

Pablo
Picasso

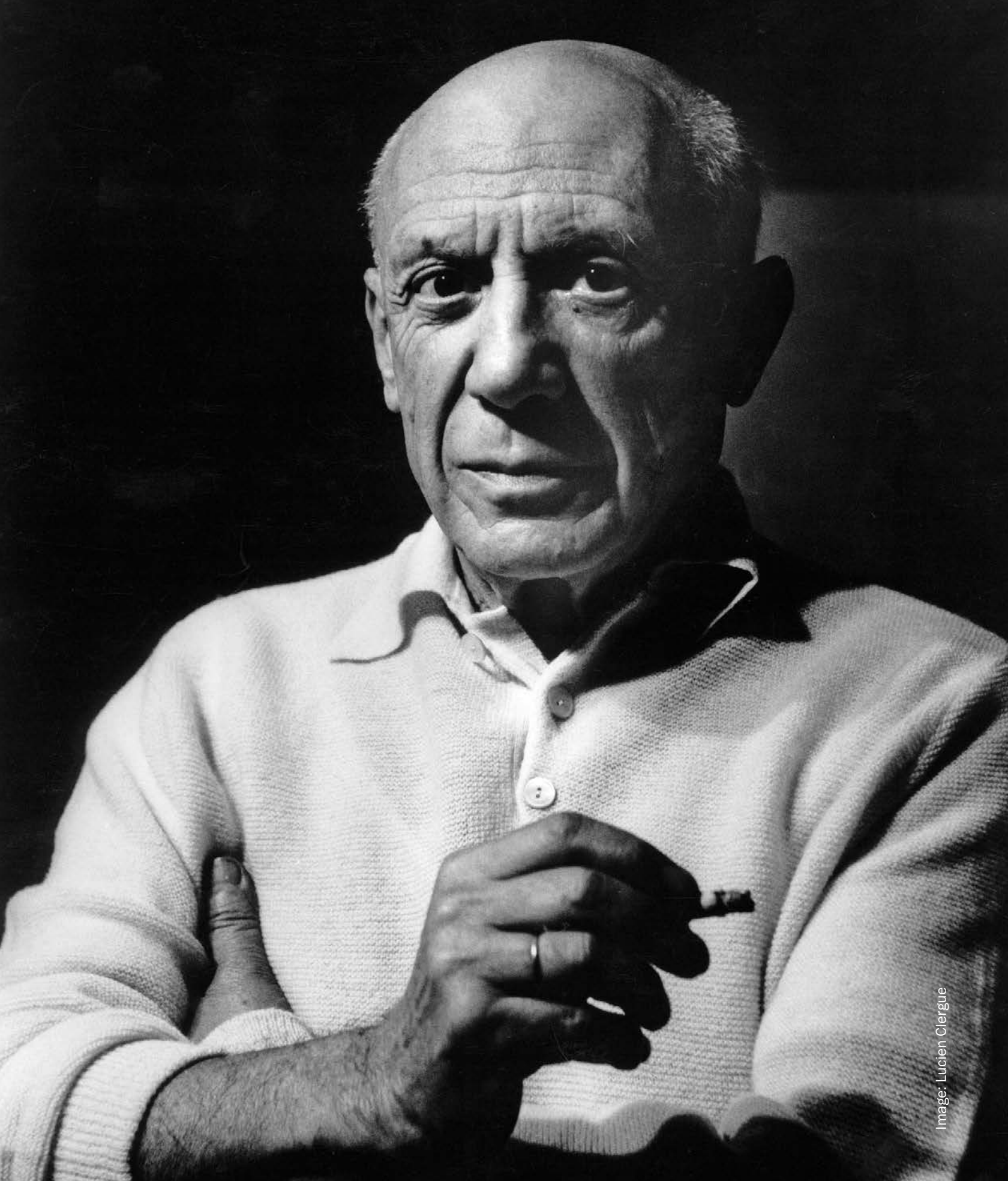


Image: Lucien Clergue



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In the Labyrinth: Picasso's Graphic Work

by Donald Brackett

Who and what do we see when we study the splendid photographic portrait of Pablo Ruiz Picasso captured by the esteemed Lucien Clergue in 1956 when the Spanish artist was at the height of his powers? Having been adopted as a global cultural citizen beyond all mere geographical borders, the words *who* and *what* are both applicable in his unique case, as someone who was as vital and revolutionary in painting as his countryman Cervantes was in literature three hundred years earlier. So, when Clergue memorialized that dramatic face, some four decades after the artist first reinvented the history of art at the turn of the last century, recasting it in his own image by collaborating with George Braque in the revelation of cubism, and with roughly another two tumultuous decades still remaining in his titanic aesthetic mission, what sort of portrait telegram did the photographer manage to send us all in the future, and yet further into the future of the future? His portrait seems to whisper: behold, a living archetype.

“Mystery is the essential ingredient of every work of art.”

Luis Bunuel

Picasso's elusive and mercurial character, a persona he appeared to perform as if he lived on a theatrical stage, still has the capacity to allure and amaze us. With good reason, and these powerful works on paper assembled here are an accurate indication of exactly why. He was a towering figure who looms large in both the art world *and* the world of popular culture, a gargantuan artist beyond most limits and even any definitions. Gazing at the overwhelming confidence in the awesome face of the man behind these prints, I am often reminded of the words of a favourite Brazilian author, Clarice Lispector: “He had the elongated skull of a born rebel.” I do hope so Clarice, but all the landforms of his skull grew inward, like stalagmites, rather than upward and out. His *Guernica* painting from 1937 was one such interior landform, but then, so are his many masterful prints: each one is a mountain peak in reverse on paper, a spritely graphic everest.

Firstly, and most obviously, Clergue's portrait was the image of a man of supreme confidence, to be sure, but it was also the picture of an artist of such self-assurance that he somehow *knew* that his place in the history of art would certainly align him with past giants in this procession of powerful agents of change: Durer, Rembrandt, Goya, Picasso. And like them, he is quite rightly just as acclaimed as a maker of art prints in multiple mediums as his forbearers had also been, and for creating a seemingly endless supply of new ways to transfer images from a template onto another surface, usually paper or fabric. With a singular matrix fabricated out of wood, metal, glass or stone, and using ancient tools and chemicals to carve and bend the inert surface to his will, like his predecessors a printmaker such as Picasso dazzled us in a medium parallel to (but not beneath) painting itself, out of which he incised primal visual reveries in woodcuts, engravings, intaglio, etchings, linocuts, lithographs and beyond. Of his peers, only Dali created as many graphic images, but with considerably less artistic acumen.

This alchemical process also incidentally produces a ghost of its own creation, enabling the artist to make more than one image of his mark-making, although usually limiting the imprints to a significant and rare edition number. The duplication of multiple images, sometimes with either minute or major alterations made to their depth, colour and tonality, immediately threw down a gauntlet to the one-of-a-kind and aura-laden ritual nature of painting as a romanticized form of iconic transmutation, a singularity. Picasso changed all that forever, just as Durer, Rembrandt and Goya had done, and especially his fellow Spaniard Goya in his late black works. Like them, this superlative painter was so ambitious in his aims that perfecting his radical experiments solely in paint was not nearly enough to satisfy him. He had to branch out, first into multiple print imagery in two dimensions, and then eventually into the realm of three dimensions, using ceramics and sculpture. Gaze at and into enough Picasso prints and they eventually take on the significance of spiritual icons, but often evoking the most carnal of churches.

In fact, his immense passion was such that these graphic works remain as fresh today as the day they were fabricated: thus his work really does provide a way of fixing the memory in place, not always securely perhaps, but always surely. It was in his magical prints, so deceptively simple that often viewers mistake them for mere 'drawings' (another medium in which he not only excelled by also transformed the rules of the game forever) that he proved himself to be the godfather of the three other most important and influential artists of the 20th Century: Duchamp, Pollock and Warhol (another master of multiple prints, in his silkscreens of both allure and audacity). Now, yes, as a historian, I hasten to point out, there were a host of *other* important artists in the last century, and yes, many of them women, however it was *these* four who occupied a special place of honour, one reserved for those who alter a terrain so decisively that all those who came afterward had to contend with and comment upon their influence. This is exactly the disconcerting sensation that critic Harold Bloom astutely referred to as the *anxiety of influence*. And nobody provoked it more severely, and for a longer duration of celebrity, than Picasso, not only in his brilliant paintings over a succession of periods, styles and eras (including even the pop art era) but perhaps especially in his non-painterly extensions of drawings and graphic prints.

How he managed to accomplish this feat still remains something of a mystery, although we can find solace in his fellow Spaniard, the innovative filmmaker Luis Bunuel, when he reassures us that this nebulous quality, the ineffable writ large, as it were, is precisely what most attracts us to worship at the aesthetic altar of certain sublime works of art. And although it took time for him to accomplish, just as it took time for the radical Impressionists (his only historical counterparts apart from those more ancient artistic relatives) to be recognized as what they truly were: the future, embodied right in front of a trembling past and present, Picasso did so *during* his own lifetime. For an art historian and obsessive lover of painting, the opportunity to write about Picasso is almost as exciting as the chance to have seen so many of his creations across the dizzying decades of the modernist era. In fact, as art historian David Sylvester has cannily reminded us, evocations of previous art, including his own, is a constantly conspicuous feature of Picasso's ongoing oeuvre. Indeed, Sylvester once ironically quipped: Picasso might almost have been aiming to ensure full employment for his posterity's art historians, all of us scribes in other words.

In his finest work, Sylvester suggested, there is always a dialogue with all art history itself, and a charming complicity between him and himself, between himself as both artist and as audience. I would go even further and claim that his conversation was not only with all the artists in past history, with Durer, Rembrandt and Goya, let's say, but even with all the artists in the future who he was boldly spooking into daring to make art after his passing in 1973. By this I mean to say, quite literally, that Picasso was *answering* history while also simultaneously *asking* posterity. What was his question for the future? I'd wager it was something along the lines of: "I did THIS! Now, you do SOMETHING ELSE." His targets? Some known to him, like fellow epoch-carving contemporaries such as Duchamp (who like Picasso eventually turned his own life into a work of art); Pollock (who like Pablo was out there enough to declare that he WAS nature itself); to Andy, perhaps my favourite of all futureologists (who forced even the cleverest among us to go back and reread all the works of Walter Benjamin, for instance). Others he only admired from a temporal distance, such as Goya (whose exemplary grasp of the vagaries of the human heart echoed his own.)

