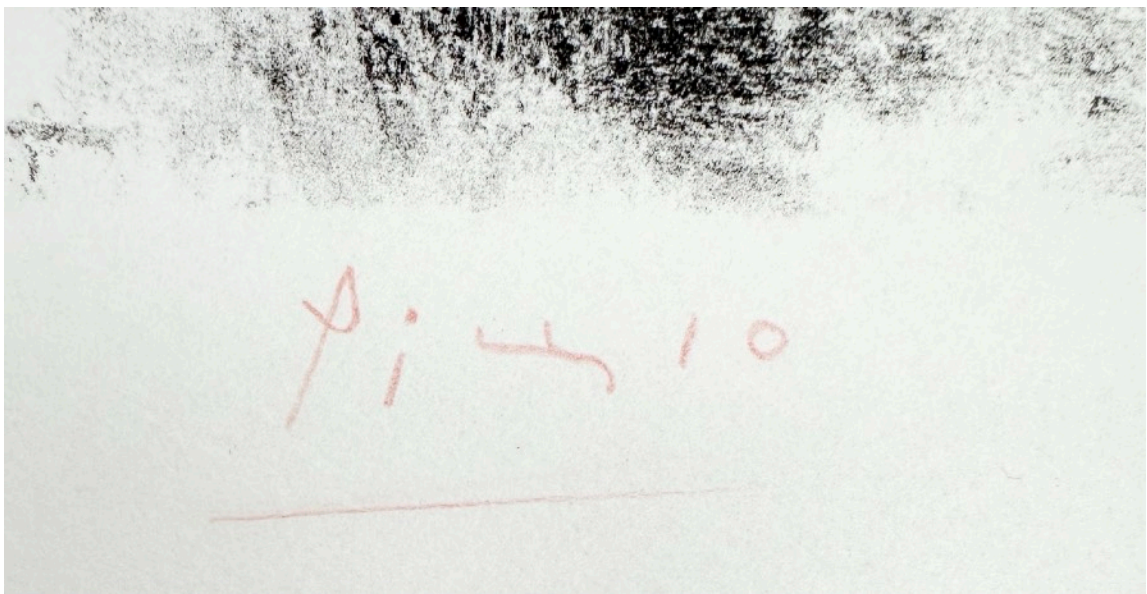




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Pablo Picasso- Buste au corsage à carreaux, 1957





Pablo Picasso-Buste au corsage à carreaux, 1957

Medium

Original chalk-drawn lithograph in black ink, 1957, on Arches paper (with Arches watermark).

Edition

Executed on 18 December 1957, first state (of two) in an edition of 50 copies. Drawn and printed at the Atelier Mourlot, Paris, 1957
Edition issued by Galerie Louise Leiris, Paris, 1957

Dimensions

Sheet size: 66.5 x 50.5 cm
Frame size: 91.5 x 75.0 cm

Signature & numbering

Hand signed in red pencil (Lower left)
Numbered 44/50 in pencil (Lower left)

Catalogue raisonné

- Mourlot 308/I (from II)
- Bloch 849
- Reuße 734

Condition

In beautiful original condition. Paper color is fresh and bright. Signature slightly faded (as common with the works signed in red pencil) very faint discoloration in the outer margin due to an old mat. Otherwise in excellent condition.

Provenance

- JL Hudson gallery, Detroit, USA
- Private collection USA
- Thence by Descent
- Private collection Amsterdam, Netherlands

Frame

Framed, to museum standards in a beautiful hand carved wooden frame with 99% uv-resistant museum glass

Youtube presentation video



Historical description

From 1957 until 1958, seven variations of half-length portraits in profile of Jacqueline Roque in 2-3 printing states were created: "Buste de Profil", "Femme au Corsage à Fleurs", "Buste au Corsage à Carreaux", "Jacqueline lisant", "Femme au Chignon", "Jacqueline de Profil à droite", "Buste de Femme au Chignon" and "Jaqueline de Profil" (cf. Murlot 306-311). They are testimony of the extreme scope of painting and drawing within Pablo Picasso's print oeuvre. "We see a series of portraits, here, which were commenced on 16th December and which will be of great importance to Picasso. Multiple states of each of these plates brought forth remarkable prints. This series of portraits was continued, the zinc plates being sent back and forth between Paris and Cannes in order to meet the artist's demands. The plate 'Jacqueline im Profil' von rechts was modified to such an extent between the 1st and 3rd state that it was unrecognisable. I would like to underline the fact that actually merely one plate was used for all 3 states. On the evening of 27th December 1958, Picasso's right hand must have hurt as it is very difficult to engrave zinc, particularly as Picasso probably used an instrument which was not designated for this kind of work." (Hélène Parmelin, in: Fernand Murlot, *Picasso Lithograph*, Paris 1970, pp. 244, 247)

Van der Vorst-Art

Modern and Contemporary Art- Fine Prints

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