

Picasso



Picasso



September – December
2023

Introduction

Gilden's Art Gallery is delighted to present a diverse selection of prints by the 20th Century's most celebrated artist – Pablo Picasso. This year marks the 50th anniversary of the artist's passing and throughout 2023 many institutions and galleries have revisited this master printmaker to engage a new generation with the groundbreaking and iconic imagery of Picasso.

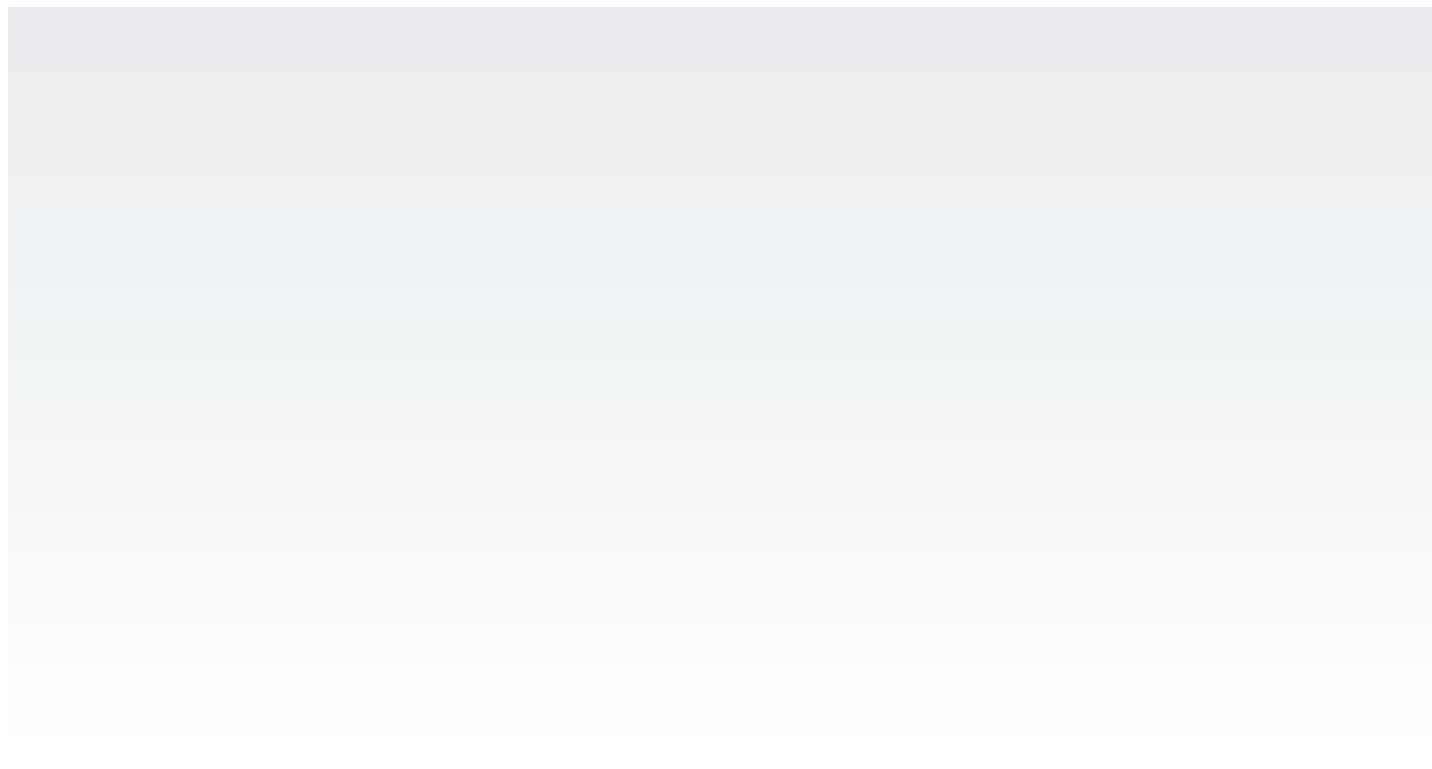
The spectacular, 'Composite Figure I, 1949', is a magnificent highlight of this exhibition belonging to an intense series of close-up female portraits executed in black ink across the full sheet. This work echoes Picasso's earlier cubist style, but is presented in a bold new manner.

In terms of the Picasso's mastery of the linocut medium, 'The Lady with a Collar, 1962', is an exceptional example of the reductionist technique. It demonstrates Picasso's link and indeed desire to be aligned in the long lineage of 'Spanish Masters'; the collared lady is in fact a portrait of Jacqueline Roque.

We will be honoured to welcome you to visit our Hampstead gallery to view these works and a small selection of highlights will also be available to view in Munich, New York and Miami.



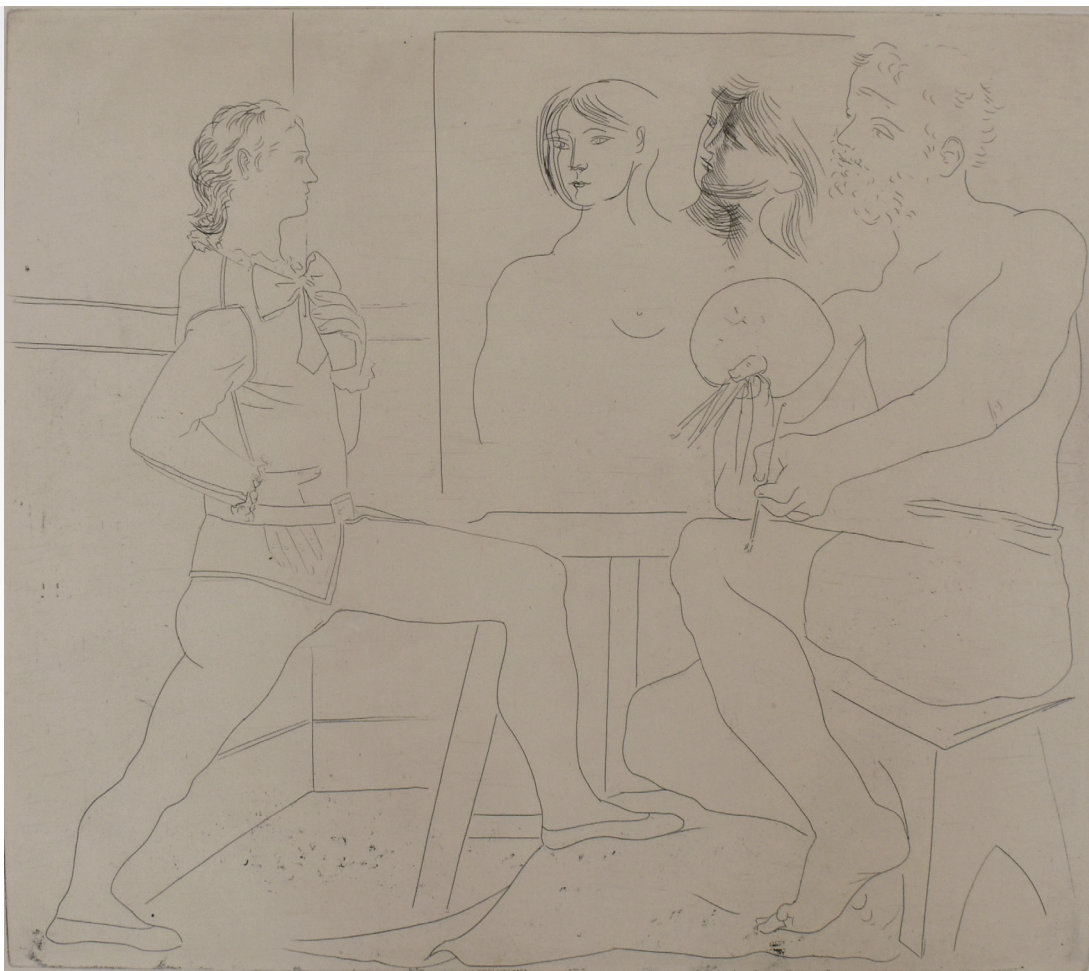


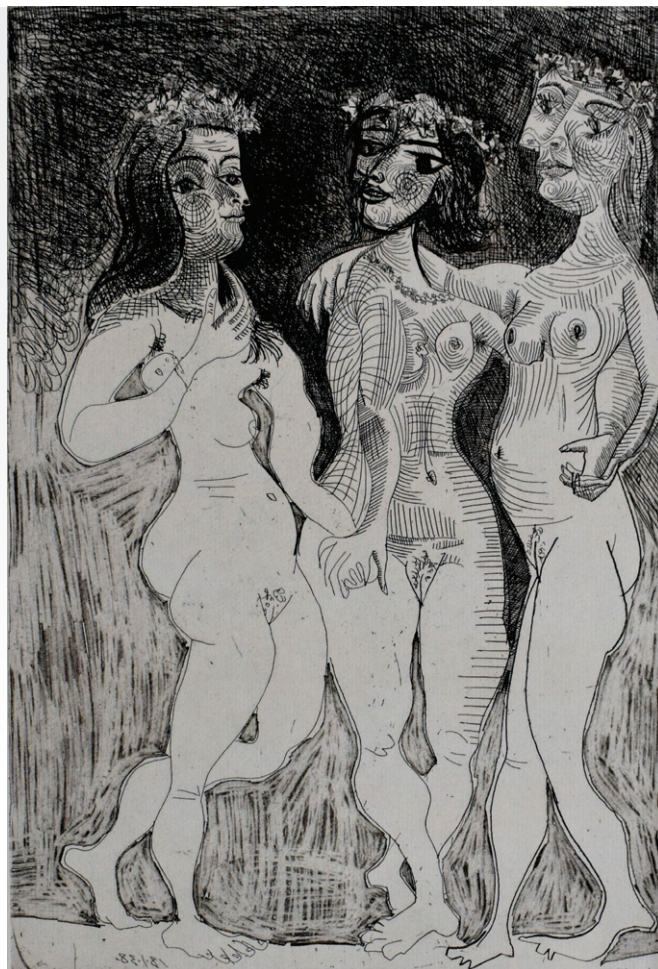


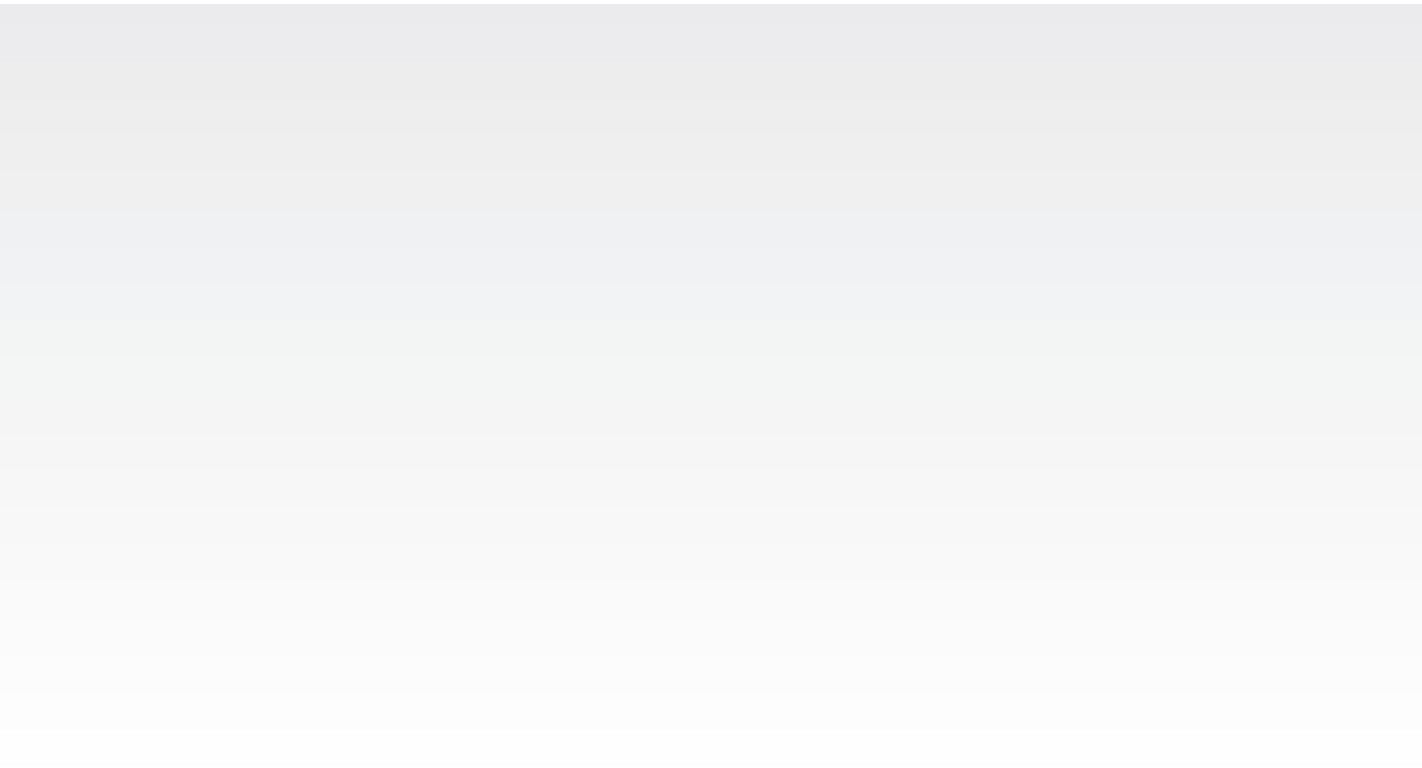
The Workshop |

Original Hand Signed and Numbered Etching and Aquatint on Wove Paper
47.5 x 59.8 cm. / 18.7 x 23.5 in.

Reference: Bloch 80; Baer 121b
Provenance: Henri Marie Petiet (1894-1980).
Georges Bloch (1901-1984).



