

Pablo Picasso (1881 - 1973)

Title: Tete de jeune femme / *portrait of Françoise Gilot*

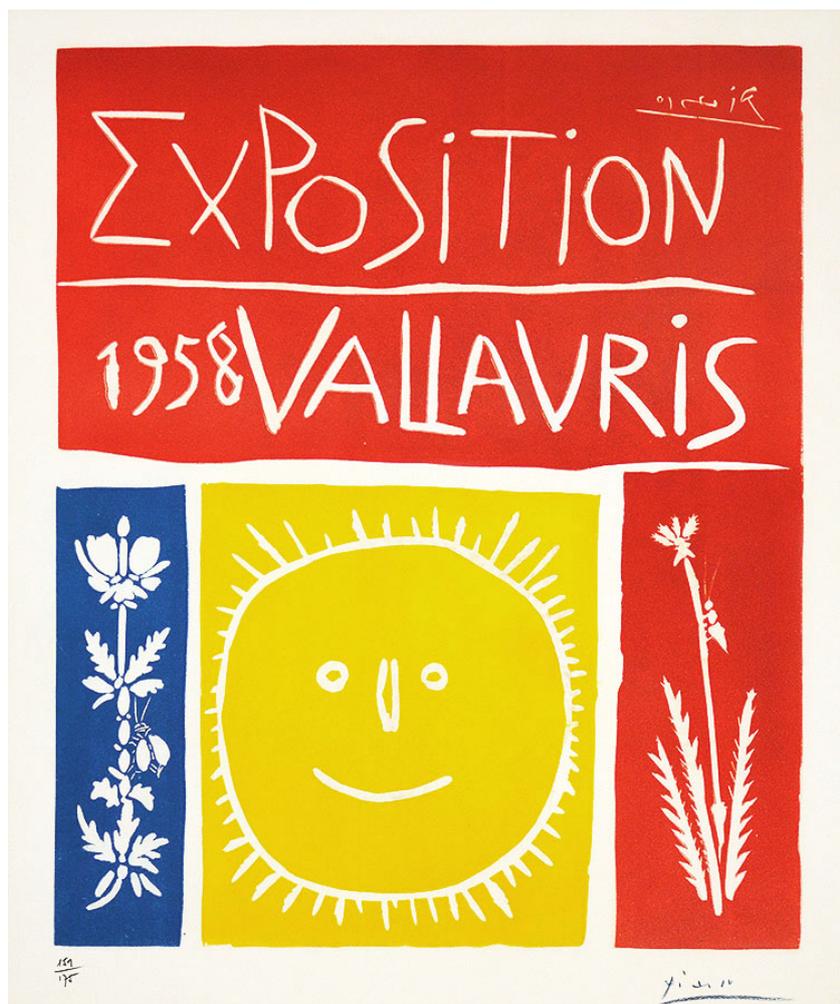
Medium: Original drawing in Ballpoint pen with ink on paper, circa 1950, signed by the artist above right.

Height: 10.6 inches; width 6.6 inches / 270 x 168 mms

In her certificate Maia Picasso dates this drawing from the early 1950's. In our view, however, it possibly dates from the late 1940's when Picasso made a number of similar works.

The drawing depicts the artist's lover and muse, Françoise Gilot (born 1921), who was the mother of his two children, Claude and Paloma. At 21 Gilot met Pablo Picasso, then 61. Picasso first saw Gilot in a restaurant in the spring of 1943. His mistress Dora Maar was devastated to learn that Picasso was replacing her with the much younger artist. Gilot moved in with him in 1946. They spent almost ten years together and those years revolved around art. It was believed by some art historians that Gilot's relationship with Picasso is what cut short her artistic career. When Gilot left Picasso, he told all art dealers he knew not to purchase her art. Picasso and Gilot never married, but they had two children together. Their son Claude, was born in 1947 and their daughter Paloma, was born in 1949. During their ten years together Gilot was often harassed on the streets of Paris by Picasso's legal wife, Olga Khoklova a former Russian ballet dancer. Françoise is a painter, critic and bestselling author. In 1973 she was appointed as the Art Director of the scholarly journal *Virginia Woolf Quarterly*. In 1976 she was made a member of the board of the Department of Fine Arts at the University of Southern California. She held summer courses there and took on organisational responsibilities until 1983. Throughout the 1980s and 1990s she designed costumes, stage sets and masks for productions at the Guggenheim in New York. She was awarded a Chevalier de la Legion d'Honneur in 1990 and still lives and paints in America. She exhibited as recently as May 2012 at the Gagosian Gallery in New York City and the Vincent Mann Gallery in May 2011 & 2015, in New Orleans.