Picasso consistently re-examines and re-explains the human gaze like no one else before or since. And what still keeps contemporary artists up at night, when not experiencing nightmares about the Spaniard's apparently effortless virtuosity in child-like print dreams forced onto paper by his own worker's hands? He was that rare artistic genius who actually thought with his hands. And his narrative is still just as startling today as it was after his earliest Neo-classical bathers-motif constellations, as it surged forward with the *Vollard Suite* of images in the 30's. The true shock to our retinas was his rebellious return to the human figure again, after having dreamed up Cubism and proto-abstraction with his peer George Braque about twenty five years earlier. He then triumphantly managed to make over 1,000 prints for us to decipher at our leisure, a leisure he never allowed himself to have.

"Memories are motionless, the more securely they are fixed in space, the sounder they seem."

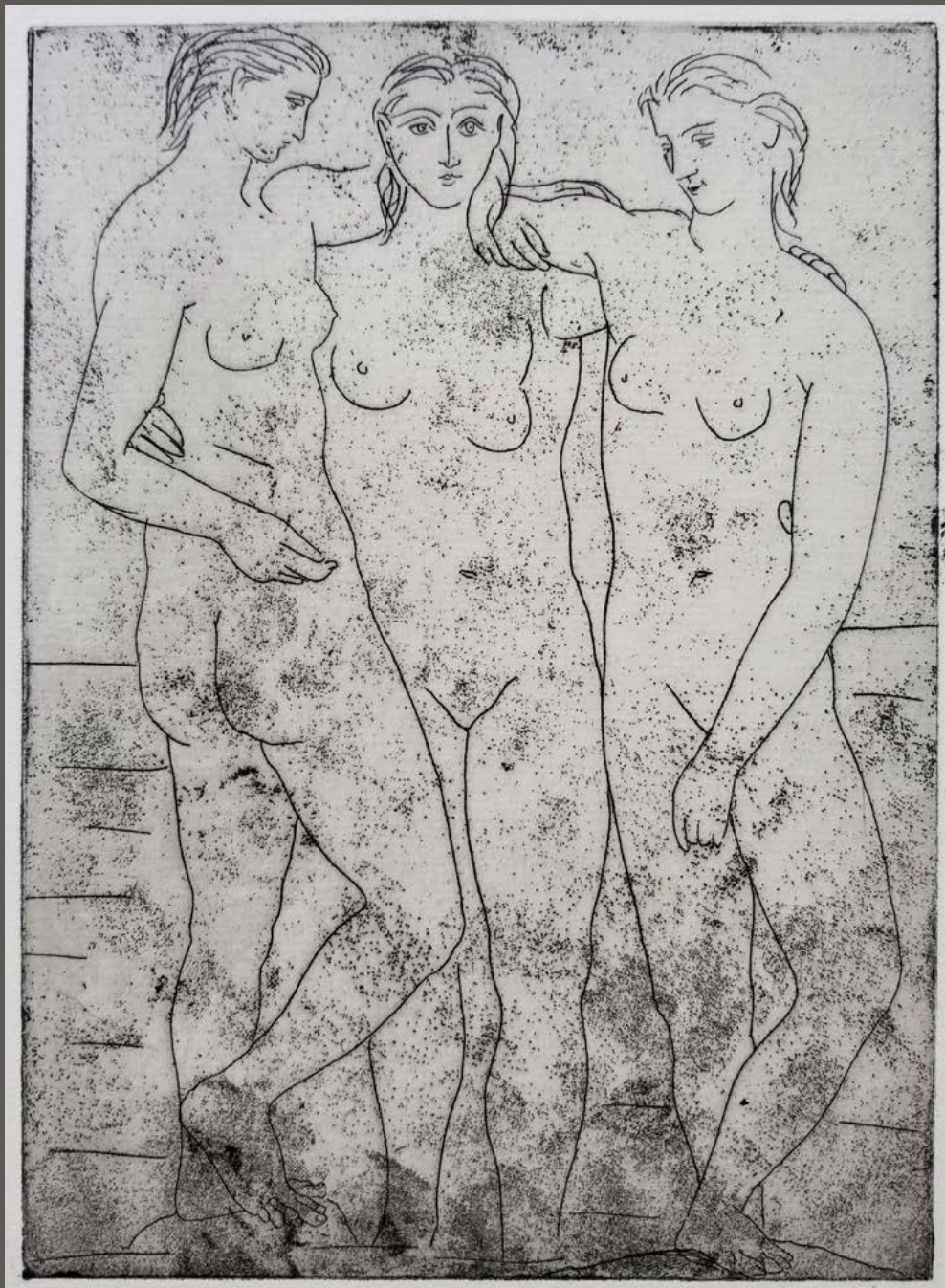
Gaston Bachelard,
The Poetics of Space.

Some of them are included in the carefully curated selection provided by the Odon Wager Gallery. Onward he soldiered and ever bolder he experimented: through the sexual combat motifs of the *Le viol Series*, with its abrupt retrospect of the most severe of all classical and mythological motifs, that of the occasional combative romantic relationships; and his *Rembrandt Series*, a feedback loop embodying some of Picasso's wildest projections. He then took time off from the tempest to recharge his batteries via his tender *Sculpture Studio Series*; but his brutally simple bullring escapades, however, peel back his sub-conscious for all the world to behold; and his harrowingly Freudian *Minotaur Series*, especially the dying minotaur theme mashing bullfighting and mythology together, still deserves to be called his finest work in the multiple domain of printmaking.

We savour his love-drenched portraits of various favourite lovers and models such as Dora Maar in the 30's which shared the aura of romance in his lived life, no matter how self-centred it often became. Then my personal choice as his best era, decade, and epoch, the 40's, during which he laid bare the full geometry of his desires, all of them, with his enigmatic nudes in raw space (seated or knee raised). It was ten years before Clergue's mesmerizing portrait of the artist that Picasso created what I have long believed was one of the greatest prints ever produced by anyone anywhen, *Portrait of Françoise Gilot*, in 1946 (up there with Durer, Rembrandt and Goya), now enshrined in the Museum of Modern Art. That period is also represented well here by the equally mesmerizing *Femme au fauteuil* of '48, yet another glistening and recursive evocation of the divine Ms. Gilot in perhaps her most important role: surviving Picasso. *La Repetition*, printed decades later, still commands our rapt attention for its tacit acknowledgement that we are all of us wearing masks in a communal play, and none more dynamically than Mr. P, whose every single work was literally a frothing meditation on *persona*.

Closer to our own time, *Banderilles*, 1960, somehow manages to relieve the bullring of some of its sublimated and stylized brutality by rendering reality as a defiant dance of thanatos with its tango partner, eros. And the 1962 homage to Jacqueline Roque is a stunning example of the stark boldness of his black and white sensibilities. While *Profil d'homme barbu*, 1963, shares some of the cartoon qualities of both the then emerging Warhol and Lichtenstein, at first, until we remember that the *kartone* was a medieval drawn depiction of a preliminary design for a later finished artwork, used most notably by Michelangelo, Leonardo, and Raphael. And it was used with equal impact by Pablo, Andy and Roy, with the important distinction that, for them, it was the finished work. *Revolutionary Cart in Motion*, 1968, is an ideal example of that other personal perspective of his: celebrating *relocation* writ large, as if it was Picasso himself who was repositioning the modernist agenda according to his own creative whims. And yes, he was.

Restless and protean, while being a force of both nature and culture, these are the most accurate descriptors for the poetic visual genius of Picasso, a figure who revolutionized the art of painting to the same degree that Caravaggio did at the outset of the Baroque era. To some of us, Picasso's works, partially pictorial, partially abstract, and totally expressionistic in their private compulsions shared publicly, were in fact almost a harbinger of the Neo-Baroque. His works share the same overwhelming immersive and multi-sensorial aspects of that style, albeit generated and delivered in quite a different visual wavelength, one that embodied what the poet Octavio Paz once called *The Labyrinth of Solitude*. While Paz was referring to the creative friction between two cultures, in Picasso, and especially in his alluring prints, we witness the creative friction between two times: the past and the future. Both a mythical presence and a real person at the same time, he was not just Theseus himself, forever searching for a thread to lead him out of the labyrinth, or the raunchy Minotaur itself, keeping himself pleased in a playground of his own making, he was also the Labyrinth itself, with all of us wandering through the twists and turns of his own shared dreams. Luckily for us, he himself was *also* the aesthetic thread leading us all out of that amazing maze. Perhaps the Maestro himself expressed it most succinctly: "If all the ways I have been along were marked on a map and joined up with a line, it might represent a Minotaur."



Les trois baigneuses, II, 1922/1923

Etching on laid paper, edition of 50

Image: 7 × 5 in./18 × 13 cm

Signed with artist's signature stamp

Printed by Frélaud, Paris, 1961; published by Galerie Louise Leiris, Paris, 1981

Bloch 61

SUITE VOLLARD

In 1937, the fine art dealer Ambroise Vollard took possession of 100 printing plates he had ordered from Picasso. This collection of etchings, dry points, engravings and aquatints became known as the Suite Vollard. They were first offered for sale in 1950 shortly after peace had returned to Europe.

The Suite Vollard is regarded as Picasso's most significant set of graphics ever produced. The Suite—in its complete form of 100 prints—is found in the collections of major institutions such as the British Museum, the MoMA, and the National Gallery of Canada. Each of the 100 plates was printed on 50 sheets of large format Montval paper with the Montgolfier watermark—the deluxe edition—and 250 sheets of Montval paper with the Vollard or Picasso watermark.