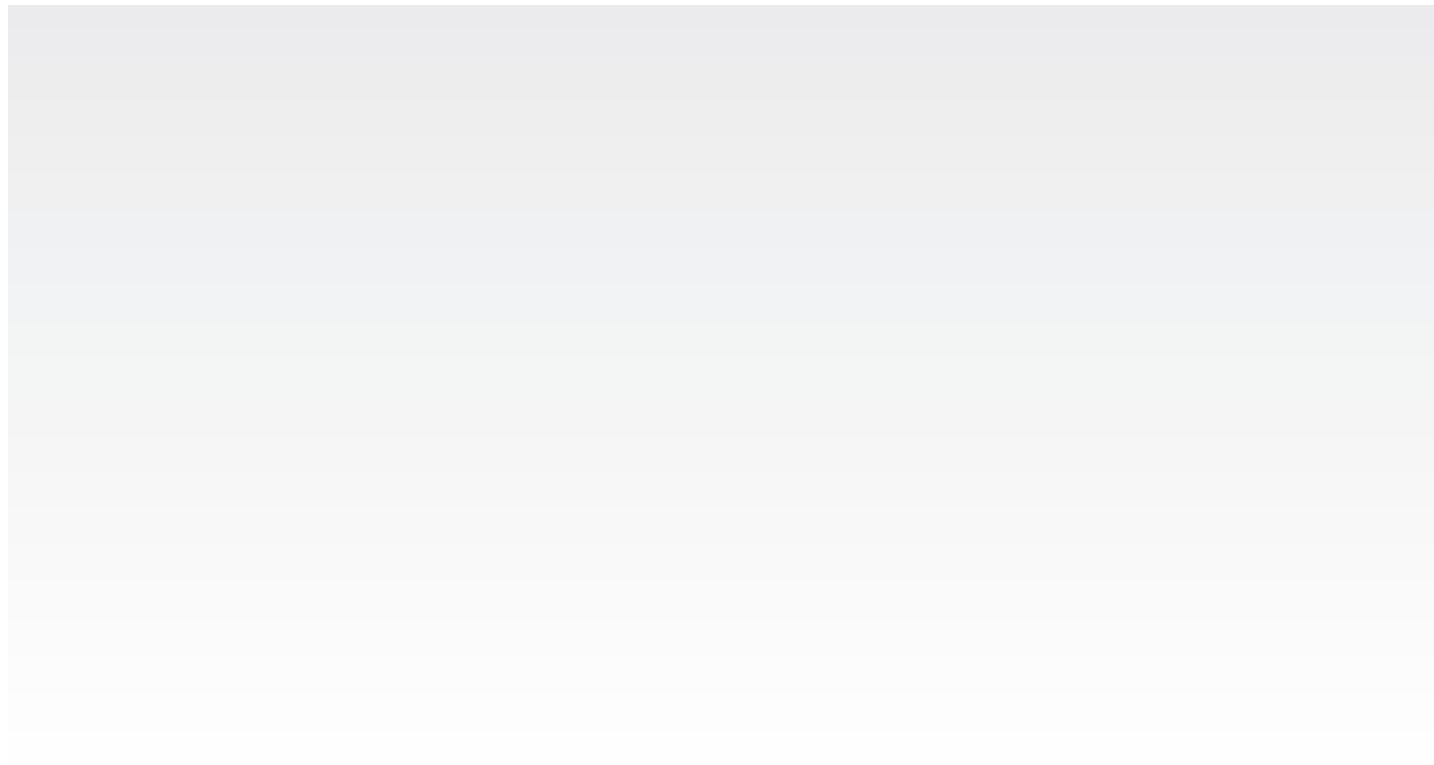




The Three Graces Crowned with Flowers |
Les trois grâces couronnées de fleurs, 1938/61

Original Hand Signed and Numbered Etching on Laid Arches Paper
47.5 x 37.5 cm. / 18.7 x 14.8 in.

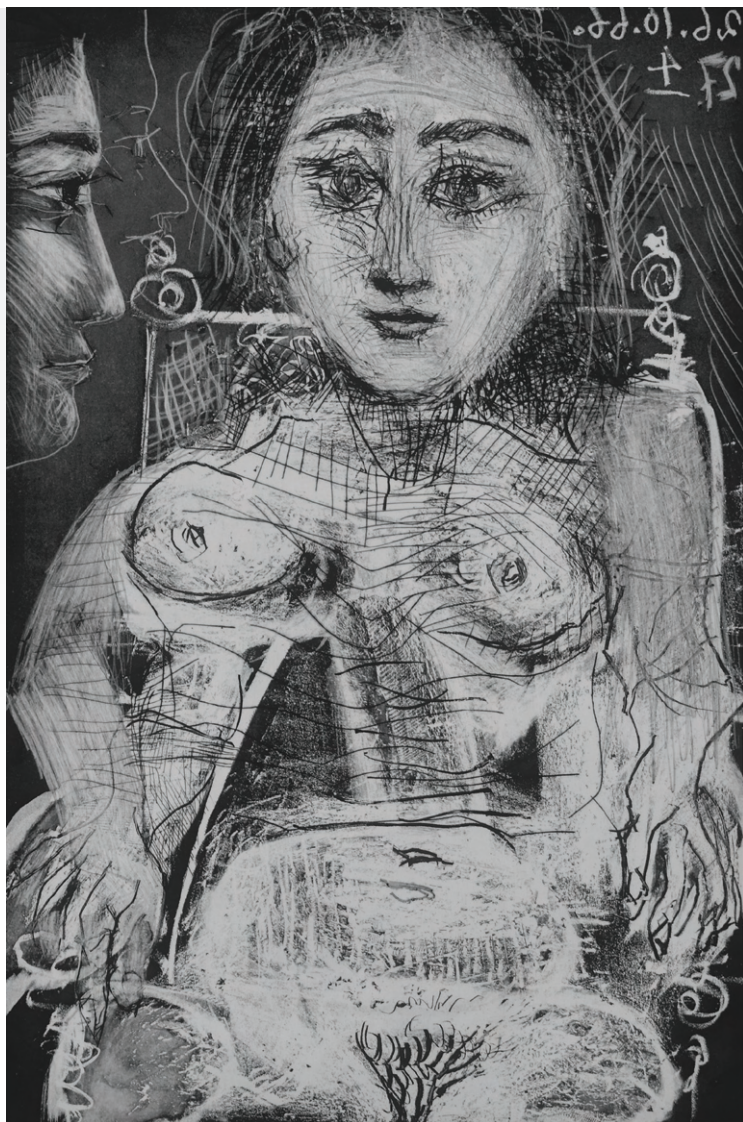
Reference: Bloch 303; Baer 631
Provenance: Collection of Lois Torf (1926-2020)
and Michael K. Torf (1926-1988).



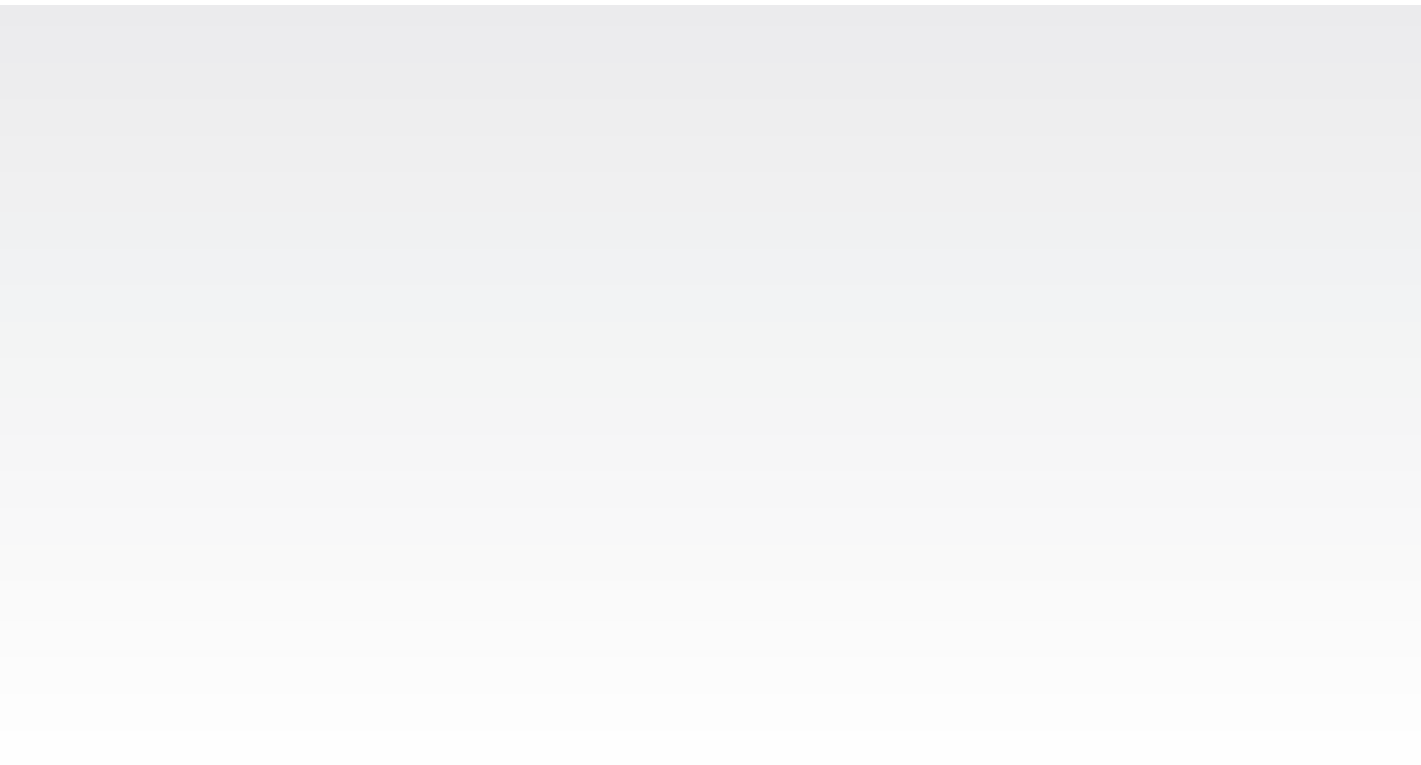
Portrait of Jacqueline in the Armchair |
Portrait de Jacqueline au Fauteuil, 1966

Original Hand Signed and Numbered Etching and Aquatint on BFK Wove Paper
62.5 x 45 cm. / 24.6 x 17.7 in.

Reference: Bloch 1394; Baer 1416







Model with painter in background |
Modèle avec peintre au second plan, 1966

Original Hand Signed and Numbered Aquatint and Etching on Wove Paper
45.2 x 31.5 cm. / 17.8 x 12.4 in.

Reference: Bloch 1376; Baer 1397
Provenance: Estate of Henri Marie Petiet (1894-1980).

Suite Vollard – Ambroise Vollard

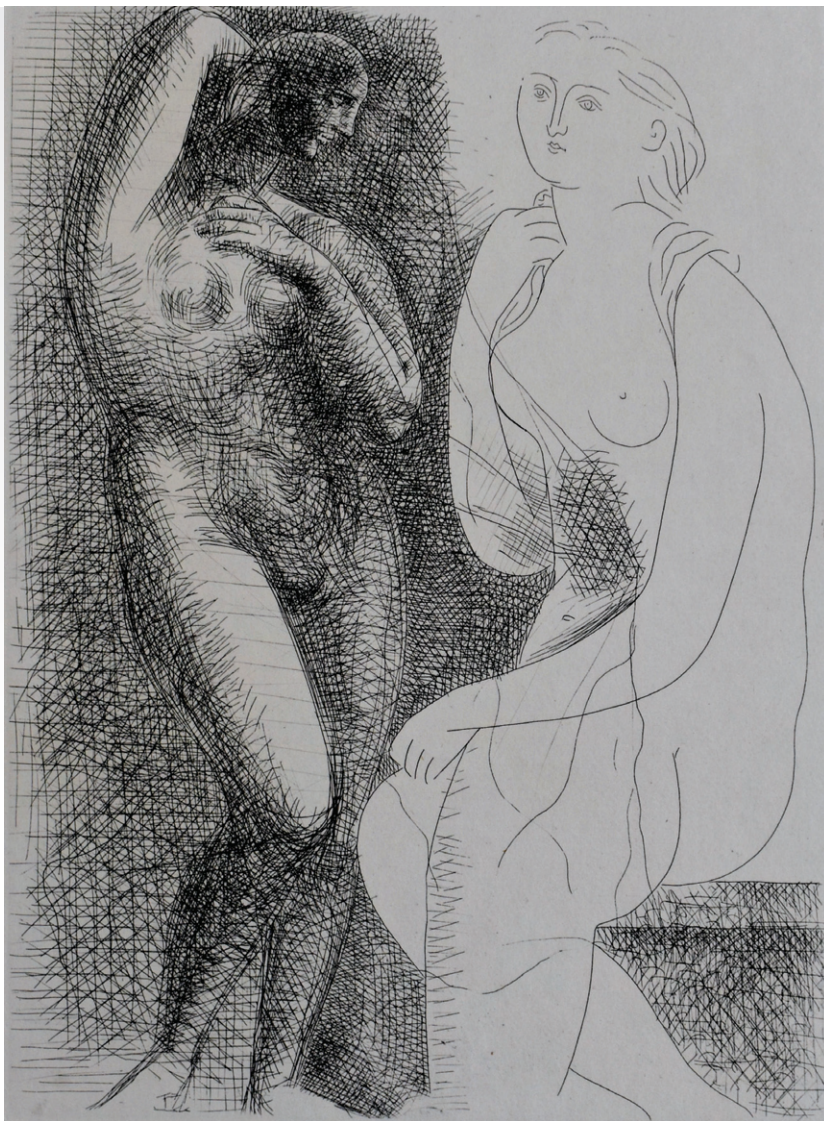
The Suite Vollard, created between 1930 and 1937, was named after its publisher, the French art dealer and critic Ambroise Vollard. Picasso and Vollard shared a close working relationship up until 1910 though the two continued to collaborate on publishing projects. In 1930, Vollard, encouraged by the success of two earlier ventures, ambitiously commissioned 100 plates from Picasso and by 1937 the plates were completed and given to master printer Roger Lacourière to print. Tragically, Vollard died in a car crash on 22 July 1939 leaving the project suspended. 97 plates had been completed and the subject matter was quite diverse, from ancient mythology to contemporary observations. A large part of the edition was purchased by the print dealer Henri Marie Petiet and as an homage to Vollard, Picasso's final three compositions to complete the suite were portraits of his late friend. After World War II, Petiet engaged Picasso to sign a certain number of sets, and this continued up until 1969, but ceased with the publication of Picasso's mammoth 347 Series. Therefore, a large number of the prints from the edition of 250 remain unsigned.

Nude Woman in front of a Statue, from: The Suite Vollard

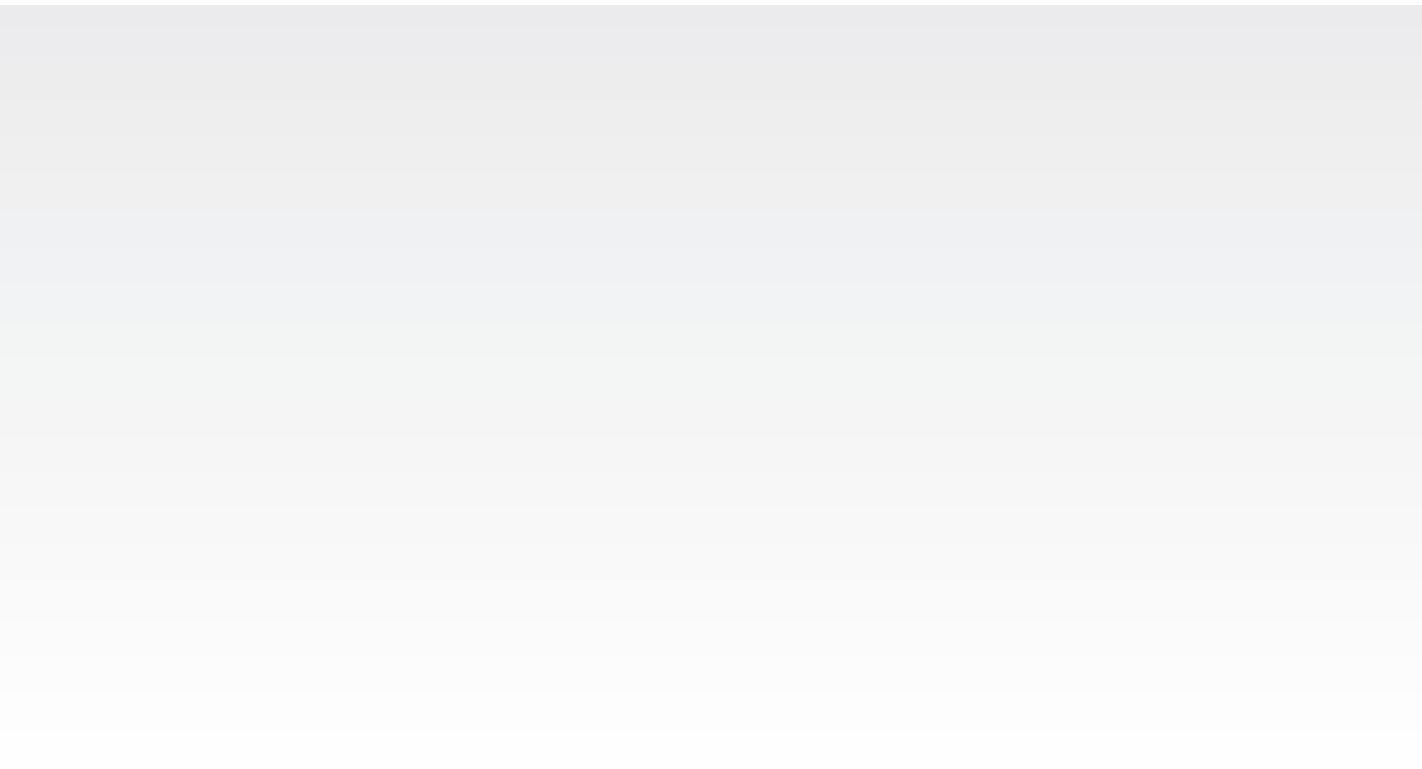
Femme nue devant une statue: La Suite Vollard, 1931

Original Hand Signed Etching on Montval Laid Paper with Vollard Watermark
44.8 x 33.8 cm. / 17.6 x 13.3 in.

