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Robert Fishko, *Director*

**PABLO PICASSO**  
(1881-1973)

*Grosse prostituée et Mousquetaire*, 1968  
(June 21.II, Mougins)

From the *La Série 347* (Plate 175)  
sugarlift aquatint on Rives paper  
4 3/4 x 3 1/2 inches (image)

From the Edition of 50

Signed in pencil lower right "Picasso"

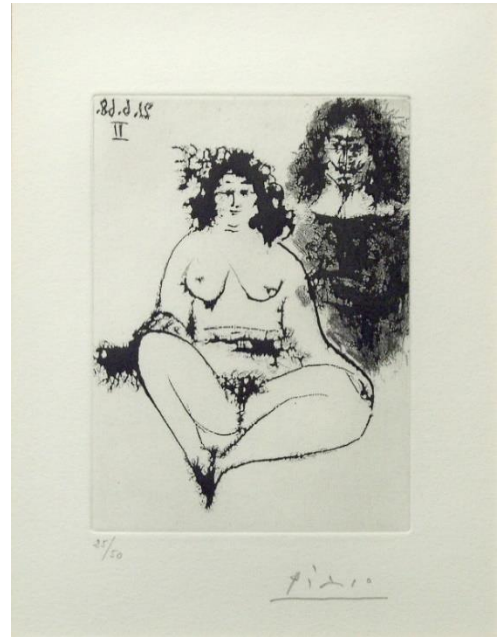
Numbered in pencil lower left "25/50"

Dated and numbered upper left "21.6.68 / II"

Printed by Atelier Crommelynck, 1969

Published by Galerie Louise Leiris, 1969

(Bloch 1655) (Baer 1671.B.b.1)



**Provenance**

The Artist

(Saidenberg Gallery, New York, NY)

Collection of Bella Fishko, New York, NY

Forum Gallery, New York, NY (by descent from the above)

**Selected Literature**

Bloch, Georges. *Volume II: Catalogue of the Printed Graphic Work, 1966-1969*,  
Berne: Editions Kornfeld and Klipstein, 1971, no. 1655.

Baer, Brigitte. *Picasso, Peintre-Graveur Tome VI: Catalogue Raisoné de  
L'Oeuvre Gravé et des Monotypes, 1966-1968*, A Berne Editions Kornfeld,  
1994, no. 1671,  
p. 379, Illustrated.

## Note

*Grosse prostituée et Mousquetaire*, 1968, is Plate 175 from *La Série 347*, a series of etchings created by Picasso between March 16 and October 8, 1968. The suite was his largest in terms of the number of individual prints in the series, and among the last group of hand-signed etchings and engravings that Picasso ever created.

*La Série 347* was produced by Belgian master printmaker Aldo Crommelynck, who had apprenticed in Paris with Roger Lacourière before founding his own workshop in 1955 with his brothers Piero and Milan in Montparnasse. Having worked with major artists including Leger, Masson, Miro, and Matisse during Aldo's training in Paris, soon Atelier Crommelynck began to attract stellar clients of their own. Author Laurie Hurwitz described how Picasso decided to work with them on the strength of a single print that Crommelynck made of his 1952 gouache, *Le crâne de chevre sur la table*, with the unconventional choice of printing with white ink instead of leaving the white of the page.<sup>1</sup> They worked so well together that when Picasso wanted to find a printmaker closer to his home in the south of France, Aldo and Piero set up a studio near the Artist's home in Mougins. The atelier produced all of Picasso's intaglio prints after 1961, a massive number totaling approximately 750 impressions.

*La Série 347* was first presented at Galerie Louise Leiris in Paris and the Art Institute of Chicago in 1970. There it caused a furor because of the erotic, sometimes flagrantly sexual imagery, which resulted in censorship of certain images that were deemed too pornographic for public consumption.

This impression of *Grosse prostituée et Mousquetaire*, 1968, is plate 175 of *La Série 347*, from the Edition of 50. It is signed by the Artist in pencil at the lower right.

<sup>1</sup> Hurwitz, Laurie. "Aldo Crommelynck: Master and Midwife," *Art in Print*, Vol. 4, No. 2 (July–August 2014).