

large plane which, like the chair-caning or the pamphlet "*Notre avenir . . .*," is a wholly different color and texture from the monochrome faceting of analytic cubism, and inaugurates both the invention of collage and the opening of cubism to color.

This, however, is not Nochlin's point. The actual red-white-and-blue *tricolore* pamphlet that Picasso depicted in this cubist still life had been issued originally to promote the development of aviation for military use. Thus the pamphlet "means" French nationalism; its colors bear the name of Picasso's adopted country. Behind the *tricolore* we read not only "France" but the name of the artist's assumed identity: "Picasso/Frenchman." Color's meaning contracts to the coding of a proper name. (Later in the same essay Nochlin reveals that behind Picasso's use of violet in his work of the early '30s there lies yet another name, which is its meaning: once again, Marie-Thérèse.)

Thus the significance of color reduces to a name, but then, in the following example, so does the significance of names. In his essay "Picasso and the Typography of Cubism," Robert Rosenblum proposes to read the names printed on the labels introduced into cubist collage, and thus to identify the objects so labeled.¹⁶ In Picasso's collages many newspapers are named: *L'Indépendant*, *Excelsior*, *Le Moniteur*, *L'Intransigeant*, *Le Quotidien du Midi*, *Le Figaro*; but none with such frequency as *Le Journal*. Rosenblum describes at length the way this name is fractured—most characteristically into JOU, JOUR, and URNAL—and the puns that are thereby released. But that the word-fragments perform these jokes while serving to label the object—the newspaper—with its name, is very much Rosenblum's point. For he concludes his argument by declaring the realism of Picasso's cubist collages, a realism that secures, through printed labels, the presence of the actual objects that constitute "the new imagery of the modern world."¹⁷

This assumption that the fragmented word has the ultimate function of a proper name leads Rosenblum to the following kind of discussion:

Such Cubist conundrums are quite as common in the labelling of the bottles of Picasso's compatriot, Juan Gris. On his café table tops, even humble bottles of Beaujolais can suddenly be transformed into verbal jokes. Often, the word BEAUJOLAIS is fragmented into verbal BEAU . . . in another example . . . he permits only the letters EAU to show on the label (originally *Beaujolais*, *Beaune*, or *Bordeaux*), and thereby performs his own Cubist version of The Miracle at Cana.¹⁸

We are to expand the word-fragment to grasp the name (we have our choice

16. Robert Rosenblum, "Picasso and the Typography of Cubism," in *Picasso in Retrospect*, pp. 49-75.

17. *Ibid.*, p. 75.

18. *Ibid.*, p. 56.