

**PLAYING IN THE SAND WITH
PICASSO: RELIEF SCULPTURE AS
GAME IN THE SUMMER OF 1930**

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André Breton once referred to Picasso as the creator of toys.¹ In many of the anecdotes supplied about him by his friends, family, and acquaintances, Picasso was lovingly depicted as a trickster, a joker, and a player. These characterizations are echoed in the scholarly literature on Picasso, where his heterodox artistic practice has at times been seen as mischievous, whimsical, or mercurial. Play and games, in other words, were recurrently associated with Picasso's practice and with his fashioned persona. The implications of this theme, however, have only rarely been considered seriously in his work.

In this chapter, I will examine one particular moment in Picasso's career—the creation of the so-called sand reliefs in the summer of 1930—by attending to the ways in which play operated in his practice and, more specifically, how a specific group of works can be considered as a game. The works in question make up a small set of objects that Picasso created when he was on vacation at the beach on the French Riviera. Each measuring only some eleven by fourteen inches, these assemblages were composed of canvas, cardboard, found objects, glue, paint, and sand. When viewed through the major methodological lenses that have been used to scrutinize Picasso's work, they have come to seem rather commonplace. That is, they have been seen to provide relatively little new information when analyzed in relation to larger contextual narratives of style, of biography, of the semiotics of visual communication, of the political debates of his era, of the deployment of gender norms, and of the other primary methodological perspectives from which Picasso's work has been studied. Consequently, these objects have a fairly minor place in the Picasso literature.² As vacation works, they are frequently downplayed in assessments of his career precisely because of their playfulness, casualness, and overall nonseriousness. They were, after all, done at the beach. Their playfulness, however, is precisely what I want to take seriously. These eight works derived from a ludic process and from, I would argue, playing a game. This game was local and particular to Picasso's work at the time as well as suggestive, more broadly, of the complexities of relief sculpture in modernism from which Picasso took his guiding rules. It was his play in both these registers that made these objects useful to him, for a time.

As I discuss in the introduction to this volume, games are characterized by a set of rules loosely or stringently defined, which individuals negotiate in order to enter into this alternate zone or "temporary world" of game-play.³ To put it simply, a

game is based upon a set of limiting structures by which players agree to abide. The enjoyment of the game and the pleasure of its identificatory possibilities occur through the creative navigation of these rules and the agreement to be governed, for a time, by them. In short, the limitations imposed by this artificial system constrain the agents within it while also providing the framework for their activity and creative solutions. Games can be either finite or infinite—that is, with a goal to be won or with the continuation of play as the aim. For either of these types, however, the end results must be to some degree open-ended and variable. Indeed, games are most successful when they have the capacity to be repeated. Players continue to play because of the variability, cumulative skill, and pleasure that the game, despite its rules and limitations, continues to engender.

The sand reliefs occupy a limited and entirely unique place in Picasso's body of work. Their procedure was not replicated among the thousands of other works he created. They are the result of a particular and limited process, and I refer to them as a game because, like games, they each work with a shared set of imposed rules, a few of which I discuss below. As a group, they evidence the repeated negotiation of those rules. Rather than understand them as merely a series, they are divergent solutions to the obstacles Picasso set for himself in his game.

This approach affords a deeper understanding of Picasso's turning point in 1930 as one implicated in game-play as artistic method, yielding four interdependent conclusions: (1) that the sand reliefs were not merely casual but were also developed according to an adaptive logic that is best understood through the framework of rules and games; (2) that the process of game-play and the particular parameters he set for it relied upon and interrogated specifically the medium of relief sculpture; (3) that while these works were playful, their diversion nevertheless managed the specific content that was foremost in Picasso's mind during this summer (his affair with Marie-Thérèse Walter); and (4) that these investigations, in turn, facilitated his reengagement with traditional sculptural practices. In short, by using games as a method to interpret this moment, these informal little artworks are revealed as mediating larger issues crucial to Picasso's life and work in the early 1930s.

A central concern of mine in dealing with these works is to place them in the context of the medium of relief sculpture, for it was its limitations and possibilities that shaped the contours of

Picasso's game-play and gave him his starting point. Even though these works are neither modeled nor carved, they nevertheless fall within the central defining traits of relief. It may be, in fact, simpler just to refer to these works as "objects," but this generic term does not highlight—as "relief sculpture" does—the complex set of representational issues that working in between two- and three-dimensional systems raises.

Relief sculpture has an uneasy place in modernist narratives. In the hierarchy of media that reached its most rigid codification in the nineteenth century, relief sculpture was often considered an ancillary subcategory of sculpture, much in the way that watercolors have been sometimes subordinated to painting. Beginning at the end of the nineteenth century, however, a rapid increase in the number and kinds of works that could be considered relief sculpture flourished concomitantly with the emergence of modern art in Europe. This historical phenomenon has gone relatively unremarked in histories of twentieth-century art, and the subsequent art-historical literature has rarely registered the ubiquity and variety of reliefs.⁴ The term "relief sculpture" as I am using it includes a more expansive range of formats and materials than the traditional associations it has with carved stone or cast bronze. Following Picasso's lead, relief sculpture in its modernist mode was frequently independent of architectural decoration, intimate in scale, and incorporated techniques of assemblage and construction. The category of relief sculpture became vastly more elastic in this period, but it retained certain fundamental traits: a general flatness, shallowness of actual and of depicted depth, a vertical orientation in relation to the wall as support, and a compromise between pictorial depiction and sculptural physicality.

At base, a hybridity of two- and three-dimensional modes of representation gives relief sculpture its particular character and limitations—in other words, its rules. It is an intermedia partaking of both pictorial and sculptural strategies and tools. However, it can never achieve the degree of illusionism that either a painting can in two dimensions or a sculpture in three. There must be, by definition, passages of compromise in between these modes in a single relief work. That is the basic rule of relief sculpture. Because of this limitation, it is often left out in many narratives of modern art, seeming too subordinate, too marginal, too liminal, and ultimately not serious enough compared to the "proper" pursuits of painting and sculpture. Traditional modernist accounts that privileged discrete media drew teleological lines of development for painting, for sculpture, and so on. In such accounts, the

intermedial format of relief sculpture fell in between the lines and consequently has often been consigned to the margins.

Relief sculpture had of course been a central part of Picasso's earlier practice. Related to his work in collage and assemblage, Picasso had early in the century created a number of constructed works that conform to many of the traits of relief sculpture. In particular, the constructed guitars and violins from 1912 and after have been considered one of Picasso's major breakthroughs. Relatively shallow in depth and hung on the wall, these objects have furthermore been cast as a major innovation in the history of sculpture and, more specifically, a fundamental step in the development of Cubism. In addition to the guitars, works such as *Still Life* (1914, Tate Gallery) operated in between pictorial flatness and sculptural solidity.

In making his sand reliefs, however, Picasso developed a novel procedure for himself. He began by taking small stretched blank canvases and turning them around. In the shallow box created by the stretcher frame on the verso, he combined various objects—sticks, seaweed, toys, his own cardboard creations, and, in one, a stuffed glove. To unify these agglomerations, Picasso then covered them with a layer of glue and sand, making a monochrome (and somewhat stony-appearing) surface. On some of these, he then painted the sand, from a faint triangle of light blue on one to a fuller polychromatic treatment on the last object. This multistaged process, shared across the series of works, evidences a self-conscious play between pictorial and sculptural modes: the moves from the inverted flat canvas to the addition of assemblage elements to the unification of the surface approximating stone relief, and to the painting of this surface all can be understood as a chain of inversions between surface flatness and three-dimensional projection from that surface.