£130,000



Pablo Picasso (1881 - 1973)

Title: Vallauris Exhibition, 1958

Medium: Original Linocut, 1958, Three blocks printed in yellow, red and blue, on Arches watermarked paper, signed in the print and also by the artist in blue crayon.

Plate size: 635 x 530 mms; Paper size: 1000 x 648 mms
81/175

Note: Arnera, Vallauris.

This was made to advertise the artists exhibition of ceramics in the Madoura Pottery workshop in 1958.

Price: £9,000



Pablo Picasso (1881 - 1973)

Title: Deux Buveurs Catalans

Medium: Original Etching, Paris, 29th November 1934, on small Montval Fillegree paper, with Vollard watermark signature, signed by the artist in pencil, inscribed 376 on lower left (The Petiet stock number)

Size: 44.5 x 34 (paper size) 297 x 237 mms (plate size)

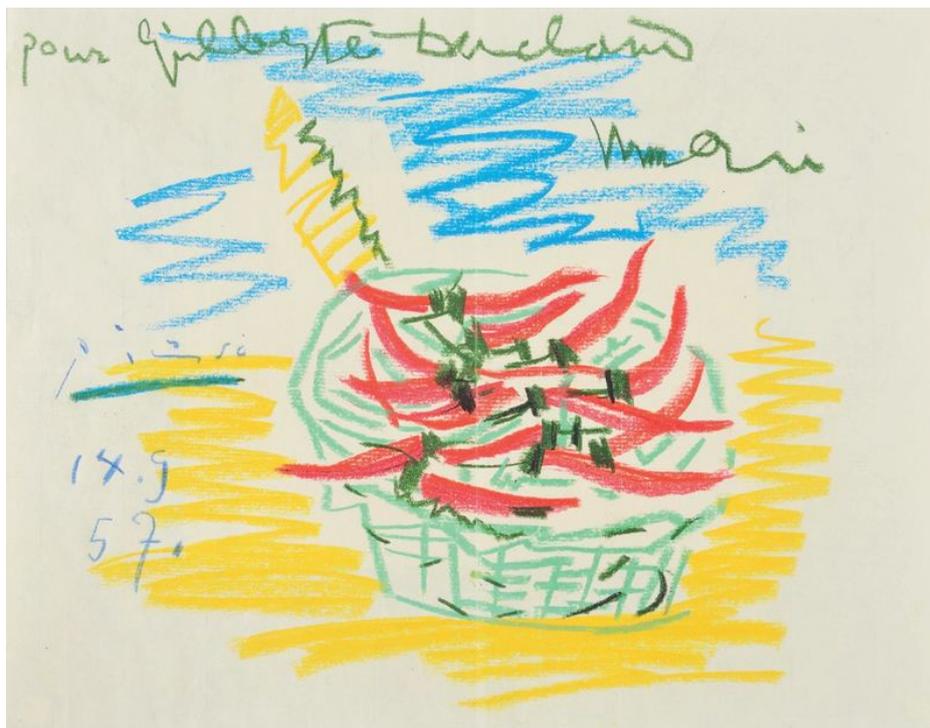
Edition: There was an edition of 260 proofs on small Montval paper.
There were also 50 proofs on larger Montval paper, 3 proofs on Parchment and 3 trial proofs

Published by: Ambroise Vollard, Paris

Printed by: Lacourier, Paris

Note: This is etching number 12 from the Vollard Suite

Price: £10,000



Pablo Picasso (1881 - 1973)

Title: 1) Piments rouges dans un panier *Red peppers in a basket*
2) Envelope in coloured crayons addressed to Gilberte Duclaud.

Medium: Coloured crayons on paper, Dark Green, Light Green, Yellow, Blue and Red, dated 14/9/1957, dedicated "Pour Gilberte Duclaud, son ami" and signed by the artist in blue crayon. The drawing was originally folded into quarters and posted to the recipient which accounts for folds vertically and horizontally across the piece. On the verso of the frame can be seen the envelope in which it was posted addressed to Gilberte Duclaud. The envelope is stamped and dated 16/9/1957. Picasso himself wrote the address in coloured crayons which is a work of art in itself.

