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Robert Fishko, *Director*

**PABLO PICASSO**

(1881-1973)

*L'Homme au Chien (Rue Schœlcher)*, 1915 (spring, Paris)

etching and scraper on Japan paper

10 3/4 x 8 1/2 inches (image)

12 1/2 x 9 3/4 (sheet)

From the Edition of 60, of the third (final) state

Signed in red pencil lower right "Picasso"

Printed by Macquart, Paris, 1947

Published by Lucien Vollard and Marcel Lecomte, Paris, 1947

[Bloch 0028] [Baer 39.III.B.b.]



**Provenance**

The Artist

Collection of Bella Fishko, New York, NY

Forum Gallery, New York, NY

**Selected Literature**

Geiser, Bernhard and Brigitte Baer. *Picasso: Peintre-Graveur, Tome I, Catalogue Raisonné de l'Oeuvre Gravé et Lithographié et des Monotypes, 1899-1931*, A Berne Editions Kornfeld, Switzerland, 1933 and 1955, no. 39, pp. 85-86, Illustrated.

Bloch, Georges. *Pablo Picasso: Volume I, Catalogue of the Printed Graphic Work 1904-1967*, Berne: Editions Kornfeld and Klipstein, 1971, no. 28, pp. 26-27, Illustrated.

## Note



*Pablo Picasso, in his workshop  
on Rue Schœlcher, 1915*

Despite the intense disruptions of the First World War, between 1915 and 1917 Picasso began a series of drawings and paintings depicting highly geometric and minimalist Cubist objects, often consisting of a pipe, a guitar, a glass, characters from his earlier interest in the *saltimbanques*, musicians and their instruments. The style became known as Synthetic Cubism or Crystal Cubism for the sharp-edged clarity and poised balance of the crystal structure of these compositions. *L'Homme au Chien*, created in the spring of 1915, reflects Picasso's uncanny ability to identify the essence of form in complex subjects while creating dynamic, yet reductive compositions.

From 1913-1916, Picasso took up residence at No. 5bis Rue Victor Schœlcher in Paris. Now a registered historical landmark, *L'Homme au Chien (Rue Schœlcher)* depicts the view of the artist's workshop which overlooks the Montparnasse Cemetery and the Eiffel Tower in the 14<sup>th</sup> Arrondissement (the latter landmark represented by the triangle cut by the window on the right of the image). Some of Picasso's most recognizable works were created in this studio, and it was here that Picasso brought his Cubism to life, the visual language that was to forever change the way we look at art.

This etching evokes a sense of joy and playfulness, characteristic of many of Picasso's cubist works. A figure of a man, dog, newspaper, and an open window seem to tumble together as Picasso attempts to make sense of the tumultuous world outside his studio walls.

Picasso created the first state of this image in 1915, but only three proofs were pulled at that time. In 1930, he made some minor adjustments to the image, with only two impressions pulled of this second state. A further minor adjustment to the image came in 1947 when, finally, an edition was printed by Macquart in Paris including 60 impressions on Arches paper, of which 54 (including this one) were signed in red pencil. *L'Homme au Chien* was published by Lucien Vollard (Ambroise Vollard's brother) and Marcel Lecomte.