

# PABLO PICASSO







*Tete de Femme, de profil* - from *Les Suites Saltimbanques*, No. 6, 1905  
drypoint edition 29 Japon paper aside from the edition of 250  
printed in 1913 for Vollard image size 29.2 x 25 cm sheet size 54.3 x 37.7 cm Bloch 6

## ACKNOWLEDGEMENTS

Published 2011 by Annandale Galleries  
650 copies

ISBN 978-0-9805402-8-4

Design by Anne & Bill Gregory  
Production by Mathieson Trevitt of Annandale Galleries  
Printed by Top Goal Printing  
Photography for fronticepiece and pages 9, 12 and 26 by Murray Fredericks  
All other photography by Jorge Misael Gonzalez of Leslie Sacks Fine Art

Front cover: *Tete de Jeune Femme, 24 June 1947* lithograph using wash on zinc  
edition of 50 plus 5 artist's proofs & some trial and printer's proofs signed in pencil lower right 60 x 45.08 cm Bloch 458  
Fronticepiece: *Le Repas Frugal* - from *Les Suites Saltimbanques*, No. 1, 1904 etching and scraper on zinc on Van Gelder paper  
edition of 250 after steel facing printed in 1912 for Vollard sheet size 65.7 x 50.5 cm image size 46.3 x 37.7 cm Bloch 1

# PABLO PICASSO

*drawings etchings lithographs ceramics*

**OPENING** Wednesday 2 November 6:30 - 9:00 pm

Exhibition dates 1 November - 10 December 2011

In association with  
Leslie Sacks Fine Art Los Angeles  
CHB Fine Art London & Geneva

## ANNANDALE GALLERIES

110 Trafalgar Street Annandale Sydney NSW 2038 Australia  
Telephone (61-2) 9552 1699 Fax (61-2) 9566 4424  
annangal@ozemail.com.au www.annandalegalleries.com.au  
Gallery Hours Tuesday - Saturday 11:00 - 5:00 pm  
Directors Anne & Bill Gregory **acga**

## Provenance

Sebastia and Carles Junyer-Vidal, Barcelona

M. Knoedler & Co., Inc., New York

Joan Whitney Payson, New York (acquired from the above, January 1960)

## Exhibited

Waterville, Maine, Colby College Museum of Art, *The Joan Whitney Payson Collection*, February-June 1992

## Literature

J. Palau i Fabre, *Picasso, The Early Years, 1881-1907*, New York, 1981, pp. 309 and 539, nos. 773 (recto) and 775 (verso) (illustrated; recto titled *Figures from the Barcelona Cavalcade*).

The authenticity of this work has been confirmed by Claude-Ruiz Picasso in a signed photo-certificate dated June 8, 2010, as well as a card written by the artist himself, dated June 4, 1961.



*Une famille Catalane* (recto); *Mere et enfant* (verso), 1902

pen and ink on paper

signed lower left

30.48 x 23.49 cm





*Les Pauvres, from La Suite des Saltimbanques, 1905*

etching one of the edition of 250 on Van Gelder Zonen paper apart from 27 examples on Japon paper. This copy being one of the rare examples with full margins  
image: 23.17 x 17.78 cm sheet: 50.8 x 32.7 cm Bloch 3

## INTRODUCTION

**Bill Gregory** Director Annandale Galleries Sydney

At the time of his death in 1972, Pablo Picasso was the most famous artist in the world. But artists who are celebrated in their day are sometimes treated cruelly by history. Reputations can quickly fade. However, as time goes by, Picasso's stature only continues to grow.

A friend of mine illustrates Picasso's stature by way of the one hundred-metre dash runner, Usain Bolt, at the 2008 Olympics. As Bolt crossed the line in record time, the rest of the field – “the world's fastest humans” -- were all about three metres back – a huge distance in that event. So it is with Picasso.

The twentieth century had no shortage of great artists. Depending on one's view, the very great might be reduced to a group of half a dozen. But when even these are compared to Picasso in terms of influence on other artists, impact on culture and the imagination of the public, they all collectively run a distant second. Picasso is the undisputed leader – a genius of his time.

In 1988, there was an exhibition at the Pompidou Centre in Paris entitled *Late Picasso* dealing very much with his work in the sixties and the early seventies. At the time, some critics derided this late work as coming from someone well past his prime – the reduced faculties of old age affecting the work. However, by the late eighties, the rise of neo-expressionism cast Picasso's late work in a new light. With some hindsight, the entire neo-expressionist movement may be seen as heavily influenced by Picasso. Far from the daubing of an old man (the same thing was said about the masterpiece cut-outs of Matisse), his work was full of fresh vibrant energy and hugely innovative right up to his death.

It was Picasso's ability constantly to find ways to re-invent himself that is the hallmark of his work. Acutely aware of art history, he did not hesitate to take on the past, assimilate it and make it his own. He was also a sophisticated copyist and wanted to measure himself against the great art of the past and situate himself in the continuum of the entire human creative endeavour. To this end his work addressed everything from Roman art, neo-classicism, and the old masters such as El Greco and Poussin through to Delacroix, Manet, Van Gogh and Cézanne.

