



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)

Portrait de Marie-Thérèse de face, 1934

[February 4, Paris]

From the *Caisse à Remords*

etching and drypoint printed on laid paper with
Richard de Bas watermark

12 3/8 x 9 inches (image)

19 7/8 x 15 3/4 inches (sheet)

From the numbered Edition of 50, of the second state

Signed lower right with estate stamp "Picasso"

Numbered in pencil lower left "48/50"

Printed by Jacques Frélaud, 1961

Published by Galerie Louise Leiris, 1981

[Bloch 0276] [Baer 417.II.C.b.1]



Provenance

The Artist

Private Collection, Switzerland

Selected Literature

Bloch, Georges. *Pablo Picasso: Volume I, Catalogue of the Printed Graphic Work 1904-1967*, Berne: Editions Kornfeld and Klipstein, 1971, no. 276, p. 85, 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. 417, p. 275, Illustrated.

Palau i Fabre, Josep and Julià Guillamon. *Picasso: From the Minotaur to Guernica (1927-1939)*, Barcelona: Ediciones Polígrafa, 2011, no. 589, p. 182, Illustrated.

Note

Marie-Thérèse Walter (1909-1977) met Pablo Picasso on the streets of Paris in the winter of 1927. Walter was 17 and the artist was 45. Immediately taken with her blond hair, sensuous curves, and athletic frame, Picasso approached Walter telling her “You have an interesting face. I would like to do a portrait of you.”¹ The flattered Walter accepted and soon became Picasso’s muse and lover, forever immortalized in now iconic works from this period of his career and often referred to as Picasso’s “golden muse”.

Completed in Paris on February 4, 1934, *Portrait de Marie-Thérèse de face*, portrays a wide-eyed Walter in rounded, bulbous forms. Such engorged, sensuous curves evoke Picasso’s monumental sculptures during this time, roughly hewn from plaster in his château in Boisgeloup, 40 miles outside of Paris. Completed concurrently, his sculptures and etchings inform one another, Walter’s features serving as a departure point for artistic exploration. Representation and abstraction collide as Picasso challenged himself to create two-dimensional images from a three-dimensional source, and vice versa.

This impression is from the *La Caisse à Remords*, or “The Box of Regret”, which was a portfolio of forty-five plates printed as an Edition of 50 by Atelier Lacourière-Frélaut in 1961. The edition earned its distinct moniker when Picasso unearthed a collection of forgotten printing plates in his studio while moving from Cannes to Notre-Dame-de-Vie the year prior. Picasso sifted through the assemblage, hand-selecting which plates to share with esteemed intaglio printer Roger Lacourière. Lacourière’s studio completed the printing and Daniel-Henry Kahnweiler, owner of Galerie Louise Leiris, delivered each completed set to the Artist in one large box, or *caisse*. Picasso was charged with the task of signing each sheet, a tedious task that bored Picasso, and he never got around to completing the project. The box was re-discovered in his studio – apparently untouched – following his death in 1973.

With permission, Galerie Louise Leiris eventually finished the publication in 1981, with each sheet bearing the Picasso estate stamp signature. Altogether the forty-five prints from *La Caisse à Remords*, span thirty-six years and survey Picasso’s development as a printmaker. The varied subjects reveal portraits of the artist’s dearest family and friends, and early amorous studies that likely informed his later erotic work.

¹ Palau i Fabre. *Picasso: From the Minotaur to Guernica (1927-1939)*, 2011, p. 19.