Reference: Bloch 139; Baer 205



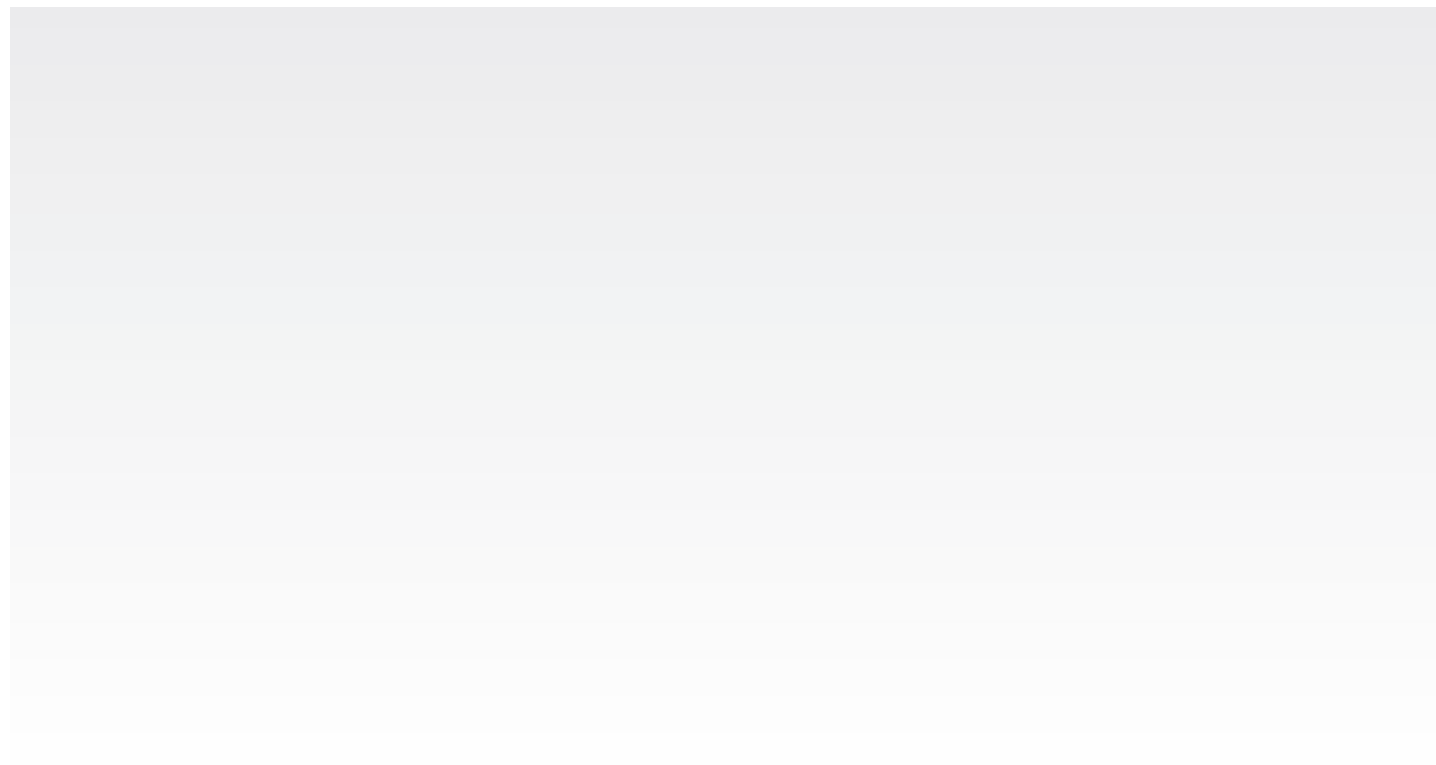




Masked Figures and Bird Woman, from: The Suite Vollard |
Personnages masqués et femme oiseau: La Suite Vollard, 1934

Original Hand Signed Etching and Aquatint on Montval Laid Paper
with Montgolfier Watermark
50 x 38 cm. / 19.7 x 15 in.

Reference: Bloch 227; Baer 441



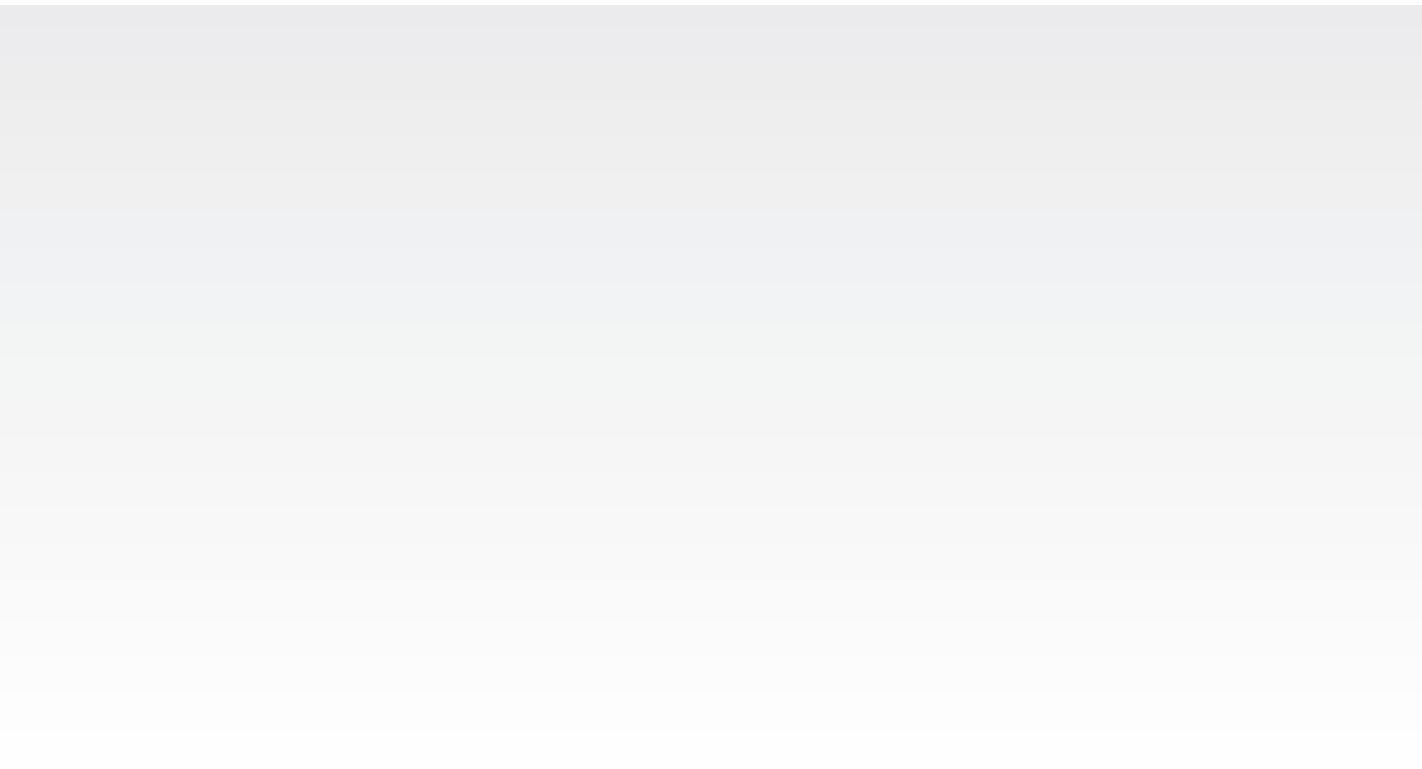
Two Catalan Drinkers, from: The Suite Vollard |
Deux Buveurs Catalans: La Suite Vollard, 1934

Original Hand Signed Etching on Montval Laid Paper with Vollard Watermark
33.6 x 44.5 cm. / 13.2 x 17.5 in.

Reference: Bloch 228; Baer 442
Provenance: Henri Marie Petiet







Winged Bull Watched by Four Children, from: The Suite Vollard |
Taureau ailé contemplé par quatre enfants: La Suite Vollard, 1934

Original Hand Signed Etching on Wove Paper
34 x 44.8 cm. / 13.4 x 17.6 in.

Reference: Bloch 229; Baer 444
Provenance: Galleria Dell'Ariete, Milan

Fernand Mourlot – Lithography

Whilst Picasso was fully aware of Fernand Mourlot's work in the medium of lithography, it was only 1945 when the artist decided to return to this printmaking technique. The meeting was encouraged by Henri Matisse and Georges Braque, each of whom had collaborated with Mourlot for many years. Almost immediately, Picasso, was enamoured with the studio at Rue Chambrol and committed himself to creating many complex lithographs over the next, almost 30 years. Atelier Mourlot as it became known under the direction of Fernand was a family business dating to 1852, however the foray into fine art lithography was truly his own contribution. The name Mourlot is now synonymous with the highest quality, and most technically precise lithographs of the 20th Century. Over the years Picasso created over 400 compositions in lithography, the most powerful subjects being the female portraits. 'Composite Figure I', was created in 1949, yet it evokes the earlier ideas of Cubism championed by Picasso. The composition occupies the full sheet to maximise the impact of the strong black ink, a deliberate choice as Picasso also, but rarely, worked in colour lithography.

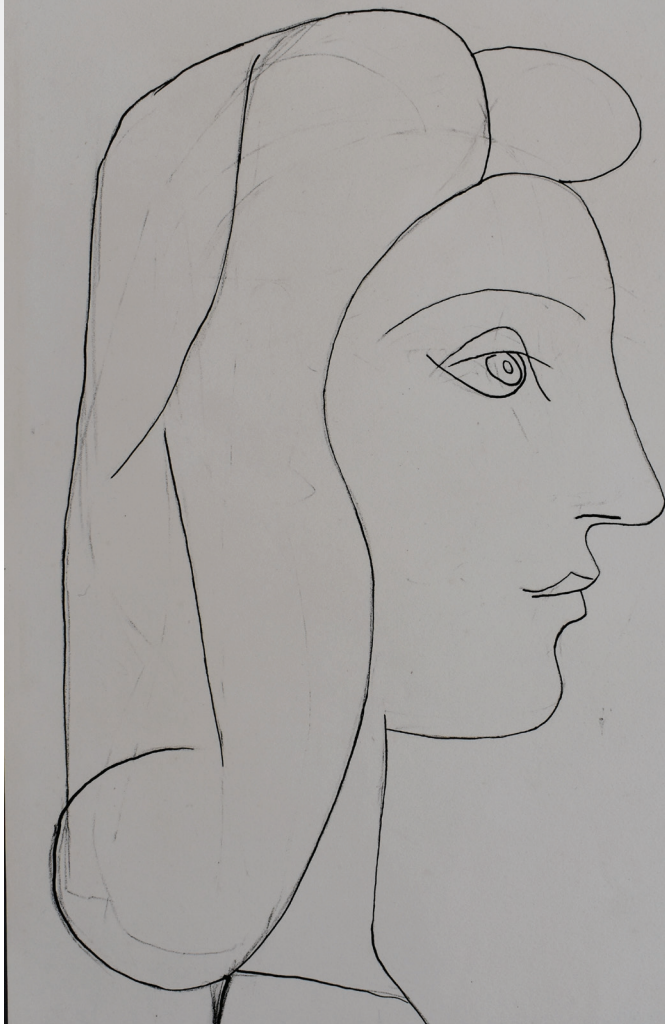
Composite Figure I |
Figure composée I, 1949

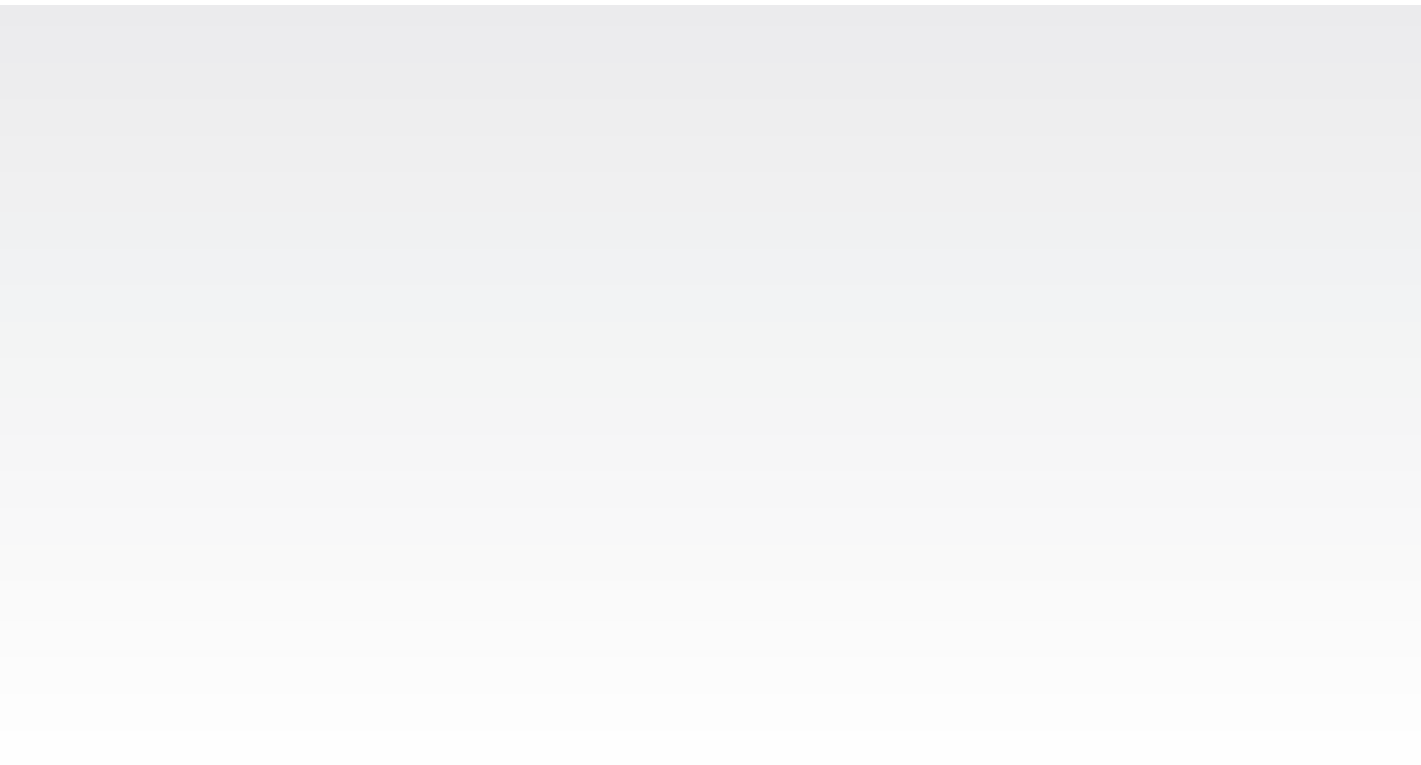
Original Hand Signed and Numbered Lithograph on Arches Wove Paper
65.3 x 49.5 cm. / 25.7 x 19.5 in.