To consider Picasso's graphics is an ideal way to study the evolution of this great master's oeuvre. He was fascinated with various print media and acutely aware that these allowed him to come up with styles and effects that could not be obtained through painting and drawing. Etching, aquatint and lithography is an entirely different vocabulary. The processes themselves are complex and images may change dramatically through the use of the inks, the pressures of the implements creating the line and the type of paper used as a support. In addition, all printmaking is to some degree collaboration between the artist and the printer – much depends on the ability of the artist to translate the vision to the master printer. Picasso astonished the foremost master printers again and again. Not only was he able to master the difficulties of new techniques and mediums with ease, he went on to obtain results that were previously thought to be impossible. Georges Bloch, who collated and published the catalogue of the printed work said; “A virtuoso in every technical process, he elicits from his material the very subtlest effects it is capable of yielding. It is therefore hardly surprising that he puts his trust in unceasing experiment and that five, ten or even thirty states are sometimes necessary before a masterpiece emerges from this severest of self-critics”.

Picasso was involved in printmaking for virtually his entire career. The Bloch catalogue lists over eighteen hundred works. To follow this journey to any degree, one begins to understand Picasso's method – a constant quest for new forms of expression. This quest in the prints has enormous influence on the rest of his oeuvre. The ideas for paintings of Picasso often come from the prints, not the other way around as many people imagine. William Kentridge, another absolutely committed printmaker from our time shares this with Picasso. Sometimes a set of etchings by Kentridge is inspired by one of his films or performances but just as often a set of prints are the catalyst that inspires the film.

Therefore, the importances of the graphic oeuvre of committed printmakers such as Picasso, Miro, Chagall, Matisse and more recently Kentridge cannot be underestimated.

The experiential process of printmaking allows for a freedom that is very different than painting. A painting is usually more self-contained whereas prints are often done as a series of thematically connected images. Therefore there is a lightness of touch, a spontaneity and freedom with ideas that is, in part, inspired by the medium. The idea of the 'stand alone' painting means that the struggle is often absent to the viewer from the finished work. A painting may be changed and done over a period of time before the artist is happy but the idea of doing up to thirty states of an etching before the final masterpiece emerges means that the artist is both more free to experiment and be surprised himself but that crucially, the emotional state of the artist at the time is more evident. As the idea changes and mutates so often during the process itself, there is more room for us to get an idea of the various emotions of the artist that in turn affect us emotionally. Printmaking is probably the most direct form of working in visual art apart from the sketchbook where images are generally much less substantive.

If you want to experience a real window into the soul of the artist, there is no better medium in my view than that of printmaking. It can be spontaneous and carefully crafted. It can be mysterious and retain intellectual clarity. It can highlight ideas and veil them at the same time. No other finished medium is so personal and yet so universal – the works are a culture of opposites and conundrums.

The printed work of Picasso demonstrates a clearly defined succession of periods in which a certain technique usually predominates. While not comprehensive, we have examples in this exhibition of most periods to give the viewer an idea of his progression. The main periods represented here are as follows; The Suite de Saltimbanques 1904-1906; Suite Vollard in the early thirties, a suite from *Le Carmen des Carmen* from 1949; the late prints from the 1960's including examples the 347 and the 156 series.

It is an extraordinary collection of works. *Le Repas Frugal* is included which is the first etching in the catalogue raisonne by Bloch. There is a marvellous work *La Source* from Picasso's neo-classic period. His women are well represented; the portrait of Francois Gilot on the cover from 1947, the similarities to Jacqueline in some of the later works and ceramics and *The Couple* maybe a reference to an earlier muse, possibly Fernande Olivier. Marie-Therese is the model for *The Flautist* from 1933.

In addition, there are several rare drawings and a monotype that give us an idea of how printmaking interacts with drawing in the graphic medium.

Finally I would like to thank Leslie Sacks and Sandy Shin of Leslie Sacks Fine Art for their support in making this exhibition possible. It is my hope that the exhibition will provide fascinating additional context for the massive exhibition running concurrently at the Art Gallery NSW.



*Salome* - from *Les Suites Saltimbanques*, no. 14, 1905  
drypoint edition 27/29 on Vieux Japon paper aside from the edition of 250  
printed in 1913 for Vollard  
image size 40 x 34.8 cm sheet size 65.7 x 50.5 cm Bloch 14

