

Robert Fishko, *Director*

**PABLO PICASSO**

(1881-1973)

*Sculpteur avec un Groupe sculpté (Hommage à Carpeaux)*, 1934 (March 2, Paris)

etching printed on Montval laid paper with Montgolfier watermark

From the *Suite Vollard* (S.V. 81)

8 3/4 x 12 1/4 inches (image)

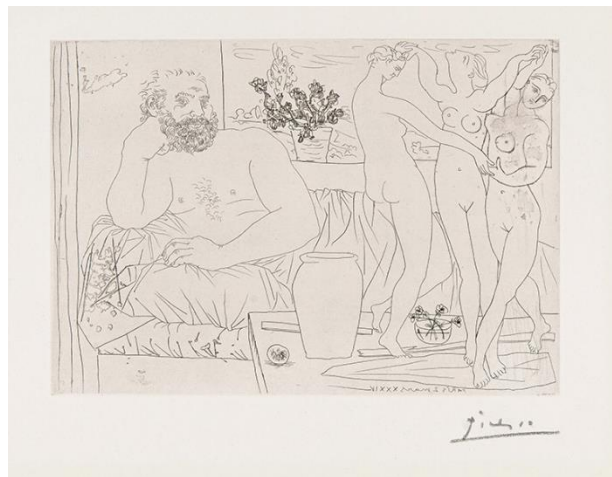
15 1/4 x 19 3/4 inches (sheet)

From the Edition of 50

Signed in pencil lower right "Picasso"

Inscribed in pencil lower left margin "346"

Inscribed and other notations in pencil verso upper left "B217, P346, 19704"



Printed by Lacourière, 1939

Published by Vollard, 1939

(Bloch 0217) (Baer 421.B.c)

**Provenance**

The Artist

Thence by descent to His Estate

**Selected Literature**

Bloch, Georges. *Pablo Picasso Volume I: Catalogue of the Printed Graphic Work 1904-1967*, Berne: Kornfeld and Klipstein, 1971, no. 217, p. 71, Illustrated.

Geiser, Bernhard and Brigitte Baer. *Picasso: Peintre-Graveur, Tome II, Catalogue Raisonné de l'Oeuvre Gravé et des Monotypes, 1932-1934*, A Berne Editions Kornfeld, Switzerland, 1968, no. 421, pp. 282-283, Illustrated.

Coppel, Stephen. *Picasso Prints: The Vollard Suite*, London: British Museum Press, 2012, no. 81, p. 149, Illustrated.

## Note

Picasso created the 100 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.<sup>1</sup>

*Sculpteur avec un Groupe sculpté (Hommage à Carpeaux)*, 1934 (S.V. 81) is an etching of incredible delicacy and lyricism. Brigitte Baer notes in the catalogue raisonné that the composition of the three dancers in this etching was almost certainly intended by Picasso to evoke *La Dance*, created by Jean-Baptiste Carpeaux for the façade of the Opera Garnier in Paris. Baer continues, commenting that the sculptor with his frontal baldness makes one think of Carpeaux himself, "more hilarious of course," she says.<sup>2</sup>

More broadly, the composition is representative of the theme of "The Sculptor's Studio" explored by Picasso in this important collection of prints. In the 2012 British Museum catalogue, *The Vollard Suite*, published on the occasion of the museum's landmark acquisition of the entire suite for its permanent collection, curator and author Stephen Coppel writes of this subject,

"In the etchings, Picasso recast himself as the classicized sculptor – nude, bearded and mature. The sculptor is shown working with intense concentration, but more often he is depicted reclining with the model, usually in serene contemplation of the finished creation. An atmosphere of tranquility pervades the studio. Picasso idealizes the setting by reference to classical antiquity – the antique head of Hercules, the figure of Venus, the ivy garlands and wreathed pedestals – to create the illusion of Apollonian harmony and equilibrium... The linearity of the compositions endows The Sculptor's Studio with an idealized, classical air in which various scenarios are played out between the sculptor, the model and the created work."<sup>3</sup>

Coppel continues to describe how Picasso was inspired by the "pure line and voluptuous models" of French nineteenth-century painter, Jean-Auguste-Dominique Ingres, along with the famous example set by Renaissance master Raphael, who set a precedent for the "consummation of art and love in the studio" with his mistress La Fornarina.

This impression is from the Edition of 50. While not all 50 were signed, this impression bears the Artist's signature in pencil at the lower right and remained in Picasso's personal collection until his death.

<sup>1</sup> Coppel, Stephen. *Picasso Prints: The Vollard Suite*, 2012, p. 11.

<sup>2</sup> Geiser, Bernhard and Brigitte Baer. *Picasso: Peintre-Graveur, Tome II, Catalogue Raisonné de l'Oeuvre Gravé et des Monotypes, 1932-1934*, 1968, p. 283.

<sup>3</sup> Coppel, Stephen. *Picasso Prints: The Vollard Suite*, 2012, p. 95.