Reference: Mourlot 165; Bloch 596



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Woman's Profile |
Profil de femme, 1947

Original Hand Signed and Numbered Lithograph on Arches Wove Paper
56.5 x 38 cm. / 22.2 x 15 in.

Reference: Murlot 82; Bloch 436



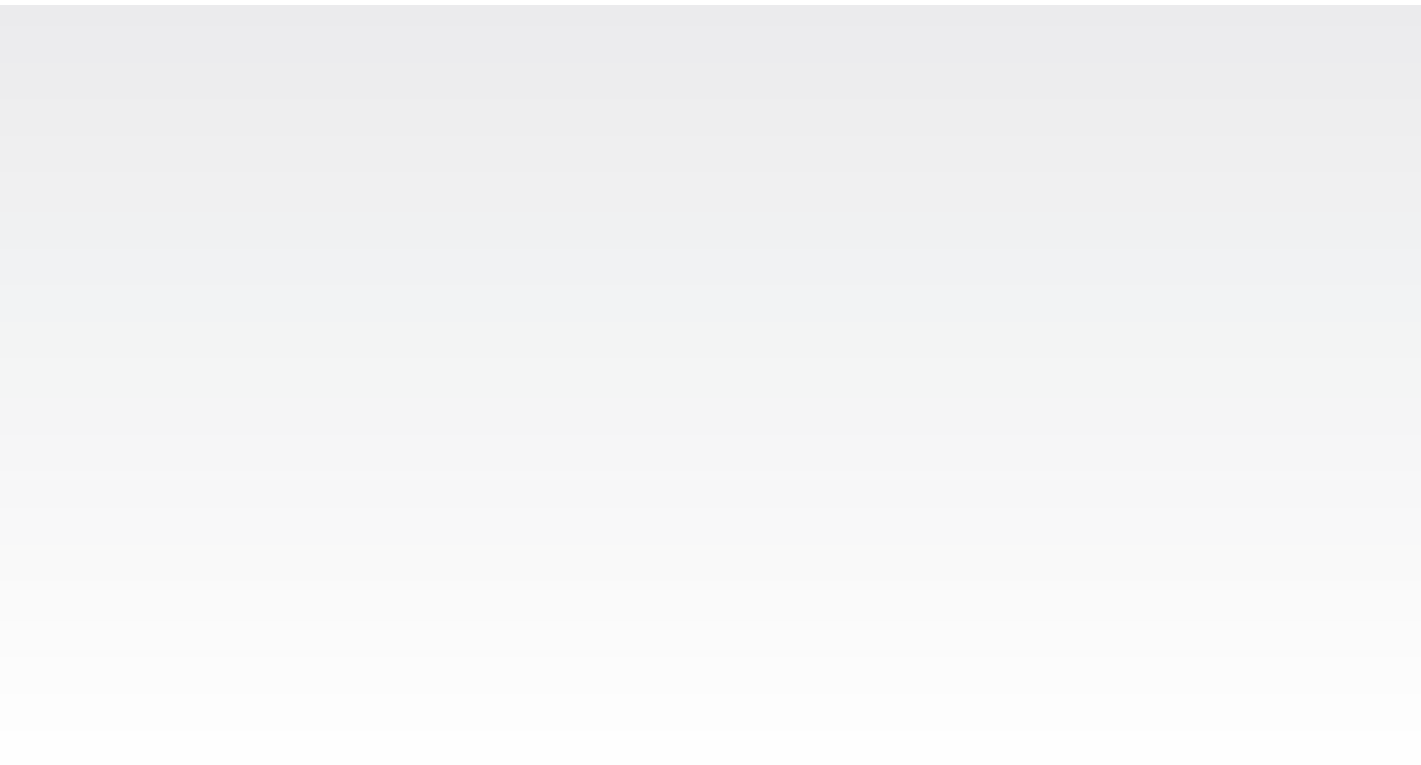
Jacqueline with Black Kerchief |
Jacqueline au Mouchoir Noir, 1959

Original Hand Signed and Inscribed Lithograph on Arches Wove Paper
66 x 50.3 cm. / 26 x 19.8 in.

Reference: Mourlot 316; Bloch 873







The Model and Two Figures |

Le modèle et deux personnages, 1954

Original Hand Signed and Numbered Lithograph in Colours on Arches Wove Paper

57 x 76.5 cm. / 22.4 x 30.1 in.

Reference: Mourlot 258; Bloch 759

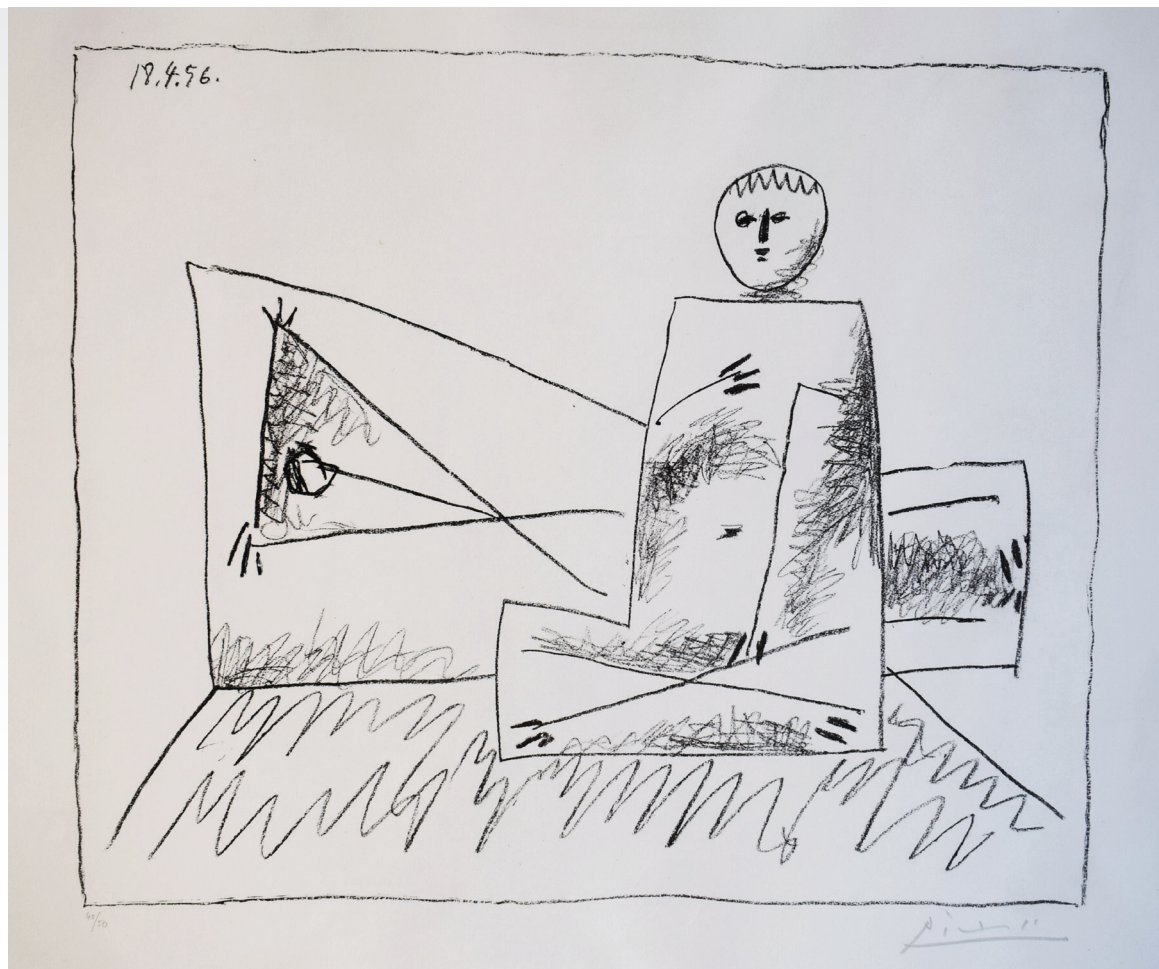


Reclining Man and Crouching Woman | —
Homme couché et femme accroupie, 1956

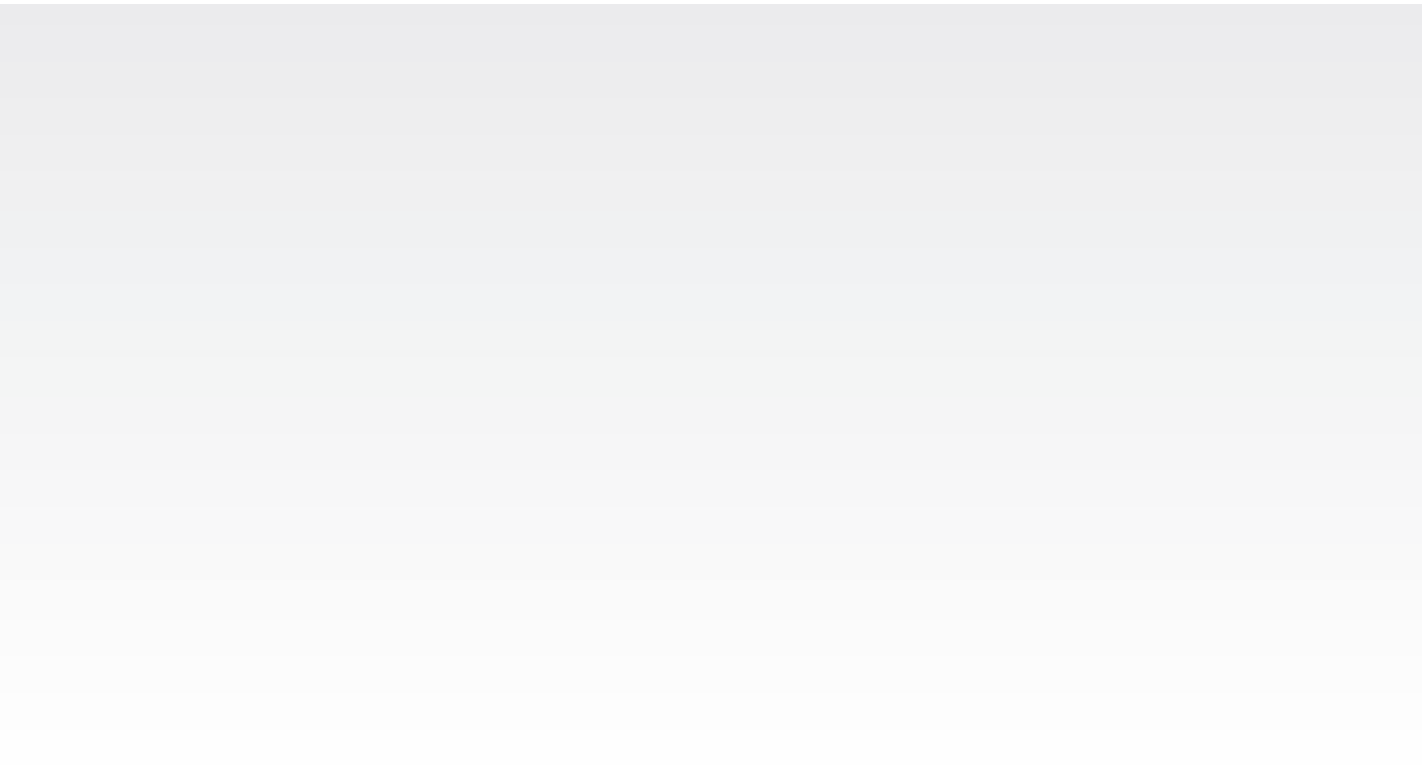
Original Hand Signed and Numbered Lithograph on Wove Paper

50 x 66 cm. / 19.7 x 26 in.

Reference: Murlot 277; Bloch 797



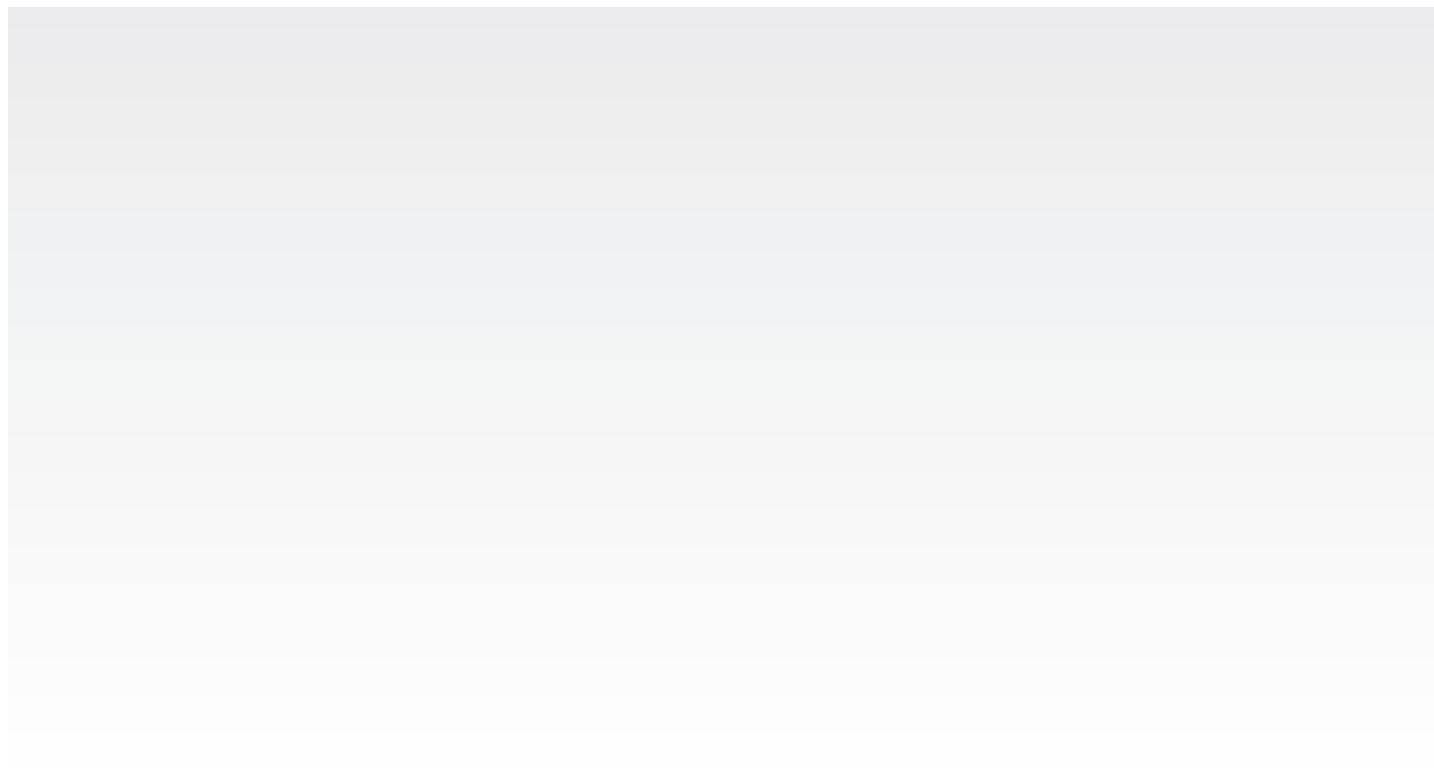




David and Bathsheba (After Lucas Cranach) II |
David et Bethsabée (d'après Lucas Cranach) II, 1947

Original Hand Signed and Numbered Lithograph on Arches Wove Paper
66 x 50 cm. / 26 x 19.7 in.

