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TAKAOKA, Chikako. The Activity of Clovis Sagot and Its Significance: A Relationship with Pablo Picasso

The gallery run by Clovis Sagot (?–1913), which opened in Paris in 1902, played a role as an incubator of modern art, including Cubism. Galerie Clovis Sagot was a place where art dealers, collectors, and critics sought “newness”, and where the people who would form the next art scene gathered. However, compared to the richness of studies of the other art dealers of the time, we find no studies specializing on Clovis, and there has been little research on him based on historical materials. Accordingly, although it would be possible to attach importance to research of Clovis’ activity itself, in reality sufficient materials related with him are difficult to find. Certainly, consideration of any false information notwithstanding, I can confirm the veracity of some historical materials, including some private letters in la Bibliothèque de l’Institut national d’histoire de l’art (Paris), le Musée national Picasso (Paris), and le Musée départemental Maurice Denis (Saint-Germain-en-Laye).

In particular, in le fonds Sagot-Le Garrec (la Bibliothèque de l’INHA), we find archives of his elder brother Edmond Sagot (1857–1917), an art dealer who dealt extensively with prints and publications, and his son-in-law Maurice Le Garrec who was also an art dealer, I can identify materials showing connections between Cataluña Modernism and the art world in Paris in addition to the materials concerning Clovis. Examining them, we can understand that Clovis not only contributed to the development of Cubism but also had an interest in young Spanish artists, artists influenced by Spanish art, and artists painting artworks with Spanish motifs. And a young Spanish artist with whom Clovis acted as an art dealer for most of the decade was Pablo Picasso (1881–1973), who created Cubism.

This paper aims to analyze the activity of Clovis Sagot based on historical materials and to capture its significance by use of his relationship with Picasso. The process verified that the art dealer Clovis acted strategically by speculating in modern art and contributed to young artists’ creativity. Moreover, it showed what Clovis’ activity derived from the *Espagnolisme* formed by France in the nineteenth century. A collaboration between an artist who possessed these two elements and an art dealer who chose to bet on his future, was realized only in the early twentieth century when *Espagnolisme* was fluctuating from inside and out, at a time when modern art was acquiring its value.

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