



PROPERTY OF A PROMINENT EUROPEAN PRIVATE COLLECTION

φ 136 Pablo Picasso

1881 – 1973 Spanish

Femme au chapeau

oil on canvas, signed and dated 13 juin 41 and on verso dated '41, inscribed *P. Picasso/Tête/61 x 38* (indistinct)/5284/No. 066 (indistinct) on the remnants of a gallery label and numbered 58/1660/41155 on the stretcher; and with the André Chenue transport label
24 x 14 7/8 in, 61 x 38 cm

PROVENANCE

Collection of the Artist, 1941 – 1956
Galerie Louise Leiris, Paris (Daniel-Henry Kahnweiler)
January 1956
Kootz Gallery, New York, 1956
Anonymous sale, Klipstein & Kornfeld, Bern, Switzerland,
1962, lot 949
Heinz Berggruen, Paris, 1962
Collection Pierina de Gavardie, Paris, 1962
Sold sale of *Impressionist and Modern Art Evening Sale*,
Christie's London, June 25, 2002, lot 18
A Prominent European Private Collection

LITERATURE

Pablo Picasso, Note manuscrite de Picasso, Archives Succession Pablo Picasso, January 11, 1956, written request asking Jaime Sabartés, Picasso's personal secretary / administrator, to issue a list of 10 paintings, this painting listed as *Femme au chapeau* (*La Tête de 1941*), at Kahnweiler's "for Kootz"
Kootz Gallery records, 1923 – 1966, Series 3: Artists Photograph Files, Archives of American Art, Smithsonian Institution, Washington, DC, <https://www.aaa.si.edu/collections/kootz-gallery-records-9163>, accessed September 9, 2019
Kootz Gallery, *Picasso: First Showing in America, Paintings and Sculptures*, 1956, titled as *Tête*, reproduced, unpaginated Samuel Kootz to Pablo Picasso, letter dated March 19, 1956, identifying *Femme au chapeau* (*la Tête de 1941*), (Zervos, vol. 11, no. 189, illustrated page 79) as sold, Picasso Museum Archives, Paris
Christian Zervos, editor, *Pablo Picasso*, vol. 11, *Oeuvres de 1940 et 1941*, 1960, #189, reproduced full page on page 79
Picasso Project, *Picasso's Paintings, Watercolors, Drawings and Sculpture: A Comprehensive Illustrated Catalogue, 1885 – 1973, Nazi Occupation 1940 – 1944*, 1999, #41-082, reproduced page 35
Anne Baldassari, *Picasso: Life with Dora Maar, Love and War, 1935 – 1945*, 2006, page 248 and reproduced full page, #126, page 227
Jean-Louis Andral et al., *Picasso in the Nahmad Collection*, Grimaldi Forum Monaco, 2013, listed page 166 and reproduced page 167

EXHIBITED

Kootz Gallery, New York, *Picasso: First Showing in America, Paintings and Sculptures*, March 12 – April 7, 1956
Grimaldi Forum Monaco, *Picasso in the Nahmad Collection*, July 12 – September 15, 2013



Portrait of Dora Maar with Cigarette Holder, 1946
Photo: Izis Bidermanas, © Louise Izis
Courtesy of RMN-Grand Palais (Musée national Picasso-Paris)/Art Resource, New York

