



PABLO PICASSO
one hundred & two linocuts

ONE HUNDRED AND TWO LINOCUTS BY PICASSO

FOREWORD

The first exhibition of linocuts by Picasso was held at the Galerie Louise Leiris, Paris, in June/July 1960.

This was a new graphic medium for him, and the exhibition was received enthusiastically.

This exhibition, comprising 102 linocuts, includes most of those first exhibited in 1960: and also of course later ones made up to October 1963.

We are glad to follow up our exhibition of Picasso lithographs, held here in 1958, with this comprehensive exhibition. Once again, we are more than grateful to M. Daniel Henri Kahnweiler, and the Galerie Louise Leiris, for lending us these prints.

We are also grateful to the Galerie Louise Leiris for permitting us to reprint a translation of the introduction to the catalogue of the 1960 exhibition, by Bernhard Geiser, the authority on Picasso's graphic work, and author of *Picasso: peintre-graveur* (1933), and *Pablo Picasso: 55 years of his graphic art* (1955).

Auckland February 1964

P. A. TOMORY

INTRODUCTION

When Picasso began to work on linoleum — augmenting the already considerable variety of his graphic work — it was evident that he aimed at the colour effects which this printing technique would enable him to achieve.

The graphic method most commonly used in this technique did not attract him: neither the pure line produced by the printing when an appropriate tool has traced the design on the lino block, leaving the surface intact, nor the black line impressed on the paper by the relief which occurs when the surface has been cut away. In the same way, the effects of black and white resulting from a well balanced combination of the surfaces of various sized forms, did not satisfy him. Such surfaces must be in colour.

Generally the artist can use three methods of colour printing from a linocut. Firstly, it is possible to ink the various parts of the block with the chosen colour and then print it. This appears simple: but it is quite a difficult process to carry out

Picasso had formerly used this method for woodcuts and engravings in colour. For linocuts — and above all for the printing of numerous proofs — this process seemed to him unsuitable.

Another method consists of cutting a lino block for each of the selected colours; these blocks are then inked and the colours printed on the paper in a determined order. But the blocks must be perfectly 'keyed' in the press if one wishes to avoid the trouble of overlapping colours. It is possible at the same time for the artist to obtain a supplementary tone by overprinting.

As for the third method, it is less practised than the other two. It demands a close collaboration between artist and printer — above all for an important print. For here the proof is not made from a combination of blocks, each carrying a different colour, but with a single block, which the artist transforms by degrees, and which is inked on each occasion according to his instructions. There are therefore different 'states' of the block, which pass in sequence under the roller.

In the beginning, Picasso was content to use several blocks. Going so far as using seven or more, he obtained exceptionally intense effects of colour. Meanwhile, Picasso scarcely liked the essential mechanical work which comprised cutting designs in numerous blocks, generally of large dimensions, and producing on each one the relief which would receive the colour. His creative energy was too great to permit him to tolerate this for long. New possibilities could be foreseen, and soon the artist, without knowing where it would lead to, turned to the third method, described above. At Vallauris, he recognised in the young Arnéra a capable and knowledgeable printer, who, after many colour trials, was entrusted with all the printing work.

An example will demonstrate how the work of the artist was effectively aided by the printer.

