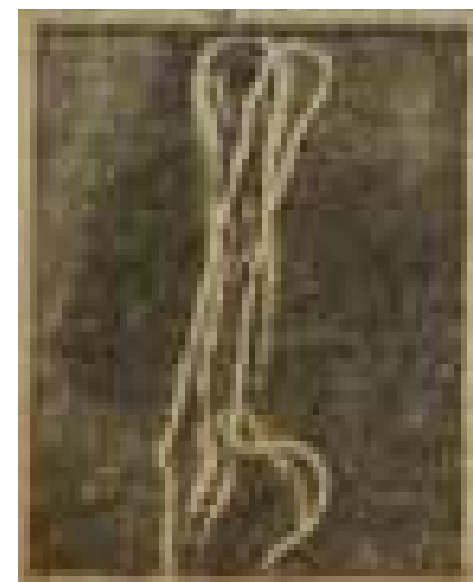
This, along with the next four paintings (cat. 1874, 1875, 1877, 1879), constituted Picabia's entry in his first postwar Paris exhibition, the Salon des Surindépendants, opening in October 1945. Together they represent the range of ideas and effects he had been exploring in his adoption of abstraction following his move to Paris early in the year: simplified "primitive" motifs, still referential in character, treated as overlapping, softly mottled forms, with occasional forays into harder-edged geometry. "Once twice," like the two following works, was subsequently repainted (cat. 1921), with this state known only through an old newspaper clipping pasted in Mohler Picabia's album. As Borràs noted, its title, like those of many of Picabia's postwar works, seems adapted from Henri Albert's translation of Friedrich Nietzsche's *Die Fröhlich Wissenschaft, Le Gai Savoir*, one edition of which he owned ("Une fois un," III: 260).

PROVENANCE the artist, reworked in 1946 as cat. 1921.

EXHIBITIONS Surindépendants, Paris, 1945, no. 564.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, 448; *L'Espoir de Nice*, 1945 (repro. in situ).

Inv. 4059



1873

1874

**Le négateur du hasard
(La négation du hasard)** 1945

Oil on cardboard
40¾ × 29½ in.; 103.2 × 75 cm
Signature/date unknown

Picabia exhibited this composition, perhaps executed over another work, in the 1945 Salon des Surindépendants as "Le négateur du hasard" ("the denier of chance," after Nietzsche, *Le Gai Savoir*, III: 258; a title also associated, perhaps incorrectly, with cat. 1934). Mohler Picabia labeled a photograph of it in her album "La négation du hasard." Picabia later reworked it in a version exhibited as *En faveur de la critique* (cat. 1922).

PROVENANCE The artist, reworked ca. 1947 as cat. 1922, *En faveur de la critique*.

EXHIBITIONS Surindépendants, Paris, 1945, no. 565.

BIBLIOGRAPHY Boulbès, *Picabia*, 2010, 331; *L'Espoir de Nice*, 1945 (repro. in situ).

Inv. 4058



1874



1875

1875

UNE FEMME HEUREUSE 1945

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

"A Happy Woman" seems adapted from an as-yet unidentified "primitive" source, possibly Melanesian in origin. As Boulbès noted, the title may transform Nietzsche's "Deux hommes heureux," from *Le Gai Savoir* (IV: 303). The work probably appeared for a second time in the Denise René exhibition of 1946, where an American reviewer commented that "stuffy people won't like [Picabia's] empty-headed 'La Femme Heureuse'" (Einstein). Visual evidence suggests that Picabia then painted over the work twice, first as an unrelated composition dated 1946, then as another dated 1949 (*Je me demande!*, cat. 2079), although further technical examination is needed to verify this hypothesis. The effect of an internal frame partially enclosing the figure is deliberate and shared with the following related drawing (cat. 1876).

PROVENANCE Uncertain (see comment).

EXHIBITIONS Surindépendants, Paris, 1945, no. 566; *Galerie Denise René, Paris, 1946, no. 10.

BIBLIOGRAPHY Boulbès, *Picabia*, 2010, 331; Einstein, 1946, *L'Espoir de Nice*, 1945 (repro. in situ) Perard 1946, n.p.; Pierre, A., *Francis Picabia*, 2002, 277.