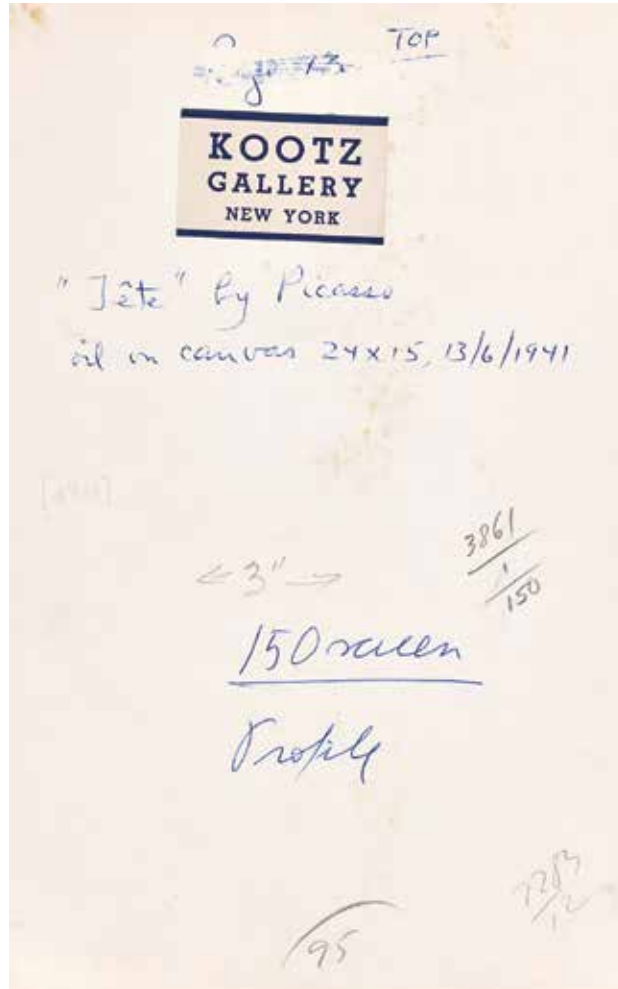
ESSAY BY JEAN-LOUIS ANDRAL TRANSLATED FROM THE ORIGINAL FRENCH TEXT

THE THEMES PABLO PICASSO tackled during his long creative period were always closely linked to his own life:¹ familiar decorative elements from his studios, figures with whom he was able to develop intellectual or emotional ties. "None of these subjects—derived from his lived experience or related to a more or less imaginary existence—" writes Michel Leiris, "failed to nurture a clear connection to the body or heart of the artist, to situate themselves in strict fashion in relation to his biography. His intimacy with the things he painted was so significant that it was as if their lives continued in parallel with his and as if, far from staying in place like mile markers one passes and leaves behind, they continued to escort him on his journey, rubbing against him, intertwining with him, and transforming into numerous avatars."² Hence the many portraits of *femmes dans un fauteuil* (women in an armchair) by the Malagueño, who successively had as models—confining ourselves to the artist's companions—Fernande Olivier, Eva Gouel, Olga Khokhlova, Marie-Thérèse Walter, Dora Maar, and Françoise Gilot, before Jacqueline Roque



A photograph of Pablo Picasso's *Femme au chapeau (Tête)*, 1956
 Courtesy of Archives of American Art, Smithsonian Institution, Washington, D.C.
 Kootz Gallery records, 1923 – 1966
 Box 1, folder 55: Picasso, Pablo, artwork, circa 1940 – 1949

in turn rounded off the list of the artist's muses who were particularly fond of this pose, often used by Paul Cézanne before him, as it permits a sort of objectification of the woman, set between the back and armrests as in a display case, allowing for a continued renewal of the figure's relationship to the space. To Françoise Gilot, who was surprised that in these works, "the model is so often caught between austere vertical and parallel lines, aggressive armchairs reminiscent of straightjackets or coffins," Picasso responds that the latter were "necessary; they are the architectural structures that stabilize the composition. Is it not natural for the model to sit while posing for the painter?"³ So the armchair is there for the naturalness of the pose in these paintings, which must be considered as in so many other portraits. And the seat is necessary, Picasso adds, "due to the laws of gravity. Bodies are not suspended in the air. They must be standing, sitting, or lying



Verso photograph of Pablo Picasso's *Femme au chapeau (Tête)*, 1956
 Courtesy of Archives of American Art, Smithsonian Institution, Washington, D.C.
 Kootz Gallery records, 1923 – 1966
 Box 1, folder 55: Picasso, Pablo, artwork, circa 1940 – 1949

down. I therefore have recourse to supports to satisfy the intimate logic of the pose."⁴

The notable Dora Maar, whom the artist met at the end of 1935 or beginning of 1936, gradually finds herself in this theme of the seated figure framed in a bust that, as Maurice Jardot notes, takes on "obsessional importance, just before and during the war," in Picasso's work. And, he continues, "these seated women and these busts of women that abound under the occupation owe their indisputable aggressiveness to the fact that, in the best examples, a prodigiously reinvented head, sometimes subtly shaped and coloured, appears on a body represented in a manner acceptable to everyone. And the larger this discrepancy, the stronger the aggressiveness."⁵ In Paris, on June 13, 1941, Picasso finished a 61 × 38 cm portrait of Dora Maar sitting in an armchair, the most recent in a string of others completed in previous years.

Here she is seated in a white armchair that is more comfortable than the metal one, found in the painter's studio and on which the same model sits in other portraits of that time. This continuity in furniture and clothing from one painting to another is quite characteristic of the art of Picasso, who, to enrich his variations on a theme—and that of the woman in an armchair is no exception—often makes use, as a composer does, of previously played melodic lines, but using them in a completely different harmonic setting, always finding new formal and chromatic solutions. Hence, for example, the blue corsage worn here by Dora Maar, which we find on the *Femme au corsage bleu* belonging to the Nahmad Collection, and in other paintings from the same year, 1941.⁶ In this series of depictions of women, to punctuate the painting and enliven the upper portion, he often makes use of a then very fashionable accessory, the hat. Indeed, one could devote an entire study to the classification of feminine head coverings present in Picasso's works. Hence, in our painting, this pretty tricorne that returns at times adorned with a feather and with which he crowns Dora Maar at least three times between June and July 1941.⁷

This extraordinary portrait, with its brutal manner and subtle irony, is particularly representative of those "pathetic, hallucinatory figures"⁸ of women during the occupation that Christian Zervos describes as "monsters."

