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Robert Fishko, *Director*

PABLO PICASSO

(1881-1973)

Faune dévoilant une Dormeuse (Jupiter et Antiope, d'après Rembrandt), 1936

[June 12, Paris]

From the *Suite Vollard* (S.V. 27)

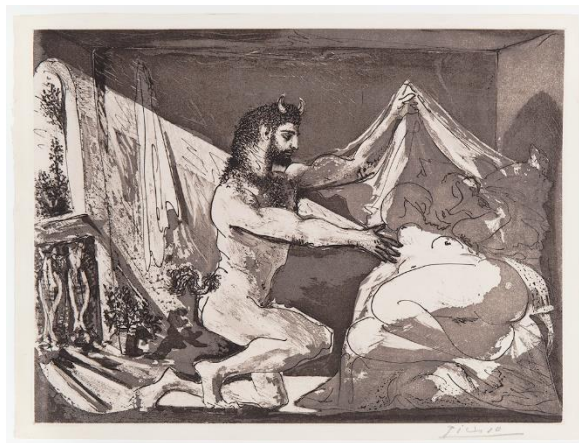
sugarlift aquatint and burin with scraper printed on Montval laid paper with Vollard watermark

12 5/16 x 16 5/16 inches (image)

13 1/4 x 17 1/2 inches (sheet)

From the Edition of 250, of the sixth (final) state

Signed lower right in pencil "Picasso"



Printed by Lacourière, 1939

Published by Vollard, 1939

[Bloch 0230] [Baer 609.VI.B.d]

Provenance

The Artist

Private Collection, New York

Selected Literature

Bloch, Georges. *Pablo Picasso Volume I: Catalogue of the Printed Graphic Work 1904-1967*, Berne: Kornfeld and Klipstein, 1971, no. 230, pp. 74-75, Illustrated.

Baer, Brigitte. *Picasso, Peintre-Graveur Tome III: Catalogue Raisonné de L'oeuvre Gravé et des Monotypes, 1935-1945*, Berne: Editions Kornfeld, 1986, no. 609, pp. 93-98, Illustrated.

Wye, Deborah. *A Picasso Portfolio: Prints from the Museum of Modern Art*, New York: Museum of Modern Art, 2010, no. 31, p. 55, Illustrated.

Palau i Fabre, Josep and Julià Guillamon. *Picasso: From the Minotaur to Guernica (1927-1939)*, Barcelona: Ediciones Polígrafa, 2011, no. 808-810, 815-817, pp. 257-259, Illustrated.

Coppel, Stephen. *Picasso Prints: The Vollard Suite*, London: British Museum Press, 2012, no. 27, pp.76-77, Illustrated.

Note

Picasso created the 100 etchings that form the *Suite Vollard* between 1930 and 1937. The suite takes its name from Ambroise Vollard, the avant-garde picture dealer and print publisher, who gave Picasso his first exhibition in Paris in 1901. Recurrent in the series is the presence of the famously classical features of Marie-Thérèse, Picasso's model and muse and with whom Picasso was engaged in a passionate affair since they met in 1927.

Picasso gave no order to the plates, nor did he assign any titles to them, thus keeping the works in the *Suite Vollard* open-ended to allow connections to be freely made among them. They weren't organized into thematic groupings until 1956, when art historian Hans Bolliger reproduced the prints in a publication with five principal themes: Battle of Love, The Sculptor's Studio, Rembrandt, the Minotaur, and the Blind Minotaur.¹

Faune dévoilant une Dormeuse (Jupiter et Antiope, d'après Rembrandt), 1936, (S.V. 27), represents a technical landmark for Picasso, the first work in which he utilized the "sugarlift" method of aquatint that allowed the artist to paint or draw freely and swiftly with a brush directly on the metal plate.² In the 2012 British Museum catalogue, *The Vollard Suite*, published on the occasion of the museum's landmark acquisition of the entire suite for its permanent collection, curator and author Stephen Coppel writes, "An unearthly light streams in from the balcony window as the faun - the half-goat, half-man of Mediterranean mythology - arrives to take possession of the sleeping woman. Picasso gives a pagan twist to a scene that could be compared to an Annunciation. The mysterious, erotic atmosphere is conveyed with subtle layers of painterly aquatint, a technique that Picasso learnt from the Paris master printer, Roger Lacourière."³

This impression is from the Edition of 250, of the sixth (final) state, with the Artist's signature in pencil at the lower right. In describing Picasso's masterful sugarlift technique in this fully developed final state, Brigitte Baer writes, "(the faun) becomes more mature more handsome, his beard, his mustache, his curly hair are darker... the ground, under the elongated foot of the faun, and between his knee placed on the ground and the sheet falling from the bed, is completely and vigorously cleared with the scraper, which increases the lunar character of the light."⁴

¹ Coppel, Stephen. *Picasso Prints: The Vollard Suite*, 2012, p. 11.

² Ibid, p. 43.

³ Ibid, p. 76.

⁴ Baer, Brigitte. *Picasso, Peintre-Graveur Tome III: Catalogue Raisoné de L'oeuvre Gravé et des Monotypes, 1935-1945*, 1986, p. 97.