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1905

HENRI DESCHAMPS LITH.

pour Fernand Lévy
son ami
p. 10
1905

CATALOGUE RAISONNÉ
of
PICASSO POSTERS

Miguel Orozco

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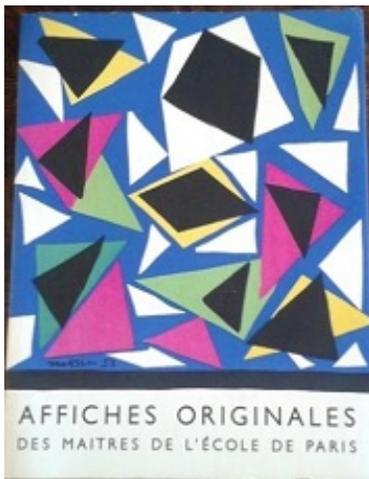
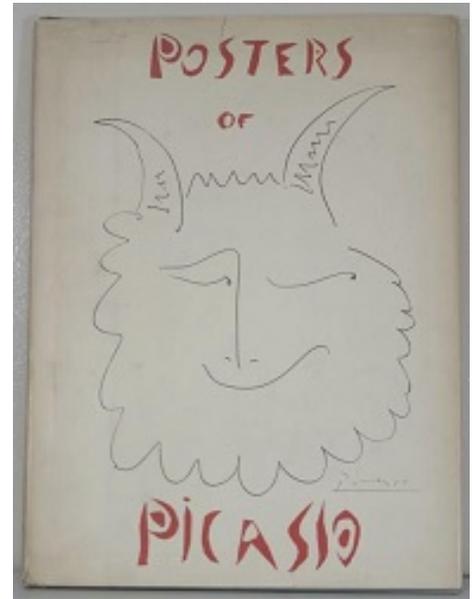
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An overview of previous catalogues raisonnés of Picasso posters

For Picasso amateurs and collectors, posters have been the most accessible way to large size Picasso works of art. Because he was not only a great painter and sculptor. He was interested in all disciplines, leaving his mark also in, ceramics, illustration of books, engraving, set design and costumes or posters. With his posters he announced his own exhibitions and expressed some of his political concerns as well as his solidarity with political causes. As in everything he did, he revealed in posters his artistic quality and personality. In order to cater for the needs of collectors, several divulgation books and catalogues raisonnés were conceived as from the mid 1950s. We examine here the main attempts.

The first compilation of Picasso's poster was published by Crown Publishers Inc, New York in 1957. It was Joseph K. Foster's *Posters of Picasso*. It was published with Picasso's approval and the painter supplied many of the originals from which the 24 chromolithographic plates were produced. An extensive introduction, written by Foster, WWI and Lincoln Brigade veteran, wound.discusses both the development of French poster art and focuses on Picasso's personal relationship to the form through both biographical history and his place in the French artistic tradition. Large in size, it contained 31 pages of text plus 24 full colour photolithographic reproductions of Picasso's work and 11 black and white in-text reproductions. A second edition of this catalogue was published in 1964 by Grosset and Dunlap, New York. It had 34 pages of text and 48 full page color reproductions of all Picasso posters printed until 1963.



The second catalogue of Picasso posters was published in 1959: *Art in Posters The Complete Original Posters of Braque, Chagall, Dufy, Leger, Matisse Miro, Picasso/ Les Affiches Originales des Maitres de L'École de Paris - Braque - Chagall - Dufy - Léger - Matisse - Mirò - Picasso/ Kunst im Plakat der Pariser Schule. Originalplakate von Braque, Chagall, Dufy, Leger, Matisse, Miro, Picasso*. It was published by André Sauret Éditeur in Paris and Brazillier in New York in 1959. It contained 44 lithographic reproductions of all original Picasso posters made until then.

The idea of this magnificent book arose during the preparation of the Centennial of the Mourlot press, which the printer –at the height of his glory– celebrated in style. It was then decided to organize a show at the Galerie Kléber of the exhibition posters made by Mourlot since 1937.

At the end of 1929, Fernand Mourlot had come into contact with the advertising department of the National Museums of France, showing them the few exhibition posters he had made up until then. And the institution commissioned him to print its posters, the first, in 1930, for an exhibition by Delacroix. For 25 years, and until 1955, it is the Mourlot Brothers printing company that made all the posters of the exhibitions of the National Museums. And the artists, wishing that the lithographic reproductions of their works be of the best quality, begin already in the 30s to visit the printing press to supervise the works.

When the time comes for the International Exhibition of 1937, for which Picasso painted the Guernica, the organization asks Mourlot to make two posters for a show made within the framework of the celebration. It is the exhibition of *l'Art Indépendant* at the Petit Palais in Paris and the paintings chosen for the posters are the *Petit Déjeuner* by Pierre Bonnard and *Le rêve* by Matisse. This is how Mourlot met Matisse: even if it was a 'commercial' order, Mourlot takes it very seriously and shows up at Matisse's residence on the boulevard du Montparnasse. From that moment, Mourlot becomes the printer of almost all the exhibition posters of France, and not only of the National Museums, but of almost all the art galleries of some importance, especially those of Paris. Even the National Gallery in London asks him to work for them.

Matisse agreed to commemorate the event of 25 years earlier with another poster announcing the 1952 exhibition, named as follows: "*Affiches d'Expositions Réalisées depuis 25 ans par Imprimerie Mourlot et Présentées à l'Occasion de son Centenaire. La Galerie Kléber, Paris. 5 Décembre 1952 - Janvier 1953.*" It is this Matisse poster that constitutes the cover of the book. The opening of the exhibition December 5, 1952, is attended by Mourlot, his main collaborators, such as Henri Deschamps, Celestin, Charles Sorlier, etc., the museum



authorities of France, as well as painters and intellectuals. We include here some photos taken the exhibition: Miró, Picasso chatting amiably with Braque (at that time his relations were not very cordial) and with Henri Deschamps, his favorite chromist and "author" of the lithographs of interpretation of the book. And also with Nicole Mourlot, daughter of Fernand and wife of publisher Pierre Bordas.



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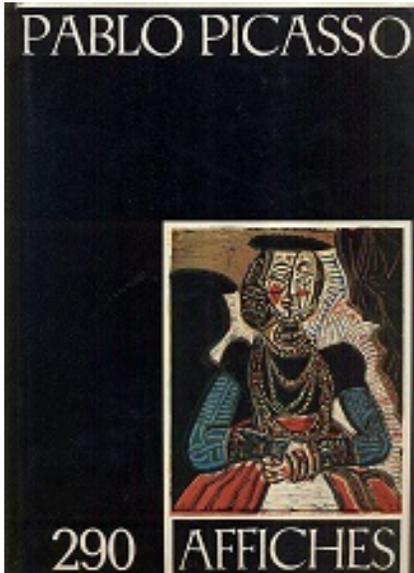
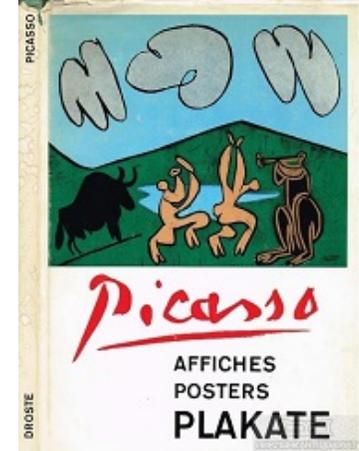
The success of the exhibition was such that André Sauret proposed to Mourlot to edit, in lithography, the selection of the best exhibition posters of Braque, Chagall, Dufy, Leger, Matisse, Miro and Picasso that had been exhibited in the Kléber Gallery, whose publication augured considerable success. And so it happened. It was edited simultaneously in France in French and German editions, and the American house Brazillier edited an English version. But all the books were printed in Paris, by the Imprimerie Nationale and Fernand Mourlot for the lithographs.



In 1963 two books on Picasso posters were published. The first was in German: *Werkverzeichnis der Plakate, Pablo Picasso Posters-1963*. It had 360 pages and compiled the artist's posters until that year.

The short text was translated into French and English and each entry was in German and French. The second was *Pablo Picasso. Plakate Affiches Posters* with texts by Heinz Peters and Jean Cassou. It was published by Kleins Druck- und Verlagsanstalt GmbH, Lengerich, Nordrhein-Westfalen, Germany and by Droste Verlag, Düsseldorf. It listed and reproduced 138 posters from the collection of Christoph Czwiklitzer.

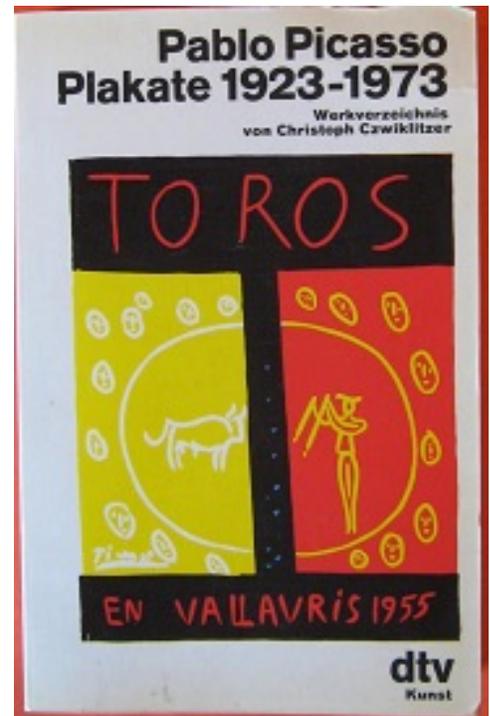
The next to move was the collector himself himself. Christoph Czwiklitzer (1914-1992) was a German journalist, antiquarian, auctioneer, art dealer and publisher. In the 1950s he opened Gallery Christoph Czwiklitzer in Cologne representing among others Hans Arp, Henry Moore, Giorgio de Chirico and Ossip Zadkine. From 1965 he lived in Paris and continued his



art trade here.

In 1968, Czwiklitzer wrote a catalog raisonné of Pablo Picasso's posters, as he possessed probably the world's most complete poster collection of the artist. Since 1982, the city Heidenheim owns by the collection. First, he published in Paris, at his own expenses, *290 Affiches de Pablo Picasso. (Catalogue raisonné)* with an introduction by Jean Adhemar and Charles Perusseaux (chief curator and curator of the poster department, respectively, of the Bibliotheque Nationale in Paris). In 1970 his catalogue *Werkverzeichnis Der Picasso-Plakate* was published by Art-C.C. in Germany. It listed the artist's posters from 1948 to 1966. The book was then translated into English and published in 1971 by Random House in New York under the title *Picasso Posters*. It contained 295 black-and-white and color plates, 51 of them tipped in. The book is divided

into two parts; Part I is original posters from 1948 through 1966; Part II is posters printed by various reproductive methods from 1939 through 1971. This constitutes a catalogue raisonné of Picasso's posters, with chronological and geographical indexes. The latter classifies posters by the city where an exhibition was held and gives the name of museum or gallery, the title of the exhibition, and its date. Ten years later, in 1981 Czwiklitzer published the definitive version of his catalogue *Pablo Picasso, Plakate 1923 - 1973* (Deutscher Taschenbuch-Verlag, Munich), which was then translated and published in several other languages. This version, in which the introduction by Jean Adhemar was replaced by a short one of just six pages by Czwiklitzer himself, is the one we have used for reference in the present book and contained 475 entries plus many collateral posters. Only a few lines are dedicated to include the basic facts of each poster, but without any comment whatsoever. It includes however an index of the posters classified by the name of the cities where the exhibitions were held, as well as a useful conversion table between his 1971 catalog and the DTV 1981 version.



Professor Maria Costantino from the Art History department at Ravensbourne College of Design and Communication, London, authored in 1991 what has become the most popular and widely reprinted catalogue of Picasso posters. The first edition was published in 1991 by Crescent Books in New York, Magna Books, Wigston, Leicester, UK and Editorial Libsa, Madrid (Spanish edition). Since then, it has been reprinted several times, including large editions in 2001 and 2004 by several publishers. It contains a 16 pages general introduction with very little information on posters and full page color reproductions of sixty posters plus 50 other photos and reproductions.

The next main contribution was made by Luis Carlos Rodrigo, with his 1992 book in four volumes *Picasso en sus carteles. Imagen y obra*, published in Madrid by Arte ediciones. An English

language edition (*Picasso In His Posters. Image And Work*) was also issued at the same time and by the same publisher.

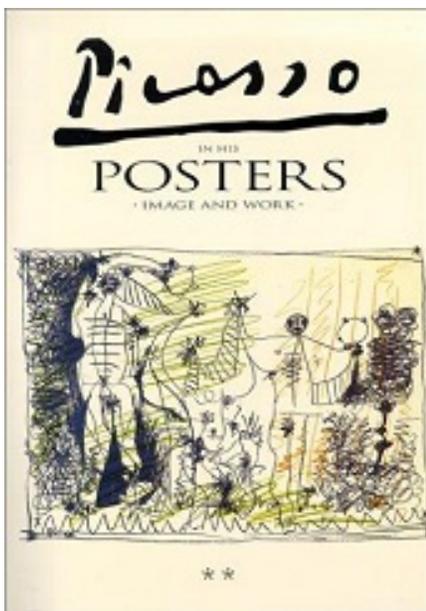
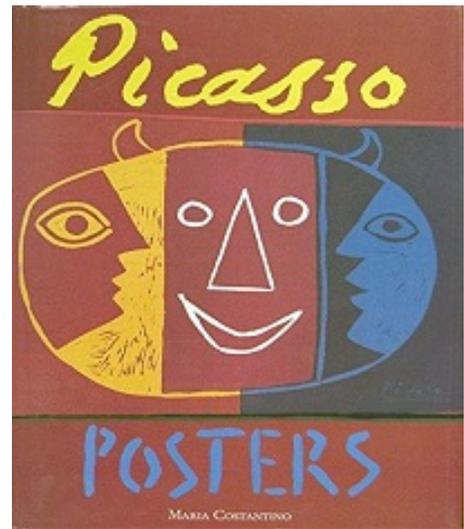
The author of the 1992 catalogue was Luis Carlos Rodrigo Mazuré, a top Peruvian Tax law expert who in his early 30s represented U.S., Canadian and European mining conglomerates in their operations in his country. A clash with president Juan Velasco Alvarado forced him out of the country in 1973. He landed in Spain, where he opened a branch of his Lima law office Rodrigo, Elías & Medrano Abogados. In Madrid, his art interest turned to Picasso, and he collected books and posters. The Velasco dictatorship was prolonged till 1980 by Francisco Morales Bermúdez, who ousted him in 1975.

During his stay in Spain, Rodrigo, a shrewd businessman, met another art loving lawyer who had made a fast career in business, Mario Conde. In 1977, at the age of 28, Conde joined Abelló Pharmaceuticals as deputy general manager, under his friend Juan Abelló Gallo, son of the founder. In 1983 the company was sold to multinational Merck Sharp

and Dohme for 2,700 million pesetas (over 16 million euro). The following year, the Conde-Abelló couple continued their business-financial adventure and bought twenty-three percent of the share capital of the Spanish pharmaceutical laboratory Antibióticos SA. In 1987 in an operation sold the company Antibióticos S.A. to the Italian multinational Montedison for 58,000 million (350 million Euro), right when the adoption by Spain of the product patent in principle emptied Antibioticos of its main asset: the copying of products.. It was the most important economic operation carried out in Spain until that moment.

With that money, Abelló and Conde went to the financial field, taking an important part of Banco Español de Crédito's capital, where they are named vice-presidents. At that moment the Bank of Bilbao made a hostile takeover bid, at a time of extraordinary difficulty for Banesto. Conde manages to convince the Board to reject the bid and is named president.

In view of the problems that the bank dragged, which presented a negative equity of around 450,000 million pesetas (2,704 million euros), caused by the management, on December 28, 1993 the Bank of Spain, intervened the entity and dismissed its Board of Directors, replacing it with a new provisional board to ensure the stability and future of the bank. From 1994 Mario Conde had to face several legal proceedings



related to the biggest financial scandal of the 1990s. In the first case he was sentenced in March 1997 to six years in prison for misappropriation and falsification of commercial documents. On March 31, 2001, he was also sentenced to 17 years for fraud and misappropriation, for the Banesto case, and forced him to return 7,200 million pesetas to Banesto. Right after the big Antibióticos S.A. sale, Rodrigo convinced Conde to buy his collection of Picasso books and posters.

Conde's partner Juan Abelló devoted himself to the art businesses too. For example, he bought a work of art, raised its value with loans to exhibitions organized by his companies or those of his friends, and then sold it to the Spanish State for a good amount. For example, a part of the tax debt corresponding to the surplus value obtained with the sale of Antibióticos S.A. was paid with the sale of *The Virgin with the child, Saint John and angels* by Lucas Cranach, which became part of the collection of the Prado Museum. He also carried out other operations, assigning to the State in payment of fiscal obligations a large charcoal drawing by Picasso from 1934 and a canvas by Tàpies from 1966. Abelló also bought then the Picasso painting *Jacqueline et le chien afghan* that Picasso gave to the victims of the Vallés floods of 1962.

Rodrigo explains in the introduction to his catalogue that Mario Conde asked him after buying his collection to compile a catalogue raisonné of the posters, for which the banker also paid during his period as President of Banesto, right before his arrest and imprisonment. But on the other hand, Rodrigo Mazuré boasted in 2010 in an interview with the business supplement of Lima's *El Comercio* that he had paid himself two million dollars for the publication of the four-volumes book. It seems to us that the compilation was part of the sale deal, i.e., that Conde actually bought the collection and the catalogue means to rise its value.

The figure of two million dollars seems exaggerated, but not so much. It would mean that each printed set of four volumes would cost 666 dollars to produce. When launched in early 1992, the four-volume set was on sale at 80,000 pesetas (around 890 dollars), or a total of 2,670,000 dollars. Besides, the publication is in many ways monumental: it weights exactly 15,5 kilograms. It was published by a new publishing house, Arte Ediciones S.L., which announced at the launch that it would continue publishing books about Picasso. But in fact it was a one-off operation.

Rodrigo Mazuré needed for the operation two teams: one dealing with the cataloguing work and another technical one to take care of the publishing work. For the first part, he could count on his family, his staff at his law office in Peru and a long list of other people he cites in his acknowledgements. He does not cite, though, the publishing side, probably because he considers that unnecessary given that he paid for it. For this part of the job he engaged Peruvian publisher Pedro Jarque Leiva, who set up Arte Ediciones S.L for the purpose and lavishly produced the books. Undoubtedly, the best part of the book is not the cataloguing and text, weak in many senses, but the luxurious edition, the paper, binding and above all the photographs, of exceptional quality. Coincidence or not, Pedro Jarque Leiva was the father of the celebrated animal photographer Pedro Jarque Krebs, who was 21 years old when the project was launched and 28 when it was completed. However, Jarque Krebs told us in 2019 that his participation in the project was marginal.

The last major contribution to the bibliography is *Picasso: the Art of the Poster Catalogue raisonnee From The Collection in the Kunstmuseum Heidenheim* by Marc Gundel and Rene Hirner, published by Prestel Publishing, Munich in 2000 with German, French, & English text and only 66 illustrations.

The contribution attempted by this catalogue

Perhaps the first impulse to compile this catalogue came when we asked ourselves the following question: What have in common a plain Rodrigo poster and the one dedicated to Mourlot used in the cover of this book ? The answer was clear: Nothing ! The first simply had a photograph of a Picasso painting or drawing and no intervention whatsoever from the artist. The second had an illustration chosen by the artist, made into an exceptional lithograph printed in heavy paper by Henri Deschamps under the artist's supervision. Picasso gave the *bon à tirer* and he proudly displayed the *avant la lettre* version of the poster at his home. Picasso regarded it as his own work. Picasso biographer and expert Rafael Inglada signalled in 2011 that "it is fundamental to distinguish this means of expression in two well differentiated sections: those posters in which the work of Picasso is used as a pretext for the posters (without the artist's hand participating at all), and those in which the direct intervention of artist himself converted the poster into one more artistic creation, into a universe of its own, such as painting, sculpture or engraving"¹.

We consider that both Czwiklitzer and Rodrigo actually devalue Picasso's posters due to the amalgamation of items with no artistic value whatsoever and those with a high artistic value: the true Picasso posters. Perhaps the best example is Rodrigo's 143, which CZW excludes even from his "Text posters" section.

One way or another, it will be necessary to separate somehow Picasso's posters into two separate and clearly distinguishable groups: those made for the art market, which were never meant to be posted in the streets of the place where the exhibition was to take place, and those made to be glued in street walls to announce the exhibitions. The first were printed in noble techniques like linogravure, lithography, pochoir or silkcreen and were printed also in *avant la lettre* editions in good quality paper. They were either totally conceived by Picasso or the painter controlled the printing process in the same way as he did for his original graphic work and gave the *bon à tirer* for each. After the death of Picasso, some gallerists, keen to continue the business of commercializing high quality Picasso posters at the same time as the original works of art being sold in the exhibition, asked Mourlot, Jacomet or Arnera to produce a few posters using noble techniques. The printers were required to apply the same quality controls as for the posters printed before 1973 and were asked to produce the highly demanded *avant la lettre* impressions.

In any case, despite the efforts of Czwiklitzer or Rodrigo, it will be impossible to compile a complete catalogue of posters on Picasso, i.e., posters of Picasso exhibitions or that have used a Picasso illustration. In fact, Czwiklitzer went even beyond in this comprehensive approach, as he included in his catalogue many posters including not works by Picasso, but photographs of the painter or simple typographic compositions. Another characteristic of the Czwiklitzer catalogue is the high presence of German posters, as in the opus of Rodrigo there are more Spanish posters. To the extent possible, we shall try to include a large part of the Czwiklitzer and Rodrigo posters, but our main emphasis will certainly be the works belonging to our first category, i.e., the noble Picasso posters.

Pablo Picasso is without any doubt the painter subject of more exhibitions in history. The Spaniard continues to be the artist that attracts more visitors and thus the fury of Picasso exhibitions remains in 2019 in full swing. This means that many thousands of Picasso shows have been held, many of them having as a by-product a poster. Doing a catalogue raisonné of these thousands would have no sense whatsoever, for the immense majority of them have no artistic value at all.

¹ Inglada, Rafael *Picasso Cartelista*, in exhibition catalogue *Los Carteles de Picasso*, Málaga 2011

According to the New York Public Library, "a catalogue raisonné is a comprehensive, annotated listing of all the known artworks by an artist either in a particular medium or all media". This means that the works collated must necessarily be made by the artist, either alone or with some help, as is the case for original prints. In this sense a catalogue raisonné of Picasso posters would then be limited to the first 55 pieces of the Czwiklitzer compendium. In our view, however, the approach is excessive and leaves out of the catalogue raisonné world a lot of works that deserve a place therein. For instance, when we worked in of catalogue of Picasso books (Picasso: 70 years of book illustration) we wanted to free ourselves and the reader from the discipline imposed by the creators of *Pablo Picasso The Illustrated Books: Catalogue Raisonne*, psychiatrist and Picasso expert Sebastian Goeppert, Herma Goeppert-Frank and Patrick Cramer. They only included in their book publications that contained original prints by Picasso, contained in the catalogues raisonnés of Picasso's graphic work (Bloch, Mourlot, Reuße, Geiser, Rau, etc). They passed thus the responsibility of choosing the material to others, leaving a lot of artistic marvels out, just because they had not been catalogued before.

We wanted to do differently, and we opted for taking ourselves the decision on letting in or leaving out a book in our catalogue raisonné. The first criteria we used was an artistic one, and we tended to include in our listing books or portfolios that included original art work, and in this category we included pochoirs, that have however never been catalogued. The fact that two of the best livres d'artiste made in the twentieth century (Henri Matisse's *Jazz* (1947) and Joan Miro's *Constellations* (1959) were deliberately chosen by the artists to be done in pochoir justified in our view the move.

For Picasso's books catalogue we used another key criteria: knowing or having strong indications that Picasso knew about the book before its publication, approved the inclusion of his illustrations or even selected them. Furthermore, if Picasso participated in the production, gave the bon à tirer or designed the cover or interior, as is the case in many books we had found but were excluded by the Cramer catalog, these deserved to be in our list.

The present book contains 346 out of the total 630 posters contained in the Rodrigo catalogue. This means that we have left out some 280 Rodrigo posters. The reason for doing so is a combination of two factors: none of the posters left out has an intrinsic artistic value, and besides we had the feeling that bringing the number of posters in our catalogue well beyond 1200 or 1300 entries would in fact have as a consequence dilluting the presence of the main object of this catalogue, i.e., the truly artistic posters. We should add in this connection that even exceeding the number of Czwiklitzer entries, the Rodrigo work is far from comprehensive, and we have in our files tens of posters not catalogued by Rodrigo, either because he missed them –and he missed some very good items– or simply because they were produced after his last included posters, i.e., after 1991.

Our compilation contains also 412 posters included in the Czwiklitzer dtv catalogue, which in total has 475 entries. But the Orozco catalogue gives full entries to 31 'subordinate' posters that in the German catalogue appear as letters accompanying the main entry, i.e., the first poster of the series. This means that in the present compendium we have used in fact only 381 'main' Czwiklitzer dtv entries. We have therefore discarded 94 Czwiklitzer posters, not counting the 'subordinate' posters we have not included.

Summing up, the main objectives, the main contributions we hope to make with this catalogue raisonné are to put the emphasis on the main, the noble Picasso posters, providing as far as possible a description of Picasso's involvement and telling the story of the work. We also provide some 100 additional entries, not counted in the total of 947 main entries, which seek to clarify and or support the value of the poster or to explain the origin of the illustration used. We also unveil over one hundred posters not covered by either Czwiklitzer or Rodrigo. We also include and illustrate most of the variants that Czwiklitzer mentioned but

did not illustrate nor described in his catalogue. We also uncover many Picasso poster projects that had not been tackled by the catalogues raisonnés. They undoubtedly have an interest in the study of Picasso's poster making endeavours. And last but not least, we uncover over tens of Picasso poster projects or realisations that were designed as posters and were displayed as such, but were formally only newspaper covers. They were actually poster-sized and were posted as posters in the press-kiosks in the cities they were published. We shall describe these with more detail in our next chapter, devoted to Picasso's initiation to poster making.

How Picasso started to make posters

The first Picasso poster project we have located was his 1899 bid to obtain the job of designing the one that would announce the Carnival festivities in Barcelona for 1900. He participated in the call for tender but his design was not chosen. The newspaper *La Publicidad* said of the Picasso project: "Too bad the appearance of the poster is dirty and not very expressive!"

His next bid, also a failed one, was to design the advertising poster for the restaurant *Els Quatre Gats*, which opened its doors in 1897 and where he held his first Barcelona exhibitions. But Pere Romeu, the manager, finally gave the job to Ramón Casas, who portrayed Pere Romeu at the bar and even included his name in the poster in large characters. The andalusian's design was finally used as cover of the restaurant's menu. As he saw he would not get the design for the restaurant advertising poster, Picasso designed a study for the board that would announce the day's menu. But this was not implemented either. Picasso did not manage either to get the poster-like job of designing the cover of the magazine *Quatre Gats*, which imitated Paris' *Gil Blas*. The covers of the publication were monopolized by Casas, Nonell, Regoyos, Rusiñol, Gosé, Sardà and Opisso.

Always seeking paid jobs, Picasso submitted in 1900 two proposals for advertising posters for the Barcelona insurance company *Caja de Previsión y Socorro*. Without any result. He also designed that year a project for the advertising poster of the Barcelona daily *El Liberal*. No luck either, although two years later he managed to obtain the design of the poster-like front page of the newspaper dated October 5, 1902. His large design *Gigantes de Cataluña* announced the Mercè festivities of the city.

The front page for *El Liberal* was by no means Picasso's first newspaper experience, as his interest in communication, and particularly in the press was already evident when he was not yet 13 years old. The experience of the little newspapers he published in La Coruña, named *Azul y Blanco* and *La Coruña* shows the close attention Picasso paid very early in his life to the printed media, an interest he will keep alive throughout his life, both as a reader and as illustrator in newspapers and magazines. The first issue of *Azul y Blanco* is dated 8 October 1893, a couple of weeks before his twelfth birthday. Picasso produced a continuation of *Azul y Blanco* in 1895 in Barcelona. And in Madrid he created in 1901 the magazine *Arte Joven*. Picasso's next collaborations with newspapers from 1899 onwards took place in Barcelona with illustrations for the journals *Joventut*, *Pèl & Ploma* and *Catalunya Artística*.

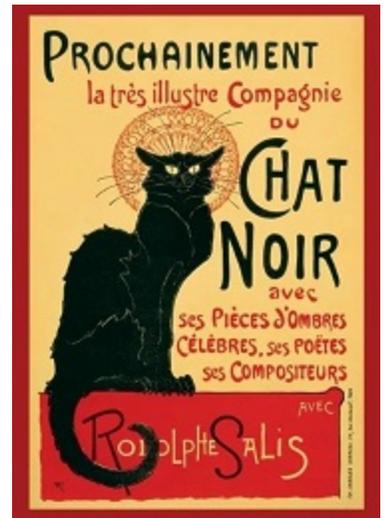


By 1899, the young Picasso shows great interest in the "kiosk artist" Théophile-Alexandre Steinlen; he repeatedly writes the name on a sheet and cites it indirectly in a portrait of his father with the *Gil Blas Illustré*, one of the publications where Steinlen collaborated. Picasso was fascinated with Théophile Steinlen's illustrations for the magazine, which delineated his milieu. Richardson reports this interest in *A Life of Picasso*. *Le Gil Blas* was a Parisian literary periodical named for Alain-René Lesage's novel *Gil Blas*. It was founded by the sculptor Augustin-Alexandre Dumont in November 1879. Picasso made full page drawings for *Gil Blas Illustré* in 1899 and 1902. He also published poster-like drawings in *Le Frou-frou*, another French humorist periodical (1900-1923), like *Le Gil Blas Illustré*.

But his newspaper collaborations in Paris did not make him forget his ambitions to make posters. In 1904 he presented a proposal for an advertising poster for a piece in the Théâtre Molière Sainte Roulette, Paris. Without success. The work of Ramón Casas, Toulouse-Lautrec or the satirical drawings of Isidre Nonell influenced Picasso, who showed interest in reflecting in his paintings and posters what was happening in the world. As shown in the 2012 exhibition at the Picasso Museum in Málaga *El cartel europeo, 1888-1938*² the modern poster as such arose in the Paris of Napoleon III, a newly rebuilt city with large buildings and wide boulevards. On the walls of this new city appeared the striking prints of Jules Chéret and Henri de Toulouse-Lautrec. The beginnings of the poster were closely related to painting. In the same way, the great capacity for reproduction, motivated by the advances in lithographic techniques that allowed the systematic introduction of color, gave rise to the rapid extension of its use. Thus, since 1890, many artists, following in the footsteps of Chéret and Toulouse-Lautrec, worked on the creation of posters.



Picasso was not very outspoken on possible influences and he never publicly expressed the impact that the end-of-century illustrators had on his beginnings. However, Théophile-Alexandre Steinlen was one of the flagship models of young Pablo, equal to Degas, Lautrec, Van Gogh or Daumier. More than the subjects, it is Steinlen's masterful pencil stroke that the Catalan painter will borrow, for his power, his nervousness, and above all his efficiency. A proof of this is his father's portrait. José Ruiz Blasco wearing a long overcoat split from a pocket from which the Gil Blas magazine ostensibly emerges: a work that is all the more emblematic as the paternal figure and the background are made with large bold pencil strokes, characteristics of the technique of Steinlen, the most famous illustrator of the magazine.