These "deliberately lowly and yet uncanny works" (as Yve-Alain Bois called them) occupy a unique position in Picasso's career.⁵ Picasso had earlier incorporated sand into his works, and assemblage remained a central sculptural practice for him throughout his career. He did not make works like these again, however.⁶ They remained part of his own collection until his death, then becoming part of the Musée Picasso in Paris. Many of his most experimental objects he kept for himself, and he had a jealous attachment to certain things he had made. For many years, these reliefs were kept together as a group in a small room adjacent to the sculpture studio in his apartments at Rue des Grands-Augustins. This room contained, among other things, his "museum," in which he kept many of his playful sculptural

experiments and casual constructions, as well as antiquities such as his much-prized Egyptian fragment. They remained there through World War II, and we have an account of them from Françoise Gilot, whom Picasso once tried to seduce with this little cabinet of curiosities. She recounted:

The most curious things, though, were a number of reliefs built up, surrealist-fashion, by groupings of heterogeneous objects—matches, a butterfly, a toy boat, leaves, twigs—and covered with sand. Each one was about ten by twelve inches. I asked him what they were. He shrugged. "Just what they look like," he said. "I had a spell of doing things like that about ten years ago, on the surface or the underside of small canvases. I assembled the compositions—some of those things are sewn on—covered them with glue and sanded them."⁷

While not very illuminating, Picasso's quoted casual description of the works nevertheless does stress the importance of the flipped stretched canvas as the defining characteristic of these works.

In thematizing a relationship between the flatness of the canvas and the three-dimensionality of the object, these works exemplify the interlaced relationship between the pictorial and the sculptural in relief sculpture. Some of the core traits of relief sculpture, in other words, provided Picasso with the rules he subsequently took on as the opening parameters for his playful experimentations. The repeated format of these works resulted from the game Picasso played with himself within the framework of constructed relief sculpture: take a canvas, flip it, fill it with objects of one's choosing or making that must then be made monochrome through the layer of sand and glue. He played this game of artistic solitaire eight times, each with very different results and often building upon his previous solution. His process was open-ended and explorative, and it was in the playing of this game that Picasso came to terms with the limitations and possibilities of this format, as I discuss below. In what follows, I will examine one issue among many—the use of shadow—in order to track the nondirected exploratory play that Picasso allowed himself through these works.

Some brief descriptions of the reliefs will be helpful as a starting point to an analysis. The first work, from August 14, 1930, is one of the most complex in the series (fig. 21). In it, a round face stares out at the viewer as its hands grasp the frame in a gesture that seems to pull the figure outward. Behind the seemingly detached



FIG. 21

Pablo Picasso, Relief 1:
Bather and Profile [*Baigneuse
et profil*], Juan-les-Pins,
August 14, 1930, sand on back
of a canvas and stretcher,
cardboard and plants,
27 × 35 × 3 cm. Musée Picasso,
Paris.



FIG. 22

Pablo Picasso, Relief 2:
Face with Two Profiles
[*Visage aux deux profils*],
Juan-les-Pins, August 14, 1930,
sand on back of canvas
and stretcher, cardboard pasted
and sewn onto canvas; sand
partially painted, 41 × 33 × 1.5 cm.
Musée Picasso, Paris.

FIG. 23

Pablo Picasso, Relief 3: *Standing
Bather* [*Baigneuse debout*],
Juan-les-Pins, August 14, 1930,
sand on back of canvas and
stretcher, cardboard and plants
sewn onto canvas, 33 × 24.5 × 2 cm.
Musée Picasso, Paris.



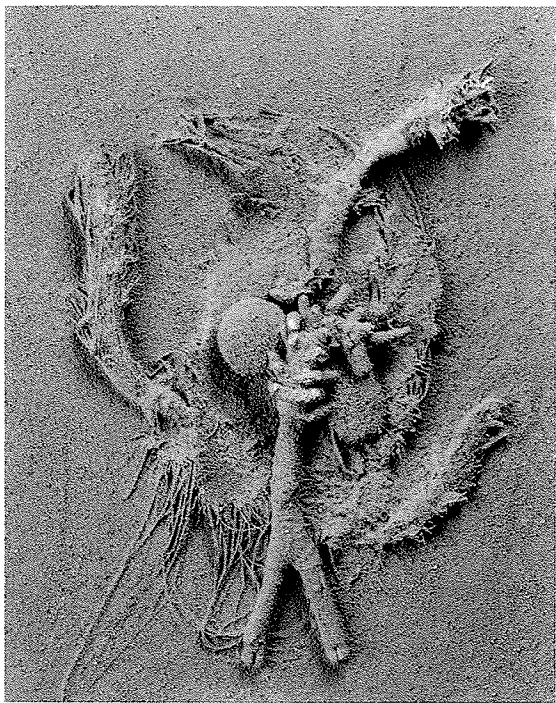
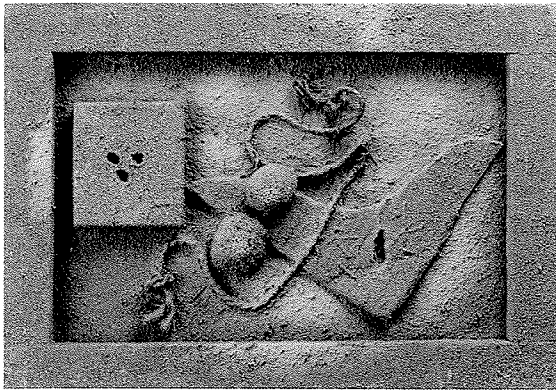


FIG. 24
Pablo Picasso, Relief 4: *Reclining Bather* [*Baigneuse couchée*], Juan-les-Pins, August 20, 1930, objects, string, and cardboard sewn and glued to back of canvas stretcher and coated with sand, sand partially painted, 24 × 35 × 2 cm. Musée Picasso, Paris.

FIG. 25
Pablo Picasso, Relief 5: *Composition* [*Composition*], Juan-les-Pins, August 21, 1930, sand on canvas, wood and plants sewn and glued to canvas, 35 × 27.5 × 3 cm. Musée Picasso, Paris.

limbs of this figure lies a profile silhouette, rotated ninety degrees. This silhouette is taken up in the second of the works, also from that same day (fig. 22). Here it is transformed into a comparably flat composition with a Janus-headed double profile that, in turn, holds the eyes, nose, and mouth of a more abstracted face. Like the previous relief, this rudimentary and flat face stares out at the viewer. The third relief, also from August 14, moves in a different direction (fig. 23). An assembled female figure with a gaping or screaming mouth has been constructed from sea detritus. This particular work has often been seen as analogous to Picasso's many images of women at the beach of this period. The fourth relief, done after a hiatus of six days, depicts a reclining bather whose body has been rudimentarily, and crudely, depicted (fig. 24). The next day, Picasso created another example, this being the only one of the eight attached to the front, rather than the back, of a stretched canvas (fig. 25). Though much more ambiguous, the implication is that this, too, is a female figure like the others in the series, placed this time against a backdrop created by the seaweed sewn onto the canvas. The sixth combines an actual glove, exhibiting a sculptural fullness, with a cutout cardboard form that is most frequently interpreted as a distorted woman's face with a toothy, open mouth (fig. 26). The last two reliefs, done on August 27 and 28, use smaller objects to give a greater sense of depicted, yet still claustrophobic, space. The unexpected combination of the woman sitting on the bench and the floating cabana, with the form that separates and threatens to overwhelm both, has been one of the objects that suggests a comparison to Surrealism (fig. 27). The last, brightly colored, relief combines toy boats to create a tightly packed image of the harbor (fig. 28).