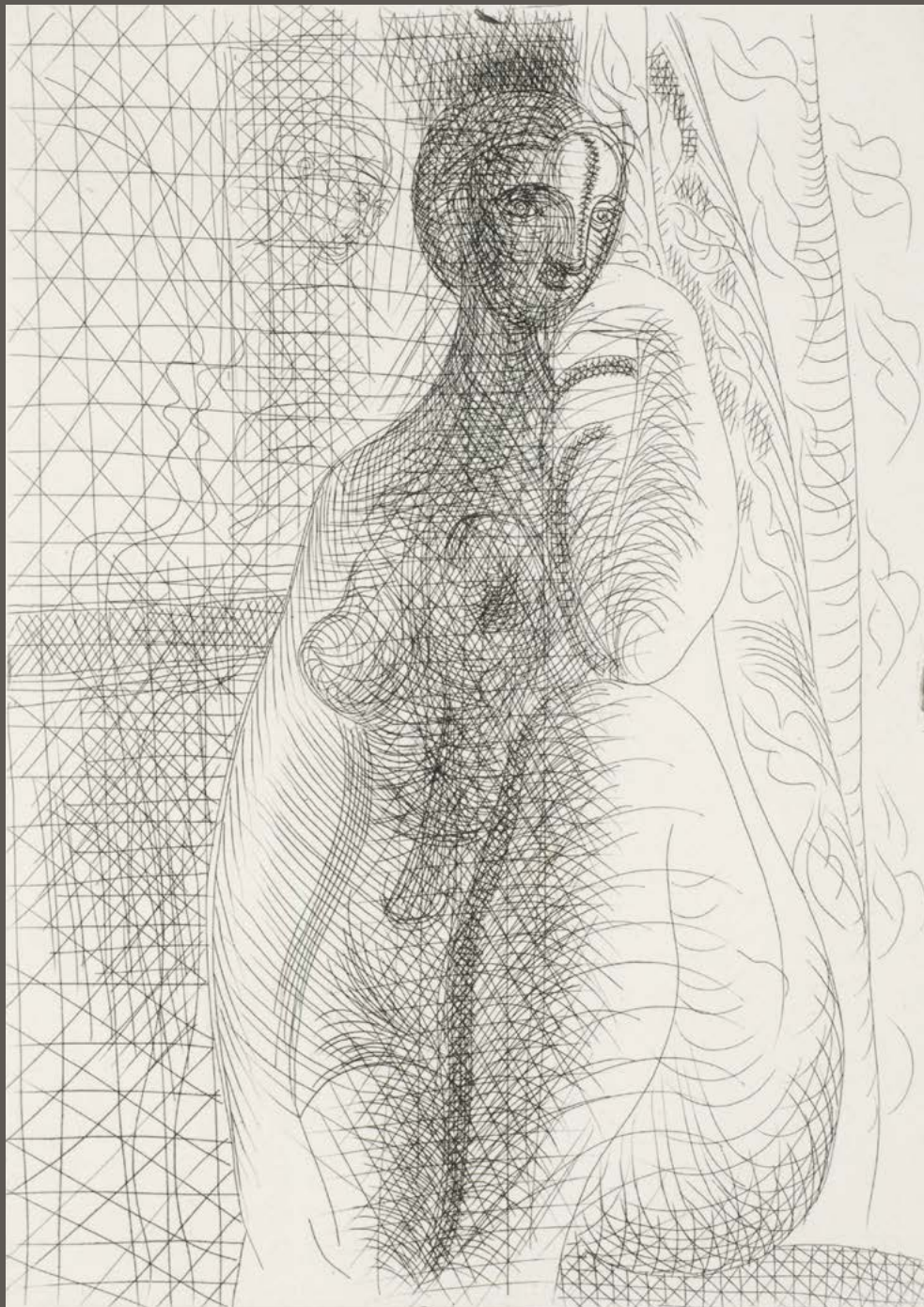
Picasso explored a variety of themes in the Suite Vollard, often in the style of neoclassicism and at other times experimenting with novel techniques such as the sugar lift method of aquatint. He was fascinated by the theme of The Sculptor's Studio where the sculptor is juxtaposed in intense concentration to the idyllic model. Picasso also paid homage to Rembrandt, expressed dynamic variations of The Battle of Love, and revered the mythical creature The Minotaur which he regarded as the perfect unification of man and animal.



Marie-Thérèse Walter

During his production of the Suite—which lasted from 1930 to 1937—Picasso was in love with the irresistible Marie-Thérèse Walter. He had famously stated when encountering her outside the Galeries Lafayette department store in Paris: “Mademoiselle, you have an interesting face. I would like to make your portrait. I am Picasso”.

The artist was captivated by Marie-Thérèse's feminine sensuality and gentle constitution. And so her presence features prominently in several compositions of the Suite, such as: reaching compassionately toward the wounded warrior in *Minotaure mourant* (page 22); and leading the blind mythical creature in *Minotaure aveugle guidé par une fillette* (page 23).



Femme nue à la jambe pliée, 9 July 1931

Etching on laid paper with Vollard watermark, edition of 250

Image: 12.4 × 8.75 in./31 × 22 cm

Signed in pencil

Bloch 141, Baer 208



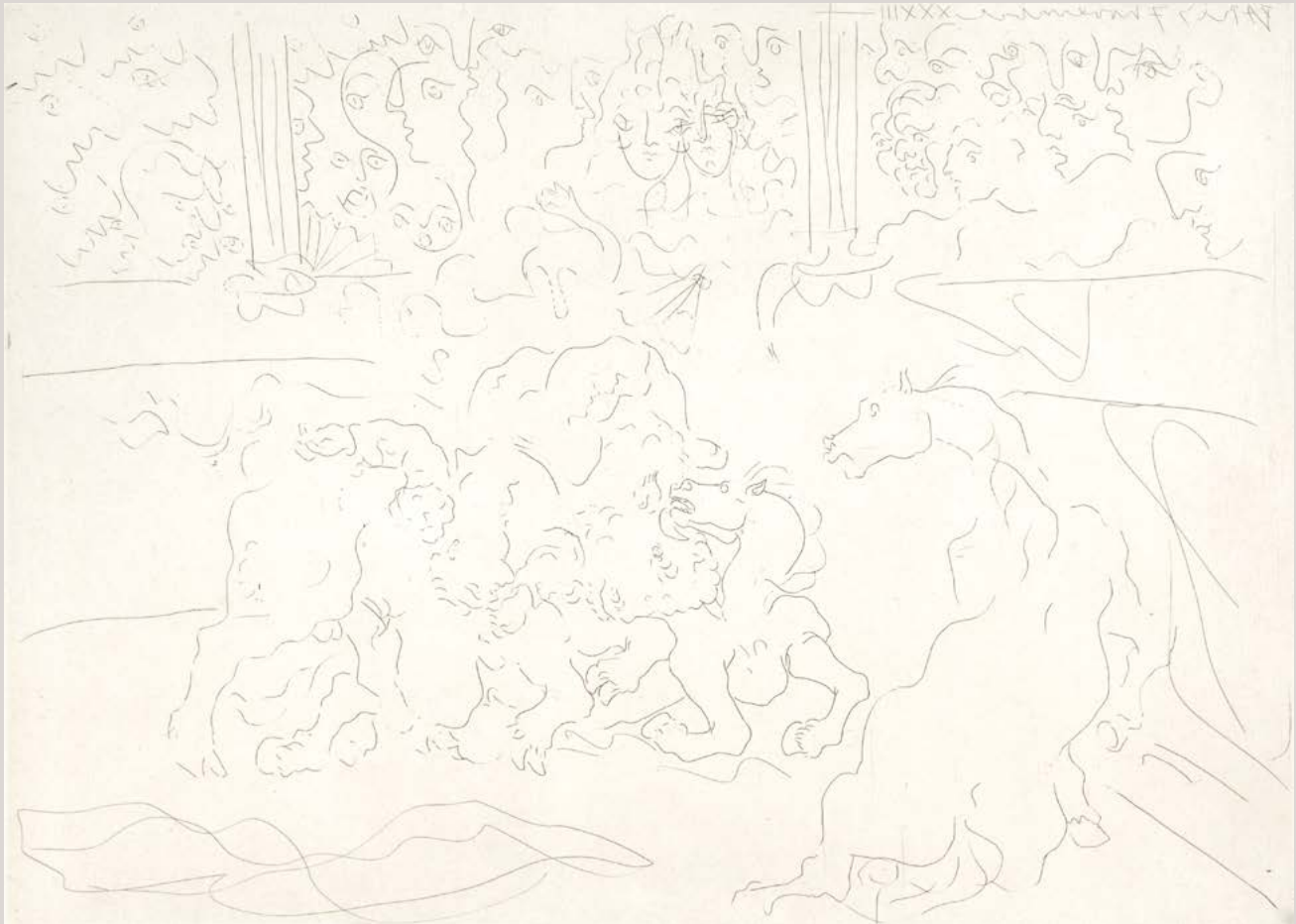
Les baigneuses surprises, 22 May 1933

Etching and drypoint on laid paper with Vollard watermark, edition of 250

Image: 7.6 × 10.5 in./ 19 × 27 cm

Provenance: Henri M. Petiet, Paris (acquired from the estate of Ambroise Vollard) with HMP stamp on verso

Bloch 194, Baer 355



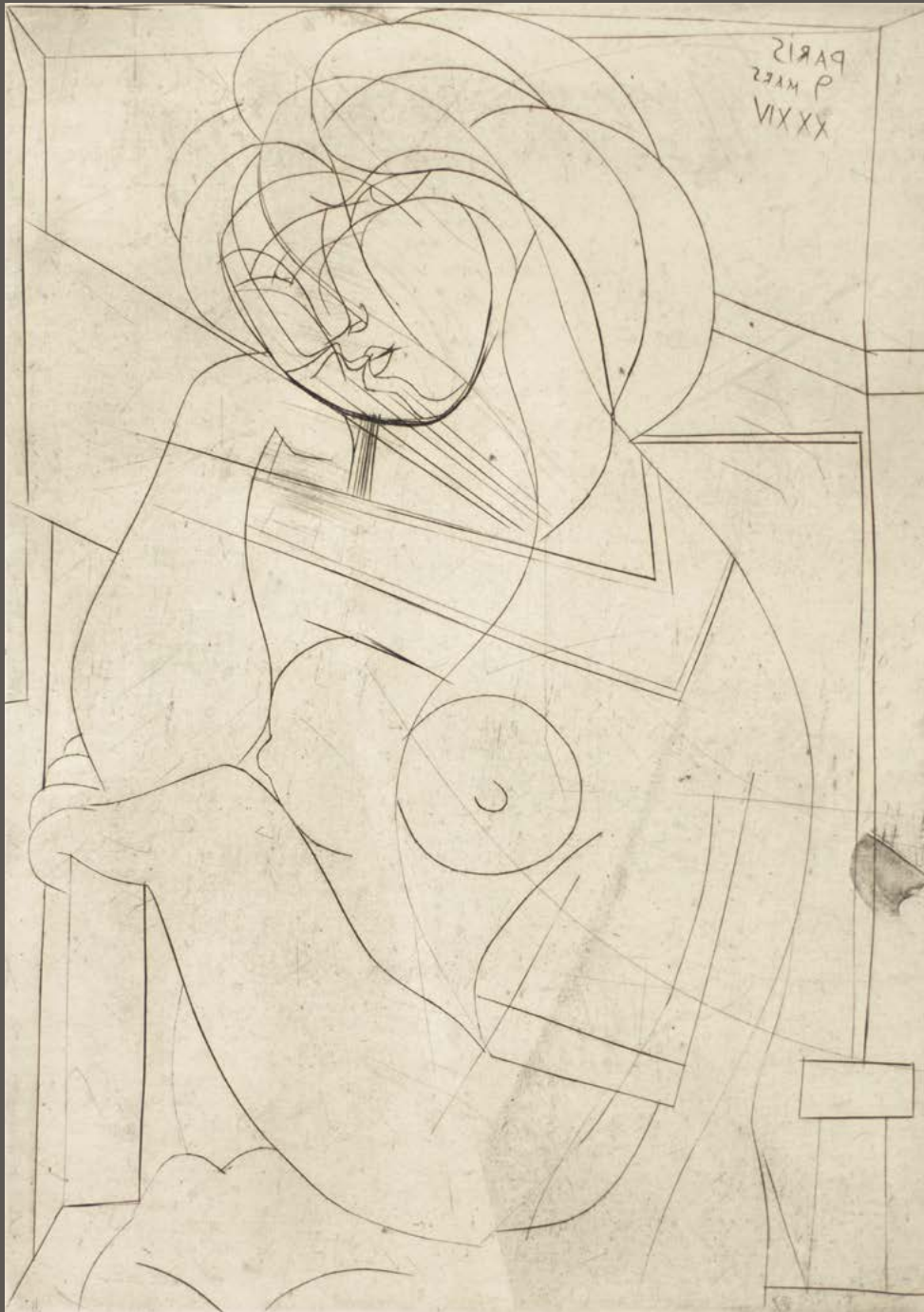
Taureau et chevaux dans l'arène, 7 November 1933

