

# COLLINS & KENT INTERNATIONAL FINE ART



## *Picasso* *On Paper*

The Exhibition 15<sup>th</sup> October 2012 – 30<sup>th</sup> November 2012



HONG KONG

AUSTRALIA

SINGAPORE

# Forward

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We wish you a warm welcome and hope that you not only enjoy Hong Kong's most notable Picasso on Paper Exhibition, but that you also enjoy learning all about the lucrative world of art investment.

Many of the works you will be viewing are some of the rarest examples of works on paper in the world today. Our dedicated Art Consultants are on hand to guide you through the exhibition and answer any questions you may have.

All of the artworks are described in detail within this brochure.



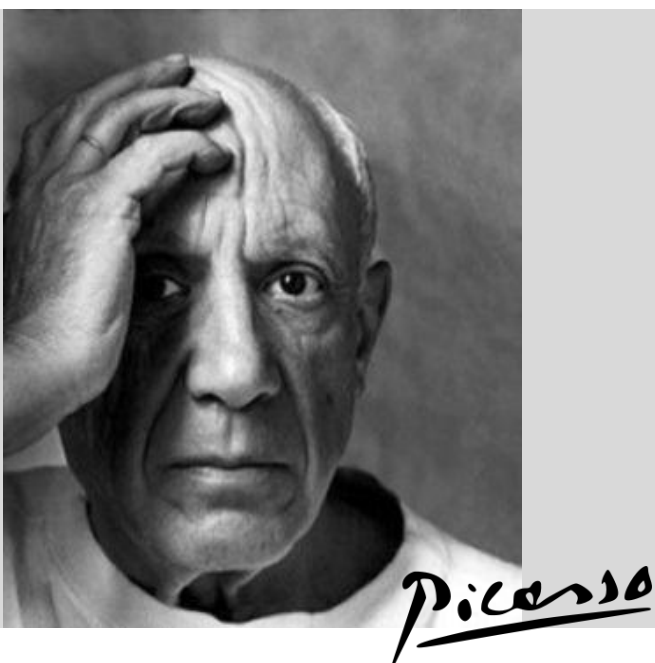
The world's favourite artist is also the most collected. The market for works by Picasso is highly liquid, buoyant and can be extremely rewarding. His desire to push the boundaries of printmaking produced many of the world's most historically important and technically accomplished works.

Picasso's graphic oeuvre spans more than seven decades, from 1899 to 1972. His published prints total approximately 2000 different images pulled from metal, stone, wood, linoleum and celluloid. His unpublished prints, perhaps 200 more, have yet to be exactly counted.

Picasso's prints demonstrate his intuitive and characteristic ability to recognize and exploit the possibilities inherent in any medium in which he chose to work. Once he had mastered the traditional methods of a print medium, like etching on metal, Picasso usually experimented further, pursuing, for example, scarcely known intaglio techniques such as sugar-lift aquatint. The printed graphic work of Picasso shows a clearly defined succession of periods in which certain techniques predominated.

Picasso has astonished the ablest printmakers again and again. It is not only that he mastered the difficulties of new techniques with playful ease; he soon went on to obtain results that had hitherto been deemed impossible. A virtuoso craftsman in engraving, etching, lithography and linocut, he explored their secrets with patience and love and elicits from each medium the very subtlest effects the medium allows. It is hardly surprising that five, ten or even thirty states were sometimes necessary before a masterpiece emerged from his hands.

CKI specialise in supplying only the finest works from Pablo Picasso's graphic oeuvre; and offer the discerning investor works of the utmost rarity and investment potential.



## Pablo Picasso. The Mourlot Lithographs

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In 1945 Picasso's greatest lithographic work was in the atelier of Fernand Mourlot. His growing mastery of the medium and his inventive genius soon enabled him to venture into domains new to lithography and to achieve bold and striking effects. Several of the Mourlot lithographs are in this Exhibition.



*Picasso in his studio*



Fernand Mourlot

## Pablo Picasso. The Murlot years

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### Apples, glass and knife. 1947



Lithograph,  
Bloch 0429; Mourlot 76.

A proof outside the 50 impressions printed on Japan Hodomura paper.

There were also 50 impressions printed to accompany the first 50 copies of the book 'Dans l'atelier de Picasso'.

Stamped in ink on the verso 'Succ. Ateliers Mourlot M' and inscribed in pencil 'PPIC 0009'.

Watermark: Arches  
Image size: 28 x 17 cm (11.02 x 6.69 ins)  
Sheet size: 44.4 x 31.3 cm (17.48 x 12.32 ins)

Provenance: Ateliers Mourlot

### Composition au Verre a pied. 1947



Lithograph  
Bloch 0431; Mourlot 77.

A proof outside the 50 impressions printed on Japan Hodomura paper.

There were also 50 impressions printed to accompany the first 50 copies of the book 'Dans l'atelier de Picasso'.

Stamped in ink on the verso 'Succ. Ateliers Mourlot M' and inscribed in pencil 'PPIC 0009'.

Watermark: Arches

Image size: 44.4 x 33 cm (17.48 x 12.99 ins)  
Sheet size: 24.6 x 31 cm (9.69 x 12.2 ins)

Provenance: Ateliers Mourlot

### A los Toros. Le Picador II. 1961



Lithograph printed in twenty-three colours  
Wove paper.  
Dated "6.3.61. II" and "21.4.61" in the stone  
Bloch 1017; Mourlot 350

A proof outside the edition of 50. Second (final) state  
Printed by Mourlot, 1961 Published by Andre Sauret,  
1961

Image size: 22 x 26.5 cm (8.66 x 10.43 ins)  
Sheet size: 26 x 29 cm (10.24 x 11.42 ins)

This lithograph was made for the book 'A los Toros',  
which contains reproductions of 103 wash drawings by  
Pablo Picasso that had been exhibited at the Galerie  
Louise Leiris in December 1960.

### Exhibition of Potteries, Flowers and Perfume. 1948



Lithograph  
Bloch 1258, Mourlot 118; Czwiklitzer 1

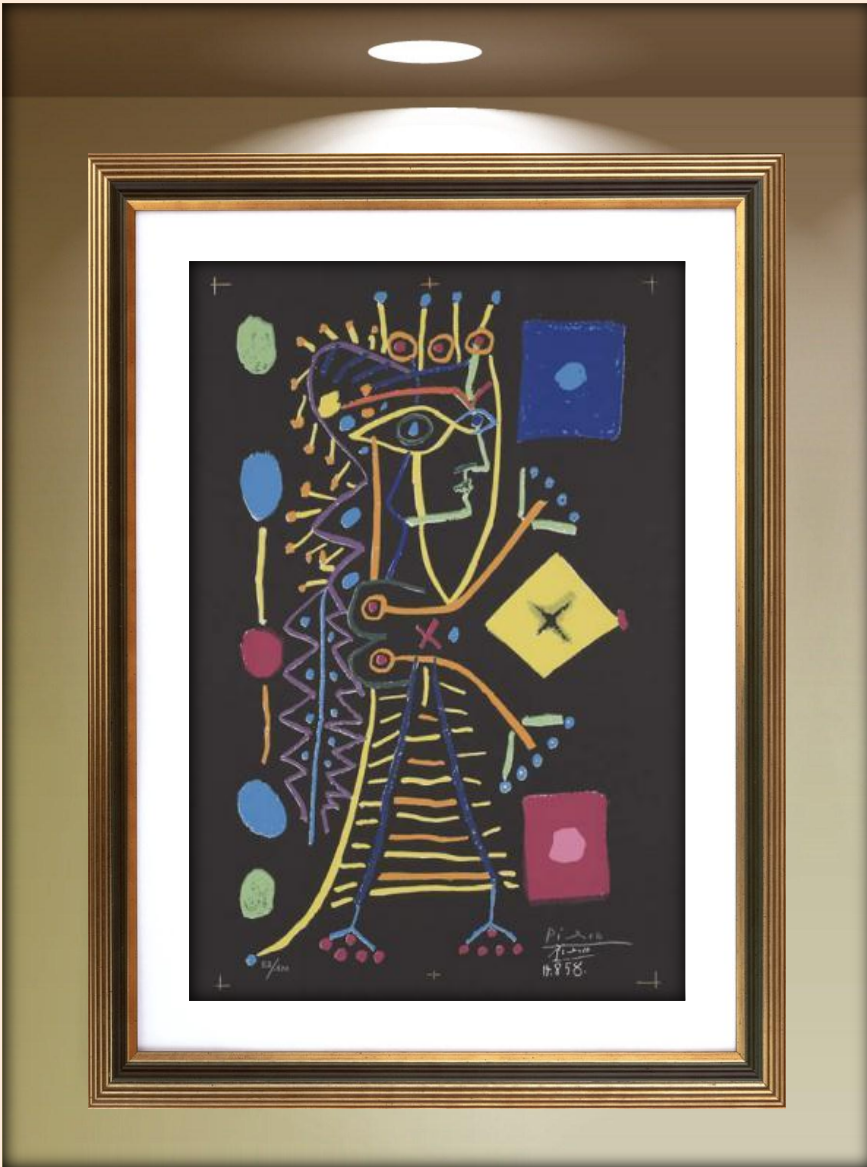
Signed in red crayon.