Provenance

Kate Perls, Paris

Perls Galleries, New York, by 1945

Maurice Newton

Sale: Sotheby's New York, November 12, 1988, lot 119

Galerie Tamenaga, Osaka

Private collection, acquired from the above, circa 1990

With certificate from Maya Picasso



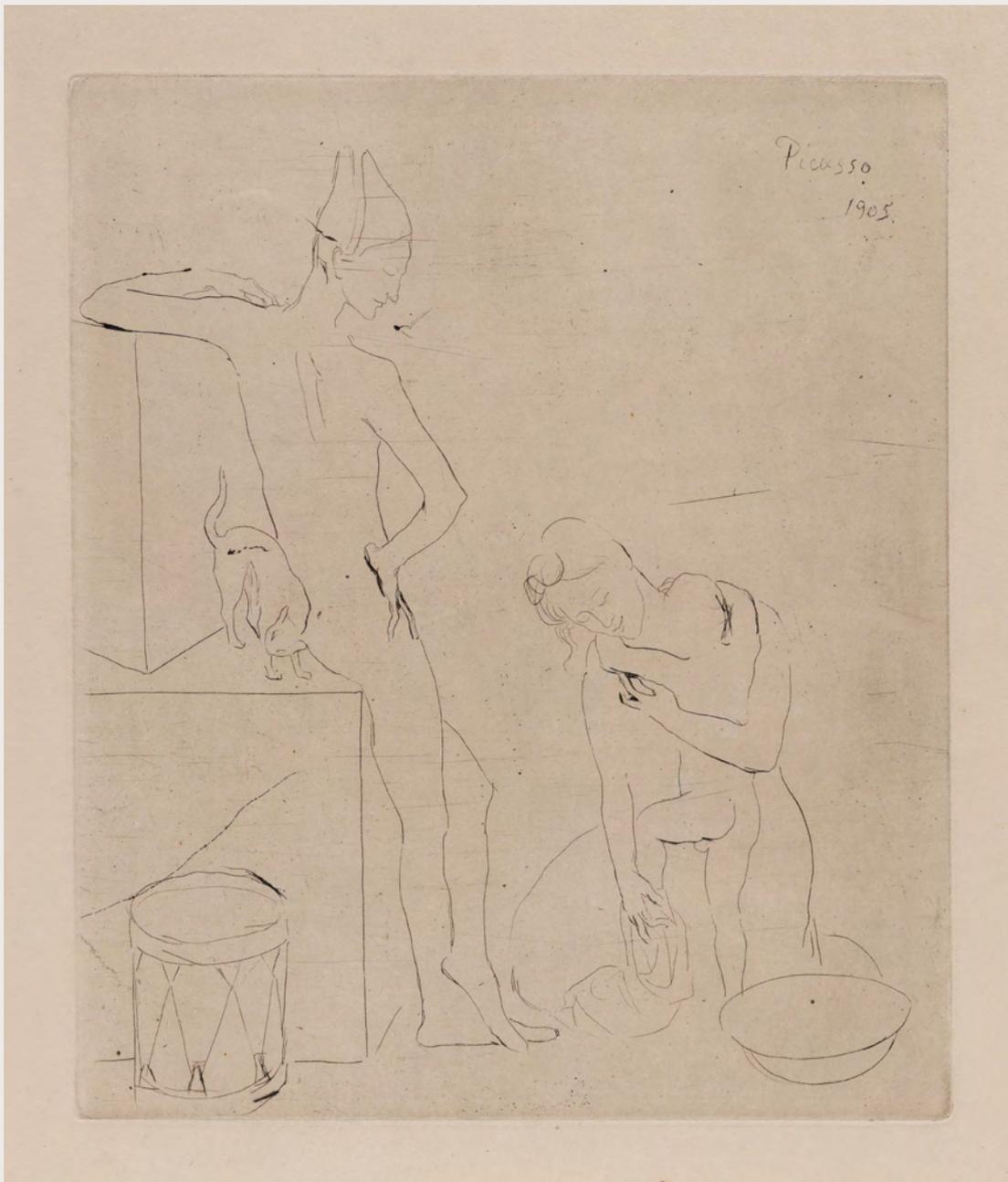
*Reclining Couple*, a double-sided drawing (with *Seated Couple* verso), executed circa 1901

charcoal on paper

signed Picasso lower left in pencil and also signed Picasso on the verso lower right in pencil

22.86 x 33.65 cm





*Le Bain* - from *Les Suites Saltimbanques*, No. 12, 1905  
drypoint  
edition 250 van gelder paper printed in 1913 for Vollard  
image size 34.2 x 28.7 cm Bloch 12



79/100  
Picasso

*La Source*, 1921  
drypoint edition of 100  
signed in pencil, numbered lower right  
image: 17.78 x 23.81 cm sheet: 33.97 x 45.08 cm Bloch 45



Picasso

*Femme Assise et Femme Etendue (Dormeuse Veillée par une Femme Allongée)*, 1932  
etching and drypoint edition of 55 plus proofs, all unsigned  
signed with atelier stamp lower right  
image: 18.41 x 29.53 cm sheet: 33.65 x 44.45 cm, Montval laid with Vollard watermark Bloch 238



*Le Repos du Sculpteur II, from the Vollard Suite, 1933*  
etching edition of 303  
signed in pencil

image: 19.05 x 26.35 cm sheet: 33.97 x 44.76 cm, Montval Bloch 172

*Sculpteur, Modele accroupi et Tete sculptee, from La Suite Vollard, 1933*  
etching edition of 260 plus 50 with wider margins  
watermarked *Vollard* and signed in pencil  
image: 26.67 x 19.3 cm sheet: 44.45 x 33.78 cm, Montval Bloch I55



*Picador et Taureau, from "Le Carmen des Carmen," 1949*  
aquatint from the rare signed edition of 30 apart from the unsigned book edition of 245  
signed in green crayon lower right, numbered in pencil lower left  
sheet: 49.53 x 38.41 cm, Japon Bloch 1002



II - P.A. b + c

IV/XXX

Picasso

*Femme a la Mantille: Carmen, from "Le Carmen des Carmen," 1949*  
aquatint from the rare signed edition of 30 apart from the unsigned book edition of 245  
signed in green crayon lower right, numbered in pencil lower left  
image: 40.64 x 31.11 cm sheet: 49.53 x 38.41 cm, Japon paper Bloch 1003