The invention of lithography in 1799 by Alois Senefelder had created an enormous boom in the poster industry in the XIX century. By 1848, improved printing machines reached the speed of 10,000 per hour. The first great master of posters was Jules Chéret who was awarded with the Legion d'Honneur for the creation of a new branch of art and influenced Toulouse-Lautrec. In the meantime, technical progress continues, with photolithography by 1880 and offset lithography by 1900.

² PÉREZ, Carlos; SAUVAGE, Anne-Marie; PERROY, Aymeric et al *El cartel europeo, 1888-1938* Museo Picasso de Málaga 2012

Newspaper covers for the communist press

A good part of Picasso's lithographic production, and also of his posters, are made around the French Communist party, to which he adhered, invited by his friends Éluard, Aragon, Leiris, etc. on October 4, 1944, just five weeks after the liberation of Paris from German occupation. The denigration to which he was subjected after the news of his adhesion were made public did only confirm his decision, which was not ideological, i.e., based on belief in world revolution. And he clashed with the leadership of the party very soon after joining. In 1948 created a new aesthetic to mock the communist attempt to force him to adopt social realism. And he never accepted in his work to being a mere propagandist. Although the painter joins the party, he never disowns it—as one does not disown his family—and always receives with cordiality its leaders, especially Maurice Thorez (Secretary General of the PCF from 1930 to 1964), his public role is more that of a 'fellow traveler' than that of a card holder. Despite the abundant militant production of the painter, we have found only a single depiction of the hammer and sickle, a sign that did not come off the PCF (in its members cards) until 2013, that is, 40 years after the death of Picasso. It is the *Portrait de Françoise avec la Faucille et le Marteau*, painted on October 22, 1946, and the hammer and sickle are tiny and inverted—hammer on the right and sickle on the left—which tells a lot about Picasso's despise for party signs.

Picasso, since he arrived in France at the beginning of the century, had always clashed with the French reactionary right that never ceased to denounce his painting and his status as a foreigner. These attacks had become especially virulent during the occupation, which provided the traditionalists with unusual protection, and Picasso observed with surprise after the liberation that many of his former enemies, the adversaries of progress, have not really been defeated, but rather they have managed to jump on the victors bandwagon. Two days before announcing his accession to the PCF, Picasso had been invited to a dinner with General De Gaulle and had felt completely disappointed by the man that a month earlier he had taken control of the French government. "They are dirty monsters, unfriendly, reactionary and without style," Picasso would say to Dora Maar. Picasso estimates that after the war, those who rose to power are not very different from the collaborators who denigrated him. Hence, he decides to take sides and adhere to the block led by the PCF. André-Louis Dubois, appointed chief of police after the liberation, recalls how Picasso justified his political commitment, telling him: "We have not finished with the Nazis. We have been infected with their smallpox. There are many infected, even without knowing it".

Picasso's biographer Pierre Daix, who on October 1944) was Chief of Staff of the Communist Minister of Air, Armament and Reconstruction Charles Tillon in Charles De Gaulle's government, says that the painter's adherence to the organization should not be interpreted in a 'partisan' sense but in a 'moral' sense of union with a movement that seemed at that moment as exemplary given its role as the motor of the resistance. Daix also understands that the decision is part of the painter's search for a 'family' in which to integrate. In a similar way, tens of thousands of Spaniards were driven to join the then prestigious Communist Party of Spain in the seventies of the last century, on the eve or just after the restoration of democracy. Picasso himself indicated in a text published in L'Humanité on Sunday, October 30, that as an exile he was desperately looking for a homeland to welcome him, and that in the PCF he had found the family he was looking for. He finished the text affirming: "At last I am again with my brothers!". In any case, his closest friends, like Éluard, Aragon, Zervos and Leiris belonged also to that family.

Picasso made many lithographs cataloged by Mourlot for the communist newspaper *Le Patriote* in Nice, edited by his friend Georges Tabaraud, whom he had met in 1946. Picasso does not support *Le Patriote* just because it is a communist newspaper, but because we are in the harshest moments of the Algerian War, in which the pro-FNL posture of the publication causes its premises to be attacked and its employees and

journalists harassed. The OAS (which was in fact founded in Madrid) plants bombs in its offices and in the private home of Tabaraud. Due to his Spanish nationality, which he never wanted to renounce, and his precaution of not speaking publicly on matters of French internal politics, Picasso had not been able to sign the Manifesto of the 121 that was signed on September 6, 1960 by the left wing French intellectuals supporting the FNL rebellion. Among these were Arthur Adamov, Simone de Beauvoir, Breton, Marguerite Duras, André Frénaud, Michel Leiris, Maspero, Masson, Pieyre de Mandiargues, Hélène Parmelin and her partner Eduard Pignon, Alain Resnais, Jean-François Revel, Françoise Sagan, Sartre, Truffaut, etc. The Spaniard wanted to show, however, his solidarity with this cause and others with which the French Communist Party is identified by providing lithographs or drawings.

For example, on March 24, 1957 he makes a beautiful lithograph (*La Danse des faunes* R. 699), to be edited for the benefit of the newspaper. But the cataloged works do not give an idea of the painter's strong commitment to the daily newspaper and the communists of the Cote d'Azur, nor of the important participation of Fernand Mourlot in all this business that escapes Picasso's sole prints dealer Kahnweiler. By way of example, and apart from the numerous posters cataloged by Czwiklitzer and Rodrigo, we will cite here some of the editions of Picasso lithographs produced for the benefit of the PCF and especially the newspaper *Le Patriote* and not catalogued by Mourlot, some of which derived from the numerous covers of the newspaper that Picasso illustrated full-page. They had print-runs of 1,000 or 2,000 unnumbered and unsigned copies plus 200 numbered and signed impressions. But it cannot be ignored that if the lithographs were made to obtain funds for the newspaper, the original designs were conceived to be newspaper covers that were displayed in press kiosks and shops in the manner (and size) of posters, particularly during the Carnival festivities or the week-long Communist Party annual celebrations (the *Fêtes de l'Humanité*). We have decided to include many of these in our catalogue. Picasso was actually making posters, and unlike in the posters he designed or participated in, where very few or none were displayed in walls, in the case of his contributions to *Le Patriote*, *L'Humanité* and other communist newspapers, they fulfilled their poster role and could be seen all over the cities involved. Additionally, the lithographic version went to art dealers to provide funding. The following are some of these:

December 1953: lithograph made from the drawing that makes up the entire cover of *L'Humanité* of December 20, 1953, printed at 2,000 copies by Mourlot, some of which were signed by Picasso.

January 1958: *Fou du Roi (Carnival)*, lithograph in colors made from the cover of *Le Patriote* of February 18, printed at 300 numbered copies and signed by Picasso, plus another thousand unsigned copies, all printed by Mourlot;

February 1959: *Portrait of Joliot-Curie*, lithograph printed at 200 numbered copies and signed by Picasso for the benefit of the *Mouvement de la Paix*.

November 1959: *Danseur et musicien*. Lithograph printed at 200 numbered copies signed by Picasso and 2,000 current copies, all of them sold for the benefit of the newspaper *Libération*.

In principle, the militant editions of the painter's lithographs should serve to popularize his art, making it accessible to the popular classes. But no one was deceived here, and Tabaraud himself would recognize decades later in conversation with Gertje R. Utley that in reality the lithographs were sold to art dealers, and not to ordinary citizens³. The party knew who to sell to get more out of the generosity of the painter. And Picasso challenged his dealer Kahnweiler. In fact, the pressure of art dealers resulted in *Le Patriote* being forced to put an end as from 1960 to the 'popular' edition to 1,000 or 2,000 copies, since the dealers pushed

³ Utley 2000, p. 100

down the price they paid to the party for the signed copies because of the existence of an unsigned print run⁴.

⁴ Tabaraud, Georges. *Picasso et le Patriote*, publicado en Gosselin, Gérard (Editor) *Picasso & la Presse*, Éditions Cercle d'Art y L'Humanité, Paris 2000, p. 126.

Catalogue of Picasso Posters

No.: 1

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Projet pour une affiche de carnaval, Barcelone.

Date: 1899

Size in cm. Plate (sheet):

Technique: Crayon Conté et huile sur papier

Catalogue: Paris, Musée national Picasso-Paris Dation Pablo Picasso, 1979

Inv. MP427

Comment : This is the first poster project by Picasso



No.: 2

Czwiklitzer

dtv No.: Not

in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Draft poster for Els 4 gats

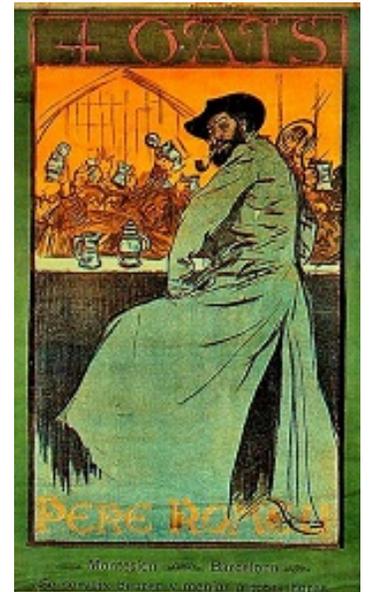
Date: 1900

Size in cm. Plate (sheet):

(42,9 x 31)

Technique: original carbon drawing

Comment : Although this design was finally used for the menu of Els 4 Gats, the overall character and large (42,9 x 31 cm) size of the original carbon drawing and the ink drawing (see below), and particularly



the nature of the other study in the next entry, make us think that Picasso actually designed a poster, like the one subject of the subject entry later, only published in 1980 in lithography with the help of Henri Deschamps, Picasso's top graphic collaborator. The poster was finally made by Ramón Casas, who portrayed Pere Romeu at the bar and even included his name in the poster in large characters (see photo). Picasso did not manage either to get the poster-like job of designing the cover of the magazine Quatre Gats, which imitated Paris' Gil Blas. The covers of the publication were monopolized by Casas, Nonell, Regoyos, Rusiñol, Gosé, Sardà and Opisso. We illustrate here the cover of the first issue, done by Casas.



Miguel Orozco

The birth of a young promise in the Quatre Gats

The alehouse-tavern-hostel called the Quatre Gats opened its doors in 1897, during a period of full artistic effervescence. Barcelona was living a “golden age” of lights and shade with the demographic growth caused by the rural migration to the urban areas, industrial development and the tensions between the social classes.

Pere Romeu, the manager of Els Quatre Gats, quickly noticed Picasso, a young promise with a lot of potential. He commissioned Picasso to do various graphic works, a responsibility almost exclusive of Casas, but he trusted in him and commissioned an advertising poster of one of the most emblematic activities organised in the establishment: the puppet show.

Later on, in the spring of 1900, Picasso was commissioned to produce the menu, an important element that reflects the trust in the young artist. Based on many sketches, Picasso situated the scene within the premises, surrounded by a table with a pointed arch in the background, an identifying feature of the tavern. Two definitive versions were done, and in one of them there appears a central character, “a perfect modernist man”: wide-brimmed soft hat, long hair and velvet clothing, etc.

Museu Picasso, Barcelona
12-07-2018

No.: 3

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo**: Not in Rodrigo

Title: Esquisse pour Els 4 gats

Date: 1900

Size in cm. Plate (sheet):

Technique: original ink drawing

Comment : The design of the previous carbon drawing evolved into a more elaborated draft for another entry the poster. The final job was the one reproduced in the final menu leaflet, reproduced in the next entry.



No.: 4

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo**: Not in Rodrigo

Title: Els Quatre Gats Menu

Date: 1900 **Size in cm. Plate (sheet):**

Technique: Typography

Comment : This was the final use of the Picasso designs for the restaurant poster.

No.: 5

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Title: Study for Els Quatre Gats Daily Menu (Plat du jour)

Date: 1900 Size in cm. Plate (sheet):

Technique: Gouache and ink on paper

Reference: Menú dels Quatre Gats, "Plat del dia". Menú de Els Quatre Gats, Plat del dia , c. 1900. Ceta i tinta sobre paper. Courtesy Hunt Museum. MG 145

Comment : As he saw he would not get the design for the restaurant advertising poster, Picasso designed a study for the board would announce the day's menu. But this was not implemented either.



Rodrigo

of the

that



No.: 6

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: L'Avant Garde Catalane

Publisher, Museum or Gallery: Centre d'Etudes Catalanes

Date: 1980

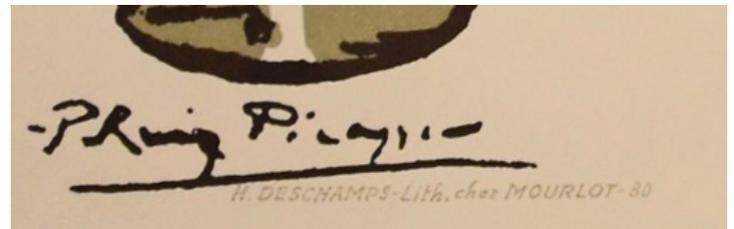
Size in cm. Plate (sheet):

Print run:

Technique: Lithograph

Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)

Comment : See above



No.: 7

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Els 4 Gats

Publisher, Museum or Gallery: Barcelona City Hall

Date: 1983

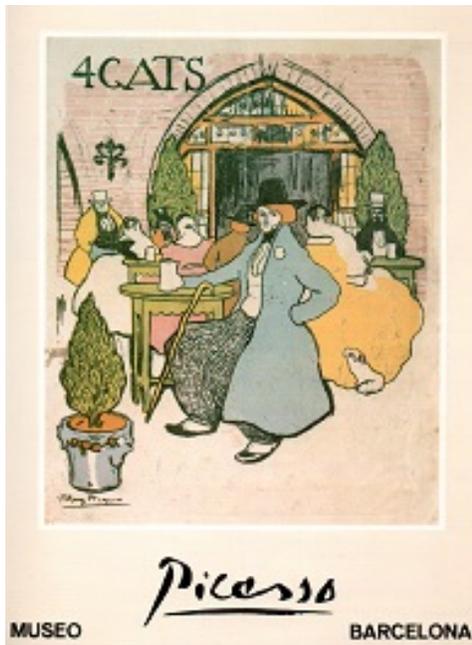
Size in cm. Plate (sheet): (50 x 35)

Print run: Unknown

Technique: Offset

Printer: Unknown

Comment : This is a reprint of the design as poster in 1983



No.: 8

Rodrigo: 602

Title: 4 Gats

Publisher, Museum or Gallery:

Picasso Museum, Barcelona

Date: Unknown

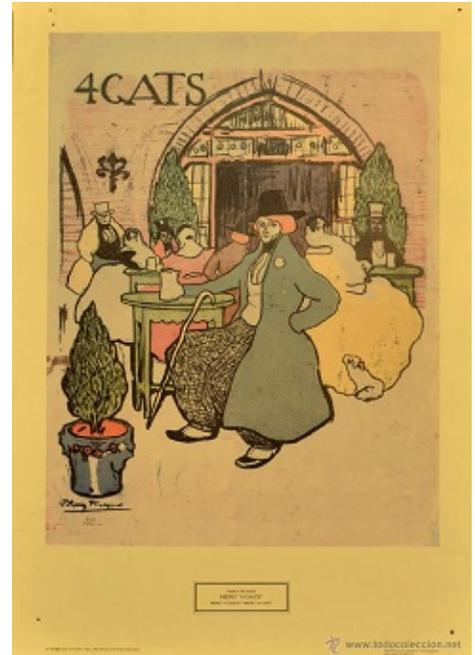
Size in cm. Plate (sheet): (47 x 35)

Print run: Unknown

Technique: Offset

Printer: Editorial Reuter

Comment : Rodrigo states that this illustration "has not been used in any other poster" (Sic).



No.: 9

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Study for a poster for Caja de Previsión y Socorro insurance company

Date: 1900

Size in cm. Plate (sheet): 32,2 x 22,5 cm

Technique: Conté pencil on white laid paper & pen annotations

Comment : Museu Picasso, Barcelona MPB 110.811



No.:

10

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Study for a poster for Caja de Previsión y Socorro insurance company

Date: 1900

Size in cm. Plate (sheet): 48 x 31,3 cm

Technique: Conté pencil on white laid paper & pen annotations

Comment : Museu Picasso, Barcelona MPB 110,800



No.: 11

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Study for a poster for El Liberal newspaper
Publisher, Museum or Gallery:

Date: 1900

Size in cm. Plate (sheet): 33,8 × 36,2 cm

Technique: Carbon pencil on paper

Comment : Museu Picasso, Barcelona MPB 110.696



No.: 12

Czwiklitzer

dtv No.:

Not in

Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: *Gigantes de Cataluña* (Newspaper cover)

Publisher, Museum or Gallery: El Liberal, Barcelona. October 5, 1902

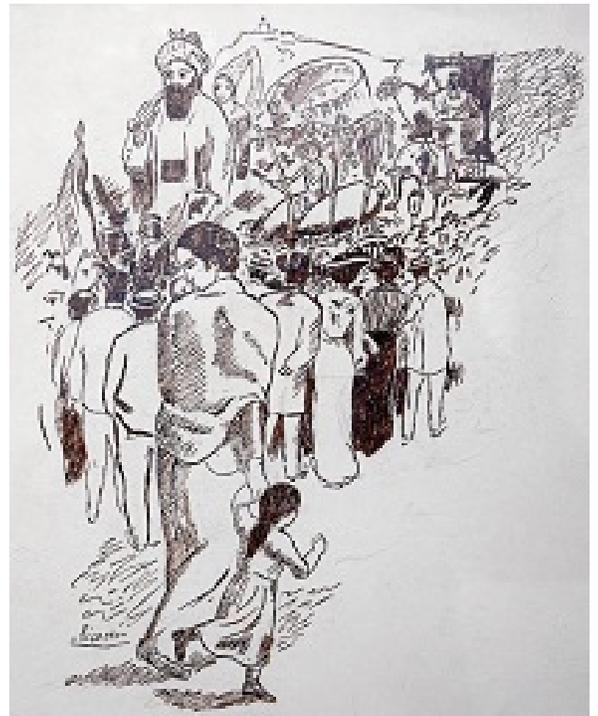
Date: 1902

Size in cm. Plate (sheet): (59 x 45)

Comment : Picasso drawing (see original below) to illustrate the newspaper cover on the occasion of the Mercè festivities of that year. Exceptionally, the celebration did not take place on September 24, as is often the case since the municipal authorities decided to move the convocation a few days later, achieving the participation of numerous floats and wagons from all over Catalonia.

Catalonia.

At that time Picasso was newly installed in the family residence of Barcelona after returning from a stay in Paris. In the drawing appear motifs that will become frequent in his work, such as motherhood that we can see in the foreground and that will later star in some of Picasso's blue period canvas. This is the same woman who a year later the painter will include in the painting "The tragedy", a deep reflection on poverty as a theme. This woman will have its main role that same year, but in another great painting, «La vida», the tribute that Picasso makes to Carles Casagemas, his painter friend who had just committed suicide in Paris for love problems. This job and some other not strictly artistic and of which Picasso was very little lover the artist accepted them to be able to save enough and return to Paris, which he did after a short time.



La Razón, Madrid

No.: 13

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title:

Publisher, Museum or Gallery: Gil Blas Illustré n°30, 25 July 1902

Date: 1902

Size in cm. Plate (sheet): (40 x 30)

Print run: 250000-30000

Technique: Typography

Printer: Éloi Dubuisson

Comment : By 1899, the young Picasso shows great interest in the "kiosk artist"

Théophile-Alexandre Steinlen; he repeatedly writes the name on a sheet and cites it indirectly in a portrait of his father with the *Gil Blas Illustré*, one of the publications where Steinlen collaborated. Picasso was fascinated with Théophile Steinlen's illustrations for the magazine, which delineated his milieu. [7] Richardson reports this interest in A Life of Picasso, page 126, note 2. Le Gil Blas was a Parisian literary periodical named for Alain-René Lesage's novel Gil Blas. It was founded by the sculptor Augustin-Alexandre Dumont in November 1879. Picasso made full page drawings for Gil Blas Illustré in 1899 and 1902.



No.: 14

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Appâts pour homme

Publisher, Museum or Gallery: Le Frou-Frou no. 46, 31 August 1901

Date: 1901

Size in cm. Plate (sheet): (31 x 24)

Technique: Zirconography

Catalogue graphic work :

Comment : This is one of Picasso's earliest drawings, who still signs Ruiz. It clearly shows the influence of Toulouse Lautrec, whom he admires, and that of Degas and his dancers. We can also note the framing, the low-angle position of the painter. Le Frou-Frou was another French humorist periodical (1900-1923), like Le Gil Blas Illustré.



No.: 15

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Draft for a poster for Théâtre Molière Sainte
Roulette, Paris

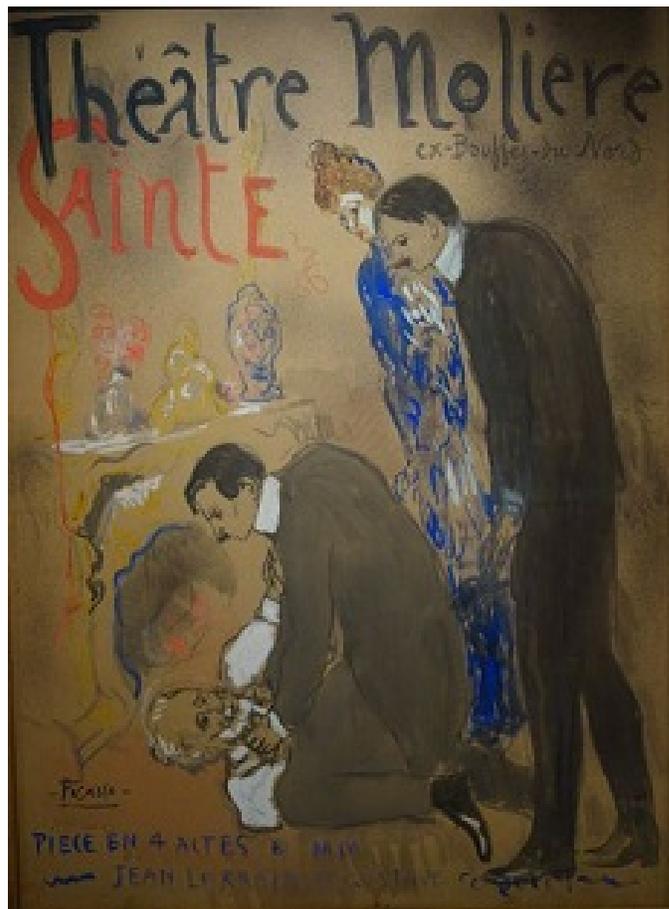
Date: 1904, maquette d'affiche. Paris

Size in cm. Plate (sheet):

Technique: Gouache et aquarelle sur papier

Catalogue: Musée national Picasso-Paris, achat, 2012, Inv.
MP2012-3.

Comment :



No.: 16

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer (56 A) **Rodrigo:** Mentioned but not illustrated in Rodrigo

Title: Ballets Russes de Diaghilew

Publisher, Museum or Gallery: Théâtre des Champs Elysées, Paris

Date: 1917

Size in cm. Plate (sheet):

.Print run: unknown number of copies

Technique: lithograph

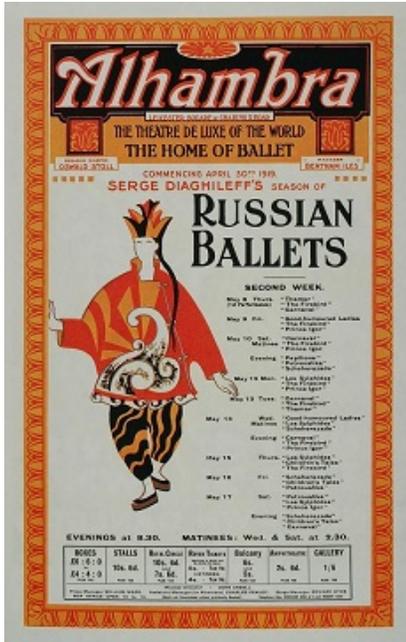
Printer: Imprimeries Watelet-Arbelot, Paris

Comment : As the *Bibliothèque nationale de France* and the *Opéra national de Paris* showed in the exhibition *Picasso et la danse* (June 19 to September 16, 2018, Bibliothèque-musée de l'Opéra, Palais Garnier, Paris) Picasso gave a prominent place to dance in the early years of his career, and this dedication intensified after his first collaborations with Serge Diaghilew's Ballets Russes, in the 1910s. It is in this troupe that Picasso met his future wife, the dancer Olga Khokhlova, and friends like Léonide Massine or Jean Cocteau. The artist also began then to draw ballerinas and bodies in motion, a practice that will always accompany him.

Picasso participated in a dozen ballet productions. If his involvement is sometimes limited to simple stage curtain, or indications for making it, he is very active in four major productions between 1917 and 1924: *Parade* (1917), *Le Tricorne* (1919), *Pulcinella* (1920) and *Mercure* (1924). His costumes,



designed as cubist sculptures, as well as his horse, influenced by the Circassian world, contribute to the scandal of *Parade* while his colorful costumes promote the immense success of *Le Tricorne*. For *Mercure*, emancipating from the Ballets Russes company, Picasso realized the sets and costumes of a series of surrealist "plastic poses" once again heckled at the premiere. Ballet was thus one of Picasso's ways to shock the world.



No. : 17

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Russian Ballets

Publisher, Museum or Gallery: Alhambra Theater, London

Date: 1919

Size in cm. Plate (sheet):

Print run: unknown

Technique: Lithograph

Printer: John Waddington Ltd., London

No.: 18

Czwiklitzer dtv

No.: 56



Rodrigo: Not in Rodrigo

Title: Ballets Russes de Diaghilew

Publisher, Museum or Gallery: Théâtre de la Gaîté-Lyrique, Paris

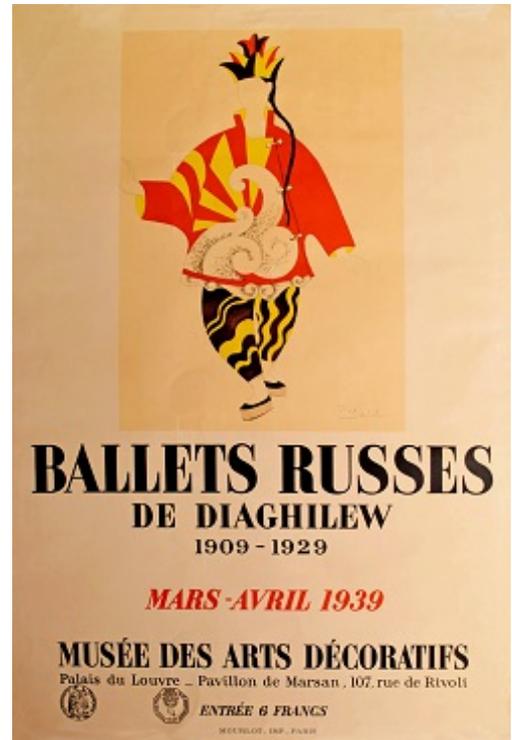
Date: 1923

Size in cm. Plate (sheet): 130 x 90,5

.Print run: unknown number of copies

Technique: lithograph

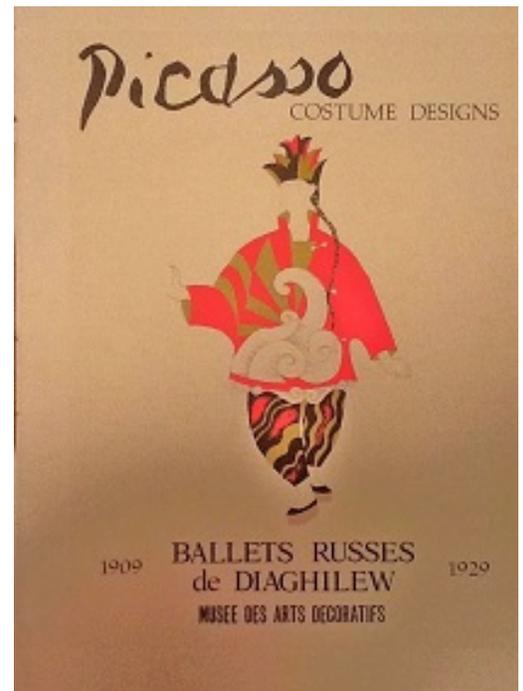
No.: 19
Czwiklitzer dtv No.: 56B **Rodrigo:** 1
No.:
Title: Ballets Russes de Diaghilew
Publisher, Museum or Gallery: Musée des Arts Décoratifs
Date: 1939
Size in cm. Plate (sheet): 60 x 40; 65 x 50 (Rodrigo)
Print run: 500 copies
Technique: lithograph
Printer: Mourlot Frères, Paris (Rodrigo). Probably Imprimeries Watelet-Arbelot, Paris
Comment : Rodrigo indicates that this image was used before 1939 in two posters : one in 1917 for the Théâtre des Champs Elysées and again in 1923 for the Théâtre de la Gaîté-Lyrique, both in Paris. However, he does not mention three other poster uses we have located (the second and third for the Musée des Arts Décoratifs and the one for The Alhambra Theater).



