



PICASSO

ADDENDA

No 16	65 x 50	10/50
No 17	65 x 50	18/50
No 18	7th	March
No 20	23rd	March
No 23	11th	May
No 27	10th	November
No 33	26th	March
No 35	8th	March
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No 43	18th	April
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No 56	23rd	January
No 58	18th	January
No 59	20th	January
No 70	18th	May
No 73	13th	November
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No 77	3rd	June

ERRATA

Insert '1954' above item No 60

FRONT COVER

(9) FEMME AUX CHEVEUX LISSES (*Woman with glossy hair*)

PICASSO

An exhibition of
LITHOGRAPHS & AQUATINTS
1945-57

Printed by THE PELORUS PRESS LTD, Auckland, New Zealand

INTRODUCTION

FOREWORD

SOME TIME AGO we wrote to M. Daniel-Henri Kahnweiler asking him if he would be agreeable to arranging an exhibition of graphic work by Picasso. He has been more than agreeable, he has been most generous. Not only has he put together an excellent collection, but also has spared time to write for us a long introduction. We are extremely grateful to him.

P. A. TOMORY

August, 1958

The exhibition will be seen in

AUCKLAND, DUNEDIN, WELLINGTON, NEW ZEALAND
and in MELBOURNE, AUSTRALIA

INTRODUCTION

I DO NOT KNOW if there is any knowledge, in the Antipodes, of a certain aspect of modern painting—a strange epidemic which has spread throughout Europe and America since the end of the war. Its origins are in the past. It is precisely Pablo Picasso, some of whose graphic work your Gallery is showing, who is, without any doubt, the point of departure of what is called *Abstract Art*. I hasten immediately to quote a reflection of this artist. 'Michelangelo is not responsible for the cupboards of the Renaissance.' One understands one ought not to make an artist responsible for what has been done by his followers who have misunderstood him. It is a great picture by Picasso, painted in the spring of 1907, *Les Demoiselles d'Avignon*, which stands at the beginning of a development in the plastic arts which has resulted today in the epidemic which I am about to discuss. I am able to explain here neither the reasons for the birth of Cubism—for this is the name history has given this style in the plastic arts—nor to show how it developed in the hands of four great painters—Picasso, Braque, Gris, Leger—but I will speak at least of what appears to me to be its particular innovation. Even if one has not been clearly aware of it—painting and sculpture have at all times been 'writings,' that is to say the creation of signs in order to describe the outside world, but these signs have always been more or less imitative. Painters and sculptors truly *see* the outside world and it is thanks to their works only, that we others understand it in a plastic fashion and not simply as a combination of friendly or hostile forces as an animal does. It follows that each generation sees this world in a different manner. If the *writing* of artists changes considerably from one generation to another, as it happened during the last hundred years, it may be that their contemporaries cannot *read* the new writing immediately, that is to say they do not see what the artist has wished to describe. This was the case, strange to say, even with the Impressionists who had tried to invent signs as 'Illusionistic' as possible. It occurred with their immediate successors, the Nabis, the Fauves, and naturally with the Cubists. These, in fact, no longer pretended to invent signs directly imitating the aspect of the outside world as the works of their elders had conceived it. They set out to describe objects, preserving an almost total liberty for their figurations. Thus it appears to me today, fifty years later, that Picasso's crucial gesture was the beginning of a liberation of plastic symbols. Let us understand quite clearly that by *writing* I understand a significant statement and not a calligraphy devoid of meaning. Never have the cubist painters nor those whom I consider as their legitimate heirs, renounced the divine aim of the plastic arts, the forming of the world of mankind.

But other artists and sculptors have been tempted by that aspect of cubism which was very hard to read, to consider only the arrangement of coloured forms, and they have thus slid towards a kind of applied art, of hedonistic decoration. Such an 'art' necessarily can only aspire to please in one manner or another, having no message to transmit—the message of the plastic arts being the communication of an emotion of the artist confronted by the visible world, an emotion which he would like to share with everyone.

Derived directly from Cubism, a rigid, geometric abstract art was formed of which the first champion was Mondrian. What has often been called lyrical abstract painting owed its origin more to certain of the Fauve painters (Matisse, Derain, Vlaminck, etc.) whose dazzling fireworks had been seen in Munich in 1909 at the very time

when Kandinsky had painted his first abstract works. It was out of lyrical abstraction that tachism was born a few years ago. Tachism has now invaded exhibitions of painting throughout the world.

