

Robert Fishko, *Director*

PABLO PICASSO

(1881-1973)

Peintre et modèle au fauteuil, 1963

(December 21 and 28, Mougins)

linocut rincé printed in cream with China Ink
on Arches paper

20 7/8 x 25 1/4 inches (image)

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

Baer's first state (of two)

One of approximately 5 impressions

(there were also 5 impressions printed in
brown and black)

Signed, dedicated and dated in felt-tip pen
lower edge "*pour Norman Granz / Picasso /
le. 18.5.69*"



Printed by Arnéra, 1963

(Baer 1347.I)

Provenance

The Artist

Norman Granz, Geneva (gift of the Artist)

Private Collection (by descent from the above)

Private Collection, New York, New York

Selected Literature

Baer, Brigitte. *Picasso: Peintre-Graveur, Tome V, Catalogue Raisonné de L'Oeuvre Gravé et des Monotypes, 1959-1965*, Berne: Editions Kornfeld, 1989, no. 1347, pp. 522-523, Illustrated.

Note

Throughout his artistic life, Picasso, while simultaneously working on paintings, drawings and sculpture, made prints; each medium served to cross-fertilize his ideas. Georges Bloch writes: “Graphic art seems to hold for Picasso a function it has for no other living artist: that of a focal point for all the creative impulses that are started in his inimitable brain by historical events, by meetings and personal experiences.”¹

Norman Granz (1918-2001), a pre-eminent figure in twentieth century music who started the pivotal concert series, *Jazz At The Philharmonic* in Los Angeles in 1944, first met Picasso as a collector in the early 1950’s and the two became friends; Granz was one of very few who could visit Picasso’s studio anytime, without an appointment, and be immediately welcomed. Granz was the record producer and manager of Ella Fitzgerald, Billie Holiday, Dizzy Gillespie, Oscar Peterson, Sarah Vaughan and countless other music luminaries, black and white, and was as devoted to integrating audiences everywhere as he was to presenting great music. Granz named his record company, *Pablo Records*, after Picasso, and the present impression of *Peintre et modèle au fauteuil* is signed and dedicated to Norman Granz by Picasso.

The work is executed by Picasso in a breakthrough of technique, an unconventional rinsing process that produces tonal effects in linocut more typically found in aquatint. It is a hands-on technique, each sheet rinsed in a bath by hand to various effect, rendering each impression unique. One of about five from the first state, this impression has marvelous clarity and freshness and was treasured by Granz until his passing in 2001; this work comes from the estate of Norman Granz.

¹ Bloch, Georges. *Pablo Picasso: Volume I, Catalogue of the Printed Graphic Work 1904-1967*, p.12.