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AUCKLAND CITY  
ART GALLERY

# PICASSO

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## Master Printmaker



An exhibition of 100 graphics from The Museum of Modern Art,  
New York, sponsored in Auckland by the Auckland City Council,  
the New Zealand Herald and the Sunday Herald.

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An exhibition of 100 graphics from  
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Auckland City Art Gallery

June – July 1973



## Picasso as Printmaker

Kronos devoured his children but, in this instance, it took Father Time 93 years to reap his harvest, a mixed metaphor that might have pleased the late Pablo Picasso, presented here in his guise as printmaker. For Picasso, a household name, not only because of inventive talent but also because his life-span corresponded with the birth of instant communication media, was a Protean. He was almost what was once, superstitiously, called an Elemental, the spirit of air, fire, water or earth.

It is, thus, that *Picasso, Master Printmaker*, an exhibition which the Auckland City Art Gallery owes to the International Council of New York's Museum of Modern Art, presents an aspect of the modern Proteus, mercurial creator of a private world or worlds which tinge our view of our own with his abiding sense of mutability in all things. Fortuitously, this display permits us to bring to our public a worthy memorial tribute to the century's most controversial – and undaunted – triumphant artist.

The exhibition covers 62 years – many a man's lifetime – yet leaves out Picasso's last seven years of prodigious activity. The passionately self-exiled Spaniard reveals himself, in these one hundred original prints from the collection of the Museum of Modern Art, in all of his paradoxes, a destructive builder, a user of discards and fragments for imaginative purposes. The range of his subject-matter is singular and it should be remembered that he always had a subject. He was the master of that misused term: abstract. One abstracts *something*; whereas a geometrical or non objective composition is not abstract: though we call it so. It starts from itself and affirms only itself.

The exhibition starts with the stark etching of 1904, *The Frugal Repast*; it ends with an etching with aquatint of 1966, a book illustration. The personal idiosyncrasy that these and all that lies between, reveal is Picasso's obsession with a subject. Most often the subject is human. Still-life appears from time to time, but more as a reminiscence of the Cubist days of working with Braque and Juan Gris than as a statement of current conviction.

Not only does Picasso have a subject which he treats in various ways but he remained passionately attached to themes: the bullfight, the painter and his model, the sculptor and his model, the heads of the women he loved and the myths and selected mythic figures of antiquity. From time to time he would create a series of variations on some famous painting by an old master, Cranach or Velasquez, just as Brahms or Rachmaninoff would weave

variations on a theme of Paganini. The intensity of the man in his obsessive creativity was phenomenal. He would let himself be taught the resources and limitations of a graphic technique by experts, usually inspired printer-craftsmen. Then he would take off, disobey the rules, gouge the perfect plane of the lithographic stone, revive soft-ground etching, long abandoned by others, use sand-paper to create lino-cuts as no one had ever dared before (he was counting on the loving labour of dazzled printers) or make coloured prints of great decorative vigour and, in so doing, break all craft conventions.

This unequalled free spirit did not, however, roam at large. He was, for a short time, allied to the Surrealists; he was never one of them. He was, to Stalin's disgust, a card-carrying Communist: the Soviet leader despised Picasso's *Dove of Peace*, perhaps the most beautiful (and entirely realistic) lithograph of this century. But Daniel-Henry Kahnweiler, his early friend and lifelong dealer, called him 'the most a-political of men'. Only in his unwavering hatred of Franco did Picasso take a staunch stand and, that, at his own emotional loss. The nostalgia for his native Spain grew with the years, as the innumerable *Bullfights* testify by their recurring emblematic symbolism. Above all, whether in art movements or politics, Picasso was emphatically not a joiner. Nor did he aspire to lead. He never had a student, unless one sees Françoise Gilot, mother of two of his children, as a pupil. She painted with him and sometimes for him as when he wished to carry on a painting in a number of experimental directions, just as the successive 'states' of a lithograph permitted him to do. The story of *The Bull*, described by Fernand Mourlot, the finest of lithographic printers, is a revelation of Picasso's meditative methods. The artist started with a most elaborate naturalistic bull, one that would have delighted Durer when he was depicting his famous *Rhinoceros*. That was state one. Ten states and six weeks later, *The Bull* was merely the fewest possible number of lines, an outline where the carefully worked head of the first and second states was a mere pin print: Picasso, the destructive builder, was not a facile, trendy, printmaker or artist. His vision, however he chose to communicate it, was primarily naturalistic. What occurred in his translation to the viewer was and is his private mystery, the passing through the alchemist's alembic of a possessive eye in order that we should receive the distillate of a great inspiration, strengthened by the most complex of minds.