Reference: Murlot 109 (Second State); Bloch 440



The Artist's Family |
La Famille, 1953

Original Hand Signed and Numbered Lithograph on Arches Wove Paper
40.3x 27.8 cm. / 15.9 x 10.9 in.

Reference: Murlot 235; Bloch 738





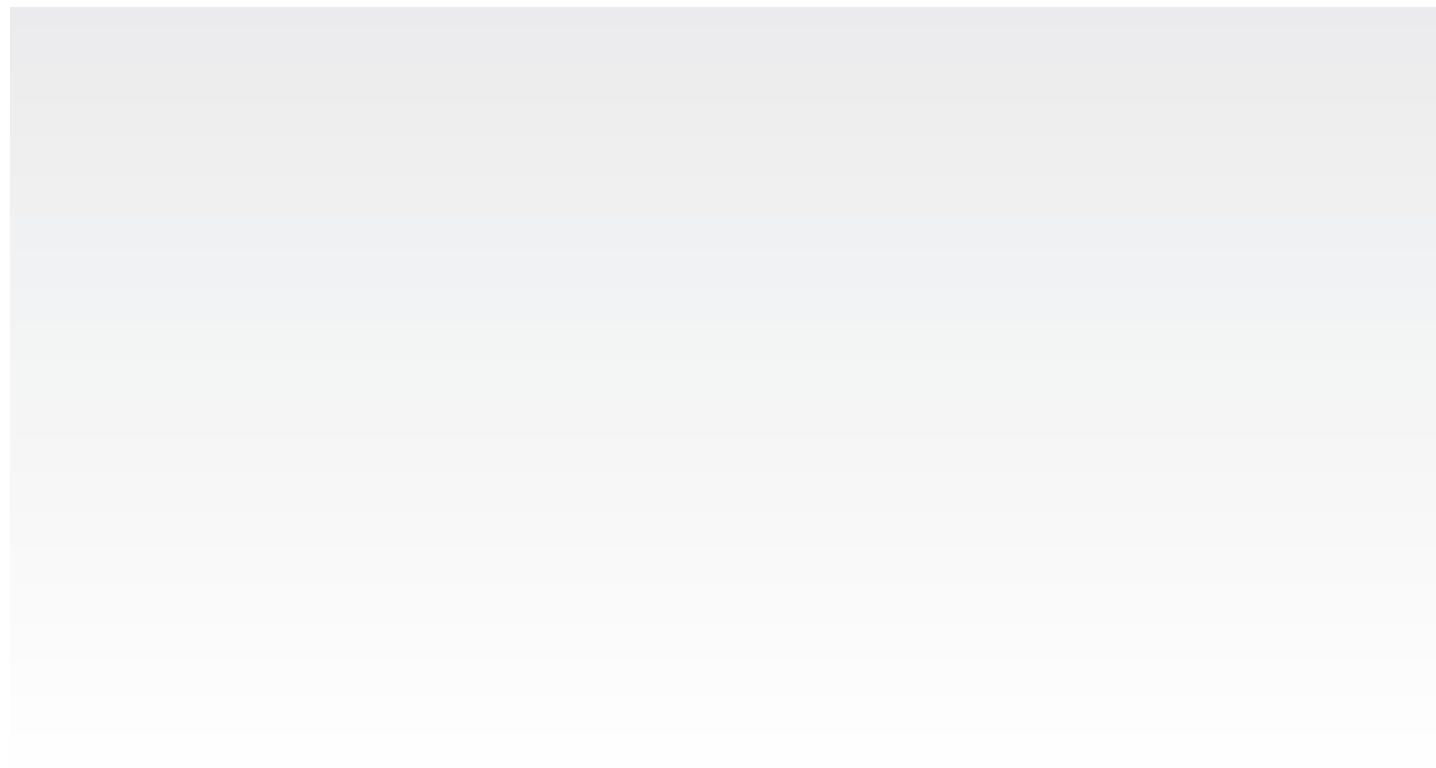
Imprimerie Arnéra – Linocuts

In the small town of Vallauris, not far from Cannes, Picasso was invited to create ceramics by Suzanne and Georges Ramié of the Madoura Pottery. The town was a creative hub not only for ceramics, but at the printing house Imprimerie Arnéra, Hidalgo Arnéra was encouraging artists to take up the medium of linocutting. Much like Mourlot had encouraged Picasso, it was a meeting with Arnéra through the creation of the town's summer festival posters whereby Picasso began his most significant and celebrated printmaking. Picasso is often attributed with revolutionising the linocut technique, by utilising a reductionist process, the compositions could be clearer and cleaner in their printing as a single block would be used. The block was cut away for each colour, meaning it was not possible to return or fix a stray cut – therefore they are also viewed to be the most technically complex of all Picasso prints. Interestingly, the colours are earthy tones, reflecting the artist's work simultaneously in the rich clays found at the Madoura pottery.

The Lady with a Collar |
La Dame à la Colerette, 1962

Original Hand Signed and Numbered Linocut in Colours on Arches Wove Paper
62.2 x 44.5 cm. / 24.5 x 17.5 in.

Reference: Bloch 1147; Baer 1320 Provenance: Alan Cristea Gallery, London.
Private Collection, United Kingdom.

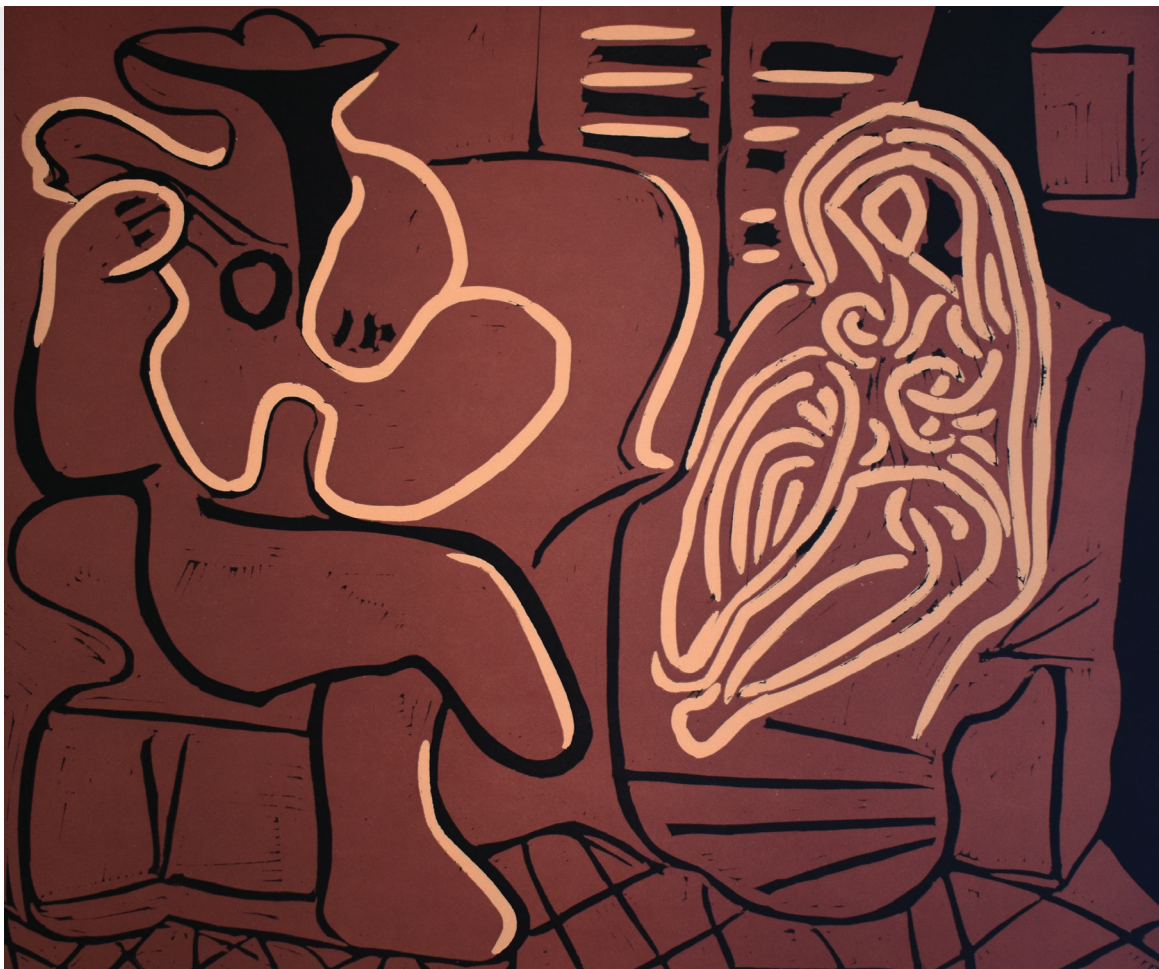


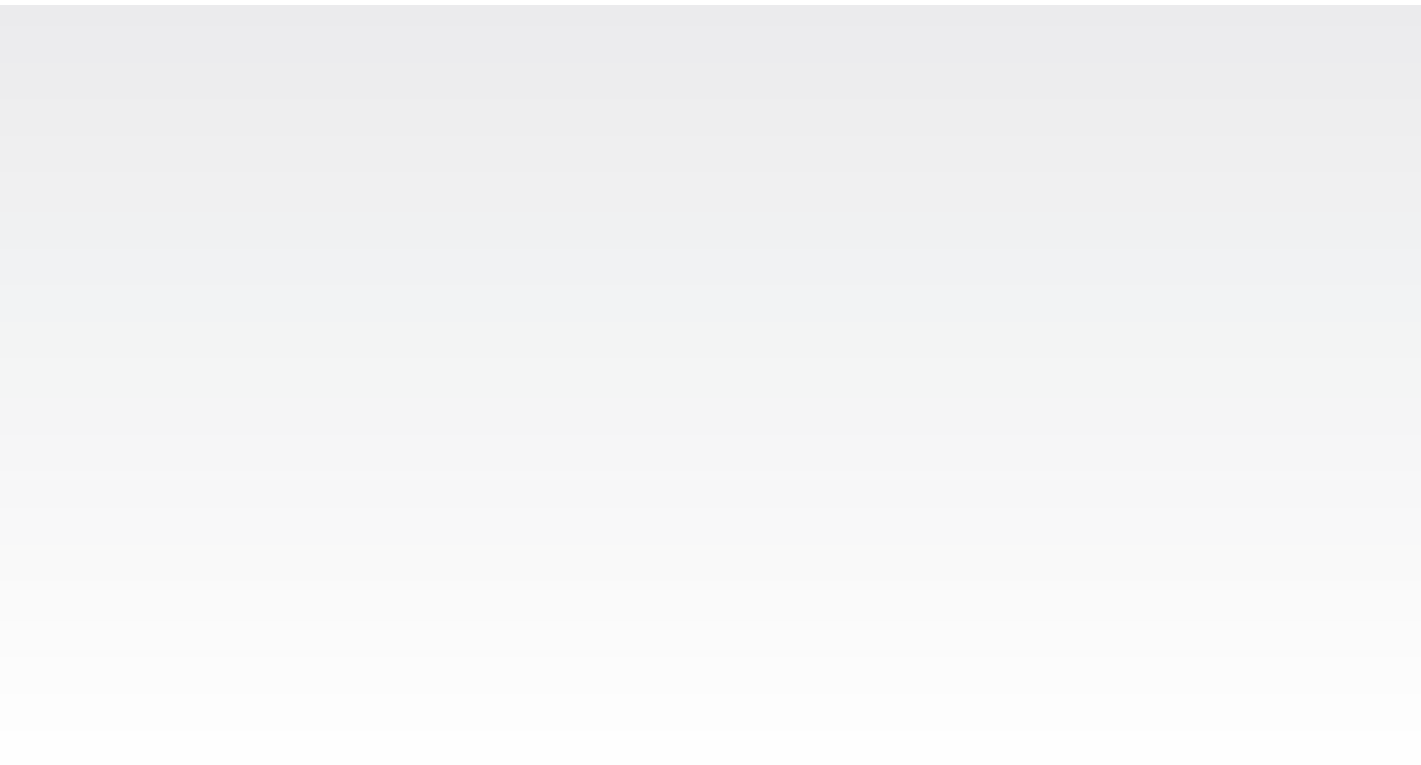
Three Women Waking Up |
Trois femmes au réveil, 1959

Original Hand Signed and Inscribed Linocut in Colours on Arches Wove Paper
62 x 75 cm. / 24.4 x 29.5 in.

Reference: Bloch 926; Baer 1248







Aubade, with a Woman in an Armchair |
L'aubade, avec femme dans un fauteuil, 1959

Original Hand Signed and Inscribed Linocut in Colours on Arches Wove Paper
62 x 75 cm. / 24.4 x 29.5 in.

Reference: Bloch 917; Baer 1232



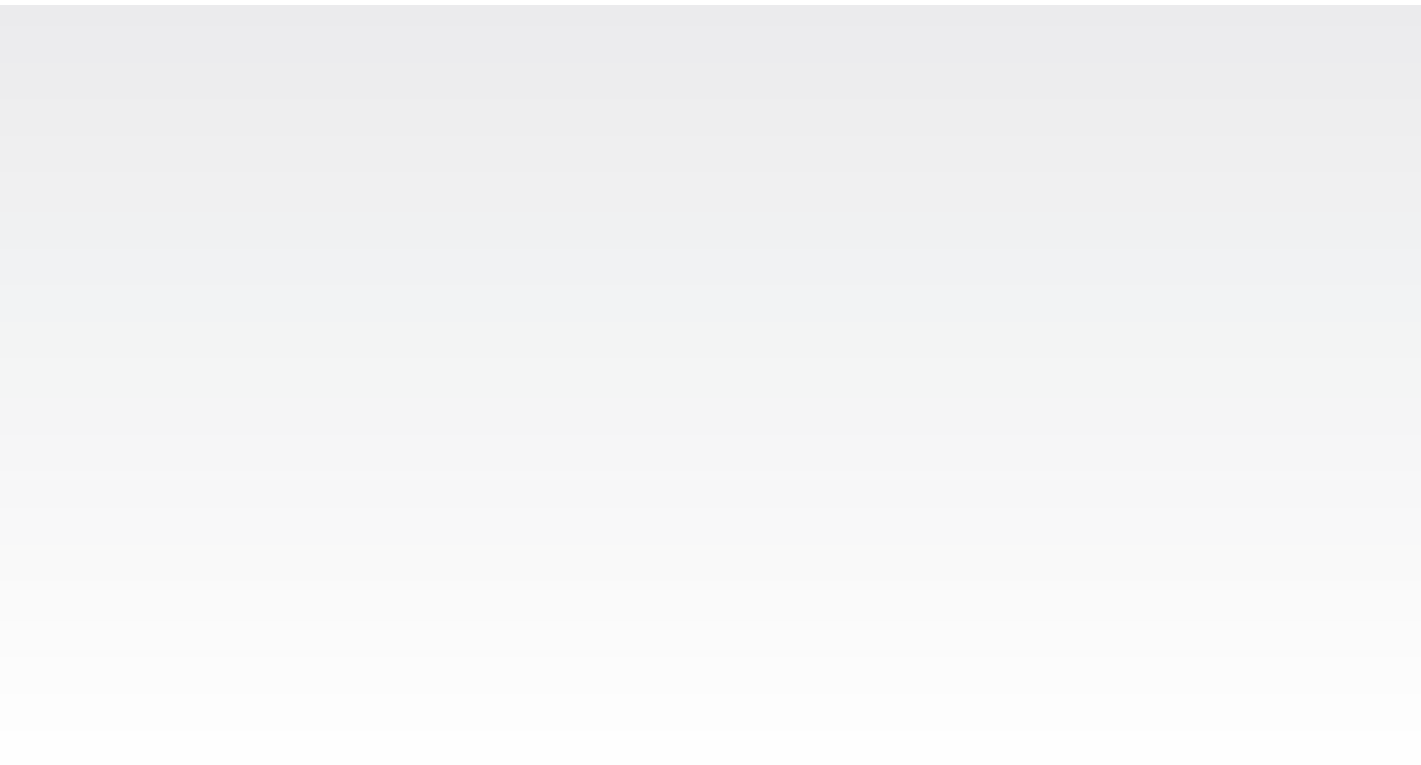
Woman Reclining and Man with a Guitar | —
Femme couchée et homme à la guitare, 1959

Original Hand Signed Linocut in Colours on Arches Wove Paper
62 x 75 cm. / 24.4 x 29.5 in.

