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Robert Fishko, *Director*

PABLO PICASSO
(1881-1973)

Marie-Thérèse en Femme Torero, 1934

[June 20, Paris]

From the *Suite Vollard* (S.V. 22)

etching on Montval laid paper with Picasso watermark

11 5/8 x 9 1/4 inches [image]

17 5/8 x 13 5/16 inches [sheet]

From the Edition of 260

Inscribed in pencil lower left "378/220"

Inscribed in pencil lower right verso "496096"

Petiet Estate stamp on verso

Printed by Lacourière, 1939

Published by Vollard, 1939

[Bloch 0220] [Baer 426.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. 220, p. 72, 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. 426, p. 294, Illustrated.

Wye, Deborah. *A Picasso Portfolio: Prints from the Museum of Modern Art*, New York: Museum of Modern Art, 2010, no. 40, p. 65, Illustrated.

Coppel, Stephen. *Picasso Prints: The Vollard Suite*, London: British Museum Press, 2012, no. 22, p.70, 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

Printed by Paris master printer Roger Lacourière, *Marie-Thérèse en Femme Torero*, 1934 (S.V. 22) is from the Edition of 260. The turbulent scene depicts Marie-Thérèse as a female bullfighter who has fainted and lays across the back of a wounded bull, having fallen from the terrified wild-eyed mare who struggles to break free from the entanglement of bodies.

From the *Suite Vollard*, this work entered the collection of Parisian publisher, bookseller and art dealer Henri M. Petiet, who purchased all of the prints from the Vollard gallery collection shortly after Ambroise Vollard suddenly passed away in July 1939 with no immediate heirs. Petiet was born into a distinguished family of important figures in the French state and became a print dealer in 1925, establishing himself by the end of the Second World War as Vollard's successor in selling and publishing modern prints and illustrated books.² 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.*, pp. 20-21.