R.T.H.

# CATALOGUE

All measurements are in inches, height before width, unframed.

1. **The Frugal Repast** (1904)  
Etching 18.3/16 x 14.13/16  
*Gift of Abby Aldrich Rockefeller*
2. **Two Acrobats** (March 1905)  
Drypoint 4.3/4 x 3.9/16  
*Gift of Abby Aldrich Rockefeller*
3. **Head of a Woman in Profile** (1905)  
Drypoint 11.9/16 x 9.3/4  
*Lillie P. Bliss Collection*
4. **The Acrobats** (1905)  
Drypoint 11.1/4 x 12.7/8  
*Gift of Abby Aldrich Rockefeller*
5. **The Bath** (1905)  
Drypoint 13.1/2 x 11.5/16  
*Gift of Edwin I. Marks*
6. **Salomé** (1905)  
Drypoint 15.7/8 x 13.3/4  
*Lillie P. Bliss Collection*
7. **Bust of a Young Woman Facing Left, Three Quarter View** (1906)  
Woodcut 20.1/4 x 13.1/2  
*The Abby Aldrich Rockefeller Fund*
8. **Still Life with Compote** (1909)  
Drypoint 5.1/4 x 4.3/8  
*Gift of Victor S. Riesenfeld*
9. **Mademoiselle Leonie from St. Matorel** by Max Jacob  
Paris, Henry Kahnweiler, 1911  
Etching 7.7/8 x 5.9/16  
*The Museum of Modern Art purchase*
10. **Still Life with Bottle** (1912)  
Drypoint 18.11/16 x 12  
*Lillie P. Bliss Bequest*
11. **Man with a Guitar** (1915)  
Engraving 6 x 4.1/2  
*Gift of Mr. and Mrs. Walter Bareiss*
12. **Head of a Woman from La Défense de Tartufe** by Max Jacob. Paris, Societe Litteraire de France (1916; published 1919)  
Engraving and roulette 3.1/8 x 2  
*Mrs. Bertram Smith Fund*
13. **The Rider** (March 7, 1921)  
Lithograph 7.9/16 x 10.3/4  
*Gift of Mrs. Saidie A. May*
14. **The Spring** (1921)  
Engraving and drypoint 7.1/16 x 9.3/8  
*Gift of Abby Aldrich Rockefeller*
15. **André Breton from Clair de Terre** by Andre Breton (1923) (Paris) published by the author, 1923  
Drypoint 5.7/8 x 3.15/16  
*Gift of Victor S. Riesenfeld*
16. **Seated Woman** (1924)  
Lithograph 11.9/16 x 8.1/4  
*Gift of Abby Aldrich Rockefeller*
17. **Interior** (1926)  
Lithograph 8.3/4 x 11  
*Gift of Abby Aldrich Rockefeller*
18. **Bull and Horse from Le Chef-d'Oeuvre Inconnu** by Honoré de Balzac (1927) Paris, Ambroise Vollard, 1931  
Etching 7.9/16 x 10.7/8  
*Gift of Henry Church*
19. **Painter with Model Knitting from Le Chef-d'Oeuvre Inconnu** by Honoré de Balzac (1927) Paris, Ambroise Vollard, 1931  
Etching 7.9/16 x 10.1/8  
*Gift of Henry Church*
20. **Three Friends** (1927)  
Etching 16.15/16 x 11.3/4  
*Gift of Abby Aldrich Rockefeller*
21. **Man and Woman** (1927)  
Etching 7.9/16 x 10.15/16  
*Gift of James William Reid*
22. **The Nude Model** (1927)  
Etching 11 x 7.1/2  
*Gift of Mrs. Sadie A. May*
23. **Face** (1928)  
Lithograph 8.1/8 x 5.9/16  
*Gift of Abby Aldrich Rockefeller*
24. **Figure from the review Le Manuscrit Autographe**, No. 21, Paris, Auguste Blaizot et Fils, May-June, 1929  
Lithograph 9.3/8 x 5.9/16  
*Gift of Victor S. Riesenfeld*
25. **Death of Orpheus** (2nd unpublished plate for **The Métamorphoses of Ovid**, Book XI) (September 16, 1930)  
Etching 12.5/16 x 8.11/16  
*Gift of Monroe Wheeler*
26. **The Fall of Phaeton with the Chariot of the Sun from The Métamorphoses of Ovid**. September 20, 1930. Lausanne, Albert Skira, 1931  
Etching 9 x 6.3/4  
*Gift of James Thrall Soby*
27. **Man and Woman** (June 20, 1931)  
Drypoint 14.3/8 x 11.5/8  
*The Museum of Modern Art purchase*
28. **Two Women Wrestling** (September 19, 1931)  
Drypoint 11.3/4 x 14.7/16  
*The Museum of Modern Art purchase*
29. **Two Women looking at a Statue** (March 21, 1933)  
Etching 10.1/2 x 7.5/8  
*The Museum of Modern Art purchase*
30. **Sculptor with Bowl and Crouching Model** (March 21, 1933)  
Etching 10.1/2 x 7.5/8  
*The Museum of Modern Art purchase*
31. **Sculptor at Rest near a Sculpture** (March 30, 1933)  
Etching 7.5/8 x 10.1/2  
*The Museum of Modern Art purchase*
32. **Sculptor and his Model near a Window** (March 31, 1933)  
Etching 7.5/8 x 10.9/16  
*The Museum of Modern Art purchase*