Picasso prepared three lithographic posters for an  
exhibition of potteries, flowers and perfume for  
Vallauris in 1948; this is one of 300 proofs of the first  
of the trio of posters.

Printed by Imprimerie Mourlot.

Watermark: Crève-cœur du Marais  
Image size: 60 x 40 cm (23.62 x 15.75 ins)  
Sheet size: 60.5 x 40 cm (23.82 x 15.75 ins)

**'Black' Jacqueline with dice. 1958 - 1960**



Colour lithograph  
signed in pencil, lower right  
from the edition of 100  
also signed in the stone  
and dated 14.8.58  
53 x 38cm

**'Blue' Jacqueline with dice. 1958 - 1960**



Colour lithograph  
signed in pencil, lower right  
from the edition of 100  
also signed in the stone  
and dated 14.8.58  
53 x 38cm

**'Pink' Jacqueline with dice. 1958 - 1960**



Colour lithograph  
signed in pencil, lower right  
from the edition of 100  
also signed in the stone  
and dated 14.8.58  
53 x 38cm

**'White' Jacqueline with dice. 1958 -1960**



Colour lithograph  
signed in pencil, lower right  
from the edition of 100  
also signed in the stone  
and dated 14.8.58  
53 x 38cm



## Pablo Picasso. The Mourlot years

Je soussigné, Fernand MOURLOT, lithographe à Paris certifie que l'oeuvre reproduite au dos de cette photographie est bien une lithographie originale de PICASSO, contre-signée par Picasso lui-même.  
Cette lithographie a été exécutée dans nos ateliers tirée sur presse à bras et livrée en 1960.

Fait à Paris, le 10 mars 1982.

*Fernand Mourlot*



GEORGE ANSELLI  
11 rue de Rivoli  
75001 PARIS  
TEL. (1) 233 30 04 (1 ligne) 21 30 13 7

I the undersigned, Fernand Mourlot lithographer in Paris, certify that the work reproduced at the back of this photograph is definitely an original lithograph by Picasso, oversigned (in pencil) by Picasso himself.  
This lithograph has been executed in our studios pulled manually and finalized in 1960.

Jacqueline with dice (Jacqueline aux des) provenance: Fernand Mourlot



*Picasso during the creation of his Jacqueline with dice series, printed by Atelier Mourlot*

## Pablo Picasso. The Vollard Suite. 1930 – 1937 (Roger Lacourière)

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The suite of 100 images was named after Picasso's art dealer and publisher, Ambroise Vollard (1867-1939). Picasso created the suite in exchange for paintings by Pierre-Auguste Renoir and Paul Cézanne. Vollard was responsible for giving Picasso's first one-man show in Paris in 1901. The Vollard suite is currently the subject of a special exhibition at the British Museum and boasts the full compliment of all 100 pieces together for the first time in half a century.

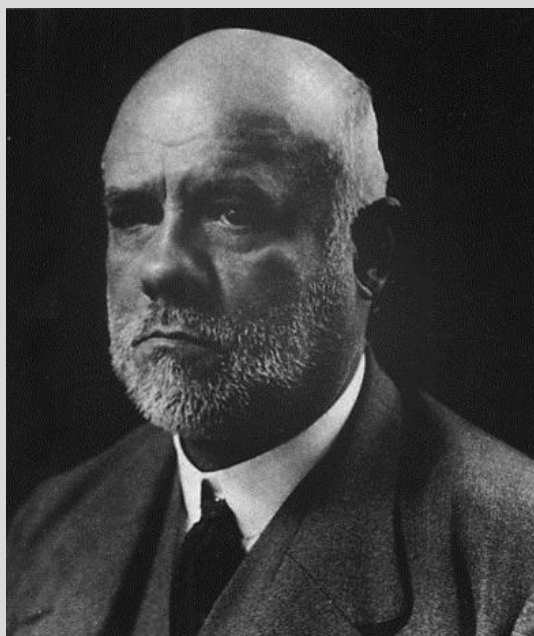
Picasso created 3 of the etchings in 1930, seven in 1931, one in 1932, 61 in 1933, 24 in 1934, none in 1935, one in 1936, and three in 1937. Between 1930 and 1936 Picasso dated his works in Roman numerals; after 1936 he used Arabic numbers.

It was Roger Lacourière who was commissioned by Vollard to print the Picasso etching plates in 1939 although the etchings were not offered for sale until 1950. There were 313 etchings printed from each plate. An edition of 260 on Montval paper watermarked either "Picasso" or "Vollard". There was a further edition of 50 on large format Montval paper about 2" larger watermarked "Papeterie Montgolfier à Montval". Finally, there were 3 signed copies on parchment, rarely found in the marketplace.

After World War II one of the worlds most important of Collectors Henry M Petiet, had Picasso sign a certain number of sets of the Vollard Suite etchings. In 1969, Picasso, so preoccupied with the creation of his 347 Series, stopped signing the Vollard etchings, and that is why there are still so many unsigned today.

Provenance:

The Estate of Claude Picasso  
The estate of Henri M. Petiet  
The Estate of Roger Lacourière

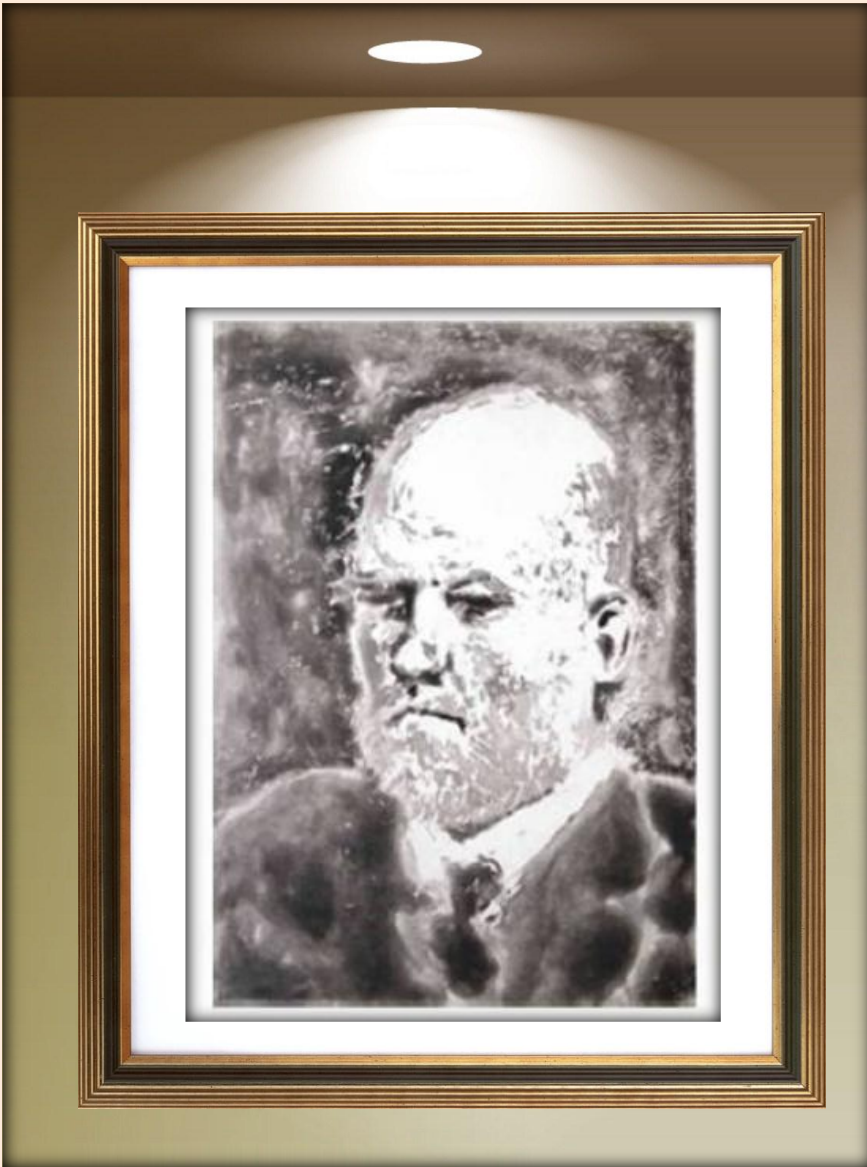


Ambroise Vollard



Roger Lacourière

**Portrait de Vollard. I. 1937.**



The Vollard Suite.

