

Pablo Picasso

Aestas Infinity



12 PLATES · 2 COVERS · 16:9 · HOUSE OF GLASS · LTD 100

[Contents](#) [Essay](#) [Archive](#)

[Essay](#)

[Plates](#)

[Colophon](#)

[Archive](#)

Twelve plates

Twelve works from 1903 to 1937, and two covers. The line under the title names the work and says what the plate adds.

About this edition. Twelve plates and two covers after Pablo Picasso (1881–1973), read through one atmosphere, the House of Glass: the Demoiselles, Guernica, the Weeping Woman, Girl before a Mirror, the Old Guitarist, Three Musicians, Girl with a Mandolin, The Dream, Boy with a Pipe, Nude, Green Leaves and Bust, Harlequin with a Mirror and a Minotaur. Each plate names the work it comes from and says what the glass house adds. The essay that comes first takes about eight minutes to read; each plate takes one.

Read the essay first

13 Front cover

The cover. The shard, declared.

01 The glass room

After Les Demoiselles d'Avignon, MoMA.

02 Ash and gold

After Guernica, Reina Sofía.

03 Glass tears

After The Weeping Woman, Tate.

04 Double exposure

After Girl before a Mirror, MoMA.

05 Blue glass

After The Old Guitarist, Chicago.

06 Three windows

After Three Musicians, MoMA.

07 Analytic rain

After Girl with a Mandolin, MoMA.

08 Night glass

After The Dream (Le Rêve), private.

09 Rose glass

After Boy with a Pipe, private.

10 Leaf glass

After Nude, Green Leaves and Bust, private.

11 The mirror

After Harlequin with a Mirror, Thyssen.

12 Cave glass

After Minotaur with Dead Mare before a Cave.

14 Back cover

The seal.

[Archive](#) [Houses](#) [Episodes](#)

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

Picasso

Málaga, 25 October 1881. Mougins, 8 April 1973.

Pablo Ruiz Picasso was born in Málaga and died in Mougins, in France. In a working life of more than seventy years he made an estimated 13,500 paintings, 100,000 prints and engravings, 34,000 book illustrations and 300 sculptures, so many that chronology itself becomes a material. He did not invent Cubism alone. He invented a way of staying in the room while the room broke.

This book is twelve works from 1903 to 1937, and two covers. Each one has a painting, or a sheet, behind it, in a museum or in a private house. The frame is not that work. Where the two disagree, both facts are printed. The pictures themselves were made with AI tools; the methods stay private.

The House of Glass

One atmosphere for twelve works.

The idea behind the plates is a single room: rain on glass at night, one light source, gold dust in the air and a low crimson shadow. Cubism already behaved like glass, with planes seen through one another, and glass multiplies without explaining. It shows the painter and the sitter at once. Every figure in the plates is clothed, and no text sits inside any picture.

The glass is added. So are the rain, the gold dust and the crimson. The figures, the faces and the composition are Picasso's, and the line under each plate says which is which.

Blue and Rose

Before the break.

The Blue Period began after the suicide of his friend Carles Casagemas in Paris on 17 February 1901. Picasso was nineteen. He painted beggars and mothers in near-monochrome blue in Barcelona and Paris, and The Old Guitarist, in the Art Institute of Chicago, belongs to it. The Rose Period followed from 1904, with Fernande Olivier and the move to the Bateau-Lavoir in Montmartre: acrobats, harlequins and pale pinks. Boy with a Pipe was painted there in 1905.

The Demoiselles and two Cubisms

The detonation, and what it taught.

Les Demoiselles d'Avignon was painted in Paris in 1907, after hundreds of studies. It was shown only once before 1939, at the Salon d'Antin in 1916, and its first viewers, friends included, were unsettled. Jacques Doucet

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

bought it in 1924, and MoMA in 1939. There is no perspective and no comfort: the room collapses into the figure.

From about 1908 Picasso and Braque worked so closely that Braque later said they were like two mountaineers roped together. Analytic Cubism, to about 1912, dissolves figure and object into facets, as in *Girl with a Mandolin*. Synthetic Cubism flattens them again into bright cut-out shapes, as in *Three Musicians*, painted at Fontainebleau in the summer of 1921, with Harlequin, Pierrot and a monk.

1932

The year of Marie-Thérèse.

Picasso met Marie-Thérèse Walter in 1927 and painted her obsessively in 1932. *Girl before a Mirror*, *The Dream and Nude*, *Green Leaves and Bust* date from January to March of that year. The last two have since become two of the most expensive paintings ever sold, and *The Dream* was damaged by its own owner's elbow in 2006 before it was restored.