Etching on large format laid paper, deluxe edition of 50

Image: 7.9 × 11 in./ 19 × 27 cm

Provenance: Henri M. Petiet, Paris (acquired from the estate of Ambroise Vollard) with HMP stamp on verso

Bloch 203, Baer 380



Femme nue assise, la tête appuyée sur la main, 9 March 1934

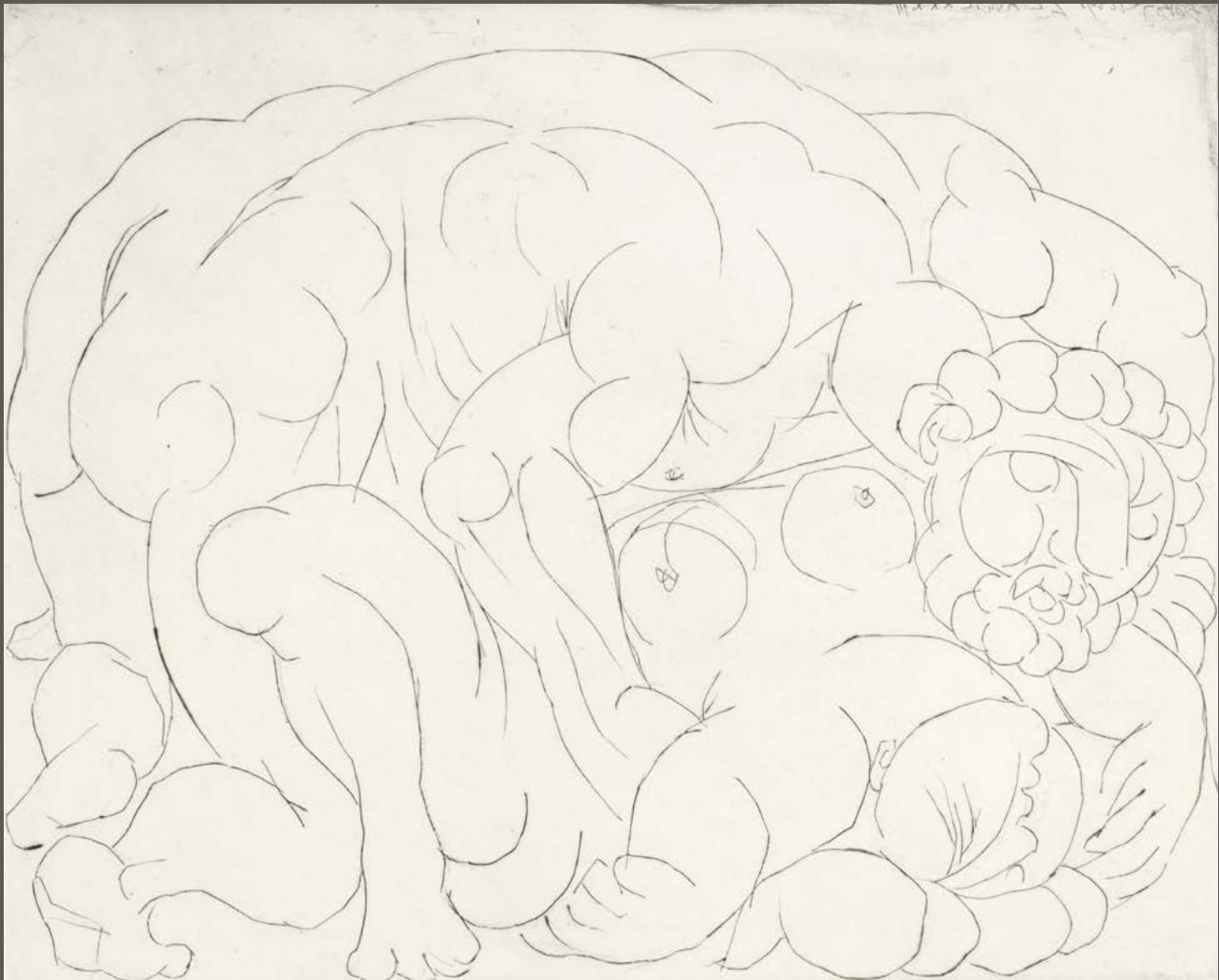
Engraving on large format laid paper, deluxe edition of 50

Image: 11 × 7.8 in./ 28 × 20 cm

Provenance: Henri M. Petiet, Paris (acquired from the estate of Ambroise Vollard) with HMP stamp on verso

Bloch 218, Baer 423

SUITE VOLLARD – BATTLE OF LOVE



Le viol, II, 22 April 1933

Drypoint on laid paper with Vollard watermark, edition of 250

Image: 11.75 × 14.5 in. / 29.7 × 36.6 cm

Provenance: Henri M. Petiet, Paris (acquired from the estate of Ambroise Vollard) with HMP stamp on verso

Bloch 180, Baer 338



Le viol, IV, 22 April 1933

Etching, aquatint and drypoint on laid paper with Picasso watermark, edition of 250

Image: 7.75 × 11 in./ 20 × 27.7 cm

Provenance: Henri M. Petiet, Paris (acquired from the estate of Ambroise Vollard) with HMP stamp on verso

Bloch 181, Baer 340



Le viol, V, 23 April 1933

Drypoint on large format paper, deluxe edition of 50

Image: 11.75 × 14.5 in./ 30 × 37 cm

Signed in pencil

Provenance: Henri M. Petiet, Paris (acquired from the estate of Ambroise Vollard) with HMP stamp on verso

Bloch 182, Baer 341

*SUITE VOLLARD –
REMBRANDT*



Rembrandt et femme au voile, 31 January 1934

Etching on large format laid paper, deluxe edition of 50

Image: 11 × 7.9 in./ 28 × 20 cm

Provenance: Henri M. Petiet, Paris (acquired from the estate of Ambroise Vollard) with HMP stamp on verso

Bloch 214, Baer 413

*SUITE VOLLARD –
THE SCULPTOR'S STUDIO*



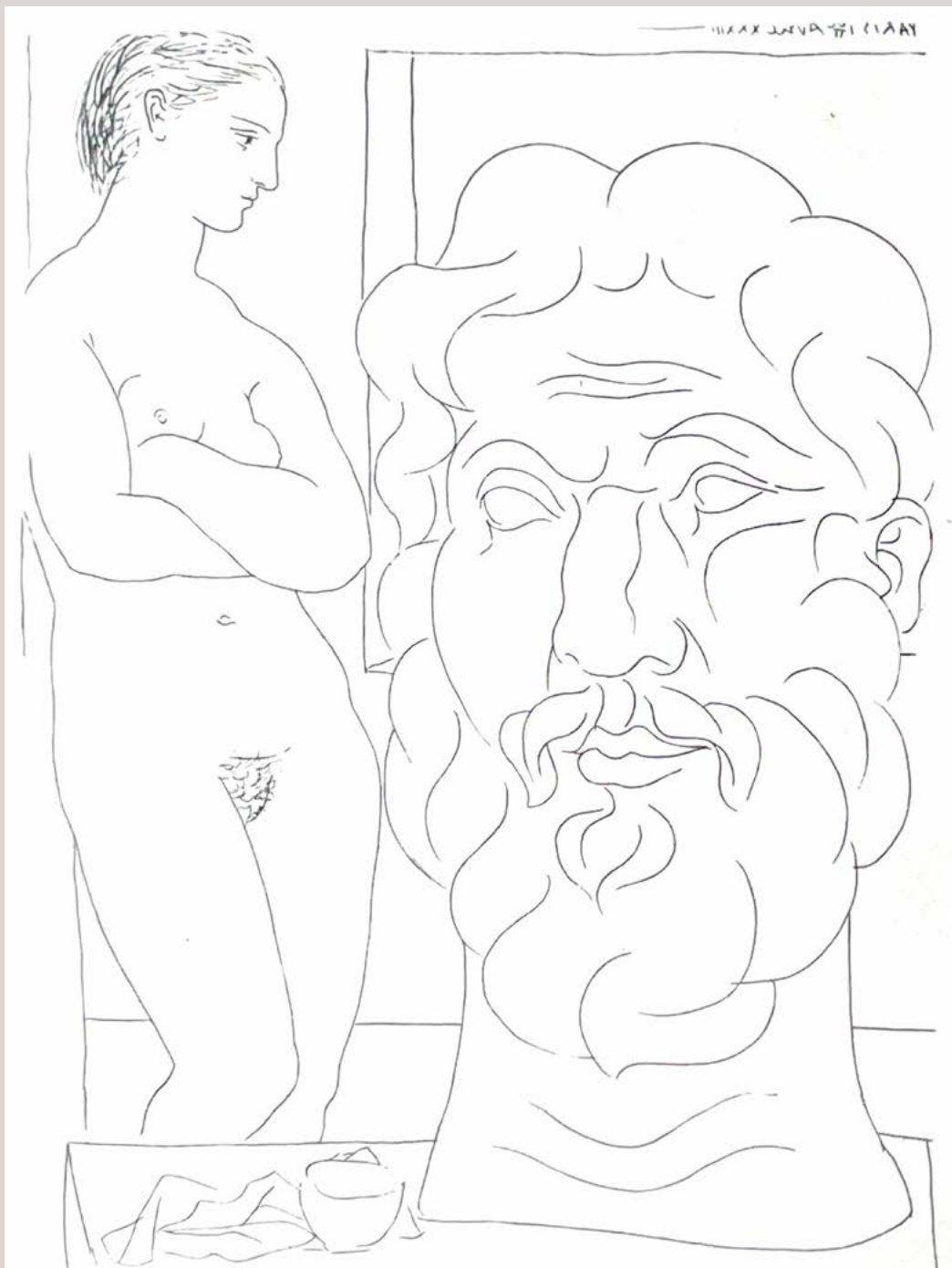
Sculpteur, modèle accroupi et tête sculptée, 23 March 1933

Etching on large format laid paper, deluxe edition of 50

Image: 11 × 7.9 in./ 27 × 19 cm

Provenance: Henri M. Petiet, Paris (acquired from the estate of Ambroise Vollard) with HMP stamp on verso