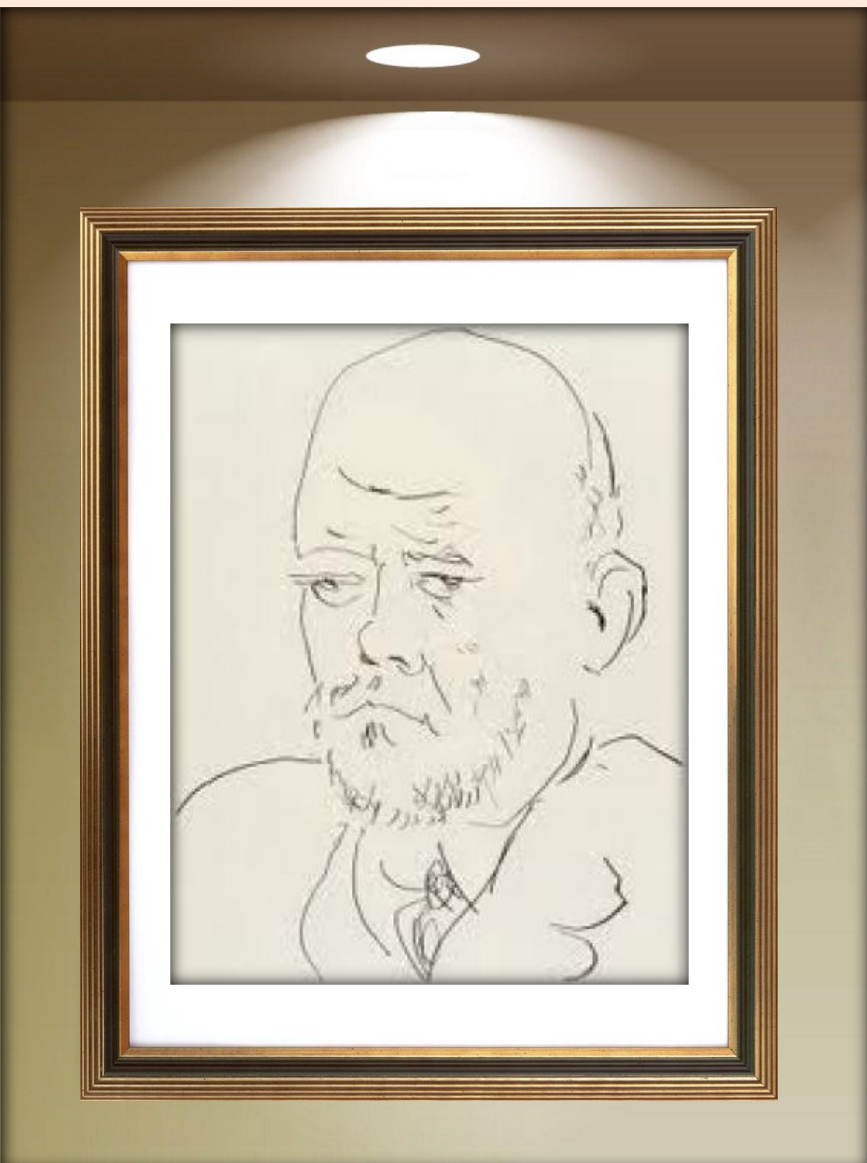
Aquatint,  
Bloch 0232; Baer 617 only state, B.d. (of B.d.); S.V.  
99

Signed in red pencil, from the edition of 260.  
Printed on vergé de Montval.

Image size: 35 x 24.5 cm (13.78 x 9.65 ins)  
Sheet size: 44.5 x 34 cm (17.52 x 13.39 ins)

Provenance  
Ambroise Vollard, Paris  
Henri M. Petiet, Paris (from the Vollard Estate)  
Heirs of Henri M. Petiet, Paris

**Portrait de Vollard. III. 1937**



The Vollard Suite.

Drypoint and etching,  
Bloch 0233; Baer 619 only state, B.a. (of B.d.)

"Epreuve d'essai" of the definitive form of the subject  
before the edition of 250. Baer records two to three  
such impressions.

Watermark: Picasso.

Image size: 34.8 x 24.8 cm (13.7 x 9.76 ins)  
Sheet size: 44.3 x 34 cm (17.44 x 13.39 ins)

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**Marie-Thérèse regardant un Autoportrait sculpté du Sculpteur. 1933.**



The Vollard Suite.

Etching,  
Bloch 0170; Baer 323 B.c. (of B.d.); S.V. 61

Signed in pencil, from the deluxe edition of 50 on large format paper. With a large, early signature. Printed on vergé de Montval paper.

Image size: 26.7 x 19.4 cm  
Sheet size: 50.5 x 38.7 cm

**Femme songeuse et inquiète dans l'Atelier de Sculpture. 1933**



The Vollard Suite.

Etching  
Bloch 188, Baer 347.B.d (S.V.50)

Etching on Montval laid paper with Picasso Watermark

Printed by Lacouriere Published by Vollard

Image size: 26.67 x 14.29 cms (10 1/2 x 7 5/8 ins)  
Paper size: 45.09 x 33.97 cms (17 3/4 x 13 3/8 ins)

Provenance: From the Estate of Roger Lacouriere

**Sculpteur au Repos avec Modele demasque et sa representation sculptee. 1933.**



The Vollard Suite.

Etching,  
Bloch 159, Baer 312.B.d (S.V.50)  
Etching on Montval laid paper with Picasso Watermark  
Printed by Lacouriere Published by Vollard

This artwork formed part of Picasso's Private collection and carries his inventory number on the back.

Image size:  
10 1/2 x 7 5/8 ins  
Paper size: 17 3/4 x 13 3/8 ins

Provenance: From the Estate of Pablo Picasso

**Maison close : le chocolat. I. 1955.**



Sugar-lift aquatint, etching, engraving and scrape,  
1955

Not in Bloch; Baer 921 A (of B) With the stamped signature.

Baer records only seven proofs of the first state; there was no edition.

Inscribed "Premier état".

Watermark: Arches.

Image size: 49.5 x 64.6 cm (19.49 x 25.43 ins)  
Sheet size: 56.9 x 70 cm (22.4 x 27.56 ins)

Provenance: Pablo Picasso Marina Picasso, with her oval stamp and inventory number INV 23613 on verso. (recorded by the Picasso archives in Paris).

Exhibited: "Picasso", Ferrara, 1987, no. 115 and 116.  
"Picasso: The printmaker", curated by Brigitte Baer, Dallas, Brooklyn, Denver and Detroit, 1983-84, no. 125 and 126. "Picasso: Master Printmaker", Joslyn Art Museum, Omaha, 2005,

Picasso first started experimenting with Linocuts during the early 1950s. At this time, he lived mostly in the town of Vallauris in the South of France, but the distance from Paris, where the typographers he was used to working with were located, made his work difficult. So he began to experiment with cutting linoleum, which was a much simpler method, using a knife, gouge or chisel. Famed for his mastery of technique, Picasso found perfect expression through Linogravure becoming completely absorbed by the process; he worked with his printer, Hidalgo Arnéra on a daily basis.

Because he found the traditional technique he used to create *The Portrait of a Girl after Cranach* (1958), his first colour linocut, rather time-consuming, he decided to invent a simpler way to apply the method. Instead of using a different linoleum surface for each colour, he would cut into the same surface – this became known as ‘The Reductive Method. He cut and printed according to the number of colours he wanted to use in each work. From 1959 to 1962, Picasso made about 100 linoleum engravings using his new method.

Famous for its ceramics, arts and crafts exhibitions and bullfighting, Vallauris proved to be a fruitful ground for the development of Picasso’s style and technique for linocut.

Having previously designed book illustrations, ballet costumes and sets, tapestries and carpets, Picasso turned to designing posters from the age of 67 for various purposes. These included the promotion of world disarmament and peace, and in a more local sphere events and exhibitions in Vallauris. Vallauris was also home to Imprimerie Arnera, a printing studio that was managed at the time by the printer Hidalgo Arnera, with whom Picasso increasingly worked and sometimes collaborated.

Collins & Kent International are specialists in the Linocuts of Pablo Picasso.



Provenance: The Archives of Hidalgo Arnera

**Portrait de Jacqueline au Fauteuil. 1958.**



Linocut printed in colours, 1958  
Not in Bloch; Baer 1054 B.a. (of B.d.)

An impression printed with first state of the 'Deuxième plateau : le Rouge' over the first state of the 'Troisième plateau : le Jaune'.

Baer records only one such impression.

Stamped in ink on the verso 'Imprimerie Arnera Archives / Non Signé'.

Of the utmost rarity in this form.

Image size: 53.1 x 63.8 cm (20.91 x 25.12 ins)  
Sheet size: 57.1 x 72.7 cm (22.48 x 28.62 ins)

Provenance: The Archives of Hidalgo Arnera

**Picador. 1959.**



Linocut printed in colours,  
Bloch 0909; Baer 1226 first state of two, I (of II.B.b)

Printed in brown over a light brown background.

Baer records three such impressions.

Exceptionally rare in this form.

Stamped in ink on the verso: 'Imprimerie Arnera Archives/ Non Signé'.

Watermark: Arches  
Image size: 64 x 53 cm (25.2 x 20.87 ins)  
Sheet size: 75 x 62 cm (29.53 x 24.41 ins)

Provenance: The Archives of Hidalgo Arnera

**Plante aux Toritos. 1959.**



Linocut printed in colours, 1959  
Bloch 0948; Baer 1214 second state of two, II.A (of II.C)

'Epreuve d'essai' of the definitive form before the edition of 50, printed by Imprimerie Arnera and published by Galerie Louise Leiris.

Baer records three such impressions, two printed in blue and one in black, our impression is printed in blue.

Stamped in ink on the verso: 'Imprimerie Arnera Archives / Non Signe'.

Watermark: Arches  
Image size: 54 x 70 cm (21.26 x 27.56 ins)  
Sheet size: 62 x 75 cm (24.41 x 29.53 ins)

Provenance: The Archives of Hidalgo Arnera

**Song with Woman in Armchair. 1959.**



Linocut printed in colours,  
Bloch 0917; Baer 1232 second state of two, II.A (of II B.b)

'Epreuve d'essai' of the definitive form before the edition of 50, printed by Imprimerie Arnera and published by Galerie Louise Leiris.