Guernica and the weeping

April to October 1937.

On 26 April 1937 German and Italian aircraft bombed the Basque town of Guernica during the Spanish Civil War. Picasso began work on 1 May and finished in early June, for the Spanish Pavilion at the Paris Exposition: a canvas of 349.3 by 776.6 centimetres in black, white and grey. A bull, a horse, a lamp, a mother with a dead child. It went to MoMA, came to Spain in 1981 after the dictatorship, and has hung in the Reina Sofía since 1992. *The Weeping Woman*, painted on 26 October 1937 with Dora Maar as the model, is its aftershock: grief as an emblem.

Harlequin, Minotaur

Late myth.

Harlequin with a Mirror (1923) comes from his neoclassical years after the First World War. X-rays show it began as a self-portrait, and the harlequin became a mask he could hide behind. The Minotaur series of 1933–37 puts the bull-man at the centre as a partly autobiographical figure, violence and desire in one body, and its dead horse and bull come back in *Guernica*.

The shard

A mark that only reflects.

The mark of this edition is a small cracked glass cube with an infinity sign engraved inside it. It is hidden in plates 01 to 12 and declared on the two

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

covers. It is not announced. It only reflects, and there is something to search for here and there. Look at the picture first.

What the museums hold

Paintings, not pictures of paintings.

A plate may reinterpret a painting. What it may not do is put a new object in the frame and let the reader think Picasso put it there. Where a plate adds something, the line under the picture says so. The works of Picasso are still in copyright; the plates are reinterpretations, not reproductions, and nothing here takes the place of the paintings.



01 The glass room

1907 · PROTO-CUBISM

After Les Femmes d'Alger (O. J.), June–July 1907. Oil on canvas, 243.9 × 233.7 cm, Museum of Modern Art, New York, 333.1939. The five figures are Picasso's. The glass room, the rain and the shard are added.

Les Femmes d'Alger (O. J.) at MoMA

Five figures stand and sit in a night room walled with glass. Rain runs down the panes, one cold light falls from the left, and gold dust hangs in the air. Their faces are the flat, mask-like faces of the painting; their bodies are clothed in red and black. In the glass at the right a small hexagonal mark is cut.

Picasso painted the Femmes in Paris in 1907, after hundreds of studies made from the winter of 1906–07. MoMA says the mask-like faces of the two figures at the right are often linked to a visit Picasso made, midway through the work, to the Trocadéro ethnographic museum. It was shown only once before 1939, at the Salon d'Antin in 1916. Jacques Doucet bought it in 1924, and MoMA acquired it in 1939.

In the painting the women are naked, the space is shards, and there is no room. The plate gives them a room, and it is made of glass, which multiplies without explaining. The clothes, the rain and the mark in the pane are added. The faces are not.

[Essay](#) [Contents](#) [Next](#)

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

02 Ash and gold

1937 · GUERNICA

After Guernica, May–June 1937. Oil on canvas, 349.3 × 776.6 cm, Museo Nacional Centro de Arte Reina Sofía, Madrid, DE00050. The bull, the horse, the lamp and the figures are Picasso's. The glass wall, the rain and the crimson wash are added.

Guernica at the Reina Sofía

Behind a wall of rain-streaked glass, a bull-headed figure, a rearing horse, a mother holding her child and a man with his arms raised stand among broken stone. A single bulb hangs above them. Gold dust is caught in its light, and a low crimson wash leaks up from the floor.

On 26 April 1937 German and Italian aircraft bombed the Basque town of Guernica. Picasso, in Paris, began work on 1 May and finished in early June, for the Spanish Pavilion at the Paris Exposition. The canvas is 349.3 by 776.6 centimetres, in black, white and grey. It was at MoMA in New York until 1981 and has hung in the Reina Sofía since 1992.

The picture in Madrid has no colour. The plate lets one in: a crimson wash from below. The glass wall is added as well, so that the viewer stands where a witness would stand, on the dry side. The glass, the rain and the dust are added. The dead are Picasso's.

[Previous](#) [Contents](#) [Next](#)

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

03 Glass tears

1937 · THE WEEPING WOMAN

After The Weeping Woman, 26 October 1937. Oil on canvas, 60 × 49 cm, Tate, London, T05077. The face, the hat and the tear are Picasso's. The glass house behind her and the gold dust are added.