Size: 210 x 270 mms

Note: Gilberte Duclaud, Director of Galerie 65, was the author of a book entitled "Ces peinters nos amis" which was published in the same year as this drawing was made. The book was published by Galerie 65. On the front cover it had a colour lithograph entitled "Dans l'atelier de Picasso" which had been printed by Mourlot Freezers. The book dealt with a number of different artists such as Buffet, Daboval, Dali, Pons, Mane Katz, Tinges and, of course, Pablo Picasso. Gilbert Duclaud was a considerable literary figure and had been painted in the 1920's by Theophile Steinlen. The work may have had some sort of recognition of a quarrel. Red peppers obviously are very piquant and the artist, who loved metaphor, may have been making some sort of barbed comment with his gift to Gilberte. If this was the case it was patched up because we know that Picasso went on to make further exhibitions at her Gallery thereafter.

Price: £65,000



Pablo Picasso (1881 - 1973)

Title: Tete de femme de face (Large) (s.8835)
Portrait of Françoise Gillot

Medium: Original etching, 10th May 1945, on laid paper, dated in the stone above left.

Sizes: 280 x 190 mms (paper size) 162 x 90 mms (Plate size) - Smaller Paper
530 x 375 mms (paper size) 162 x 90 mms (Plate size) - Larger Paper

Note: A single plate was made by Picasso on the 10th May 1945 showing two portraits of Francois Gillot, one below the other. The upper portrait was accompanied by a lower portrait, which was dated in the stone and described by Baer as a "Remarque". There was a first state printing of the etching made on a number of different papers before acidizing the plate, of 18 proofs and a further 25 proofs made, after acidizing the plate, on verge de Van Gelder paper, signed by the artist and numbered. This last edition was made as an illustration for the book by Paul Elouard "A

Printed by: Lacouriere

Price: £4,000



Pablo Picasso (1881 - 1973)

Title: *La Folie / The Jester*

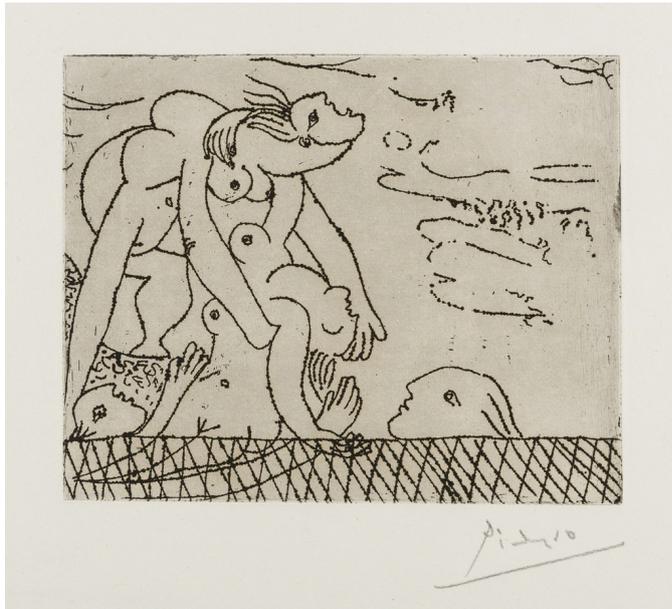
Medium: Offset Lithograph, 21/2/1968, in colours Green, Red and Black, after the original drawing, with full margins, on Arches watermarked paper, signed by the artist in pencil and signed and dated in the stone.

Size: Image size: 325 x 325 mms; Paper size: 475 x 665 mms

Edition: 49/300

Note: It is not known who the publisher and printers were for this item. Examples of this have passed through major auction houses such as Bonhams in London and Swann in New York and it is recorded in The Online Picasso project, so we have no doubt as to authenticity.

Price: £7,000



Pablo Picasso (1881 - 1973)

Title: *Le Sauvetage de la Noyee II / The rescue of the drowned II*

Medium: Original Etching, printed with tone, 18th December 1932, signed by the artist in pencil, with full margins, on verge blanc mince without a watermark

Size: 327 x 376 mms (Sheet size); 158 x 199 mms (Plate size)

Edition: 1 7/50 (there were 19 additional artist's proofs numbered in Roman numerals, and three unsigned and unnumbered proofs in this edition).