Baer records three such impressions on 'velin'. Since ours is on offset paper, at least one more impression must have been printed and not seen by Baer.

Exceptionally rare on this paper.

Stamped in ink on the verso: 'Imprimerie Arnera Archives / Non Signe'

Image size: 53 x 64 cm (20.87 x 25.2 ins)  
Sheet size: 60 x 75 cm (23.62 x 29.53 ins)

Provenance: The Archives of Hidalgo Arnera



**Serenade for the reclining woman. 1959.**



Linocut printed in colours,  
Not in Bloch; Baer 1233 first state of three, I (of III)

Printed in brown over a beige background.

Baer records seven to eight such impressions.

There was no edition of this subject and since Baer records only seven to eight impressions,

This impression is exceptionally rare.

Stamped in ink on the verso, "Imprimerie Arnéra Archives / Non Signé".

Watermark: Arches

Image size: 53.5 x 64.5 cm (21.06 x 25.39 ins)

Sheet size: 62 x 75 cm (24.41 x 29.53 ins)

Provenance: The Archives of Hidalgo Arnera

**Tete d'Histoire. 1965.**



Linocut printed in colours, 1965  
Bloch 1849; Baer 1360 only state, A (of B.b)

'Epreuve d'essai' of the definitive form before the edition of 220, printed by Imprimerie Arnéra and published by Musée des Augustins de Toulouse.

Baer records only two or three such impressions.

Stamped in ink on the verso: 'Imprimerie Arnéra Archives / Non Signé'.

Watermark: Arches

Image size: 63 x 53 cm (24.8 x 20.87 ins)

Sheet size: 75 x 62 cm (29.53 x 24.41 ins)

Provenance: The Archives of Hidalgo Arnera

**Jesters Head. Carnaval 1965.**



Linocut printed in colours, 1965 Bloch 1193; Baer 1356 second state of two, II.A (of II.B.b)

'Epreuve d'essai' of the definitive form before the edition of 160, printed by Imprimerie Arnera and published by the newspaper 'Le Patriote', Nice.

Baer records two to three such impressions.

Stamped in ink on the verso 'Imprimerie Arnera Archives / Non Signe'.

Watermark: Arches

Image size: 53 x 64 cm (20.87 x 25.2 ins)

Sheet size: 62 x 75 cm (24.41 x 29.53 ins)

Provenance: The Archives of Hidalgo Arnera

**Portrait of Jacqueline with necklace (first state). 1959.**



Linocut printed in colours, 1959 Bloch 928, Baer 1258.I.A

Linocut printed in brown over a light brown background on Arches vellum with Arches watermark Dated "24.11.59" in reverse upper left, in plate.

Stamped "Imprimerie Arnéra Archives / Non Signé" verso lower right, in ink.

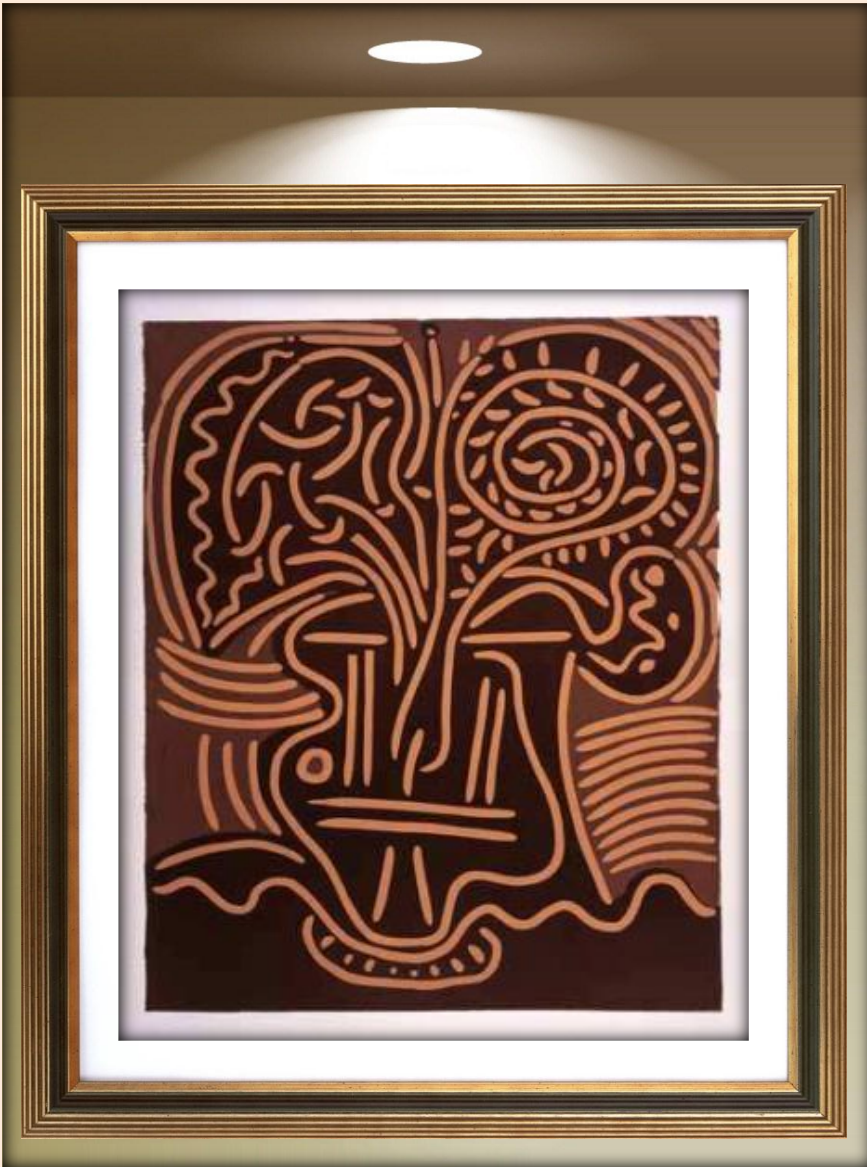
One of two trial proofs printed of state I of II before the edition of 50

Paper size: 74.9 x 62.2 cms (29 1/2 x 24 1/2 ins )

Image size: 64.1 x 53.3 cms (25 1/4 x 21 ins)

Provenance: The Archives of Hidalgo Arnera

**Bouquet dans un Vase. 1959.**



Linocut printed in colours, 1959  
Bloch 0914, Baer 1242 second state of three, II (of III.C)

Printed in dark brown and brown over a light brown background.

Baer records two impressions

exceptionally rare in this form.

Stamped in ink on the verso: 'Imprimerie Arnera Archives / Non Signé'.

Watermark: Arches

Image size: 65 x 53 cm (25.59 x 20.87 ins)

Sheet size: 75 x 62 cm (29.53 x 24.41 ins)

Provenance: The Archives of Hidalgo Arnera

**Madoura 1961.**



Linocut printed in colours, 1961  
Bloch 1296, Baer 1272 only state, B (of C);  
Czwiklitzer 41;

Signed and numbered in pencil. From the edition of 100, published by Galerie Madoura, Cannes.

Watermark: Arches

Image size: 64 x 53.2 cm (25.2 x 20.94 ins)

Sheet size: 75 x 62 cm (29.53 x 24.41 ins)

Provenance: The Archives of Hidalgo Arnera

**Grande Tête de Jacqueline au Chapeau. 1962.**



Linocut printed in colours, 1962  
Bloch 1077; Baer 1317

Baer's second plate 'Plateau principal', only state  
'Epreuve d'essai' of the definitive form before the edition  
of 50, printed by Imprimerie Arnéra and published by  
Galerie Louise Leiris.

Baer records only one such impression.

Inscribed by the printer, Hidalgo Arnéra "19-4- 62/Noir  
deluxe" in pencil.

Stamped in ink on the verso: 'Imprimerie Arnéra  
Archives / Non Signé'

Watermark : Arches

Image size: 64 x 53 cm (25.2 x 20.87 ins)

Sheet size: 75 x 62 cm (29.53 x 24.41 ins)

Provenance: The Archives of Hidalgo Arnera

**Petit 'Déjeuner sur l'Herbe', d'après Manet. 1962.**



Linocut printed in colours,  
1962 Bloch 1096; Baer 1328 third state of three, III.A  
(of III.B.b)

Signed and dedicated in pencil

An 'épreuve d'essai' of the definitive form on Arches.

Baer records only two to three such impressions,  
one of which was signed and dedicated to Arnéra;  
this is our impression.

Inscribed, 'Pour Arnéra pere', in pencil.

Watermark: Arches

Image size: 34.8 x 26.9 cm (13.7 x 10.59 ins)

Sheet size: 62.5 x 44 cm (24.61 x 17.32 ins)

Provenance: The Archives of Hidalgo Arnera

**Portrait de Jacqueline au Chapeau de Paille multicolore. 1962**



Linocut printed in colours.

Bloch 1074, Baer 1283 B.a (of B.d.2.?)

A proof printed in yellow from the first state of the 'Plateau principal' over the background plate, or 'Plateau du fond: le gris définitif' printed in grey. Baer records two such impressions.