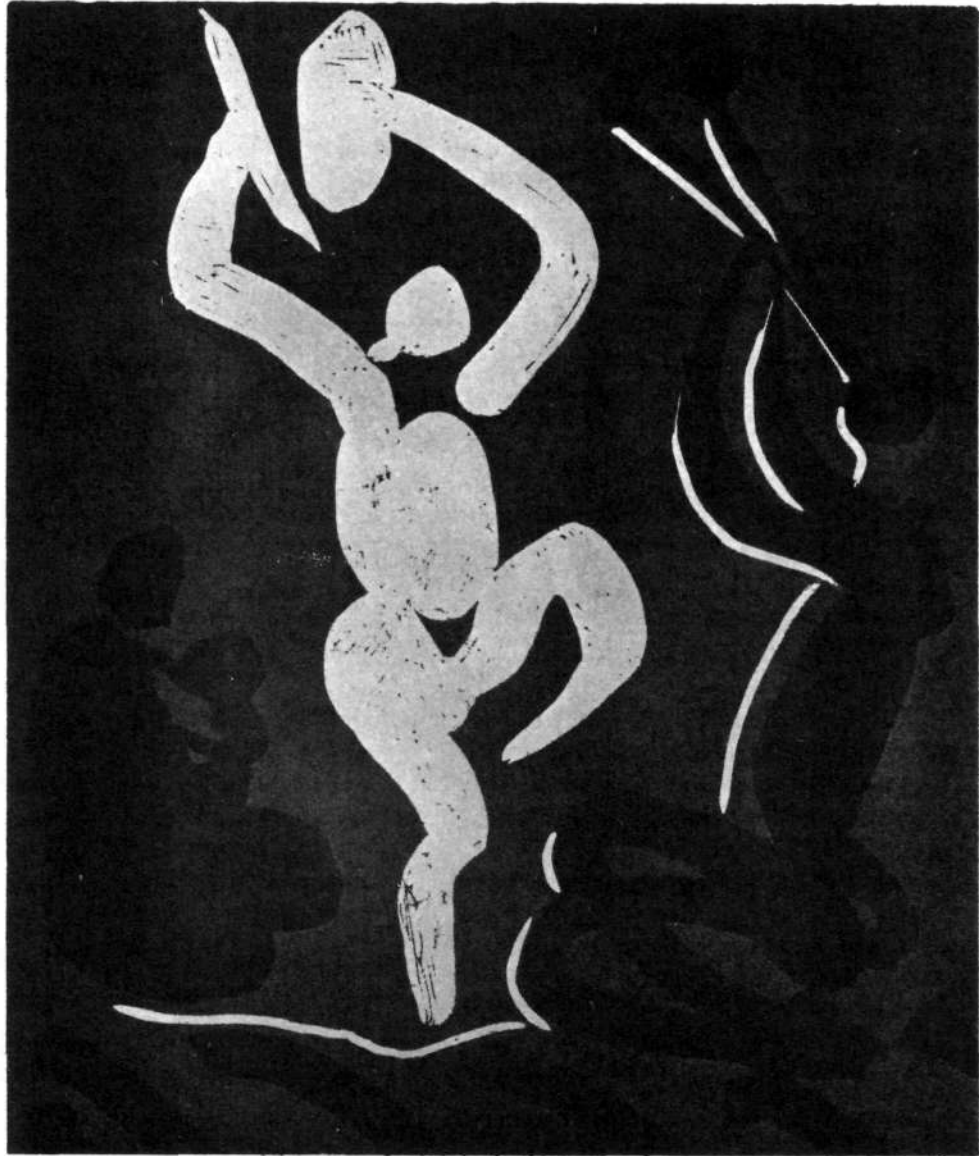
I have before me a finished proof of a bull-fight scene, in black on a brown ground, with lighter parts in yellow-brown enabling the black to separate from the

