



475 Park Avenue at 57th Street, New York, New York 10022

Tel: (212) 355-4545 Fax: (212) 355-4547 www.forumgallery.com

Robert Fishko, *Director*

PABLO PICASSO

(1881-1973)

*Minotaure aveugle guidé par Marie-Thérèse
au Pigeon dans une Nuit étoilée*, 1934

[circa December, Paris]

From the *Suite Vollard* (S.V. 97)

aquatint, scraper, drypoint and burin on

Montval laid paper with Vollard watermark

9 3/4 x 13 3/4 inches [image]

13 1/8 x 17 5/16 inches [sheet]

From the Edition of 260, of the fourth
[final] state

Signed in pencil lower right "Picasso"

Inscribed in pencil lower left and margin

"383, BL 225"



Printed by Lacourière, 1939

Published by Vollard, 1939

[Bloch 0225] [Baer 437.IV.B.d]

Provenance

The Artist

Private Collection, Brazil

Selected Literature

Bloch, Georges. *Pablo Picasso: Volume I, Catalogue of the Printed Graphic Work 1904-1967*, Berne: Editions Kornfeld and Klipstein, 1971, no. 225, p. 72-73, Illustrated.

Geiser, Bernhard and Brigitte Baer. *Picasso, Peintre-Graveur Tome II: Catalogue Raisonné de L'oeuvre Gravé et des Monotypes, 1932-1934*, A Berne Editions Kornfeld, Switzerland, 1968, no. 437, p. 314-317, Illustrated.

Wye, Deborah. *A Picasso Portfolio: Prints from the Museum of Modern Art*, New York: Museum of Modern Art, 2010, no. 34, p. 58, Illustrated.

Palau i Fabre, Josep and Julià Guillamon. *Picasso: From the Minotaur to Guernica (1927-1939)*, Barcelona: Ediciones Polígrafa, 2011, no. 668, p. 205, Illustrated.

Coppel, Stephen. *Picasso Prints: The Vollard Suite*, London: British Museum Press, 2012, no. 97, cover and p. 174-175, Illustrated.

Note

Minotaure aveugle guidé par Marie-Thérèse au Pigeon dans une Nuit étoilée, 1934, is the ninety-seventh plate in the *Suite Vollard*. At the center of the work is The Blind Minotaur, a theme appearing in four prints Picasso created for the suite. Greco-Roman mythology was an abundant resource to which Picasso returned throughout his life. The monstrous half-man, half-bull aptly symbolizes conflicted impulses and irrational aspects of human nature and was adopted by Picasso as his self-described alter ego. Picasso later observed, “If all the ways I have been along were marked on a map and joined up with a line, it might represent a minotaur.”¹

The Blind Minotaur’s plight is not found in classical legend, and instead was Picasso’s invention due to his own preoccupation and fear of blindness. In this scene, he is led by an innocent child in the guise of Marie-Thérèse, who holds a white dove of peace. Three fishermen are shown wearing the striped shirt that Picasso himself often wore, another self-reference. The aquatint has been worked with a scraper to resemble the velvety blacks of a mezzotint. Vigorous scraping of the plate has brought out stark white highlights, including the night stars above.

This ambitious work was created during a turbulent time in Picasso’s own life, which had reached a crisis in 1935 when his wife Olga left him with their son Paulo after learning that Marie-Thérèse was expecting a child. British Museum curator Stephen Coppel writes: “These turbulent personal circumstances became interwoven in Picasso’s mind with the darkening political situation in Europe in the 1930s. Redolent of tragedy and suffering, these works prefigure Picasso’s political engagement with the Republican cause at the outbreak of the Spanish Civil War in 1936. They are stepping stones on the road to *Guernica*, his monumental icon of the horrors of war, printed in 1937.”²

This impression is from the Edition of 260, of the fourth and final state. Although not all of the prints in this edition were signed, ours bears the Artist’s signature in pencil at the lower right.

¹ Ashton, *Picasso on Art*, 1988, 159.

² Coppel, Stephen. *Picasso Prints: The Vollard Suite*, 2012, p. 169 and 174.