Reference: Bloch 916; Baer 1234



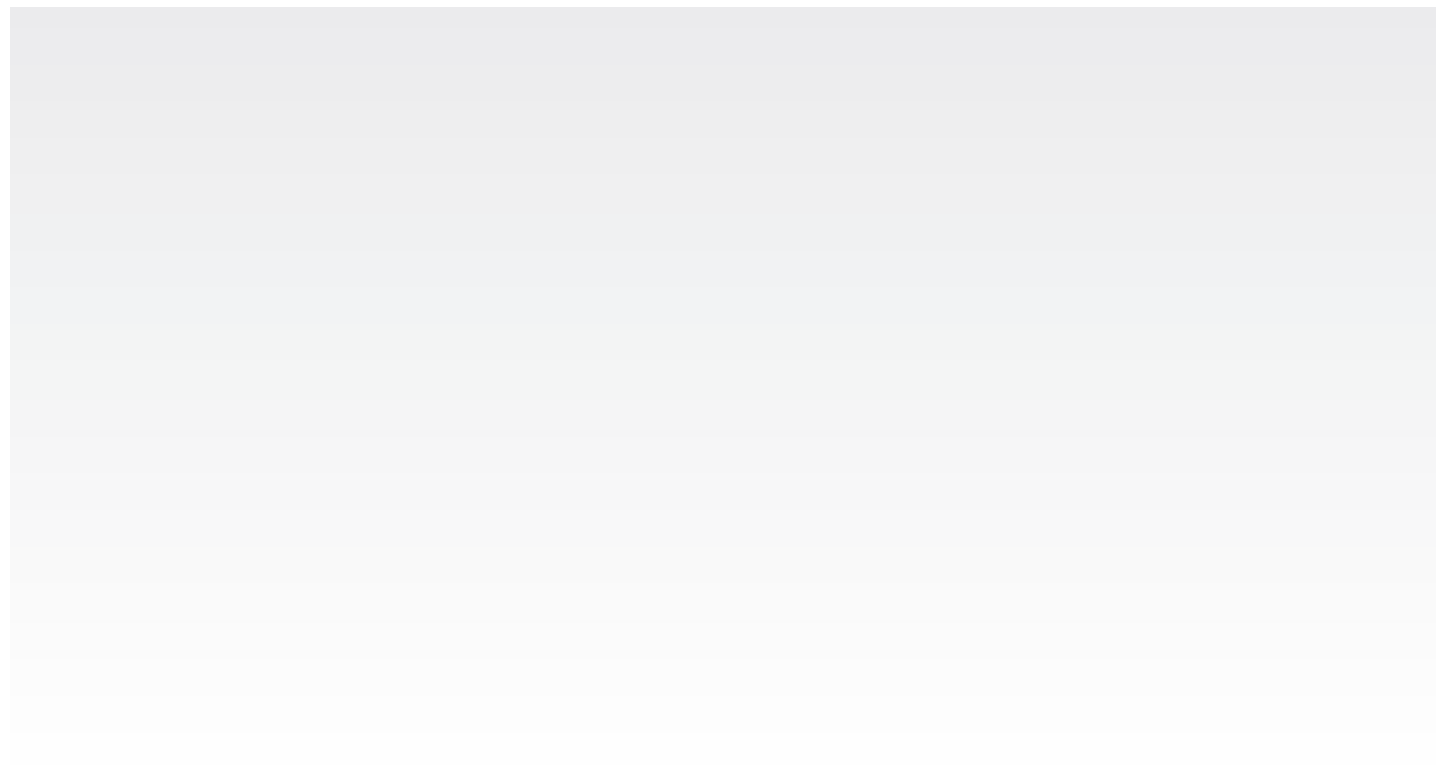




The Grape Harvesters |
Les Vendangeurs, 1959

Original Hand Signed and Numbered Linocut in Colours on Arches Wove Paper
62 x 75 cm. / 24.4 x 29.5 in.

Reference: Bloch 937; Baer 1241



Still Life with Bottle (Black) |
Nature morte à la bouteille (Noire), 1962

Original Hand Signed and Numbered Linocut in Black on Arches Wove Paper
75 x 62 cm. / 29.5 x 24.4 in.

Reference: Bloch 1099; Baer 1315
Provenance: Galleria del Milione, Milan





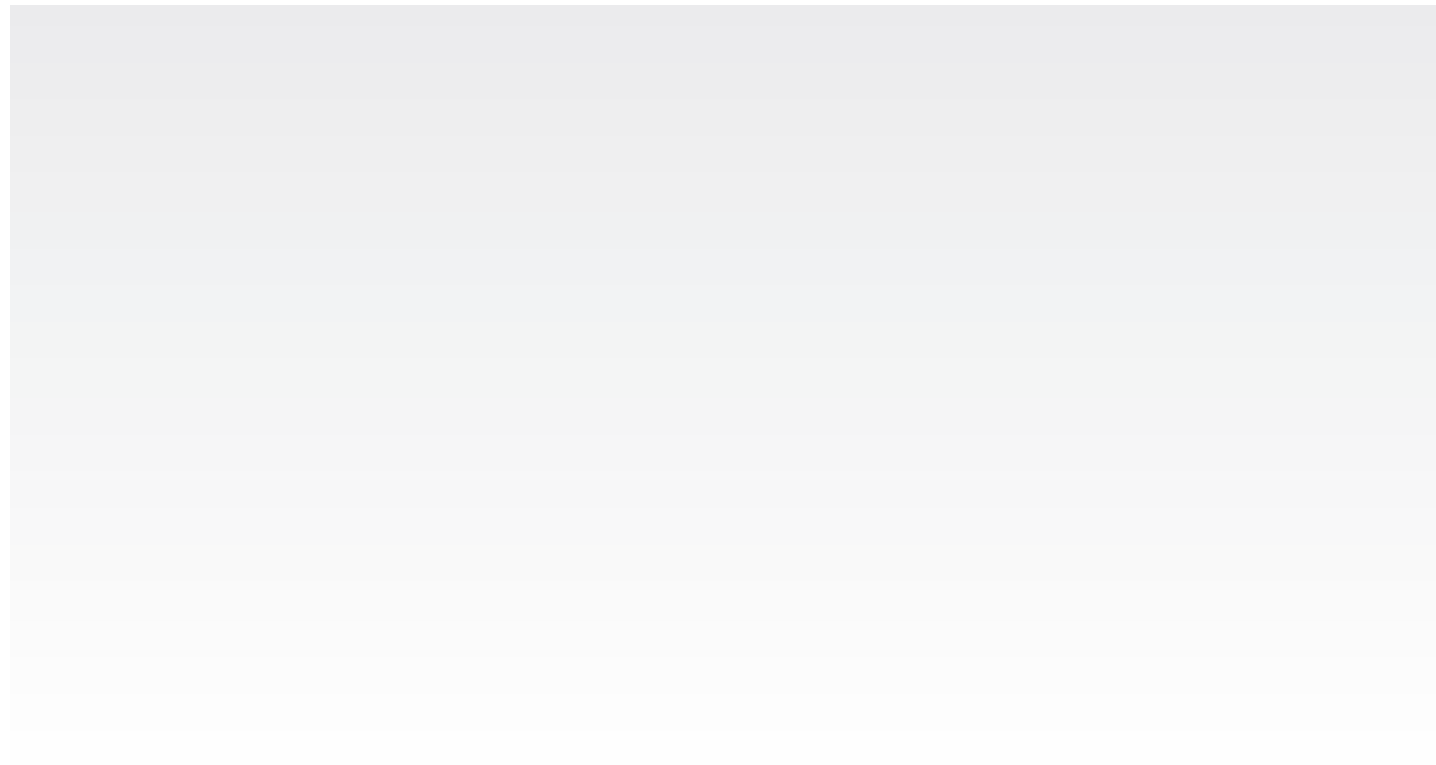
Series 347 – For Sabartés

Series 347 is Picasso's largest single project in printmaking. The suite was created in a very intense period spanning almost 8 months from March to October 1968. The themes are intrinsically linked to the sentiments of the artist as an old man, reliving youthful exuberance, cementing his position in the canon of art history and sets the artist as voyeur within a large number of the compositions. The series was printed by Aldo and Piero Crommelynck who decided to set up a printing studio next to the artist's home in Mougins. This proximity to the copper plates and indeed the ability to rework with speed rather than await proofs to arrive from Paris enabled Picasso to create a diverse and complex series, reacting to many thoughts and ideas in a burst of activity. The series was dedicated to Picasso's friend, the fellow artist Jaime Sabartés, who had died the month before. Therefore, we can also see the artist engaging with his own mortality and the ideas of legacy.

The Sailor's Dream – Women in every Port, from: Series 347 |
Rêve de marin : des femmes dans chaque port, 1968

Original Hand Signed and Numbered Etching on Wove Paper
35 x 42.5 cm. / 13.8 x 16.7 in.

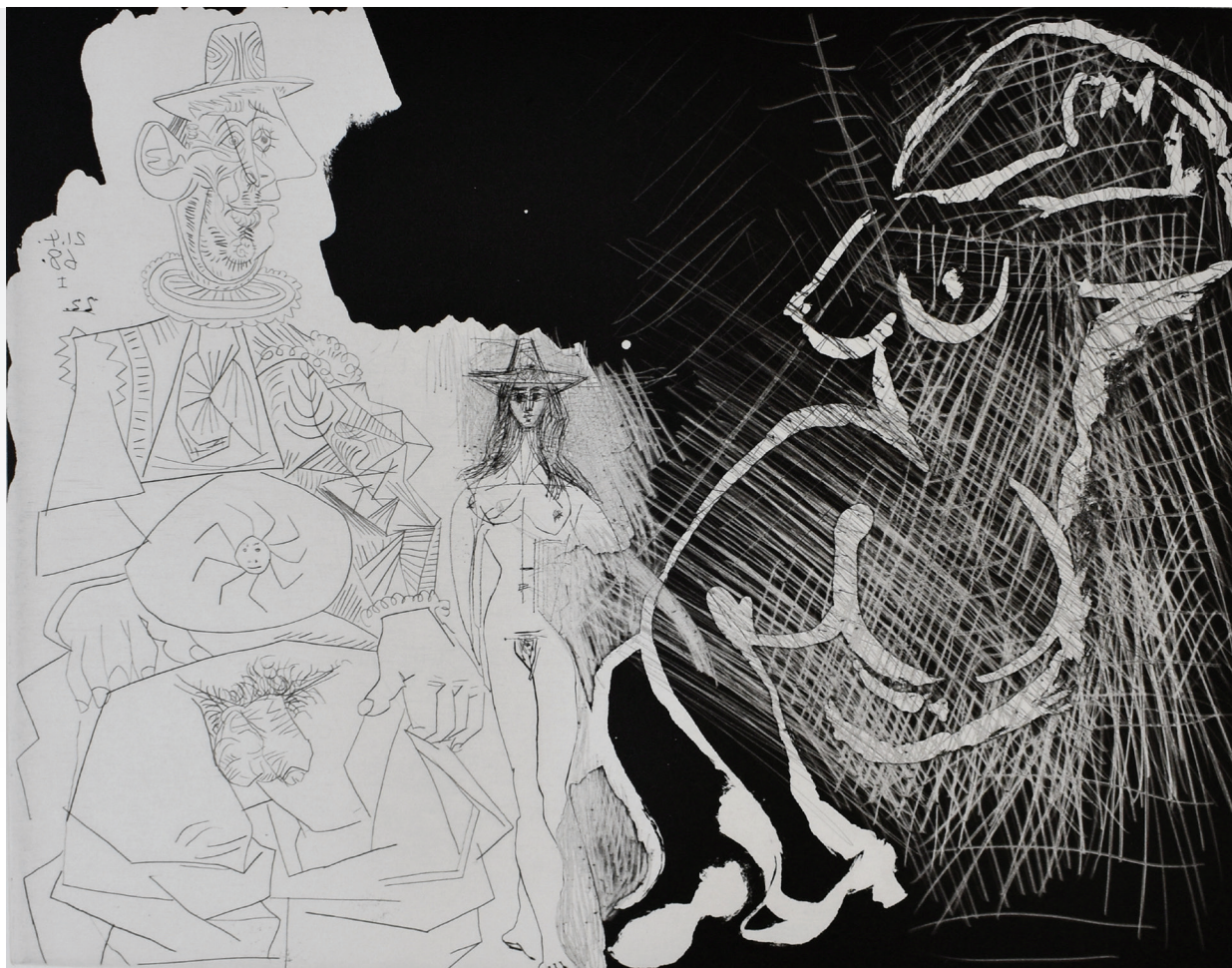
Reference: Bloch 1542; Baer ???
Provenance: Estate of Henri Marie Petiet (1894-1980).



Caricature of General de Gaulle and Two Women, from: Series 347 |
Caricature du général de Gaulle et deux femmes, 1968

Original Hand Signed and Numbered Drypoint, Aquatint
with Scraper on Wove Paper
47.4 x 56.5 cm. / 18.6 x 22.2 x in.

Reference: Bloch 1525; Baer ???
Provenance: Estate of Henri Marie Petiet (1894-1980)





13.2.28. II

***Travelling Actors, Self-portrait with a Harlequin Hat
and Cockfight, from: Series 347***

Comédiens ambulants, avec autoportrait au chapeau
d'arlequin et combat de coqs, 1968

Original Hand Signed and Numbered Etching on Wove Paper
42.5 x 50 cm. / 16.7 x 19.7 in.

Reference: Bloch 1562; Baer ???

Provenance: Estate of Henri Marie Petiet (1894-1980)




Old Sailor with a Pipe and Contemptuous Young Prostitute, from:
Series 347 | Vieux marin bedonnant à la pipe et jeune
prostituée méprisante, 1968

Original Hand Signed and Numbered Etching on Wave Paper
47.2 x 33 cm. / 18.6 x 13 in.

Reference: Bloch 1741; Baer ???