No.: 20
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Ballets Russes de Diaghilew
Publisher, Museum or Gallery: Musée des Arts Décoratifs
Date: 1939
Size in cm. Plate (sheet): 48.5 x 39.5 (99 x 62)
Print run: unknown number of copies
Technique: lithograph
Printer: Imprimeries Watelet-Arbelot, Paris

No.: 21
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Ballets Russes de Diaghilew
Publisher, Museum or Gallery: Musée des Arts Décoratifs
Date: 1939
Size in cm. Plate (sheet):

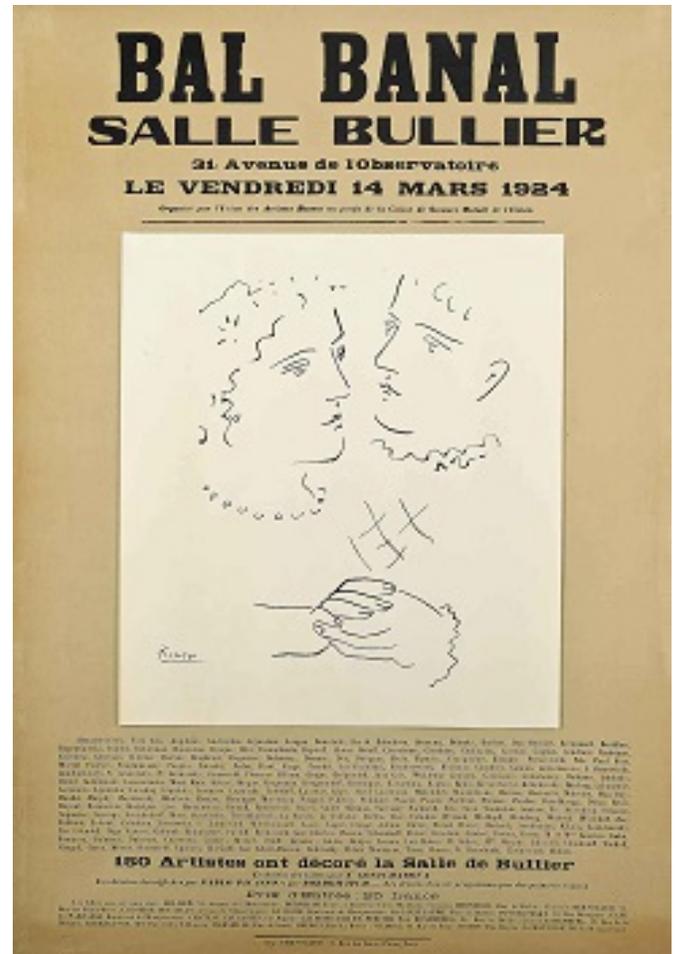
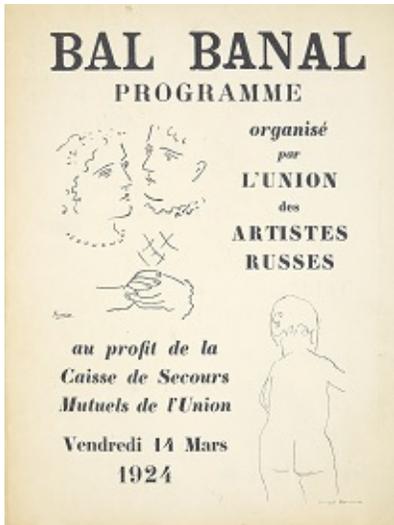
Print run: unknown number of copies
Technique: lithograph
Printer: Imprimeries Watelet-Arbelot, Paris



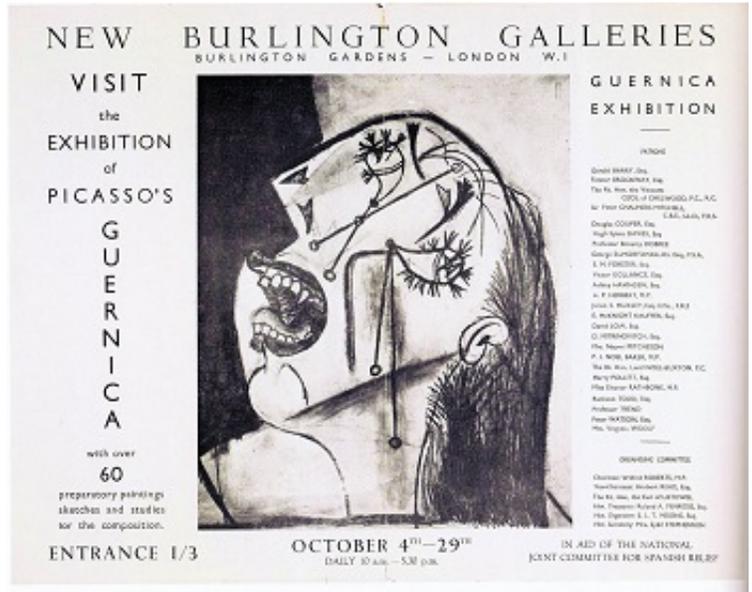
No.: 22
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Hommage à Diaghilew
Publisher, Museum or Gallery: Musée Galliera, Paris
Date: 1972
Size in cm. Plate (sheet): (57 x 45)



No.: 23
 Czwiklitzer dtv No.: 57 **Rodrigo:** Not in Rodrigo
Title: Bal Banal - Salle Bullier, Paris
Publisher, Museum or Gallery: Union des Artistes Russes
Date: 1924
Size in cm. Plate (sheet): 63 x 55,5 (121 x 83)
Print run: Unknown
Technique: Glued Lithograph (Czwiklitzer)
Printer: Bernouard, Paris
Comment : See cover of the programme below

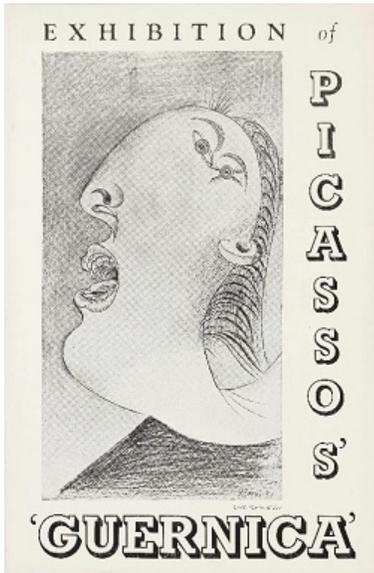


No.: 24
Czwiklitzer dtv No.: 58 **Rodrigo:** Not in Rodrigo
Title: Guernica (Flyer/poster)
Publisher, Museum or Gallery: New Burlington Galleries, London
Date: 1938
Size in cm. Plate (sheet): (31,6 x 46)
Print run: Unknown
Technique: Typography



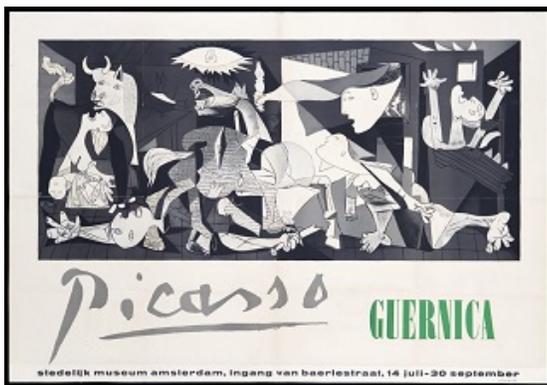
Printer:
 Unknown

No.: 25
Czwiklitzer dtv
No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Guernica (poster)
Publisher, Museum or Gallery: New Burlington Galleries, London
Date: 1938
Print run: Unknown
Technique: Typography
Printer: Unknown



No.: 26
Czwiklitzer dtv No.: 87
Rodrigo: 24
Title: Mostra di Picasso,

September-December 1953
Publisher, Museum or Gallery: Milano, Palazzo Reale
Date: 1953
Size in cm. Plate (sheet): 140 x 200
Print run: 1000
Technique: offset
Printer: Attilio Rossi



No.: 27
Czwiklitzer dtv No.: 87A **Rodrigo:** Not in Rodrigo
Title: Guernica, 60 études, 14 July to 30 September 1956
Publisher, Museum or Gallery: Stedelijk Museum Amsterdam
Date: 1956
Size in cm. Plate (sheet): 95 x 139
Print run: unknown
Technique: offset
Printer: SmeetsDrukkerijen, Weert
Comment : Czwiklitzer and Rodrigo mention, but do not illustrate this poster

No.: 28
 Czwiklitzer dtv No.: 123 **Rodrigo:** 53
Title: Picasso's Guernica
Publisher, Museum or Gallery: Moderna Museet, Stockholm
Date: 1956
Size in cm. Plate (sheet): (50 x 35)
Technique: Typography **Printer:** Hammarby, Stockholm



No.: 29
 Czwiklitzer dtv No.: 199 **Rodrigo:**
 Not in Rodrigo
Title: Picasso Guernica
Publisher, Museum or Gallery: National
 Museum of Western Art, Tokyo 3
 November 1962 - 23 December 1962
Date: 1962 (Czwiklitzer erroneously
 indicates 1961)
Size in cm. Plate (sheet): (51,5 x 36)
Technique: Typography
Comment : In cooperation with: the Asahi Shimbun and the Art Friends Association.
 Also held at the Kyoto Municipal Museum, 19 January - 17 February 1963 and the Aichi
 Prefectural Museum of Art, Nagoya, 16 - 31 March 1963

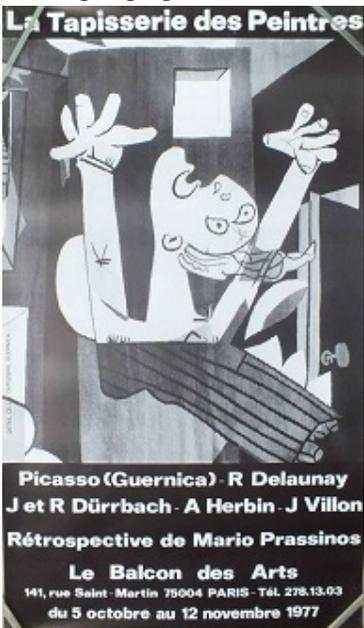


No.: 30
 Czwiklitzer dtv No.: 245

Rodrigo: Not in Rodrigo
Title: España Libre, Esposizione d'Arte Spagnola Contemporanea. 1 August
 1964 - 15 May 1965
Publisher, Museum or Gallery: Several Italian cities
Date: 1964
Size in cm. Plate (sheet): (61 x 49)
Print run: 1000 impressions
Technique: Typògraphy
Printer: Grafiche Gattei, Rimini
Catalogue graphic work : Bloch 298



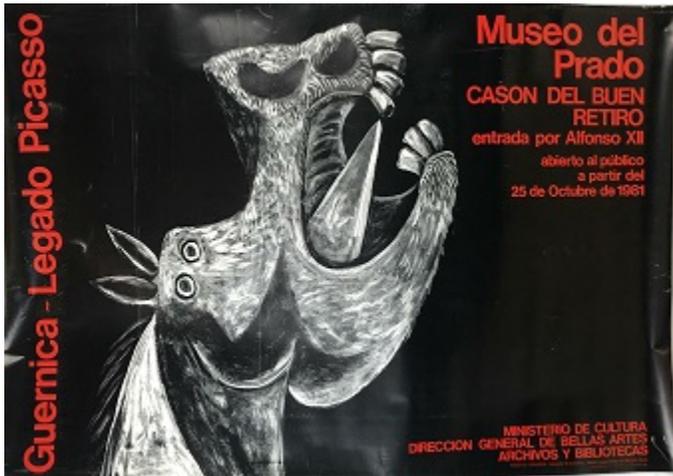
No.: 31
 Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: 277
Title: La Tapisserie des Peintres
Publisher, Museum or Gallery: Le balcon des Arts, Paris
Date: 1977
Size in cm. Plate (sheet): (73,5 x 41)
Technique: Offset
Printer: Imprimerie Campigny



No.: 32
Rodrigo: 613
Title: Legado Picasso. Guernica
Publisher, Museum or Gallery: Museo del Prado, Madrid
Date: 1981
Size in cm. Plate (sheet): (52 x 98)
Technique: Offset



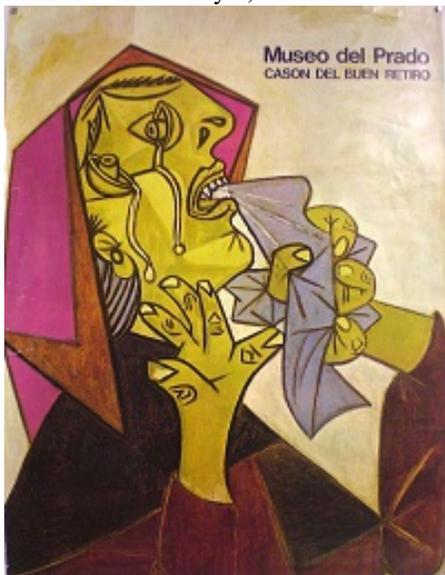
No.: 33
Rodrigo: 387



Prado, Madrid
Date: 1981
Size in cm. Plate (sheet): (68 x 48)
Print run: 1500 impressions
Technique: Offset
Printer: Rivadeneyra, Madrid

Title: Guernica - Legado Picasso
Publisher, Museum or Gallery: Museo del Prado, Madrid
Date: 1981
Size in cm. Plate (sheet): (65 x 96)
Print run: 1500 impressions
Technique: Offset
Printer: Rivadeneyra, Madrid

No. 34
Rodrigo: 386
Title: Guernica - Legado Picasso
Publisher, Museum or Gallery: Museo del



No.: 35
Rodrigo: Not in Rodrigo (similar to 385)
Title:
Publisher, Museum or Gallery: Museo del Prado Cason Del Buen Retiro
Date: 1981-82
Size in cm. Plate (sheet): (90 x 67)
Printer: Graficas Monterreina

No.: 36

Rodrigo: Not in Rodrigo (similar to 385)

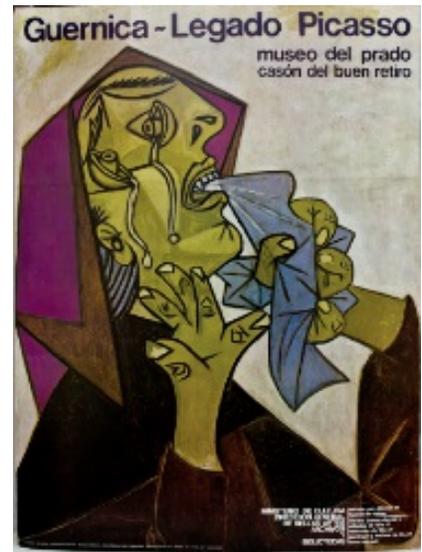
Title: Guernica – Legado Picasso

Publisher, Museum or Gallery: Museo del Prado Cason Del Buen Retiro

Date: 1982

Size in cm. Plate (sheet): (90 x 67)

Printer: Heraclio Fournier



Le
Musée
1987-



No.: 37

Rodrigo: 553

Title: Cinq siècles d'art Espagnol - Siècle de Picasso

Publisher, Museum or Gallery: d'Art moderne de la ville de Paris 1988

Date: 1987

Size in cm. Plate (sheet): (173 x 118 and 60 x 40)

Printer: Chabrillac

No.: 38

Rodrigo: 544

Title: Gernika i els seus esbossos

Publisher, Museum or Gallery: Centre Civic Sant Andreu, Barcelona

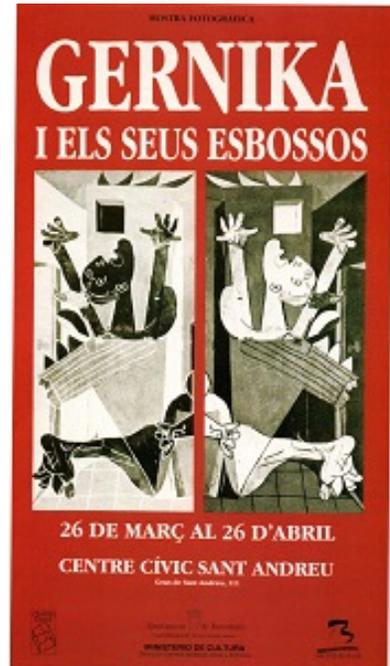
Date: 1987

Size in cm. Plate (sheet): (61 x 35)

Print run: Unknown

Technique: Offset

Printer: Canigo, Barcelona



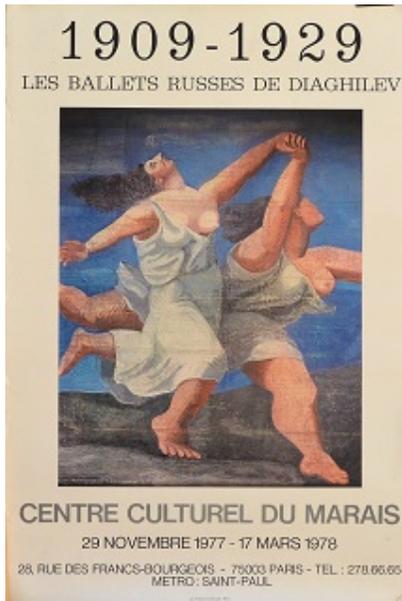
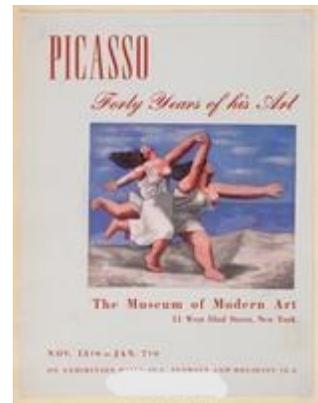
No.: 39

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Picasso Forty years of his Art

Publisher, Museum or Gallery: Museum of Modern Art, New York (MoMA)

Date: 1939



No.: 40

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 279

Title: Les ballets russes de Diaghilev

Publisher, Museum or Gallery: Centre-Culturel-du-Marais, Paris

Date: 1977

Size in cm. Plate (sheet): (60 x 41); (60 x 23,5 Rodrigo)

Print run: Unknown

Technique: Offset

Printer: Les presses artistiques, Paris

No.: 41

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

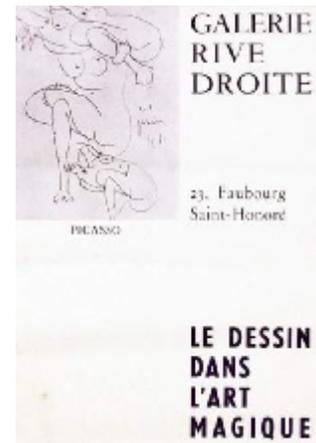
Title: Le Dessin dans l'Art Magique

Publisher, Museum or Gallery: Galerie Rive Droite, Paris

Date: 1941

Size in cm. Plate (sheet): (50 x 32)

Print run: Unknown



No.: 42

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Picasso 40 years of his art

Publisher, Museum or Gallery: Art Institute of Chicago Feb. 1 to Mar. 3

Date: 1940

Size in cm. Plate (sheet):

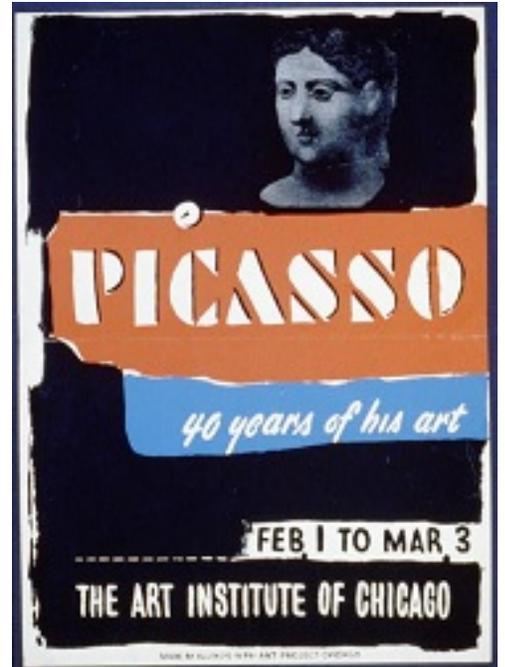
Print run: Unknown

Technique: Silkscreen

Printer: Unknown

Catalogue graphic work : Posters of the WPA / Christopher DeNoon. Los Angeles: Wheatly Press, c1987, no. 68

Comment : Designed by Illinois WPA Art Project, Chicago



No.: 43

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Picasso 40 years of his art

Publisher, Museum or Gallery: Art Institute of Chicago Feb. 1 to

Mar. 3

Date: 1940

Size in cm. Plate (sheet):

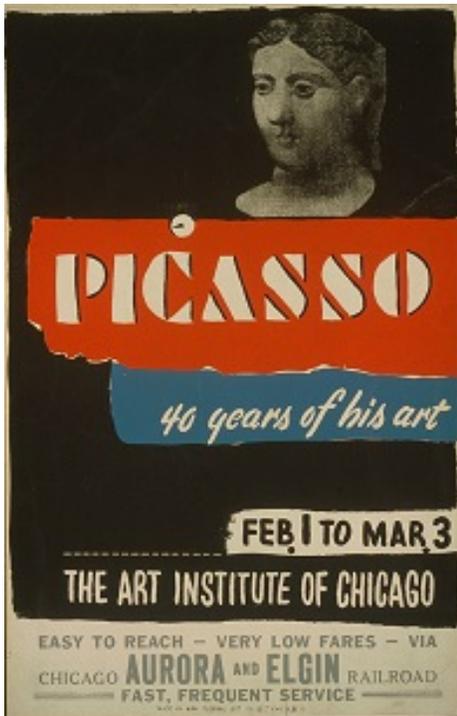
Print run: Unknown

Technique: Silkscreen

Printer: Unknown

Catalogue graphic work : Posters of the WPA / Christopher DeNoon. Los Angeles: Wheatly Press, c1987, no. 68

Comment : This is an advertising version of the above poster



No.: 44

Czwiklitzer dtv No.: 203 **Rodrigo:** Not in Rodrigo

Title: De Renoir à Picasso

Publisher, Museum or Gallery: Galerie des Etats-Unis, Cannes Exposition

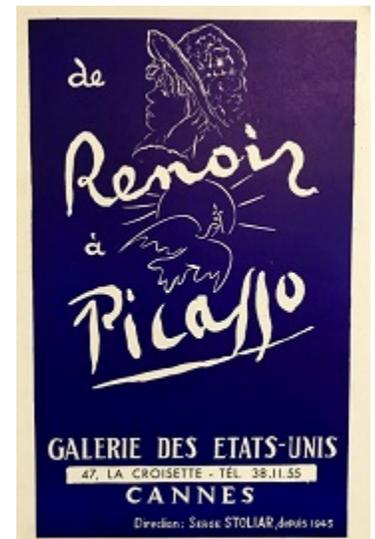
Date: 1945

Size in cm. Plate (sheet): (68,6 x 45,1); (55 x 36 Czwiklitzer)

Print run: Unknown

Technique: Typography

Comment: Czwiklitzer dates this poster in "1962 ?", whereas we believe it dates from 1945



No.: 45

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Traits

Publisher, Museum or Gallery: Revue Traits, Geneva

Date: 1945

Size in cm. Plate (sheet): 30 x 21 (50 x 32,5)

Print run: 60 Impressions on Vélín d'Arches with plate signature.

Technique: lithograph, collage and stencil

Printer: Unknown (probably Mourlot)

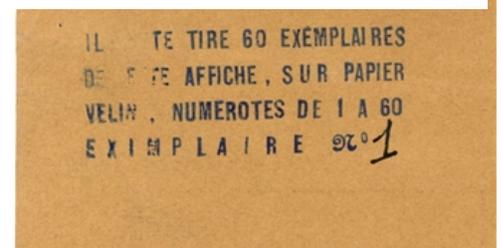
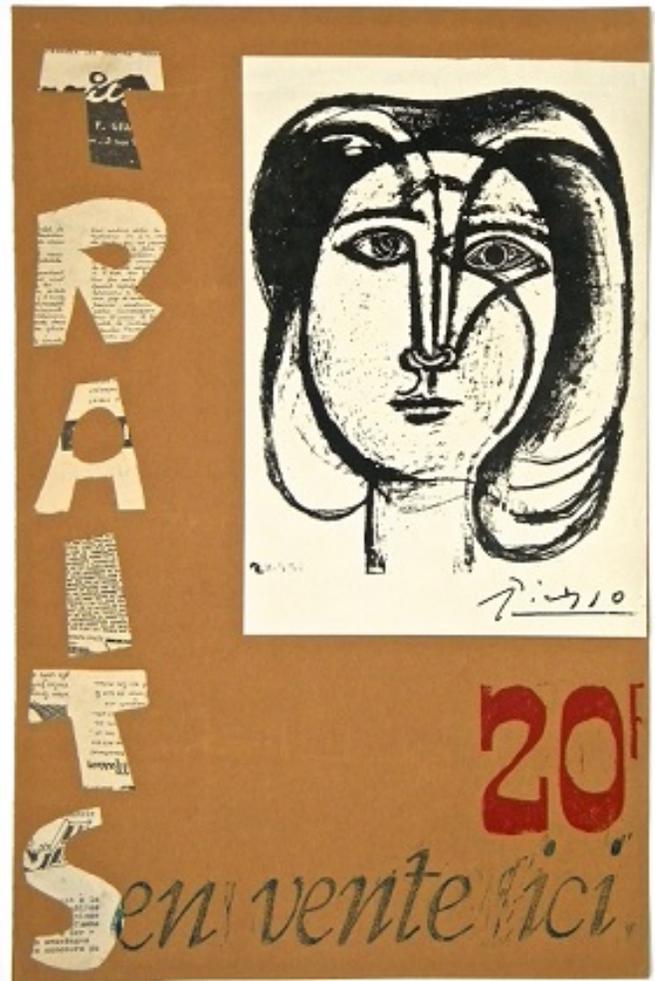
Catalogue graphic work : Reuße 38 Mourlot 4 Bloch 384

Comment : Political and Literary Review, Traits (1940-1945) constitutes during the Second World War one of the few free forums of the French speaking intelligentsia in Switzerland. Taking advantage of the networks of its young founder, François Lachenal, it is emerging as a bridge between French and Swiss literary circles. Driven by an ideal of freedom and resistance, it affirms an antifascist and anti-Nazi line firmly anchored on the left. Its discreet diffusion and its firm but relatively suggestive stances have earned it some clemency on the part of censorship. Pure product of the context in which it was born, Traits magazine will not survive the end of the conflict.

Edmond Rey & François Tardin

Diplomat and publisher François Lachenal was the son of son of Genevan politician Paul Lachenal, who was Picasso's lawyer in Switzerland and legal guardian of his son Paulo. François gave diplomatic protection in 1944 to Gertrud Stein and Alice B. Toklas. He was also a close friend of Paul Éluard, whose poems he published in Switzerland during the German occupation in France. Picasso illustrated his books *Les Grands Peintres par leurs amis*. His offer of this original lithograph to help the review was done to prevent its disparition, which happened anyway. Picasso however was angered by Lachenal's publication in 1946 of *Braque le patron* by Jean Paulhan.

Miguel Orozco



No.: 45 A

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Tête de Femme

Publisher, Museum or Gallery: Galerie Louise Leiris, Paris

Date: 1945

Size in cm. Plate (sheet): 31 x 24 (44 x 32)

Print run: 50 numbered and signed Impressions on Vélín d'Arches

Technique: Original lithograph

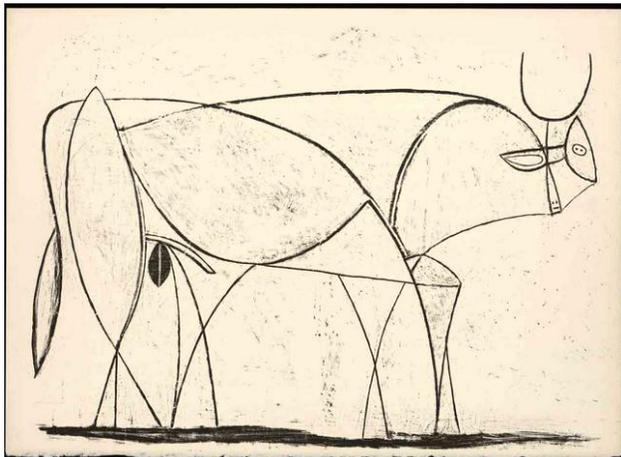
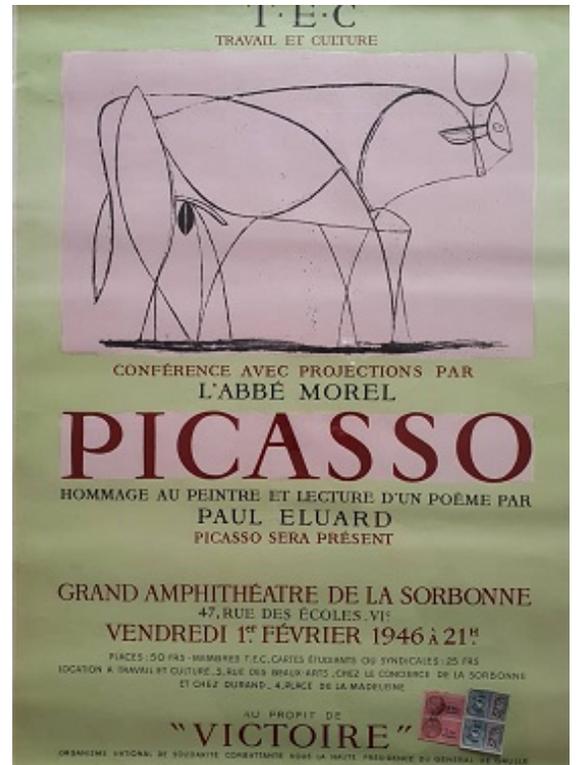
Printer: Mourlot

Catalogue graphic work : Reuße 38 Mourlot 4 Bloch 384

Comment : This lithograph, drawn by Picasso on November 2, 1945 is the 5th Picasso made on his first day of stay in the workshop of Fernand Mourlot.

No.: 46
Czwiklitzer dtv No.: 59 **Rodrigo:** Not in Rodrigo
Title: Conference Abbe Morel 01.02.1946
Publisher, Museum or Gallery: Grand Amphithéâtre de la Sorbonne
Date: 1946
Size in cm. Plate (sheet): 74 x 53
Print run: 500
Technique: Photo lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Not in Bloch; Mourlot 17 Reuße 108 Rau 98
Comment :

No.: 46 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Le Taureau (9th state)
Publisher, Museum or Gallery:
Date: Plate made on January 5, 1946
Size in cm. Plate (sheet): 29 x 41,1 (32,4 x 44,4)
Print run: only 18 artist proofs
Technique: original lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Not in Bloch; Mourlot 17 Reuße 108 Rau 98
Comment : This is the ninth state of the bull series. On Wednesday, December 5, 1945 Picasso begins before the admired and scandalized eyes of Mourlot, Jean Célestin, Tutin, Henri Deschamps and other employees of the printing press, one of his more famous series of lithographs, the decomposition of the bull, which takes until



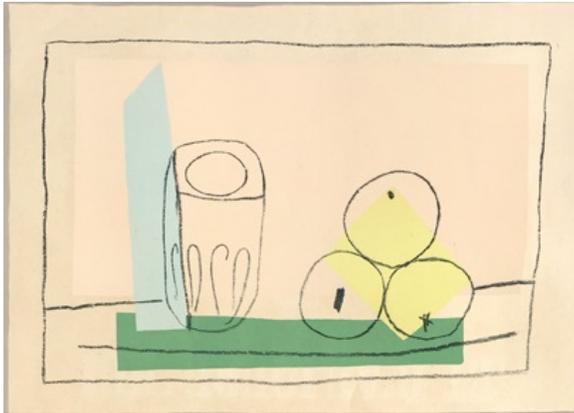
January 10, 1946. Jean Célestin was at his side and tells us the story through Hélène Parmelin. The printer and his companions thought that the Andalusian was going to make a superb, well-formed and strong bull, but they saw that it was beginning to lose weight. Picasso removed instead of adding, eliminated slices of the animal to each state, and explained to the surprised audience: "Look, this piece should be given to the butcher, so that the housewife could say: I want this piece, or that other..." For Celestín, Picasso had finished where he should have started. The ninth state was probably chosen for the poster because until the 8th state the painter has followed a relatively logical process with a uniform structure. The bull still has a standard volume, an identifiable anatomy and has even recovered a recognizable head. But it is precisely at that moment when the painter breaks with all forms of naturalism. On Saturday, January 5, armed with scraper and pen, he removes (imperfectly) the remains of washing that remained and arrives at a uniquely linear drawing that has little to do with the bull that had been drawing for a month. He

keeps the front legs as they were, but the hind legs are simplified and redefined. The bull's head turns towards the observer but the design is stylized and changed. The line of force from the hind legs to the head disappears completely, thereby amputating the animal of all logical structure. Picasso leaves us with a linear drawing of a surrealist bull that loses all kinship with a fighting animal and approaches by its simplicity the drawings of the Cueva de Covalanas, also in Santander. In fact, Picasso already had the idea of reducing the bull to simple lines eleven days before. If we look at the lithograph *Page de taureaux* (R. 126, M. 28), also made on Christmas day on report paper, it contains dozens of small drawings of bulls and bull heads executed with simple lines and prefiguring the last three states of the decomposition of the bull series. From this ninth state (R. 108), and apart from the poster, 18 e.a. are printed on paper of 32.4 x 44.4 cm in which wash spots that were left from the 4th state can be observed and have not been completely eliminated. No commercial, signed edition is made, since only the last bull of the series was issued by Kahnweiler in a signed and numbered edition of 50.