Bloch 155, Baer 308



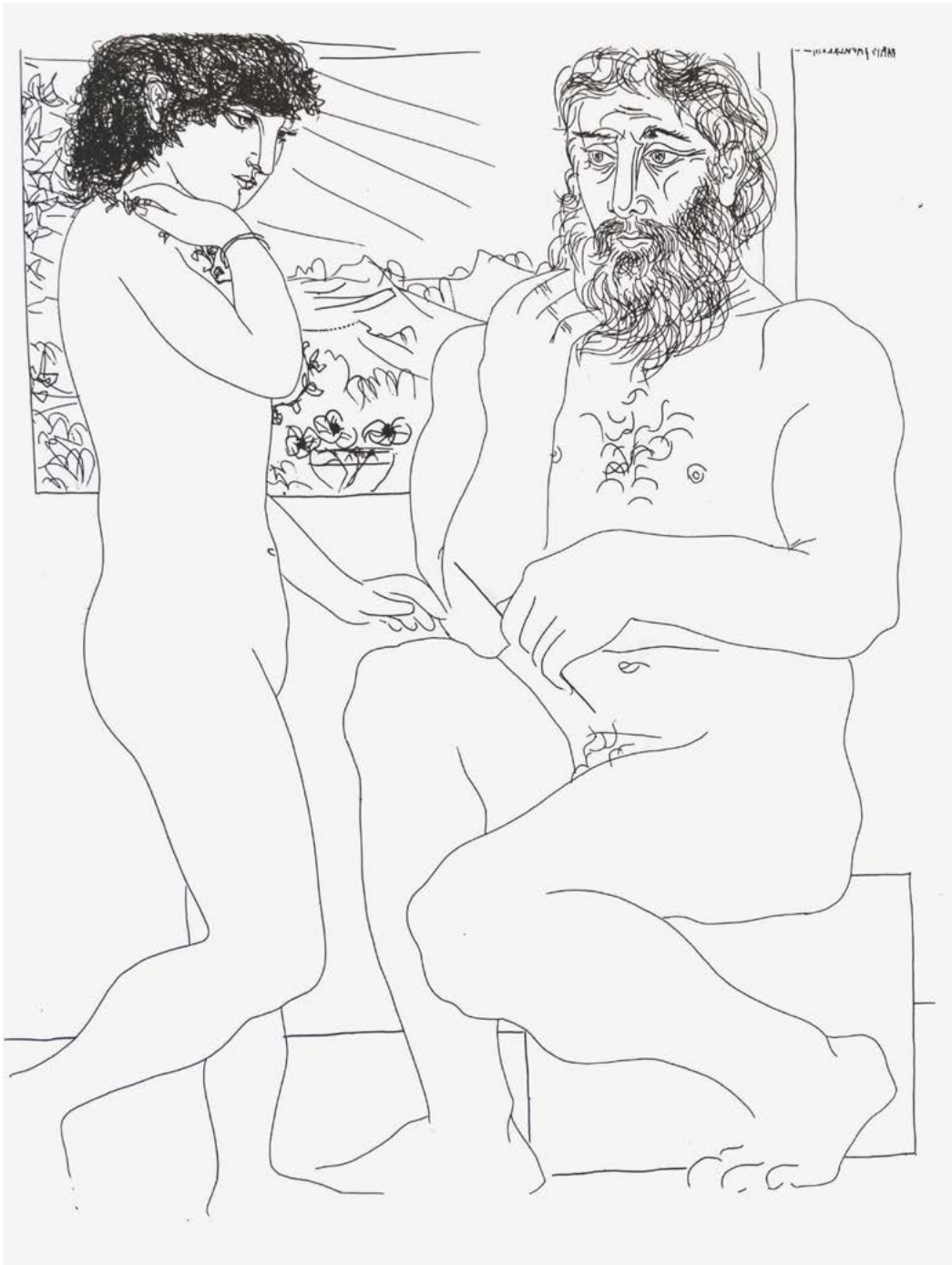
Modèle et grande tête sculptée, 1 April 1933

Etching on laid paper, edition of 250

Image: 10.5 × 8 in./27 × 20 cm

Signed in pencil

Bloch 170, Baer 323



Sculpteur et modèle debout, 7 April 1933

Etching on laid paper, edition of 250

Image: 14.25 × 11.63 in./ 37 × 30 cm

Signed in pencil

Bloch 177, Baer 330



Sculpteur et trois danseuses sculptée, 2 March 1934

Etching on laid paper with Vollard watermark, edition of 250

Image: 8.75 × 12.5 in./ 22 × 31 cm

Bloch 217, Baer 421

SUITE VOLLARD – THE MINOTAUR



Minotaure, une coupe à la main, et jeune femme, 17 May 1933

Etching on laid paper with the Vollard watermark, edition of 250

Image: 7.5 × 10.6 in./ 19.4 × 27 cm

Provenance: Henri M. Petiet, Paris (acquired from the estate of Ambroise Vollard) with HMP stamp on verso

Bloch 190, Baer 349



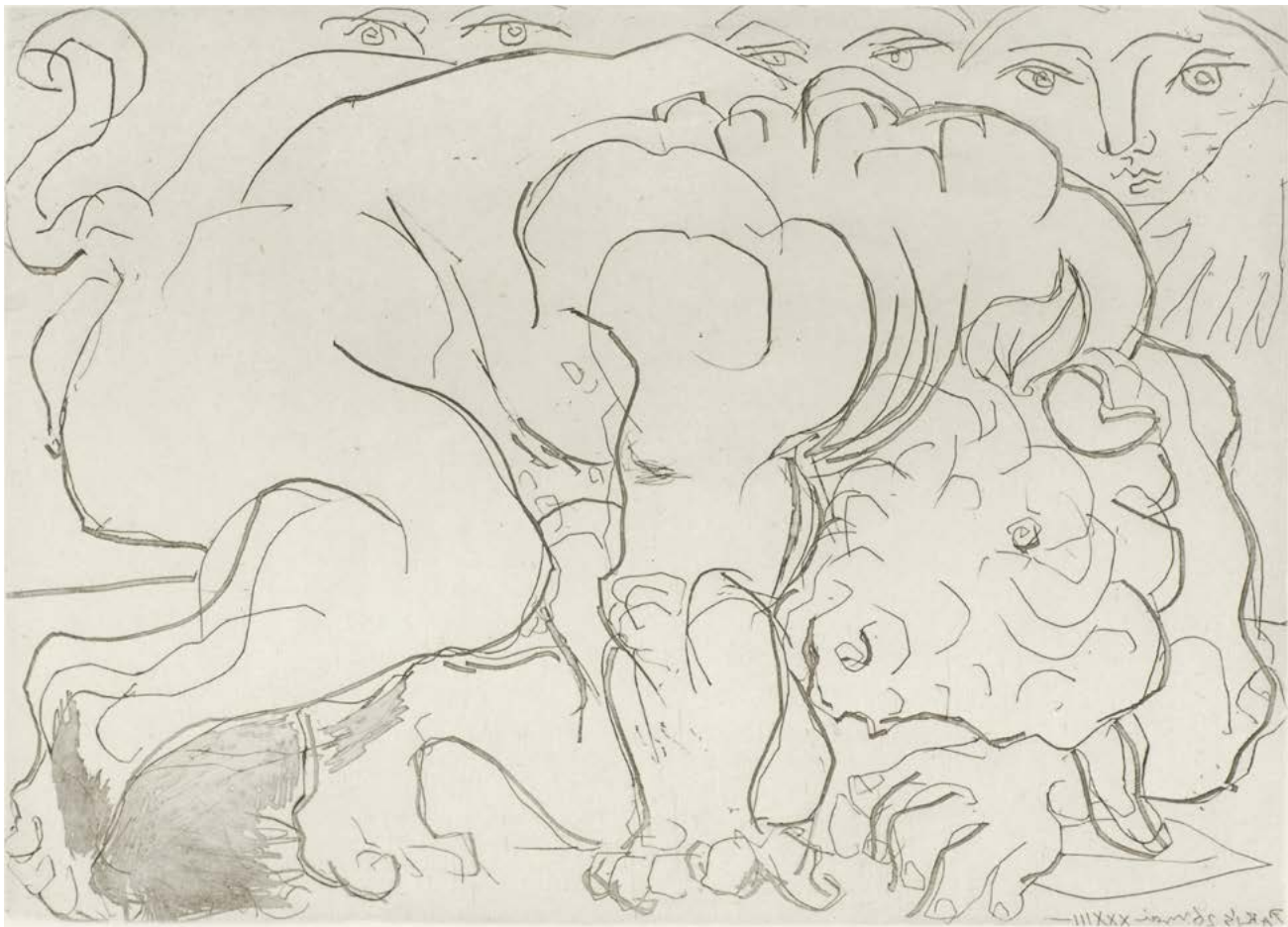
Minotaure endormi contemplé par une femme, 18 May 1933

Etching on large format laid paper, deluxe edition of 50

Image: 7.9 × 11 in./ 20 × 27.8 cm

Provenance: Henri M. Petiet, Paris (acquired from the estate of Ambroise Vollard) with HMP stamp on verso

Bloch 193, Baer 352



Minotaure blessé, VI, 26 May 1933

Etching on large format laid paper, deluxe edition of 50

Image: 7.9 × 11 in./ 20 × 27.8 cm

Provenance: Henri M. Petiet, Paris (acquired from the estate of Ambroise Vollard) with HMP stamp on verso