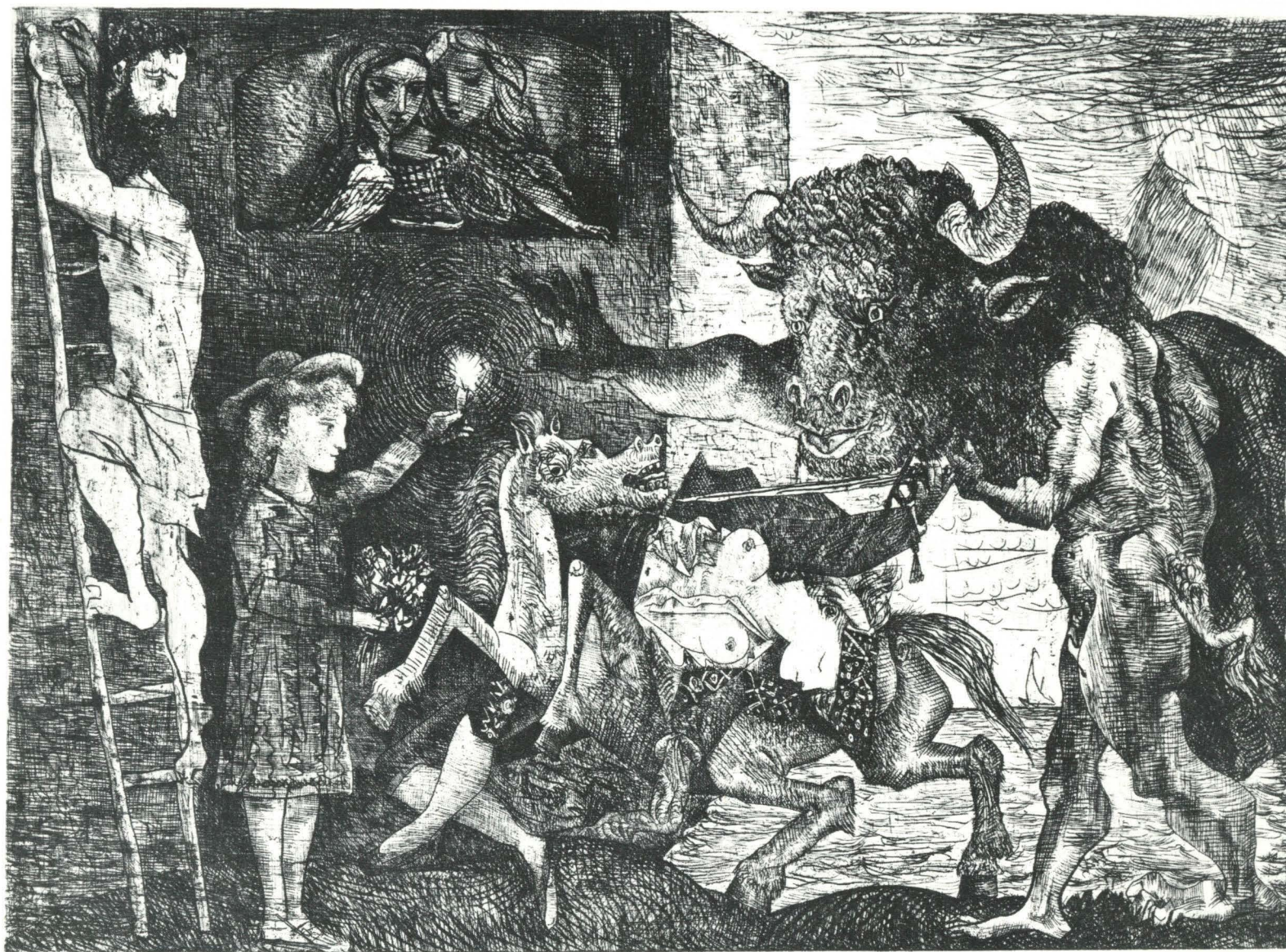


33. **Sculptor at Rest I** (April 3, 1933)  
Etching 7.5/8 x 10.9/16  
*The Museum of Modern Art purchase*
34. **Sculptor and Standing Model** (April 7, 1933)  
Etching 14.7/16 x 11.11/16  
*The Museum of Modern Art purchase*
35. **Sculptor and Kneeling Model** (April 8, 1933)  
Etching 14.1/2 x 11.11/16  
*The Museum of Modern Art purchase*
36. **Woman leaning on her Elbow with Sculpture** (May 3, 1933)  
Etching 14.7/8 x 11.5/8  
*The Museum of Modern Art purchase*
37. **Sleeping Minotaur observed by a Woman** (May 18, 1933)  
Etching 7.5/8 x 10.9/16  
*The Museum of Modern Art purchase*
38. **Minotaur and a Sleeping Woman** (June 18, 1933)  
Drypoint 11.5/8 x 14.3/8  
*The Museum of Modern Art purchase*
39. **Female Bullfighter I** (June 20, 1934)  
Etching 18.7/8 x 26.3/4  
*Lillie P. Bliss Bequest*
40. **Female Bullfighter II** (June 20, 1934)  
Etching 11.11/16 x 9.5/16  
*The Museum of Modern Art purchase*
41. **Bullfight** (September 8, 1934)  
Etching 19.7/16 x 9.5/16  
*Lillie P. Bliss Bequest*
42. **Blind Minotaur Guided by a Little Girl I**  
(September 22, 1934)  
Etching and Engraving 9.15/16 x 13.5/8  
*The Museum of Modern Art purchase*
43. **Blind Minotaur** (November 4, 1934)  
Etching 8.15/16 x 12.5/16  
*The Museum of Modern Art purchase*
44. **Blind Minotaur Guided by a Little Girl in the Night**  
(November, 1934)  
Aquatint, drypoint and scraper 9.11/16 x 13.5/8  
*Abby Aldrich Rockefeller Fund*
45. **Winged Bull watched by four Children**  
(December, 1934)  
Etching 9.5/8 x 11.5/8  
*The Museum of Modern Art purchase*
46. **Minotauromachy** (1935)  
Etching and scraper 19.1/2 x 27.7/16  
*The Museum of Modern Art purchase*
47. **Faun unveiling a Woman** (June 12, 1936)  
Etching and aquatint 12.7/16 x 16.7/16  
*The Museum of Modern Art purchase*
48. **Illustrations, before cutting of plate into four parts, from La Barre d'Appuni** by Paul Eluard. Paris, Cahiers d'Art (1936)  
Lift ground aquatint 12.7/16 x 8.1/2  