Miguel Orozco

No.: 47
Czwiklitzer dtv No.: 60 **Rodrigo:** Not in Rodrigo
Title: Sorbonne
Publisher, Museum or Gallery: Travail et Culture, Paris
Date: 1946
Size in cm. Plate (sheet): 73 x 52
Print run: 800 impressions
Technique: Photo-lithograph (Czwiklitzer)
Printer: Mourlot Frères, Paris
Catalogue graphic work : Not in Bloch; Mourlot 30 Reuße : 117 Rau 106

No.: 47 A
Czwiklitzer dtv No.: Not in Czwiklitzer
Title: Nature morte aux trois pommes
Publisher, Museum or Gallery: Galerie Louise Leiris, Paris
Date: 1946



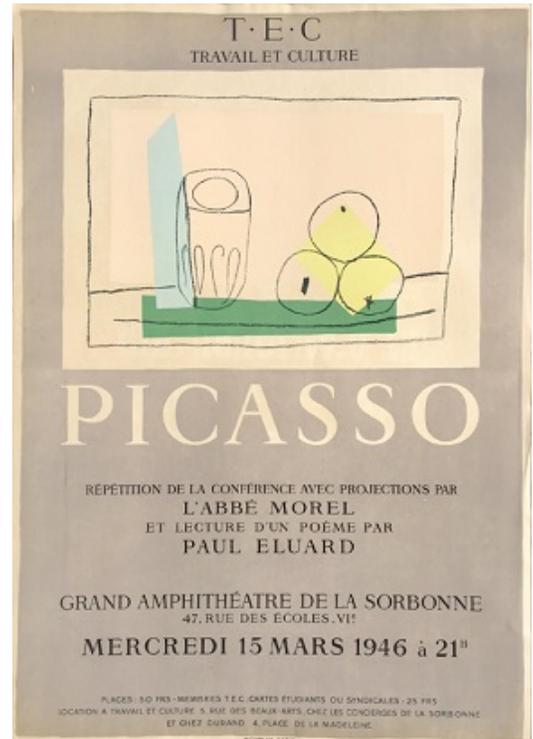
Size in cm. Plate (sheet): 25,3 x 37,3 (32,8 x 50,7)
Print run: 18 artist proofs only
Technique: original lithograph
Printer: Mourlot Frères, Paris

Catalogue graphic work : Not in Bloch; Mourlot 30 Reuße 117 Rau 106

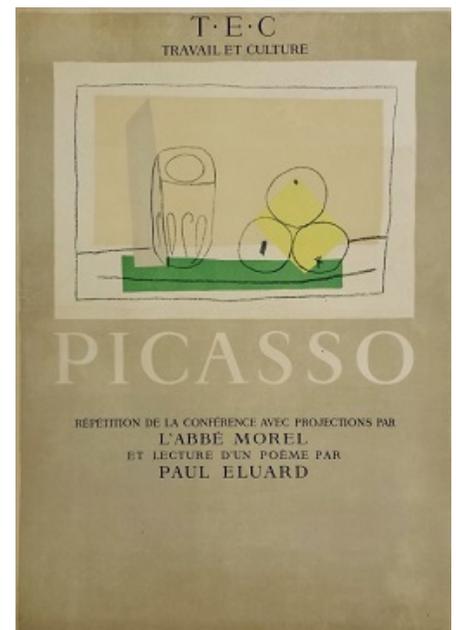
Comment : This is Picasso's first color lithograph. Since his arrival to the Mourlot workshop on November 2, 1945, he had made 86 lithographs in black (Reuße 31 to 116), but on Saturday, December 15, 1945, chromist

Henri Deschamps enters the scene with force, since the painter makes his first proofs in color. These are simple still lifes with a glass and apples made in 5 or 4 soft colors: *Nature morte aux trois pommes* (Reuse 117-119, M. 30-31). Picasso makes the drawing directly on a first stone, and the colors are added by means of paper cuttings transferred to successive stones. They follow other studies for a minimalist still life called *Composition* (Reuße 130-135, M. 32-33), all made with three colors between January 13, 1946 and February 18, 1946. None of them is published commercially by Kahnweiler, since they were created for the above poster for a March 1946 Work and Culture conference at the Grand Amphitheatre de la Sorbonne.

No.: 48
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Sorbonne (lecture repetition)
Publisher, Museum or Gallery: Travail et Culture, Paris
Date: 1946
Size in cm. Plate (sheet): 73 x 52
Print run: unknown
Technique: Photo-lithograph (Czwiklitzer)
Printer: Mourlot Frères, Paris
Catalogue graphic work : Not in Bloch; Mourlot 30 Reuße : 117 Rau 106
Comment : Conference repetition



Miguel Orozco



No.: 49

Czwiklitzer dtv No.: 61 **Rodrigo:** Not in Rodrigo

No.:

Title: Igor Strawinsky Conférence par Nadia Boulanger

Publisher, Museum or Gallery: T.E.C. Travail et Culture Grand amphithéâtre de la Sorbonne, Paris Le 30 avril 1946

Date: 1946



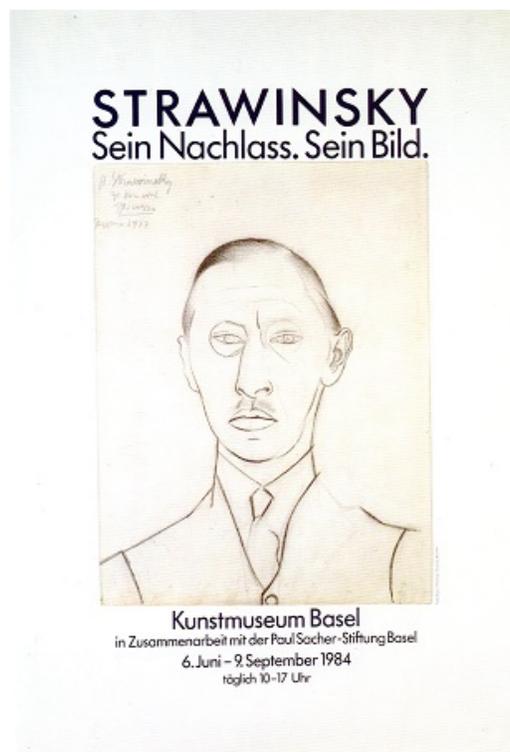
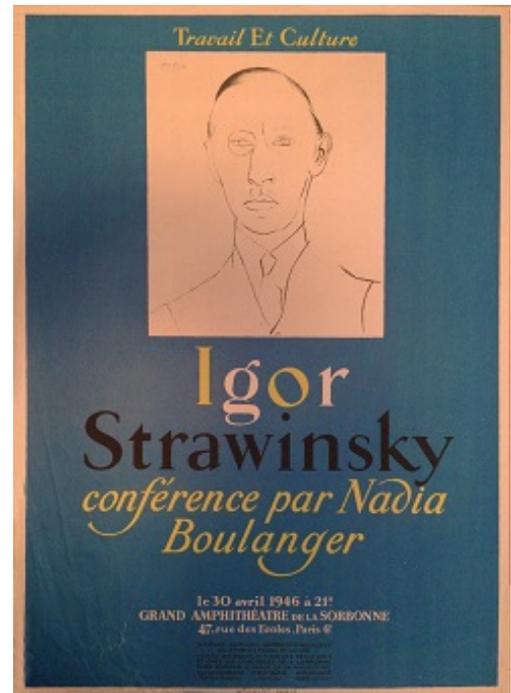
Size in cm. Plate (sheet): 73 x 52

Print run: unknown

Technique: Photo-lithograph

Printer: Mourlot Frères, Paris

Comment : The illustration used for this lithograph is a portrait of Strawinsky by Picasso dated 1917 (see photo)



No.: 50

Rodrigo: 473

Title: Strawinsky Sein Nachlass. Sein Bild

Publisher, Museum or Gallery: Kunstmuseum Basel

Date: 1984

Size in cm. Plate (sheet): (104,5 x 98,5 and 128 x 90)

Print run: 1580 impressions

Technique: Lithograph

Printer: Wassermann, Basel

No.: 51

Czwiklitzer dtv No.: 62 **Rodrigo:** Not in Rodrigo

Title: Picasso et notre temps

Publisher, Museum or Gallery: Grand Amphithéâtre de la Sorbonne

Date: 1946

Size in cm. Plate (sheet): 75 x 57,5

Print run: 500 impressions

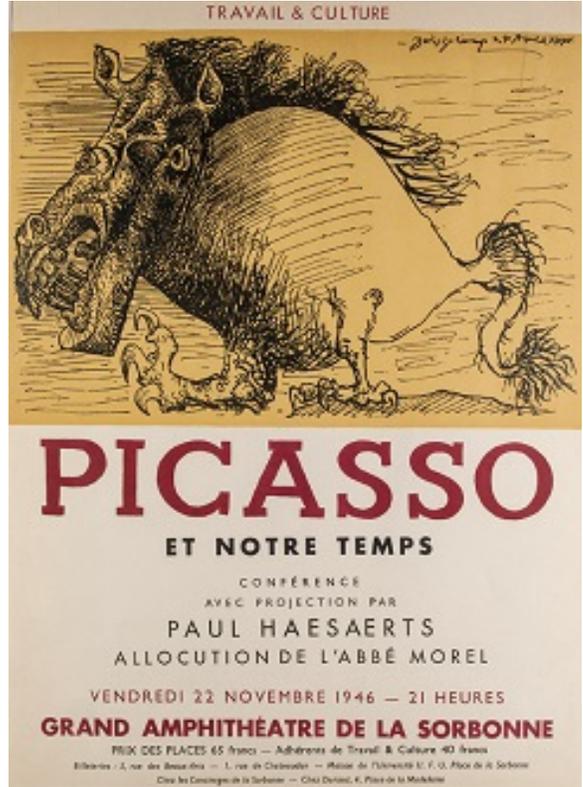
Technique: Photo lithograph

Printer: Mourlot Frères, Paris



Catalogue graphic work :

Comment : The illustration used for this lithograph is the etching *Chimere*, 24 april 1935 (Boisgeloup) - Musée National Picasso - Paris



No.: 52

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: L'humanité

Publisher, Museum or Gallery: L'humanité, Paris

Date: 1947

Comment : This drawing occupied the entire page 2 of L'humanité on 30 March 1947

No.: 53

Czwiklitzer dtv No.: 63 **Rodrigo:** Not in Rodrigo

Title: Picasso Dessins.

Publisher, Museum or Gallery: Galerie Denise René. 23 Janvier au 3 Mars 1947

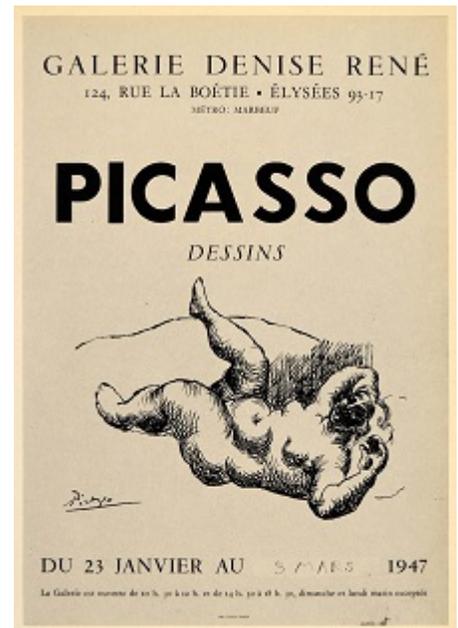
Date: 1947

Size in cm. Plate (sheet): (54 x 38)

Print run: 100 impressions

Technique: Typography

Printer: Imprimerie Union, Paris



No.: 54

Czwiklitzer dtv No.: 64 **Rodrigo:** Not in Rodrigo

Title: Meister Französischer Graphik der Gegenwart

Publisher, Museum or Gallery: Staatliche Kunsthalle, Karlsruhe

Date: 1947 (Exhibition 19 February-20 March)

Size in cm. Plate (sheet): 41 x 58,5

Print run: Unknown

Technique: Lithograph

Printer: Unknown

Catalogue graphic work : Bloch 420; Mourlot 65 Reuße : 175 Rau 161

Comment : The following Picasso lithograph was done a few days before the start of this exhibition, where it was shown. This was only possible because Picasso was then working at the Mourlot studio. After an absence of several months, Picasso returned to Rue Chabrol on Monday, January 20, 1947, when he made a series of lithographs depicting an owl perched on a chair. On Sunday 26 a series of fauns and centaurs will begin and will continue in February. On Wednesday, January 29, he made two portraits of his governess Inés Sassier and her son. And on February 2, 1947, he began a series of lithographs that later resulted in his famous dove of peace. These are drawings with wash and gouache on lithographic paper, transferred to stone. The three versions (*Pigeon au fond gris* Reuse 173, *Le gros Pigeon*, R.174 and *Pigeon blanc, fond noir*, R. 175. Mourlot 64-66) are published commercially at 50 numbered and signed copies.



No.: 54 A

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Pigeon blanc, fond noir

Publisher, Museum or Gallery: Galerie Louise, Paris

Date: 1947 (lithograph drawn by Picasso on February 2)

Size in cm. Plate (sheet): 31,4 x 48,7 (32,8 x 50,1)

Print run: 50 signed and numbered impressions plus 5 artist proofs

Technique: original lithograph (wash drawing, gouache, scraper on lithographic paper transferred to stone)

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 420; Mourlot 65 Reuße : 175 Rau 161

No. 55

Czwiklitzer dtv No.: 65 Rodrigo: 2

Title: **Céramique, Peinture - Dessin**

Publisher, Museum or Gallery: Musée d'Antibes

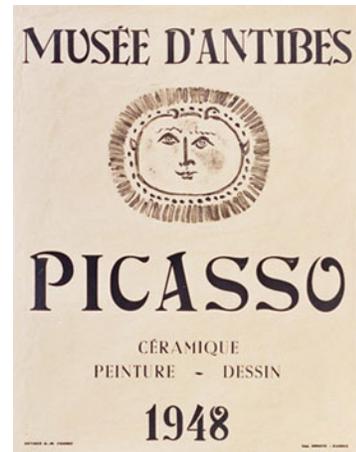
Date: 1948

Size in cm. Plate (sheet): (65 x 50)

Print run: 100 impressions

Technique: Typography

Printer: Devaye, Cannes



No.: 56

Czwiklitzer dtv No.: Not in Czwiklitzer Rodrigo: Not in Rodrigo

Title: **Céramique, Peinture - Dessin**

Publisher, Museum or Gallery: Musée d'Antibes

Date: 1948

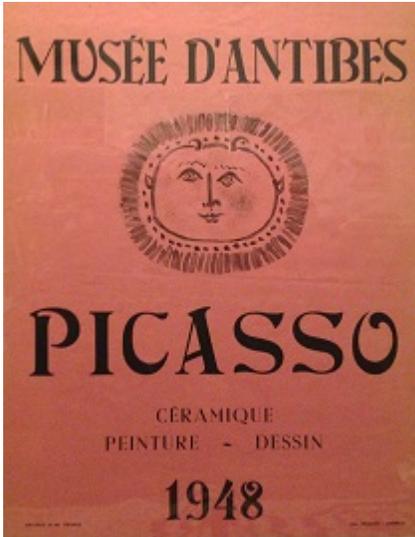
Size in cm. Plate (sheet): (65 x 50)

Print run: Unknown number of impressions in red paper

Technique: Typography

Printer: Devaye, Cannes

Comment : This is a variant printed in red paper



Czwiklitzer dtv No.: 66

Title: **Poteries de Picasso**

Publisher, Museum or Gallery: Maison de la Pensée Française

Date: 1948

Size in cm. Plate (sheet): 61 x 40

Print run: 750 impressions

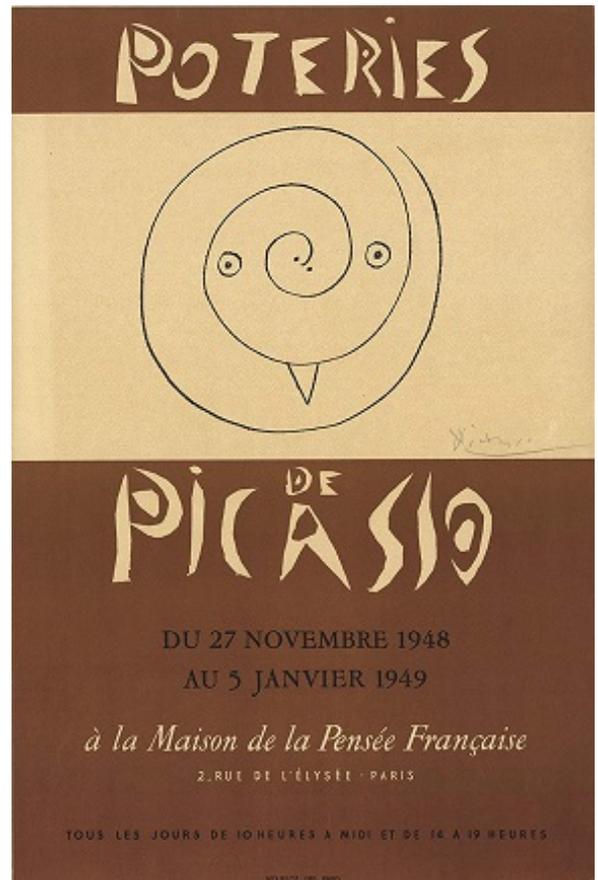
Technique: **Litograph**

Printer: Mourlot Frères, Paris

Comment: Rodrigo claims that there were two versions of this poster, one without signature and another one with a stamped signature different from the graphite pencil one illustrated here. However, we are in a position to state that Rodrigo is wrong. We have located several signed prints, but all with different signatures and none coincides with the one illustrated in Rodrigo 6. There was thus no edition with stamped signature.

No.: 57

Rodrigo: 6, 7



No.: 58

Czwiklitzer dtv No.: 1 Rodrigo: 3

Title: *Première Affiche Vallauris*

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1948

Size in cm. Plate (sheet): 58 x 35 (60,5 x 40) in Czwiklitzer. 48 x 39 cm (Rodrigo)

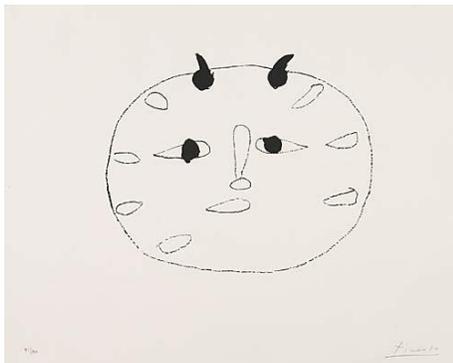
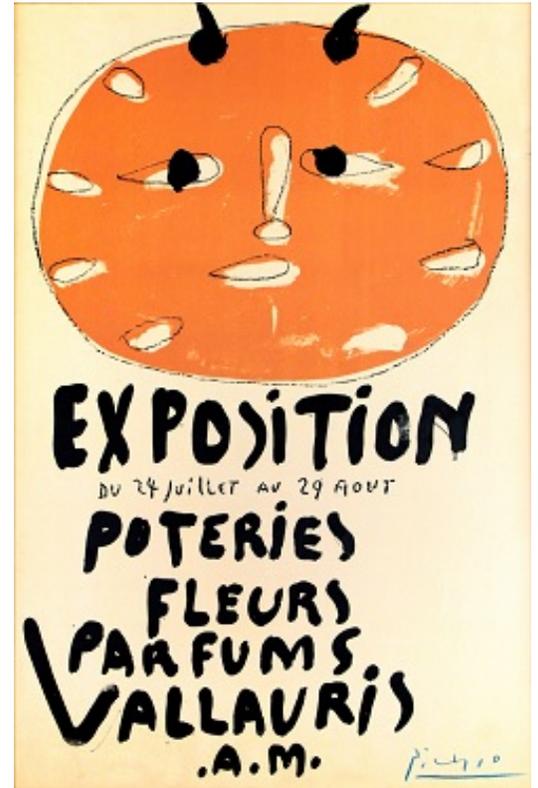
Print run: 1000 unsigned impressions (Czwiklitzer). 300 impressions on Vélín Crèveœur du Marais (Mourlot), some signed.

Technique: Original Lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1258; Mourlot 118 Reuße : 377

Comment : On June 5, 1948 Picasso made several essays for posters announcing his first exhibition of ceramics to be held between July 24 and August 29 in Vallauris, to which we saw he gave great importance. He makes three tests with lithographic paper transferred to stone, all with rounded faces of fauns, and all three will give rise to posters slightly different in two colors, black and orange or brown. And nothing is wasted, since from the lithograph 25 numbered and signed copies are commercialized printed on Arches vellum paper of 50 by 65 cm, of the three states of black (R. 375, 378 and 381) and the three two color states (R. 376, 379 and 382). Of each of the three posters, that is with text (Czwiklitzer 1, 2 and 3; R.377, M. 118; R. 380, M. 119 and R. 383, M. 120) are printed 300 copies on vellum paper Crèveœur du Marais of 40 by 60 cm, this is smaller than the editions of the drawings without text.



No.: 58 A

Czwiklitzer dtv No.: Not in Czwiklitzer Rodrigo: Not in Rodrigo

Title: *Première Affiche Vallauris avant la lettre in black*

Publisher, Museum or Gallery: Galerie Louise Leiris, Paris Date: 1948

Size in cm. Plate (sheet): 29 x 35 (50 x 65,6) in Reuße.

Print run: 25 signed and numbered impressions + 6 artist and printer proofs, all on Vélín d'Arches.

Technique: Original Lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 525; Mourlot 118bis Reuße : 375

No.: 58 B

Czwiklitzer dtv No.: Not in Czwiklitzer Rodrigo: Not in Rodrigo

Title: *Première Affiche Vallauris avant la lettre in color*

Publisher, Museum or Gallery: Galerie Louise Leiris, Paris

Date: 1948

Size in cm. Plate (sheet): 29 x 35 (50,2 x 65,5) in Reuße.

Print run: 25 signed and numbered impressions + 6 artist and printer proofs, all on Vélín d'Arches.

Technique: Original Lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 526; Mourlot 118ter Reuße : 376



No.: 59

Rodrigo: Not in Rodrigo

Title: *Pablo Picasso Druckgrafik*

Publisher, Museum or Gallery: Bündler Kunstmuseum Chur

Date: 1990

Size in cm. Plate (sheet): (128 x 90)

No.: 60

Czwiklitzer dtv No.: 2 Rodrigo: 5

Title: *Deuxième Affiche Vallauris*

Publisher, Museum or Gallery: Madoura, Vallauris

Date: 1948

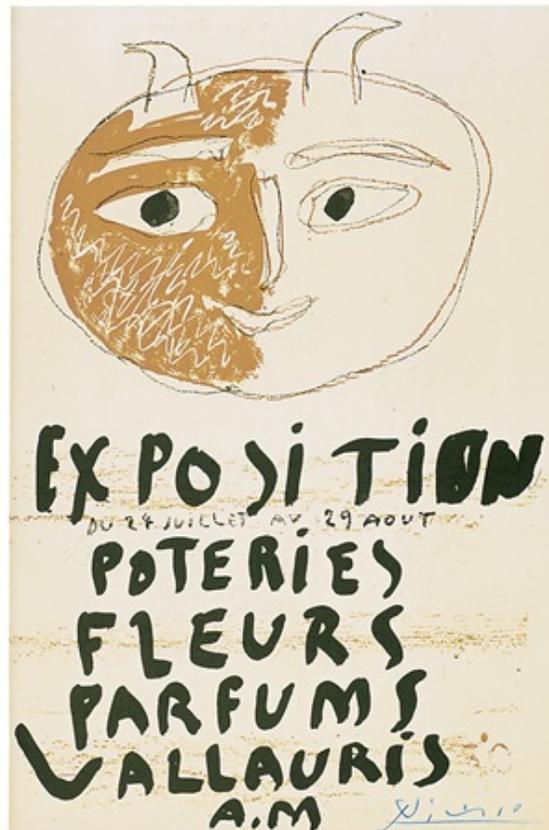
Size in cm. Plate (sheet): 60 x 40 (61 x 40)

Print run: 300 on Vélín Crève-cœur du Marais ; Czwiklitzer mentions 25 + 25 numbered & signed on Vélín d'Arches. He must be referring to the impressions *avant la lettre*, but does not say so.

Technique: Original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1259; Mourlot 119 Reuße : 379, 380



No.: 60 A



Czwiklitzer dtv No.:

Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: *Deuxième Affiche Vallauris avant la lettre black*

Publisher, Museum or Gallery:

Madoura, Vallauris

Date: 1948

Size in cm. Plate (sheet): 28,3 x 32,2 (50 x 65)

Print run: 25 signed and numbered impressions + 6 artist and printer proofs, all on Vélín d'Arches.

Technique: Original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 527; Mourlot 119 bis Reuße : 378

No.: 60 B

Czwiklitzer dtv No.: Not in Czwiklitzer Rodrigo: Not in Rodrigo

Title: *Deuxième Affiche Vallauris avant la lettre color*

Publisher, Museum or Gallery: Madoura, Vallauris

Date: 1948

Size in cm. Plate (sheet): 28,4 x 32,2 (50,3 x 65,5)

Print run: 25 signed and numbered impressions + 6 artist and printer proofs, all on Vélín d'Arches.

Technique: Original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 528; Mourlot 119 ter Reuße : 379



No.: 61

Czwiklitzer dtv No.: 3 Rodrigo: 4

Title: *Troisième Affiche Vallauris*

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1948

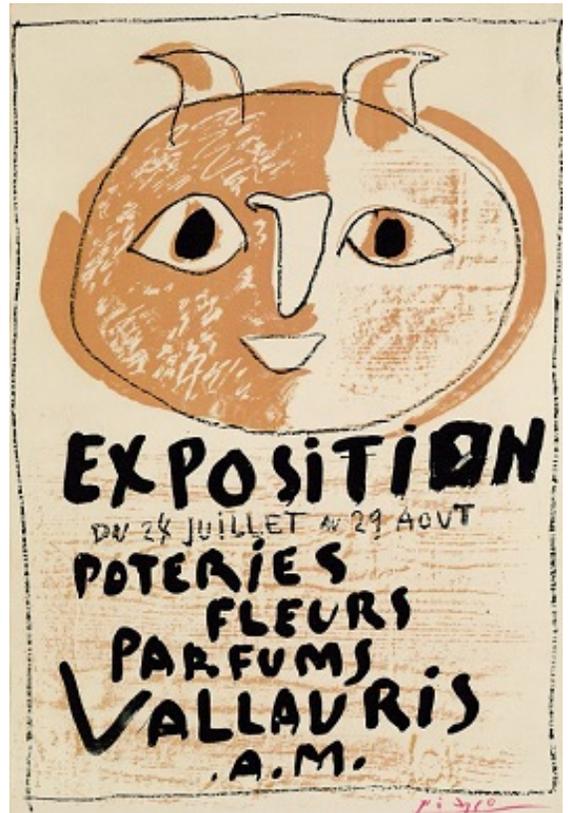
Size in cm. Plate (sheet): 58 x 39 (60,5 x 40); (59,7 x 49,7 Rodrigo)

Print run: 300 on Vélin Crèvecœur du Marais ; Czwiklitzer mentions 25 + 25 numbered & signed on Vélin d'Arches. He must be referring to the impressions *avant la lettre*, but does not say so.

Technique: Original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1260; Mourlot 120 Reuße : 383



No.: 61 A

Czwiklitzer dtv No.: Not in Czwiklitzer Rodrigo: Not in Rodrigo

Title: *Troisième Affiche Vallauris avant la lettre black*

Publisher, Museum or Gallery: Madoura, Vallauris

Date: 1948

Size in cm. Plate (sheet): 27,8 x 32 (50,2 x 65)

Print run: 25 signed and numbered impressions + 6 artist and printer proofs, all on Vélin d'Arches.

Technique: Original lithograph



Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 529; Mourlot 120 bis Reuße : 382

No.: 61 B

Czwiklitzer dtv No.: 3 Rodrigo: Not in Rodrigo

Title: *Troisième Affiche Vallauris avant la lettre color*

Publisher, Museum or Gallery: Madoura, Vallauris

Date: 1948

Size in cm. Plate (sheet): 28,4 x 35,9 (50,1 x 65,5)

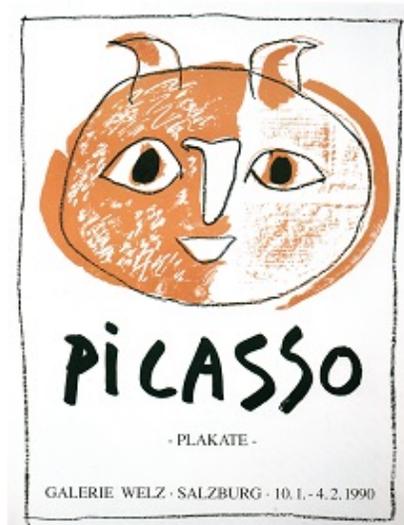
Print run: 25 signed and numbered impressions (Reuße)

Technique: Original lithograph



Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1260; Mourlot 120 Reuße : 383



No.: 62

Czwiklitzer dtv No.: Not in Czwiklitzer Rodrigo: 595

Title: Picasso Plakate

Publisher, Museum or Gallery: Galerie Welz, Salzburg

Date: 1990

Size in cm. Plate (sheet): 54,5 x 41,5)

Print run: 100 impressions

Technique: Offset

Printer: Druckerei Roser, Salzburg

Catalogue graphic work : Bloch 1260; Mourlot 120 **Reuße :** 383

No.: 63

Czwiklitzer dtv No.: 4 **Rodrigo:** 8

Title: *Le chant des morts*

Publisher, Museum or Gallery: Louis Carré, Paris

Date: 1948

Size in cm. Plate (sheet): 30,3 x 25 (65 x 46); 63 x 45,5 (Rodrigo)

Print run: 100 impressions

Technique: original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 524; Mourlot 117 bis

Reuße : 268. All refer to the book lithograph (unnumbered page 24)

Comment : If Picasso's loyalty to the PCF, and especially to his comrades, does not deteriorate over the years, political relations with the party are distorted by the repression of Budapest in 1956 ... But the tension with the PCF is even greater the aesthetic field. A year after joining the party, the art of Picasso begins to be criticized by the ideologues of the party. This struggle will be without quarter and will lead to an open rebellion of the painter, who to make it explicit even develops, with the book *Le Chant des Morts*, a new aesthetic in the antipodes of what prescribes the bosses of art in Moscow, aesthetics that he applies to hundreds of works, in lithography as painting and ceramics ...