Bloch 196, Baer 363



Minotaure mourant, 30 May 1933

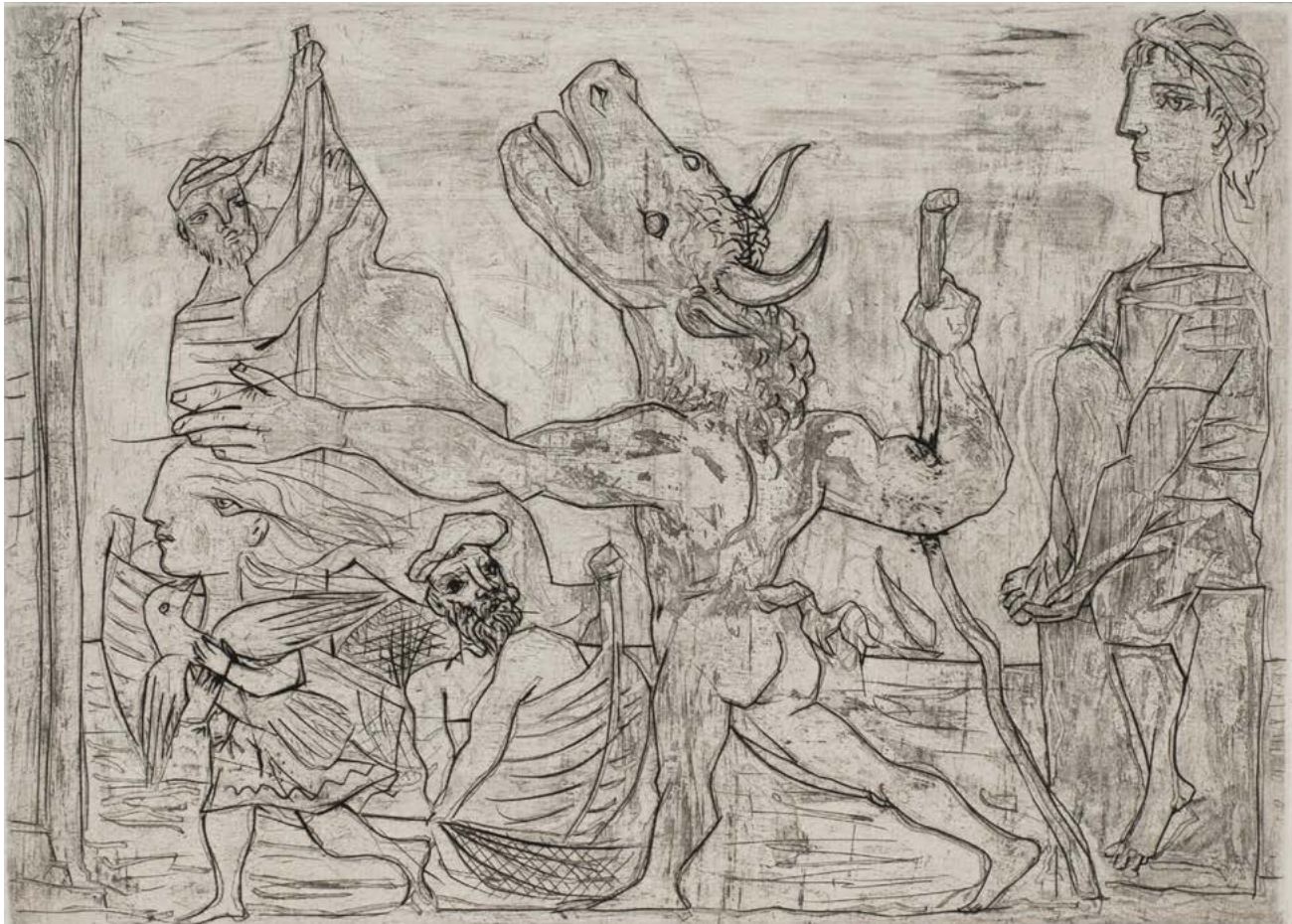
Etching on laid paper with the Picasso watermark, edition of 250

Image: 7.5 × 10.6 in./ 19.4 × 27 cm

Provenance: Henri M. Petiet, Paris (acquired from the estate of Ambroise Vollard) with HMP stamp on verso

Bloch 198, Baer 366

SUITE VOLLARD – THE BLIND MINOTAUR



Minotaure aveugle guidé par une fillette, III, 4 November 1934

Etching and aquatint on laid paper with Picasso watermark, edition of 250

Image: 8.75 × 12.25 in./ 22 × 31 cm

Signed in pencil

Bloch 224, Baer 436

The blind minotaur is led by a child in the guise of Marie-Thérèse Walter who holds in her arms the white dove of peace.



Dora Maar

In 1936 on the patio of the Café les Deux Magots in Paris, Picasso first met the moody, intellectual, and intense Dora Maar. He was immediately attracted to her dark and brooding demeanor and unique face. She became his secret muse during an eight-year affair.

Picasso's portraits of Dora Maar each capture a different shade of her personality: longing, anger, indifference. Her face also served as Picasso's model for the portraits of agony and suffering in his famous *Guernica*.



Portrait de Dora Maar, October 1936

Drypoint on verge d'auvergne Richard de Bas paper, one of 19 artist proofs
(the numbered edition was 50)

Image: 13.6 × 9.7 in./ 35 × 25 cm

Printed by Frélaud, Paris, 1961; published by Galerie Louise Leiris, Paris, 1980
Bloch 292, Baer 612.C.b.2



Françoise Gilot
by Robert Capa, 1948

Femme au fauteuil III, 10 December 1948

Lithograph on wove paper, one of only 5 proofs

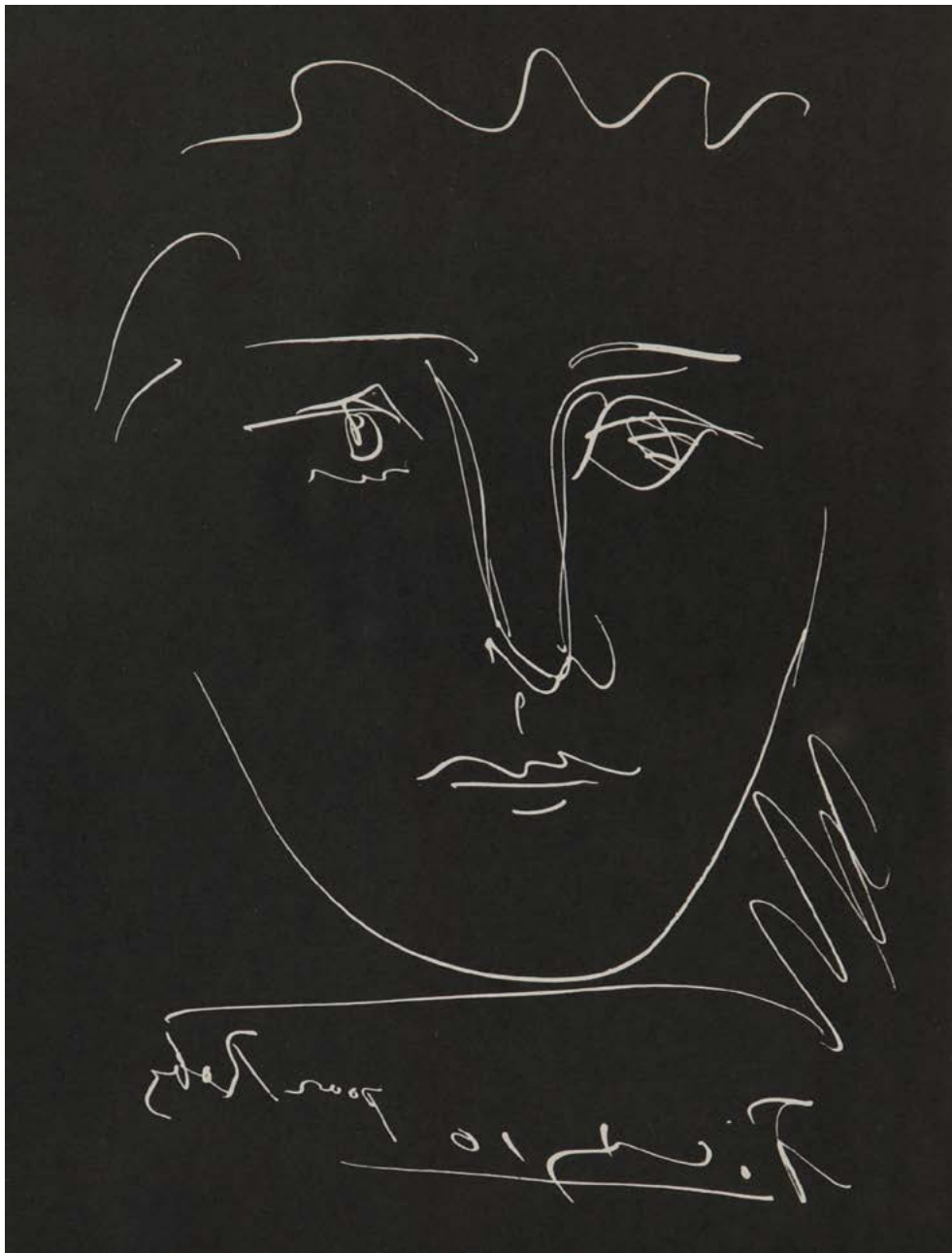
Image: 26 × 20 in./ 66 × 50 cm

Inscribed on verso 'Épreuve d'exposition fm' by Fernand Mourlot

Provenance: Fernand Mourlot, Paris; Huizinga Collection, Münster
Mourlot 136

The seated figure is Picasso's muse Françoise Gilot. She is wearing a traditional 'manteau polonais'—an embroidered, fur-trimmed leather coat with wide sleeves—which Picasso brought Gilot from his trip to the 1948 peace congress in Poland. Picasso has reduced the ornamental coat to abstracted details, while focusing his attention on the delicate, finely shaded face of his beloved Gilot. Picasso also explored this motif in several of his oil paintings of Gilot.





Pour Roby (L'age de soleil), 1950

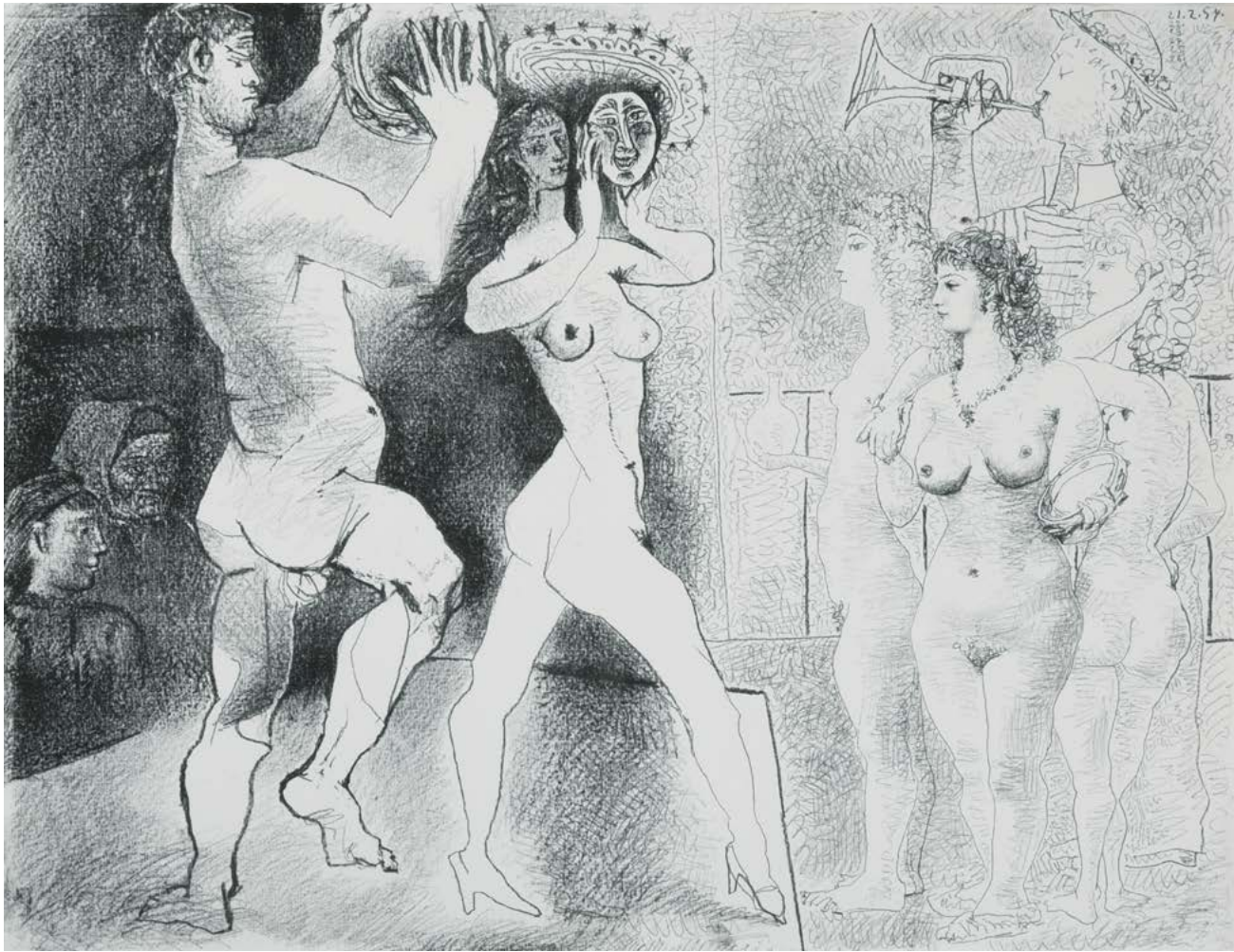
Helio-engraving, from the total edition of 1,114

