



Pablo Picasso. Seated Bather. 1930. (Left.) Bather with Beach Ball. 1932. (Right.)

two works, he said, we find ourselves looking at two different universes—and by this he meant different formal as well as symbolic worlds. This is hard to understand; as difficult as if someone pointed first to a Hals portrait of a Dutch militia officer and then to his rendering of the *Malle Babbe* and maintained that they were products of different styles. But Rubin was insisting on this difference, a difference become incontrovertible by the very fact that behind each picture there lay a real-world model, each model with a different name: Olga Picasso; Marie-Thérèse Walter.

We are by now familiar with the sordid conditions of Picasso's marriage in the late '20s, as we are with his passion for the somnolent blond he met when she was seventeen and who was to reign, a sleepy Venus, over a half-dozen years of his art. But in Rubin's suggestion that Olga and Marie-Thérèse provide not merely antithetical moods and subjects for the pictorial contemplation of the same artist, but that they actually function as determinants in a change in style, we run full tilt into the Autobiographical Picasso. And in this instance Rubin himself was the first to invoke it. The changes in Picasso's art, he went on to say, are a direct