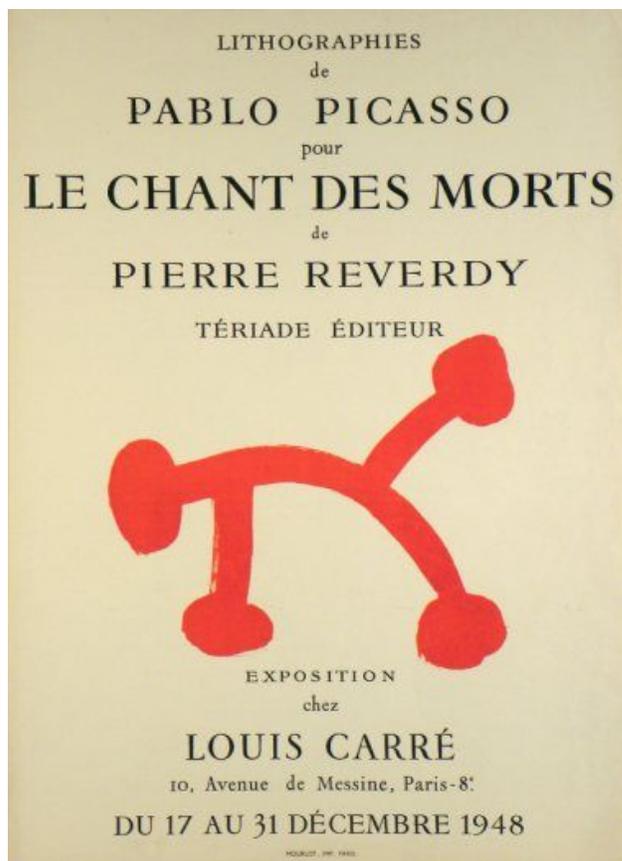
In 1947, Picasso had been in the party for almost three years, and the organization believes that the painter has to abide by its decisions. Secretary-General Maurice Thorez, warned after the Casanova report in his closing address to the XI Congress in June: "To the disoriented intellectuals, lost in the labyrinth of interrogations, we bring certitudes, unlimited development possibilities. We call on them to depart from the false problems individualism, decadent aestheticism, and to give meaning to their lives by linking them to the lives of others. We ask them to extract from a lively contact with the popular masses the impulse and the force that will allow them to obtain durable works".

Shortly afterwards, on August 11, the president of the Union of Soviet Painters ... Alexander Michailov Gerassimov publishes in Pravda a true invective against Western painting, pointing out that "Soviet art is developed in the struggle against the formalist art of bourgeoisie. The West always poisons the pure air of Soviet art ... It is inconceivable that at an identical level of development, Soviet art can sympathize with the decadent bourgeois art represented by those professors of formalist thought who are the French Matisse and Picasso" ...

Picasso's patience with the party has come to an end. From now on he will not tolerate more criticism attacking his painting with the excuse of formalism, and in fact he will reinforce the provocation with a new aesthetic that corresponds exactly to what the communists criticize. In his effort to create this new aesthetic that defies the convention and the attempts to impose realism by the communist party, Picasso at that time draws from his sketches of November 1945. As we had seen, in the drawings there was an affinity with the *Carnet de Juan-les-Pins* of 1925

Picasso performs the illustrations with one pull, as a single uniform work and not in several deliveries. It is not 125 lithographs or 63 zinc plates, but a single symphonic work. Françoise recalls that as Picasso wanted to finish the book at all costs, he had asked Mourlot to send him back some 70 zinc plates to Vallauris, where he had them spread out in the drying room of the ceramics workshop of Suzanne and Georges Ramié, where he worked those days. For two weeks he locked himself with the plates until he completes the book in March 1948

The aesthetics of the *Chant des Morts* not only pervades Picasso's lithographic work, but he also uses it in painting. The most significant example is his large painting 'La cuisine' in its two versions of equal size (175 by 250 cm, Zervos XV.106 and 107, Museum of Modern Art of New York and Picasso Museum of Paris, both of November 1948) Composed of pictorial elements



in

in

of

extracted from the aesthetics of the book. This picture appears to us as one of the most complex ever made by the Malaga painter. He arrives there through various paths that come from his youth and in it he sublimates aspirations at both aesthetic, moral, political and affective

If the fact that the Chant des Morts constitutes the basis of a new aesthetic is evident to us in the light of the 125 lithographs, of the works that precede them chronologically and of those that follow them, this has not been taken up by the treatises, Although in fact our interpretation was implicit in the second article of Zervos in Cahiers d'Art of 1949

For those who still harbor doubts about Picasso's deliberate intention to create his new aesthetic, Zervos recalls that these paintings "do not only express their plastic merits but also declare a number of hidden purposes." And he immediately designates the enemy: those whose nature avoids at all costs the debates of conscience and the partisans who always act with hidden intentions. Picasso affirms through Zervos that he will not renounce the vehemence of his struggle for peace, but that this will not separate him from his furious reprobation of everything that appears in his eyes as an obstacle to the freedom of the artist. Whether it is intellectual, moral or political control, Picasso has refused since his youth to be destabilized. And he concludes by stating that if he has created this new aesthetic it is precisely to establish clearly the disparity of his work with the resolutions of the Marxists, all whose thoughts must adhere to his ideological system

The cuisine and still lifes mentioned above are not the only (or the first) non-lithographic works in which Picasso uses the designs of the Chant des Morts Pica, but they are inserted in a period of several months in which a good part of his work uses that aesthetic. Like in lithography, Picasso continues to use in painting the aesthetics of the book in the months following its publication.

Miguel Orozco

No.: 63 A

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Le chant des morts (page 24)

Publisher, Museum or Gallery: Tériade for Éditions Verve, Paris

Date: 1948

Size in cm. Plate (sheet): 25 x 30,2 for the red drawing (41 x 31,5)

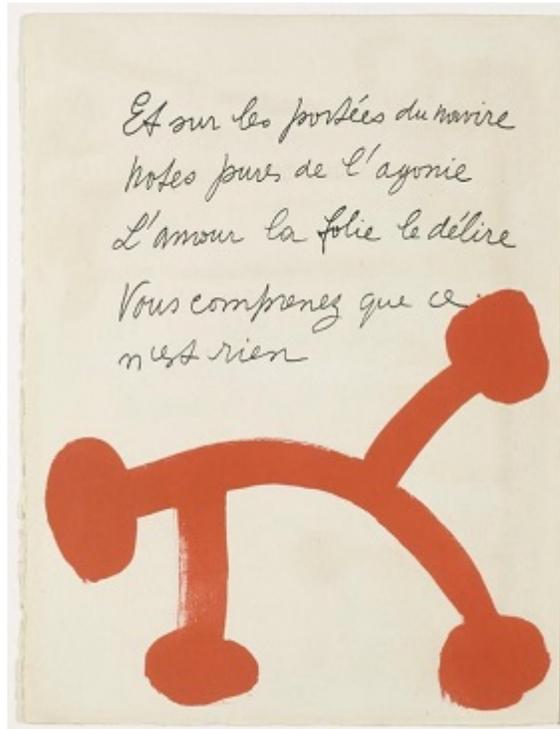
Print run: 250 + 20 impressions

Technique: original lithograph

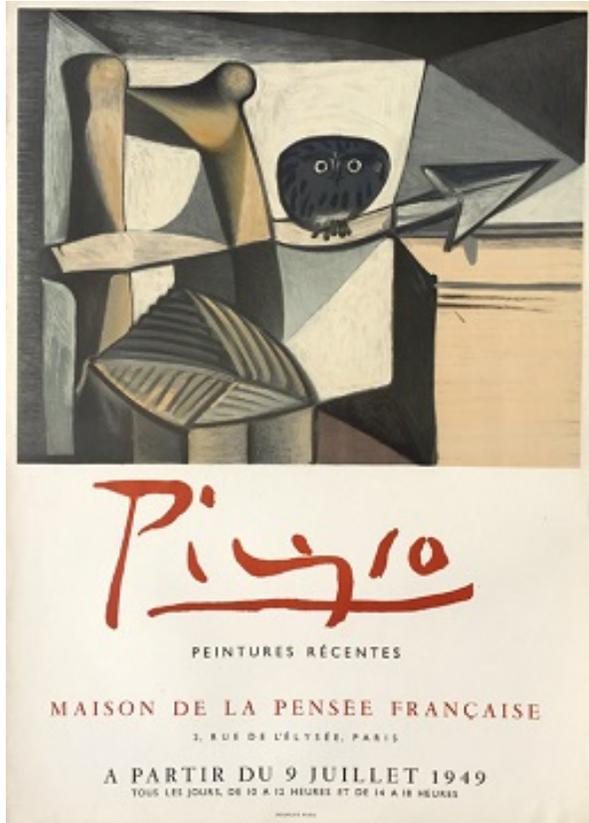
Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 524; Mourlot 117 bis Reuße : 268.

Comment : Rodrigo states surprisingly that there was no 'avant la lettre' edition.



No.: 64
Czwiklitzer dtv No.: 69 **Rodrigo:** Not in Rodrigo
Title: Peintures recentes
Publisher, Museum or Gallery: Maison de la Pensée Française
Date: 1949
Size in cm. Plate (sheet): 73 x 52
Print run: unknown
Technique: Lithograph
Printer: Mourlot Frères, Paris



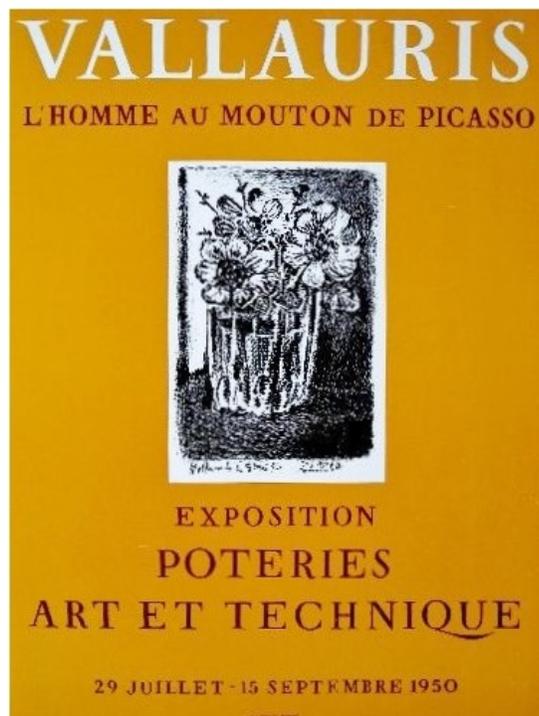
No.: 65
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Peintures recentes (avant la lettre)
Publisher, Museum or Gallery: Maison de la Pensée Française
Date: 1949
Size in cm. Plate (sheet): 47 x 53,5 cm; others 73 x 52
Print run: unknown
Technique: Lithograph
Printer: Mourlot Frères, Paris

No.: 66
Czwiklitzer dtv No.: 5 **Rodrigo:** 9
Title: Vallauris L'Homme au Mouton (*Fleurs dans un vase*)
Publisher, Museum or Gallery: Madoura
Date: 1950
Size in cm. Plate (sheet): 25 x 16,5 (62 x 48)
Print run: 750

Technique: original lithograph
Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1261; Mourlot 189 Reuße : 542

Comment : For most of 1949, Picasso does not make any lithograph until Mourlot shows up at his house on the French Riviera almost a year later, that is, in the spring of 1950. He was undoubtedly uneasy about the long absence of the painter, and the pretext of the visit is to present the proofs of the interpretation color lithographs made by Henri Deschamps for the second volume of the catalog, to ask him to make three original works for him, and also to remind him that he had not yet made the illustrations that he had promised for a book by Tristan Tzara. As we will see, Picasso gives his approval to the lithographs' proofs, accedes to the two demands and renews with lithography. The return to Mourlot is marked by the portentous portraits of his sons Paloma and Claude, made on Sunday, April 16, 1950, by impregnating his index finger with lithographic ink and drawing on a 50 by 54.4 cm report paper (R. 531- 532, M 186). Three weeks later, on Friday, May 5, he made a 25 by 16.8 cm lithograph, *Fleurs dans un vase* (R. 542, M. 189), which will be published in 350 copies in the form of a poster (48 by 65 cm) for the *Poteries-Art et technique* pottery exhibition held in Vallauris between July and September 1950. This same lithograph, folded in two, will serve as frontispiece of the exhibition catalog, edited by the City Museum with the title *Une visit à Vallauris: guide illustré*. Mourlot indicates in his reasoned catalog that only luxury copies contained the lithograph, but it would be more appropriate to speak of the first edition of 500 copies with lithograph, as Reuße indicates. There is in fact a current edition of this small guide of 21 by 13 cm. And this same lithograph is still used to print one hundred copies of the poster 'avant la lettre', that is, without text, which Reuße indicates that they were all signed by the painter, while Mourlot points out that Picasso only signed some copies to help finance the Vallauris museum, which had only been inaugurated a year earlier.



No.: 66 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: *Fleurs dans un vase avant la lettre*
Publisher, Museum or Gallery: Madoura
Date: 1950
Size in cm. Plate (sheet): 25 x 16,8 (65,7 x 50,2)
Print run: 100 numbered and signed impressions
Technique: original lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 1261; Mourlot 189 Reuße : 542
Comment : The photo concentrates on the center portion of the lithograph.

No.: 66 B

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Une Visite a Vallauris (book edition)

Publisher, Museum or Gallery: Madoura

Date: 1950

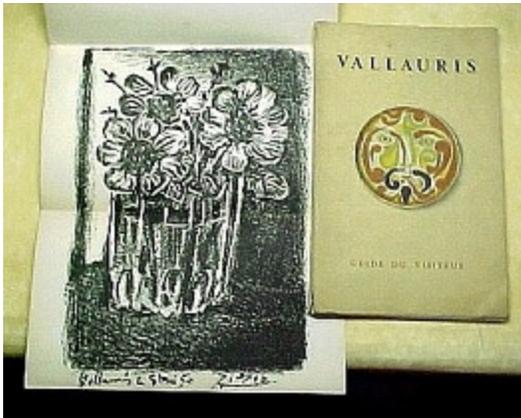
Size in cm. Plate (sheet): 24.6 x 16.2 (24.8 x 20.6 cm)

Print run: 500 de luxe impressions of the book

Technique: original lithograph folded into the book

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1261; Mourlot 189 **Reuße :** 542



No.: 67

Czwiklitzer dtv No.: 68 **Rodrigo:** Not in Rodrigo

Title: Congrès Mondial des Partisans de la Paix – Salle Pleyel

Publisher, Museum or Gallery:

Date: 1949

Size in cm. Plate (sheet): 1) 120 x 80; 2) 60 x 40

Print run: 1) 1500 impressions 2) 1000 impressions

Technique: photo lithograph

Printer: Mourlot Frères, Paris

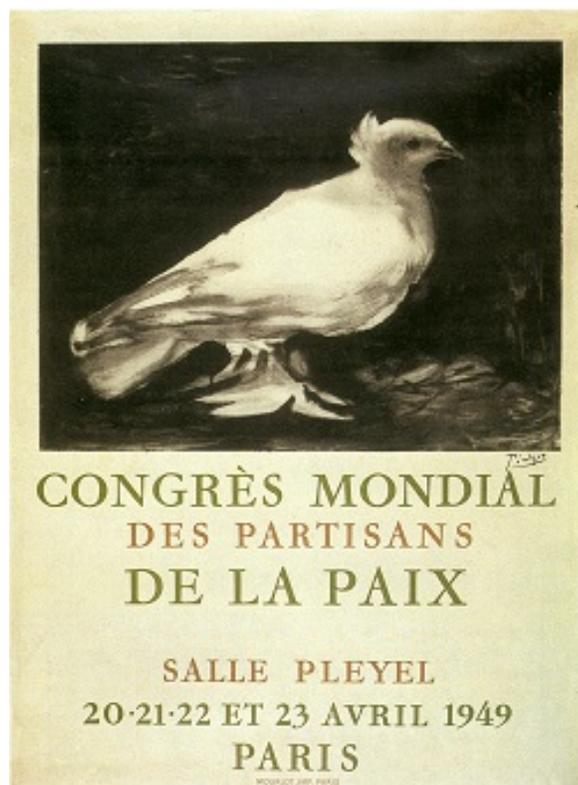
Catalogue graphic work : Bloch 583; Mourlot 141 Reuße 443 Rau 414

Comment : One of the first militant collaborations of the painter is the first lithograph he made in 1949, the magnificent first version of Picasso's mythical pigeon, perhaps his most well-known and reproduced work. *La Colombe* (Reuße 443, Mourlot 141), is a wash on zinc in a size of 70 by 54.5 cm. What Picasso does is to darken the background with lithographic ink applied with a brush and let the white empty spaces define the pigeon, finished with a very light wash that produces different shades of gray. The objective is to obtain sophisticated nuances that reproduce what the white plumage of a pigeon looks like depending on the light it receives. According to Mourlot, it is one of the most beautiful lithographs ever made. It is printed on January 9, 1949, at the usual five artist proofs and an edition of 50 copies numbered and signed by Picasso. The artist had learned to paint pigeons from his father, a specialized in precisely this subject and who he says he stopped painting precisely when he saw a perfect drawing of a pigeon made by his son.

The story of how Louis Aragon chose the dove is well known, but it is less known that the first option to illustrate the poster announcing the World Congress of Supporters of Peace held in the Pleyel Hall in Paris from April 10 to 23, 1949, was not a work by Picasso, but a drawing of a wounded pigeon (*La Colombe Poignardée*) by André Fougeron, the official party artist. It was reproduced on the cover of *Les Lettres Françaises* n° 236 of December 2, 1948.

But Aragon changed of opinion when he saw the magnificent lithograph of the dove in Picasso's studio, telling the painter: "Here is our poster; the dove of peace". This lithograph was reproduced in thousands of copies in small size. Aragon chose this lithograph for two reasons: on the one hand, the dove has been a symbol from the Bible and since the time of the catacombs the Christian logo of peace and because the use of a dove already had the agreement of the party, so hard to please sometimes. On the other hand, the poet was lucky, because among the painter's production in those months, the only figurative work there was was that pigeon. The others belonged to a style that Aragon inveighed and attacked from his privileged position in the cultural apparatus of the Communist Party. Picasso's dove will soon become a new universal symbol of peace.

Miguel Orozco



No.: 67 A

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: La colombe

Publisher, Museum or Gallery: Galerie Louise Leiris

Date: 1949 (Drawn on January 9)

Size in cm. Plate (sheet): 54,8 x 69,9 (56,7 x 76,3)

Print run: 50 signed and numbered impressions plus some artist proofs

Technique: original lithograph (wash drawing on zinc)

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 583; Mourlot 141 Reuße 443 Rau 414

Comment : This is the original lithograph used in the above poster

No.: 68

Czwiklitzer dtv No.: 68A

Rodrigo: Not in Rodrigo

Title: Exposition de la Paix – Cirque d'hiver

Publisher, Museum or Gallery:

Date: 1949

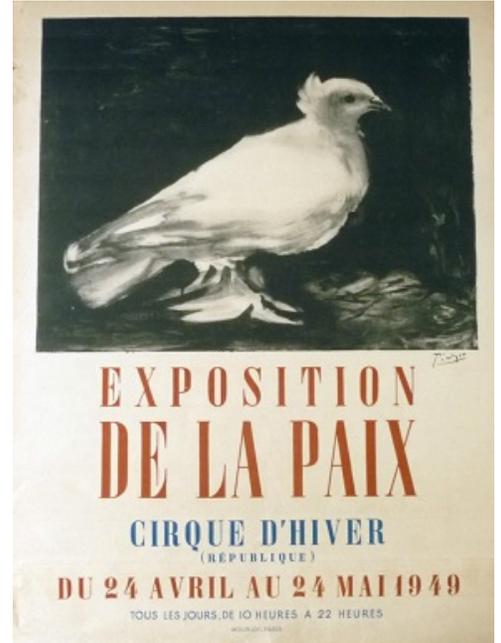
Size in cm. Plate (sheet): 80 x 60

Print run: unknown

Technique: photo lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 583; Mourlot 141 Reuße 443 Rau 414



No.: 69

Czwiklitzer dtv No.: 68C

Rodrigo: 157

Title: Lithographies de

Maitres Contemporains
Publisher, Museum or Gallery:

Chateau de Goutelas-en-Forez

Date: 1966

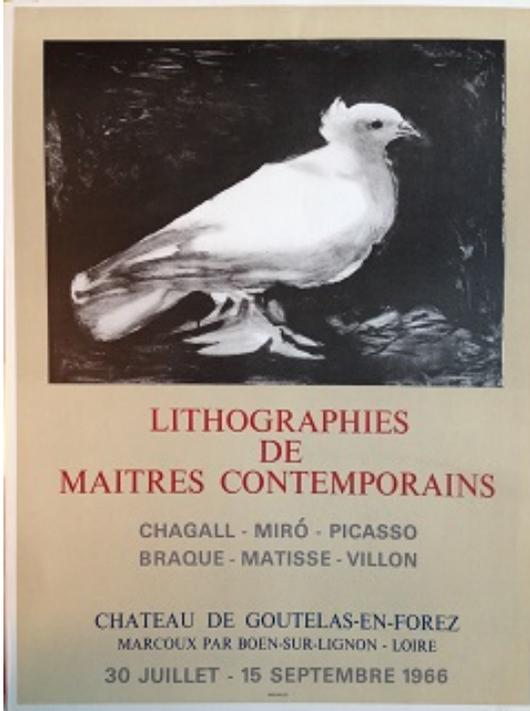
Size in cm. Plate (sheet): 72 x 53

Print run: 500 impressions

Technique: photo lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 583; Mourlot 141 Reuße 443 Rau 414



No.: 70

Czwiklitzer dtv No.:

68D Rodrigo: 181

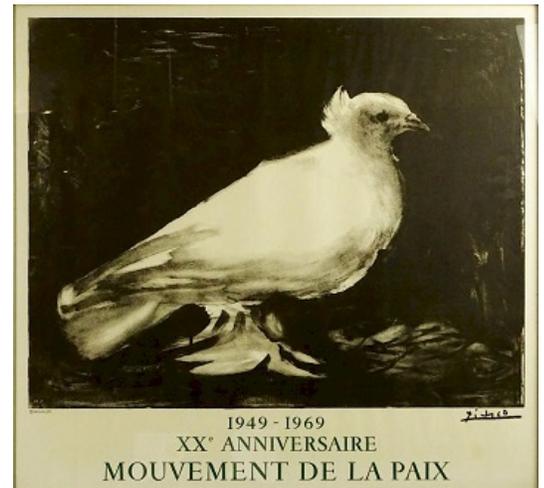
Title: XXe Anniversaire

Mouvement pour la Paix

Publisher, Museum or

Gallery: Mouvement pour
la Paix

Date: 1969



Size in cm. Plate (sheet): (64 x 69); (65 x 70 Rodrigo)

Print run: 300 impressions

Technique: photo lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 583; Mourlot 141 Reuße 443 Rau 414



No.: 71

Czwiklitzer dtv

No.: Not in Czwiklitzer Rodrigo: Not in Rodrigo

Title: XXe Anniversaire Mouvement pour la Paix (avant la
lettre)

Publisher, Museum or Gallery: Mouvement pour la Paix

Date: 1969

Size in cm. Plate (sheet): 69 x 64

Print run: 200 impressions avant la lettre

Technique: photo lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 583; Mourlot 141 Reuße 443 Rau
414

No.: 72

Title: Deuxième Congrès Mondial des Partisans de la Paix (French/London)

Publisher, Museum or Gallery: Mouvement pour la Paix

Date: 1950

Size in cm. Plate (sheet): 50 x 65 (120 x 80)

Print run: 1000 in total of both languages

Technique: Original lithograph

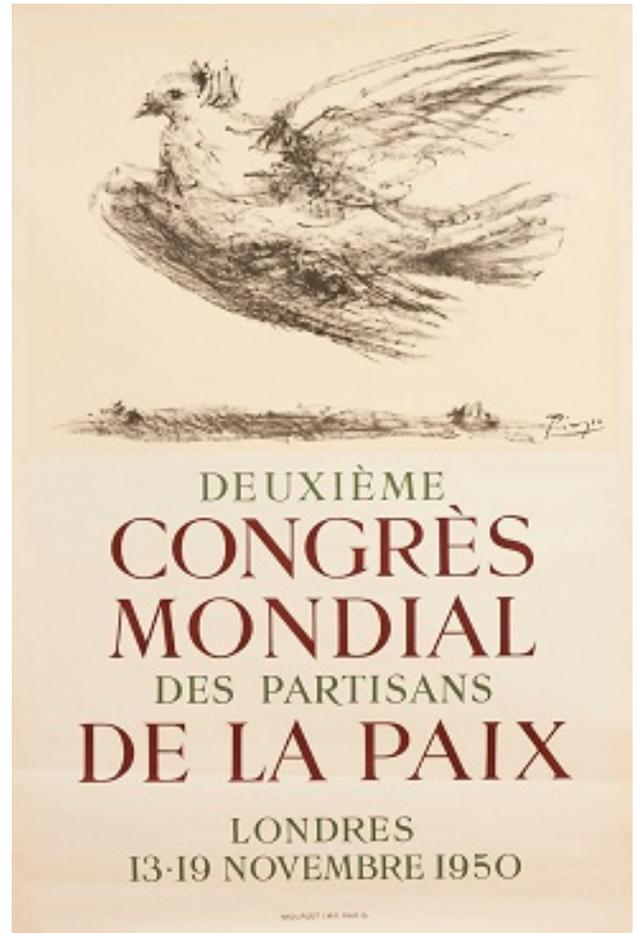
Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 679; Mourlot 193 Reuße : 549 Rau 507

Comment : Picasso continues in 1950 to make militant jobs, such as lithographs depicting the flight of the dove. The *World Congress of Partisans for Peace* had formally written on July 17 to ask him to illustrate the poster announcing its second congress to be held in October 1950. But we suppose that Aragon and his comrades from the PCF had already prepared, so that the letter would be sent only if Picasso was going to accept. And in fact, on July 9, 1950, the painter made four models with pencil, wash drawing and gouache on lithographic paper. Of these, four lithographs result. The first, *La Colombe en vol, fond noir* (R. 546, M. 190) is done with a view to the poster. But the painter must have lost the lithographic paper. More than two years later, Picasso finds it rolled up in a corner of his studio in Vallauris and sends it to Mourlot, who prints it with 5 artist proofs and 50 numbered and signed copies. On the same Sunday, July 9, the Andalusian draws directly on a zinc plate *La colombe volant* (R. 547, M. 191). He uses here pencil and lithographic ink bar. This lithograph is printed



Photo: a street in Paris in 1950



by Mourlot in 1955, as always at 5 + 50 copies on paper of

50.4 by 66.1 cm. And still on the same day two other doves are drawn directly on a zinc plate (R. 548-549, M. 192-193). The first one is published commercially in 1955 and the second one is finally chosen for the congress poster, which is involved in some confusion. There is an attempt to celebrate it in London, but it faces opposition from the British government. However, the poster is printed with French text indicating London as the venue of the celebration, and also with English text, although in this case the place of celebration indicated is Sheffield, which is where the conference finally took place, attended by the painter between November 11 and 13. The British authorities do not dare to prohibit the entry into the country of Picasso, but if they prevent the entry of the other sixty delegates arriving from France, and the congress has to be reconvened in Warsaw a few days later. In any case, Mourlot reports the paper to a zinc plate and prints 5 + 50 copies of the lithograph. After the zinc is transferred to stone this is used to pull 5,000 copies of the poster of 80 by 120 cm. Here, too, the poster is reduced to 40 by 60 cm to be reissued 'commercially', that is, for the benefit of the *Movement for Peace* promoted by the PCF.

Miguel Orozco

No.: 74 A

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: *La colombe en vol*

Publisher, Museum or Gallery: Mouvement pour la Paix

Date: 1950

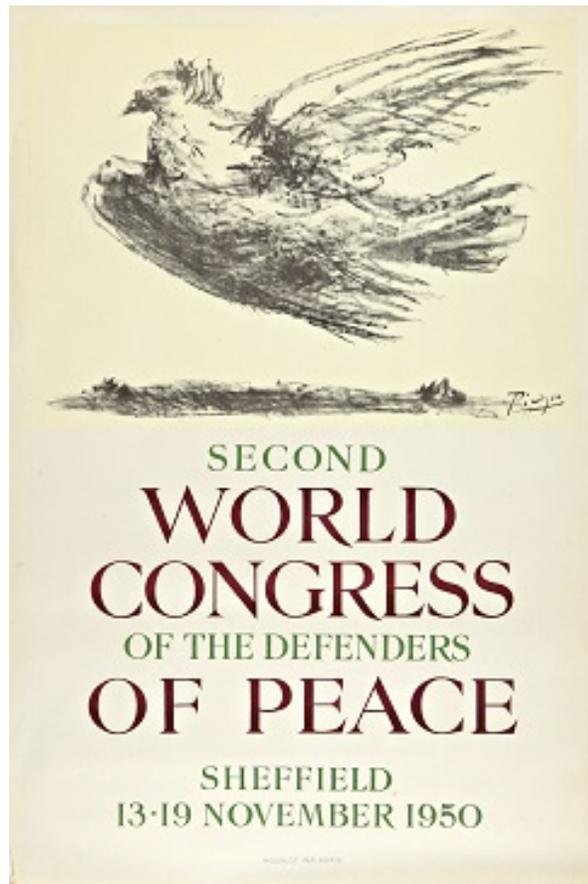
Size in cm. Plate (sheet): 54,3 x 71,6 (76,3 x 56,5)

Print run: 50 numbered and signed plus 5 artist impressions

Technique: Original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 679; Mourlot 193 **Reuße :** 549 **Rau 507**



Print run: 5000 in total of both languages

Technique: Photo-lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 679; Mourlot 193 **Reuße :** 549 **Rau 507**

Comment : This is a reprint reduced in size and in both languages.

