



475 Park Avenue at 57th Street, New York, New York 10022

Tel: (212) 355-4545 Fax: (212) 355-4547 www.forumgallery.com

Robert Fishko, *Director*

PABLO PICASSO

(1881-1973)

Tête de Femme de Profil, 1905

(probably February, Paris)

From the *Suite des Saltimbanques*

drypoint on laid Japan paper

11 1/2 x 9 3/4 inches (image)

21 5/8 x 15 9/16 inches (sheet)

From the edition of 27 or 29, of the second state



Printed by Fort, 1913

Published by Vollard, 1913

[Bloch 0006] [Baer 7.b.1]

Provenance

The Artist

Ambroise Vollard, Paris, France

Henri M. Petiet, Paris, France (from the Vollard Estate)

The Estate of Henri M. Petiet, Paris, France

Selected Literature

Geiser, Bernhard and Brigitte Baer. *Picasso: Peintre-Graveur, Tome I, Catalogue Raisonné de l'Oeuvre Gravé et Lithographié et des Monotypes, 1899-1931*, A Berne Editions Kornfeld, Switzerland, 1933 and 1955, no. 7, p. 28-29, Illustrated.

Bloch, Georges. *Pablo Picasso: Volume I, Catalogue of the Printed Graphic Work 1904-1967*, Berne: Editions Kornfeld and Klipstein, 1971, no. 6, p. 21, Illustrated.

Wye, Deborah. *A Picasso Portfolio: Prints from the Museum of Modern Art*, New York: Museum of Modern Art, 2010, no. 91, p. 118, Illustrated.

Note:

The delicately rendered image of *Tête de Femme de Profil* portrays a woman who is known only as Madeleine. While it is an intimate portrait of Picasso's lover, this print also encompasses the broader concerns of his Rose period: dreamlike imagery and allegory. Madeleine became pregnant but did not carry to full term; she likely served as Picasso's inspiration for the figure of the mother in the *Saltimbanques* series.¹

This impression is one of 27 or 29 unsigned and unnumbered proofs from the second and final state. For the 1913 print run of *Suite des Saltimbanques*, Picasso worked with the printer Louis Fort with whom he shared a fruitful working relationship as well as a friendship spanning the decades.

When the publisher of the suite, Ambroise Vollard, suddenly passed away in July 1939 with no immediate heirs, this impression entered the collection of Parisian publisher, bookseller and art dealer Henri M. Petiet, who purchased all of the prints from the Vollard gallery collection. From a distinguished family of important figures in the French state, Petiet became a print dealer in 1925 and by the end of the Second World War had established himself as Vollard's successor in selling and publishing modern prints and illustrated books.² Petiet later played a key role in enhancing the placement of prints in major public and private collections, such as the British Museum, National Gallery of Art in Washington, D.C., Art Institute of Chicago, Brooklyn Museum of Art and Museum of Fine Arts Boston.

¹ Wye, Deborah. *A Picasso Portfolio: Prints from the Museum of Modern Art*, 2010, pp. 118-19.

² Coppel, Stephen. *Picasso Prints: The Vollard Suite*, 2012, pp. 20-21.