



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)

*Muse montrant à Marie-Thérèse pensive son
Portrait sculpté*, 1933 (March 17. III, Paris)

etching and drypoint printed on Montval laid paper
with Picasso watermark

10 1/2 x 7 5/8 inches (image)

16 7/8 x 13 1/4 inches (sheet)

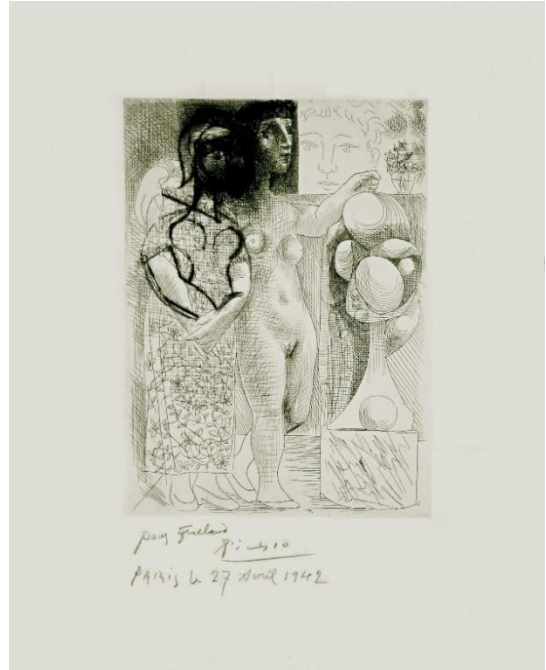
One of 2 or 3 artist proofs printed before steel
facing, of the seventh (final) state

Signed in pencil lower left "Picasso"

Inscribed in pencil lower left "*Pour Frélaud,
Paris le 27 Avril 1942*"

Printed by Lacourière, 1942

(Bloch 0257) (Baer 299.VII.A.b)



Provenance

The Artist

Collection of Frélaud, Paris, France (Gift of the artist)

Private collection, Hamburg, Germany

Selected Literature

Bloch, Georges. *Pablo Picasso: Volume I, Catalogue of the Printed Graphic Work 1904-1967*, Berne: Editions Kornfeld and Klipstein, 1971, no. 257, p. 81, 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. 299, pp. 110-113, Illustrated.

Palau i Fabre, Josep and Julià Guillamon. *Picasso: From the Minotaur to Guernica (1927-1939)*, Barcelona: Ediciones Polígrafa, 2011, no. 435, 436, 439, pp. 142-143, Illustrated.

Note

Muse montrant à Marie-Thérèse pensive son Portrait sculpté, 1933, is one of a series of etchings made contemporaneously as Picasso was creating monumental sculptures of rounded, bulbous heads, roughly hewn from plaster in his château in Boisegeloup, 40 miles outside of Paris. Author Josep Palau i Fabre explains, “Picasso felt an urgent desire to relive his relatively recent sculptural adventure” and “the sculptor became printmaker in order to perpetuate those exceptional movements, in order to relive their mirroring.”¹ Undeniably, Picasso longed to perpetuate the feelings of euphoria and happiness he felt with his young lover and muse Marie-Thérèse, away from the stresses and “feelings of suffocation” that he felt due to his obligations at home.

This impression is one of 2 or 3 artist proofs printed before steel facing by Lacourière in 1942. From the seventh and final state, the rich velvety blacks achieved by a dense matrix of etched lines sets it apart from the prior states, as does the thick black outline that abstracts and further emphasizes the familiar profile of Marie-Thérèse. The work was dedicated by Picasso on April 27, 1942 and gifted to Jacques Frélaut, the master printmaker who succeeded Roger Lacourière upon his retirement in 1957. It remained in Frélaut’s personal collection until passing to a private collection in Hamburg, Germany.

¹ Palau i Fabre. *Picasso: From the Minotaur to Guernica (1927-1939)*, 2011, p. 140.