In his catalogue raisonné of the sculpture, Werner Spies saw the innovations of the sand reliefs primarily in relation to representational space: "While Picasso's sculptures up to this point had been marked by a clear relationship to space or to the relief ground as well as by the sharp contouring of individual forms, in these works he established imperceptible transitions between background, low relief, and high relief."⁸ That is, Spies saw Picasso's engagement with imaging as the central innovation of the sand reliefs. Indeed, the strategies of the sand reliefs return again and again to a basic question: How does one maneuver between the differences and possibilities for imaging offered by a two-dimensional medium, such as painting, or a three-dimensional medium, such as sculpture? Picasso addressed this question by taking on some of the key issues for the format: the

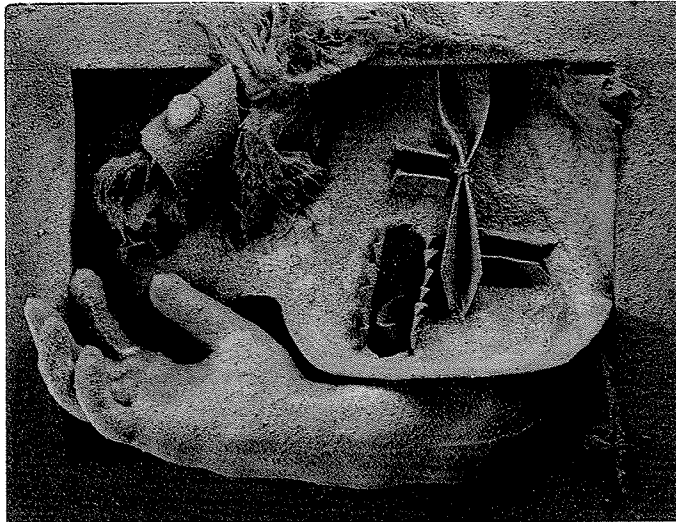


FIG. 26

Pablo Picasso, Relief 6: *Composition with Glove / Construction with Glove [Composition au gant]*, Juan-les-Pins, August 22, 1930, glove, cardboard, and plants sewn and glued to back of canvas stretcher and coated with sand, sand partially painted, 27.5 × 35.5 × 8 cm. Musée Picasso, Paris.

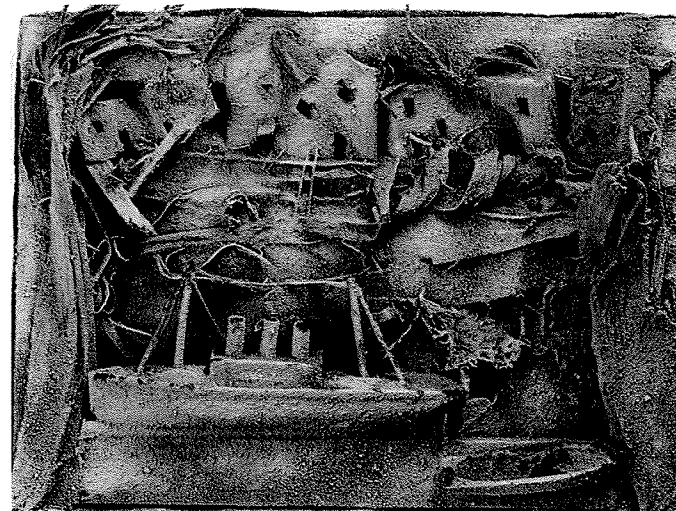


FIG. 27

Pablo Picasso, Relief 7: *Object with Palm Leaf [Objet à la feuille de palmier]*, Juan-les-Pins, August 27, 1930, cardboard, plants, nails, and objects sewn and glued to back of canvas stretcher and coated with sand, sand partially painted, 25 × 33 × 4.5 cm. Musée Picasso, Paris.

FIG. 28

Pablo Picasso, Relief 8: *Landscape with Boats [Paysage aux bateaux]*, Juan-les-Pins, August 28, 1930, plants, cardboard, and two toy ships sewn and glued to back of canvas stretcher and coated with sand, sand partially painted, 26.5 × 36 × 7 cm. Musée Picasso, Paris.



flatness of the relief plane, the importance of projection from the back plane for relief sculpture, the issue of monochromy, and the importance of shadows to depiction in relief sculpture. It is not merely a formalist exercise to attend to these tactics, for it was the question of imaging in between two and three dimensions that generated and sustained Picasso's play in these works.

Each of the eight works could warrant an extended analysis of its representational strategies and its vacillation between pictorial and sculptural modes of imaging. Rather than exhaustively detail these particulars eight times, I will instead examine one issue from the list above—the role of shadows—in order to discuss how the art-theoretical questions that motivated Picasso's game-play were not solely contained within the development of forms but also intersected with other contexts and meanings for him. Attention to the play of shadows, in other words, helps to illuminate the back-and-forth play occurring across the series of sand reliefs, but it also points to their role within Picasso's career at the time.

At the most basic level, all of the sand reliefs rely on shadows created through the outward projection of elements from the flat vertical plane. That is, they are created through an accumulation of material objects on and through spatial *projection* from the material surface of the back of the canvas, which operates not as pictorial field but as physical support for the assemblage. Picasso's projective space and figures invert the spatial recession and pictorial illusionism that the picture plane normally facilitates, using it instead as a staging ground for varying degrees of projection into three dimensions.

Projection from the back plane is one of the basic tools of relief representation, and Picasso further emphasized its importance through his reliance on the monochrome material surface of the works. The neutral layer of sand and glue covers the surface of each of the reliefs, giving it a grainy texture. Even though that layer has been subsequently painted in some of the examples, any color or staining is clearly supplemental. It should be noted that in almost all of Picasso's earlier, extensive experiments with relief sculpture or analogous formats, he often used vivid polychromy in order to break apart any material homogeneity for the object.⁹ By contrast, the assembled objects and constructed elements in the sand reliefs from 1930 are often difficult to identify as independent components, having been integrated with the sandy covering. Whereas Picasso often

maintained the independence and component-status of each of the elements in his earlier relief constructions, the works from 1930 reversed this tactic. Heterogeneous objects have been made to look as if they were all sculpted from the same material.