*The Museum of Modern Art purchase*
49. **Ambroise Vollard II** (c1937)  
Aquatint 9.11/16 x 13.3/4  
*Lillie P. Bliss Bequest*
50. **Dream of Lie of Franco (I)** (January 8, 1937)  
Etching and aquatint 12.3/8 x 16.9/16  
*Gift of Mrs. Stanley Resor*
51. **Dream and Lie of Franco (II)** (January 8-9, 1937, June 7, 1937)  
Etching and aquatint 12.3/8 x 16.9/16  
*Gift of Mrs. Stanley Resor*
52. **Combat** (October 10, 1937)  
Etching and engraving 15.5/8 x 19.7/16  
*Gift of Mrs. Stanley Resor*
53. **Woman with Tambourine** (1938)  
Etching and aquatint 26.1/4 x 20.1/8  
*Lillie P. Bliss Bequest*
54. **Bull from Eaux-fortes Originales pour les Textes de Buffon (Histoire Naturelle)** by Georges Louis Leclerc, Comte de Buffon (1936). Paris, Martin Fabiani, 1942  
Sugar-lift aquatint 10.1/2 x 8.3/4  
*Gift of Abby Aldrich Rockefeller*
55. **Monkey from Eaux-fortes Originales pour les Textes de Buffon (Histoire Naturelle)** by Georges Louis Leclerc, Comte de Buffon (1936). Paris, Martin Fabiani, 1942  
Sugar-lift aquatint 10.3/4 x 8.5/8  
*Gift of Abby Aldrich Rockefeller*
56. **Head of a Young Boy** (November 7, 1945)  
Lithograph 12.1/4 x 9.3/8  
*Curt Valentin Bequest*
57. **Circus** (December 23, 1945)  
Lithograph 11.3/4 x 15.1/2  
*Lillie P. Bliss Bequest*
58. **Eight Silhouettes** (January 13, 1946)  
Lithograph 12.5/8 x 17.3/8  
*Curt Valentin Bequest*
59. **The Bull** (January 17, 1946)  
Lithograph 11.3/8 x 16.1/8  
*Lillie P. Bliss Bequest*
60. **Two Nude Women** (February 12, 1946)  
Lithograph 12.5/8 x 16.15/16  
*Lillie P. Bliss Bequest*
61. **Françoise with a Bow in her Hair** (June 14, 1946)  
Lithograph 24.3/5 x 18.3/8  
*The Museum of Modern Art purchase*
62. **Françoise as the Sun** (June 15, 1946)  
Lithograph 21.1/4 x 17.7/8  
*Lillie P. Bliss Bequest*
63. **The Owl on the Chair, Ochre Background**  
(January 20, 1947)  
Lithograph 25.1/2 x 19.1/2  
*Curt Valentin Bequest*
64. **Ines and her Child** (January 29, 1947)  
Lithograph 25.3/8 x 18.1/2  
*The Museum of Modern Art purchase*