Printed by: Frelaut, Paris in 1961

Published by: Galerie Louis Leiris, Paris

Note: In May 1931, Picasso moved into the Chateau de Boisgeloup, which was conveniently close to Paris. He turned the stables into a workshop, where he set up Louis Fort's printing press a bit later. This marked the start of a whole series of experiments in engraving. In the summer of 1932, the artist's wife Olga and son, Paulo, left for Juan-les-Pins. Picasso himself stayed on at Boisgeloup and many paintings and drawings dating June, July, August, September and October 1932 bear the annotation "Boisgeloup". It is believed that Marie-Therese, Picasso's mistress, may have paid a few brief visits to Boisgeloup, although this is not known for sure. She certainly was spending time on the beaches - several photographs of her from this time exist. In August and September, the artist produced a series of canvases representing women bathing at the beach.

Between the 4th and 15th of September, Picasso executed a series of about twenty very small paintings, all of which represent women frolicking on the beach. Some are naked, some wear highly coloured bathing costumes, all of them are playing like children. The paintings are gay, burlesque and "cartoon-like." The women have amoeba-like anatomy pushing and pulling in different directions, and sometimes bend their bodies with the professional movements of Picasso's circus acrobats of February 1933. The meaning of this series may be gleaned from a small canvas, dated September 30, where a satyr is chasing a similar group of naked young virgins. Picasso made no prints during the summer, but at the end of November and the beginning of December in Paris he revisited the theme of bathing women, this time on zinc and copper plates. The result is some twenty small images. The series ended with three somewhat larger compositions, the sauvetages (life-saving). Here there is a difference with the woman of the canvases: surrounded by curious, even monstrous shapes, Marie-Therese is always there, always beautiful. In the "sauvetages" she again has multiple embodiments, one of them as an unconscious, perhaps drowned swimmer. This rescue scene is an allusion to a real story in which Marie-Therese nearly drowned before Picasso's eyes - an experience which left him deeply shaken. The artist may have imagined that his young lover was the innocent victim of his vengeful wife, Olga, who did threaten to murder her rival, Marie-Therese. The series of works of which this is one owe much to the Surrealist movement with which the artist was involved between 1925 and 1937. Picasso had taken part in the Surrealists first exhibition and gave his permission for many of his works to be reproduced in Surrealist publications. Much to the disgust of the Surrealist leader, Andre Breton, Picasso was never a devoted follower of the movement and ultimately turned away from it.

Price: £8,500



Pablo Picasso (1881 - 1973)

Title: Le Colombe Volant (a l'arc-en-ciel) / *The Flying Dove with a rainbow*

Medium: Original chalk drawn Lithograph, Vallauris, in 8 colours, black, yellow, green, rose, ochre, light brown, grey & blue, 10th October 1952, on Arches watermarked paper, signed and dated by the artist in the stone and also signed by the artist in pencil, lower right.

Size: Image size: 500 x 645 cms ; Paper size 550 x 762 cms

Edition: 43/200. There were also 38 Trial proofs.