*Femme a la Mantille avec une Fleur: Carmen, from "Le Carmen des Carmen," 1949*  
aquatint from the rare signed edition of only 30, apart from the unsigned book edition of 245  
signed in green crayon lower right, numbered in pencil lower left  
image: 40.64 x 31.1 cm sheet: 49.53 x 38.41 cm, Japon Bloch 1004B



*Carmen, de Profil, 1949*

sugarlift aquatint one of 7 rare proofs before steel facing, apart from the book edition of 11  
dated 3/5/49 in reverse and No. VI in the plate

image: 34.60 x 27.62 cm sheet: 48.57 x 34.29 cm Bloch 572



*Torero, from "Le Carmen des Carmen," 1949*

aquatint from the rare signed edition of 30 apart from the unsigned book edition of 245  
signed in green crayon lower right, numbered in pencil lower left  
image: 40.64 x 30.64 cm sheet: 49.53 x 38.41 cm, Japon Bloch 1001



*Peintre Sur La Plage, 1955, 5 February, Paris*

aquatint unique *Bon a Tirer* (*right to print* example chosen as the "master" against which the rest of the edition is compared) before steel facing apart from the edition of 50. With the additional texture, sensitivity and detail applicable to only the before steel facing proofs.

signed and dated 24.2.55 in blue pencil and inscribed *Bon a tirer* in blue pencil; dated in the plate upper left 5.2.55

image: 46.99 x 83.50 cm sheet: 63.5 x 90.80 cm, Arches Bloch 769



Don + Jean  
6.28.22

## PICASSO'S ETCHINGS

### Rare Proofs Before Steel Facing from the Artist's Collection

The works in this collection are early proofs printed long before their respective editions were pulled, and are richer in contrast than the regular editions. They are before steel facing of the plate, and were kept by Picasso for his personal collection in the course of creating his *60*, *156* and *347 Series*.

Steel facing is a modern technique whereby the soft copper plate into which the image is etched receives a thin coat of steel via electroplating in order to harden its surface. In this way an edition can be printed from beginning to end without degradation of image quality, unlike Rembrandt etchings, for example, whose bare copper plates wore down from the pressure of the press over the course of printing an edition. This resulted in a visible softening of lines, as well as a diminishing of subtle contrasts and tonal depth in examples from late in a print run.

These are superior proofs all before steel facing and before the beveling of the plate. Because they are the very first proofs printed before the edition they bear more contrast and bolder lines than the impressions from the edition (a charcoal quality for prints with sugar-lift aquatints and bolder lines for etchings and dry points). Most of the proofs before steel facing are printed with plate tone in the background and have more ink around the beveled edge of plate.

Although steel facing allows for consistent quality throughout an edition and is in this respect an improvement over a bare copper plate, the process necessarily reduces textural delicacy and tonal depth to some degree. Therefore, proofs before steel facing are the ultimate vehicles for displaying the authentic origination of the full expressive capacity of the etching process.

The *347 Series* etching proofs before steel facing are printed on Velin de Rives wove paper and are apart from and prior to the regular edition of 50 (I-50) with 17 (I-XVII) proofs. Similarly, The *60* and *156 Series* etching proofs before steel facing are printed on Velin de Rives wove paper and are apart from and prior to the regular edition of 50 (I-50) with 15 (I-XV) proofs.

According to Baer, the *347 Series* was printed with five proofs before steel facing on Velin de Rives, including one signed copy all in a particular collection as a suite, two copies unsigned in the Marina Picasso collection which were sold individually. There was also one copy, which in error received the Picasso atelier signature. One set of all of these proofs remains in a museum (in all likelihood the edition stamped in error). From the *347 Series*, a total of 1735 proofs before steel facing were pulled across the series, seventy-three of which bear the Picasso atelier signature lower right as well as the pencil annotation, "épreuve avant acierage" (proof before steel facing) lower left. Leslie Sacks Fine Art has acquired all 73 of these works.

For each edition in the *156* and *60 Series* there were three proofs before steel facing. From the *60* and *156 Series'* combined, a total of 648 proofs before steel facing were pulled, of which only 120 bear the Picasso atelier signature and pencil annotation, "épreuve avant acierage" (proof before steel facing). Leslie Sacks Fine Art has acquired 29 of these works. The before steel facing proofs from the *156 Series* are the only images pulled and printed within Picasso's lifetime, except for 4 images, which were fully editioned, and pencil signed within his lifetime. Master printers Aldo and Piero Crommelynck pulled these proofs. Examples of these rare etchings are in the permanent collections of the Bibliotheque Nationale and Musee Picasso, Paris, the Museo Picasso in Barcelona, The Museum of Modern Art, New York, The Art Institute of Chicago and other major institutions around the world.

These works are registered with the Picasso Archives in Paris (inventory number annotated verso) and bear the oval stamp of the Marina Picasso Collection verso, his granddaughter being a successor in direct ownership under the aegis of the Picasso estate.

Note: During his seven decades of printmaking, Picasso created five major sets of etchings, a tour de force unrivaled in this medium. This is evidenced by his *Saltimbanques Suite* of 1904-1905 (15 works), *Vollard Suite* of 1930-1937 (100 works), *347 Series* of 1968 (347 works), *Series 60* of 1966-1968 (60 works) and, finally, the *156 Series* of 1969-1971 (156 works); a total of 678 individual images for these suites alone. Picasso's output far surpassed Rembrandt's oeuvre of some 300 different etchings.