The Weeping Woman at Tate

A woman in a green hat stands behind a pane of glass, her face broken into planes of blue, yellow and white. A single tear hangs from her eye like a drop of glass. Behind her a glass house opens onto a wet garden. Gold dust catches on her lashes.

The model was the photographer Dora Maar, Picasso's companion from 1936. The painting is dated 26 October 1937 and is the last of the Weeping Woman series that grew out of Guernica. Tate acquired it in 1987 with the help of the Friends of the Tate Gallery.

In the painting the grief is the whole face. The plate keeps it and puts it behind glass, so that it is private and witnessed at once. The garden, the pane and the dust are added. The tear stays.

[Previous](#) [Contents](#) [Next](#)

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

04 Double exposure

1932 · GIRL BEFORE A MIRROR

After Girl before a Mirror, 14 March 1932. Oil on canvas, 162.3 × 130.2 cm, Museum of Modern Art, New York. The two selves are Picasso's. The glass house, the crimson floor and the gold dust are added.

Girl before a Mirror at MoMA

A pale woman in a green and red gown stands before a mirror framed in gold, and in the mirror her double is violet, blue and older. The floor is crimson, and gold dust floats between the two. Behind them a glass house runs on, and a small infinity sign is set in the gold border at the right.

Picasso painted it in March 1932 at Boisgeloup, with Marie-Thérèse Walter, his lover since 1927, as the model. MoMA has it from the gift of Mrs. Simon Guggenheim in 1938. The mirror splits her into a bright, flat girl and a darker, heavier woman: youth and age, sun and moon, the same body twice.

The mirror is already a pane of glass here. The plate takes the next step and makes the whole wall glass, so that the double is no longer only in the mirror but in the room. The glass house, the crimson floor and the dust are added.

[Previous](#) [Contents](#) [Next](#)

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

05 Blue glass

1903-04 · BLUE PERIOD

After The Old Guitarist, late 1903 – early 1904. Oil on panel, 122.9 × 82.6 cm, Art Institute of Chicago, 1926.253. The guitarist is Picasso's. The glass house, the neon and the rain are added.

The Old Guitarist at the Art Institute of Chicago

A thin blind man in a blue coat bends over a guitar at a plain table inside a glass house. Rain runs down every pane, and the lights of a city glow through it in blue. Gold dust floats in the cold air. His hands are long and pale, and nobody is with him.

Picasso painted the Old Guitarist in Barcelona. The Blue Period had begun after the suicide of his friend Carles Casagemas in February 1901. The Art Institute of Chicago has it in the Helen Birch Bartlett Memorial Collection, and technical examination has found earlier compositions beneath the surface.

The painting has no window: the figure fills the panel. The plate adds the glass house and the city beyond it, and keeps the blue and the bent head. The neon, the rain and the dust are added. The man is not.

[Previous](#) [Contents](#) [Next](#)



06 Three windows

1921 · SYNTHETIC CUBISM

After Three Musicians, summer 1921. Oil on canvas, 200.7 × 222.9 cm, Museum of Modern Art, New York; a second version is in the Philadelphia Museum of Art. The three figures are Picasso's. The glass house and the rain are added.

Three Musicians at MoMA

Three musicians sit side by side on a low bench inside a glass house: one plays a clarinet, one a guitar, one a drum. Their costumes are harlequin diamonds in gold, red and black, and each wears a mask-like face. Rain runs down the panes behind them, and gold dust drifts over their shoulders.

Picasso made two versions of the Three Musicians at Fontainebleau in the summer of 1921: one in New York, 200.7 by 222.9 centimetres, and one in Philadelphia, 204.5 by 188.3. In both a Harlequin, a Pierrot and a monk play in flat, bright planes, in the manner of Synthetic Cubism.

The painting is flat. The plate puts the three in a glass house, so that the flat colour has depth to push against. They are still masks. The glass, the rain and the dust are added.

[Previous](#) [Contents](#) [Next](#)

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

07 Analytic rain

1910 · ANALYTIC CUBISM

After Girl with a Mandolin (Fanny Tellier), spring 1910. Oil on canvas, 100.3 × 73.6 cm, Museum of Modern Art, New York. The figure and the instrument are Picasso's. The glass houses and the rain are added.

Girl with a Mandolin at MoMA

A figure made of small gold and grey facets holds a mandolin in the open air, with a glass house behind her in the rain. Her face and shoulders are cut into planes, and the mandolin is a cluster of golden shards. Gold dust drifts at the edges.