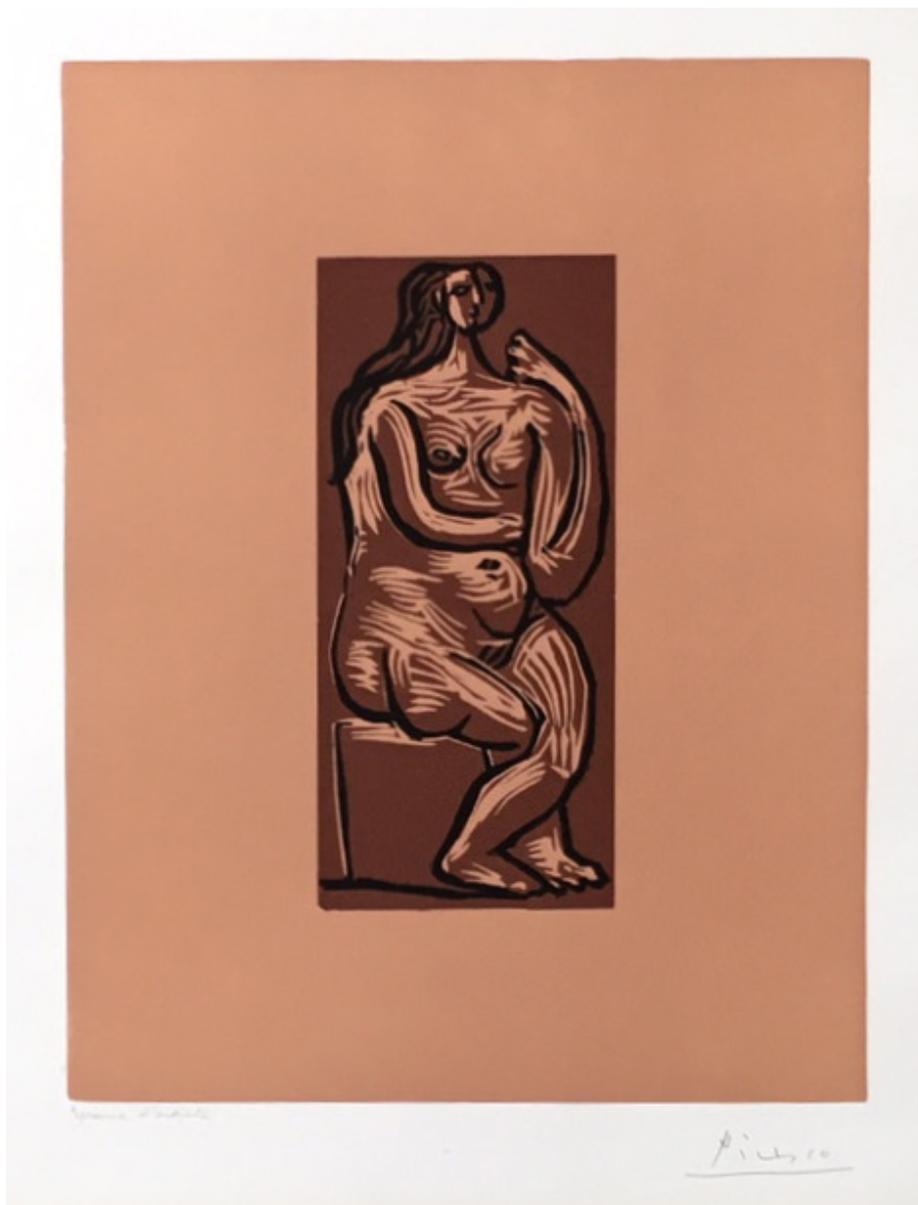
Note: In the aftermath of the Second World War Picasso joined the communist party and was active in promoting its activities through his art. The Newspaper "Le Patriot" was a supporter of this ideology and Picasso made a number of lithographs and Linocuts which were published by this organisation amongst which was our work. This was sold to raise funds for the communist party. The poster was made using the earlier lithograph to raise funds and awareness for the Disarmament summit conference to be held in Paris in May 1960 - the conference in fact never took place.

La Colombe - The Dove is one of the most famous themes in Picasso's art of the 1950's. He was asked to make an image to express the ideals and aims of the new 'Peace Conference' which would bring together all the European nations in the aftermath of the war - the forerunner of the United Nations. His image of the 'Dove of Peace' was to become one of the most famous symbols of the era. Picasso made a number of versions of the Dove composition in connection with this project, amongst them the versions of the 'Dove surrounded by Linked Hands', and of the 'Dove with the Ear of Corn' (picking up from the Bible story of Noah's Ark), and then a group of compositions with the Dove against a rainbow of colours. The version above belongs to this group. The lithograph was originally drawn on the stone in October 1952 but apart from c.5 proofs no edition was printed at that date; in May 1960 Picasso returned to the image and, using transfer paper, added colours for the background. The edition of 200 signed impressions was then printed. Subsequently the image was used again to embellish a poster for the 1960 Peace Conference.

Published by: The later poster was published by Le Movement de la Paix, Paris, France. We are not sure who the publisher was for our lithograph.

Printed by: Mourlot Freres, Paris, France

Price: £9,500



Pablo Picasso (1881 - 1973)

Title: Seated Nude / *Nu assis*

Medium: Original Colour Linocut, 2nd State, Mougins , 23rd April 1962, , on velin Arches watermarked paper, in three colours (pinkish beige, light brown and black from one block) , signed by the artist in pencil lower right in pencil, with full margins. The edition published.