The deployment of a base monochromy in the sand reliefs, combined with the emphasis on outward spatial projection, highlights relief sculpture's reliance on shadow. With its images created primarily from different degrees of projection from the flat ground, relief sculpture is an art of drawing with shadow.¹⁰ Traditional relief sculpture presents a challenge to the artist because of the difficulty of using degrees of shadow to create subtle pictorial images or solid physical entities from elements as shallow as faint incised lines to outstretched figures in high relief. For a medium in which neither coloristic modeling nor three-dimensional plenitude was fully realizable, images both shallow and deep had to be created in relation to the real light sources in which a work was to be placed. Consequently, the artist is challenged to compensate for different viewing positions, different lighting sources, and moving viewers in creating a coherent image through relief. Picasso's deployment of monochromy in these works indicates his engagement with the parameters of relief sculpture. He restricted himself to abide by its basic rules, making all of these works approximate the look of a carved relief even though they had been made through his idiosyncratic process. Again, we can see across the eight examples of these works a consistency in certain founding rules Picasso set for himself to direct his playful experimentation within those constraints.

Shadow operates in the sand reliefs as more than merely a tool for articulating the projecting shapes and forms. Picasso allegorized the fundamental importance of shadow for relief sculpture from the very beginning in these works. As the base layer of the first relief of the series, he included a different type of image that shares with relief sculpture its reliance on drawing with shadow—the silhouette rotated ninety degrees.

A silhouette's profile is created by a shadow that falls onto a flat surface, condensing the three-dimensional complexity of an object such as a face into a bold, iconic contour. In this regard, it is an extreme example of the translation that occurs in the process of representing the three-dimensional world on a two-dimensional surface. By definition, the silhouette is the flattest of images, lacking modeling or even variations in hue or value. Despite the radical transformation of three-dimensionality into an utterly flat and unmodeled shape, the silhouette is nevertheless

often still recognizable as that person. This is the reason the silhouette has been understood as a precedent for photography in its creation of a recognizable image of a person through light. While one can certainly draw a profile without the use of a shadow, it is nevertheless the implied presence of the individual in the form of her or his shadow that gives the silhouette its evocative power as an image of both that person and of their absence. In Greek mythology, the story of the Corinthian maid Dibutade, who traced the profile of her departing shepherd lover, is itself a myth about the origins of art.¹¹ She fixed the image on the wall as a way of holding the fleeting shadow. In this myth, the shadow's immaterial presence already contained within it the imminent absence of the beloved. The origin of art, following this story, involved the shadow's re-presentation of that which would soon be no longer present.

For Picasso, the silhouette served as such a metaphor for conjoined absence and presence, as I will discuss below. In the years leading up to 1930, he had been preoccupied with the silhouette. It came to be a vehicle for self-portraiture, for portraiture, and, more generally, for a rumination on art.¹² While it was a recurring feature of his painting in the late 1920s, its appearance in the sand reliefs was more than merely another manifestation of a motif. This image had to be translated into the restricted format that Picasso had set for himself: the shallow monochrome assembled relief. In a medium like relief sculpture that images through the use of shadows, Picasso transformed his use of the silhouette from his paintings into the contradictory presence of a sculpted shadow that would, itself, be made visible by the shadows it created in relation to the flat relief ground.¹³ It was, in other words, no casual addition.

The second relief of the series takes up the silhouette from relief 1 as its central image. In this work, Picasso cut the silhouette from a single piece of cardboard, thereby making two mirrored contours, one positive (on the left) and a negative contour created from a piece of cardboard whose positive form resembles a plant. This act created two identical, yet physically different, silhouettes facing in different directions. Again, one could relate this to his earlier Cubist practice of using negative and positive cutout shapes in his *papier collées* as well as to his focus on the imagery of the doubled head in the late 1920s and early 1930s. In this work, however, the silhouettes operate as the flat, yet slightly raised, profiles as well as the outer boundaries

FIG. 29

Anonymous, Marie-Thérèse
Walter at the age of
nineteen on the beach in
Dinard, 1928. Musée Picasso,
Paris.

of a third face that, like the face peering out from relief 1, looks outward into the projecting space. Here is an example of Picasso's play. The silhouette and its negative cutout become transformed into a third face through Picasso's combination of them within the constraints provided by the shallow space of the flipped canvas as ground for these works. Again, one can see the guiding influence of the rules he set for himself in relation to the medium of relief sculpture, as the initial reliefs work with flat cardboard cutout shapes and their relationship to three-dimensional space.

Picasso put the silhouette as image aside in the subsequent reliefs, which become increasingly more sculptural and three-dimensional. In the back and forth of the first two reliefs, the silhouette stands as the initial, and exemplary, token in Picasso's play. Even though it disappears after the second relief, the flatness it emblemizes continues as a theme throughout. In the paradoxical play between the silhouette as immaterial image and physical ground in the reliefs, Picasso signaled the importance of this element. The silhouette, however, is not just a type of image that Picasso used in his reliefs. It represents a specific person who had a central role in Picasso's life at this moment—his lover Marie-Thérèse Walter (fig. 29). Walter's facial features and strong straight nose—what Françoise Gilot called her "arresting face with a Grecian profile"—are clear and closely related to the many other profiles of Walter that Picasso covertly incorporated into his work in these years, such as the 1927 *Guitar Hanging on a Wall* (Aldorf Collection) with its conjunction of a similar silhouette of Walter with her and Picasso's initials.

Although still married to his wife Olga Kholkova, Picasso had been engaged in an affair with the much-younger Walter beginning in the late 1920s.¹⁴ There was almost a thirty-year difference in their ages—in 1930, Picasso was forty-nine and Walter was twenty—and Picasso kept his relationship with her obscured and secretive long after they had parted. Public awareness of a very young mistress would have posed a major difficulty socially and financially, in addition to being grounds for an expensive divorce from Kholkova. Despite or because of this taboo, Picasso felt compelled to keep Walter near, even when on vacation.¹⁵ It later became known that when he and Kholkova were vacationing at Dinard in Normandy in 1928, Picasso put Walter in a nearby pension for adolescents so that he could slip away and visit her surreptitiously. Similarly, she was kept nearby in the summer of 1930 at Juan-les-Pins.