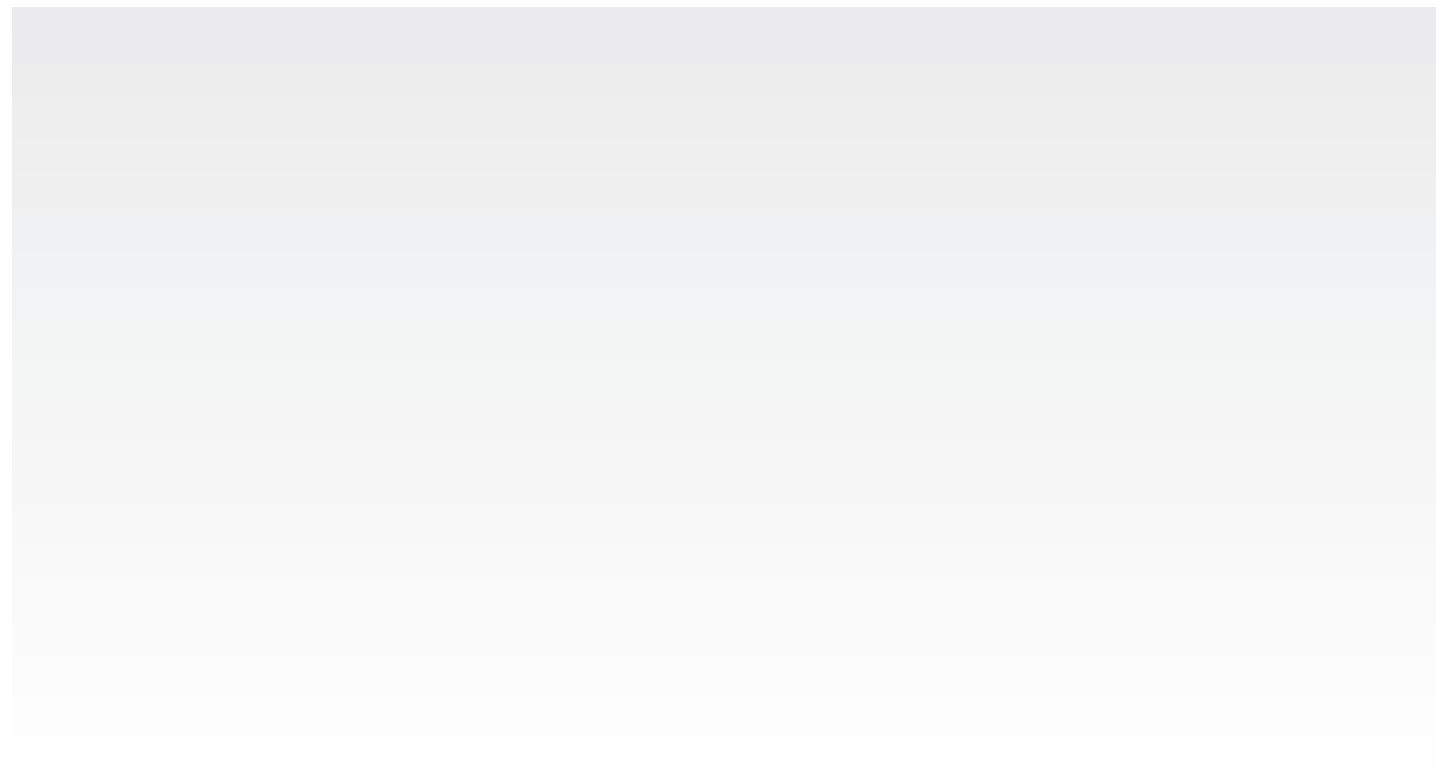
***In the Garden: Odalisque in Slippers with Hat, with Flowers,
and Ingresque Spectator, from: Series 347***

Au jardin: odalisque en pantoufles au chapeau, avec des fleurs,
et spectateur ingresque, 1968

Original Hand Signed and Numbered Aquatint and Etching on Wove Paper
45.2 x 31.5 cm. / 17.8 x 12.4 in.

Reference: Bloch 1756; Baer 1774

Provenance: Estate of Henri Marie Petiet (1894-1980).



Female Acrobat with Glitter Makeup and Spectator, from: Series 347 |
Femme acrobate au maquillage pailleté et spectateur, 1968

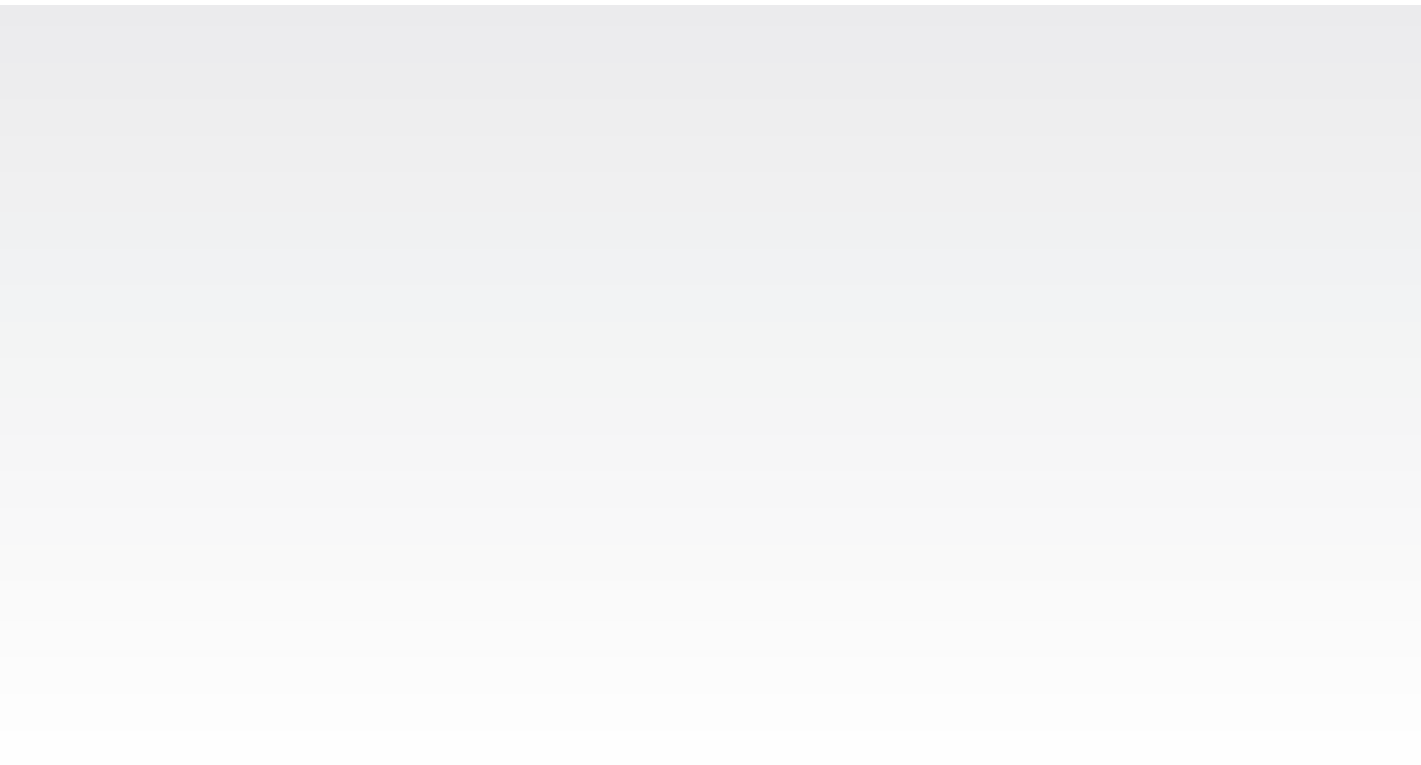
Original Hand Signed and Numbered Drypoint and Etching on Wove Paper
31.9 x 45.3 cm. / 12.6 x 17.8 in.

Reference: Bloch 1739; Baer 1756

Provenance: Estate of Henri Marie Petiet (1894-1980).







Tree in the Storm, Escaping to a Church, from: Series 347 |
Arbre dans la tempête, avec fuite vers une église, 1968

Original Hand Signed and Numbered Drypoint and Etching on Wove Paper
31.9 x 45.3 cm. / 12.6 x 17.8 in.

Reference: Bloch 1761; Baer 1778

Provenance: Estate of Henri Marie Petiet (1894-1980).



Still Life with Lobster |
Nature morte à la langouste, 1945

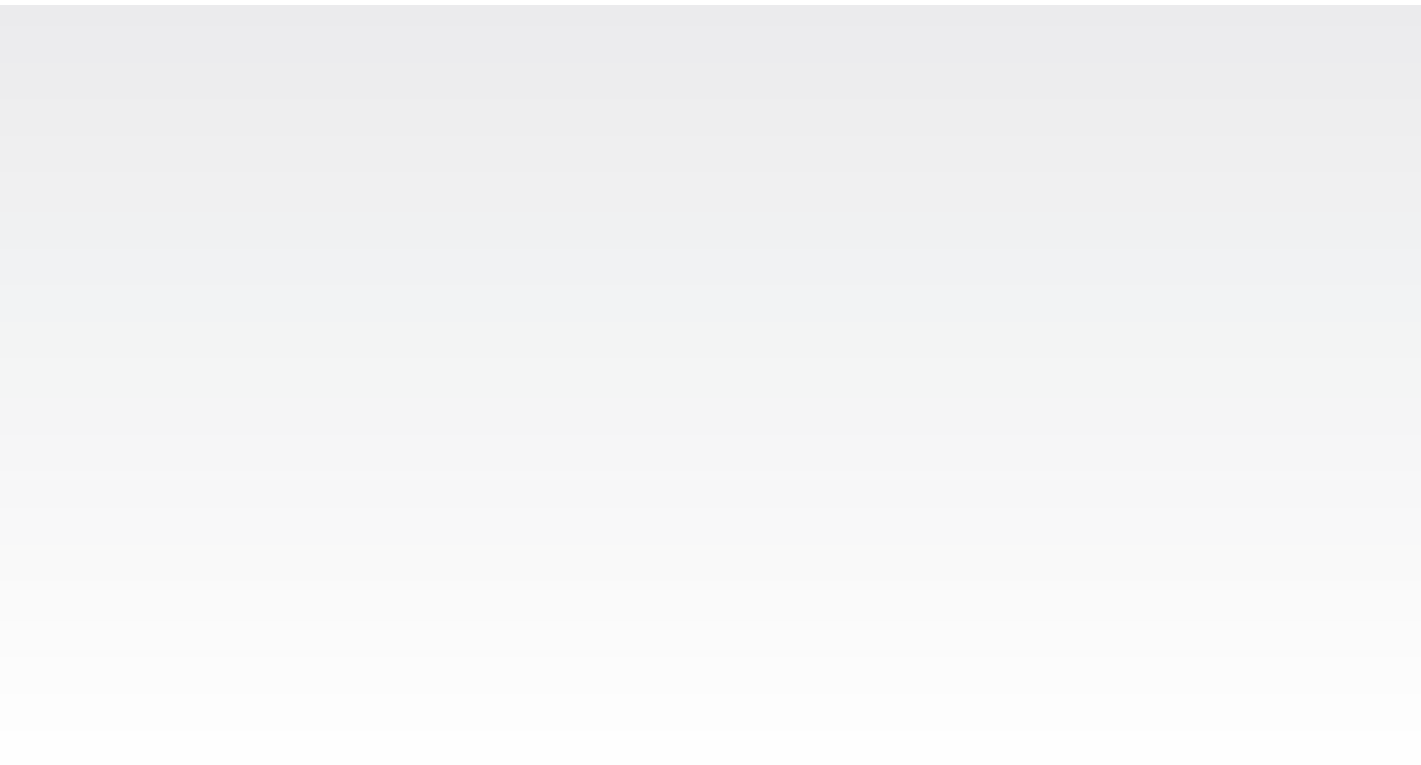
Hand Signed and Numbered Etching and Aquatint in Colours on BFK Rives Wove Paper

36.5 x 53.8 cm. / 14.3 x 21.2 in.

This etching and aquatint is based after Picasso oil painting
'Le Homard' painted on the 15th of January 1944.





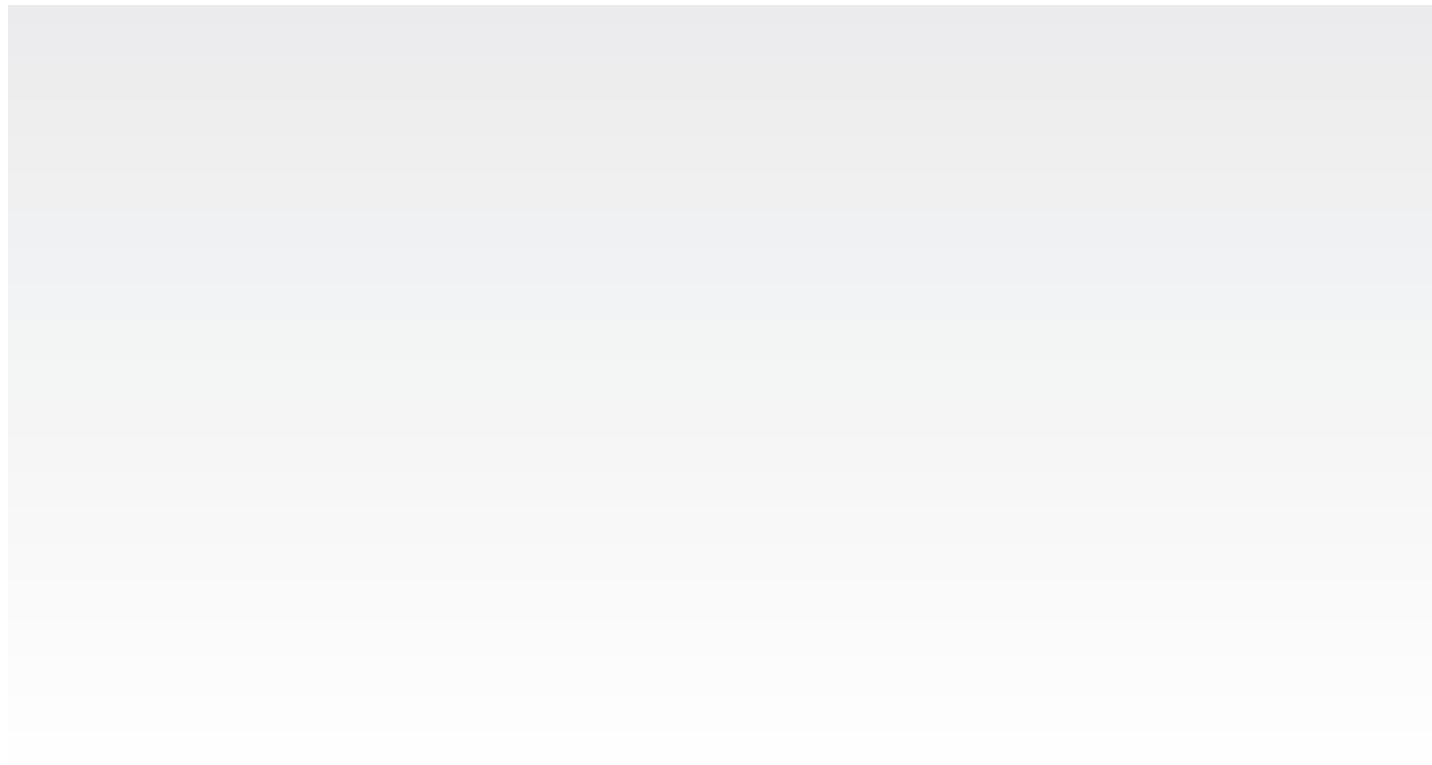


Still Life with Skull |

Nature morte au crâne, ca. 1960

Hand Signed and Numbered Aquatint in Colours on Arches Wove Paper
56 x 76.8 cm. / 22 x 30.2 in.