Size: Image Size: 350 x 267 mms; Sheet Size: 624 x 442 mms

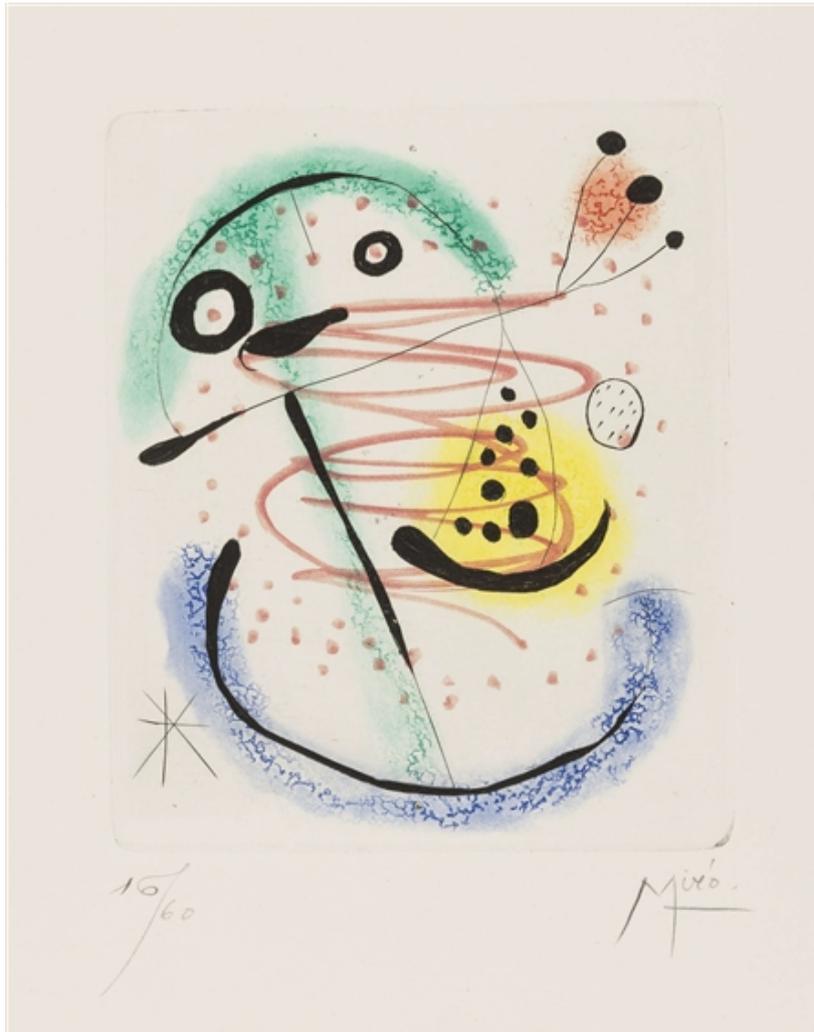
Edition: Artists proof (There were 20 proofs ,9 or more signed, for the artist and publisher)
The published edition was 50.

Note: The first State of this exists in just one example in black. Our work comes from the second definitive and published state. The Linoleum still exists.

Printed By: Arnerea Vallauris, France

Published by: Gallerie Louis Leiris, Paris, 1963

Price: £14,000



Joan Miro (1893 - 1983)

Title: La Bague D'Aurore / *The ring of dawn.*

Medium: Original Etching with Aquatint, 1957, in colours, on Rives paper, with full margins, signed by the artist in pencil.

Size: Image size: 140 x 115 mms; Paper size 284 x 376 mms

Edition: 16/60

There were also 17 examples made on Japan and 10 artists proofs on Rives numbered EA 1/EA 10. There were also several other proofs made and decompositions on different papers and parchment.,

Printed by: Crommelynck et Dutrou, Paris, France

Published by: Louis Broder, Paris

Note: This served to illustrate a book by Rene Creve which was made in an edition of 130. Miro was asked to illustrate the book and made in total 23 plates of which 6 were chosen for the book. 22 plates were published and entitled "La suite "La Bague d'Aurore"

Price: £5,500



Joan Miro (1893 - 1983)

Title: La Melodie Acide Number 6

Medium: Original Lithograph, 1980, on Japan Nacre paper, in colours, with full margins, signed by the artist in pencil

Size: Paper size: 335 x 255 mms.

Edition: A Hors commerce (HC) Edition: Maeght called for 11 copies, on Japan Nacre, signed marked HC - HC A to HC H There were also 7 copies, on Japan Nacre, signed and numbered I/VII to VII/VII
145 copies of the book were printed on Velin Arches paper with this book came unsigned works on various papers. A further 1500 copies of the 14 Lithographs were printed on Velin d'Arches paper (33 x 25) cms with the printed signature of Miro and numbered 1/1500 to 1500/1500

Printed by: La Poligrafa, S A, Barcelona

Published by: Editions Poligrafa, Barcelona, Spain

Note: This was part of a series of 14 Lithographs made to accompany the book.

