



Today, after 60 more years of treacherous war, the stock that swept Picasso's friends on victory was *Demiselles* is less understood than the one in the context of the war. These men were anything but innovators; their innovation was their rejection of the tradition of Picasso's daring. As the *Demiselles* was a celebration of independence, even for an era familiar with extraordinary manifestations of Western painting, recent war was a meditation on violence to the human form that also made a statement—making the canvas reminiscent of the grid of a battlefield—then put the pieces together again in a chaotic, almost airplane-like planes, rounded wedges, facets of every shape and content with a heresy, he further defined anatomical principles, discarding ears, placing eyes at different levels, and presenting faces in profile on faces seen from the front; he distorted one figure, to conclude at lower right, so that her face and back both show.

Picasso waged psychological as well as physical war in his *emoi- solles*. Had he portrayed only one figure, however fragmentary, he would have revolted the viewer far less. But the complex theme of group composition, ignoring conventional perspective and spatial relationships and causing his figures to float across the surface of the canvas. Moreover, he gave himself the five figures. These grotesque masks, marked with a plainly visible human interest in African art, even of the

Skip Hill, *MADONNA WITH BUBBLEGUM*
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