Inv. 3666

1876

Untitled 1945

Pencil? and charcoal on paper
11¾ × 9 in.; 29 × 23 cm
Signature/date l.r. "Francis Picabia 45"

PROVENANCE Sotheby's, London, March 20, 2002, no. 187 (repro. color); private collection (2001–); from Hôtel Drouot, Paris, June 25, 2001, no. 209 (repro.); from Lionel and Christie Cavaleiro (Galerie Cavaleiro), Cannes and Paris (–1974–2001); from Olga Mohler Picabia, Paris.

BIBLIOGRAPHY Pierre, A., *Francis Picabia*, 2002, 277–78 (repro., cropped); Pierre, A., "Grandeur et décadence," 1998, 194–95, 197 (repro., cropped).

Inv. 680



1876



2000

2000
Untitled (Échelle céleste?) ca. 1948-49

Oil on canvas
76¼ × 51¼ in.; 195 × 130 cm
Signature/date Unknown

PROVENANCE the artist, reworked in ca. 1949 as cat. 2001, *Échelle céleste*.

BIBLIOGRAPHY Mohler 1975, 145 (repro. in situ).

Inv. 3675

2001
ÉCHELLE CÉLESTE ca. 1948-49

Oil on canvas
76¼ × 51¼ in.; 195 × 130 cm
Signature/date l.l. "Francis Picabia 1948"
Inscriptions l.c. "Echelle céleste"

"Celestial ladder" (its title from Nietzsche's *Gai Savoir*, III: 137), while dated 1948, was finished at a later point. A slightly different earlier state appears, already framed, in a set of studio photographs made in 1949 preserved in Mohler Picabia's album (cat. 2000). Unfortunately, its view there is largely blocked by the figure of the artist and by another, as yet unidentified painting. Further study is needed to determine the extent of Picabia's later alterations.

PROVENANCE Museum Insel Hombroich, Neuss, Germany (1996-); from Karl-Heinrich Müller, Düsseldorf (1983-96); from Sami Tarica, Paris (-1983); private collection (1979-); from Succession Picabia (1954-79); from the artist, reworked in ca. 1949 from cat. 2000.



2001

Scale 1:5



2002

Scale 1:5

EXHIBITIONS *Palais des Congrès, Paris, 1980, no. 57; *Städtische Kunsthalle, Düsseldorf, 1983, no. 156 (repro.), 183; *Moderna Museet, Stockholm, 1984, no. 143.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 1085 (repro.); Sima [1959], n.p. (repro. color in situ).

Inv. 740

2002
Untitled (Dans l'attente de rien?) 1948

Hand-colored mixed intaglio on paper
15½ × 11¾ (plate) in.; 39.4 × 29 (plate) cm
Signature/date (in plate) l.l. "Francis Picabia 1948"
Inscriptions (across base, below platemark)
"à Jacqueline Ghandi tres affectueusement
Francis Picabia"

Due to its date and dimensions, this, along with the the next entry (cat. 2003), seem Picabia's response to a commission from René Drouin in spring 1948 (for which see also the introduction to this volume). Both allude to known paintings: this one an early version (upside down as well as reversed) of a canvas completed in 1950 as *Danger de la force* (cat. 2088). Only two impressions are currently known to us. One (Francis and Olga Picabia Archive, Paris) is labeled on the back by Mohler Picabia with a presumed title, "Waiting for nothing" (from Nietzsche, *Le Gai Savoir*, "Sils Maria"). The other, reproduced here, is hand-colored and inscribed by the artist to one Jacqueline Gandhi, a name credited in the catalogue of the Drouin retrospective of 1949.

PROVENANCE Galerie Berès, Paris (-2016-17-); private collection, Paris; Jacqueline Ghandi (-1953-); from the artist.

Inv. 913

2003
Untitled (after Les seins [Transparence bleue?]) 1948

Mixed intaglio on paper
15½ × 11¾ (plate) in.; 39.4 × 29 (plate) cm
Signature/date l.l. (in the plate) "Francis Picabia"; l.r. (below platemark) "Francis Picabia"
Inscriptions verso, u.l.: "Pas à vendre"

This print is closely based on a painting of ca. 1926-28, "Breasts," probably originally known as "Blue transparency" (cat. 939). On the back of the only impression known to us, perhaps a trial proof, Picabia inscribed "not for sale."

PROVENANCE Francis and Olga Picabia Archive, Paris (-2020-22-); from Olga Mohler Picabia, Paris.