Abstract art has assimilated certain ideas of Surrealism asking for the freedom of the instinct respecting the accidental. 'Automatic writing' which Surrealism had practised is applied here in painting. No one will deny that this may provide a pleasant game for the author and even for the spectator, but never will I believe that this can be considered as painting, *cosa mentale*, as Leonardo da Vinci said.

This long preamble is intended simply to prevent a misunderstanding. I would not wish the works of Picasso which are being shown in New Zealand and Australia to be regarded as abstractions. They are not exercises in style either. If Picasso is the greatest painter of our time — this is what I think and I am not alone in thinking it — it is because he has invented the most striking new symbols in order to make us share his emotion at the spectacle of life. To paint is to invent symbols.

Our epoch, after centuries during which painters were only painters, knows once more numerous artists who are painters, sculptors and engravers all at once, like the artists of the Renaissance.

Picasso is such a complete artist. He not only makes paintings, sculptures, prints, ceramics, mosaics, but there have been occasions during his life when he has had need of words in order to externalise himself. He has written admirable poems in Spanish and French. In all this there is no frolic; according to circumstances he has felt the need of expressing himself by one or other of these means. Thus the lithographs which make up the majority of the prints exhibited here owe their existence to a banal fact of daily life. The winter of 1945-6 was very cold in Paris and stocks of coal had still not been replenished. Private homes were not heated and Picasso's studio was glacial. The Mourlot lithographic printing works, as an industrial building, had a coal allocation. Picasso went there to work one day and found himself at ease in this heated environment and he returned there to work every day for several months. It is thus that his first lithographs, printed by Mourlot, came to be born, and they constitute his real debut in this technique. He had indeed made some before, but they were, rather, only drawings executed on stone. On the contrary, during this winter, as always when he touches something, he became excited over the technical possibilities, he re-fashioned the medium of lithography. To be precise, it was not a question of virtuosity in the medium but of new possibilities (did he not say, one day, 'I do not search, I find'), new means to externalise himself in order to 'Donner à voir' (To give to seeing), if I may be allowed to use the beautiful title of a book by Paul Eluard, who was a close friend of Picasso. Let me explain. What is extraordinary is Picasso's memory of plastic forms, of innumerable visual experiences which store themselves in his mind.

One of our friends, André Beaudin, a younger painter of great talent, told me that he saw Picasso working one day in the studio of Lacourrière, the printers. Picasso was in the process of engraving one of his illustrations — *The Frogs* — for Buffon's *Natural History*. 'One would have said,' Beaudin told me, 'that he had the animal in front of him. Each muscle was there!' In this way he makes us share in his treasure of images, and by them, the world around us is prodigiously enriched.

Engraving is not a subsidiary activity in Picasso's life. It plays as important a role as his painting and sculpture and it began as early as they did. It was in 1899 that he made his first etching — a picador. He called it *El Zurdo* (The left-handed man), for not knowing the medium too well he took no account of the fact that the engraved

design on the plate was reversed on the paper: the picador holds his spear in his left hand. Engraving, at times, has even taken the place of drawing so that he has expressed himself only on to plate or stone. The life and art of Picasso are one. Everything which troubles his existence reflects itself in his art — his joys, his anxieties, his loves, his hates. Today he is encamped at Cannes in a huge, dilapidated house, encumbered with a thousand objects, yet sparsely furnished. It looks over a fine sloping park. He hardly ever leaves house or park. He does not go anywhere except to the bull-fights at Arles or Nîmes. He lives only for his work and anything which might disturb it is thrust aside.

