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Robert Fishko, *Director*

PABLO PICASSO
(1881-1973)

Buste de Femme à la Queue de Cheval:
Jacqueline, 1955 (March 19, Paris)
aquatint printed on Arches wove
25 3/8 x 19 3/8 inches (image)
30 x 22 1/2 inches (sheet)
From the Edition of 50
Signed in pencil lower right "Picasso"
Numbered in pencil lower left "6/50"

Printed by Lacourière, 1955
Published by Galerie Louise Leiris, 1955

[Bloch 0771] [Baer 927.B.a]



Provenance

The Artist
Private collection, New York, NY

Selected Literature

Bloch, Georges. *Pablo Picasso: Volume I, Catalogue of the Printed Graphic Work 1904-1967*, Berne: Editions Kornfeld and Klipstein, 1971, no. 771, p. 175, Illustrated.

Baer, Brigitte. *Picasso, Peintre-Graveur Tome IV: Catalogue Raisonné de L'oeuvre Gravé et des Monotypes, 1946-1958*, A Berne Editions Kornfeld, 1988, no. 927, p. 244, Illustrated.

Note

Jacqueline Roque, Picasso's second wife, occupied an unusual place among the women in his life for the longevity of her relationship with the Artist, which lasted nearly twenty years. Picasso was so inspired by her visage that Jacqueline's likeness was to appear in countless works including portraits, narratives and allegorical scenes.

The "Jacqueline Epoch," as it has been called, represents a significant period within Picasso's oeuvre. During these years, Picasso created an extended series of variations on the old masters, continuously explored the theme of artist and model, and he brought new focus to his sculpture and his printmaking flourished.

A time of personal contentment for Picasso, in October 1954 he and Roque began to live together. They moved to Paris for some months only to return to Cannes upon the news that on February 11, 1955 Olga Khokhlova, Picasso's first wife, had died. Picasso created this beautiful portrait of Jacqueline one month later in Paris, working with Jacques Frélaut of the Lacourière workshop.

Filling the large sheet is the sensuous profile of Jacqueline, her arm leaning upon a crafted chair face in hand, her hair in a ponytail and eyes downcast. Notably, Picasso chose to print the entire numbered and signed edition of 50 of which this fine impression is a part without steel facing, thereby presenting Picasso's economical, lyrical linework in the richest, darkest blacks achievable, magnifying the presence of this vision of Jacqueline who was to become Picasso's second wife.