*Rapt, avec Celestine, Ruffian, Fille et Seigneur avec son Valet, from the 347 Series, 17 May, 1968, Mougins*  
aquatint edition of 50 (I-50) plus 17 artist's proofs (I-XVII) plus 5 proofs before steel facing and the beveling of the plate printed with plate tone  
signed with atelier signature lower right and annotated in pencil lower left  
image: 29.52 x 34.6 cm sheet: 49.68 x 58.42 cm Bloch 1578



*copie avant acérage*

Picasso



*Mousquetaire, Attable avec un Jeune Garçon Evoquant sa Vie*, from the 347 Series, 16 May 1968, Mougins  
etching and drypoint edition of 50 plus 17 artist's proofs  
signed and numbered in pencil  
image: 33.65 x 49.21 cm sheet: 50.16 x 65.4 cm, Rives Bloch 1577



TOP *Untitled, from the 347 Series, 9 June 1968*  
 sugar-lift aquatint edition of 50 (I-50) plus 17 artist's proofs (I-XVII) plus 5  
 proofs before steel facing and the beveling of the plate printed with plate tone  
 signed in pencil  
 image: 6.03 x 8.57 cm sheet: 25.08 x 32.06 cm Bloch 1627



BOTTOM *Celestine, Maja, et Grotesques, from the 347 Series,*  
*8 July, 1968, Mougins*  
 etching edition of 50 (I-50) plus 17 artist's proofs (I-XVII) plus 5 proofs before  
 steel facing and the beveling of the plate printed with plate tone  
 signed with atelier signature lower right and annotated in pencil lower left  
 image: 14.92 x 20.63 cm sheet: 24.92 x 32.06 cm Bloch 1682



Sabartes Jouant "Carmen," from Pablo Picasso *Les Livres Illustres*, 1960  
etching and drypoint edition of 30  
signed with atelier stamp lower right and numbered in pencil  
image: 17.78 x 13.97 cm sheet: 30.79 x 24.44 cm, Arches Bloch 982



*Belle Jeune Femme a sa Toilette Revant Qu'elle Possede un Petit Homme des Bois Emacie Portant un Oiseau*, from the 156 Series, 5 June, 1971  
etching edition of 50 (I-50) plus 15 artist's proofs (I-XV) plus 3 proofs before steel facing and the beveling of the plate printed with plate tone  
signed with atelier signature lower right and annotated in pencil lower left  
image: 36.51 x 49.53 cm sheet: 49.84 x 56.198 cm, Rives BFK Bloch 1971

*Filles Entre Elles - La Recreation en Masque, from the Series 156, 1971*

etching edition of 50

stamped signature and numbered

image: 36.51 x 14.21 cm sheet: 50.16 x 65.40 cm with full margins Bloch 1975



*La Fete de la Patronne, Fleurs et Baisers Degas S'amuse, from the 156 Series, 16 May, 1971*

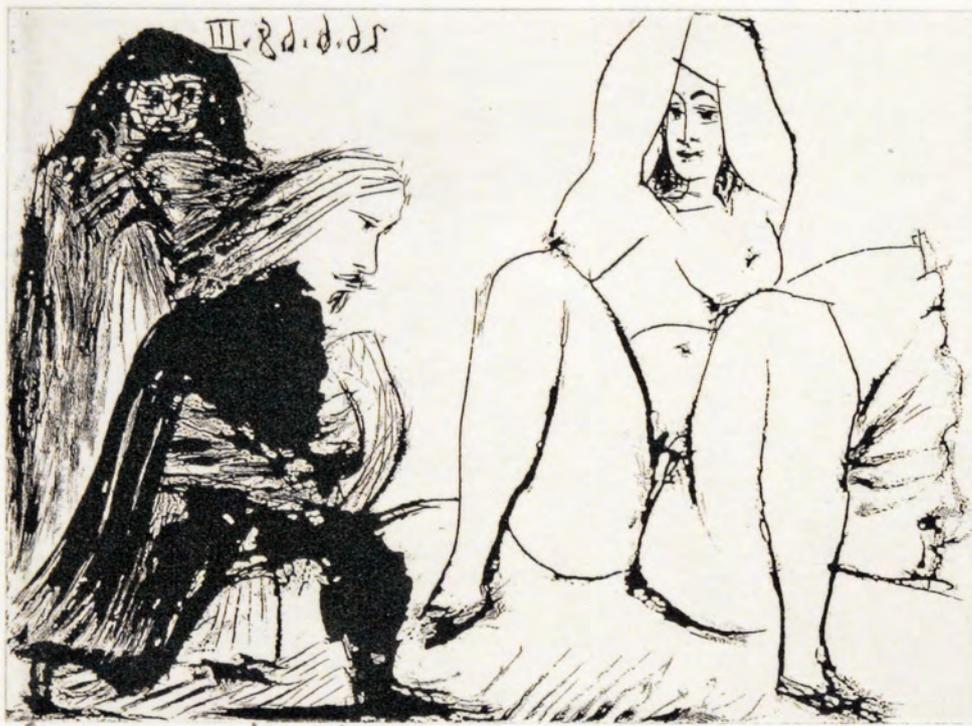
etching edition of 50 (1-50) plus 15 artist's proofs (1-XV) plus 3 proofs before steel facing and the bevelling of the plate printed with plate tone  
signed with atelier signature lower right and annotated in pencil lower left

