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Robert Fishko, *Director*

PABLO PICASSO

(1881-1973)

Deux Femmes se reposant, 1931 (September 29,
Boisgeloup)

From the *Suite Vollard* (S.V. 10)

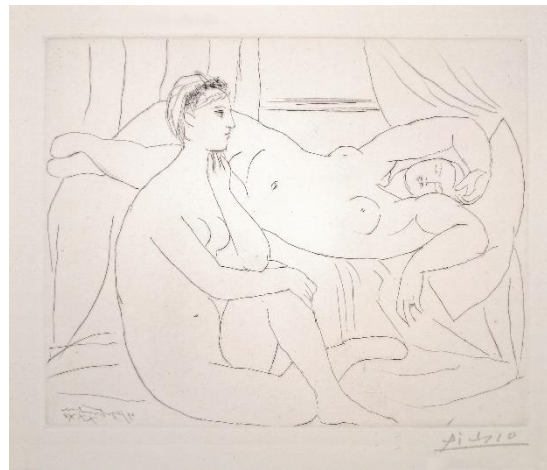
drypoint printed on laid Montval with Picasso
watermark from the *Suite Vollard*

11 3/4 x 14 1/4 inches (image)

13 3/8 x 17 3/4 inches (sheet)

From the Edition of 260

Signed in pencil lower right "Picasso"



Printed by Lacourière, 1939

Published by Vollard, 1939

[Bloch 0143] [Baer 210.B.d]

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. 210, p. 344, Illustrated.

Bloch, Georges. *Pablo Picasso: Volume I, Catalogue of the Printed Graphic Work 1904-1967*, Berne: Editions Kornfeld and Klipstein, 1971, no. 143, pp. 56-57, Illustrated.

Coppel, Stephen. *Picasso Prints: The Vollard Suite*, London: British Museum Press, 2012, no. 10, p. 54, Illustrated.

Note

Picasso created the one hundred etchings that form the *Suite Vollard* between 1930 and 1937. The suite takes its name from Ambroise Vollard, the avant-garde picture dealer and print publisher, who gave Picasso his first exhibition in Paris in 1901. Recurrent in the series is the presence of the famously classical features of Marie-Thérèse, Picasso's model and muse and with whom Picasso was engaged in a passionate affair since they met in 1927.

Picasso gave no order to the plates, nor did he assign any titles to them, thus keeping the works in the *Suite Vollard* open-ended to allow connections to be freely made among them. They weren't organized into thematic groupings until 1956, when art historian Hans Bolliger reproduced the prints in a publication with five principal themes: Battle of Love, The Sculptor's Studio, Rembrandt, the Minotaur, and the Blind Minotaur.¹

Deux Femmes se reposant, 1931 (S.V. 10), is an interior scene of the Artist's studio with two women in repose, their curvaceous bodies drawn with sensitive arcing lines as they languish upon flowing fabrics beside an open window. Such lithe and graceful figures were inspired by Picasso's long-time lover and muse, Marie-Thérèse.

Printed by Paris master printer Roger Lacourière, this fine impression is from the Edition of 260. While not all were signed, this impression bears the Artist's signature in pencil at the lower right. When Ambroise Vollard suddenly passed away in July 1939 with no immediate heirs, this work entered the collection of Parisian publisher, bookseller and art dealer Henri M. Petiet, who purchased all of the prints from the Vollard gallery collection, including the entire *Suite Vollard*. 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 Coppel, Stephen. *Picasso Prints: The Vollard Suite*, 2012, p. 11.

² *Ibid.*, pp. 20-21.