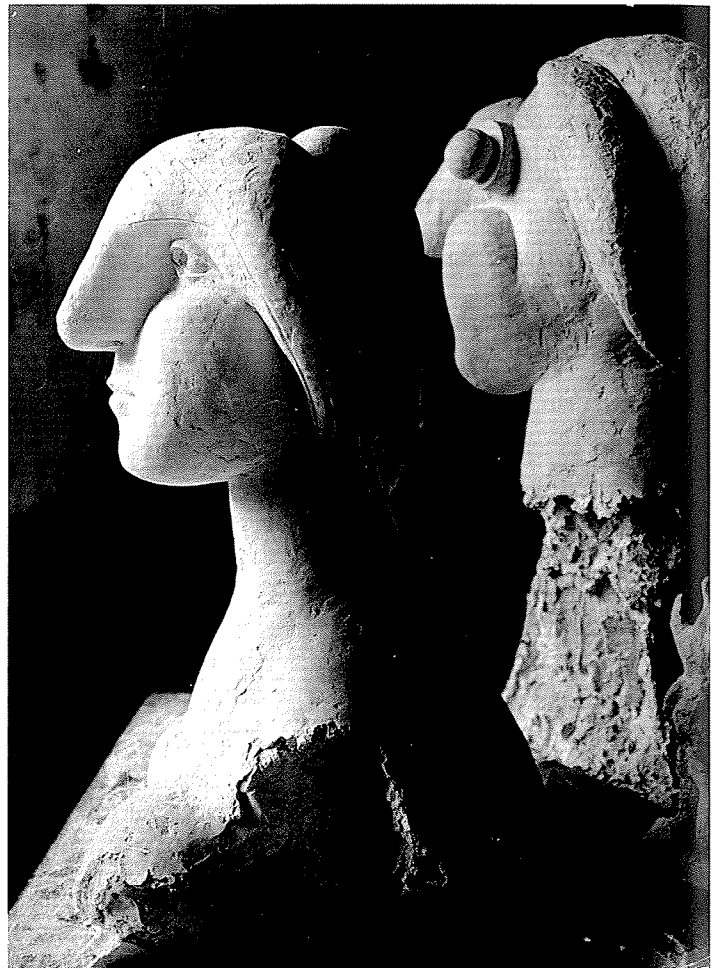
Especially at the beach, Walter was both close and far, accessible and out of reach. Picasso had to limit himself to relatively brief episodes with her, making the issue of her proximity a source of frustration and desire. Over the past three years, he had become increasingly obsessed with Walter, and her image crept into many of his works.¹⁶ He had depicted her silhouette many times before and after, from the beginning using it as a dual sign of her presence and absence. As with earlier works about her, Picasso found coded ways to allude to Walter through her silhouette and the often-repeated cryptograms of their initials.¹⁷ In the summer of 1930, their relationship came to a head, and the situation changed drastically the following month. Soon thereafter, Picasso installed Walter in an apartment down the street from his marital residence at 23 rue La Boétie.¹⁸ More significant, just two months before—in June of that year—Picasso had just purchased the chateau at Boisgeloup, which would soon become the primary place where Picasso and Walter could be together without fear of discovery. Accessible only by car, the chateau provided a refuge where Picasso could more freely be with Walter. The stables were converted into a





FIG. 30
Pablo Picasso, *Head
of a Woman, Left Profile
(Marie-Thérèse)*, 1931.
Musée Picasso, Paris.

FIG. 31
Brassaï, *Bust of a Woman
(Marie-Thérèse) and Female
Head (plaster, 1931) in Picasso's
Studio, Boisgeloup, 1932*,
silver print, 23.6 × 17.3 cm.
Musée Picasso, Paris.



large sculpture studio in the autumn of 1930, and it was here that Picasso created the series of monumental heads of Walter. Whereas she had been a presence in his paintings in the years leading up to 1930s, beginning at Boisgeloup he monumentalized her in sculpture.

Picasso's play was, from the start, tied up with the issue of Walter, and we can understand the incorporation of her silhouette as the background to relief 1 in relation to these events and concerns. That is, while relief sculpture provided the rules and the terms of Picasso's work on the sand reliefs, Walter was, at least in part, its initial subject matter. The content of the sand reliefs has often been disregarded as merely playful, but when placed in the context of Picasso's biography at this time, they take on a different cast.¹⁹ I do not mean to suggest that the entire series can be read, reductively, as merely a reflection of this biographical context. Quite the contrary, the works move in expansive and contradictory ways across the set, and there is ultimately no single theme that is consistent across them. Nevertheless, they share a family resemblance in following the rules of relief sculpture and the limitations Picasso set for himself in exploring it. The role of Walter's image in the initial reliefs signals that this play, however, was not meaningless but rather mediated and couched these questions that were foremost in Picasso's mind. Walter returns, as I discuss below, not in the sand reliefs themselves, but as part of the outcome of their play in Picasso's return to traditional sculptural solidity and techniques.

The terminology of game studies can prove helpful here. Play can be either telic or paratelic—that is, directed toward a goal or undirected.²⁰ Paratelic activity—nondirected, exploratory, and indulged in for the sake of playing—is what Picasso was engaged in when he made the sand reliefs. Paratelic activity is also a central means of distraction. That is, one escapes into a game that can continue, that can be repeated endlessly, that has infinite outcomes.

The summer of 1930 was not a productive summer for Picasso. While he did create many sketches for sculpture, he did not produce any significant paintings. The distractions of his secretive relationship with Walter would only be alleviated in the fall with the opening of the studio at Boisgeloup. The sand reliefs, in their casualness, offered a form of distraction, and Walter's spectral presence in the initial ones can be taken as an indication that these were a way of filling his time away from her. That is, it is possible to understand the repetitive strategy of the sand reliefs as just such a paratelic diversion.

The sand reliefs are not *about* Walter in any singular or direct way, and identifying her silhouette does not foreclose their meaning. The silhouette emerges as more than Walter; it becomes a figure of two-dimensionality that Picasso ultimately balanced later on with the sculptural fragment. Picasso may have invented this game to distract himself, but his paratelic explorations led him to self-reflexively test and toy with the medium in which he was working. Not all artistic activity is paratelic. One could argue that illusionistic work, by definition, has to have the predetermined image as a goal. Modernist imaging practices, however, can more easily accommodate the paratelic and the exploratory, as with Picasso's sand reliefs. Scholars have failed to come to a convincing iconographic reading of these works—or even to tie in all but the most superficial ways to the motifs of this period in Picasso's oeuvre—precisely because the goal was not the creation of an image but was the process of imaging itself.

The hybridity of two- and three-dimensional imaging practices that is particular to relief sculpture facilitated this paratelic play. Picasso arrived at new options, I contend, because of the possibilities created by play within the experimental zone of intermediality that relief sculpture afforded. The ultimate result of this was a reconfiguration of his attitude toward sculpture. When looked at as a group, one can see an ever-increasing role for three-dimensionality in the sand reliefs. Even though all the elements combine the flat and the solid, we can see, in general, a move toward the sculptural in Picasso's later works in the series.

If, in the early examples of this game, Picasso explored the ways in which flatness and shadow could be put to use in relief sculpture, by the end of the series he toyed with sculptural fullness and presence. This can be seen in the introduction of such elements as the toy boats and blocklike cabana in the last two reliefs, but is clearest in the presence of the life-size hand in relief 6. The physicality of this body fragment is strikingly literal in comparison to the rest of the elements in the series. It offers the fullest three-dimensionality as well as the greatest degree of verisimilitude of any passage in these works. Regardless of the scale of the relief overall or the objects within it, the glove is resolutely life-size and, thus, related to actual bodies in both its appearance and volume.

In their inclusion of sculptural solidity and fully three-dimensional components, the final reliefs in the series stand as the counterparts to the exploration of flatness in the early

examples. These two moments represent the opposite ends of the spectrum within which Picasso moved, yet neither are entirely freed from the shallow projective space of relief. The hand in relief 6, turned in and caressing the stretcher frame—like the gripping hand of the first relief—calls attention to the framing element of the stretcher. Even within this relief, however, the sculptural presence of the hand has been balanced with a reminder of the pictorial limitations of relief. A triangle of light blue, painted just on the stretcher frame itself, on top of the sandy ground, gives a subtle, but nevertheless recognizable, horizon line over the projecting elements of the monochrome relief. Through the introduction of this painted element, the sculptural projection and actuality of the hand became reincorporated into the hybrid playground of relief sculpture. This work, in particular, illustrates the back-and-forth activity of Picasso's process. From flat canvas to projecting frame, to solid monochrome objects, to painted surface, there is a movement between two-dimensional and three-dimensional modes of imaging.