Inscribed by the printer, Hidalgo Arnéra, "No.333 Jaune sur gris" in pencil. Since Baer does not record an impression with such an inscription, at least one more must have been printed and not seen by Baer.

Exceptionally rare in this form.

Stamped in ink on the verso: 'Imprimerie Arnéra Archives / Non Signé'.

Watermark: Arches

Bloch 1074, Baer 1283 B.a (of B.d.2.?)

Image size: 34.5 x 27 cm (13.58 x 10.63 ins)

Sheet size: 63 x 44 cm (24.8 x 17.32 ins)

Provenance: The Archives of Hidalgo Arnera

**Jacqueline au Bandeau. I**



Linocut printed in colours, 1962

Bloch 1090; Baer 1297, first state of three, I.A.a. (of III.B.b.)

Signed in pencil and inscribed "Epreuve d'artiste".  
Watermark: Arches

Image size: 35 x 27 cm (13.78 x 10.63 ins)

Sheet size: 63 x 44.5 cm (24.8 x 17.52 ins)

Provenance: The Archives of Hidalgo Arnera

**Portrait de Jacqueline en Carmen. 1962.**



Linocut in brown. 1962  
Bloch 1095, Baer 1324 third state of four, III (of IV.B.b)

A proof printed in brown directly onto paper and with tracing paper on top.

Baer records one such impression.

Inscribed by the printer, Hidalgo Arnéra, "No.362/épreuve du Brun" in pencil.

Since Baer does not record an impression with such an inscription, at least one more impression must have been printed and not been seen by Baer.

Stamped in ink on the verso: 'Imprimerie Arnéra Archives / Non Signé'.

Watermark: Arches

Image size: 35 x 27 cm (13.78 x 10.63 ins)

Sheet size: 63 x 44.5 cm (24.8 x 17.52 ins)

Provenance: The Archives of Hidalgo Arnera

**Woman with the blue straw hat. 1962.**



Linocut printed in colours, 1962  
Not in Bloch; Baer 1282 B.b (of B.c)

A proof printed in blue, red and yellow. Baer records one such proof in the Arnéra archives. Picasso did not instruct Arnéra to overprint the third state. For this linocut, Picasso used the reductive method, which requires just one linocut. This method means that enough impressions for the entire edition must be printed of the initial state.

Inscribed by the printer, Hidalgo Arnéra, "No.7/ Tête de Femme au Chapeau - 3 couleurs - Gravure inachevée de Picasso/ Linogravure - Imprimerie Arnéra - Vallauris" in pencil.

Stamped in ink on the verso: 'Imprimerie Arnéra Archives / Non Signé'.

Watermark: Arches

Image size: 35 x 27 cm (13.78 x 10.63 ins)

Sheet size: 63 x 44.5 cm (24.8 x 17.52 ins)

Provenance: The Archives of Hidalgo Arnera

**Nu Assis. 1959.**



Linocut in colours. 1962

Bloch 1086, Baer 1330 second state of two, II.A (of II B.b)

'Epreuve d'essai' of the definitive form before the edition of 50, printed by Imprimerie Arnéra and published by Galerie Louise Leiris.

Baer records only two to three such impressions.

Annotated by the printer Hidalgo Arnéra "No.364" in pencil.

Stamped in ink on the verso: 'Imprimerie Arnéra Archives / Non Signé'.

Watermark: Arches

Image size: 27 x 44.5 cm (10.63 x 17.52 ins)

Sheet size: 34 x 62 cm (13.39 x 24.41 ins)

Provenance: The Archives of Hidalgo Arnera

**Farol 1959.**



Linocut printed in colours, 1959

Not in Bloch 945. Baer 1223.I

Signed in Pencil

One of only two trial proofs of the first state. Annotated "Linogravure de Picasso – epreuve d'essai brun sur beige Farol 1959" in the lower margin in pencil.

Also signed in pencil by Picasso.

Image size: 16.5 x 22.5 cm Sheet size: 37.5 x 48 cm

Provenance: The Archives of Hidalgo Arnera

**Tête d'Homme Moustachu. 1966.**



Linocut printed in colours, 1966  
Bloch 1853; Baer 1851 only state, B.a (of C)

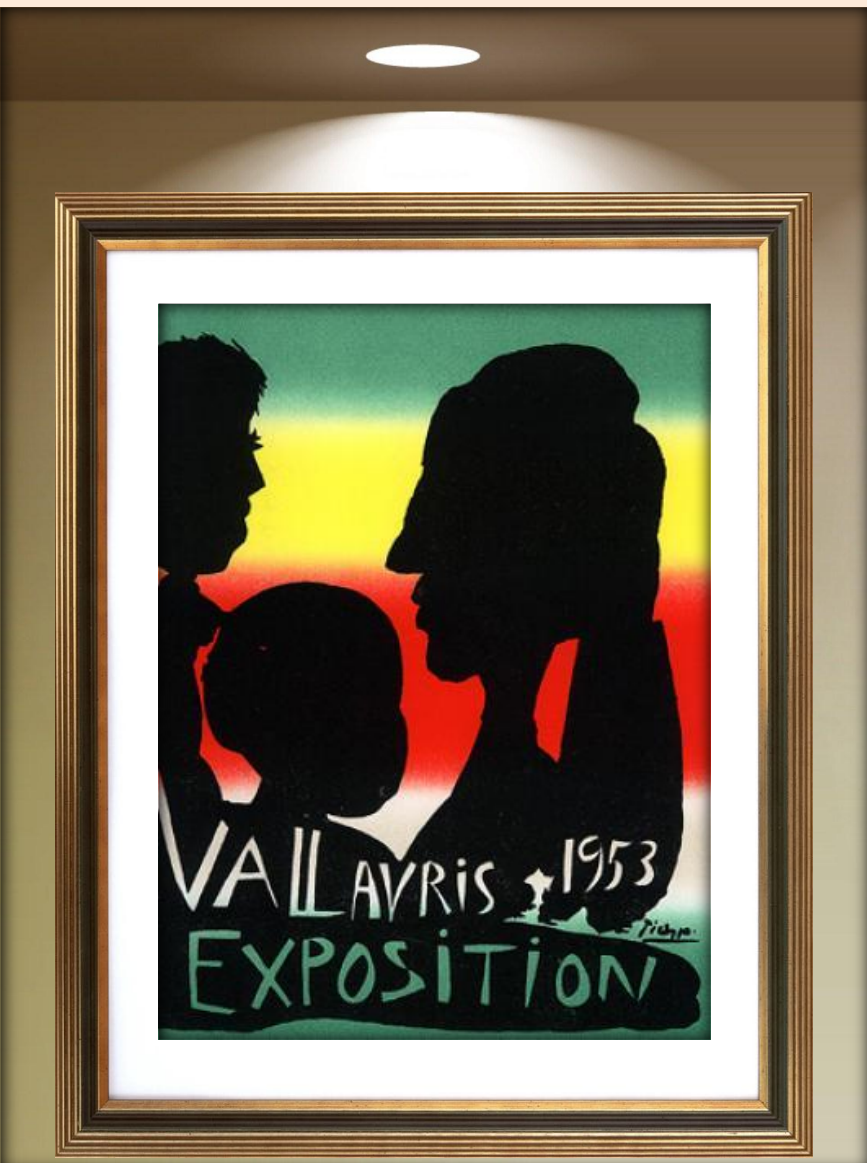
An impression printed in dark brown over light brown from the numbered edition of 125 on Arches paper, printed by Imprimerie Arnéra and published by Galerie Madoura.

Stamped in ink on the verso: 'Imprimerie Arnéra Archives / Non Signé'.

Watermark: Arches  
Image size: 10.9 x 17.3 cm (4.29 x 6.81 ins)  
Sheet size: 27 x 40 cm (10.63 x 15.75 ins)

Provenance: The Archives of Hidalgo Arnera

**Vallauris 1953 - Exposition.**



Linocut printed in black, 1953 Not in Bloch; Not in Baer; Czwiklitzer 68  
Signed in the plate.

In all probability Picasso prepared a drawing for this subject, which was then transferred in relief by photogravure to a zinc plate, which has the same properties as linoleum for printing. Picasso has not yet started to cut lino blocks for posters; his Toros Vallauris 1954 poster was the first of the Vallauris posters for which Picasso actually cut the blocks.

Image size: 63 x 50 cm (24.8 x 19.69 ins)  
Sheet size: 68 x 52 cm (26.75 x 20.5 ins)

Provenance: The Archives of Hidalgo Arnera



### Exposition Vallauris 1954.



Linocut printed in colours, 1954  
Bloch 1263; Baer 1026 only state, B (of B); Czwiklitzer 12

Signed in the plate.

An impression printed in green and black on 'papier ordinaire' from the edition of 600, printed by Imprimerie Arnéra and published by the Association des potiers de Vallauris.

Although Baer mentions an edition of 600, impressions of this print are only rarely seen.

Stamped in ink on the verso, "Imprimerie Arnéra Archives / Non Signé".

Image size: 68.4 x 53.5 cm (26.93 x 21.06 ins)  
Sheet size: 89.7 x 59.7 cm (35.31 x 23.5 ins)  
Picasso produced an 'Exposition Vallauris' poster for the exhibition of ceramics in the town of Vallauris each year from 1951-1964.