image: 37.14 x 49.84 cm sheet: 50.16 x 65.08 cm, Rives BFK Bloch 1983



Epreuve avant sciéage

P. Picasso



cepreuve avant acierage

Picasso

*La Celestine, sa Protegee, et un Jeune Gentilhomme*, from the 347 Series, 26 June, 1968, Mougins

sugar-lift aquatint edition of 50 (I-50) plus 17 artist's proofs (I-XVII) plus 5 proofs before steel facing and the beveling of the plate printed with plate tone with large margins plus 400 examples printed for the book *La Celestine*

signed with atelier signature lower right and annotated in pencil lower left

image: 8.89 x 12.38 cm sheet: 24.76 x 31.75 cm Bloch 1670



48/50

picasso

*Enchange de Regards*, from the 347 Series, 1968  
sugar-lift aquatint, drypoint and scraper on Rives edition of 50 plus 17 artist's proofs plus 2 first state examples  
signed in pencil lower right, numbered lower left  
image: 14.92 x 20.63 cm sheet: 34.92 x 28.25 cm Bloch 1671



*Courtisane au Lit avec un Visiteur*, from the 347 Series, 10 May, 1968, Mougins

etching edition of 50 (1-50) plus 17 artist's proofs (I-XVII) plus 5 proofs before steel facing and the beveling of the plate printed with plate tone  
signed with atelier signature lower right and annotated in pencil lower left

image: 41.59 x 48.89 cm sheet: 50 x 58.73 cm Bloch I553



TOP *Peintre, Modèle au Chapeau de Paille, et Gentilhomme*, from the 347 Series, 23 August, 1968, Mougins etching edition of 50 (1-50) plus 17 artist's proofs (I-XVII) plus 5 proofs before steel facing and the beveling of the plate printed with plate tone signed with atelier signature lower right and annotated in pencil lower left image: 27.94 x 39.05 cm sheet: 44.45 x 53.97 cm Bloch 1773



BOTTOM *Raphael et la Fornarina III: Avec le Pape en Voyeur Cache*, from the 347 Series, 31 August, 1968, Mougins etching edition of 50 (1-50) plus 17 artist's proofs (I-XVII) plus 5 proofs before steel facing and the beveling of the plate printed with plate tone signed with atelier signature lower right and annotated in pencil lower left image: 17.14 x 20.63 cm sheet: 24.13 x 32.38 cm Bloch 1778



*Deux Femmes Batifolant sur un Matelas de Plage*, from the 347 Series, 18 August, 1968, Mougins

etching edition of 50 (1-50) plus 17 artist's proofs (I-XVII) plus 5 proofs before steel facing and the beveling of the plate printed with plate tone

signed with atelier signature lower right and annotated in pencil lower left

image: 20 x 32.38 cm sheet: 30.95 x 44.45 cm Bloch 1765

CERAMICS



*Bird, 1955*

white earthenware clay, engraving accentuated with oxidised paraffin, glaze bath. Black enamel underside edition of 100  
with the *Madoura Empreinte Originale de Picasso* pottery stamp on the underside  
18.09 cm (diameter) Bloch 52



*Jacqueline's Profile, 1956*  
white earthenware clay with black patinated ground edition of 500  
with the *Madoura, Plein Feu* and *Empreinte Originale de Picasso* stamps  
18.09 cm (diameter) Bloch 77



*Pitcher with Birds, 1962*  
white earthenware clay pitcher — edition of 200  
with the *Edition Picasso* and *Madoura* pottery stamps on the base  
21.90 x 19.36 cm — R.741



*Vase with goats, 1952*  
white earthenware clay, deep engraving filled with oxidised paraffin, dipped in white enamel edition of 40  
with the *Madoura Plein Feu'* and *Madoura Empreinte Originale de Picasso* pottery stamps on the underside  
19.05 cm (height) Bloch 36

*Picador, 1953*

white earthenware clay unique prototype moulded and painted by Picasso before the edition of 300  
stamped *Madoura Plein Feu Empreinte Originale de Picasso* underneath  
23.81 cm (diameter) Bloch 44.Va



Aimé Césaire  
*Corps Perdu* 1950

No. 56

Aimé Césaire / *Corps perdu* / Gravures / de / Pablo Picasso / Éditions Fragrance / Paris / (1950)

Folio (39.5 × 28.7 cm). Loose in Montval laid wrappers with an etching on the front cover. Protective boards with orange laid paper covers; parchment spine with lettering in gilt. Orange laid paper-covered slipcase.

1 etching for the cover (21.2 × 21.2 cm), undated and unsigned;

1 etching and drypoint (40.7 × 30.7 cm), undated (Vallauris, December 15 1949) and unsigned;

10 aquatints (40.7 × 30.7 cm), undated (June 13, 1949) and unsigned;

20 engravings with burin (40.7 × 30.7 cm), undated (Paris, March 17, 1949) and unsigned.

(An additional 3 suites of the 32 prints were printed on wide-margined paper, partially dated, signed, and numbered in blue pencil from I/III to III/III.)