Price: £2,850



Joan Miro (1893 - 1983)

Title: Petite fete de nuit

Medium: Original lithograph in colours, 1973, On Velin Arches paper, with Maeght watermark (partly visible), signed by the artist in pencil

Size: 611 x 430 mms

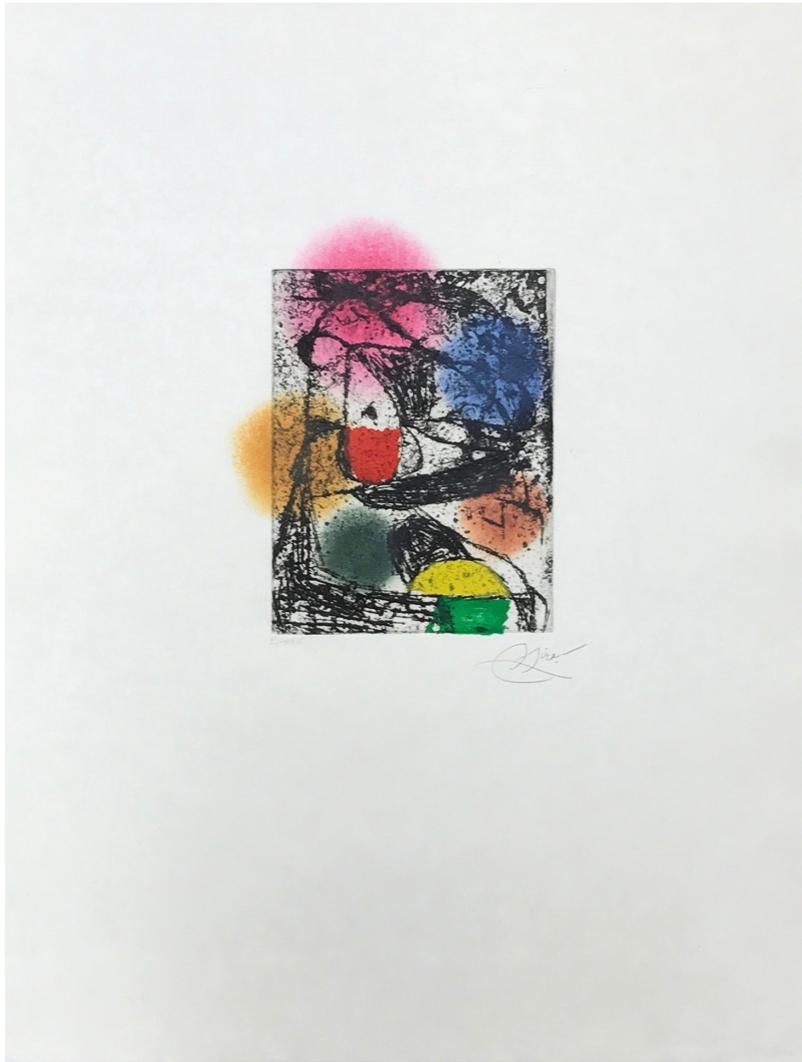
Edition: 24/50

Published by: Maeght, Editeur, Paris

Printed by: Maeght Imprimeur, Paris

Note: The work seems misaligned being not in the centre of the paper but with the signature placed to the right of the image. This is an unusual effect but quite in accordance with the catalogue raisonne.

Price: £3,600



Joan Miro (1893 - 1983)

Title: Barb 1

Medium: Original Etching with Carborundum in colours, 1987, on Pearl Japan paper, signed with a stamp signature (as issued)

Size: 660 x 500 mms (paper size); 280 x 220 mms (Image size)

Edition: V/XXV

Note: This comes from a series of works for which the plates were made during the lifetime of the artist but were published after his death. There were 4 in the suite entitled BARB 1 to BARB IV.

Publisher: Taller 46, Barcelona, Spain.

There were 8 copies on Arches paper, stamped, marked P/A and numbered 1/8 to 8/8

75 copies on Arches, Numbered and stamped.