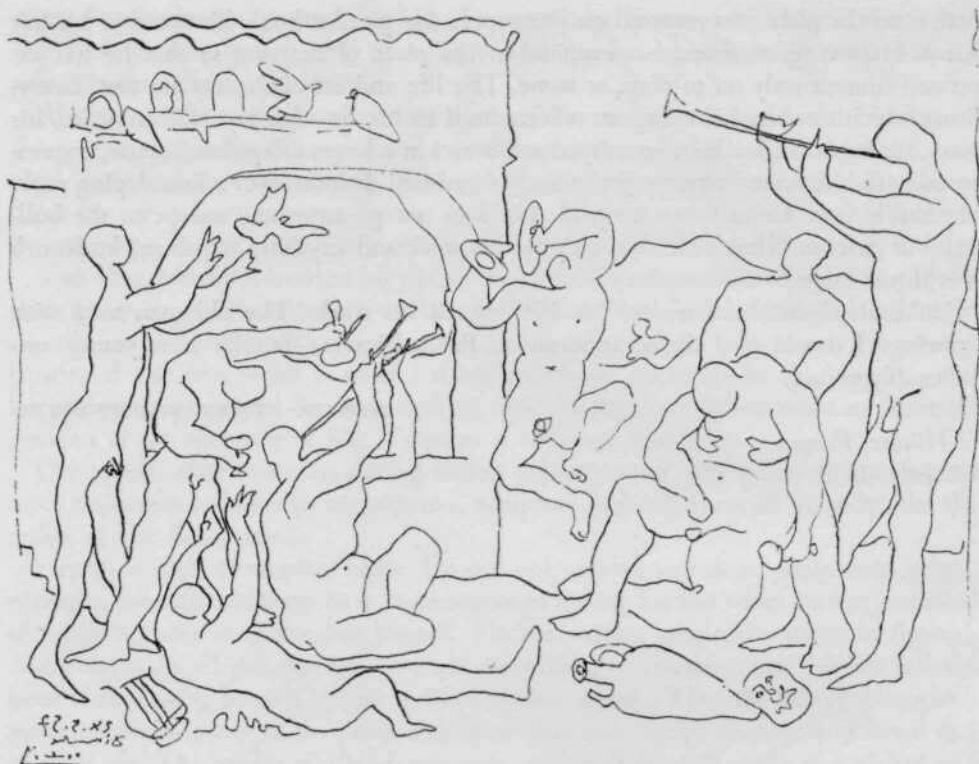
Hokusai, towards the end of his life, signed his work 'The old man mad with drawing.' I would give the same name to Pablo Picasso — but he is so young, unbelievably young.

DANIEL-HENRY KAHNWEILER

St Hilaire, France
7th July, 1958

Biographical note

M. Daniel-Henri Kahnweiler opened his first gallery in 1907 in the Rue Vignon, Paris. From 1908 to 1914 he handled exclusively the work of Picasso, Braque, Gris, Leger, Derain and Vlaminck. He now directs the Galerie Louise Leiris with his sister-in-law and Maurice Jardot. It may be said of him, as of Durand-Ruel, Tanguy and Vollard, that he belongs to the hierarchy of the dealer-patron of twentieth century art.



(78) BACCHANALE

PICASSO

THE CATALOGUE

The following publications have been consulted in the preparation of this catalogue, and the abbreviations in the text refer to where the work has been reproduced:

B/S — BOECK/SABARTES, *Picasso*, Thames & Hudson. A.C. — The Arts Council of Great Britain, *Picasso: Fifty Years of Graphic Art*, June-August, 1956. B — BOLLINGER, *Picasso: 55 Years of His Graphic Art*, Thames & Hudson.

All measurements given are in centimetres, height preceding width, and refer to the whole sheet.

1924

1 MATERNITE (Maternity)

Aquatint & dry point

57 x 76 Artist's proof

Although executed in 1924, it was not published until 1955.

1945

2 TETE DE GARCON

× (Head of a Boy)

Lithograph 7th November

44 x 33 24/50

B pl.119

3 TETE DE FEMME SUR FOND BLANC

(Head of a Woman on a white ground)

Lithograph 2nd November

44 x 33 43/50

The technique used here is to cut out the ink subject, paste to transfer paper, which is then transferred to the stone.

4 COMPOTIER ET TASSE

(Fruitbowl and cup)

Lithograph 16th November

33 x 44 47/50

B pl.118

1946

5 LE TAUREAU (The Bull)

Lithograph 17th January

33 x 44 24/50

Picasso produced no less than 11 states of this work. Commencing with a naturalistic

wash-drawing on the 5th December, 1945, Picasso by turns conceives it in his expressionist and then cubist manner, finally arriving at a linear symbol. Each state is complete in itself.