No.: 75

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Second World Congress of the Defenders of Peace (English/Sheffield)

Publisher, Museum or Gallery: Mouvement pour la Paix

Date: 1950

Size in cm. Plate (sheet): 50 x 65 (120 x 80)

Print run: 1000 in total of both languages

Technique: Original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 679; Mourlot 193 **Reuße :** 549 **Rau 507**

Comment : See above

No.: 76

Czwiklitzer dtv No.:

Not in Czwiklitzer

Rodrigo: Not in

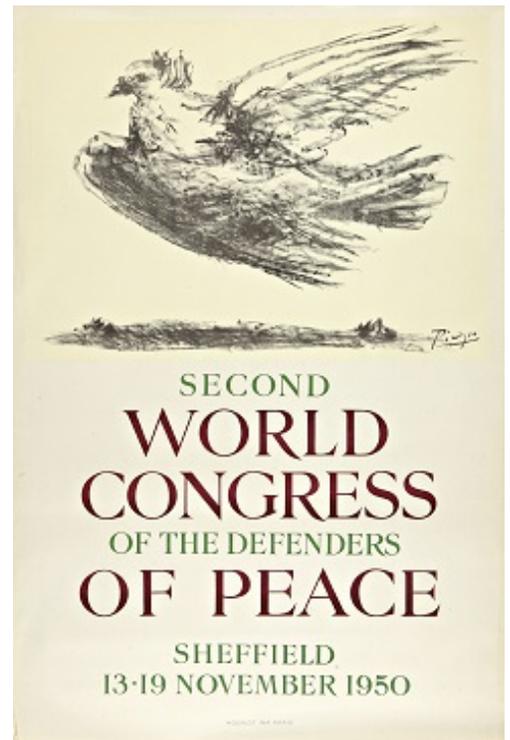
Rodrigo

Title: Second World Congress of the Defenders of Peace (English/Sheffield)

Date: 1950

Size in cm. Plate

(sheet): 60 x 40



No.: 77

Czwiklitzer dtv No.: 72 **Rodrigo:** Not in Rodrigo
Title: Deuxième Congrès Mondial des Partisans de la Paix
(French/London)

Date: 1950

Size in cm. Plate (sheet): 60 x 40

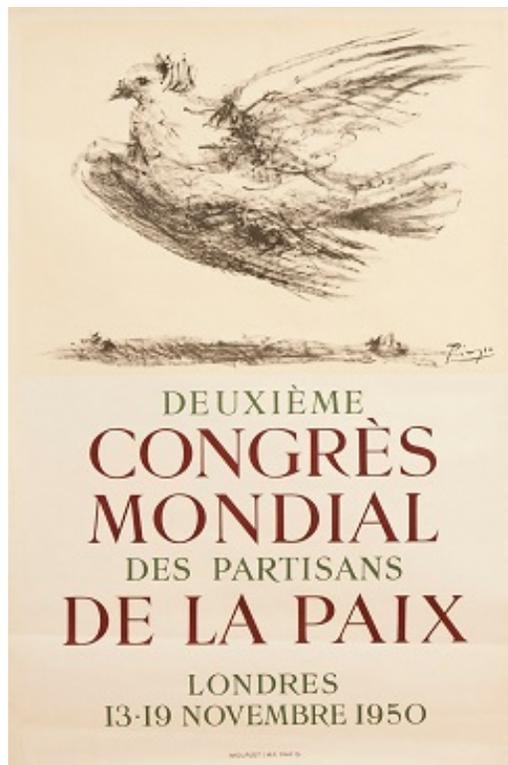
Print run: 5000 in total of both languages

Technique: Photo-lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 679; Mourlot 193 **Reuße :** 549 **Rau** 507

Comment : This is a reprint reduced in size and in both languages.



No.: 78



Czwiklitzer dtv No.: 72A **Rodrigo:** Not in Rodrigo

Title: Frieden

Publisher, Museum or Gallery: Weltfestspiele der Jugend und Studenten, Berlin, East Germany

Date: 1951

Size in cm. Plate (sheet): 29 x 41

Print run: un known

Technique: offset

Printer: Thüringer Volksverlag, Gera

Catalogue graphic work : Bloch 679; Mourlot 193 **Reuße :** 549 **Rau** 507

Czw dtv Not in Czwiklitzer **Rodrigo** Not in Rodrigo

Title: Internationale Zeitschrift Friedenswacht

Publisher, Museum or Gallery:

Date:

Size in cm. Plate (sheet): (59 x 42)

Print run: Unknown

Technique: Lithograph

Printer: Unkown

No.: 79



No.: 80

Czwiklitzer dtv No.: 78 **Rodrigo:** 17

Title: Congrès des peuples pour la paix, Vienne

Publisher, Museum or Gallery: Mouvement pour la Paix

Date: 1952

Size in cm. Plate (sheet): 120 x 80

Print run: 1000 impressions

Technique: Photo lithograph

Printer: Mourlot Frères, Paris

Comment : Rodrigo states surprisingly that neither this poster nor its design have been used for another poster, ignoring the one for the Völkerkongress für den Frieden illustrated below

In December 1952, the Third World Peace Congress, a communist initiative, will be held in Vienna. Picasso is asked to make the the poster announcing the Congress in the fall of that year. He made several projects in lithography, submitting them to the party and obtaining negatives, and in the end the poster will be reproduced by photomechanical procedures. Fortunately, the cautious Picasso had made after the first rejection of the PCF, at the same time as the lithograph *Colombe volant* (R. 597), and with pencil on non-lithographic paper, two other dove drawings, this time simpler, in which a certain disproportion is observed: wings too small for the body. This is the last alternative that remains for the party, which agrees to use the drawing for the poster of the conference. The result of reproducing the drawing by photomechanical procedures is printed in lithography by Mourlot at a large size (120 x 80 cm) but it is evidently not cataloged as an original lithograph. However, it appears in the poster catalogs (Czwiklitzer 78).

No.: 80 A



Czwiklitzer

dtv No.:

Not in
Czwiklitzer

Title: Colombe volant

Date: November 18, 1952

Comment : This is the original drawing used for the illustration of the above poster

No.: 81

Czwiklitzer dtv No.:
78A (Not illustrated)

Rodrigo:

Not in Rodrigo

Title:
Völkerkongress für

den Frieden, Wien

Publisher, Museum or Gallery: Mouvement pour la Paix

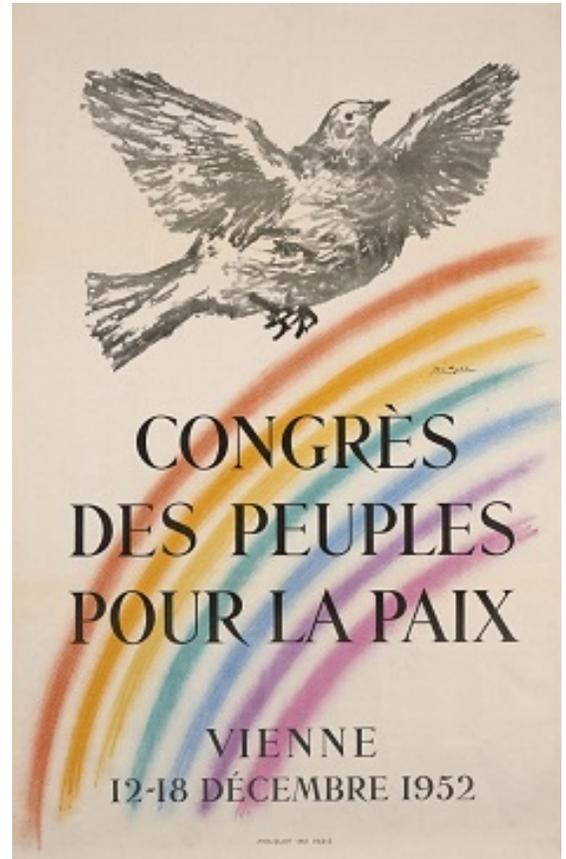
Date: 1952

Size in cm. Plate (sheet): 120 x 80

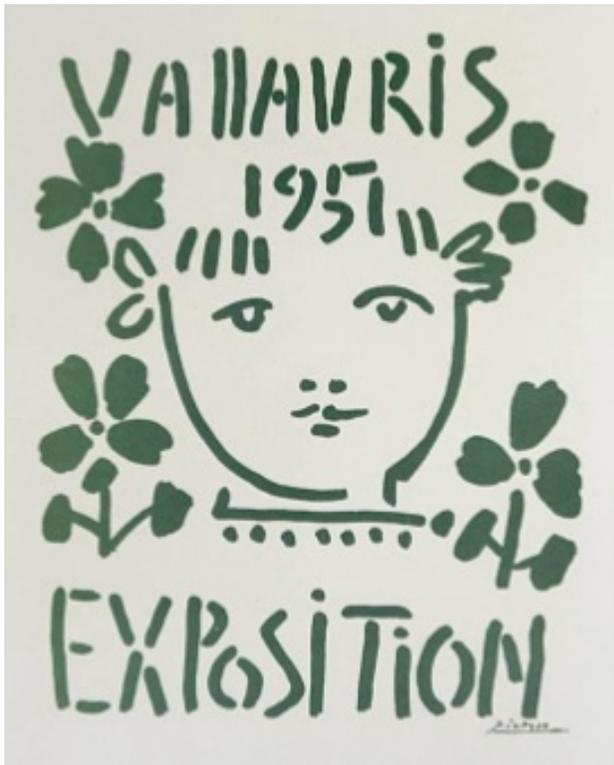
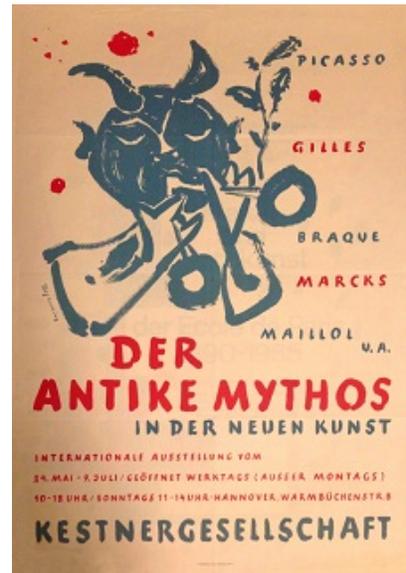
Print run: unknown

Technique: Photo lithograph

Printer: Mourlot Frères, Paris

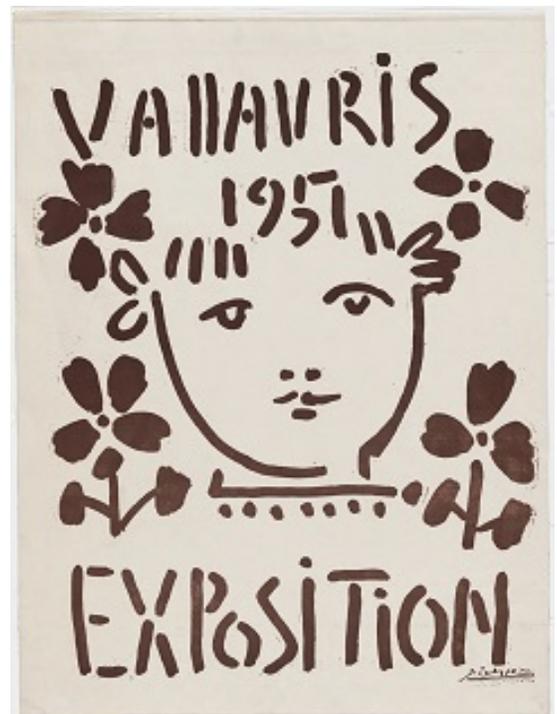


No.: 82
Czwiklitzer dtv No.: 70 **Rodrigo:** Not in Rodrigo
Title: Der Antike Mythos
Publisher, Museum or Gallery: Kestnergesellschaft, Hannover
Date: 1950 ?
Size in cm. Plate (sheet): (61 x 42)
Print run: Unknown
Technique: Offset
Printer: Th. Schäfer, Hannover



No.: 83
Czwiklitzer dtv No.: 8 **Rodrigo:** 11
Title: Vallauris 1951
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1951
Size in cm. Plate (sheet): 58 x 46 (77 x 56); 75,5 x 55,5 (Rodrigo)
Print run: 400 in green on Vélin
Technique: Original linocut
Printer: Arnéra, Vallauris

No.: 84
Czwiklitzer dtv No.: 8 **Rodrigo:** Not in Rodrigo
Title: Vallauris 1951
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1951
Size in cm. Plate (sheet): 58 x 46 (77 x 56)
Print run: 400 in bister on Vélin
Technique: Original linocut
Printer: Arnéra, Vallauris



No.: 85

Czwiklitzer dtv No.: 10 Rodrigo: 12

Title: Exposition Hispano-américaine

Publisher, Museum or Gallery: Galerie Henri Tronche

Date: 1951

Size in cm. Plate (sheet): 51 x 38 (65 x 50) according to Czwiklitzer; 55 x 41 (65 x 49,7) for Reuße; (55 x 42) sheet size for Rodrigo, clearly wrong here.

Print run: 100 numbered and signed impressions plus 300 as a poster

Technique: original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1262 ; Mourlot 204;

Reuße : 588

Comment : The following militant commission is a small work but with a high militant anti-Francoist significance: a poster for the modest Hispanic-American Exposition that takes place in November and December 1951. It is a replica of the *First Hispanic-American Biennial of Art* organized by the Institute of Hispanic Culture in Madrid and inaugurated in October 1951 by General Franco, the first opening act (in the artistic sense) of Christian-democrat Minister Joaquín Ruiz Giménez⁵. One of the initiators was Manuel Fraga Iribarne, then General Secretary of the ICH. Ruiz Gimenez, well informed of Picasso's difficulties in Paris, states in the opening speech of the exhibition that “the education of the aesthetic sense is one of the most important tasks of the great educational powers” and that art has “a legitimate sphere of autonomy as free expression of the individual soul in which the State can not, in its own interest, interfere. The authentic is always impolitic; the inauthentic of art –that is, what is not rooted in creative autonomy– reverts in the long run, whatever the adopted protectionist measures and the apparent successes, in impoverishment and impairment of political work itself”⁶.



Dalí expressed the same provocation more directly, both in his lecture “Picasso and I” at the María Guerrero theater in Madrid, on November 11, 1951 (in which he pronounced his famous “Picasso is communist, me neither”) as in the telegram sent to the Andalusian that same day: “The spirituality of Spain today is the most antagonistic to Russian materialism. You know that Russia purges for political reasons even the very music. We believe in the absolute and catholic freedom of the human soul. Know then, that despite your current communism, we consider your anarchic genius as an inseparable heritage of our spiritual empire and your work as a glory of Spanish painting. God bless you”⁷.

From the moment the idea of the biennial in Madrid was launched, to which he was invited, Picasso, who at no time thought about participating, mobilized Spanish and Latin American artists denouncing the maneuver and urging them to say that they will not participate in it⁸. The Picasso initiative, which was supported by all the artists of the 'Spanish School of Paris' (Bores, Joaquín Peinado, Oscar Domínguez, Hernando Viñes, Luis Fernández, José Palmeiro, Pedro Fores, Antonio Clavé, Manuel Angeles Ortiz, Emilio Grau Sala, Ginés Parra, Orlando Pelayo, Ismael González de la Serna, Apelles Fenosa, Baltasar Lobo and García Condoy) took the form of a manifesto in which the artists point out their opposition to the project of the Institute of Hispanic Culture while warning the artists and countries invited that a participation in it would constitute a direct collaboration with the Franco regime,

⁵ See Álvaro Oña, Francisco Javier La “I Bienal Hispanoamericana” de 1951. *Paradigma y contradicción de la política artística franquista*, presented to the VII Congreso da Asociación de Historia Contemporánea Santiago de Compostela-Ourense, 21-24 September 2004.

⁶ The speech was later published in the form of an article: Ruiz Jiménez, Joaquín, *Arte y política*, in Cuadernos Hispanoamericanos, nº 26 Instituto de Cultura Hispánica, Madrid 1952

⁷ Reproduced in Cabañas Bravo, Miguel *La política artística del franquismo: el hito de la Bienal Hispano-Americana de Arte*, Consejo Superior de Investigaciones Científicas, Madrid, 1996 p. 506.

⁸ See Fernández Martínez, Dolores *Complejidad del exilio artístico en Francia*, Revista Migraciones & Exilios, UNED, Madrid 2005, pp. 23-42

urging instead the holding of alternative exhibitions. The manifesto was surprisingly published in Spain in No 34-35 November 1951 of Madrid's journal *Correo Literario. Art and Latin American Letters*, directed by the poet Leopoldo Panero, who was also General Secretary of the Biennial.

Despite the call for boycott by Picasso and the exiled painters in France, most of the invited painters agreed to participate. Joan Miró told the organizers that he would his name appeared everywhere, but at the inauguration, he did not show up or works⁹. But exposed in the Biennale, apart and many others, the members of the group Dau al set (Joan Ponç, Antoni Tàpies, Cuixart and Joan-Josep Tharrats), as well as Josep Guinovart, Benjamín Palencia, Ortega Manolo Millares, the sculptors Jorge Oteiza, Joan Rebull and Josep Maria Subirachs. Antoni Tàpies, while General Franco carefully a painting of his, together with Joan Miró's intimate Josep Llorens Artigas, exhibited, professor of History of Art and the Catalan Section of the Spanish of Art Critics, Alberto del Castillo, the dictator: "Excellency, this is the room of the revolutionaries". The tyrant's response was: "As long as they make revolutions this way..."¹⁰ Of the thirty-eight prizes awarded in the Biennial, eleven were awarded to Catalan *revolutionary* artists.



attend and time of the contributed from Dalí Catalan Modest Zabaleta, Muñoz, Josep Clará, According to watched ceramist and who also president of Association explained to

The Spanish exile circles in Paris mobilized immediately, and in a few days they managed to mount an alternative exhibition in the Galerie Henri Tronche, with paintings by Conday, Colmeiro, Clavé, Domínguez, Fin, Flores, Apeles Fenosa, Lobo, Ismael de la Serna, Ortiz, Ginés Parra, José Palmeiro, J. Peinado, Picasso and Viñes. Picasso made a lithographic pencil drawing of Don Quixote and Sancho for the exhibition on November 4th. The painter also wrote the text and signed on the plate. The poster is printed at 300 copies, with an ocher background and a format of 48 by 65 cm. (R.588, M. 204). Another hundred proofs are also printed on vellum paper with an additional signature by the painter with graphite pencil, to be sold by the Henri Tronche Gallery for the benefit of the Spanish exiles.

In November 2013 we found a copy of that poster with additional signature for sale at Galerie Bordas in Venice. Two other poster projects (R. 589-590, M. 205-206) are only printed in April 1956 at 5 e.a. and from them, but without text, according to Mourlot are edited with an ocher background two lithographs of Don Quixote and Sancho in a commercial edition of 5.e.a. and 50 numbered and signed proofs (R.591-592, M. 207-208). According to Reuße, who in principle has had access to more information, there is no commercial edition of any of these two lithographs. But we have found, sold for \$ 6,250 by Sotheby's in auction N09031 of November 1, 2013 (lot 130) a copy numbered 19/50 and signed *Don Quichotte et Sancho Pança, II* (R. 592, M. 208). It seems that Mourlot was right, and Reuße is wrong.

Miguel Orozco

⁹ Cabañas Bravo 1996, p. 305

¹⁰ Tàpies, Antoni *Memoria personal. Fragmento para una autobiografía*, Seix Barral, Barcelona 1983 pp. 376-377

No.: 86

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo**: Not in Rodrigo

Title: Exposition Hispano-américaine II

Publisher, Museum or Gallery: Galerie Henri Tronche

Date: 1951

Size in cm. Plate (sheet): 51 x 38 (65 x 50) according to Czwiklitzer; 55 x 41 (65 x 49,7) for Reuße

Print run: only a few impressions

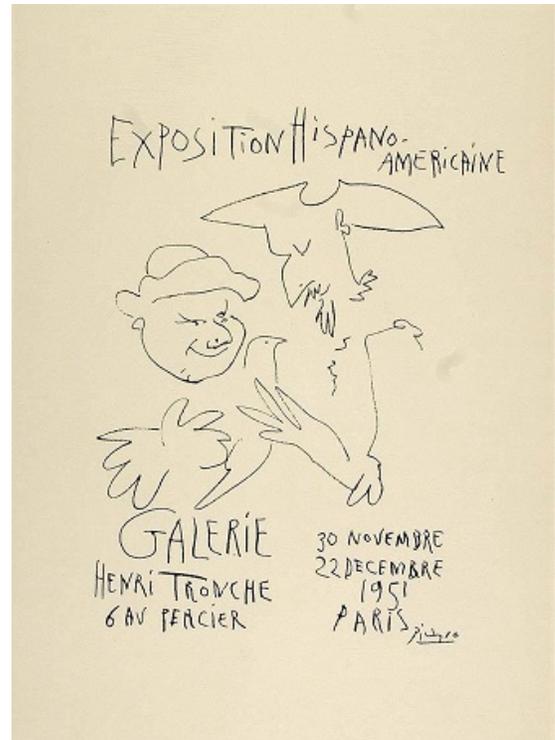
Technique: original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch Not in Bloch ; Mourlot 205;

Reuße : 589; Rau 539

Comment : See above



No.: 87

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo**: Not in Rodrigo

Title: Exposition Hispano-américaine III

Publisher, Museum or Gallery: Galerie Henri Tronche

Date: 1951

Size in cm. Plate (sheet): 51 x 38 (65 x 50) according to Czwiklitzer; 55 x 41 (65 x 49,7) for Reuße

Print run: only a few impressions

Technique: original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch Not in Bloch ; Mourlot 206;

Reuße : 590; Rau 540

Comment : See above

No.: 88

Czwiklitzer dtv No.: 9

Rodrigo: Not in Rodrigo

Title: Exposition du livre de Tristan Tzara de memoire d'homme illustré des lithographies par pablo picasso

Publisher, Museum or Gallery: Bordas Éditeur, Paris

Date: 1951

Size in cm. Plate (sheet): 26 x 20 (50 x 33)

Print run: 600

Technique: Original lithograph on cream paper

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 670; Mourlot 187 Reuße : 538

Comment : See below

No.: 88 A

Title: De memoire d'homme (page 73)

Czwiklitzer dtv No.: Not in Czwiklitzer Rodrigo: Not in Rodrigo

Publisher, Museum or Gallery: Bordas Éditeur, Paris

Date: 1951

Size in cm. Plate (sheet): 25,6 x 19,9 (32,7 x 24,7)



Print run: 600

Technique: Original lithograph on cream paper

Printer: Mourlot Frères, Paris

Catalogue graphic work :

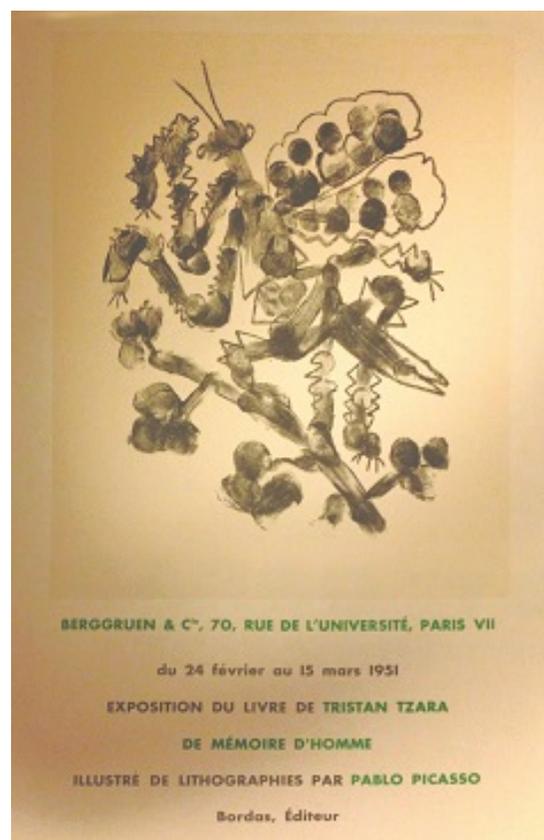
Bloch 670; Mourlot 187

Reuße : 538

Comment : Since June

1949 Picasso does not make any lithograph until Mourlot shows up at his house on the French Riviera almost a year later, that is, in the spring of 1950. He was undoubtedly uneasy about the long absence of the painter, and the pretext of the visit is to present the proofs of the interpretation color lithographs made by Henri Deschamps for the second volume of the catalog, to ask him to make three original works for him, and also to remind him that he had not yet made the illustrations that he had promised for a book by Tristan Tzara. As we will see, Picasso gives his approval to the lithographs' proofs, accedes to the two demands and renews with lithography. The return to Mourlot is marked by the portentous portraits of his sons Paloma and Claude, made on Sunday, April 16, 1950, by impregnating his index finger with lithographic ink and drawing on a 50 by 54.4 cm report paper (R. 531- 532, M 186). These two magnificent portraits were made to serve as cover and back cover of Volume II of the Mourlot catalog of Picasso lithographs, printed at 2,000 copies, which makes

them accessible to most collectors. This is, at the time of publication of the work, because today they cost several thousand Euros. Picasso takes advantage of this technique that he has just discovered to illustrate that same April 16, 1950, with some reluctance, Tristan Tzara's book, *De mèmorie d'homme* (Cramer 59). He makes nine lithographs with drawings of flowers, plants, insects and a pair of frogs that deliberately have nothing to do with the text of the book. Like the portraits of his children, these 32.9 by 25.5 cm lithographs (R. 533-541, M. 187) are executed with the finger, and completed with lithographic pencil on paper transferred later to stone. They are printed at a rate of 380 copies by publisher Bordas, who would later marry his son to Mourlot's daughter. The lithographs of plants and flowers are reminiscent of the aquatints he drew in the spring of 1936 to illustrate another book published in 1942: *Histoire Naturelle Textes de Buffon* (Cramer 37).



No.: 89

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Carnaval

Publisher, Museum or Gallery: Le Patriote, Nice

Date: 1951

Size in cm. Plate (sheet): (63 x 43)

Technique: offset

Printer: Le Patriote, Nice

Comment : This is the first Cover page for Le Patriote made by Picasso, on the occasion of the Nice Carnival of 1951. From then on, each year, Picasso honored the newspaper with a new artistic cover. The Patriot was a newspaper of the National Front of Resistance during the Second World War. It later became an organ of the Communist Party section in the Alpes-Maritimes. Very quickly, the newspaper created a link with the artists of the region. Picasso's support of the Nice newspaper has an explanation: it constituted, especially through its director Georges Tabaraud, his main contact with the PCF bases during his long residence on the Cote d'Azur. The journalist had presented himself to the painter in the summer of 1946 in Golfe-Juan and his friendship, which Tabaraud reflected in a memoir ¹¹, lasted until the death of the painter. The journalist helped the Andalusian to study the enormous amount of requests for material help that came to him.



Picasso simply passed the petitions after reading them to Tabaraud, but not before recording with an inscription "Look" or "Attention" those requests he did not want to go unnoticed.



No.: 90

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Le Roi (Nice Carnival)

Publisher, Museum or Gallery: JMP de la Victoire

Date: 1951

Size in cm. Plate (sheet): (48 x 40)

Print run: 1000 impressions on Vélín, many of them signed

Technique: Offset lithograph

Printer: Imprimerie de la Victoire

Catalogue graphic work :

Comment : There is another, more recent edition published by the Mouvement pour la Paix



No.: 91

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Carnaval

Publisher, Museum or Gallery: Le Patriote, Nice

Date: 2013

Size in cm. Plate (sheet): (56,5 x 38)

Technique: offset

Printer: Le Patriote, Nice

Comment : This is a repeat Cover page for Le Patriote published on April 6, 2013 on the 40th anniversary of Picasso's death.

¹¹ Tabaraud, Georges *Mes années Picasso*, Éditions Plon, Paris, 2002

No.: 92
Czwiklitzer dtv No.: 74 **Rodrigo:** Not in Rodrigo
Title: Picasso - Graphik
Publisher, Museum or Gallery: Stadt Bonn
Date: 1952
Size in cm. Plate (sheet): (60,5 x 42,5)
Print run: Unknown
Technique: Typography
Printer: J.F. Carthaus, Bonn
Catalogue graphic work : Bloch 595 Mourlot Reuße 479 Rau

ausstellungen der stadt bonn



picasso-graphik

Veröffentlichungsort im Kaufhof, 22. 6. bis 30. 07. 1952, Verkaufspreis 10,- DM und 11,30-15,-, einbeleg 10-17 cm



No.: 92 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: *Buste modern' style*
Publisher, Museum or Gallery: Galerie Louise Leiris
Date: 1949
Size in cm. Plate (sheet): (60,5 x 42,5)
Print run: 50 signed and numbered impressions on Vélin d'Arches
Technique: Original lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 595 Mourlot 164 Reuße 479 Rau 445
Comment : This is the original lithograph used for the above poster

No.: 93
Czwiklitzer dtv No.: 74 A Not illustrated **Rodrigo:** Not in Rodrigo
Title: Picasso – Graphik 1904-1966
Publisher, Museum or Gallery: Städtische Kunsthalle, Mannheim
Date: 1969
Size in cm. Plate (sheet): (81 x 59)
Print run: 650
Technique: Offset

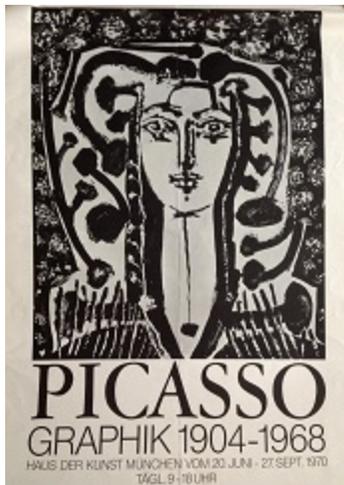


PICASSO-DRUCKGRAPHIK 1904-1966

aus dem Besitz der Städtischen Kunsthalle Mannheim

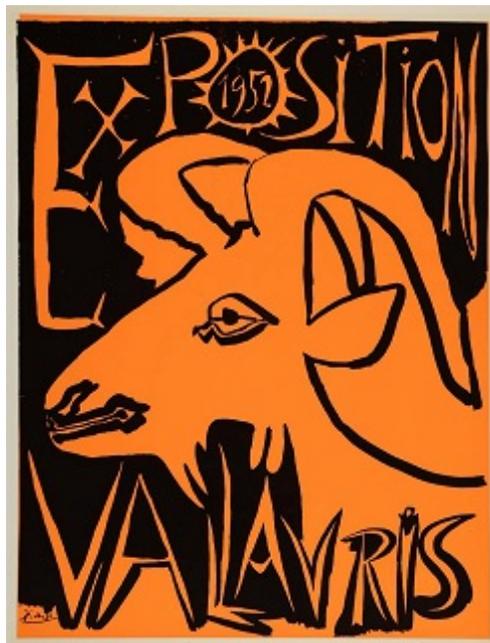
KUNSTHALLE MANNHEIM 13. - 13.4.1969

Öffnungszeiten: Montag von 10-12 und 17-19 Uhr, Freitag von 10-20 Uhr, Samstag von 10-17 Uhr

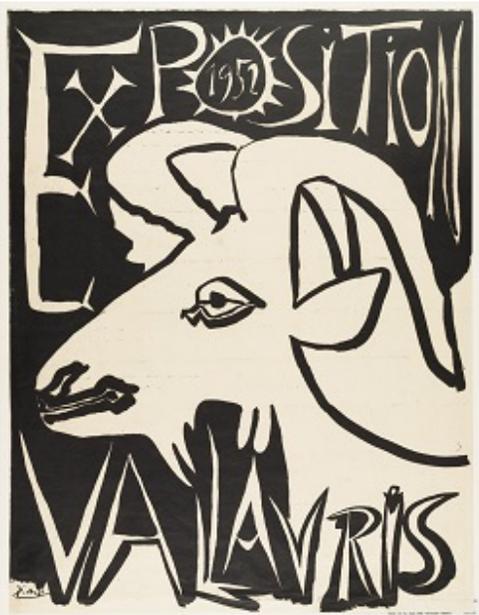


No.: 94
Czwiklitzer dtv No.: 74 B Not illustrated
Rodrigo: 201
Title: Picasso – Graphik 1904-1968
Publisher, Museum or Gallery: Haus der Kunst, München
Date: 1970
Size in cm. Plate (sheet): (84 x 59,5 and 42 x 29,7)
Print run: 1950
Technique: Offset

