



475 Park Avenue at 57th Street, New York, New York 10022
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Robert Fishko, *Director*

PABLO PICASSO

(1881-1973)

Tête de femme (Dora Maar), c. 1942

pen and India ink on paper

14 1/2 x 10 7/8 inches

Signed and dedicated upper center

"A Albert Skira / Picasso"

Certificate of Authenticity provided by
Maya Widmaier-Picasso

Provenance

The Artist

Albert Skira, Paris, France (thence by descent)

(MILD, Paris, France)

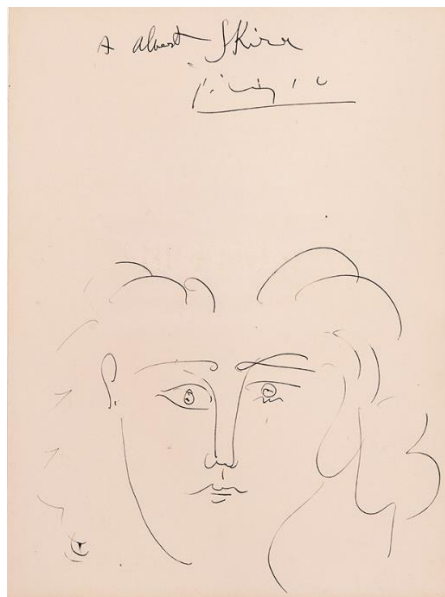
Forum Gallery, New York, NY

Exhibitions

Artists by Artists: The Artist as Subject, Forum Gallery, New York, NY,
January 20 - February 24, 2018

Note

Swiss-born Albert Skira was a celebrated international publisher of art books who is known for the quality of his reproductions worldwide. In 1931, a young twenty-something Skira set out to produce his first publication and with the help of Jacqueline Apollinaire and upon the suggestion of Pierre Matisse, enlisted Picasso to produce a body of 30 spare, economical etchings for his French translation of Ovid's *Metamorphoses*. Two years later, Skira was embarking on a new periodical, a journal on art and literary review primarily focusing on all mediums of modern interest – art, poetry, philosophy, archaeology, psychoanalysis and cinema. The title of this new publication, *Minotaure*, became a symbol for “the spirit of the modern movement.” Skira asked for the cooperation of the artist Andre Breton, whose magazine *The Second Surrealiste Manifesto* had just shut down production. Breton was to write the lead article for first issue of *Minotaure*, for which reproductions by Picasso were to be a pre-eminent presence.¹



Picasso's mixed media collage for the journal cover, including elements of paper, silverleaf, silk, thumbtacks, charcoal and tree leaves, became the first appearance of the mythological Minotaur beast, a theme that would preoccupy Picasso for the remainder of his life.

Like these first etchings created for Skira, Picasso rendered this India ink drawing of his lover Dora Maar with only the essential marks. His brilliance in capturing her unique and strong personality with such economy gives us this evocative and charming drawing.

¹ Palau i Fabre, *Picasso: From the Minotaur to Guernica (1927-1939)*, 2011, p.144.