

PABLO PICASSO
and
ANDRÉ SALMON

The Painter, the Poet and the Portraits

By Jacqueline Gojard

TRANSLATED AND EDITED BY

Beth S. Gersh-Nešić and Jacqueline Gojard

Copyright © 2019
Jacqueline Gojard and Beth S. Gersh-Nešić
All rights reserved (Tous droits réservés)

ISBN -13: 978-1-950191-01-7

Cover design: Ruby Silvius www.rubysilvius.com
Interior design: Najdan Mancic www.iskonbookdesign.com

ZAMIR
PRESS

A division of



www.nyarts-exchange.com
www.andresalmon.org

Photograph of Salmon and Picasso in 1957, in Sanary, on the terrace of the villa “Les Restanques” rented by the painter Édouard Pignon and his wife Hélène Parmelin. Rights of reproduction: Jacqueline Gojard.



Contents

Translator/Editor's Acknowledgments

List of Illustrations

The Painter's Poet	1
Salmon et Picasso: Le poète et son peintre, le peintre et son poète.....	37
Chronology	57
Bibliography.....	73
Index	74
About the Author	77
About the Translator/Editor	78

TRANSLATOR/EDITOR'S ACKNOWLEDGMENTS

It has been an honor and a privilege to work with Jacqueline Gojard, maître de conférences hors classe, Professor of Literature, University of Paris III (Sorbonne), whose scholarship on André Salmon is without peer. Her brilliant essays always inspire me to pursue more. Our lively conversations have been the highlight of my research on Salmon's life and work. That she has entrusted her essays to my translations in English confers a responsibility that is both humbling and exhilarating. I hope I have adequately captured the unique lyricism of her voice as well as her scholarly precision and insight. Additionally, in her role as the executor of André Salmon's Literary Estate, Professor Gojard agreed to the reproductions of Salmon's portraits of Picasso, published here in an English language text for the first time.

Our friend and fellow member of the *bande à Salmon*, Marilena Pronesti, whose book *André Salmon: Les Dessins d'un poète—ses copains et les mythes d'une génération d'artistes*, also contributed her collegial support. *Grazie mille*, Marilena, for your generous collaboration. We are also extremely fortunate and grateful to have the brilliant artist Ruby Silvius design our beautiful book cover and the logo for Za Mir Press. Thank you so much. *Mille merci* to our eagle-eyed proofreaders Jeanette K. Briggs and Catherine Scher. To poet/translator Ann Cefola, thank you so much all your helpful corrections, suggestions and support all along the way.

A heartfelt *merci* to Peter Read, Professor Emeritus in French Literature and Visual Arts, University of Kent, for his encouragement as we embarked on this project and for his excellent contributions to the literature on Picasso's Gang, published in numerous exhibitions catalogues and his own books.

To Maria Murguai and Jacqueline Simon of Artists Rights Society of New York, thank you so much for facilitating the rights of reproduction from the Picasso Administration. We thank the Picasso Administration for

allowing us to include the Picasso portraits of Salmon in this first book on the relationship between the last two survivors of the Bateau Lavoir era.

Numerous scholars have made contributions that inform our book. To those reading this text, please accept our sincerest gratitude for your work and collegial support as we pursue our projects on André Salmon.

And finally, this book is dedicated to Dušan Nešić and Natasha Nešić, who have endured decades of André Salmon projects. Thank you for listening and offering encouragement along the way.

LIST OF ILLUSTRATIONS

Title Page: Photograph of Salmon and Picasso in 1957, in Sanary, on the terrace of the villa “Les Restanques” rented by the painter Edouard Pignon and his wife H el ene Parmelin. Rights of reproduction: Jacqueline Gojard.

Figure 1. Pablo Picasso, *Portrait of Andr e Salmon*, October 4, 1968. Ballpoint pen on newspaper, 2 $\frac{7}{8}$ \times 4 $\frac{7}{8}$ inches (7.3 \times 12.4 cm). Not in Zervos. Private Collection, formerly owned by Andr e Salmon.   2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Figure 2. Photograph of Andr e Salmon taken at Stuart Merrill’s home, 1906. Photo printed once in the magazine *Panorama* (1944).