65. **Large Still Life with Compote** (March 10, 1947)  
Lithograph 18.5/8 x 24.1/16  
*The Museum of Modern Art purchase*
66. **Composition with Vase of Flowers** (March 10, 1947)  
Lithograph 17.7/8 x 23.3/4  
*Gift of Victor S. Riesenfeld*
67. **The Sleeping Woman** (March 23, 1947)  
Lithograph 19.5/8 x 25.5/16  
*Mrs. Bertram Smith Fund*
68. **David and Bathsheba** (March 30, 1947)  
Lithograph 25.7/8 x 19.1/4  
*Lillie P. Bliss Bequest*
69. **David and Bathsheba** (March 30, 1947)  
Lithograph 25.1/2 x 19.1/4  
*Lillie P. Bliss Bequest*
70. **Centaur Dancing, Black Background** (October, 1948)  
Lithograph 19.9/16 x 25.5/8  
*The Museum of Modern Art purchase*
71. **Head of a Bull, turned to left** (November, 1948)  
Lithograph 25.1/4 x 19.7/16  
*Mrs. Bertram Smith Fund*
72. **Head of a Bull, turned to right** (November, 1948)  
Lithograph 25.5/8 x 19.5/8  
*Mrs. Bertam Smith Fund*
73. **Black Head** (November 20, 1948)  
Lithograph 25.5/16 x 19.9/16  
*Abby Aldrich Rockefeller Fund*
74. **Study of Profiles** (December 8, 1948)  
Lithograph 28.7/8 x 21.5/8  
*Mrs. Bertram Smith Fund*
75. **Woman in an Armchair No. 1** (January 16, 1949)  
Lithograph 27.3/16 x 20.1/8  
*Curt Valentin Bequest*
76. **Woman in an Armchair No. 4** (January 3, 1949)  
Lithograph 27.1/2 x 21.1/2  
*Curt Valentin Bequest*
77. **The Toad** (January 13, 1949)  
Lithograph 19.5/8 x 25.1/4  
*Abby Aldrich Rockefeller Fund*
78. **Young Girl inspired by Cranach** (March 26-27, 1949)  
Lithograph 25.3/8 x 19.1/2  
*Curt Valentin Bequest*
79. **Figure with Striped Blouse** (April 3, 1949)  
Lithograph 25.1/2 x 19.3/4  
*Abby Aldrich Rockefeller Fund*
80. **Woman with a Snood** (May 30, 1949)  
Lithograph 25.5/8 x 19.3/4  
*Curt Valentin Bequest*
81. **The Departure** (May 20, 1951)  
Lithograph 21.1/8 x 25.9/16  
*Abby Aldrich Rockefeller Fund*
82. **The Hen** (June 23, 1952)  
Aquatint and drypoint 20.3/8 x 26.1/4  
*Curt Valentin Bequest*
83. **Paloma and Her Doll against a Black Background**  
(December 14, 1952)  
Lithograph 27.3/4 x 21.3/4  
*Curt Valentin Bequest*