We thank Jean-Louis Andral, art historian, critic and chief curator and director of the Picasso Museum in Antibes, for contributing the above essay. This text is a free adaptation of his essay "La femme assise," which appeared in *Picasso dans la collection Nahmad*, Grimaldi Forum Monaco, 2013, pages 143 to 157.

1. "I paint the way some people write their autobiography," quoted in Françoise Gilot and Carlton Lake, *Life with Picasso* (New York: McGraw-Hill, 1964), 123.
2. Michel Leiris, *Hommage à Pablo Picasso* (Paris: Grand Palais, 1966), exhibition catalogue, 11.
3. Françoise Gilot, *Matisse et Picasso* (Paris: Éditions Robert Laffont, 1991; Bibliothèque 10/18, 2006), 167. Citations refer to the 10/18 edition.
4. Pablo Picasso, quoted in *ibid.*, 170.
5. Maurice Jardot, *Picasso, peintures 1900 – 1955* (Paris: Musée des Arts Décoratifs, 1955), exhibition catalogue, no. 98.
6. *Femme assise dans un fauteuil*, 1941, oil on canvas, 130 × 97 cm, and *Femme assise dans un fauteuil*, 5 October 1941, oil on canvas, 116 × 89 cm, in Christian Zervos, ed., *Pablo Picasso*, vol. 11, *Oeuvres de 1940 et 1941* (Paris: Éditions Cahiers d'Art, 1960), 283, 321.
7. *Femme dans un fauteuil*, 19 June 1941, 139 × 97 cm; *Femme dans un fauteuil*, 19 June 1941, oil on canvas, 100 × 81 cm; and *Femme dans un fauteuil*, oil on canvas, 92 × 73 cm, in *ibid.*, 191, 192, 193. Latter work dated from 25 July 1941, MoMA, New York. Number IV from the catalogue of the exhibition presented at Galerie Louis Carré from June 14 to July 14, 1956, the latter canvas is dated there from 25 June 1941, which brings it closer in the logic of creation to his two earlier works of 19 June.
8. Zervos, *Pablo Picasso*, vol. 10, *Oeuvres de 1939 et 1940* (Paris: Éditions Cahiers d'Art, 1959), xii.



Pablo Picasso's *Femme au chapeau*, exhibited at the Kootz Gallery, New York, March 12 – April 7, 1956
 Courtesy of Archives of American Art, Smithsonian Institution, Washington, D.C.
 Kootz Gallery records, 1923 – 1966
 Box 1, folder 52: Picasso, Pablo, circa 1947 – 1965

What do you think an artist is? ... He is a political being, constantly aware of the heartbreaking, passionate or delightful things that happen in the world, shaping himself completely in their image. No, painting is not done to decorate apartments. It is an instrument of war ...

—PABLO PICASSO, 1945

ESSAY BY ROSALIN TE OMRA AND DAVID HEFFEL

DORA MAAR WAS a photographer and painter living in Paris when she met Pablo Picasso in 1935/1936 at the café Les Deux Magots, and by 1937 she had become one of his important muses. A serious and sensitive, high-strung dark-haired beauty, she was described as follows by James Lord: "Her gaze possessed remarkable radiance but could also be very hard. I observed that she was beautiful, with a strong, straight nose, perfect scarlet lips, the chin firm, the jaw a trifle heavy and the more forceful for being so, rich chestnut hair drawn smoothly back, and eyelashes like the furred antennae of moths."¹

Not only was she visually compelling to Picasso and thus a great model, she was intelligent, creative and part of the Paris avant-garde artistic community. She was involved with the exhibitions and causes of the Surrealists—for example, in 1934 she joined with André Breton and Paul Éluard in signing a call to arms organized by the Comité de vigilance des intellectuels antifascistes (Committee of Antifascist Intellectuals) against the extreme right. Picasso perceived that Maar was melancholic, with a Kafkaesque personality, and he found in this emotion a



Adrienne Fidelin, Marie Cuttoli, Man Ray, Paul Cuttoli, Pablo Picasso and Dora Maar (the dress Maar is wearing here bears a resemblance to the dress she is wearing in *Femme au chapeau*), Antibes, 1937
 Photo: © Man Ray 2015 Trust / Artists Rights Society (ARS), NY / ADAGP, Paris
 Courtesy of Centre Pompidou, MNAM-CCI / Art Resource, New York

powerful subject for his work. He often depicted her in a state of grief, as in his famous *Weeping Woman* series.