B/S p.100-103

6 COQUILLAGES ET OISEAUX

× (Shell-fish and birds)

Lithograph 19th February

33 x 44 12/50

7 DEUX FEMMES NUES

(Two nudes)

Lithograph 12th February

33 x 44 3/50

There were 18 states of this work commencing like No. 5 from a wash-drawing

B/S p.250

8 FRANCOISE AU NOEUD DANS LE CHEVEUX

(Francoise with a bow in her hair)

Lithograph 14th June

65 x 50 7/50

× Eleven plates were devoted to Francoise. Francoise Gilot joined Picasso in 1946 and they now have two children. After the war Picasso escaped to the South and in its more sympathetic climate, with Francoise Gilot at his side, he entered on a sustained period of creative activity.

9 FEMME AUX CHEVEUX

LISSES (Cover)

× (Woman with glossy hair)

Lithograph

65 x 50 47/50

1947

10 LA CENTAURESSE

(The Centauress)

Lithograph 26th January

50 x 65 18/50

During the battle of Paris, 1944, Picasso made a version of Poussin's *Bacchanal* in the Louvre. This was followed later by a painting, *La joie de vivre*. Picasso uses mythological paganism as a symbol for the Mediterranean and provides for our own age a continuance of that rich, sensual tradition which the Mediterranean has maintained almost since the beginning of time.

11 LE HIBOU SUR LA CHAISE

(Owl on a chair)

Lithograph 20th January

65 x 50 39/50

Michel Sima gave Picasso a small owl at Antibes in 1946. Picasso made a first drawing of it in November, 1946, and followed this up with more drawings in 1947, arriving at the point of this lithograph. However, he went on by drawings and paintings to finally ceramics, in 1950. Thus the artist finds in the owl significant linear, formal and symbolic qualities.

B pl.130. B/S cat. 202.

12 DAVID ET BATHSABEE

(David and Bathsheba)

Lithograph 30th March

65 x 50 5/50

(various states) AC pl.42. B pls.146, 147.

Like the Poussin *Bacchanal* mentioned in No. 10, this is another of Picasso's borrowings. It is his version of Lucas Cranach's (1472-1533) painting of the same title. This theme went through seven states in all, each one being a distinct variation both in terms of alterations and complete changes in technique. Here again one recognises Picasso's ability to transform the images of another century so that they become wholly meaningful for our own.

13 DAVID ET BATHSABEE

Lithograph

65 x 50 8/50

14 DAVID ET BATHSABEE

Lithograph

65 x 50 11/50

15 LE PIGEON ET SES PETITS

(The Pigeon and her Young)

Lithograph 19th March

50 x 65 17/50

The pigeon with the olive branch and wearing a tricolor hat is a forerunner of the *La Colombe*, No. 32.

16 CENTAURE, FAUNE ET NYMPHE

(Centaur, faun and nymph)

Lithograph 2nd February

B pl.126

17 DORMEUR ET FEMME ASSISE

(Sleeper and seated woman)

Lithograph 11th May

This is a familiar subject and is treated most fully in the *Vollard Suite* dating from 1933. AC pl.36

18 FLEURS ET FRUITS

(Flowers and fruit)

Lithograph

50 x 65 15/50

19 LE TAUREAU NOIR

(The Black Bull)

Lithograph 20th April

50 x 65 6/50

In this work Picasso produces an amalgam of the earlier series (see No. 5). Here one sees the colossal whole of the parts in the variations. A symbol both for the sympathetic magic of early man and the brute power of the twentieth century.

B/S p.106

20 DORMEUR ET FEMME**ACCROUPIE**

(Sleeper and crouching woman)

X Lithograph

50 x 65 18/50

21 BOUQUET ET COMPOTIER

(Bouquet and fruit bowl)

50 x 65 16/50

22 LA TETE ECLAIREE

(Illuminated Head)

X Lithograph

65 x 50 6/50

**23 DEUX FEMMES SUR LA
PLAGE**

(Two women on the beach)

Y Lithograph

50 x 65 18/50

Here Picasso returns to a subject which he introduced first in the 1920's. (See a line drawing, B/S p.21.)