Image: 9 × 7 in./ 23 × 18 cm

Signed in the plate

A reverse image of engraving after the drawing by Picasso, from the book by Robert J. Godet *L'age de soleil*; printed on 21 July 1950 on the presses of E. Durand and G. LeBlanc; published by MCML, Paris.

Bloch 680 (depicted in reverse)



La répétition, 21 to 26 February 1954

Lithograph on velin Arches paper, edition of 50

Image: 19.5 × 25.5 in./ 50 × 65 cm

Signed in ink

Exhibited at Moderna Museet, Stockholm, 'Pablo Picasso', 15 October 1988 – 8 January 1989,
catalogue no. 267 (label on verso)

Bloch 756



Visage de jeune fille de face, 1957

Lithograph on velin du Marais paper, from the edition of 2,000

Image: 14.5 × 11 in. / 37 × 28 cm

Printed by Duval Imprimerie under the direction of Henri Jonquières; based on the compositions in *Buffon*, published by Martin Fabiani, Paris



D'aigle, 1957

Lithograph on velin du Marais paper, from the edition of 2,000
Image: 14.5 × 11 in./ 37 × 28 cm

Printed by Duval Imprimerie under the direction of Henri Jonquières; based on the compositions in *Buffon*, published by Martin Fabiani, Paris

REGARDS SUR PARIS, 1962



The Painter and His Model

Lithograph on Arches wove paper
Image: 15.5 × 11.75 in./39 × 30 cm



The Artist at His Easel

Lithograph on Arches wove paper
Image: 15.5 × 11.75 in./39 × 30 cm



The Artist and His Model – Montmartre Atelier

Lithograph on Arches wove paper

Image: 15.5 × 23.5 in./ 39 × 60 cm

From the book *Regards sur Paris*, edition number 18 from a total edition of 180.

Printed by Mourlot, Paris; published by André Sauret, Paris.

Bloch 1034-1036, Mourlot 353-355



Jacqueline Roque

Buste de femme, 12 February 1962

Linocut on Arches paper, one of eight artist proofs (the numbered edition was 50)

Image: 13.75 × 10.6 in./35 × 27 cm

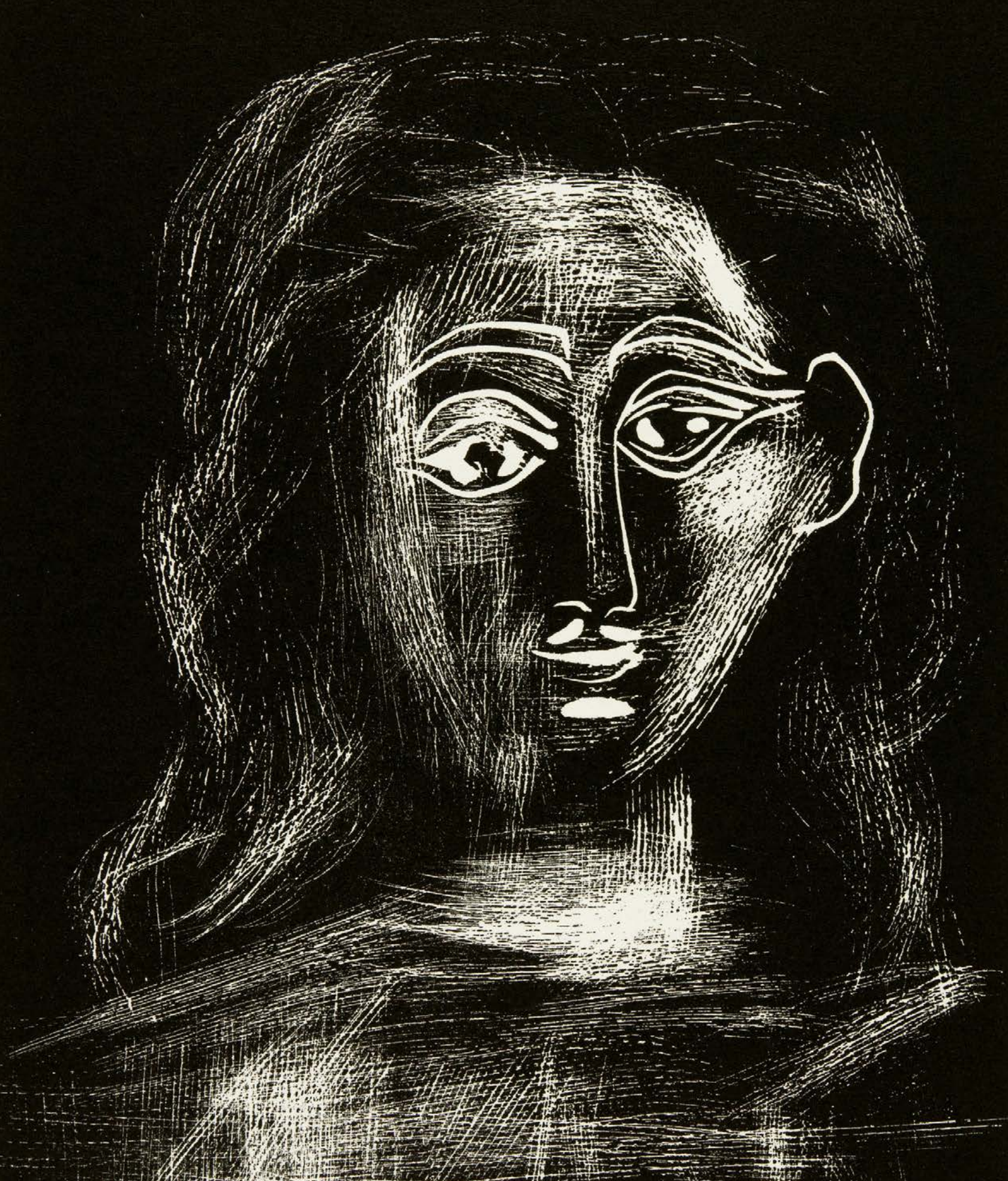
Signed in pencil at lower right

Bloch 1091

In 1958 Picasso again called upon the master printer Arnéra who—unlike the Parisian printers—was not far from Aix-en-Provence and Cannes, where the artist and Jacqueline Roque lived together. Picasso had worked with Arnéra some years earlier to produce the linoleum cut posters for the Expositions and bullfights at Vallauris.

Picasso again turned his attention to the soft, supple linoleum block to produce a series of astonishing, revolutionary graphics. The thick ink used with linocuts creates a tactile, painterly finish which attracted Picasso to this medium. And in his unrelenting creative fashion, he invented the method of using only a single block for multi-coloured prints.

Jacqueline Roque entered Picasso's life late, and despite their great differences in age, they were perfectly paired. Jacqueline brought an unparalleled serenity to the artist's tumultuous world, and this power was recorded in many of the linocuts Picasso produced during this period.