Provenance: The Archives of Hidalgo Arnera

### Exposition 55 Vallauris.



Linocut printed in brown, 1955  
Bloch 1268; Baer 1032 only state, B (of B);  
Czwiklitzer 17; Art of the Poster 10  
Signed in the plate.

From the edition of 600, printed by Imprimerie Arnéra and published by the Association des potiers de Vallauris.

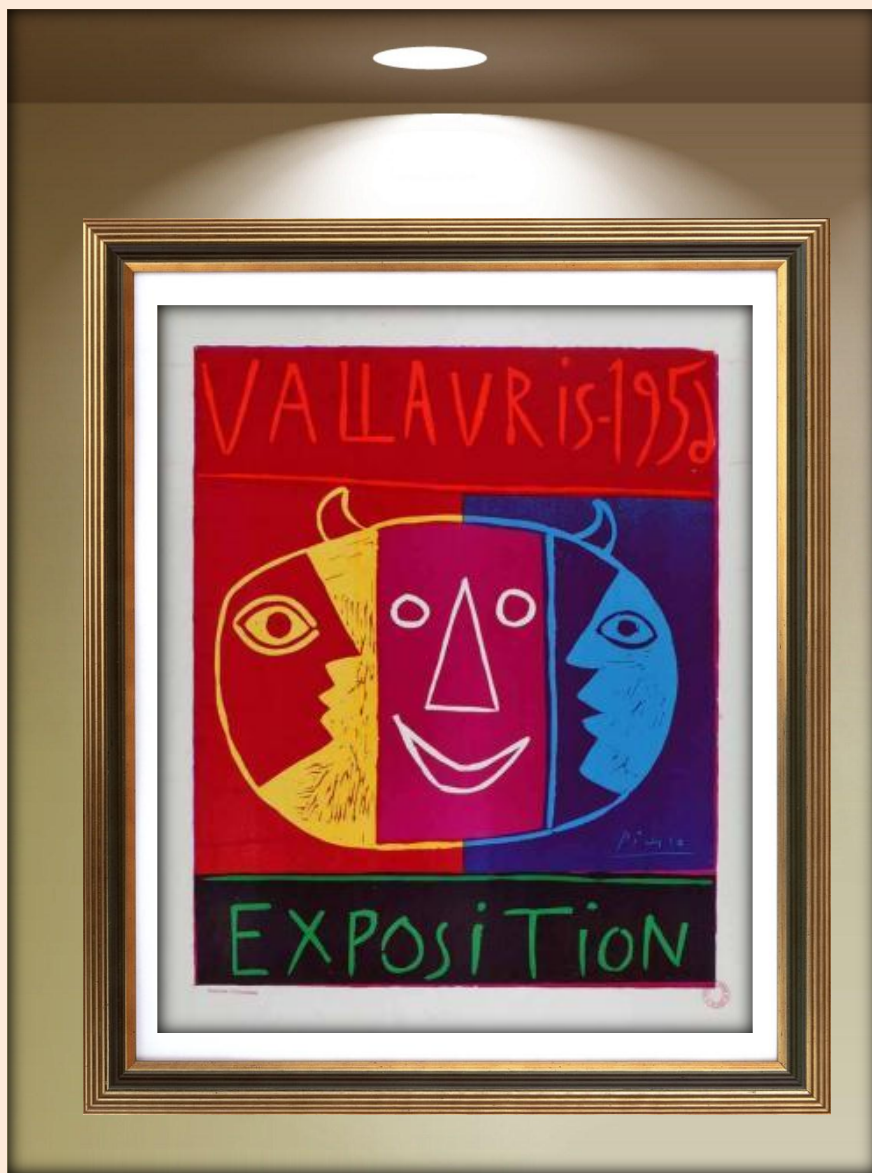
Although Baer mentions an edition of 600, impressions of this print are only rarely seen.

Stamped in ink on the verso, "Imprimerie Arnéra Archives / Non Signé".  
Printed on 'Roto Blanc' paper.

Image size: 66 x 53 cm (25.98 x 20.87 ins)  
Sheet size: 100 x 67 cm (39.37 x 26.38 ins)

Provenance: The Archives of Hidalgo Arnera

### Vallauris – 1956 Exposition.



Linocut printed in colours. 1956  
Bloch 1271; Baer 1042 only state, A (of B); Czwiklitzer 19

Signed in the plate.

'Epreuve d'essai' of the definitive form printed on 'Roto Blanc' paper before the signed edition of 200 on Arches, printed by Imprimerie Arnéra and published by the Association des potiers de Vallauris.

Unrecorded by Baer on this paper and with this stamp.  
Stamped in red ink, "Tirage limite 175 Exemplaires/ Imprimerie Arnéra"

Although this impression is stamped with a 'Tirage limite' of 175, the edition was of 200 and was printed on Arches paper.

Image size: 66 x 54 cm (25.98 x 21.26 ins)  
Sheet size: 100 x 65.5 cm (39.37 x 25.79 ins)

Provenance: The Archives of Hidalgo Arnera

### Vallauris 1956 Toros.



Linocut printed in colours, 1956  
Bloch 1270; Baer 1043 only state, A (of B);  
Czwiklitzer 18  
Signed in the plate.

'Epreuve d'essai' of the definitive form printed on 'Roto Blanc' paper before the signed and numbered edition of 200 on Arches, printed by Imprimerie Arnéra and published by the Association des potiers de Vallauris.

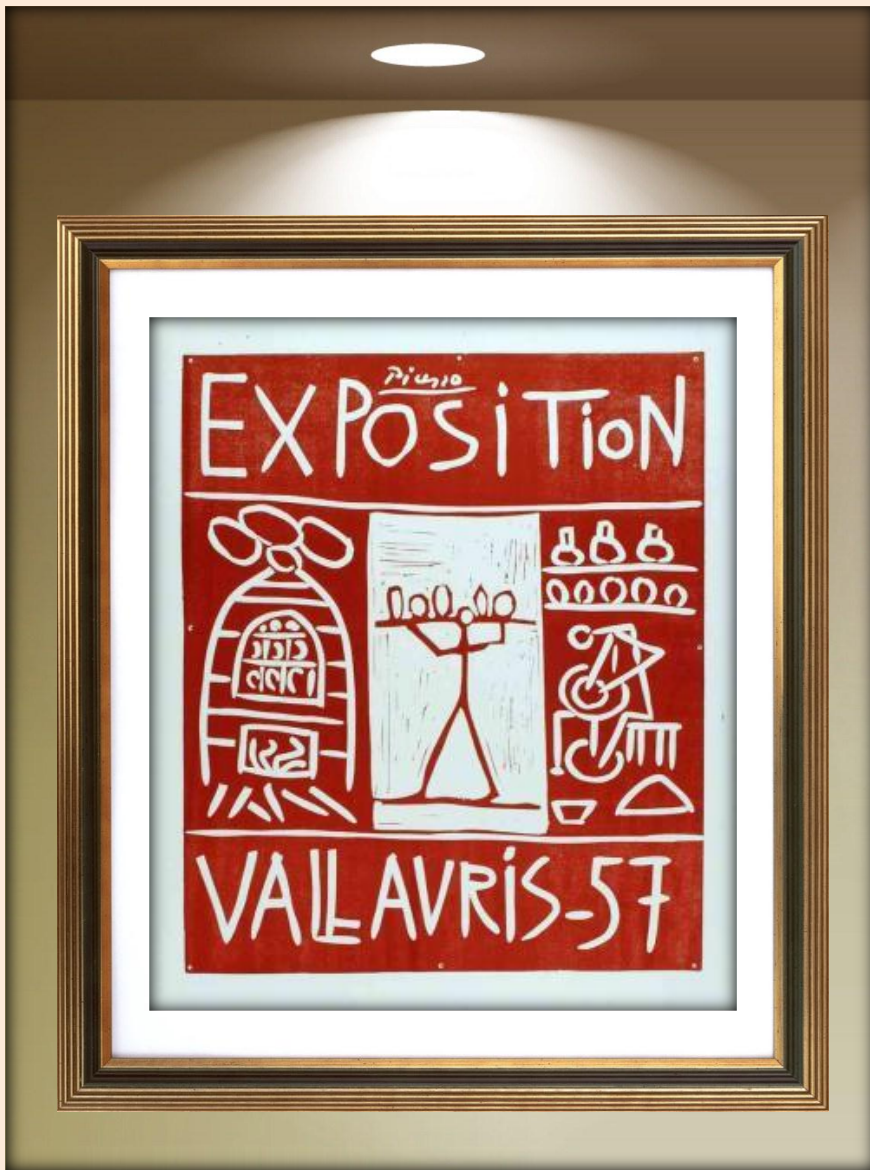
Stamped in ink on the verso: 'Imprimerie Arnéra Archives / Non Signé'.

Image size: 66 x 54 cm (25.98 x 21.26 ins)  
Sheet size: 100 x 65.7 cm (39.37 x 25.87 ins)

Picasso produced an original linocut to be used as a poster for the bullfighting in the town of Vallauris each year from 1954-1960.

Provenance: The Archives of Hidalgo Arnera

**Exposition Vallauris - 57.**



Linocut printed in brown  
Bloch 1277; Baer 1044 only state, A (of B)  
Signed in the plate.