Figure 3. Pablo Picasso, *Portrait of Andr e Salmon*, 1905. Ink on paper, 11 $\frac{3}{4}$ \times 9 inches (30 \times 23 cm). Not in Zervos. Private Collection, formerly owned by Andr e Salmon.   2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Figure 4. Pablo Picasso, *Portrait of Andr e Salmon*, 1905. Ink on paper, 7 $\frac{1}{4}$ \times 4 $\frac{1}{2}$ inches (18.5 \times 11.5 cm). Not in Zervos. Biblioth eque Historique de la Ville de Paris, Biblioth eque Apollinaire.   2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Figure 5. Pablo Picasso, *Portrait of Andr e Salmon*, 1905. Ink on paper in sketchbook, 7 $\frac{1}{8}$ \times 5 inches (18 \times 12.6 cm). Not in Zervos. Mus ee Picasso, Paris.   2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Figure 6. Pablo Picasso, *Portrait of Andr e Salmon*, 1905. Pencil on cardboard, 4 $\frac{1}{8}$ \times 3 $\frac{5}{8}$ inches (10.4 \times 7.2 cm). Not in Zervos. Private Collection, formerly owned by Guillaume Apollinaire.   2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Figure 7. Pablo Picasso, *Portrait of André Salmon*, 1907. Charcoal on paper, 23 $\frac{5}{8}$ × 15 $\frac{3}{4}$ inches (60 × 40 cm). Not in Zervos. Private Collection, formerly owned by André Salmon. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Figure 8. Pablo Picasso, *Studies for a portrait of Salmon*, 1907. Ink on paper, 12 $\frac{3}{4}$ × 15 $\frac{3}{4}$ inches (32.5 × 40 cm). Zervos XXVI, 179. Private Collection. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Figure 9. Pablo Picasso, *Study for a wooden sculpture of André Salmon*, 1907. Charcoal and India ink on paper, 24 $\frac{3}{4}$ × 18 $\frac{7}{8}$ inches (63 × 48 cm). Zervos XXVI, 284. Private Collection. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Figure 10. Pablo Picasso, *Portrait of Josep Fondevila*, 1906. Oil on canvas, 17 $\frac{3}{4}$ × 15 $\frac{7}{8}$ inches (45.1 × 40.3 cm). Metropolitan Museum of Art, Gift of Florene M. Schoenburn, 1992. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Figure 11. Picasso's Yaka sculpture, wood, 24 $\frac{3}{8}$ × 5 $\frac{1}{2}$ × 6 $\frac{1}{4}$ inches (62 × 14 × 16 cm). Source: Photograph in H el ene Klein Seckel's essay; Private Collection.

Figure 12. Pablo Picasso, "Vive La France," Letter to Andr e Salmon with portrait as Mar chal, May 6, 1915. Gouache, watercolor and India ink on paper, 6 $\frac{7}{8}$ × 8 $\frac{3}{4}$ inches (17.5 × 22.2 cm). Not in Zervos. Mus e Pablo Picasso, Paris. Gift of Mr. and Mrs. Alain Mazo, 1980. © 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Figure 13. Andr e Salmon, *The Infant Pablo in Malaga*, c. 1907/8. India ink on paper, 6 × 3 inches (15 × 8 cm). Private Collection; formerly in the collection of Andr e Salmon.

Figure 14. Andr e Salmon, *The Painter and His Mistress*, c. 1907/8. India ink on paper, 4 × 5 $\frac{1}{2}$ inches (10 × 14 cm). Private Collection; formerly in the collection of Andr e Salmon.

Figure 15. André Salmon, *Portrait of Monsieur Picasso*, 1908. Gouache, watercolor and conté crayon on fine paper, 8 × 5 ½ inches (20.2 × 14.3 cm). Musée Picasso, Paris.

Figure 16. Photograph of André Salmon in front of Picasso's *Three Women* in Picasso's studio in the "Bateau Lavoir," 13 rue Ravignan, 1908. Source: Public Domain.

Figure 17. Photograph of the "Bateau Lavoir," c. 1910. Source: Public Domain.

Figure 18. Amedeo Modigliani, Pablo Picasso and André Salmon standing in front of the Café de la Rotonde, August 12, 1916. Photographed by Jean Cocteau. Source: Public Domain.