84. **The Goat from La Chèvre** by Andre Verdet  
Paris, Editions de Beaume (1952)  
Aquatint 8.1/4 x 6.1/4  
*The Museum of Modern Art purchase*
85. **Woman at the Window** (1952)  
Aquatint and drypoint 32.13/16 x 18.5/8  
*Curt Valentin Bequest*
86. **Mother and Children** (January 20, 1953)  
Lithograph 18.7/8 x 29.1/16  
*The Museum of Modern Art purchase*
87. **Dance of the Banderillas** (February 14, 1954)  
Lithograph 18.9/16 x 25  
*Larry Aldrich Fund*
88. **The Acrobat's Family** (February 16, 1954)  
Lithograph 19.7/16 x 25.5/16  
*Curt Valentin Bequest*
89. **Dressed Model** (March 19 and 26, 1954)  
Lithograph 21.3/4 x 14.7/8  
*Gift of Mr. and Mrs. E. Powis Jones*
90. Plate 1 from **Poèmes et Lithographies** by Pablo  
Picasso. Paris (Galerie Louise Leiris), December,  
1954  
Lithograph 25.1/4 x 18.7/8  
*Gift of Daniel-Henry Kahnweiler*
91. **Bust of a Woman** (March 19, 1955)  
Aquatint and drypoint 25.3/8 x 19.7/16  
*Gift of Mr. and Mrs. Daniel Saidenberg*
92. **Portrait of D. H. Kahnweiler II** (June 3, 1957)  
Lithograph 25.7/8 x 19.11/16  
*Gift of Mr. and Mrs. Daniel Saidenberg*
93. **Bust of a Woman (after Cranach, the Younger)**  
(1958)  
Linoleum cut 25.11/16 x 21.5/16  
*Gift of Mr. and Mrs. Daniel Saidenberg*
94. **Bacchanal with Bull** (1959)  
Linoleum cut 20.3/4 x 25.1/16  
*Gift of Mr. and Mrs. Daniel Saidenberg*
95. **The Vintagers** (1959)  
Linoleum cut 21 x 25.3/16  
*Gift of Mr. and Mrs. Daniel Saidenberg*
96. **Luncheon on the Grass** (March 13, 1962)  
Linoleum cut 20.15/16 x 25.1/4  
*Gift of Mr. and Mrs. Daniel Saidenberg*
97. **Still Life under the Lamp** (1962)  
(Linoleum cut 20.7/8 x 25.3/16  
*Gift of Mrs. Donald B. Strauss*
98. **The Embrace II** (1963)  
Linoleum cut 22.5/8 x 25.3/8  
*Gift of the Saidenberg Gallery*
99. **The Smoker** (1964)  
Aquatint 16.1/4 x 12.1/2  
*James Thrall Soby Fund*
100. Plate 12 from **Le Cocu Magnifique** by Fernand  
Crommelynck, 1966 (Paris), Editions de l'Atelier  
Crommelynck (1968)  
Etching and aquatint 8.3/4 x 12.5/8  
*Monroe Wheeler Fund*