Inv. 4121



2003

2089

Untitled 1948–50

Oil on canvas in original frame
45¾ × 45¼ in.; 115.3 × 115.1 cm
Signature/date l.c.r. "Francis Picabia 1948–1950"
Inscriptions verso upper stretcher: "Francis Picabia 1929"

Visual and physical evidence indicates that this work is a thoroughgoing revision of a painting shown, already framed, in a photograph published in early 1949 (cat. 1977). Picabia seems to have retained the frame and some aspects of that composition while adding the distinctly phallic form in the middle. An old, fragmentary label recorded on the verso alludes to an unidentified exhibition sponsored by the Federation of Modern Painters & Sculptors in New York City, founded

in 1940. Mohler Picabia's notes on the artist's inventory after death additionally suggest that that this entry, like the next (cat. 2090), may have featured in Allendy's exhibition of Picabia's recent work opening in late 1950 (Francis and Olga Picabia Archive, Paris).

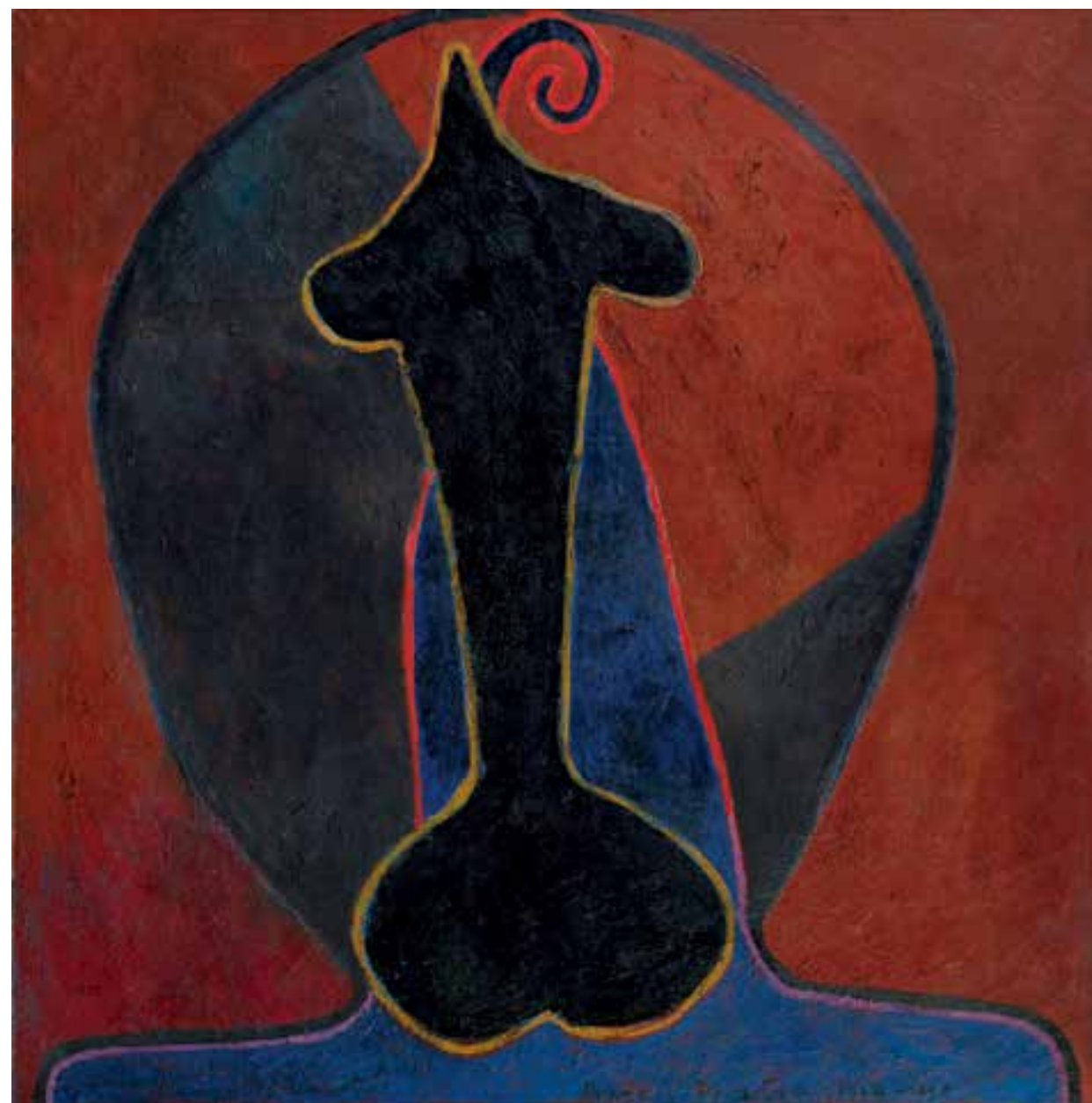
PROVENANCE Sotheby's, Paris, June 6, 2013, no. 9 (repro. color); from estate of Barry Flanagan (2002–09); from Waddington Galleries, London (–1989–2002); Galerie Neuendorf, Hamburg and Frankfurt (1983–88–); from Olga Mohler Picabia, Paris (1979–83); from Succession Picabia (1954–79); from the artist, reworked by 1950 from cat. 1977.

