Robert Fishko, *Director*

PABLO PICASSO
(1881-1973)

Femme au Fauteuil songeuse, la Joue sur la Main,
1934 (March 9, Paris)
From the *Suite Vollard* (S.V. 21)
engraving printed on Montval laid paper with
Vollard watermark
10 7/8 x 7 3/4 inches (image)
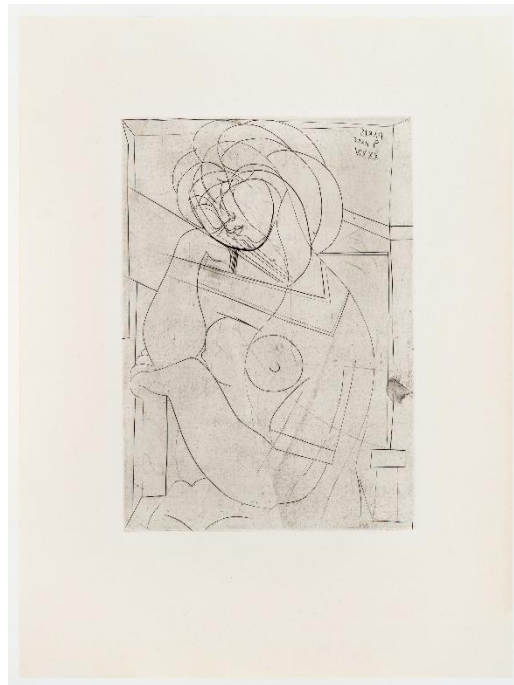17 1/2 x 13 1/4 inches (sheet)
From the Edition of 260
Inscribed upper right "*Paris / 9 Mars / XXXIV*"
Stamped lower right verso "*HMP SV*" (Estate of
Henri Petiet)

Printed by Lacourière, 1939
Published by Vollard, 1939

(Bloch 0218) (Baer 423.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

Bloch, Georges. *Pablo Picasso: Volume I, Catalogue of the Printed Graphic Work 1904-1967,* Berne: Editions Kornfeld and Klipstein, 1971, no. 218, 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. 423, p. 286, Illustrated.

Wye, Deborah. *A Picasso Portfolio: Prints from the Museum of Modern Art*, New York: Museum of Modern Art, 2010, no. 96, p. 126, Illustrated.

Palau i Fabre, Josep and Julià Guillamon. *Picasso: From the Minotaur to Guernica (1927-1939)*, Barcelona: Ediciones Polígrafa, 2011, no. 603, p. 186, Illustrated.

Coppel, Stephen. *Picasso Prints: The Vollard Suite*, London: British Museum Press, 2012, no. 21, pp. 68-69, 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]

Femme au Fauteuil songeuse, la Joue sur la Main, 1934 (S.V. 21), with minimal linear elements of straight and arched lines, coalesces to form the image of a "pensive woman" who sits with her check in hand, the figure of Marie-Thérèse. It is the only print in the *Suite Vollard* in which such Cubist echoes are found, as noted by curator and author Stephen Coppel 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.[2]

Printed by Paris master printer Roger Lacourière, this fine impression from the Edition of 260 was in the collection of Ambroise Vollard. After Vollard's sudden passing in July 1939 with no immediate heirs, it was added to 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.[3] 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., p. 68.
[3] Ibid., pp. 20-21.