The model was Fanny Tellier, and the painting dates from spring 1910, at the height of Analytic Cubism. MoMA has it from the Nelson A. Rockefeller Bequest. Picasso and Braque were then breaking figures and objects into overlapping planes in muted ochre and grey, so far that a girl and her instrument can hardly be told apart.

Analytic Cubism already looks like glass: planes seen through one another. The plate lets the glass be literal and puts rain on it. The glass house and the rain are added. The facets are Picasso's.

[Previous](#) [Contents](#) [Next](#)

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

08 Night glass

1932 · THE DREAM

After The Dream (Le Rêve), 24 January 1932. Oil on canvas, 130 × 97 cm, private collection. The sleeping woman is Picasso's. The glass house, the rain and the gold dust are added.

The Dream (Le Rêve)

A fair-haired woman sleeps in a red armchair, her head tilted to one side, in a long robe cut into diamonds of gold, red and brown. Behind her a glass house stands full of flowers under rain. One warm light, gold dust drifting, red curtains drawn back.

Picasso painted it on 24 January 1932: Marie-Thérèse Walter, asleep, her face doubled into a second profile. The painting belonged to Victor and Sally Ganz, passed to the casino owner Steve Wynn, who damaged it with his elbow in 2006 before it was restored, and was sold privately in 2013 for a reported \$155 million. It remains in private hands.

The double profile is not in the plate: the face is one, and it sleeps. The glass house, the garden and the rain are added. A dream is a room with the light on.

[Previous](#) [Contents](#) [Next](#)

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

09 Rose glass

1905 · ROSE PERIOD

After Boy with a Pipe, 1905. Oil on canvas, 100 × 81.3 cm, private collection. The boy, the pipe and the garland are Picasso's. The glass house, the roses and the rain are added.

Garçon à la pipe

A boy in a blue shirt, a wreath of flowers on his head, sits in a glass house hung with roses and holds a clay pipe to his mouth. Rain runs down the panes, and a rose-coloured light comes in from the street. Gold dust drifts between the stems.

Picasso painted it in 1905 at the Bateau-Lavoir in Montmartre, in his Rose Period. The model was a local boy known as Little Louis. In May 2004 the painting was sold at Sotheby's in New York for about \$104 million, a record at the time, and it has been in private hands since.

In the painting the boy stands against a pink wall with a garland behind him. The plate puts a house of glass around him and plants the roses. He is still the same boy, looking away. The glass, the roses and the rain are added.

[Previous](#) [Contents](#) [Next](#)

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

10 Leaf glass

1932 · MARIE-THÉRÈSE

After Nude, Green Leaves and Bust, 8 March 1932. Oil on canvas, 162 × 130 cm, private collection. The sleeping woman, the bust and the leaves are Picasso's. The glass house, the cube and the gold dust are added.

Nude, Green Leaves and Bust

A woman lies asleep on a red divan under a sheer robe patterned with gold, in a glass house full of green leaves. Beside her a white bust sits in a glass cube, and in the cube a gold infinity sign glows. Green tendrils climb the window, and a garden shows through the glass behind.

Picasso painted it on 8 March 1932, with Marie-Thérèse Walter as the model, in the same weeks as *Girl before a Mirror*. A woman sleeps, a sculptor's bust watches, and leaves curl across the picture. It was sold at Christie's in New York on 4 May 2010 for about \$106.5 million, then an auction record.

The leaves are Picasso's, and so is the bust. The plate dresses the sleeper and puts the bust under glass, and in the cube the mark of this edition is hard to miss. The house, the cube and the infinity sign are added.

[Previous](#) [Contents](#) [Next](#)

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

11 The mirror

1923 · NEOCLASSICAL YEARS

After Harlequin with a Mirror, 1923. Oil on canvas, Museo Nacional Thyssen-Bornemisza, Madrid. The harlequin and the mirror are Picasso's. The glass house and the rain are added.

Picasso in 1923: Harlequin with a Mirror (Thyssen)

A young man in a black hat and a harlequin costume of red, gold and cream diamonds looks into a tall oval mirror in a gold frame, and in the mirror his double looks out. Behind them the glass house of a conservatory runs on in the rain. One light, and gold dust.

Picasso painted it in 1923, in his neoclassical years after the First World War. X-rays show it began as a self-portrait; Picasso then gave the figure the mask of Pierrot and the costume of a Harlequin and an acrobat. The Thyssen-Bornemisza Museum calls it his most important work in the collection. Baron Thyssen bought it in 1979.

In the painting a mask hides the face. In the plate the mirror shows it, and the glass house shows the room it stands in. The conservatory, the rain and the dust are added.