Epreuve d'essai of the definitive form on offset fort paper. Outside the edition of 175. Printed by Imprimerie Arnera and published by the Association des potiers de Vallauris.

Stamped in ink on the verso: 'Imprimerie Arnéra Archives / Non Signé'.

Image size: 63 x 53 cm (24.8x 20.87ins)  
Sheet size: 100 x 66.7 cm (39.37 x 26.26ins)

Provenance: The Archives of Hidalgo Arnera

**Toros en Vallauris 1957.**



Linocut printed in colour  
Bloch 1276; Baer 1045 only state, A (of B);  
Czwiklitzer 23  
Signed in the plate.

'Epreuve d'essai' of the definitive form printed on 'papier ordinaire', before the signed and numbered edition of 198 on 'Roto Blanc' paper, printed by Imprimerie Arnéra and published by the Association des potiers de Vallauris.

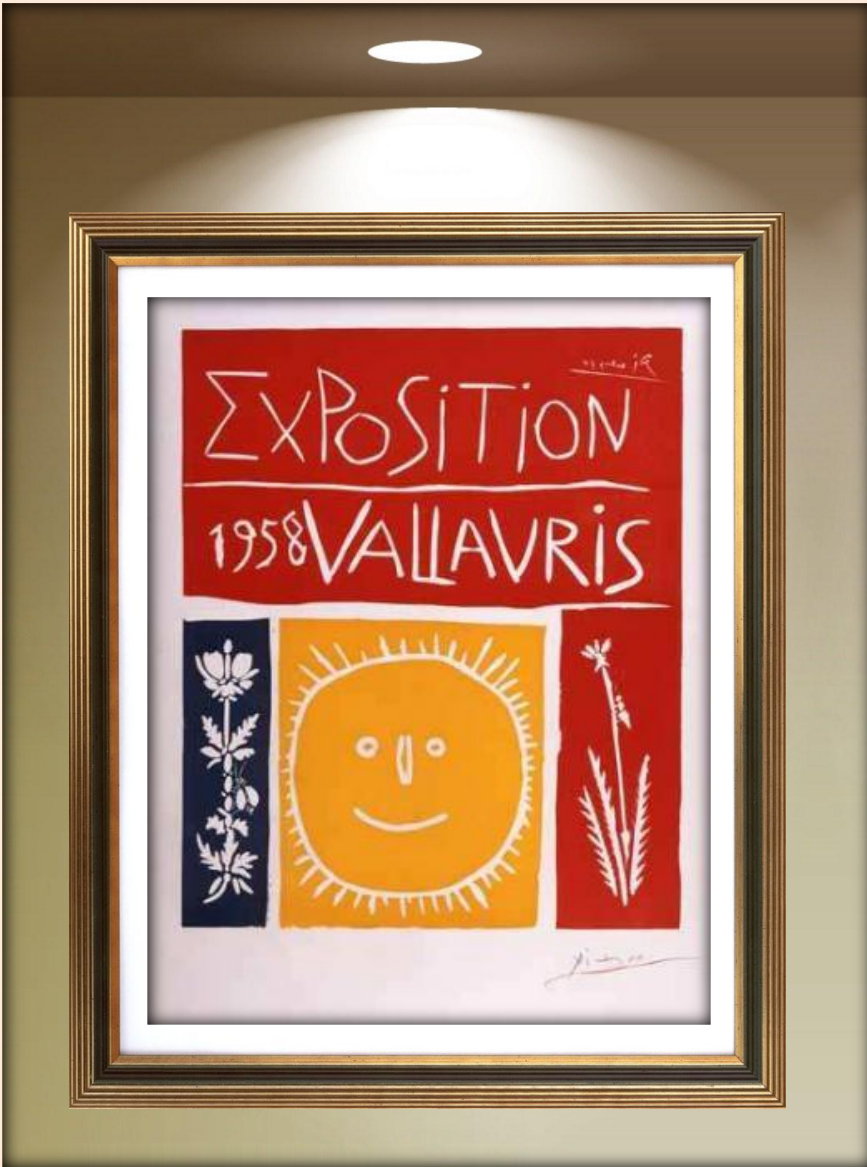
Stamped 'Hors Commerce' and 'Imprimerie Arnera Vallauris'.

Stamped in ink on the verso, "Imprimerie Arnéra Archives / Non Signé".

Image size: 64 x 53 cm (25.2 x 20.87 ins)  
Sheet size: 100 x 65.5 cm (39.37 x 25.79 ins)

Provenance: The Archives of Hidalgo Arnera

**Exposition 1958 Vallauris.**



Linocut

Bloch. 1284; Baer. 1050

Signed in the plate.

Signed in multicoloured crayon.

One of 25 artist's proofs apart from the signed and numbered edition of 175, printed by Imprimerie Arnéra and published by the Association des potiers de Vallauris. Given to the printer Hidalgo Arnéra by Picasso; probably one of the six signed proofs recorded by Baer as 'données par l'artiste'.

Watermark: Arches

Image size: 64 x 53 cm (25.2 x 20.87 ins)

Sheet size: 100 x 65 cm (39.37 x 25.59 ins)

Provenance: The Archives of Hidalgo Arnera

**Toros en Vallauris 59.**



Linocut

Bloch 1287, Baer 1218 only state, B (of C);  
Czwiklitzer 33.

Numbered 145 from the edition of 190, printed by Imprimerie Arnéra and published by the Association des Potiers de Vallauris.

Watermark: Arches.

Image size: 65.5 x 53.5 cm (25.79 x 21.06 ins)

Sheet size: 78 x 56 cm (30.71 x 22.05 ins)

Provenance: The Archives of Hidalgo Arnera

### Exposition 1958 Vallauris.



Linocut printed in colours,  
Bloch 1286; Baer 1216 only state, A (of B.b.)  
Signed in the plate.

'Epreuve d'essai' of the definitive form before the signed and numbered edition of 175 on Arches paper, printed by Imprimerie Arnéra and published by the Association des potiers de Vallauris.

**Signed and inscribed in pencil 'linogravure originale de Picasso - épreuve d'atelier' by the printer Hidalgo Arnéra.** Similar authentications and annotations by Picasso's printer, Hidalgo Arnéra, to that on the linocut described above appear on many of the linocuts in the Musée National Picasso, "La Guerre et la Paix".

Stamped in ink on the verso: 'Imprimerie Arnéra Archives / Non Signé'.

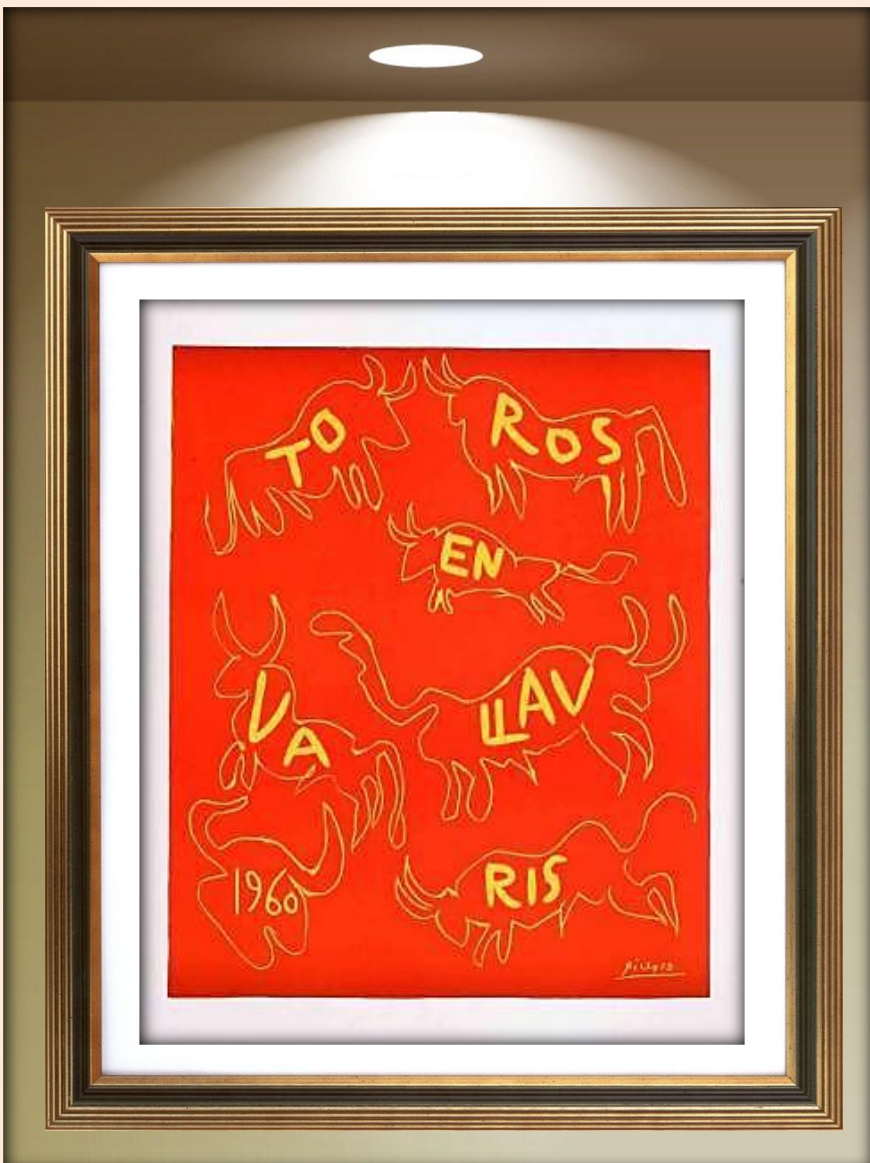
Watermark: Arches

Image size: 64.2 x 52.8 cm (25.28 x 20.79 ins)