1

The Painter's Poet

They were born within three weeks of each other in October 1881, André Salmon on the 4th and Pablo Picasso on the 25th. The painter attached a great deal of importance to this quasi-twinning, evidenced by the last portrait of the poet in honor of his birthday.¹ It is a drawing in ballpoint pen on a scrap of newspaper with the date “4. 10. 68” with “1904 ou 5” written above, noting the year of their meeting. Thus he pointed out with a bit of uncertainty (which remains to this day²) that their friendship had lasted more than sixty years. **[Figure 1]**

¹ See Hélène Klein Seckel, “Three Portrait-Manifestos of Poets: André Salmon, Guillaume Apollinaire, and Max Jacob,” in the exhibition catalogue *Picasso and Portraiture: Representation and Transformation* (New York: Museum of Modern Art, 1996), pp. 185-186.

² The experts disagree on this point: not after October 1904 (John Richardson, *A Life of Picasso*, vol. 1, New York: Random House, 1991, p. 198), not before the beginning of 1905 (Hélène Klein Seckel, *Max Jacob et Picasso*, Musée Picasso, Paris, Réunion des musées nationaux, 194, p. 37).

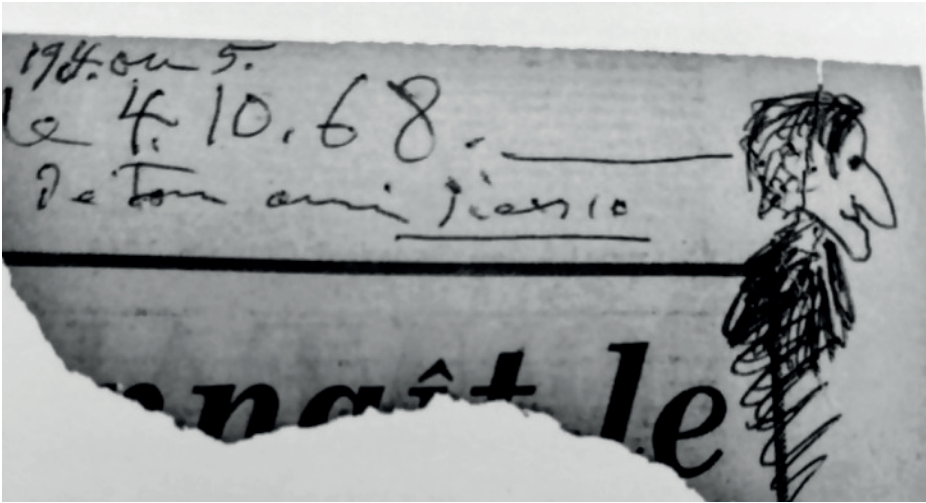


Figure 1. Pablo Picasso, *Portrait of André Salmon*, October 4, 1968 Ballpoint pen on newspaper, 2 $\frac{7}{8}$ × 4 $\frac{7}{8}$ inches (7.3 × 12.4 cm). Not in Zervos. Private Collection, formerly owned by André Salmon.

© 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

Therefore, it is impossible to attempt to write here—even in a cursory fashion—a brief history of their relationship. Instead I restrict myself to demonstrating, through a few specific examples, their mutual, intuitive understanding based on a shared conception, if not practice, of their art.

The young André Salmon appears in two series of Picasso drawings: the first at the end of 1905 and the second during the summer of 1907. The 1905 drawings have been classified as Picasso caricatures.³ [Figures 3, 4 and

³ We know of four (Klein Seckel, 1996, p 185). A Paul Fort visiting card with the caricatures of the poet himself, Henri Delormel and Salmon, belongs to the same period; just as a sheet of paper full of portraits (Paul Fort, Jean Moréas, Henri Delormel, Apollinaire, Salmon, Fernande Olivier), which Picasso contributed to Salmon's work *Le Manuscrit trouvé dans un chapeau* (*The Manuscript Found in a Hat*) published after the war in 1919. See *Picasso jeunesse et genèse: Dessins 1893-1905*, Musée Picasso, Paris, Réunion des musées nationaux, 1991, p. 70-71. Another Salmon portrait was found in 2010 among 271 Picasso works that had been stored in a garage by an electrician who installed antitheft devices for the artist at the end of his life.