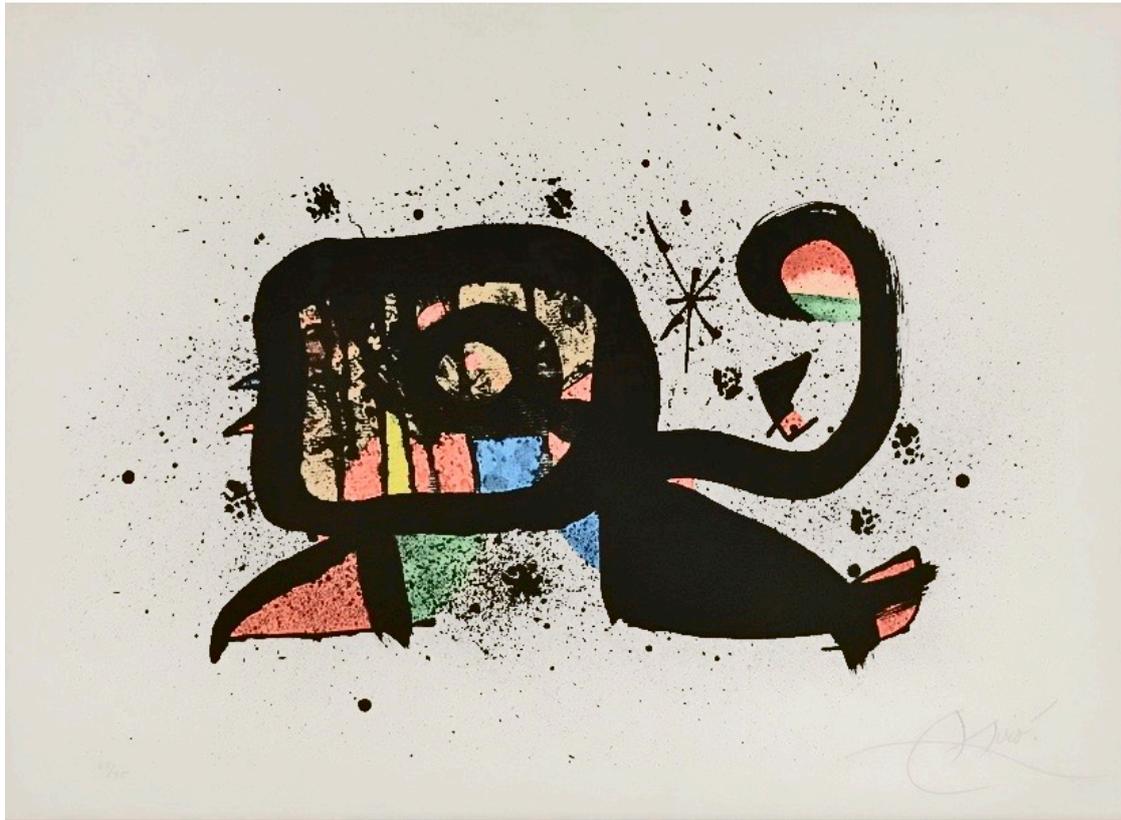
25 copies on Pearl Japan, stamped, numbered I/XXV to XXV/XXV (From which our example comes)

4 copies on pearl Japan, stamped, marked I/IV to IV/IV

Published by: Taller 46, Barcelona in 1987.

Printed by: Joan Barbara, Taller 46, Barcelona, Spain.

Price: £3,600



Joan Miro (1893 - 1983)

Title: Ocella

Medium: Original Lithograph, 1978, in colours, on Velin Arches paper with full margins, signed by the artist in pencil

Size: Paper size: 560 x 760 mms (Paper size)

Edition: 67/75

There were also 25 signed HC copies and 21 Artists proofs.

Further copies of these lithographs, unsigned, were cut (32 x 46.5 cms) and folded in two for inclusion in the catalogue "Miro Dibuijos, Goaches - Monotips"

Printed by: Litigrafias artistic as Damia Caus, Barcelona

Published by: Galerie Maeght, Barcelona, Spain

Note: This was part of a series consisting of this work and another entitled "La Formiga"

Price: £5,850



Joan Miro (1893 - 1983)

Title: Le Marteau sans maître / *The hammer without master*

Medium: Original Etching with aquatint 1976, in colours, on Arches wove paper, signed by the artist in pencil

Size: Paper size: 440 x 675 mms; Plate Size: 280 x 225 mms; Edition: HC 13/25

There was a total signed edition of 215 proofs consisting of:

25 Hors Commerce proofs, marked HC and numbered from 1 to 25 (From which our example comes)

125 proofs numbered from 1 to 125

15 Exemplaires de Chapelle for collaborators

50 proofs, numbered from I to L, with a suite of 26 etchings on Japan Nacre paper

Printed by: Morning, Paris

Publisher: Le Vent d'Arles, Paris, 1976

Note: The etching was published in the page book "Le Marteaux sans Maître" by Rene Char in 1976. It came in a portfolio of 26 etchings all printed in colours.

Price: £3,600