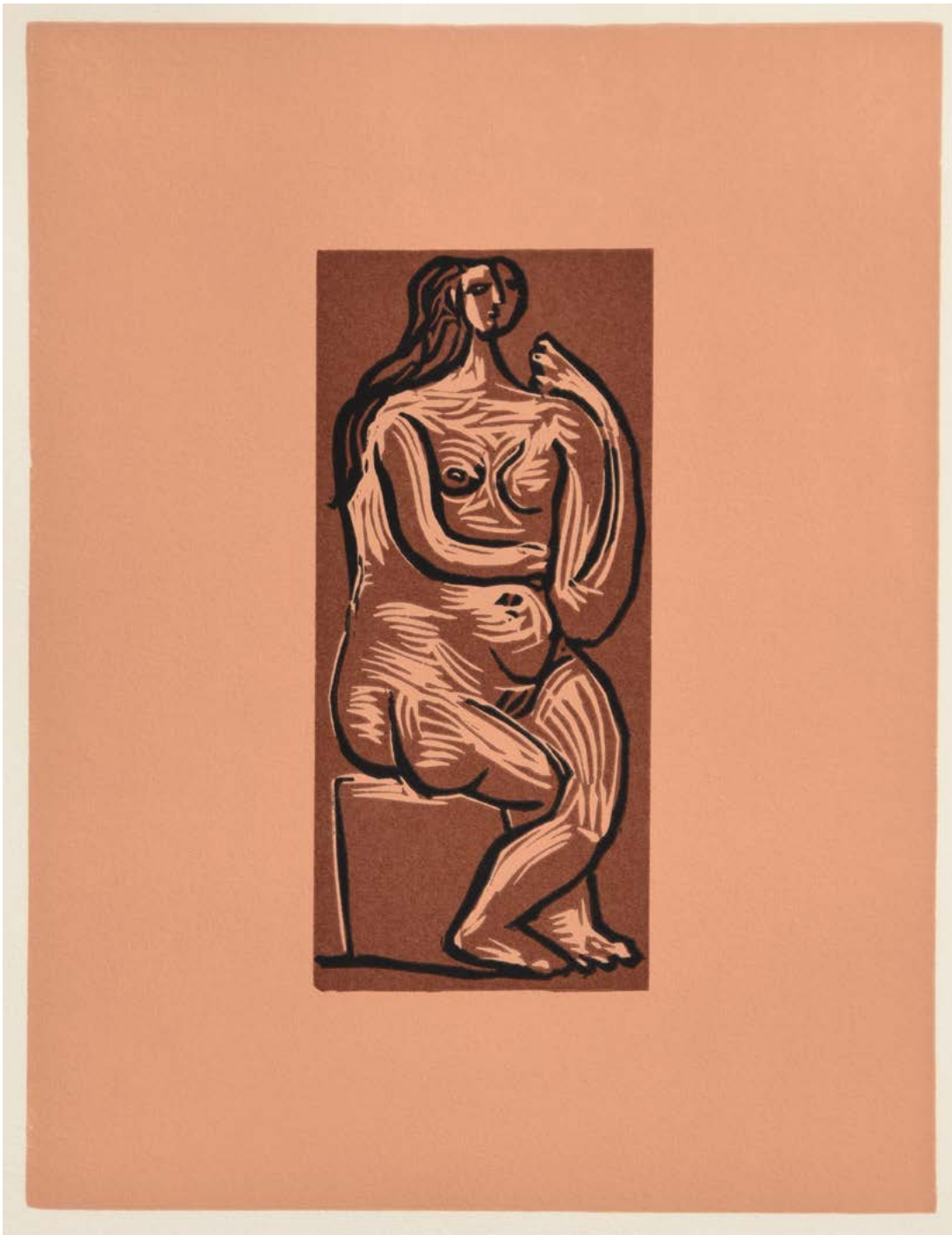
Banderilles, 24 August 1959

Linocut on wove paper, one of twenty artist proofs (the numbered edition was 50)

Image: 6.5 × 8.8 in./ 16.4 × 22.3 cm

Signed in pencil

Bloch 943, Baer 1222.II.B.b



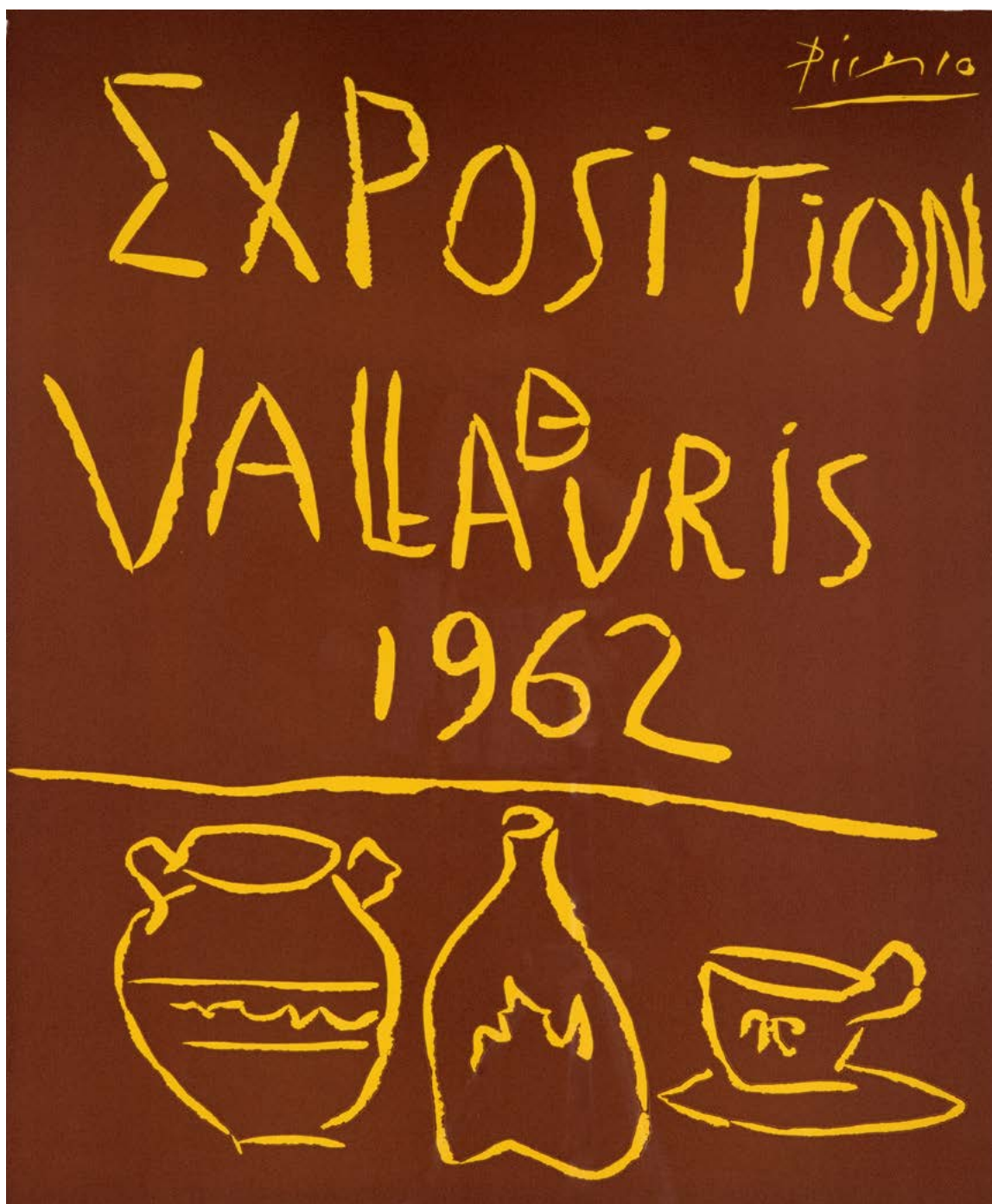
Femme nue assise, 23 April 1962

Linocut on wove paper, one of twenty artist proofs (the numbered edition was 50)

Image: 13.8 × 10.6 in. / 35 × 27 cm

Provenance: Collection Marina Picasso (stamp on verso)

Bloch 1086, Baer 1330.II.B.b



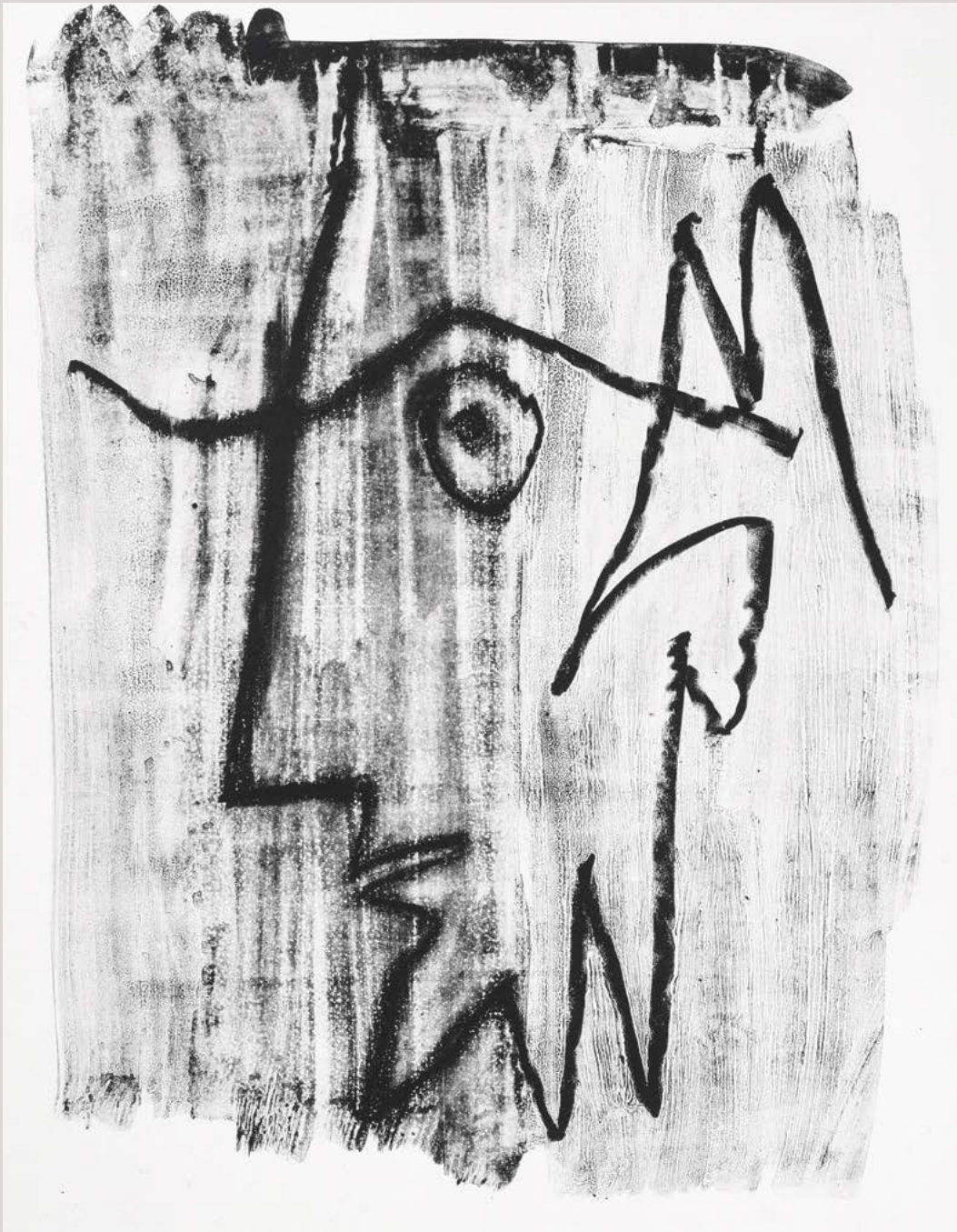
Exposition de Vallauris, June – July 1962

Linocut on wove paper, one of twenty-five artist proofs (the numbered edition was 175)

Image: 25.1 × 20.9 in./ 64 × 53 cm

Signed with artist's signature stamp

Bloch 1299, Baer 1335.B.a



Profil d'homme barbu, 1963

Lithograph on Arches paper

One of only 10 artist proofs (the edition remained unpublished)

Image: 25.6 × 19.7 in./ 65 × 50 cm

Mourlot 397

Picasso masterfully conceived this profile of a man using but only a few lines.



Déménagement, ou charrette révolutionnaire, 30 June 1968

Etching and aquatint on wove paper, edition of 50

Image: 11 × 15.4 in./ 28 × 39 cm

Signed in pencil

Plate 197 of the 347 Series

Bloch 1677, Baer 1693.II.B.b.1

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Front cover Buste de femme (page 34–35)
Back cover Femme au fauteuil III (page 26–27)



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