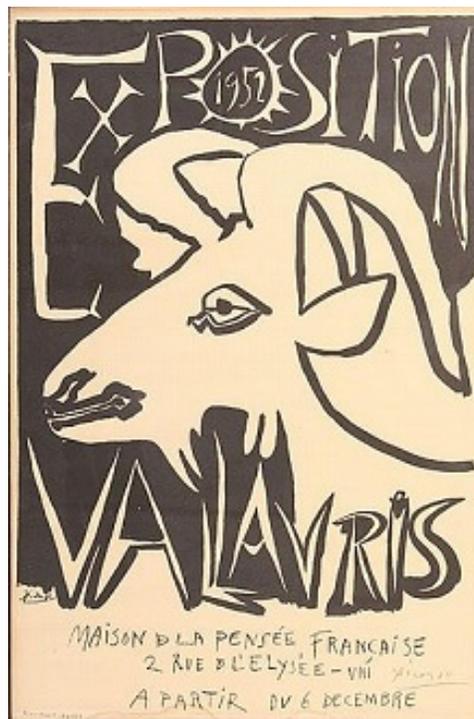
No.: 95
Czwiklitzer dtv No.: 11 **Rodrigo:** 13
Title: Exposition Vallauris 1952 (black on orange paper)
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1952
Size in cm. Plate (sheet): 66 x 51 (80 x 60)
Print run: 500 impressions
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1257



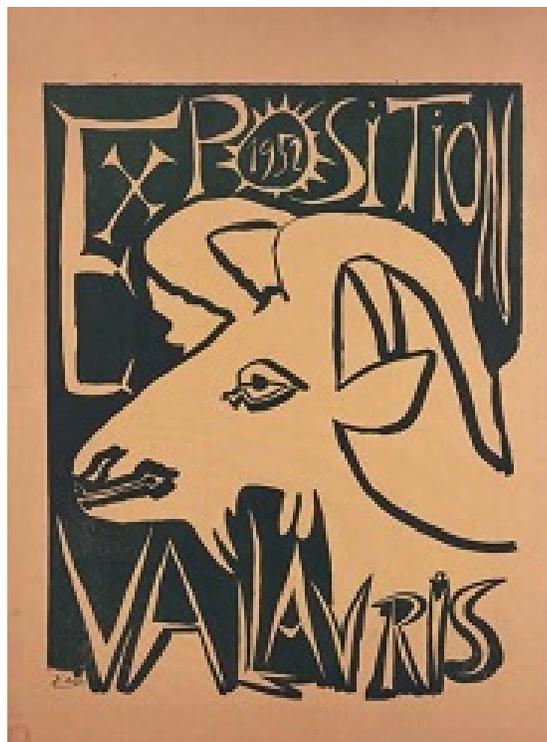
No.: 96
Czwiklitzer dtv No.: Not illustrated in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Exposition Vallauris 1952 (black on white paper)
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1952
Size in cm. Plate (sheet): 66 x 51 (80 x 60)
Print run: 450 impressions
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1257



No.: 97
Czwiklitzer dtv No.: 77 **Rodrigo:** Not in Rodrigo
Title: Exposition Vallauris 1952
Publisher, Museum or Gallery: Maison de la Pensée Française, Paris
Date: 1952
Size in cm. Plate (sheet): 65 x 46,5
Print run: 1000 impressions in Canson paper (total including all colors)
Technique: photo-lithograph
Printer: Mourlot
Catalogue graphic work : Bloch 1257



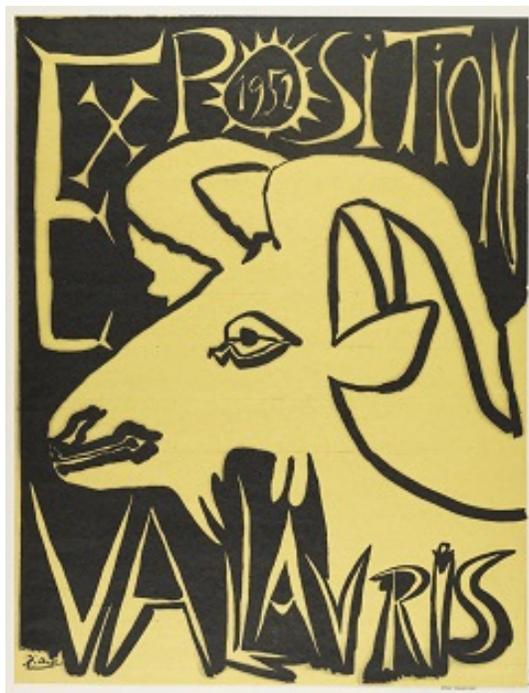
No.: 98
Czwiklitzer dtv No.: Not illustrated in Czwiklitzer **Rodrigo:** 14
Title: Exposition Vallauris 1952 on cream paper
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1952
Size in cm. Plate (sheet): 65 x 46,5
Print run: 100 impressions ?
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1257



No.: 99
Czwiklitzer dtv No.: 77 **Rodrigo:** 16
Title: Exposition Vallauris 1952 poster
Publisher, Museum or Gallery: Maison de la Pensée Française, Paris
Date: 1952
Size in cm. Plate (sheet): 65 x 46,5
Print run: 1000 impressions in Canson paper (total including all colors)
Technique: photo-lithograph
Printer: Mourlot
Catalogue graphic work : Bloch 1257



Vallauris 1952 (black on yellow paper)
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1952
Size in cm. Plate (sheet): 66 x 51 (80 x 60)
Print run: 350 impressions
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1257



No.: 100
Czwiklitzer dtv No.: Not illustrated in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Exposition

No.: 101

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer **Rodrigo**: Not in Rodrigo

Title: Exposition Vallauris 1952 (green on white paper)

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1952

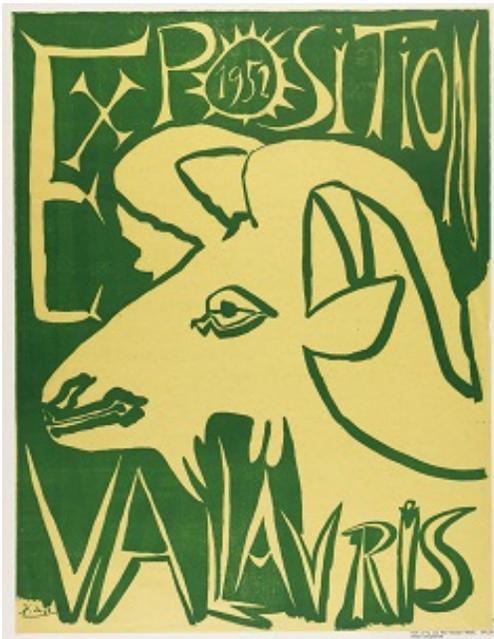
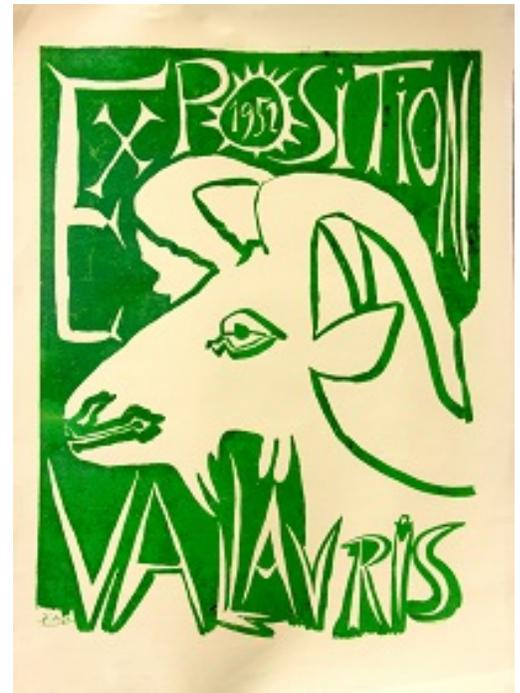
Size in cm. Plate (sheet): 66 x 51 (80 x 60)

Print run: 100 impressions ?

Technique: original linocut

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1257



No.: 102

Czwiklitzer dtv No.:

Not illustrated in

Czwiklitzer **Rodrigo**:

Not in Rodrigo

Title: Exposition

Vallauris 1952 (green on yellow paper)

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1952

Size in cm. Plate (sheet): 66 x 51 (80 x 60)

Print run: 100 impressions ?

Technique: original linocut

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1257

No.: 103

Czwiklitzer dtv No.:

Not illustrated in

Czwiklitzer **Rodrigo**: 15

Title: Exposition

Vallauris 1952 on green paper

Publisher, Museum or Gallery: Maison de la Pensée Française, Paris

Date: 1952

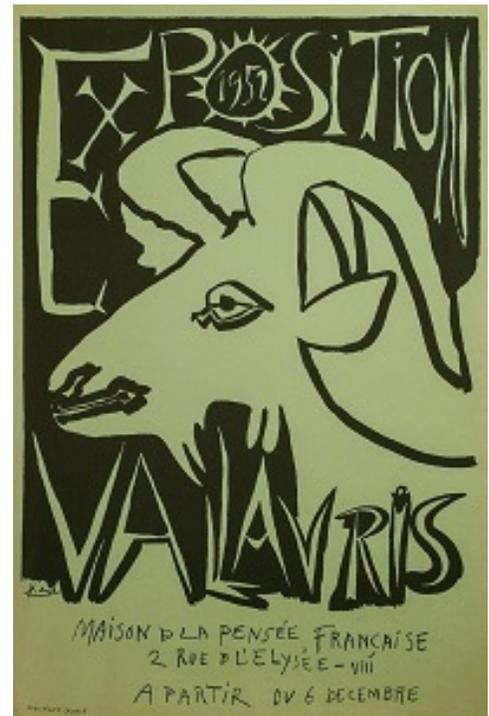
Size in cm. Plate (sheet): 65 x 46,5

Print run: 1000 impressions in Canson paper (total including all colors)

Technique: photo-lithograph

Printer: Mourlot

Catalogue graphic work : Bloch 1257



No.: 104

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Exposition Vallauris 1952 (black on pink paper)

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1952

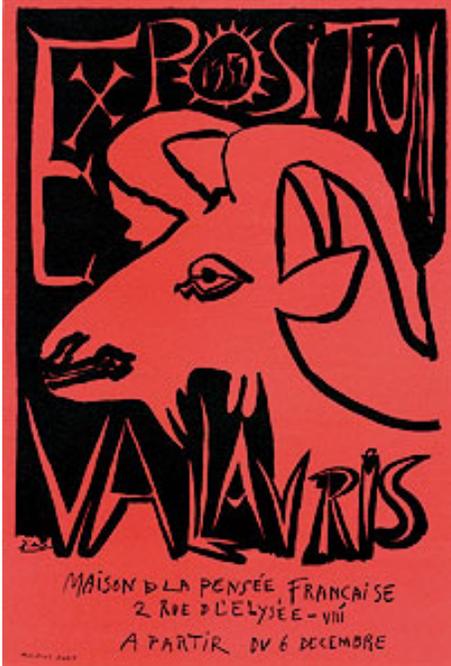
Size in cm. Plate (sheet): 66 x 51 (80 x 60)

Print run: 100 impressions ?

Technique: original linocut

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1257



No.: 105

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Exposition Vallauris 1952

Publisher, Museum or Gallery: Maison de la Pensée Française, Paris

Date: 1952

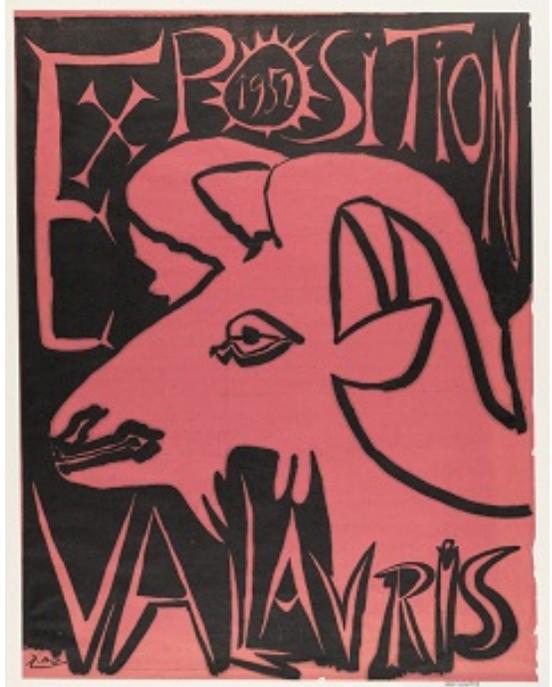
Size in cm. Plate (sheet): 65 x 46,5

Print run: 1000 impressions in Canson paper (total including all colors)

Technique: photo-lithograph

Printer: Mourlot

Catalogue graphic work : Bloch 1257



Publisher, Museum or Gallery: Galerie Strunskaja, Zürich

Date: 1973

Size in cm. Plate (sheet): (57 x 34)

Print run: unknown

Technique: Offset

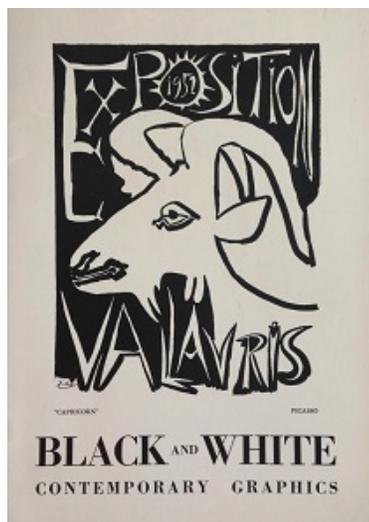
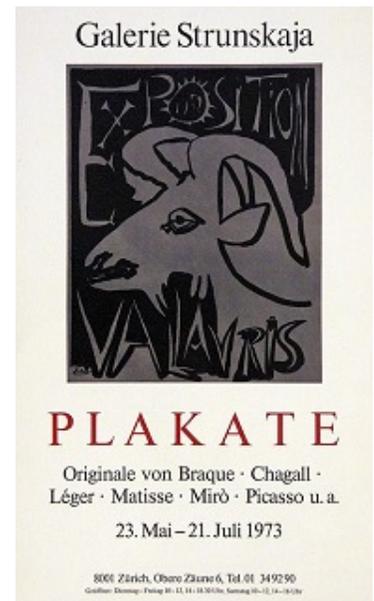
No.: 106

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 245

Title: Plakate

Printer: Unknown

Catalogue graphic work : Bloch 1257



No.: 107

Rodrigo: Not in Rodrigo

Title: Black and white contemporary graphics

Publisher, Museum or Gallery: Unknown

Date: Unknown

No.: 108

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 18

Title: Vallauris Expòsition 1953

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1953

Size in cm. Plate (sheet): 81 x 59 and 68 x 52

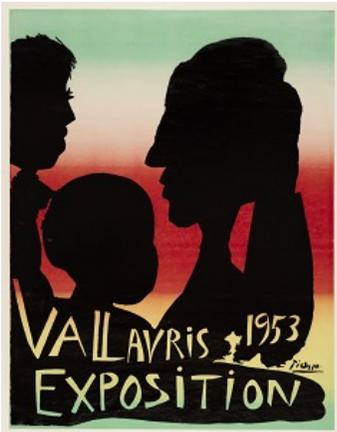
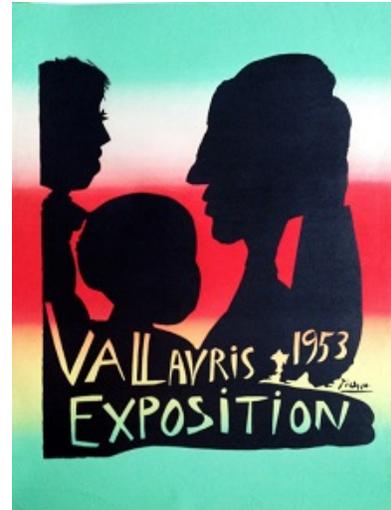
Print run: 2000

Technique: Typography

Printer: Arnéra, Vallauris

Catalogue graphic work :

Comment : Poster entirely designed by Picasso using an ink drawing dated September 4, 1952



No.: 109

Czwiklitzer dtv No.: 79 **Rodrigo:** 19

Title: Vallauris Expòsition 1953

Publisher, Museum or Gallery:

Association des Potiers de Vallauris

Date: 1953

Size in cm. Plate (sheet): 81 x 59 and 68 x 52

Print run: 2000

Technique: Typography

Printer: Arnéra, Vallauris

Catalogue graphic work :

Comment : Poster entirely designed by Picasso using an ink drawing dated September 4, 1952

No.: 110

Czwiklitzer dtv No.: 80 **Rodrigo:** 21

Title: Opere dal 1920 al 1953.

Publisher, Museum or Gallery: Galleria Nazionale d'Arte Moderna, Roma

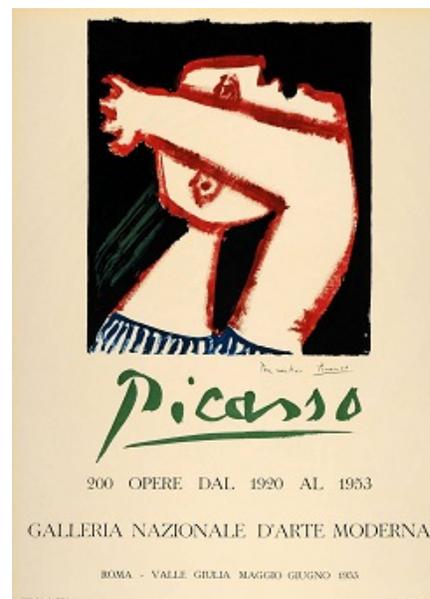
Date: 1953

Size in cm. Plate (sheet): 100 x 70

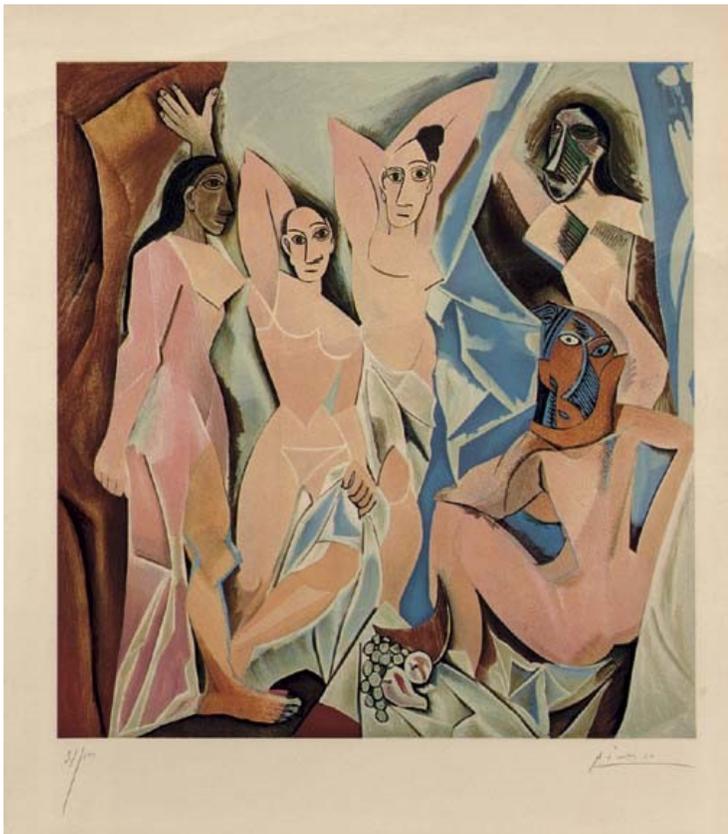
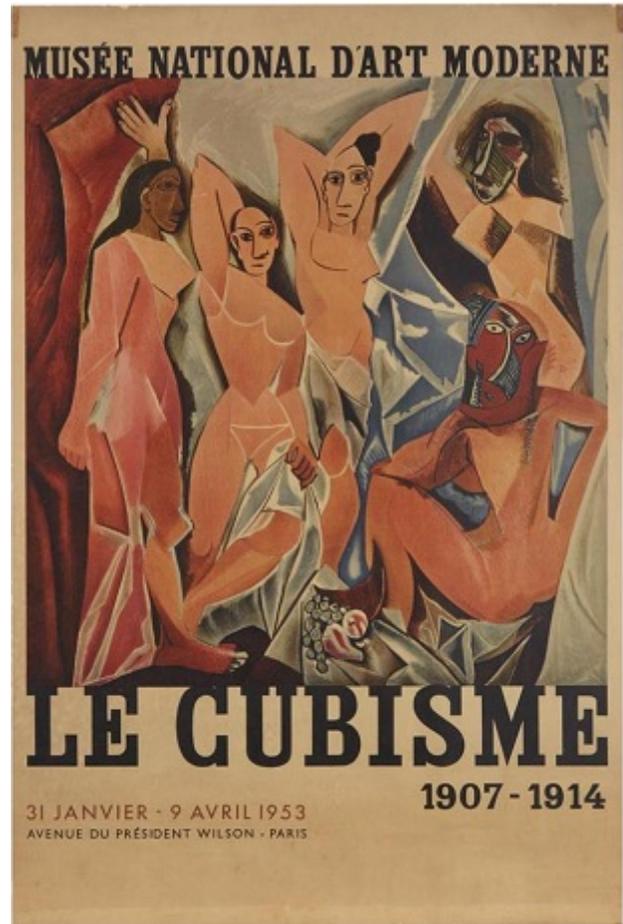
Print run: Unknown number of impressions in two different papers

Technique: offset

Printer: S.A.G.R.A. De Luca Roma, Centro Grafico

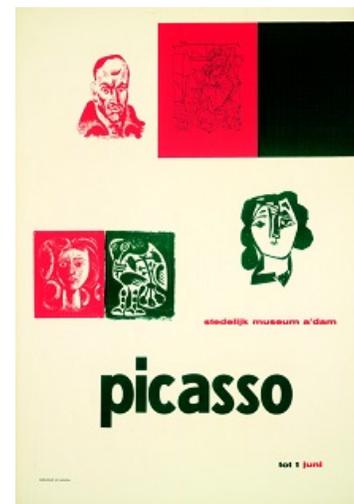


No.: 111
Czwiklitzer dtv No.: 81 **Rodrigo:** 20
Title: *Le cubisme 1907 -1914*
Publisher, Museum or Gallery: Musée National d'Art Moderne, Paris
Date: 1953
Size in cm. Plate (sheet): 57 x 47 (71 x 51); (73,5 x 51,5 Rodrigo)
Print run: 1000 impressions on Vélin d'Arches
Technique: Lithograph
Printer: Mourlot Frères, Paris
Comment : This is an original poster by Picasso, made by Mourlot following the artist's instructions.



No.: 112
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:**
Not in Rodrigo
Title: *Le cubisme 1907 -1914 (avant la lettre)*
Publisher, Museum or Gallery: Musée National d'Art Moderne, Paris
Date: 1953
Size in cm. Plate (sheet): 49,5 x 47 (59 x 53); others (73 x 52)
Print run: 100 signed and numbered impressions on Vélin d'Arches; 125 unsigned impressions
Technique: Lithograph
Printer: Mourlot
Comment : Czwiklitzer and Rodrigo mention the impressions on Vélin d'Arches, but do not say that this was the avant la lettre edition.

No.: 116
Czwiklitzer dtv No.: 84 **Rodrigo:** Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Stedelijk Museum, Amsterdam
Date: 1953
Size in cm. Plate (sheet): (100 x 70)
Print run: 500 impressions
Technique: Offset



Printer: Stadsdrukkerij, Amsterdam

No.: 117
Czwiklitzer dtv No.: 85
Rodrigo: 23
Title: Picasso de 1900 à 1953

Musée de Lyon
Publisher, Museum or Gallery: Syndicat d'Initiative de Lyon
Date: 1953

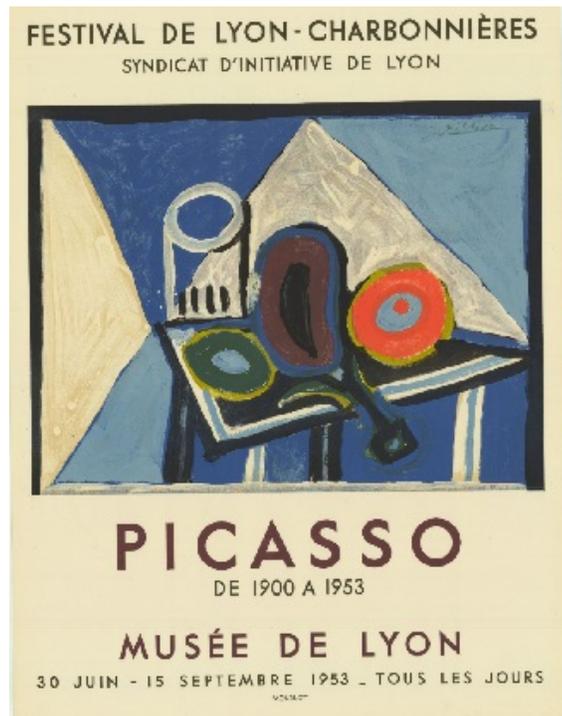
Size in cm. Plate (sheet): 70 x 52,5 (Czwiklitzer); 68,5 x 52

Print run: 1000 impressions

Technique: Lithograph

Printer: Mourlot Frères, Paris

No.: 118
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Picasso de 1900 à 1953 Musée de Lyon (avant la lettre)
Publisher, Museum or



Gallery: Syndicat d'Initiative de Lyon
Date: 1953



Size in cm. Plate (sheet): 37 x 48,2 (70 x 52,5)

Print run: 100 signed and numbered impressions; 125 unsigned on Vélín d'Arches printed on 73 x 53 cm paper (Czwiklitzer; 76,5 x 54,5 for Rodrigo). We have also located a 10 hors commerce edition numbered I/X to X/X (see photo on the left)

Technique: Lithograph

Printer: Mourlot Frères, Paris

No.: 119

Czwiklitzer dtv No.: 86 **Rodrigo:** 25

Title: Mostra di Picasso, September-November 1953

Publisher, Museum or Gallery: Milano, Palazzo Reale

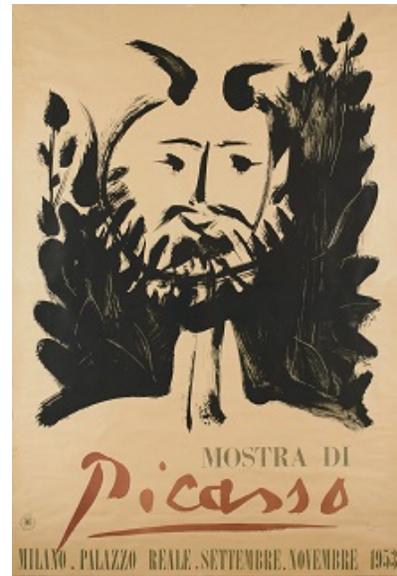
Date: 1953

Size in cm. Plate (sheet): (189 x 127); (200 x 140 Rodrigo)

Print run: 1000

Technique: offset

Printer: Imprim Moneta, Milano



No.: 120

Czwiklitzer dtv No.: 88

Rodrigo: Not in Rodrigo

Title: Mostra di Picasso

Publisher, Museum or Gallery: Milano, Palazzo Reale

Date: 1953

Size in cm. Plate (sheet): (140 x 100)

Print run: 1000

Technique: offset

Printer: Imprim Moneta, Milano

Catalogue: Zervos V.374

No.: 121

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Suite des 180 dessins de Picasso

Publisher, Museum or Gallery: Éditions Verve, Paris

Date: 1953

Size in cm. Plate (sheet): 61 x 39,5 and 70 x 47 (Czwiklitzer and Rodrigo)

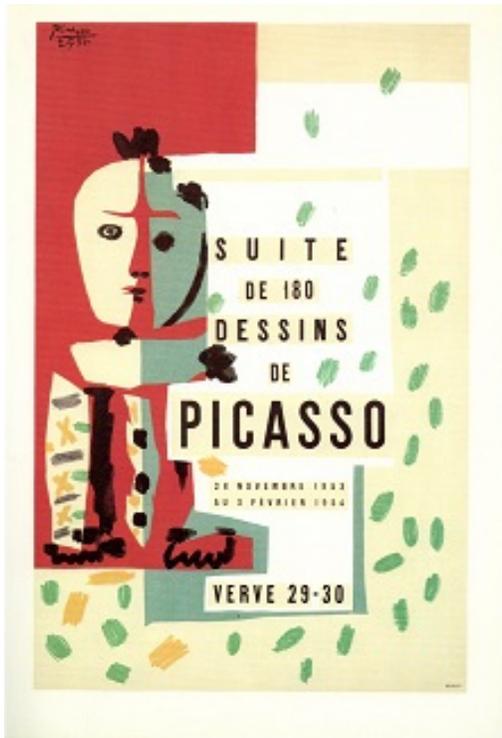
Print run: 1000 impressions

Technique: Lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work :

Comment : Both Czwiklitzer and Rodrigo describe and illustrate a poster without the inscription "Pour paraître le 15 Octobre 1954", meant to be the large size one according to their description. But Mourlot only mentions one size: 61 x 40 cm.