For instance, if we look at a work like relief 4, we can see how Picasso further capitalized on the in-betweenness of relief. The reclining bather is composed of clearly flat forms as well as objects that have a sculptural fullness. The head of the woman conflates these two possibilities, being a square box with an utterly flat facet into which holes have been drilled to indicate the face. This head is both projective and flat. The body itself has been reduced to an irregular shape, resembling a dress perhaps, into which a somewhat brutal slit has been cut to signify the genitalia. The flatness and depth of the lower part of the body is given its inverse in the treatment of the breasts, which balloon out cartoonishly. In sum, the whole body is composed of elements that move between utter flatness, real depth, and projection.

One could track this back-and-forth play across the whole series. By the end of the two weeks, and the completion of relief 8, it seems that Picasso had done all he could with this game. The final reliefs are crowded with sculptural fragments, real toys, and three-dimensional encrustations in a way the earlier ones are not. It is as if, by the end of the period of game-play, he had moved from flatness to object-making within the cramped frame of his flipped canvases.

Until this time, Walter had not appeared in Picasso's sculpture—only in his painting and drawing. Immediately after the summer of 1930, however, Picasso prepared the sculpture

studio at Boisgeloup and began—in the first concerted push for almost two decades—modeling in the manner of a traditional sculptor. His earlier work had been assembled and constructed, and he deliberately subverted monolithic sculptural solidity. In the series of works of Walter done in 1931, however, Picasso demonstrated himself to be just such a monumental sculptor. Appropriately, his first proper sculpture of Walter was a modeled relief (fig. 30). Walter, in other words, was the driving image for Picasso's return to sculpture, and we can see an earlier prefiguration of this centrality in the play across the sand reliefs that start with Walter's image and end up with sculptural three-dimensionality (fig. 31). This can help explain a comment relayed by the artist's granddaughter, Diana Widmaier Picasso. Discussing the move to Boisgeloup after the summer of 1930, Widmaier Picasso noted:

The work sculpted by Picasso at Boisgeloup is inextricably linked with the figure of Marie-Thérèse, whose shadow it was, he said, that had inspired him to take up sculpture in the first place. If the anecdote does not sound very plausible—inspired as it is by myths about the origins of painting, applied here to sculpture—it nevertheless shows what Picasso meant to make of his sculpted work: the symbolic expression of the amorous fusion between Marie-Thérèse and himself, between the model and the sculptor.²¹

Whereas Widmaier Picasso is skeptical of the importance of Walter's shadow, a close analysis of the sand reliefs provides support for Picasso's claim. It was Walter's silhouette, which Picasso incorporated into a number of works during the years before and after 1930, that became the initial token of Picasso's diversionary play in the sand reliefs. Toying with the silhouette and its flatness in the arena of relief sculpture and its projections facilitated Picasso's greater exploration of the potential of sculptural solidity and three-dimensional representation. I would not claim that the play during these two weeks in the summer of 1930 is the exclusive reason for Picasso's sudden addition of traditional sculptural modeling to his repertoire of assemblage and welding techniques. Nevertheless, a close attention to these works reveals that they staged such issues across the instances of his constrained game-play. There is no nonlinear trajectory of progress from relief 1 to relief 8. Rather, the general rules were kept in place as the artist explored and abandoned certain avenues. The silhouette drops out after the relief 2, but the challenges it raised in transforming the utterly flat image into a sculptural relief set the terms for subsequent play. The later reliefs take up different questions, yielding different solutions.

The nondirected play of these diversionary works, that is, was highly productive in proposing new questions to answer.

In other words, in their staging of the moves in between flat image and sculptural solid, the sand reliefs reflect, on a microcosmic level, the larger issue of Picasso's newfound interest in monolithic sculpture and traditional practices of carving and modeling. Just at the moment when his relationship with Walter would become more concrete and accessible, he placed her silhouette into the sculptural matrix afforded by relief sculpture and began to shift his representations of her from the pictorial to the sculptural. Relief sculpture and Picasso's paratelic play within it facilitated this move to sculpture. The relief format was the playground for a reconceptualization of his practice precisely because of its intermedial propping of the pictorial onto the sculptural and vice versa. His paratelic, open-ended, diversionary, and repetitive practice allowed him, at this moment, to explore intermediality not just for its formal and art-theoretical traits but also as a metaphor for his further investment in Walter. In his play, her image, like all the women Picasso turned into his muses, became another token in his game. The transformations in her image register the new options Picasso generated from his activity in between two- and three-dimensional imaging.

In conclusion, I should say that I have attempted myself to play between three different levels of analysis in this chapter. First, I have sought to unpack some (but not all) of the imaging strategies and organizing motifs of the sand reliefs as a means to demonstrate their complexity. Second, I contend that the sand reliefs, understood as a game, provide an emblematic case for an understanding of relief sculpture's appeal within modernism. Their specific parameters point to the rules and possibilities of this format more generally. And, third, I have argued that taking these works seriously as a game—via the methodology of games studies and play theory—demonstrates how intermedial exploration and media transgression facilitated a shift in Picasso's practice. From these perspectives, these humble, casual, playful works done at the beach in the summer of 1930 suddenly begin to demand serious attention.

36. For example, *The Large Glass, 3 Standard Stoppages* (1913–14), and the *Nine Malic Moulds* (1914–15) were all replicas of originals produced or acquired for the Pasadena exhibition. A thoroughgoing critique of the notion of originality, and of the singular and original artwork, is certainly advanced by these works as well. The important subject of the Duchampian multiple is addressed in “Marcel Duchamp and the Multiple,” in Arman, ed., *Marcel Duchamp*, 31–36; Tashjian, “Nothing Left to Chance,” 68–69; and by Jones in her chapter “Duchamp’s Self-Reflexivity: Art and Object Making After 1959,” in *Postmodernism and the En-gendering of Marcel Duchamp* (Cambridge: Cambridge University Press, 1994), 94–99.
37. Wasser in fact photographed the entire match between the two. The proof sheet has also been published in the *West Coast Duchamp* exhibition catalogue. See Tashjian, “Nothing Left to Chance,” 71–74.
38. On the relation of Duchamp’s art to the history of chess, see Bradley Bailey, “The Bachelors: Pawns in Duchamp’s Great Game,” *Tout-Fait: The Marcel Duchamp Studies Online Journal* 1, no. 3 (December 2000), http://www.tout-fait.com/issues/issue_3/Articles/bailey.bailey.html.
39. Hulten, “Ephemerides,” entry for August 30, 1952.
40. Ibid.
41. Schwarz, *Complete Works*, 88. Schwarz offers no further details about the Babitz/Duchamp game.
42. Babitz, who became a Southern California journalist, did break her silence regarding the match with Duchamp in a 1991 essay; see Eve Babitz, “I Was a Pawn for Art,” *Esquire*, September 1991, 164–74. She maintains that Wasser set up the game and photo session without Hopps’s knowledge, and that Duchamp made a special appearance at the Pasadena Museum to play the staged match with her. This photograph and Duchamp’s complicity in its staging is a blind spot in Jones’s *Postmodernism and the En-gendering of Marcel Duchamp*. Jones calls the Babitz/Duchamp photo “notorious” and claims that Duchamp passively acquiesced to participation. She therefore refuses to acknowledge Duchamp’s role in the construction of this image.
43. On Man Ray’s photos of Duchamp/Séavy, see Amelia Jones, “The Ambivalence of Male Masquerade: Duchamp as Rose Séavy,” in *The Body Imaged*, ed. Kathleen Adler and Marcia Pointon (Cambridge: Cambridge University Press, 1993), 21–32.
44. Tashjian, “Nothing Left to Chance,” 71.
45. Schwarz, *Complete Works*, 88.
46. Arman’s contribution to the Duchamp retrospective catalogue of the 1973 exhibition at the Philadelphia Museum of Art, in which he inserted notation of a fictional game between Duchamp and Rose Séavy into the actual chess score of one of the games of the 1972 world championship match between Boris Spassky and Bobby Fischer, cleverly underscores the Freudian dynamics of this final point. See Arman, *Marcel Duchamp*, 182–84. Arman’s fictional notation is also a shorthand catalogue raisonné of Duchamp’s major works.
47. Games seem to have also served this purpose amid the most horrific circumstances of World War II. Holocaust survivors have told of how they continued to play board games and chess as a means to preserve their sanity in the camps.

