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Robert Fishko, *Director*

**PABLO PICASSO**

(1881-1973)

*Nature morte à la suspension*, 1962

[March 22, Mougins]

linocut printed in colors (cream, gray, flat black, yellow, green, red, blue, and satin black) from two blocks on Arches paper with Arches watermark

25 x 20 3/4 inches (image)

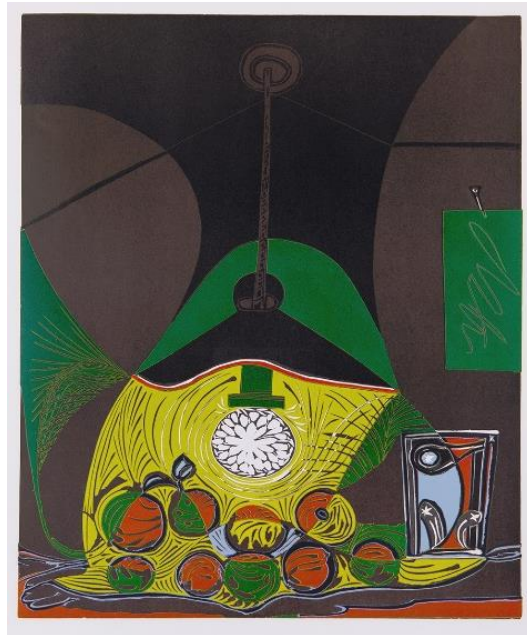
29 5/8 x 24 1/2 inches (sheet)

One of approximately 25 artist proofs outside the Edition of 50

Printed by Arnéra

Published by Galerie Louise Leiris, 1963

[Bloch 1102] [Baer 1313.B.g.2.β]



**Provenance**

The Artist

Private Collection, New York

**Selected Literature**

Bloch, Georges. *Pablo Picasso: Volume I, Catalogue of the Printed Graphic Work 1904-1967*, Berne: Editions Kornfeld and Klipstein, 1971, no. 1102, p. 231, Illustrated.

Baer, Brigitte. *Picasso: Peintre-Graveur, Tome V, Catalogue Raisonné de L'Oeuvre Gravé et des Monotypes, 1959-1965*, Berne: Editions Kornfeld, 1989, no. 1313, pp. 440-445, Illustrated.

## Note

Once living permanently in the south of France, Picasso was introduced to master-printer Hidalgo Arnéra who encouraged Picasso's exploration of the relief printing process of linocut in which the image is carved out of linoleum blocks. Arnéra proved to be the ideal experimental companion for Picasso: totally devoted, he made his extensive knowledge of linoleum freely available to Picasso who was eager to learn all Arnéra could teach him.

Based on the play of light from a hanging lamp, and in a time of personal contentment following his marriage to Jacqueline Roque in 1961, Picasso began a charming series of linocuts in March 1962 of still life subjects. *Nature morte à la suspension* is not only a joyful composition born of Picasso's playful, exuberant draftsmanship and imagination, but it represents a technical feat as well.

Printed in six colors from two plates, Picasso's persistent creative will drove him to overcome significant technical challenges in the creation of such complex, multicolored compositions. In order to improve the registration and streamline the process of printing multicolored images from a single linoleum block, Picasso, in collaboration with Arnéra, invented a new technique known as *reduction method*. "Picasso astonished the ablest printmakers again and again. It is not only that he masters the difficulties of new techniques with playful ease; he soon goes on to obtain results that had hitherto been deemed impossible."<sup>1</sup>

A masterpiece of Picasso's graphic work, this striking impression of *Nature morte à la suspension* is an artist proof demonstrating excellent registration of the colored elements. Acquired during Picasso's lifetime, to date this work has remained in the same private collection.

<sup>1</sup> Bloch, Georges. *Pablo Picasso: Volume I, Catalogue of the Printed Graphic Work 1904-1967*, p.13.