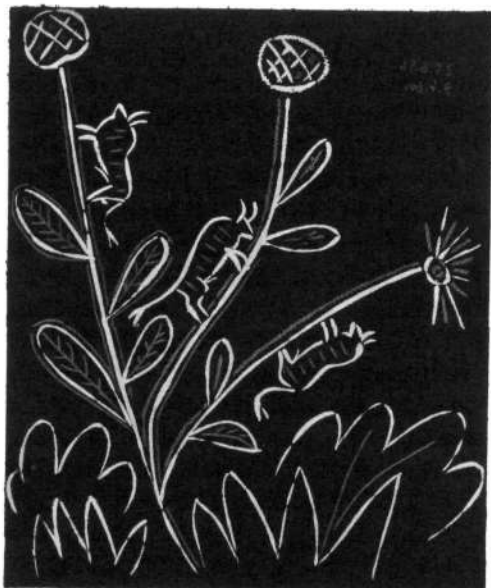
brown. This linocut has been made in the following way. Before the artist had touched the block the printer had inked it in yellow-brown and pressed it on the selected paper. A uniform yellow-brown tint appeared, then, on the paper. The block was then given back to the artist who, with free and rapid grooves with his gouge, defined the group of figures. Again at the printer, the block was coated with dark brown and another printing was made on the yellow-brown sheet. Thus the dark brown became the dominant colour. The yellow-brown of the first printing lay only in the grooves made by the gouge in the block. Next, the artist removed all the parts from the block which had to remain dark brown on the finished sheet. Only the group of figures in the bull-fight remained in relief. Inked in black, this was then printed on to the dark brown and yellow-brown impression. This group — or rather the corresponding parts on the block — underwent three inkings in different colours: yellow-brown first, then dark brown, and finally black. It follows from all this that it is necessary to begin with the lightest tone and finish with the darkest-

One sees, equally, that with this process the choice of colours is limited. But Picasso knew how to remedy that. In a print, for example, where the subject is a landscape with figures, he cuts the lino block in two, separating the sky and the ground by exactly following the horizon line. The sky is inked in white, then printed. Next Picasso cuts some little clouds with the gouge. The printer inks this in blue, puts it through the press, and immediately little white clouds appear in a limpid blue sky. Occasionally he uses a shoe-maker's rasp, working over those parts which are to be inked in white. The block is then printed in blue, and once again in white, which produces quite astonishing effects. He treats the rest of the lino block in a similar manner.

Working with a new material, Picasso has hardly taken on a new subject, however. The bull-fights and the bucolic scenes assume their customary predominance. It is essentially the technique which preoccupies him. In effect, his spirit of invention, always lively, revolves round that and leads him, as one may perceive, to the most surprising results.