CHAPTER 5

1. Kirsten Hoving, *Joseph Cornell and Astronomy: A Case for the Stars* (Princeton: Princeton University Press, 2008).
2. Louis Marin, “Toward a Theory of Reading in Visual Art: Poussin’s *The Arcadian Shepherds*,” in *The Reader in the Text*, ed. Susan Suleiman and Inge Crosman (Princeton: Princeton University Press, 1980), 293–324.
3. Jane Philbrick, ed., *The Return of the Cadavre Exquis* (New York: The Drawing Center, 1993).
4. Georges Perec, *La Disparition* (Paris: Gallimard, 1969).
5. Quoted in Mary Ann Caws, ed., *Surrealism* (London: Phaidon Press, 2004), 261.
6. “On the irrational possibilities of penetration and orientation in Giorgio de Chirico’s Painting *The Enigma of a Day*” (1933), in Caws, ed., *Surrealism*, 261.
7. “Reponses to the Enquiry on Love” (1929), in Caws, ed., *Surrealism*, 227.

CHAPTER 6

1. See André Breton, “Surrealism and Painting” (1928), in Herschel Chipp, *Theories of Modern Art* (Berkeley and Los Angeles: University of California Press, 1968), 408.
2. The primary exception to this is Werner Spies, *Picasso: The Sculptures* (Ostfildern: Hatje Cantz, 2000), 150–57. Spies notes the relation of these works to the context of Surrealism’s interest in found and ethnographic objects and remarks on their compositional reliance on Picasso’s earlier drawings. Yve-Alain Bois and Rosalind Krauss have also connected these works with the *informe* in Yve-Alain Bois and Rosalind Krauss, *Formless: A User’s Guide* (New York: Zone Books, 1997), 24, 31. Further, Kenneth Silver briefly discussed these works in the context of the Mediterranean and of André Masson’s use of sand in his paintings in Kenneth Silver, *Making Paradise: Art, Modernity, and the Myth of the French Riviera* (Cambridge: MIT Press, 2001), 66–68.
3. Johan Huizinga, *Homo Ludens: A Study of the Play-Element in Culture* (London: Routledge and K. Paul, 1949), 10.
4. Two significant exceptions are Roland Bothner, *Grund und Figur: Die Geschichte des Reliefs und August Rodins Höllentor* (Munich: Wilhelm Fink, 1993); Ernst-Gerhard Güse, *Reliefs: Formprobleme zwischen Malerei und Skulptur im 20. Jahrhundert* (Münster: Westfälisches Landesmuseum für Kunst und Kulturgeschichte Münster, 1980).
5. Yve-Alain Bois, *Matisse and Picasso* (Paris: Flammarion, 1999), 57.
6. A related work from 1932 is often grouped with the sand reliefs. This later work does bear a similarity in overall technique, but it uses paint as a unifying ground rather than sand. See Spies, *Picasso: The Sculptures*, 156.
7. Françoise Gilot, *Life with Picasso* (New York: McGraw-Hill, 1964), 23–24. It is unclear if the sand reliefs were kept in the vitrine. While Gilot’s account claims this, she may have been confusing them with the slightly later slender wooden carvings from 1930–31 that she also discusses. Brassai’s photograph and account of the vitrine, both roughly contemporary with Gilot’s experience, do not show any of the reliefs. Given the size of the vitrine, it is unlikely that even these small sand reliefs would be included, as a group, in it. It is more likely, however, that they had a place on the wall in

the room or in another easily accessible place because of the prominence they have in Gilot's anecdote.

8. Spies, *Picasso: The Sculptures*, 156.
9. Some of his constructed and welded metal sculptures, such as *Woman in the Garden* (1929), did use a unifying layer of paint.
10. For a general discussion of the shadow with a view toward its pictorial depiction, see Michael Baxandall, *Shadows and Enlightenment* (New Haven: Yale University Press, 1995), 1–15. Shadows also played a pivotal role in Surrealism in the 1930s. For a discussion, see Denis Hollier and Rosalind Krauss, "Surrealist Precipitates: Shadows Don't Cast Shadows," *October* 69 (1994): 110–32.
11. For art-historical discussions of this myth, see Robert Rosenblum, "The Origin of Painting: A Problem in the Iconography of Romantic Classicism," *Art Bulletin* 39, no. 4 (1957): 279–90; George Levitine, "Addendum to Robert Rosenblum's 'The Origin of Painting: A Problem in the Iconography of Romantic Classicism,'" *Art Bulletin* 40, no. 4 (1958): 329–31; Frances Muecke, "'Taught by Love': The Origin of Painting Again," *Art Bulletin* 81, no. 2 (1999): 297–302. Pliny the Elder, *Natural History*, book 35, chapter 43: "Butades, a potter of Sicyon, was the first who invented, at Corinth, the art of modeling portraits in the earth, which he used in his trade. It was through his daughter that he made the discovery; who, being deeply in love with a young man about to depart on a long journey, traced the profile of his face, as thrown upon the wall by the light of the lamp. Upon seeing this, her father filled in the outline, by compressing clay upon the surface, and so made a face in relief, which he then hardened by fire along with other articles of pottery. This model, it is said, was preserved in the Nymphæum at Corinth, until the destruction of that city by Mummius." Pliny the Elder, *The Natural History*, ed. John Bostock (London: Taylor and Francis, 1855).
12. For a brief discussion Picasso's use of the silhouette and the shadow puppet, see Anne Baldassari, "'Heads Faces and Bodies': Picasso's Use of Portrait Photographs," in *Picasso and Portraiture: Representation and Transformation*, ed. William Rubin (New York: Museum of Modern Art, 1996), 204–9. See also the brief discussions in Kirk Varnedoe, "Picasso's Self-Portraits," in *Picasso and Portraiture*, ed. Rubin, 150. Also of note is a 1928 portrait of Max Jacob as Roman Senator, drawn to emulate the cameo format (PP 28-237).
13. Strictly speaking, the story of Dibutade involved her father, Butade, later taking her tracing one step further, filling in the outline with clay, and firing it with his other pottery (he was a potter). Nevertheless, this myth has been understood as the origin of painting, and its sculptural equivalent has been frequently overlooked in the subsequent visualizations of the myth. For examples, see references in note 11 above. As Rosenblum illustrates in "The Origin of Painting," there were sculptural images of this myth. It should be noted, however, that the shadow itself could only be approximated with an incised line or through the use of real projected shadow (made more visible through the photography of the relief).
14. The standard account has it that they met on January 8, 1927, as relayed in Gilot, *Life with Picasso*, 235. A hypothesis that they met much earlier, in January or February 1925, was put forth in Herbert Schwartz, *Picasso and*

