

# Picasso and Braque

## A SYMPOSIUM

ORGANIZED BY  
William Rubin

MODERATED BY  
Kirk Varnedoe

PROCEEDINGS EDITED BY  
Lynn Zelevansky

THE MUSEUM OF MODERN ART, NEW YORK

DISTRIBUTED BY HARRY N. ABRAMS, INC., NEW YORK

# Contents

Richard E. Oldenburg	<i>Foreword</i>	7
William Rubin and Lynn Zelevansky	<i>Preface and Acknowledgments</i>	9
<hr/>		
Theodore Reff	<i>The Reaction Against Fauvism: The Case of Braque</i>	17
	<i>Discussion</i>	44
David Cottington	<i>Cubism, Aestheticism, Modernism</i>	58
	<i>Discussion</i>	73
Edward F. Fry	<i>Convergence of Traditions: The Cubism of Picasso and Braque</i>	92
	<i>Discussion</i>	107
Christine Poggi	<i>Braque's Early Papiers Collés: The Certainties of Faux Bois</i>	129
	<i>Discussion</i>	150
Yve-Alain Bois	<i>The Semiology of Cubism</i>	169
	<i>Discussion</i>	209
Mark Roskill	<i>Braque's Papiers Collés and the Feminine Side to Cubism</i>	222
	<i>Discussion</i>	240
Rosalind Krauss	<i>The Motivation of the Sign</i>	261
	<i>Discussion</i>	287
<hr/>		
Pierre Daix	APPENDIX 1 <i>The Chronology of Proto-Cubism: New Data on the Opening of the Picasso/Braque Dialogue</i>	306
Pepe Karmel	APPENDIX 2 <i>Notes on the Dating of Works</i>	322
	<i>Participants in the Symposium</i>	351