5] If we compare them to a photograph of Salmon taken at the poet Stuart Merrill's home around this time [Figure 2],⁴ we see how Picasso reduced the face of his friend to a few characteristic features: the long nose, the prominent cheekbones and the protruding chin. [Figure 6] The sardonic smile and bent back confirm the first impression, according to Max Jacob⁵: a tall and slender fellow "rounded by a benevolent sarcasm," with a face like a "crescent moon." Picasso also points out the contrast between the suit of a young man from a good family, complete with a stiff collar and puffed-out tie, and his distinctive slovenliness: a shaggy beard and moustache, tousled forelock, and a drowsy eye. The pipe between the index and middle fingers and a wine glass on a little round table indicate a café setting and the poet's drunken state.⁶

Hélène Klein Seckel rightly saw⁷ that the "caricatures" had, in effect, aged Salmon, who was barely twenty-four years old in 1905 and, according to Fernande Olivier, appeared very young.⁸ Thus, they actually became a series of premonitory portraits. For Picasso only had to reverse the profile of his friend from left to right on October 4, 1968. Weakened at the time by the illness that ended his life a few months later,⁹ Salmon had become a caricature of himself. With his pen, Picasso restored the brown hair lost to the completely bald octogenarian, and in so doing remarked that now he could once again se pet as he was on the day they met during the winter of 1904-1905.

⁴ Published in the journal *Panorama*, February 17, 1944, p. 6.

⁵ In the "Naissance du cubisme et autres," *Les Nouvelles littéraires*, April 30, 1932. See Hélène Klein Seckel, *Max Jacob et Picasso*, p. 224.

⁶ Fernande Olivier noted this feature in *Picasso et ses amis* (Paris: Stock, 1933), p. 92: "His long and delicate hands held his wooden pipe, which he smoked all the time, in a particular way."

⁷ Klein Seckel, 1996, p. 183.

⁸ Olivier, p. 92.

⁹ Salmon died onh 129March 12, 1969, in his home in Sanary-sur-Mer, on the Riviera.

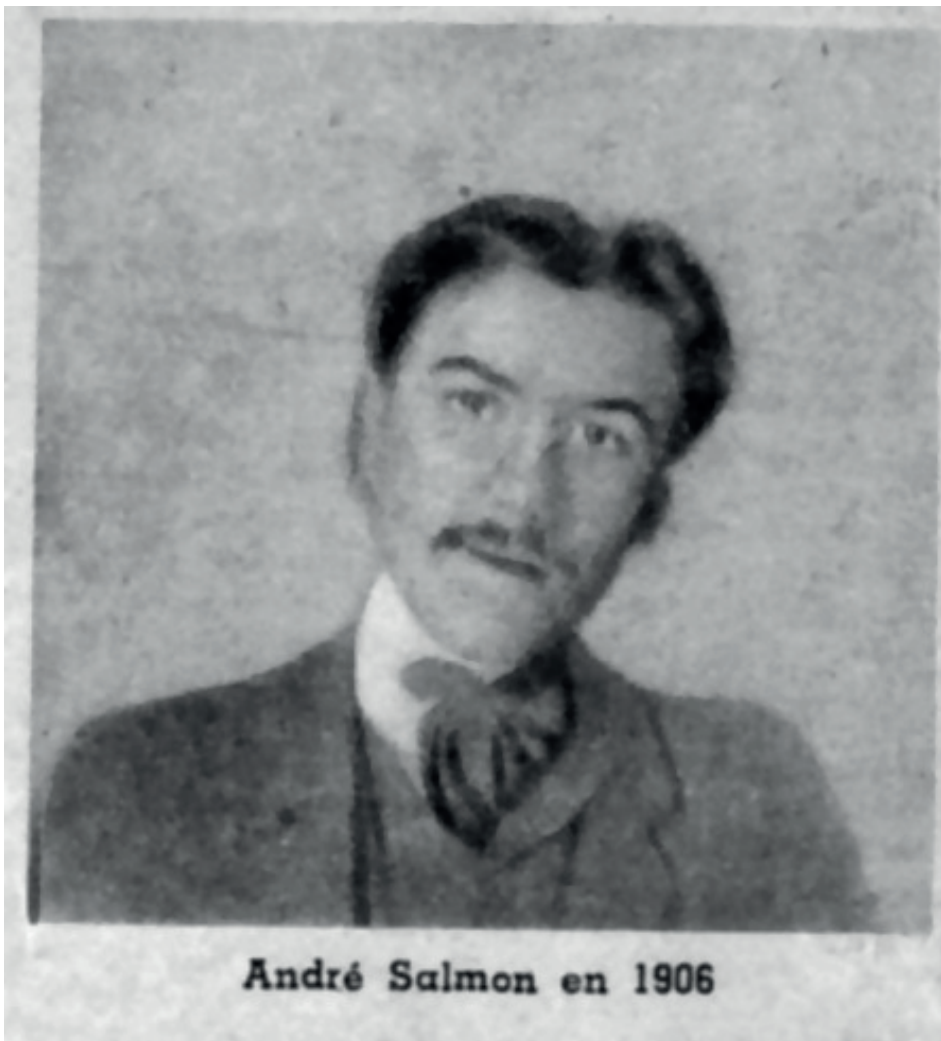


Figure 2. André Salmon, 1906, photograph taken at Stuart Merrill's home. Photograph printed once in the magazine *Panorama* (1944).