1948**24 LE GRAND HIBOU**

(The large owl)

Lithograph 10th March

76 x 56 46/50

Here the artist completes the lithograph cycle commenced in 1947. Mourlot, the printer, had brought down to the Golfe Juan some zinc plates so that Picasso could re-design some illustrations for Reverdy's *Chants des Morts*. There were seven plates left over, so the artist did the Owl and six faun subjects, two of them being Nos. 25 and 26.

B pl.131. B/S p.311.

25 LE FAUNE BARBU

(The bearded faun)

Lithograph 10th March

76 x 56 9/50

(See note to No. 24)

26 LE FAUNE DE PROFIL

(Faun in profile)

X Lithograph 10th March

76 x 56 41/50

27 L'ATELIER (The Studio)

Lithograph

65 x 50 39/50

28 GRANDE TETE DE FEMME

(The large woman's head)

Lithograph

65 x 50 49/50

29 LE TAUREAU BLANC

(The White Bull)

Lithograph

65 x 50 43/50

B pl.137

30 ETUDE DE PROFILS

(Study of profiles)

Lithograph 8th December

76 x 56 24/50

31 FIGURE (Figure)

Lithograph 20th November

65 x 50 34/50

1949**32 LA COLOMBE (The Dove)**

Lithograph 9th January

56 x 76 2/50

Picasso made this lithograph for the World Congress of Peace poster (Paris, April 1949). Later that year the artist received the Pennell Memorial Medal for the design.

B pl.152. B/S cat. 209.

33 LA COURONNE DE FLEURS

(Crown of flowers)

Lithograph

65 x 50 47/50

34 LE HOMARD (The Lobster)

Lithograph 9th January

56 x 76 17/50

35 TETE DE FEMME

(Head of a Woman)

Lithograph 16th March

65 x 50 20/50

36 LE MANTEAU POLONAIS

(The Polish Cloak)

x Lithograph

→ 76 x 57 39/56

Picasso had visited Poland in 1948

37 VENUS ET L'AMOUR SUR FOND NOIR

(Venus and Cupid on a black ground)

Lithograph 30th May

76 x 57 5/50

B/S cat. 210

38 VENUS ET L'AMOUR

(Venus and Cupid)

Lithograph 25th May

79 x 58 19/50

Both this and the one above are based on the painting by Lucas Cranach (1472-1553)

B pl.148

39 DAVID ET BATHSABEE

(David and Bathsheba)

Lithograph

76 x 56 47/50

See note to No. 12

40 LA GRANDE CORRIDA

(The Great Bull Fight)

Lithograph

56 x 76 45/50

Picasso made two plates, one on the 11th March and the other on the 21st March. As M. Kahnweiler mentions in his introduction, Picasso makes regular visits to the bullfights, but also in his youth he had done drawings of bullfights on the day of the event so that he could earn his admission money.

41 LE PICADOR (The Picador)

Lithograph

56 x 76 42/50

42 FIGURE AU CORSAGE RAYE

(Figure with striped blouse)

Lithograph 3rd April

65 x 50 6/50

Originally only five proofs were taken of this work.

Man 150 Years of Artists' Lithographs, pl.109

43 LA FEMME A LA RESILLE

(Woman in a hair net)

Lithograph

65 x 50 48/50

1950

44 JEUNESSE (Youth)

Lithograph 9th June

56 x 76 2/50

This design was used for the poster for the international meeting for the prohibition of atomic arms, held at Nice, 13th-20th August, 1950.

B pl.144

45 FRANCOISE SUR FOND GRIS

(Francoise on a grey ground)

Lithograph

75.5 x 57 32/50

See No. 8

AC pl.43

46 LE PIQUE (The Lance)

Lithograph

50 x 65 47/50

1951

47 JEUX DE PAGES

(Pages at play)

Lithograph 19th February

38 x 52 12/50

Kahnweiler (*Le Point*, XIII, p.27) records that Francoise Gilot said that Picasso had no great knowledge of armour or costume, but always achieved an astonishing accuracy. Kahnweiler also thought that some illustrations to *Ivanhoe*, which had appeared in *l'Humanité* had given the artist the idea for this subject.

AC pl.46b. B pl.158. B/S cat. 219.