- Marie-Thérèse Walter, 1925–1927* (Inuvik, Canada: Éditions Isabeau, 1988), and is taken up in Robert Rosenblum, "Picasso's Blond Muse: The Reign of Marie-Thérèse Walter," in *Picasso and Portraiture*, ed. Rubin, 336–83, esp. 39–40 and 82 nn. 13–16. For a response, see Rosalind Krauss, *The Picasso Papers* (New York: Farrar, Straus and Giroux, 1998), 233–34 and 65–68 nn. 20–26. Some of the earlier literature assumed an even later meeting date of 1930 or 1931, owing to some inaccurate autobiographical information introduced by Picasso. Lydia Gasman confirmed a meeting year of at least 1927 and, based on interviews with Walter, discussed Picasso's initiation of Walter into sexual activity. See Lydia Gasman, "Mystery, Magic, and Love in Picasso, 1925–1938," 2 vols. (Ph.D. diss., Columbia University, 1981), esp. 1:64–65 and 1:267.
15. The many beach scenes of these years relate closely to the excitement and difficulties of the affair with Walter. Biographical studies of Picasso's work have noted the tensions in the beach scenes that often depict figures entering locked cabanas, much as Picasso himself did in order to meet secretly with Walter. For an extensive discussion of the so-called cabana series, see Gasman, "Mystery, Magic, and Love in Picasso, 1925–1938," vol. 1, "The Cabana Series." Gasman argues that Picasso chose the relatively rare and outdated wooden cabana as "a disguised symbol for himself" in a series of works from 1927 to 1938 (1:8). Gasman also notes that a "minuscule Cabana with an arcaded entrance" appears in sand relief 7 (1:375).
 16. "On the evidence of his paintings, his sculpture, and hundreds of drawings in sketchbooks, the sexually most important affair of his life was with Marie-Thérèse Walter whom he first met in 1931 [*sic*]. He has painted and drawn no other woman in the same way, and no other woman half as many times. It may be that she became a kind of symbol for him, and that in time the idea of her meant more to him than she herself." John Berger, *The Success and Failure of Picasso* (New York: Pantheon Books, 1965; reprint, 1980), 154–55. See also John Richardson, "Picasso and Marie-Thérèse Walter," in *Through the Eye of Picasso, 1928–1934: The Dinard Sketchbook and Related Paintings and Sculpture* (New York: W. Beadleston, 1985).
 17. See Adam Gopnik, "P Loves MT: A Note on the First Appearance of Marie-Thérèse Walter in the Picasso Theater," *Marsyas* 21 (1981–82): 57–60. For an analysis of polyvalence in Picasso's deployment of the cryptogram of his and Walter's initials, see Louis Marin, "Picasso: Image Writing in Process," *October* 65 (1993): 94–96.
 18. Her flat was at no. 44. Rosenblum, "Picasso's Blond Muse," 342.
 19. I do this cautiously, however, as the Picasso literature has been characterized by an excess of biographical interpretation that reduces each work merely to an illustration of his given autobiographical moment. Nevertheless, it cannot be ignored that Picasso regularly made his personal life a catalyst for his artistic developments—as with Walter. For an analysis that takes its starting point from a critique of the dominance of biographical interpretations of Picasso, see Rosalind Krauss, "In the Name of Picasso," *October* 16 (1981): 5–22. A related claim is later taken up in Krauss, *The Picasso Papers*.
 20. The terms "telic" and "paratelic" derive their most common usage from Reversal Theory, a structural account of human activity and motivation in the field of psychology. See Michael Apter, *Reversal Theory: Motivation, Emotion, and Personality* (New York: Routledge, 1989), 30–38.
 21. Diana Widmaier Picasso, "Marie-Thérèse Walter and Pablo Picasso: New Insights into a Secret Love," in *Pablo Picasso and Marie-Thérèse Walter: Between Classicism and Surrealism*, ed. Markus Müller (Bielefeld: Kerker Verlag, 2004), 31. Emphasis added. The source of this statement by Picasso is not indicated in her text.

CHAPTER 7

1. An illustration of this work can be found in *Joseph Cornell/Marcel Duchamp... In Resonance* (Philadelphia: Philadelphia Museum of Art, 1998), 175.
2. For a more complete discussion of this classic ballet and its relationship to Cornell, see Hugh Stevens, "Joseph Cornell's 'Dance to the Music of Time': History and Giving in the Ballet Constructions," in *Joseph Cornell: Opening the Box*, ed. Jason Edwards and Stephanie L. Taylor (Oxfordshire: Peter Lang, 2007), 87–109.
3. Lemony Snicket is a pseudonym for the author Daniel Handler. The first book in the series, *The Bad Beginning*, was released in 1999; the last, *The End*, was released in 2006.
4. Robert Cornell was born in 1910 and died in 1965.
5. Lynda Roscoe Hartigan, "Joseph Cornell: A Biography," in *Joseph Cornell*, ed. Kynaston McShine (New York: Museum of Modern Art, 1980), 94.
6. Diane Waldman, *Joseph Cornell: Master of Dreams* (New York: Harry N. Abrams, 2002), 15–16.
7. Hartigan, "Joseph Cornell: A Biography," 95.
8. Pepe Karmel, "Art Review: Seeming So Sweet the Bite Goes Unnoticed," *New York Times*, January 19, 1996, C26.
9. This work is reproduced in *Joseph Cornell: Shadowplay, Eterniday*, ed. Lynda Roscoe Hartigan (Washington, D.C.: The Voyager Foundation, 2003), 66.
10. Charles Simic, "Untitled (Bébé Marie) early 1940s," in *Dime-Store Alchemy: The Art of Joseph Cornell* (Hopewell, N.J.: Ecco Press, 1992), 45.
11. Dickran Tashjian, "Joseph Cornell: The Art of Play," in *Joseph Cornell Jiáí Koláø* (New York: Pavel Zoubok Gallery, 2007), 6.
12. In July 1946, Cornell noted the memories of childhood he had experienced that day, inspired by smells he had encountered: "Sprig of growing mint plucked its pungency bringing back Adirondacks with the usual magical experience and unexpected vividness. Smell of gasoline brings back days of childhood father's boat." Mary Ann Caws, *Joseph Cornell's Theater of the Mind: Selected Diaries, Letters, and Files* (New York: Thames and Hudson, 1993), 245. Years later, while working on an assemblage that had been "long dormant" in his studio, he noted a "correspondence in the realization of relationship to Adirondack mountains 1921 vacation—discovery of music—Russian overture 'Barber of Seville' in Richard Jessup lodge house." *Ibid.*, 130.
13. For reproductions of this dossier, see Lynda Roscoe Hartigan, *Joseph Cornell: Navigating the Imagination* (Salem, Mass.: Peabody Essex Museum, 2007), 310–11. Cornell also created a print homage to the young Berenice that was published in *View* in January 1943. Hartigan's catalogue reproduces many pages from that magazine on pages 312–15. Kirsten

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