EXHIBITIONS *Palais des Congrès, Paris, 1980, no. 65; *Städtische Kunsthalle, Düsseldorf, 1983, no. 164 (repro.); *Moderna Museet, Stockholm, 1984, no. 151; *Scottish National Gallery of

Modern Art, Edinburgh, 1988, no. 78 (repro. color); Museum Ludwig Köln, Cologne, 1989, not in catalogue; *Waddington Galleries, London, 1990, no. 17 (repro. color); *Galerie Piltzer, Paris, 1997, no catalogue.

BIBLIOGRAPHY Borràs, *Picabia*, 1985, no. 1078 (repro.; incorrect support).

Inv. 1927



2089

Scale 1:7

2090

Égoïsme ca. 1947–50

Oil on plywood in original wood frame
60½ × 43¾ in.; 153.6 × 110.8 cm
Signature/date l.c. "Francis Picabia 1947–1950–"; across base (painted over) "Francis Picabia 1948 egoïsme"

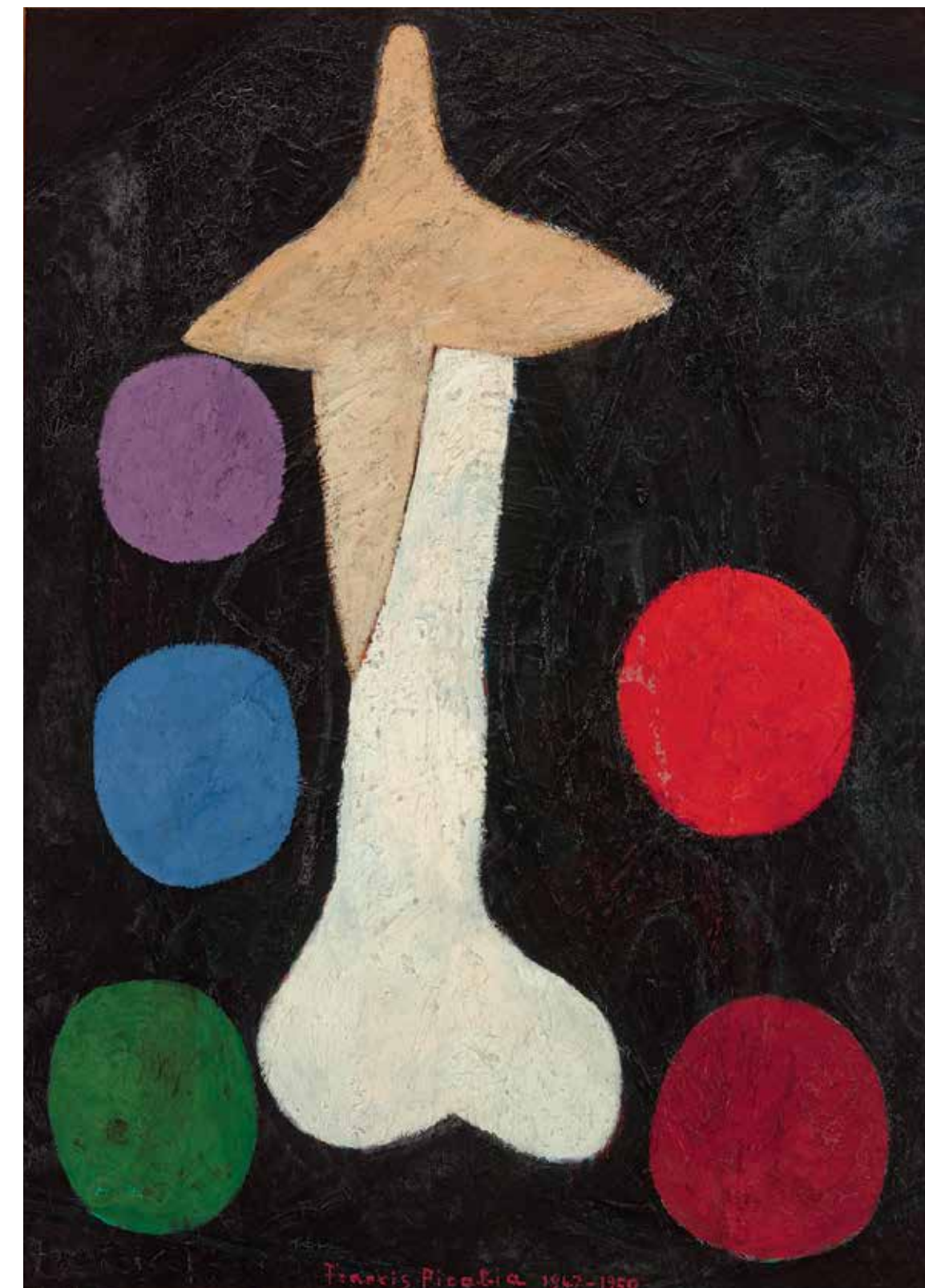
"Selfishness" is the established title for this work, but was probably intended by the artist for an earlier state documented in a studio photograph (cat. 2026). Although this version, incorporating the large, brightly colored "points" appearing in Picabia's work of 1950, completely covers the earlier layers, he apparently wished his characteristic artistic process to be recognized, as witnesses the open-ended format of his inscribed date.

