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Robert Fishko, *Director*

PABLO PICASSO

(1881-1973)

La Femme qui pleure I, 1937

(July 1, Paris)

drypoint, aquatint, etching and scraper printed on
Montval laid paper

27 1/8 x 19 1/2 inches (image)

29 1/2 x 21 3/4 inches (sheet)

From the Edition of 15, of the third state

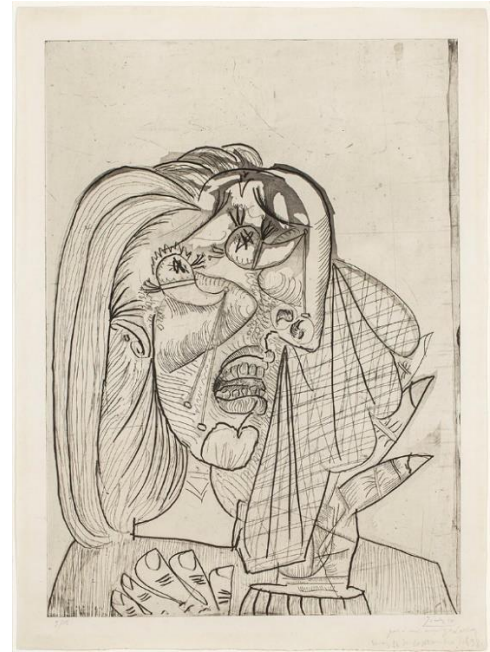
Signed, dated, and dedicated in pencil, lower right

“*Para mi amigo Larrea. Hoy 16 septiembre del 1938*”

Numbered in pencil lower left “5/15”

Printed by Lacourière

(Bloch 1333) (Baer 623.III.b)



Provenance

The Artist

Juan Larrea (author of *Guernica*, published by Curt Valentin, 1947)

Estudio Actuel, Caracas, Venezuela

Galerie Beyeler, Basel, Switzerland

Frederick Mulder Fine Art, London, England

Private Collection, New York, New York

This Impression Exhibited

Picasso and the Weeping Women: The Years of Marie-Thérèse Walter & Dora Maar, Los Angeles County Museum of Fine Art, CA, February 13 – May 1, 1994; traveled to The Metropolitan Museum of Art, NY, June 12 – September 4, 1994; Art Institute of Chicago, October 8, 1994 – January 8, 1995

Picasso The Engraver: Selections from The Musée Picasso, Paris, The Metropolitan Museum of Art, NY, September 18 – December 21, 1997

Picasso and the War Years: 1937-1945, Fine Arts Museums of San Francisco, California Legion of Honor, CA, October 10, 1998 – January 3, 1999; traveled to Solomon R. Guggenheim Museum, NY, February 5 – April 26, 1999

Selected Literature

Bloch, Georges. *Pablo Picasso: Volume I, Catalogue of the Printed Graphic Work 1904-1967*, Berne: Editions Kornfeld and Klipstein, 1971, no. 1333, p. 288, Illustrated.

Baer, Brigitte. *Picasso, Peintre-Graveur Tome III: Catalogue Raisonné de L'oeuvre Gravé et des Monotypes, 1935-1945*, Berne: Editions Kornfeld, 1986, no. 623, pp. 118-124, Illustrated.

Ullmann, Ludwig. *Picasso und der Krieg*, Bielefeld: Kerber Verlag, 1993, fig. 155, Illustrated.

Freeman, Judi. *Picasso and the Weeping Women: The Years of Marie-Thérèse Walter Walter & Dora Maar*, Los Angeles: Los Angeles County Museum of Fine Art/Rizzoli, 1994, no. 59, pp. 94, Illustrated.

Baer, Brigitte. *Picasso The Engraver: Selections from The Musée Picasso, Paris*, New York: The Metropolitan Museum of Art/Thames and Hudson, 1997, no. 71, p. 88.

Nash, Steven A., Robert Rosenblum, Brigitte Baer. *Picasso and the War Years: 1937-1945*, New York: Fine Arts Museums of San Francisco/Thames and Hudson, 1998, no. 8, p. 130.

Wye, Deborah. *A Picasso Portfolio: Prints from the Museum of Modern Art*, New York: Museum of Modern Art, 2010, no. 100, p. 131, Illustrated.

Palau i Fabre, Josep and Julià Guillamon. *Picasso: From the Minotaur to Guernica (1927-1939)*, Barcelona: Ediciones Polígrafa, 2011, no. 1012-1018, pp. 332-333, Illustrated.

Note

When the politically engaged Maar met Picasso, her left-wing views made a significant impact on him as an individual and as a painter. Increasingly sharing her sympathies, and following in the creative footsteps of Maar, Picasso became absorbed with the theme of human suffering in his work. While living in Paris, in January 1937 Pablo Picasso was commissioned by the Spanish Republican government to create a large mural for the Spanish Pavillion at the 1937 Paris World's Fair. Immediately upon hearing reports of the April 26th bombing of Guernica, poet Juan Larrea visited Picasso's home to urge him to make the bombing his subject. Picasso acted on Larrea's suggestion and began work on what was to be arguably the greatest protest painting of all time, *Guernica*.

Dora Maar found Picasso a studio large enough for him to paint the mural-sized work and Picasso allowed Maar to witness him painting *Guernica* over 36 days. While Picasso worked, she photographed him. Picasso became *her* subject and together with the skills he had mastered in his printmaking, an omnipresent part of his creative output throughout his career, and the influence of Maar's black and white photography, *Guernica* was executed in a monochromatic palette of black, white and gray.

Shortly after completing *Guernica*, Picasso began creating *La Femme qui pleure I* in July of 1937. The work depicts the visage of Dora Maar, with her distinctive, shoulder-length hair and pointy fingernails that clutch a handkerchief close to her mouth agape in grief. Upon Dora's shoulder is a second hand with rounded nail-bitten fingers, interpreted to be the calming presence of Marie-Thérèse. A continuation of Picasso's exploration of human suffering, Picasso's weeping woman cries and cries. Agony is quite literally etched into her face.

Evolving through seven states, the figure in *La Femme qui pleure I* transforms from an ethereal presence to one with dark wavy tresses and deep shadows obscuring her face. This impression is the fifth in the edition of 15 of the third state in which Picasso accentuates his graphic lines with aquatint applied with a scraper. In tribute to his profound contribution to Picasso's own artistic evolution, Picasso dedicated this clean, crisp impression "For my friend Larrea," to whom he gifted the work.

An example of *La Femme qui pleure I*, from the same state, is included in the Museum of Modern Art Collection, edition number 12/15.