This aquatint was based on Picasso's painting
v"Nature morte, crâne et oursins" painted in February 1947.

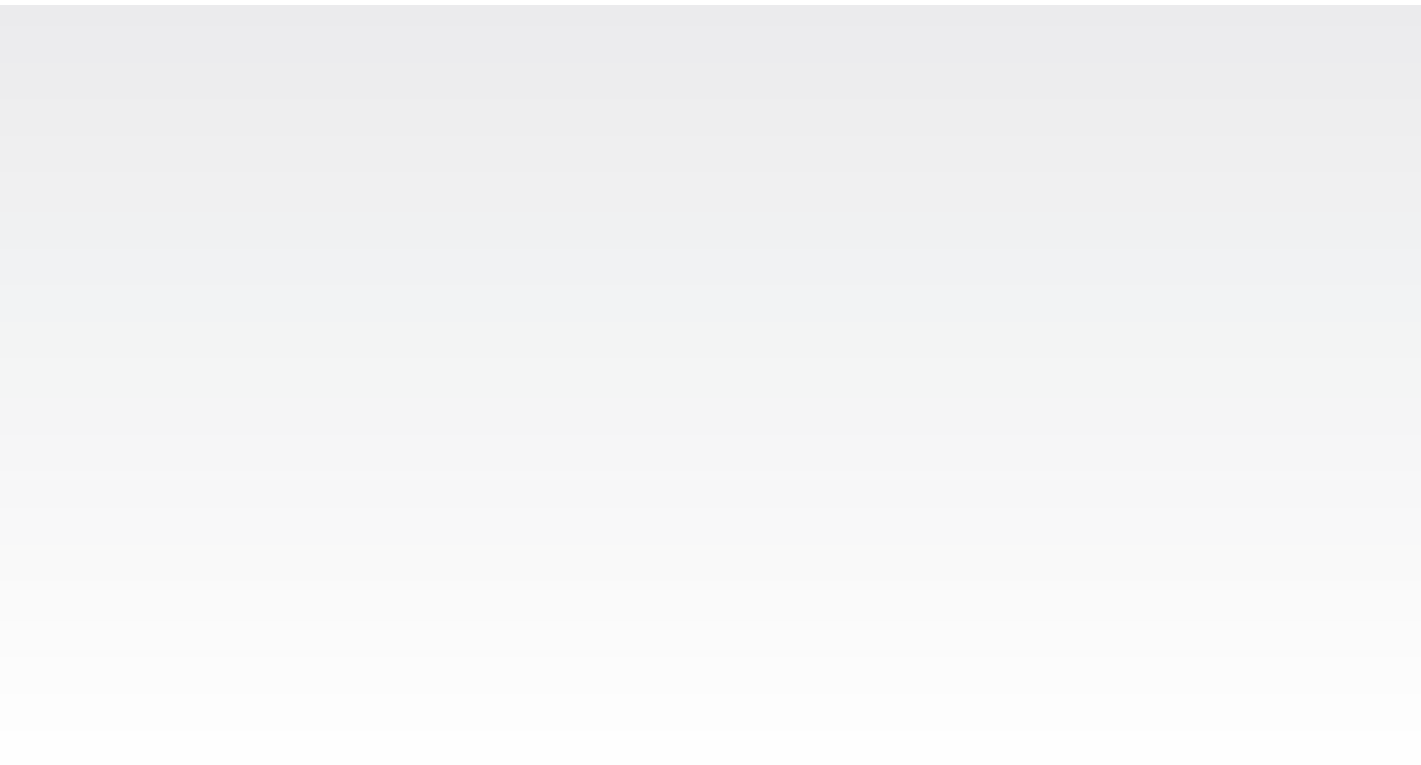


Goat Skull on the Table |
Crâne de chèvre sur la table, 1953

Hand Signed and Numbered Aquatint
in Colours on BFK Rives Wave Paper
56 x 76.5 cm. / 22 x 30.1 in.



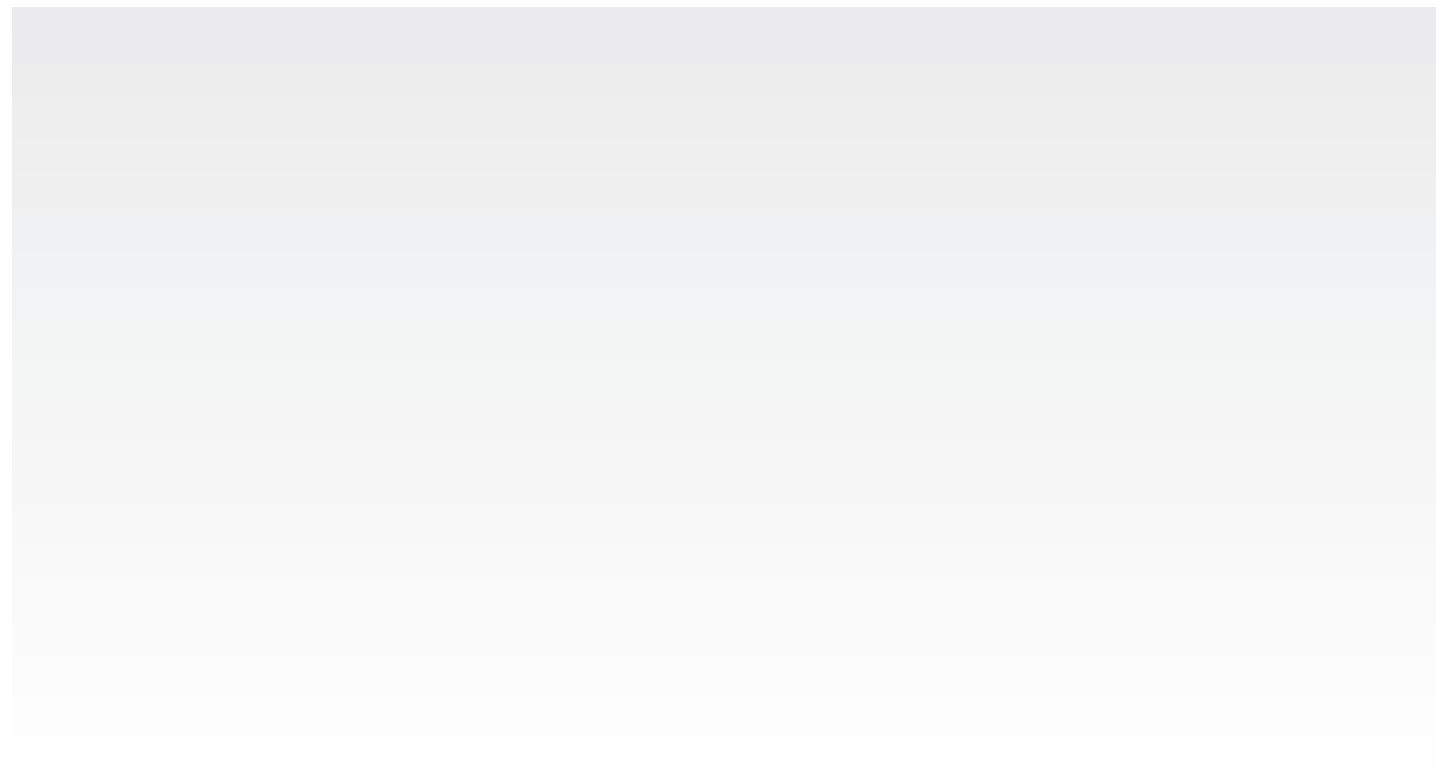




The Painter II | Le peintre II, 1963

Hand Signed and Numbered Collotype with Pochoir on Wove Paper
93.5 x 74.3 cm. / 36.8 x 29.3 in.

Reference: Spitzer, Paris, plate 8.



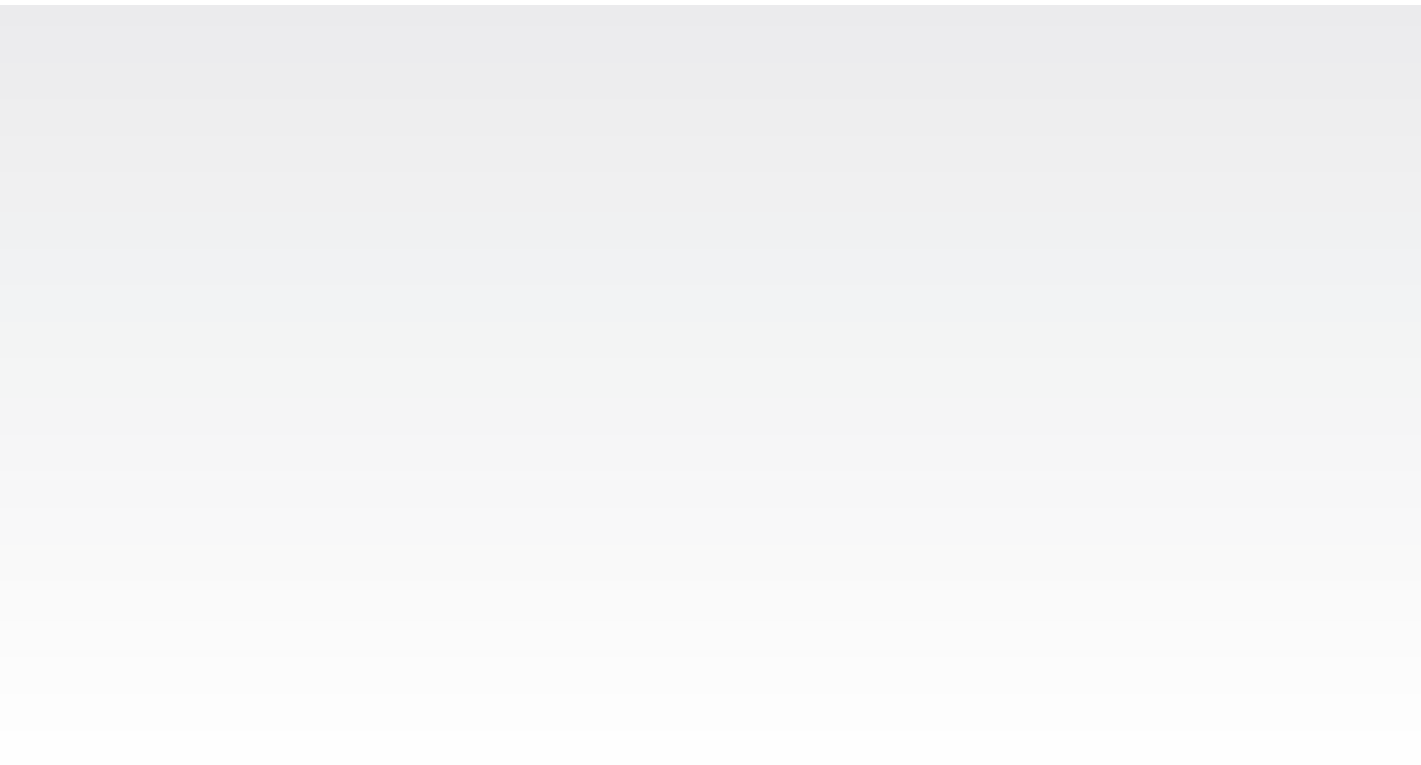
The Bottle of Rum | —
La Bouteille de Rhum, ca. 1965

Hand Signed and Numbered Collotype
and Pochoir on Wove Paper

80.8 x 67.5 cm. / 31.8 x 26.6 in.

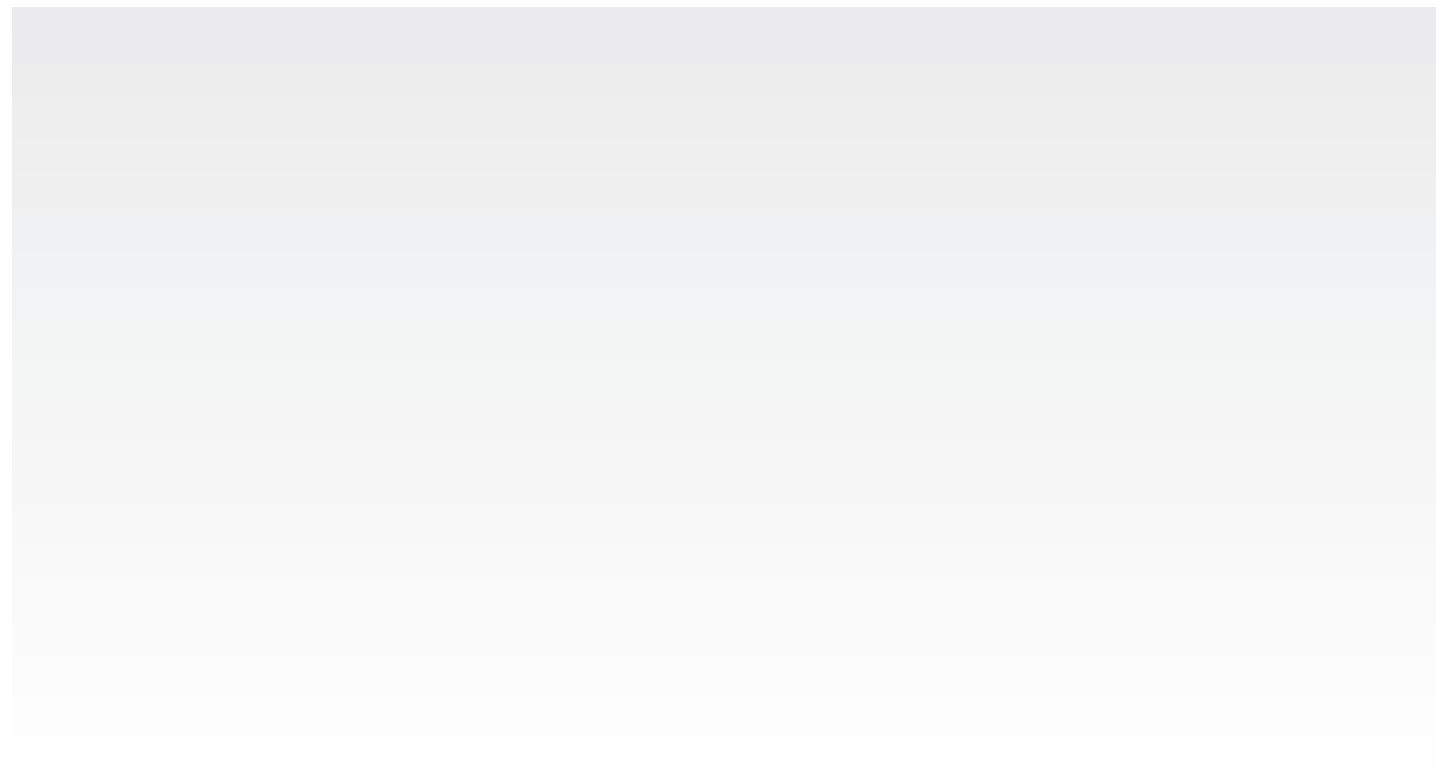






Painter and Model, from:
Suite of 15 Drawings by Picasso, 1954

Hand Signed and Numbered Lithograph
on Arches Wove Paper
38 x 27 cm. / 15 x 10.6 in.



Clown and Acrobat I, from:
Suite of 15 Drawings by Picasso, 1954

Hand Signed and Numbered Lithograph on Arches Wove Paper
27 x 38 cm. / 10.6 x 15 in.



This catalogue is published on the occasion of the Exhibition

Picasso

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Dimensions listed refer to the sheet size.

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