[Previous](#) [Contents](#) [Next](#)

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

12 Cave glass

1936 · THE MINOTAUR SERIES

After Minotaur with Dead Mare before a Cave, 18 May 1936. Gouache, India ink and scraping on paper. The minotaur, the mare and the cave are Picasso's. The glass house, the rain and the gold dust are added.

[Minotaur with Dead Mare before a Cave \(WikiArt\)](#)

A bull-headed figure in a patterned scarf tears at the body of a white mare at the mouth of a dark cave, one arm flung out against a stormy sky. Rain falls straight down. In the distance a glass house stands on a hill, and gold dust hangs over the carcass.

The Minotaur belongs to the series Picasso made between 1933 and 1937, in which the bull-man is partly himself: violence and desire in one body. The sheet is dated 18 May 1936, in the months before the Spanish Civil War began. The dead horse and the bull come back a year later in Guernica.

In the sheet a girl in a veil stands at the cave's edge. The plate leaves her out and puts the glass house in her place, far off, where she would watch from. The glass, the rain and the dust are added. The violence is Picasso's.

[Previous](#) [Contents](#) [Next](#)

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

14 The shard, from behind

BACK COVER

Frame 14 of 14. Made for this edition. It is not after any single painting.

Girl before a Mirror at MoMA

A great shard of cracked glass stands in the centre with an infinity sign engraved in it. Behind the glass, *Girl before a Mirror* stands at the left and *The Dream* sleeps at the right, both seen through broken panes. Red lines of rain fall over gold dust, and the floor is littered with fragments.

The front cover puts *Guernica* and the *Demoiselles* behind the shard; the back cover puts *Girl before a Mirror* and *The Dream*. In the twelve plates the shard is small and hidden. Here it is declared. Picasso broke the room so that it could be seen from several sides at once, and the shard is that gesture made into an object.

The shard is this edition's own mark. It is not Picasso's, and it is not in any museum. It stands as a seal, and as the mark of the run of one hundred. Reflection is not copy. Look at the picture first.

[Previous](#) [Contents](#) [Colophon](#)

[Essay](#)[Plates](#)[Colophon](#)[Archive](#)

Colophon

This edition, House of Glass, was made by Aestas Infinity in 2026. It is a book in the archive. It is not a chapter of any series.

Twelve plates and two covers, each at 16:9. The words sit under the picture. The front cover is a large cracked glass shard with an infinity sign engraved in it, and the back cover is the same shard seen from behind. AI tools were used in making the covers and the plates; the methods stay private. The plates are new pictures made after the works named under each one. They are not reproductions.

The file is a narrow page so it can be read on a phone without sliding sideways. A word in amber opens another plate, the work in the museum, or a page of the archive. The line at the top of a page is the same kind of link, kept small. On a plate, the line under the text moves to the previous picture or the next.

You may share this digital file under the Creative Commons license [CC BY-NC-ND 4.0](#). Copy it as it is, for a non-commercial purpose, and say who made it. You may not sell the file, and you may not make a new work out of the plates. The license is the rule for this file. It is not a claim on the works of Pablo Picasso, which are still in copyright.

LTD 100 is the specification for a physical run: one hundred copies, a black slipcase, gold foil, the number and the price left blank until a copy is made. The cover names that run. It does not mean the hundred copies are already in the world. This edition is the digital book. Buying the object, if it is made, is not a license to republish the plates.

The works named here are in the Museum of Modern Art, New York; the Museo Nacional Centro de Arte Reina Sofía, Madrid; Tate, London; the Art Institute of Chicago; the Philadelphia Museum of Art; and the Museo Nacional Thyssen-Bornemisza, Madrid. The Dream, Boy with a Pipe and Nude, Green Leaves and Bust are in private collections. This book is a reading of those works. It is not a reproduction of them, and it does not take their place.

[Houses](#) [Episodes](#) [MoMA](#) [License](#)[Essay](#) [Plates](#) [Certificate](#)

Pablo Picasso

Aestas Infinity

HOUSE OF GLASS · TWELVE PLATES · LTD 100

NUMBER

_____ / 100

YEAR

2026

The cover is the cracked glass shard,
and the infinity sign engraved in it.

Twelve plates and two covers. The words sit under the picture.

This leaf belongs to one numbered copy,
if that copy is made.

The digital file is a separate thing.
Buying the object is not a license
to republish the plates.

SIGNATURE

AESTAS INFINITY

PRICE

LEFT BLANK

CC BY-NC-ND 4.0