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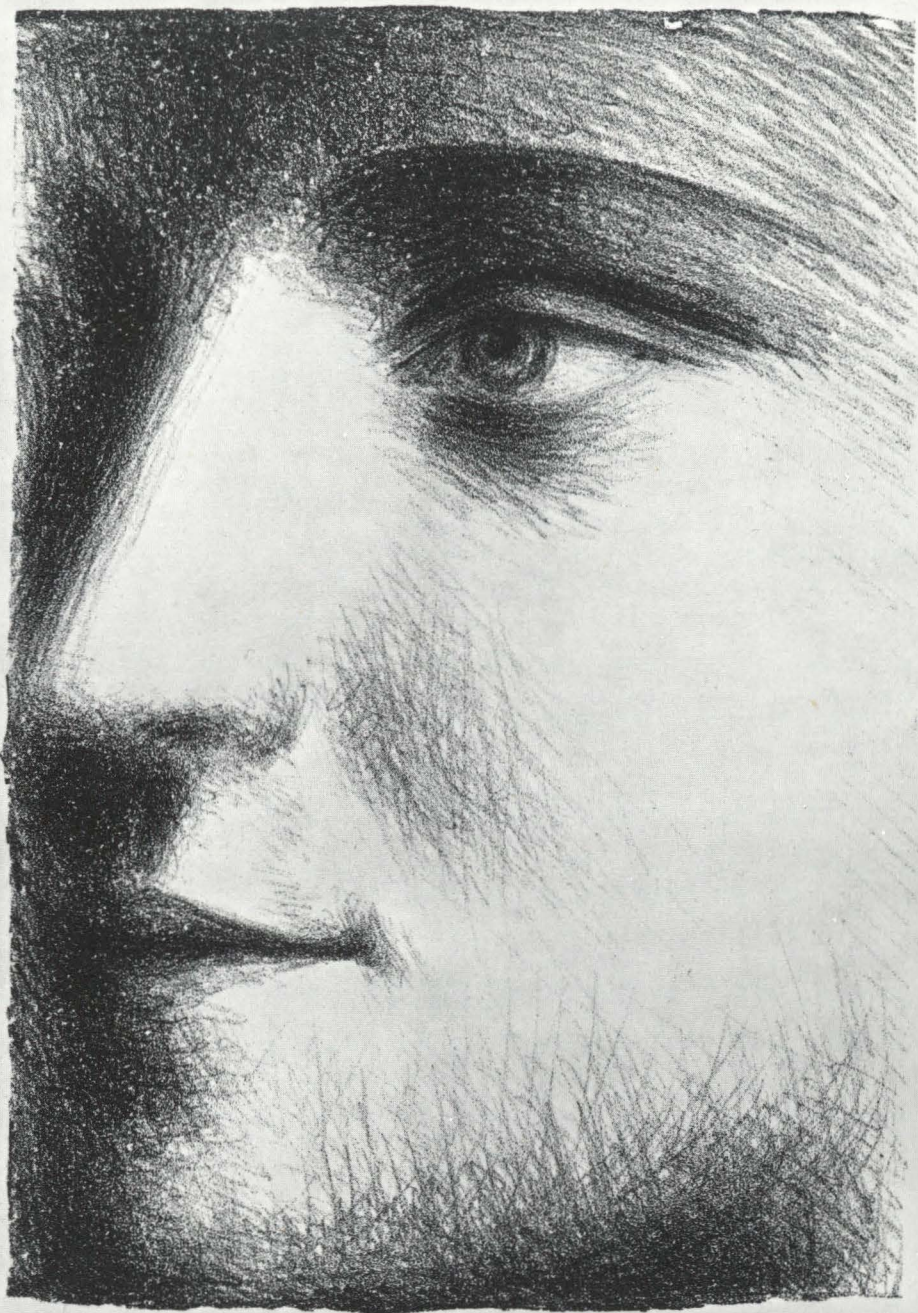