48 LE DEPART (The Departure)

Lithograph

54 x 65 25/50

1952

49 LA FEMME A LA FENETRE (Woman at the Window)

Aquatint

90 x 65 Artist's proof

B pl.154. B/S cat. 274.

50 LE PICADOR BLESSE

(The Wounded Picador)

Aquatint 20th June

57 x 78 46/50

This is a companion to another aquatint, *Le Picador* (18th June).

51 PALOMA ET SA POUPEE

(Paloma and her doll)

Lithograph 14th December

76 x 56 44/50

Paloma is the artist's daughter, who was born in 1949. He has painted a number of pictures of her and her brother Claude.

AC pl.44. B pl.160.

52 BALZAC 1

Lithograph 25th November

76 x 56 13/50

B pl.161

53 BALZAC 2

Lithograph 25th November

76 x 56 17/50

B/S p.67

In these Balzac portraits Picasso recalls his earlier illustrations (1924) for Balzac's *Unknown Masterpiece*, published in 1931 by Vollard. In Balzac 1, Picasso re-employs the line ending in a blob of ink which characterises the drawings of 1924 (see B/S, p.31). Balzac 2 is in the same manner of his early line portraits like that of Stravinsky.

54 LE CRANE DE CHEVRE SUR LA TABLE

(Goat's head on a table)

Aquatint

57 x 75.5 Artist's proof

The goat, like the bull, the horse, the owl, have provided Picasso with endless discoveries. The goat's skull seems to appear first in a drawing of 1951.

1953

55 TETE SUR FOND NOIR (Head on a black ground)

Lithograph 9th May

76 x 57 8/50

56 LA MERE ET LES ENFANTS

(Mother and children)

Lithograph

57 x 76 16/50

57 JARDINS A VALLAURIS

(Gardens at Vallauris)

Lithograph 15th January

57 x 76 4/50

Picasso settled at Vallauris in the villa *La Galloise* in 1498. Paintings of 1950, 1951 and 1952 (B/S cat. 215, 217, 218, 221, 222) provide the basis for this work.

B/S p.68

58 L'ITALIENNE D'ORSEL

(The Italian Woman of Orsel)

Lithograph

65 x 50 3/50

59 LES JEUX ET LA LECTURE

(Games and a woman reading)

Lithograph

57 x 76 16/50

60 DANSES (Dancers)

Lithograph 13th February

50 x 65 49/50

Picasso returns to a subject which has interested him since his earliest period.

AC pl.47b. B/S cat. 231.

61 LE JEU DE TAUREAU

(Bull Game)

Lithograph 14th February

50 x 65 49/50

B pl.165

62 LA DANSE DES BANDERILLES

(Dance of the Banderillas)

Lithograph 14th February

50 x 65 Artist's proof

The last two works, which stem from the

previous one (No. 60), done on the day before, explore the dance further. In *Bull Game* the same group of dancers as in *Dancers* form a tableau, and Picasso recalls a youthful memory of such a game played by young people in Spain with a bull mask. Boeck also makes the point that woman is now the dominant partner, whereas in the earlier works she is subdued.

AC pl.47a. B pl.164. B/S p.339.

63 LA REPITITION

(The Rehearsal)

Lithograph 21st February

50 x 65 50/50

Here Picasso unites reality and mythology. The presence of masks in works of this period, particularly in the great group of drawings of November 1953-February 1954, symbolises Picasso's attitude to life as he ages physically. Masks of clowns, old men, classical heads make the contrast between the ephemeral of reality and the eternity of illusion and mythology.

B/S p.336

64 LA FAMILLE DU

SALTIMBANQUE

(The Family of Mountebanks)

Lithograph 16th February

50 x 65 50/50

Picasso returns to subjects of 1905. *The Harlequin's Family*, 1905, and *The Mountebank*, 1905. The young woman on the right in the latter is replaced here by an old woman. The young harlequin holding his child in the former is replaced by an older man carrying a monkey. In the 1905 *Mountebanks*, the young man and the girl are hand in hand, here they are separated and opposed, and between them four generations are grouped together. Woman is again the active partner. The old woman with her tambourine, the young nude girl and the mature woman nursing the baby, emphasise the passivity of man. The early works have an air of withdrawn melancholy, in this work there is an immediate optimism.