BERNHARD GEISER

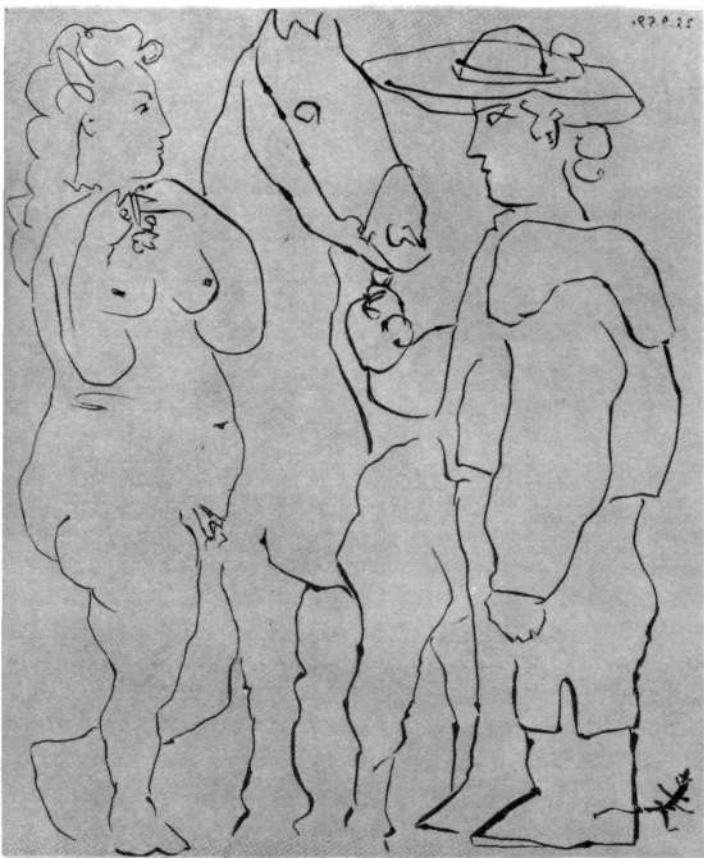




CATALOGUE

1 Bust of a woman after Cranach the Younger 1958

- 2 Before the lance 1959
- 3 The lance 1959
- 4 Fauns and goat 1959
- 5 Dancers with an owl 1959
- 6 Three women 1959
- 7 Jacqueline 17.10.59
- 8 Two women 27.9.59
- 9 Woman resting on her elbow 1959
- 10 The Banderilles 1959
- 11 Plant, with little bulls 25.6.56
- 12 Bacchanal with an owl 2.12.59
- 13 Two women near a window 15.11.59
- 14 Woman looking through a window 15.11.59
- 15 Head of a woman 24.6.56
- 16 Broken lance 13.10.59
- 17 Bacchanal 17.11.59
- 18 Bacchanal 27.11.59
- 19 Woman in an armchair with a guitarist 1959
- 20 The lance 13.10.59
- 21 Reclining woman with a guitarist 1959
- 22 Lance (black and beige) 1959
- 23 Picador and horse 23.9.59
- 24 Woman with a necklace 24.11.59
- 25 Head of a woman (profile) 1959



- 26 After the lance 1959
- 27 Vase of flowers 1959
- 28 Picador, woman and horse 25.9.59
- 29 Two women and a lizard 1959
- 30 Bacchanal 25.11.59
- 31 Picador and bull 1959
- 32 Picador and toreador 1959
- 33 The lance (red and yellow) 1959
- 34 Bacchanal 30.11.59
- 35 Bacchanal with a black bull 1959
- 36 Bacchanal with a goat 1959
- 37 Dancers and musician 1959
- 38 Mother, dancer and musician 1959
- 39 Reclining woman with guitarist 1959
- 40 Reclining woman, with man in a large hat 1959
- 41 The lance 1959
- 42 The farol 1959
- 43 Before the lance 1959
- 44 The picador 1959
- 45 The banderilles 1959
- 46 The picnic (fragment 1) 4.7.61
- 47 The small bacchanal 1959/1961
- 48 Head of a faun 1962
- 49 Woman with a hat 1962
- 50 Head of a woman 14.1.62
- 51 Head of a woman (brown) 1962

- 52 Head of a woman 21.1.62
53 Woman with a hat (red and blue background) 1962
54 Head of a boy 7.2.62
55 Head of a boy 6.2.62
56 Woman (bust) 1962
57 Woman with a hat 1962
58 Large head of a woman with a hat 1962
59 Head of a woman 16.3.62
60 The picnic (brown) 1962
61 Woman with the soft hair 1962
62 Glass under a lamp 1962
63 Woman with a hat 1962
64 A crowned bearded man 1962
65 Woman with a bandeau 1962
66 Face 1962
67 A young man, crowned 1962
68 Woman with a hat of flowers 1962
69 Woman with a chignon, seated 1962
70 A bearded man, crowned with foliage 1962
71 Woman asleep 1962
72 Dance 22.1.62/25.2.62
73 Head of a woman 1962
74 Large head of a woman with an ornate hat 1962
75 Large head (red, blue, yellow) 1962
76 Large female nude 1962
77 Still life with a bottle 1962
78 Large head of a woman 1962
79 Still life with a lamp 1962
80 Nude woman by a spring 1962
81 Still life with a lamp (horizontal) 1962
82 Little bust of a woman 1962
83 The picnic (vertical) 1962
84 Woman with a hat of flowers 1962
85 Nude woman gathering flowers 1962
86 The Espagnole 1962
87 Woman with soft hair 1962
88 Seated female nude 1962
89 Little head of a woman, crowned 1962
90 The picnic (coloured) 13.3.62
91 Still life with a bottle (black) 1962
92 Man with a ruff 1962
93 Woman with a little collar 1962
94 Family scene 1962
95 The hat of flowers 1962
96 Heads 15/17.1.63
97 Man with a stick 15/18.1.63
98 Standing female nude 15/18.1.63
99 Head of 17.1.63
100 Woman with a hat 1962
101 The embrace 15.10.63
102 The embrace 15.10.63