# PICASSO: MASTER PRINTMAKER

From the collection of The Museum of Modern Art, New York  
AUCKLAND CITY ART GALLERY JUNE 1973

**Minotauremachy (1935)**  
Etching and scraper 19.1/2 x 27.7/16  
*The Museum of Modern Art purchase*  
Photo Credit Sunami





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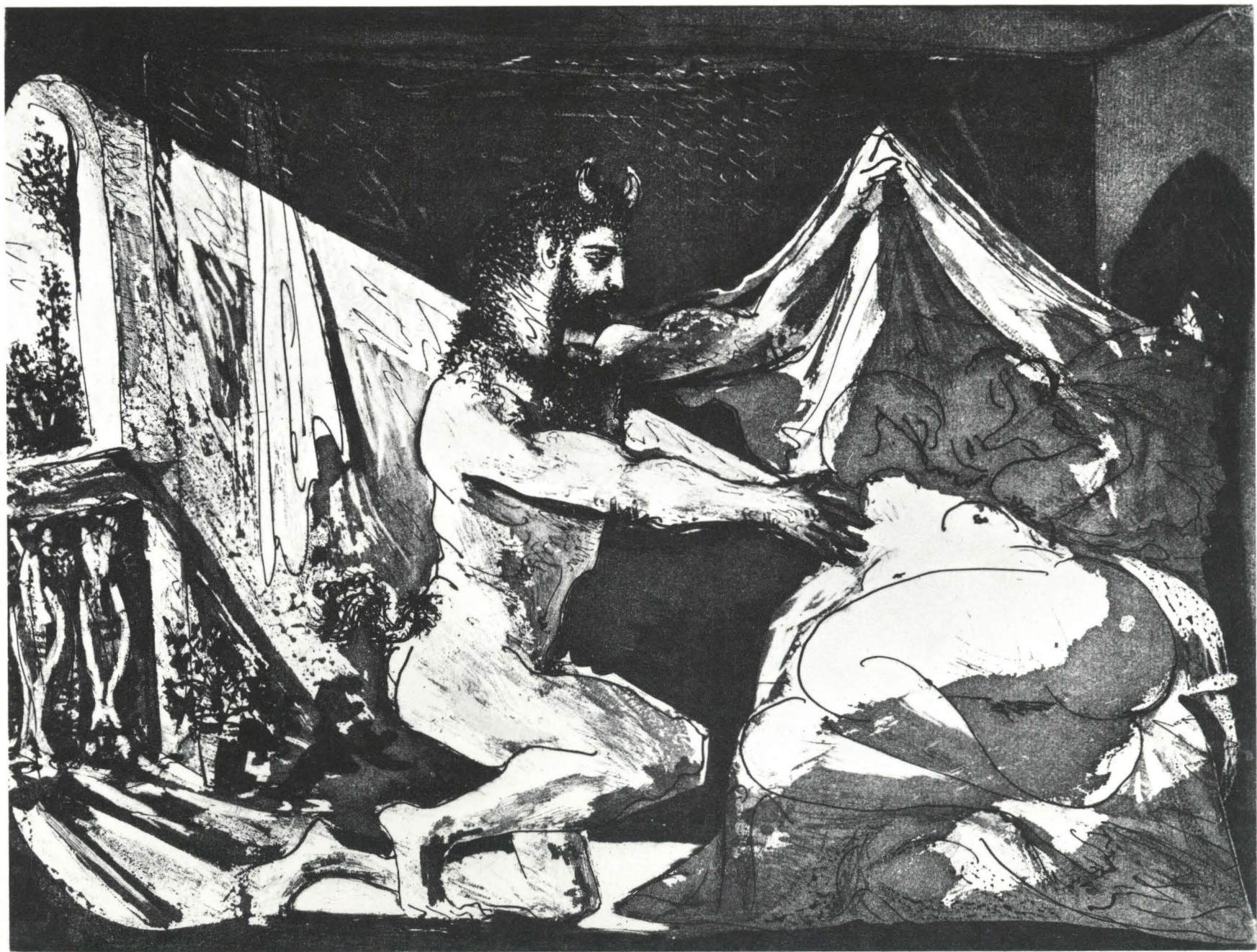
Pier 11

# PICASSO: MASTER PRINTMAKER

From the collection of The Museum of Modern Art, New York  
AUCKLAND CITY ART GALLERY JUNE 1973

**Face (1928)**  
Lithograph 8.1/8 x 5.9/16  
*Gift of Abby Aldrich Rockefeller*  
Photo Credit Sunami





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AUCKLAND CITY ART GALLERY JUNE 1973

**Faun unveiling a Woman** (June 12, 1936)  
Etching and aquatint 12.7/16 x 16.7/16  
*The Museum of Modern Art purchase*  
Photo Credit Sunami



