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Robert Fishko, *Director*

PABLO PICASSO
(1881-1973)

Portrait de Jacqueline aux cheveux lisses, 1962
(February 16, Mougins)

linocut printed in five colors (beige, yellow, red, blue,
and black) on cream wove paper with Arches watermark
25 3/16 x 20 11/16 inches (image)

29 5/8 x 24 7/16 inches (sheet)

From the Edition of 50, of the fourth (final) state

Signed in pencil lower right "Picasso"

Numbered lower left "41/50"

Printed by Arnéra, Vallauris

Published by Galerie Louise Leiris, Paris, 1963

(Bloch 1066) (Baer 1302.IV.B.a)



Provenance

The Artist

Private Collection, Switzerland

Selected Literature

Bloch, Georges. *Pablo Picasso: Volume I, Catalogue of the Printed Graphic Work 1904-1967*, Berne: Editions Kornfeld and Klipstein, 1971, no. 1066, p. 224, Illustrated.

Baer, Brigitte. *Picasso: Peintre-Graveur, Tome V, Catalogue Raisoné de L'Oeuvre Gravé et des Monotypes, 1959-1965*, Berne: Editions Kornfeld, 1989, no. 1302, pp. 411-412, Illustrated.

Note

Jacqueline Roque, Picasso's second wife, occupied an unusual place among the women in his life for the longevity of her relationship with the Artist, which lasted nearly twenty years. Picasso was so inspired by her visage that Jacqueline's likeness was to appear in countless works including portraits, narratives and allegorical scenes. The "Jacqueline Epoch," as it has been called, thus represents a significant period within Picasso's oeuvre.

Working alongside the printer Hidalgo Arnéra in the South of France, Picasso discovered the possibilities of linocut printing in which bright, flat colors and bold patterning are typical effects as the ink sits easily on the surface of the linoleum. Picasso had been reluctant to work in color etching or lithography because of the laborious nature of the process and the difficulty in lining up each plate or stone for each color. Working with Arnéra whose specialty was linocut printing and who shared Picasso's spirit for experimentation, Picasso pioneered a technical revolution in the linocut medium that has become known as the *reduction method* whereby a single block is gouged in a carefully planned order and printed at each stage with a different color. This technique opened up a new and exciting creative path for Picasso to take full advantage of, and he did, taking it to extraordinary lengths creating bold, multicolored linocut prints that would become highlights of his printmaking oeuvre.

Portrait de Jacqueline aux cheveux lisses evolved in Picasso's hands in four states, with each state adding another color and level of technical complexity. This impression is one of fifty signed impressions from the fourth and final state printed in five colors. The lively, bold image is especially striking in this impression printed with exceptional clarity and preserved in excellent condition.