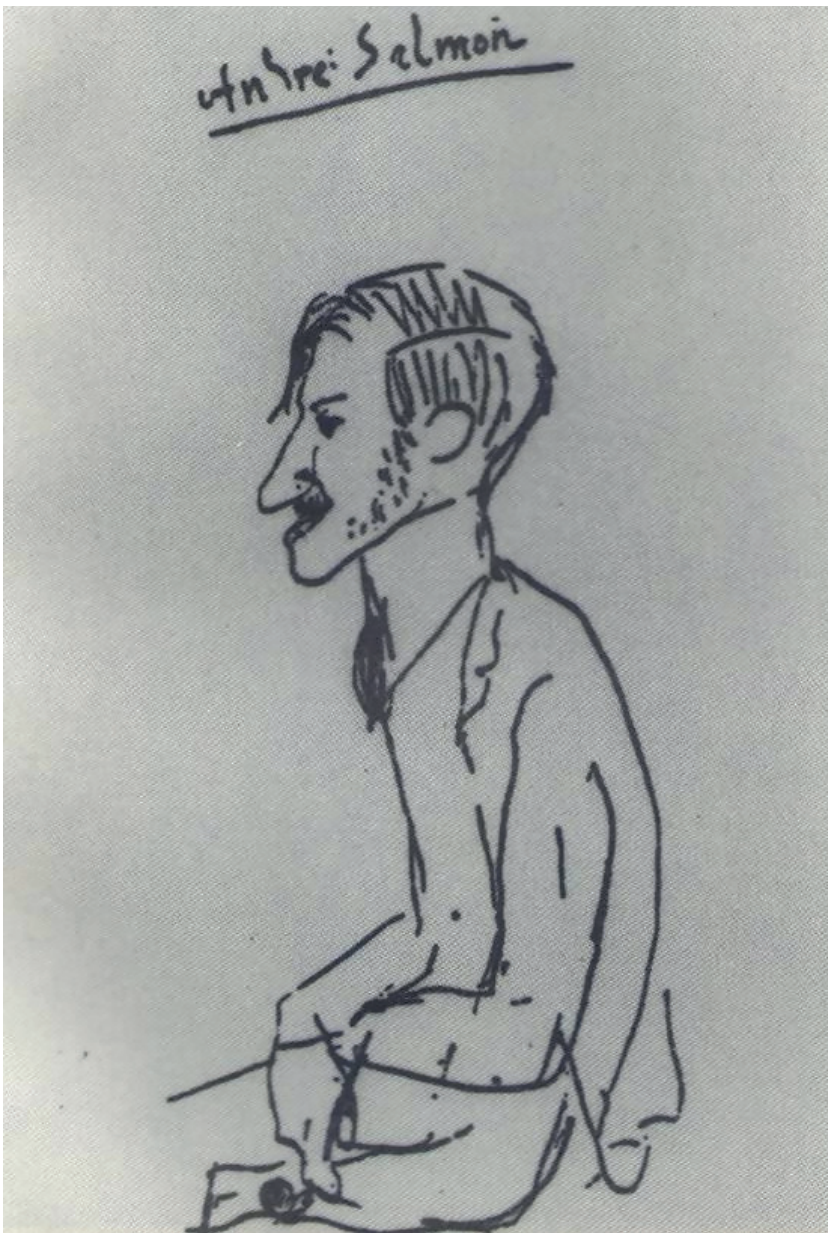


Figure 3. Pablo Picasso, *Portrait of André Salmon*, 1905. Ink on paper, 11 $\frac{3}{4}$ \times 9 inches (30 \times 23 cm). Not in Zervos. Private Collection, formerly owned by André Salmon.

© 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.



Figure 4. Pablo Picasso, *Portrait of André Salmon*, 1905. Ink on paper, 7 ¼ × 4 ½ inches (18.5 × 11.5 cm). An illustration on a page for Salmon's *Poèmes* 1905. Not in Zervos. Bibliothèque Historique de la Ville de Paris, Bibliothèque Apollinaire.

© 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.