Sheet size: 76 x 56.7 cm (29.92 x 22.32 ins)

Provenance: The Archives of Hidalgo Arnera

### Toros en Vallauris 1960.



Linocut printed in colours Red over Yellow  
(Bloch 1291) (Baer 1269.B)(Czwiklitzer 36)  
Signed in plate

Stamped "Imprimerie Arnéra/Non Signé" stamped on verso, in ink

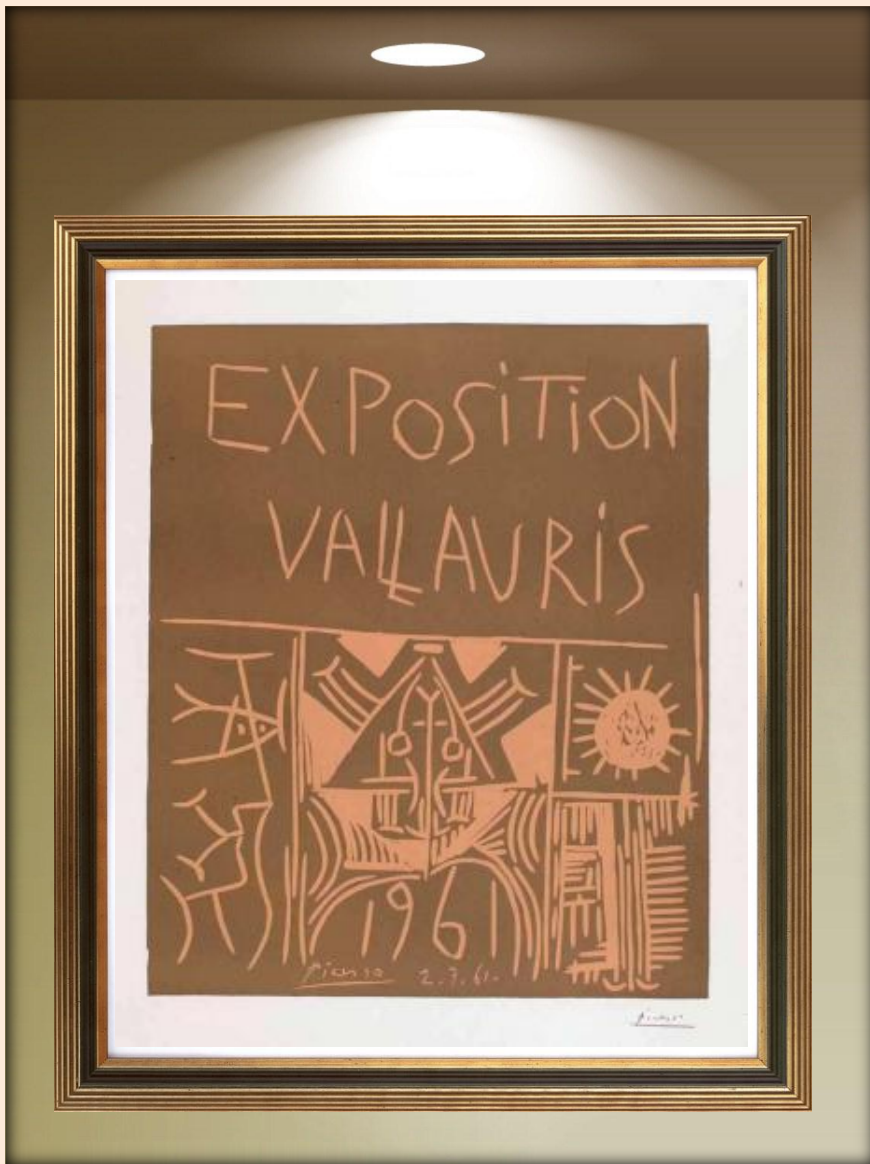
Printed by Imprimerie Arnéra Published by Association des potiers de Vallauris

25 1/4 x 20 7/8 inches (image)

39 3/8 x 25 5/8 inches (paper)

Provenance: The Archives of Hidalgo Arnera

**Vallauris 1961.**



Linocut printed in colours  
Bloch 1295, Baer 1274 only state, A (of B.b)  
Signed in the plate and signed in pencil

An artists proof before the edition of 175 on Arches paper, printed by Imprimerie Arnera, published by the Association des potiers de Vallauris

Stamped in ink on the verso:  
'Imprimerie Arnera Archives/Non Signe

Watermark: Arches

Image size: 63.8 x 53 cm (25.12 x 20.87 ins)

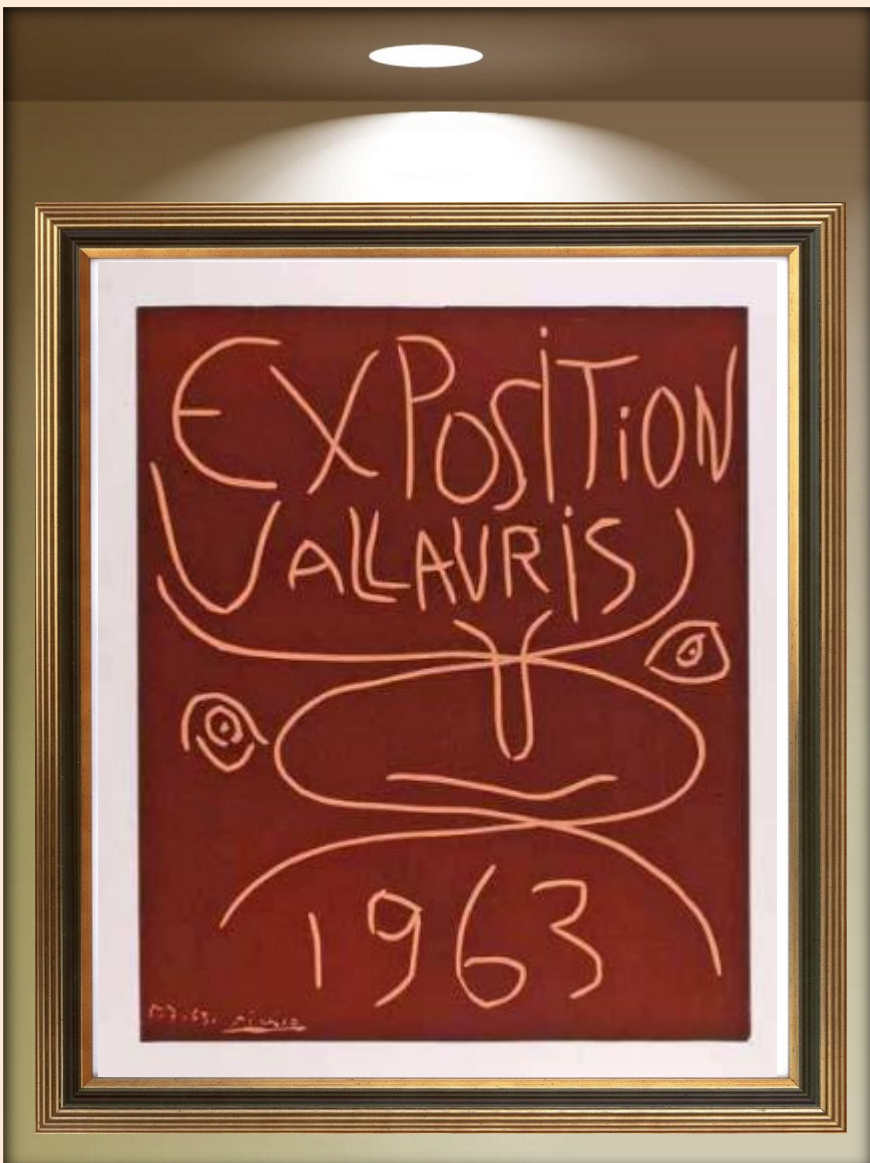
Paper size: 75 x 62 cm (29.53 x 24.41 ins)

Image size: 64.2 x 52.8 cm (25.28 x 20.79 ins)

Sheet size: 76 x 56.7 cm (29.92 x 22.32 ins)

Provenance: The Archives of Hidalgo Arnera

**Exposition Vallauris. 1963.**



Linocut printed in colours  
Bloch 1300; Baer 1341 only state, A (of B.b);  
Czwiklitzer 50  
Signed in the plate.

'Epreuve d'essai' of the definitive form on 'Roto Blanc' paper before the signed and numbered edition of 170 on Arches, printed by Imprimerie Arnéra and published by Association des potiers de Vallauris.

Stamped in ink on the verso, "Imprimerie Arnéra Archives / Non Signé".

Image size: 63 x 53 cm (24.8 x 20.87 ins)

Sheet size: 75 x 62 cm (29.53 x 24.41 ins)

Provenance: The Archives of Hidalgo Arnera

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