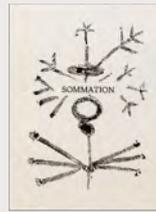
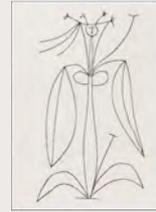
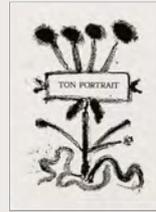
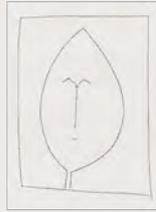
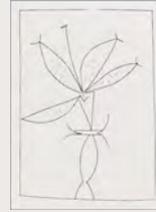
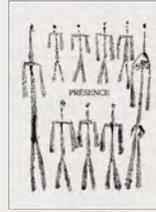
Edition: 219 copies, signed in pencil by the author and the artist.

- 4 copies on japan nacré with a suite on china, numbered from 1 to 4
- 3 copies on imperial japan with a suite on china, numbered from 5 to 7
- 23 copies on Montval wove with the watermark *Corps perdu*, with a suite on *Vieux Japon*, numbered from 8 to 30
- 177 copies on Montval wove with the watermark *Corps perdu*, numbered 31 to 207
- 12 *hors commerce* copies on Montval wove with the watermark *Corps perdu*, numbered from I to XII

Printing: (June 3, 1950)

Pierre Bouchet, Paris, for the text and typography.

Atelier Roger Lacourière, Paris, for the prints.



Maurice Toesca  
*Six Contes Fantasques* 1953

No. 66

*Six Contes / Fantasques / de / Maurice Toesca / illustrés de six burins / par / Picasso / Flammarion/ (Paris) (1953)*

Folio (33.6 x 26 cm). Loose in japan wrappers with lettering on the front. Imitation cloth protective boards with title on spine. Imitation cloth slipcase.

6 engravings with burin (33 x 25.5 cm); (33.3 x 25.3 cm); (33 x 25.1 cm); (33.3 x 25.5 cm); 33.6 x 25.5); (33.2 x 25.1 cm); undated (03.04.1944) and unsigned.

(An additional 3 suites of the engravings in their first state, signed, numbered from 1/3 to 3/3 and dated 30 Avril 44 in the plate, were pulled, as were 30 suites of the engravings in the definitive state, also dated 30 Avril 44 in the plate, and signed and numbered from 1/30 to 30/30. The latter were reserved for friends of the publisher.)

Edition: 225 copies

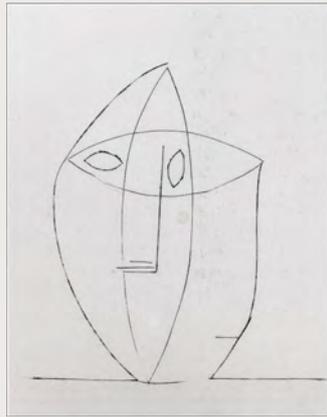
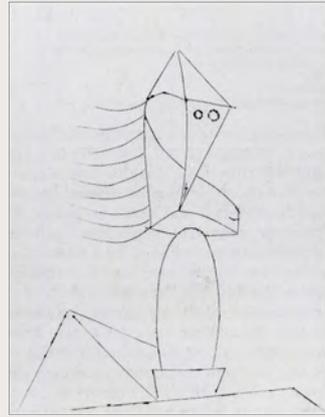
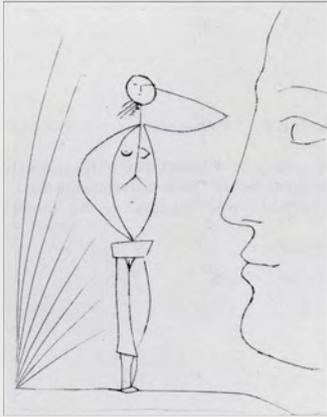
- 25 copies on ancient japan, with a suite of the engravings and *lettrines* on Auvergne laid, numbered from I to 25  
(The suite is contained in an Arches wove wrapper with the lettering on the front cover)
- 75 copies on Montval wove, numbered 26 to 100
- 100 copies on Arches laid, numbered 101 to 200
- 25 copies, numbered from I to XXV

Printing: (October 28, 1953)

Imprimerie Nationale, Paris, for the text and typography.

Pierre Bouchet, Paris, for the wood-engraved *lettrines*.

Atelier Lacourière, Paris, for the engravings.



## Back Cover

*Flautiste assise et Dormeuse, XXII, January 1933*

unique monotype on watermarked Arches a la Main paper  
image: 14.92 x 18.73 cm sheet: 17.46 x 25.56 cm, Main

## Literature

Bernhard Geiser, *Picasso Peintre-Graveur*, Tome II (1932-1934), Kornfeld et Klipstein, Berne, 1968, catalogue number 485, reproduced page 272.

## Note

Starting on January 19, 1933, Picasso completed by the end of that month an extraordinary and evolving series of 47 monotypes on the same theme, manifesting a broad versatility where each monotype is both creatively distinct yet aesthetically related to each other.

Excerpt from *Picasso printmaker: A Perpetual Metamorphosis*, p. 49.

In this print, Picasso experimented with monotype.