Picasso began to work on sketches for his masterpiece anti-war painting *Guernica* on May 1, 1937, and from May to June, Maar went to his studio in the Rue des Grands-Augustins to photograph the metamorphosis of this image. Anne Baldassari notes that in *Guernica*, “the person bearing the torch, the light, the spotlight, Dora herself, the photographer, is one of the dominant figures in the painting.”² In *Femme au chapeau*, the suffering figure of Maar embodied the anxieties present in Paris in 1941. At that time, tremendous pressure was being exerted on the art community by the Nazis through the Vichy government. Artists were fleeing the country, and Picasso’s dealer, Daniel-Henry Kahnweiler, had been forced to sell his gallery to his stepdaughter, and the gallery then became Galerie Louise Leiris.³ However, Picasso was determined to stay in Paris, although his situation was precarious. He had been classified by the Nazis as a degenerate artist; they had forbidden anyone to exhibit his work and frequently made searches of his studio. Picasso drew on his life in his work, and when he looked back on his paintings of Maar, he realized that she had become for him the personification of the war. Her image, which he reinterpreted countless times in his paintings between

1937 and 1944, embodied all of the complicated and conflicting emotions of his existence in the midst of occupied Paris. *Femme au chapeau* is a masterful work from this turbulent and intense period.

Samuel Kootz and Galerie Louise Leiris / Daniel-Henry Kahnweiler

DANIEL-HENRY KAHNWEILER WAS already Picasso’s dealer in Paris when the New York dealer Samuel Kootz of Kootz Gallery approached Picasso in Paris in 1946. Picasso was struggling with Kahnweiler over raising his prices in war-torn Europe, and Kootz, who had been dealing in the works of avant-garde American painters such as Adolph Gottlieb and Robert Motherwell, wanted Picasso’s works to lend support to the American painters he was handling and was prepared to pay his prices. Picasso played with both dealers to get what he wanted, finally allowing Kootz to pick out some key paintings, including a painting of Dora Maar.

After he finally sold works to Kootz, Picasso taunted Kahnweiler about it, causing him to begin buying his works again, at the price he asked for. Although he agreed not to sell to any other dealer than Kahnweiler, Picasso, as Françoise Gilot related,



Picasso creating a statuette in in the Grands-Augustins workshop, Paris, circa 1941
 Photo: Dora Maar, © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris Picasso artwork © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
 Courtesy RMN-Grand Palais (Musée national Picasso-Paris) / Art Resource, New York

“had grown rather fond of Kootz” and would direct him to pick up works from Kahnweiler and sometimes directly sent him works.⁴ Picasso delighted in such competition, which of course resulted in his exerting greater control of his market.

In 1956, Kootz mounted the exhibition *Picasso: First Showing in America, Paintings and Sculptures* at his gallery on Madison Avenue in New York. *Femme au chapeau*, titled *Tête* and reproduced full page in the catalogue, was one of only 11 paintings and two sculptures in this important exhibition.

The Provenance History

FEMME AU CHAPEAU has a distinguished provenance. After its appearance at the Galerie Louise Leiris in Paris and Kootz Gallery in New York, it was presented for sale at the Swiss auction house Klipstein & Kornfeld (and reproduced on the sale catalogue cover), where it was acquired by the Paris merchant collector Heinz Berggruen. It then was acquired in 1962 by Pierina de Gavardie, an employee of Berggruen’s. De Gavardie was born in Italy but had moved to Paris in the 1930s to work with her uncle, who was a tailor. Among her uncle’s clients were many of the most influential artists and dealers of the Parisian art world,



Picasso and a plaster bust of Dora Maar in the Grands-Augustins workshop, Paris, 1941
 Photo: Dora Maar, © 2019 Artists Rights Society (ARS), New York / ADAGP, Paris Picasso artwork © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York
 Courtesy RMN-Grand Palais (Musée national Picasso-Paris) / Art Resource, New York

and she became an art dealer herself before coming to work with Berggruen in the 1950s. Works from her estate sold at Christie’s London in June 2002, a sale which included major works by Picasso, Claude Monet, Max Ernst and Joan Miró, as well as a 1951 masterwork, *Composition*, by Jean Paul Riopelle.

1. James Lord, *Picasso and Dora: A Personal Memoir* (London: Orion, 1993), 31.
2. Anne Baldassari, *Picasso: Life with Dora Maar, Love and War, 1935–1945* (Paris: Flammarion, 2006), 172.
3. Steven A. Nash, ed., *Picasso and the War Years, 1937–1945*, (London: Thames & Hudson; San Francisco: Fine Arts Museums of San Francisco, 1998) detailing Louise Leiris acquiring Kahnweiler’s gallery, then known as Galerie Simon, in July 1941, and renaming it to Galerie Louise Leiris, 216.
4. Françoise Gilot and Carlton Lake, *Life with Picasso* (New York: McGraw-Hill, 1964), 182.

ESTIMATE: \$8,000,000 – 10,000,000
\$6,000,000 – 8,000,000 US