PROVENANCE Museum Boijmans Van Beuningen, Rotterdam, with the support of Mondriaan Fonds (1996–; on loan 1993–96); Geert Jan Visser, Belgium (–1993–96) Waddington Galleries, London (1989–); from Galerie Neuendorf, Frankfurt and Hamburg (1983–89); from Olga Mohler Picabia, Paris (1979–83); from Succession Picabia (1954–79); from the artist, reworked ca. 1950 from cat. 2026.

EXHIBITIONS *Galeries nationales du Grand Palais, Paris, 1976, no. 237 (repro.); *Palais des Congrès, Paris, 1980, no. 72, cover (repro. color); Barbican Art Gallery, London, 1982, between 136 and 137 (repro. color), 144 (repro.); *Musée d'Ixelles, Brussels, 1983, no. 88 (repro. of poster or cover); *Städtische Kunsthalle, Düsseldorf, 1983, no. 152 (repro. color); *Moderna Museet, Stockholm, 1984, no. 139 (repro. color); *The Museum of Modern Art, Seibu Takanawa, 1984, no. 80 (repro. color); *Salas Pablo Ruiz Picasso del Ministerio de Cultura, Madrid, 1985, no. 165 (repro. color); *Scottish National Gallery of Modern Art, Edinburgh, 1988, no. 71 (repro. color); *Waddington Galleries, London, 1990, no. 19 (repro. color); *Kunstverein München, Munich, 1991, no. ?; Musée national d'art moderne, Paris, 1995, no. 61 (repro.); *Deichtorhallen Hamburg, 1997, 123 (repro. color); *Musée d'art moderne de la Ville de Paris, 2002, 378, 398–99 (repro. color); *Kunsthaus Zürich, *Francis Picabia*, 2016, 265 (repro. color, with frame), 357; Fondazione Ferrero, Alba, 2018, no. 50 (repro. color).

BIBLIOGRAPHY Boevé-Jones and van Hees, 2017, 66 (repro. color), passim; Boevé-Jones, Brela, and Lorente, 2018, 114 (repro. color), passim; Borràs, *Picabia*, 1985, 453, no. 1079 (repro. color); Boulbès 1998, 122–24 (repro. color); Boulbès 2016, 245; Pierre, A., *Francis Picabia*, 2002, 271–72 (repro.); Pierre, A., "Grandeur et décadence," 1998, 189–90 (repro.).

Inv. 852



2090

Scale 1:7