A monotype is made from a plate of polished copper or zinc. With either a brush or his fingers, the artist paints the image onto the plate with either oil paint or gouache, or with printer's ink diluted with turpentine. The plate is then placed in contact with the paper (which is customarily moist) in an intaglio press. In general, one can derive a maximum of three proofs from a plate thus painted, the first always having the greatest contrast. Picasso worked only rarely with monotype, but artists like Giovanni Benedetto Castiglione (1609-1644) and Edgar Degas (1834-1917) produced masterpieces with it. The monotype technique gives a great softness, enhancing the sensuality of the image. It also provides the artist with greater freedom: painting the image in oil or greasy ink directly onto the polished plate, rather than inscribing it into the metal, makes it much easier to correct the image in progress, or wipe the plate clean and start over.

Here the pipes evoke both the archaic past of ancient Greek mythology and the idylls of pastoral poetry. Both figures bear Marie-Thérèse's face. Picasso's remark about the diary-like nature of his work permits the speculation that in cutting this simple image, Picasso was also perhaps recalling Marie-Thérèse's first full-fledged appearance in his art in the *Metamorphoses* prints. He was also, perhaps, wishing for a small respite from the turmoil following Olga's discovery of their affair.

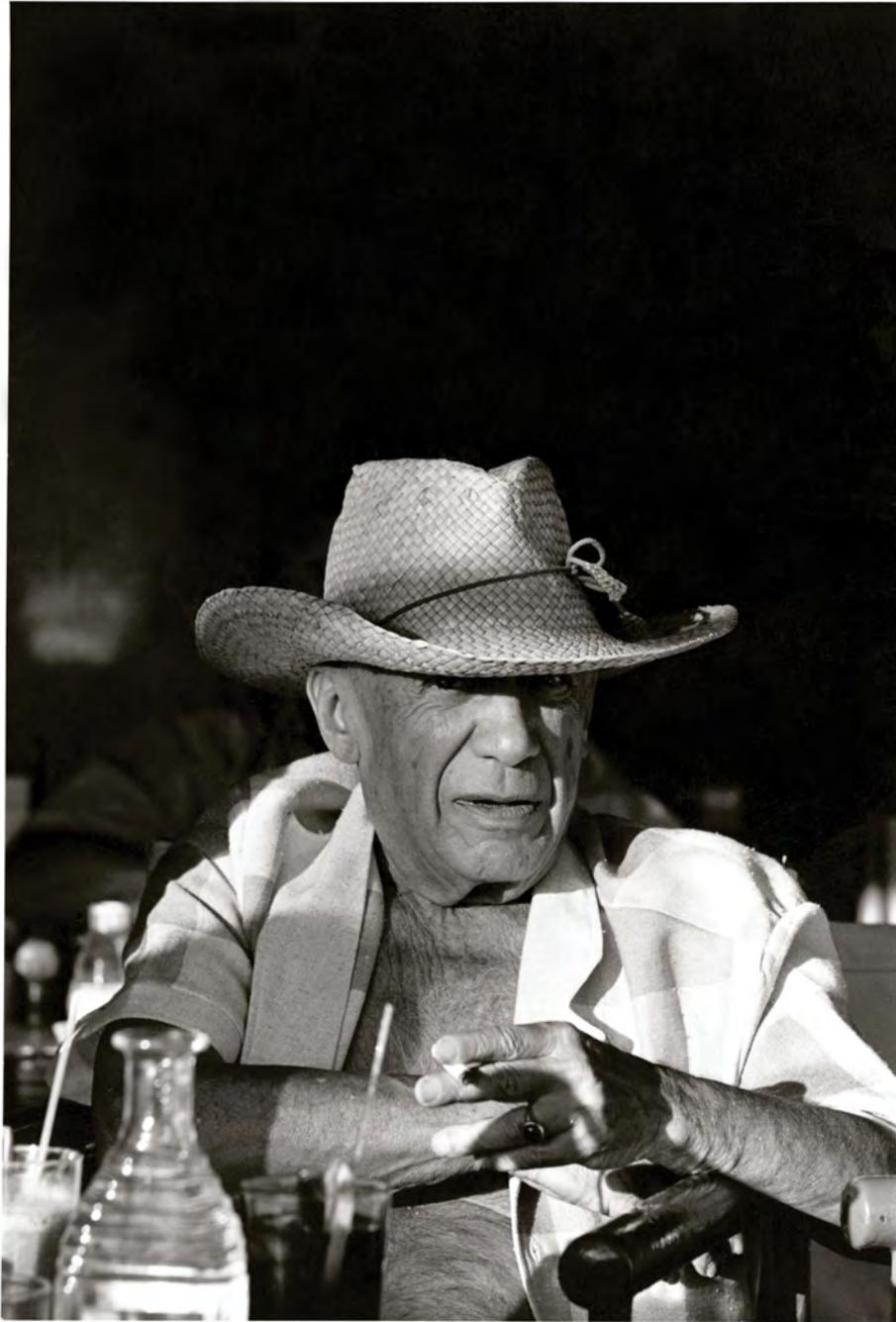
It was Picasso himself who pulled the monotypes depicting Marie-Thérèse.

## Werner Bokelberg

*Portrait of Pablo Picasso, 1965, Café Senequier in Saint-Tropez*

60 x 50 cm

handmade silver gelatine print on baryt paper signed and dated at the back side





ANNANDALE GALLERIES