AC pl.46a

65 LES TROIS FEMMES ET LE TORERO

(Three women and a foreador)

Lithograph 17th February

50 x 65 25/50

Picasso, a few days later, returns to the *Bull Game*, but here introduces elements to make it a Life Game.

66 LES DEUX MODELES

(Two models)

Lithograph 18th March

50 x 65 25/50

B pl.166

67 LA POSE NUE

(Nude posing)

Lithograph 15th March

65 x 50 Artist's proof

68 LA POSE HABILLE

(Clothed model posing)

Lithograph 19th March

65 x 50 25/50

Both of these lithographs (Nos. 67 and 68) are associated with the group of drawings referred to previously (No. 63). Most of the drawings in this group were concerned with the artist and his model. However, the artist is depicted as a peering old man unable to recognise any more the beauty of the model of whom Rebecca West wrote in a foreword (*Verve*, VIII, No. 29-30), 'The truth is that she symbolises Nature: the living and visible and tangible world which we shall hate to leave behind us when we die.' Picasso spoke of his fear of old age to M. Kahnweiler, 'Right now we can still do everything we want. But to want and no longer be able to, this is what is terrible! . . .'

B pl.167

69 LE MODELE ET DEUX PERSONNAGES

(Model and two figures)

Lithograph 14th March

57 x 77 25/50

In this work the presence of the same old woman (Nos. 64 and 65) emphasises the old artist's indifference to the attractions of the model.

B/S p.507

1955

70 LE PETIT DESSINATEUR

(The little draughtsman)

Lithograph

65 x 50 Artist's proof

71 LE PEINTRE SUR LA PLAGE

(Artist on the beach)

Aquatint 5th February

63.5 x 91 49/50

72 BUSTE DE FEMME

(Bust of a woman)

Aquatint 19th March

76 x 57.5 47/50

73 L'ATELIER DE CANNES

(Studio at Cannes)

Lithograph

65 x 50 2/50

From October 1955 to June 1956, Picasso was engaged on a long series of paintings, including *l'Atelier* (The Studio) and *Femme dans l'Atelier* (Woman in the Studio), and this work stems from that series.

1956

74 LE TORERO BLESSE

(The Wounded Matador)

Lithograph

50 x 65 45/50

75 DEUX FEMMES ACCROUPIS

(Two seated women)

Lithograph 10th January

50 x 65 Artist's proof

On the 26th November, 1955, and on the 3rd January, 1956, Picasso painted two pictures, *Femme accroupie au costume turc* (Woman in a Turkish costume seated), and *Nu accroupie* (Female nude seated). This lithograph would appear to stem from these two paintings.

76 PROFIL EN TROIS COULEURS

(Profile in three colours)

Lithograph 28th November

65 x 50 Artist's proof

In the 1930's the artist had done a similar head, in a veil, with the same zig-zag design on the veil.

77 PORTRAIT DE H.K.

(Portrait of H.K.)

Lithograph

65 x 50 Artist's proof

A portrait of Henri Kahnweiler.

78 BACCHANALE (Bacchanale)

(See page 8)

Lithograph 27th February

57 x 76.5 Artist's proof

In this, Picasso returns once more to Poussin's *Bacchanal* (see No. 10). The man with the trumpet, the amphora, mask and lyre are present in the Poussin. However the figure setting free a dove seems to give this work a renewed feeling of optimism.

BIOGRAPHICAL NOTE

- 1945 Summer in Golfe Juan
Autumn takes up lithograph with Mourlet
- 1946 Françoise Gilot joins him
Summer in Golfe Juan
Autumn in Antibes
- 1947 Birth of his son Claude
Summer in Golfe Juan and Vallauris
Works on ceramics with the Ramié's in Vallauris
- 1948 Settles at the Villa La Galloise, Vallauris
To Poland
- 1949 To Italy (Rome and Florence)
Birth of Paloma, his daughter
- 1950 Exhibition at Venice Biennale
Honorary citizen of Vallauris
- 1951 Short stay in Paris
- 1952 In Vallauris
- 1953 First great retrospective exhibition in Rome, Milan
Lyons and Sao Paulo, Brazil
- 1954 Summer in French Pyrenees
- 1955 Winter in Paris
Moves to villa in Cannes
- 1956 Cannes
- 1957 Cannes