Date: 1965

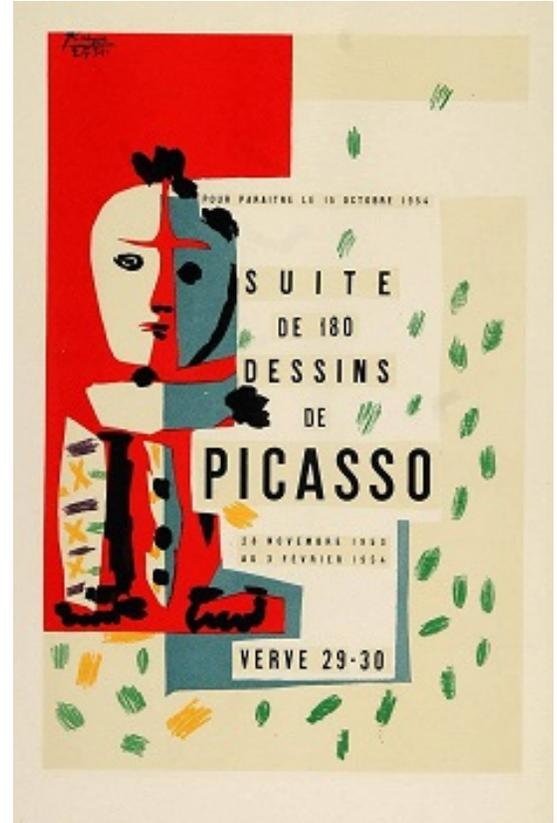
Size in cm. Plate (sheet): 60 x 42

Print run: 600 impressions

Technique: offset

Printer: unknown

Comment : Rodrigo mentions this poster, but like Czwiklitzer, does not illustrate it



No.: 122

Czwiklitzer dtv No.:

89

Rodrigo: 26

Title: Suite des 180 dessins de Picasso

Publisher, Museum or Gallery: Éditions Verve, Paris

Date: 1953

Size in cm. Plate (sheet): 70 x 47 (Czwiklitzer and Rodrigo)

Print run: 125 on Vélín d'Arches on 73 x 53 cm paper (Czwiklitzer)

Technique: Lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work :

No.: 123

Czwiklitzer dtv No.: 89 A (not illustrated) Rodrigo: Not in Rodrigo

Title: Plakat- und Buchkunst der Ecole de Paris 1890 - 1965

Publisher, Museum or Gallery: Kunst Museum Hamburg



No.: 124

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: **L'Annee nouvelle (Enfant et Père Noël)**

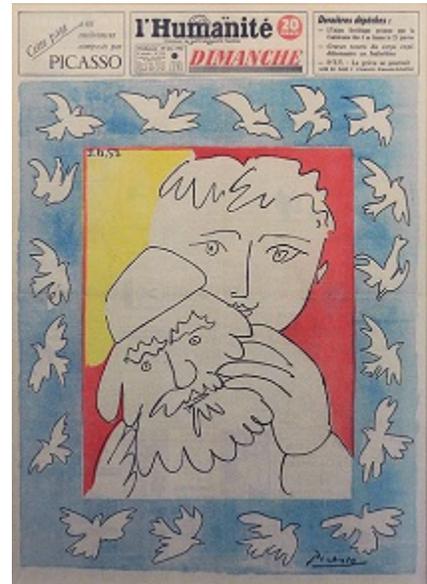
Publisher, Museum or Gallery: L'Humanité Dimanche, Paris

Date: 1953 (3rd december 1953)

Technique: offset

Printer: L'Humanité

Comment : This is the cover page of L'Humanité Dimanche, 3 December 1953



No.: 125

Czwiklitzer dtv

No.: Not in

Czwiklitzer

Rodrigo: Not in Rodrigo

Title: **Enfant et Père Noël**

Publisher, Museum or Gallery: L'Humanité, Paris

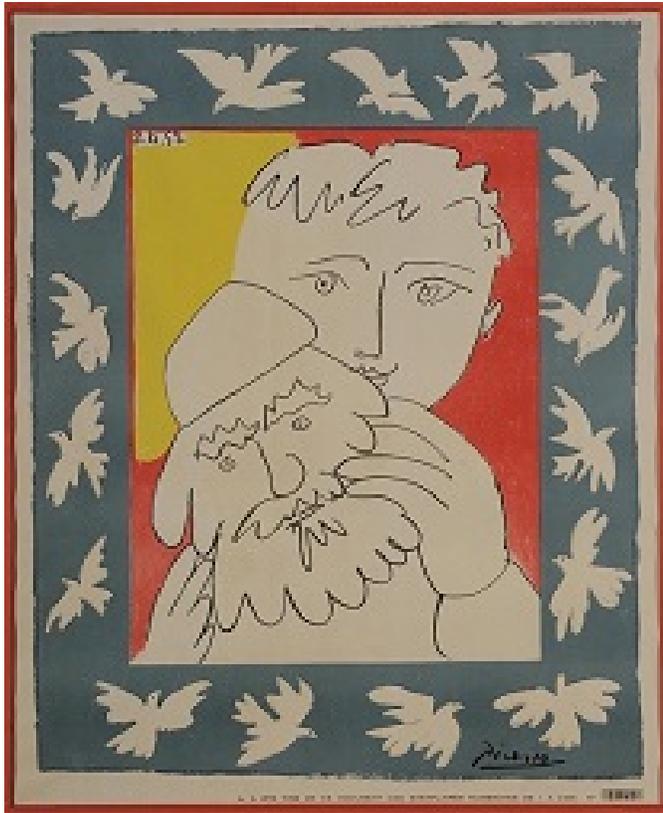
Date: 1953

Size in cm. Plate (sheet): (54 x 43)

Print run: 2000 numbered impressions

Technique: **offset lithograph**

Printer: Unknown



Date: 1984

Size in cm. Plate (sheet): (59 x 42)

Print run: Unknown

Technique: Offset

Printer: Unknown

No.: 126

Czwiklitzer dtv No.:

Not in Czwiklitzer

Rodrigo: 484

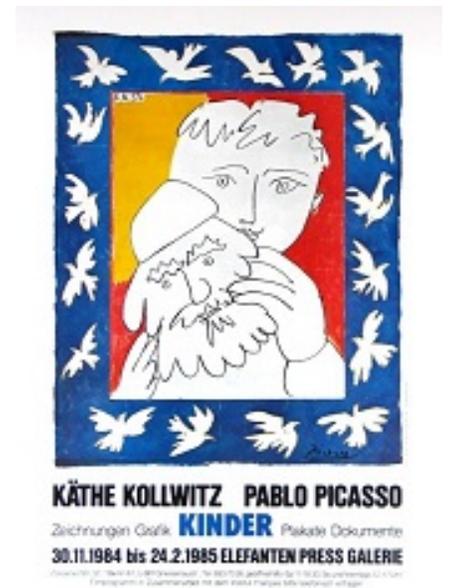
Title: **Käthe Kollwitz**

Pablo Picasso

Publisher, Museum or

Gallery: Elefanten

Press Galerie, Berlin



No.: 127

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Vive le Xe Anniversaire de la Libération

Publisher, Museum or Gallery: L'Humanité Dimanche, Paris

Date: 1954

Technique: offset

Printer: L'Humanité

Catalogue graphic work :

Comment : This is the cover page of L'Humanité Dimanche for July 25, 1954



No.: 128

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: La Republique Le Patriote

Publisher, Museum or Gallery: La

Republique Le Patriote

Date: 1954

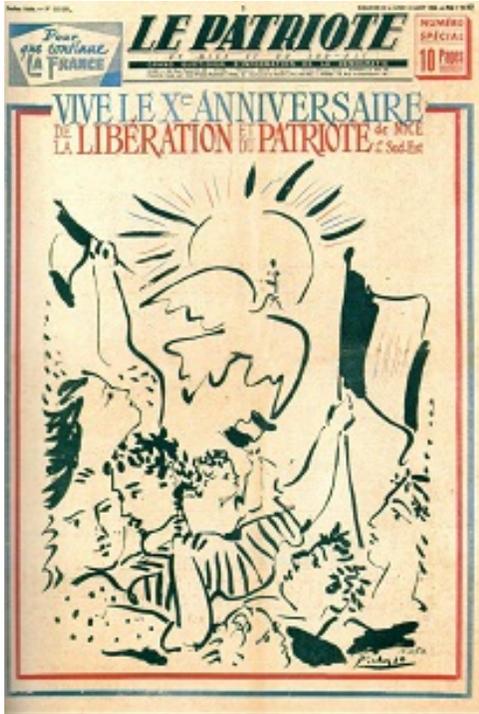
Size in cm. Plate (sheet): (56,5 x 38)

Technique: offset

Printer: La Republique Le Patriote

Catalogue graphic work :

Comment : This is the cover page for La Republique Le Patriote for 4-5 September 1954, tenth anniversary of the liberation of Paris



No.: 91 A

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: *Les quatre visages*

Date: 1951

Size in cm. Plate (sheet): 74 x 75 cm

Print run: Unique work

Technique: Gouache on card laid down on canvas

Comment : This is the original Picasso gouache that gave origin to the famous foulard illustrated in the following posters. It was sold by Christie's in its Sale 17155 *Impressionist and Modern Art Works on Paper Sale*. New York 14 May 2019. Follows the description of the lot:

LOT 175 The Collection of Drue Heinz

Pablo Picasso (1881-1973)

Estimate

USD 200,000 - USD 300,000

Les quatre visages

signed and inscribed 'Picasso ETAT Définitif de la maquette que j'autorise à reproduire pour l'édition du foulard du Festival des jeunesses democratiques à Berlin' (lower right)

gouache on card laid down on canvas

29 1/8 x 29 1/2 in. (74 x 75 cm.)

Painted in 1951

Provenance

Anon. sale, Maître Bellier, Galerie Charpentier, Paris, 6 June 1956, lot 74.

Acquired at the above sale by the late owner.

Lot Essay

Maya Widmaier-Picasso has confirmed the authenticity of this work.

Claude Picasso has confirmed the authenticity of this work.

In the aftermath of World War II, the Peace Movement had an enormous impact on intellectual life in Europe. As Tony Judt explains, "from 1946 to the death of Stalin no other topic so dominated public discussion" (quoted in G. R. Utley, *Pablo Picasso: The Communist Years*, New Haven, 2000 p. 106). It became an arena where intellectuals were able to wield their authority and prestige. The French delegation of the Peace Movement included Picasso, Paul Eluard, Irène Joliot-Curie and Fernand Léger. According to his dealer, Daniel-Henry Kahnweiler, Picasso had been uninterested in politics until the Spanish Civil War, an event which was crucial in the formation of his current outlook: "He had never thought about politics at all, but the Franco uprising was an event that wrenched him out of this quietude and made him a defender of peace and liberty" (quoted in *My Galleries and Painters*, London 1971, p.108). In 1937, Picasso painted his famous response to the German bombing of the Basque village of Guernica, and from there he became a symbol of antifascism, specifically of the struggle against fascism of artists and intellectuals. At the end of the Second World War, he joined the Communist Party and attended several World Peace Congresses between 1948 and 1951.

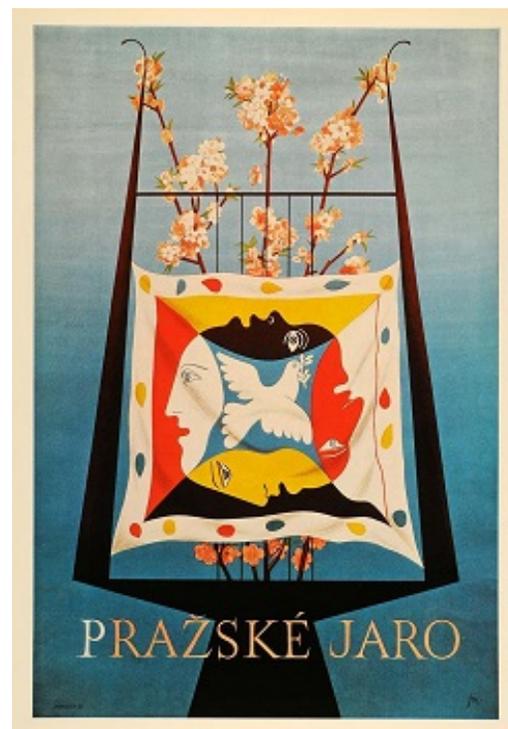
The present work is the original gouache which was used to create a scarf in honor of the Festival Mondial de la Jeunesse et des Etudiants pour la Paix in Berlin in August 1951. The central peace dove had been the cornerstone symbol of Picasso's work for the Communist movement. That dove is here surrounded by four profiles representing European, African, Asiatic and American Indian cultures. The same design was utilized again in posters for the Prague spring festival in 1954 (fig. 1) and for Bertolt Brecht's Berliner Ensemble. The scarf and its preparatory drawing adorned a wall of the artist's villa in Vallauris, demonstrating its significance to him (fig. 2).

ABettini@christies.com

Allegra Bettini

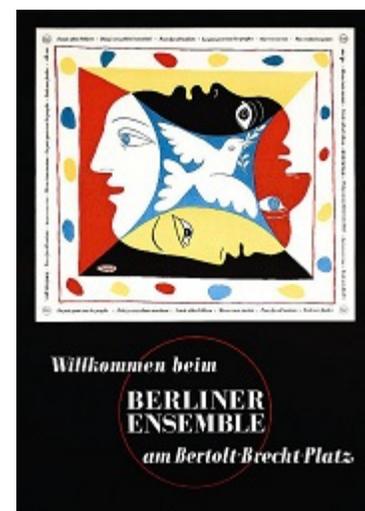


No.: 129
Czwiklitzer dtv No.: 91 **Rodrigo:** Not in Rodrigo
Title: Pražské Jaro
Publisher, Museum or Gallery:
Date: 1954
Size in cm. Plate (sheet): (100 x 70)
Print run: 200 impressions
Technique: Offset (Czwiklitzer); probably lithograph
Printer: Polygrafia Karlin, Prague
Comment : Designed by Jarmila Maranova



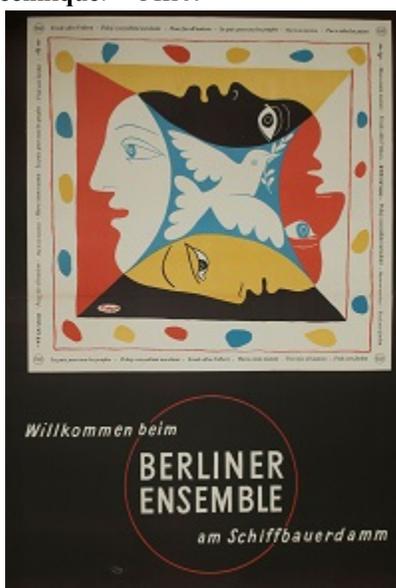
No.: 130
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Picasso Graphik seit 1945
Publisher, Museum or Gallery: Museum Haus Lange Krefeld
Date: 1954
Size in cm. Plate (sheet): (70 x 55); (66 x 50)
Print run: Unknown

No.: 131
Czwiklitzer dtv No.: 90 **Rodrigo:** Not in Rodrigo
Title: Willkommen beim Berliner Ensemble am Bertolt-Brecht-Platz
Publisher, Museum or Gallery: Schiffbauerdamm Theater, Bertolt-Brecht-Platz, East Berlin
Date: 1959



Size in cm. Plate (sheet): (114 x 81)
Print run: Unknown
Technique: Offset

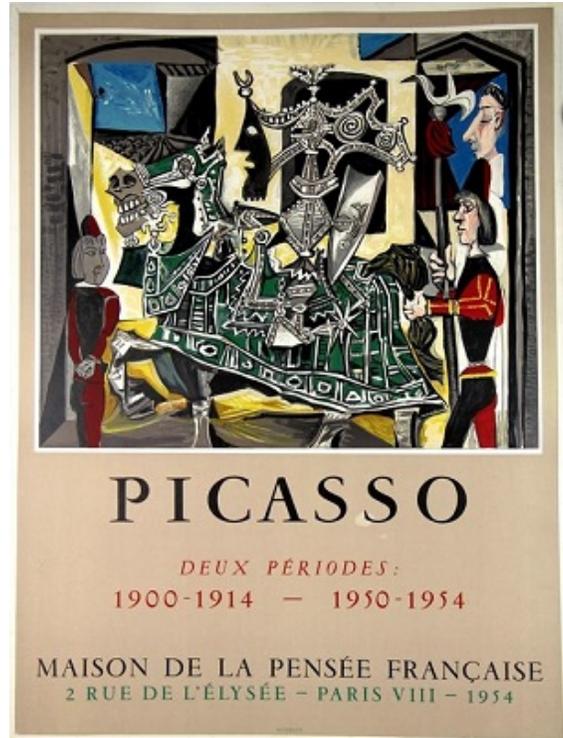
Printer: Unknown



No.: 132
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Willkommen beim Berliner Ensemble am Schiffbauerdamm
Publisher, Museum or Gallery: Schiffbauerdamm Theater, Bertolt-Brecht-Platz, East Berlin
Date: 1959
Size in cm. Plate (sheet): (114 x 81)
Print run: Unknown
Technique: Offset
Printer: Unknown

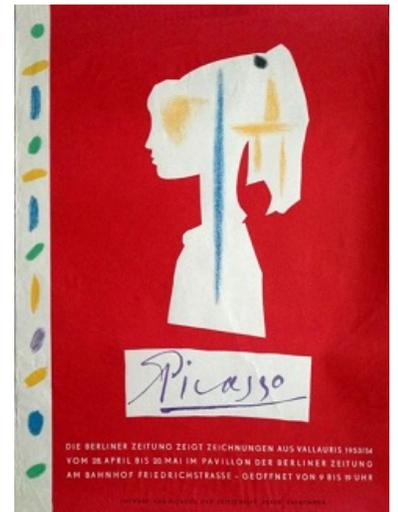
No.: 133
Czwiklitzer dtv No.: 92 **Rodrigo:** 27
Title: Picasso Deux periodes
Publisher, Museum or Gallery: Maison de la Pensée Française
Date: 1954
Size in cm. Plate (sheet): 71,5 x 54; 70 x 53 (Rodrigo)
Print run: 1000 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work :
Comment : This is again an original poster designed by Picasso

No.: 134
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in
Rodrigo
Title: Picasso Deux periodes (avant la lettre)
Publisher, Museum or Gallery: Maison de la Pensée Française
Date: 1954
Size in cm. Plate (sheet): 71,5 x 54



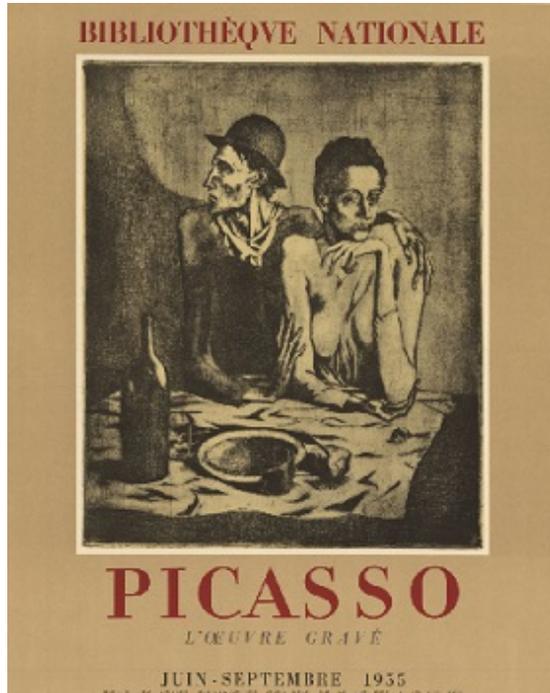
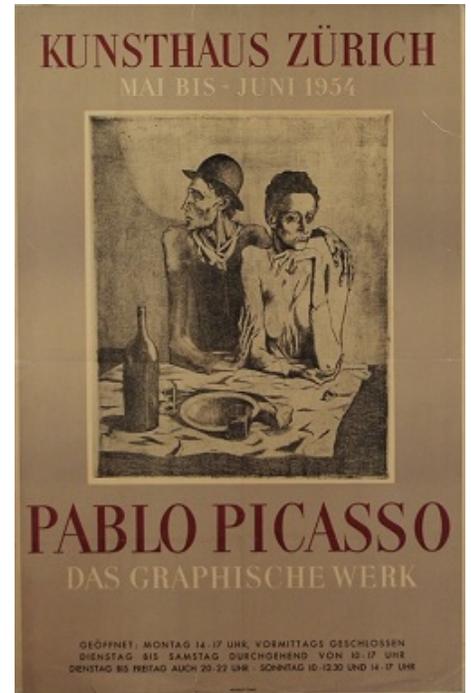
Print run: unknown number of impressions, but probably the customary 100 + 125, or perhaps just the unsigned 125, of which only some were signed by Picasso, like the impression we illustrate
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work :
Comment : Neither Czwiklitzer nor Rodrigo record the existence of avant la lettre impressions, whereas it is evident that Mourlot printed them at Picasso's request.

No.: 135
Czwiklitzer dtv No.: 93
Rodrigo: Not in
Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Die Berliner Zeitung, Berlin. 28 April - 20 Mai 1954
Date: 1954
Size in cm. Plate (sheet): (84 x 60)
Print run: 1000 impressions
Technique: Typography



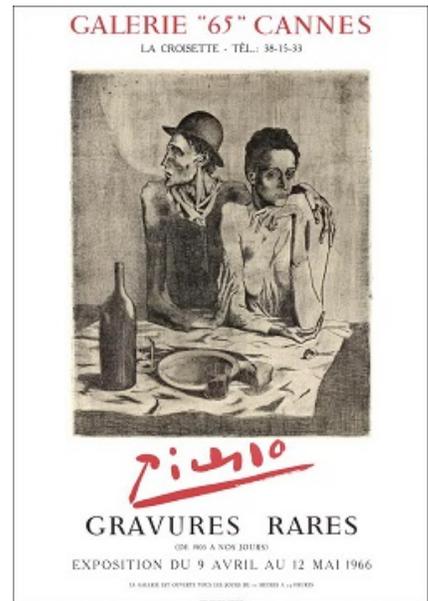
Printer: Greif Grafischer Grossbetrieb, Berlin

No.: 136
Czwiklitzer dtv No.: 94 **Rodrigo:** Not in Rodrigo
Title: Das Graphische Werk
Publisher, Museum or Gallery: Kunsthaus Zürich
Date: 1954
Size in cm. Plate (sheet): 100 x 65
Print run: unknown
Technique: Lithograph after an etching
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 1
Comment : Rodrigo mentions this poster, but does not describe not illustrate it.

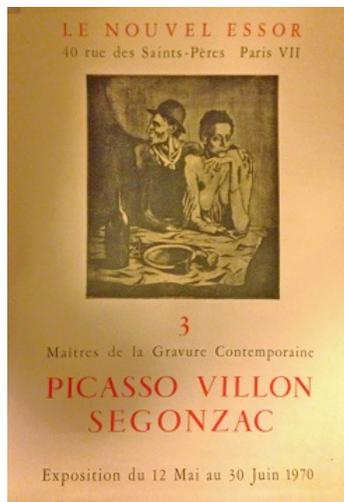


No.: 137
Czwiklitzer dtv No.: 94 A
Rodrigo: 35
Title: L'Oeuvre Gravé
Publisher, Museum or Gallery: Bibliothèque Nationale, Paris
Date: 1955
Size in cm. Plate (sheet): 57,5 x 44,5
Print run: 2500 impressions
Technique: Lithograph (Czwiklitzer) ; collotype (Rodrigo)
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 1
Comment :

No.: 138
Czwiklitzer dtv No.: 94 B
Rodrigo: 153
Title: Gravures Rares
Publisher, Museum or Gallery: Galerie 65, Cannes
Date: 1966
Size in cm. Plate (sheet): 76

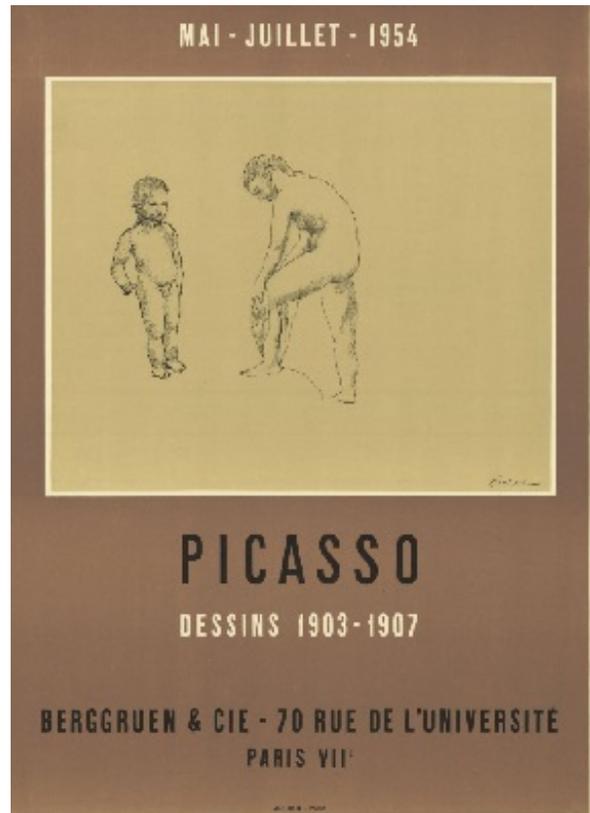


x 53
Print run: 1000 impressions
Technique: offset ; Collotype (Rodrigo)
Printer: Devaye, Cannes
Catalogue graphic work : Bloch 1

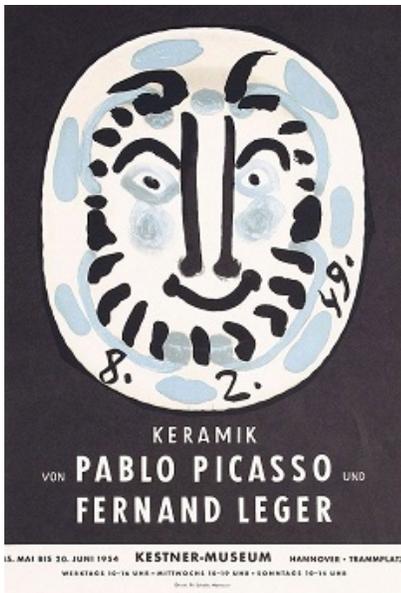


No.: 139
Czwiklitzer dtv No.: 94 C **Rodrigo:** Not in Rodrigo
Title: Picasso Villon Segonzac
Publisher, Museum or Gallery: Galerie Le Nouvel Essor
Date: 1970
Size in cm. Plate (sheet): 65 x 43,5
Print run: 350 plus 80 avant la lettre on Chiffon de Maudeure of 58 x 43 cm
Technique: offset
Printer: Atelier Rigal, Fontenay aux Roses
Comment : Rodrigo mentions this poster, but does not describe not illustrate it.

No.: 140
Czwiklitzer dtv No.: 95 **Rodrigo:** 29
Title: Dessins 1903 - 1907
Publisher, Museum or Gallery: Galerie Berggruen & Cie.
Date: 1954
Size in cm. Plate (sheet): 62 x 43
Print run: 800 impressions
Technique: Photo lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Zervos VI :846 (the drawing illustrated in this poster)
Comment : Original Picasso poster

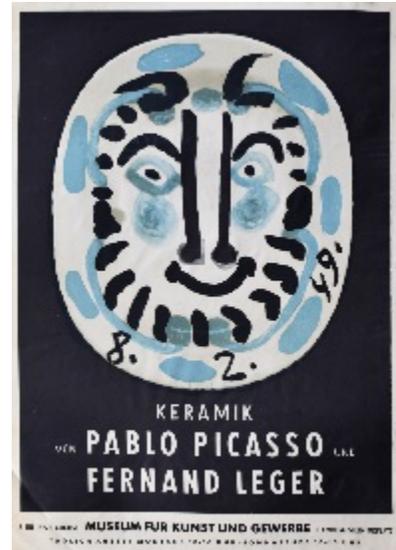


Rodrigo

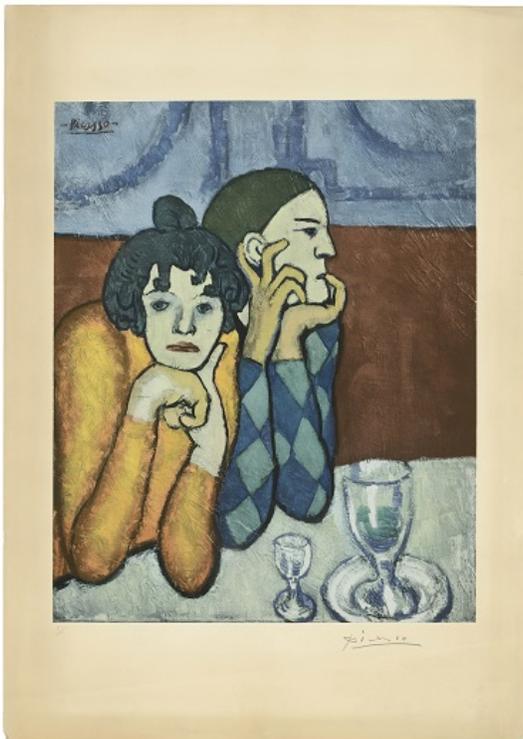


No.: 141
Czwiklitzer dtv No.: 96 **Rodrigo:** Not in
Title: Keramik von Pablo Picasso und Fernand Leger
Publisher, Museum or Gallery: Kestner Museum, Hannover
Date: 1954
Size in cm. Plate (sheet): (62 x 43)
Print run: 800 impressions
Technique: Typography
Printer: Th. Schäfer, Hannover

No.: 142
Czwiklitzer dtv No.: 96 **Rodrigo:** Not in Rodrigo
Title: Keramik von Pablo Picasso und Fernand Leger
Publisher, Museum or Gallery: Museum für Kunst und Gewerbe, Hamburg
Date: 1954
Size in cm. Plate (sheet): (62 x 43)
Print run: 800 impressions
Technique: Typography
Printer: Th. Schäfer, Hannover



No.: 143
Czwiklitzer dtv No.: 97 **Rodrigo:** 30
Title: Œuvres de 1900 à 1914
Publisher, Museum or Gallery: Maison de la Pensée Française
Date: 1954
Size in cm. Plate (sheet): 70,5 x 48
Print run: 1000 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work :
Comment :

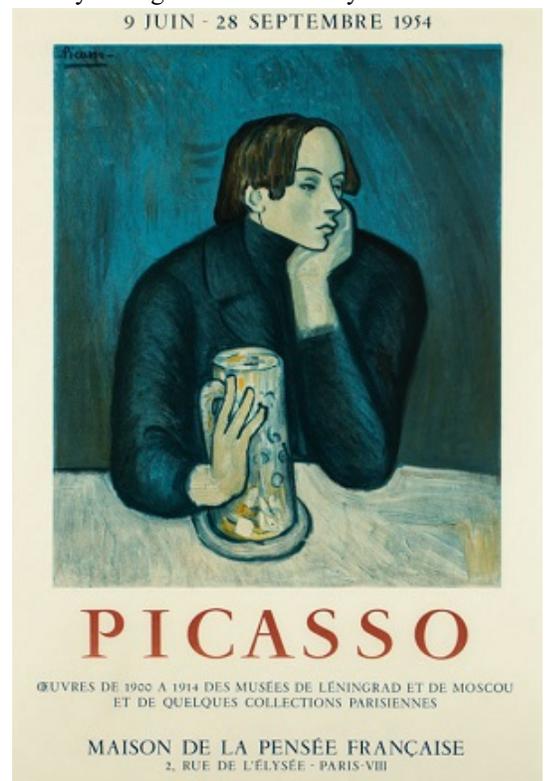
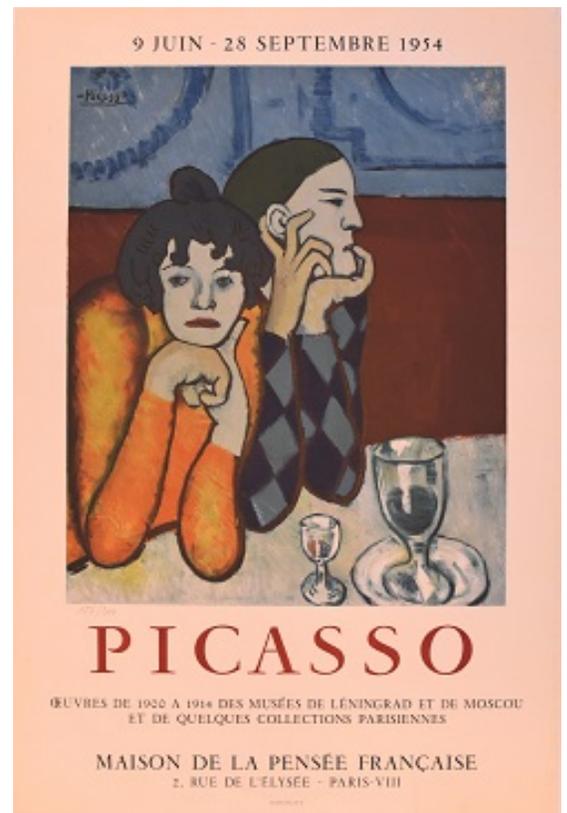


No.: 144
Czwiklitzer dtv No.:
 Not illustrated in
 Czwiklitzer
Rodrigo: Not
 in Rodrigo
Title: Œuvres de 1900
 à 1914 avant la lettre
**Publisher, Museum or
 Gallery:** Maison de la
 Pensée Française
Date: 1954

Size in cm. Plate (sheet): 70,5 x 48
Print run: 325 impressions plus 200 signed and numbered, all on Vélind'Arches (Czwiklitzer). Actually the signed edition is only of 125 impressions
Technique:
Lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work :
Comment :
 Rodrigo ignores the existence of avant la

lettre impressions

No.: 145
Czwiklitzer dtv No.: 98 **Rodrigo:** 31
Title: Œuvres de 1900 à 1914 des musées de Léningrad et Moscou
Publisher, Museum or Gallery: Maison de la Pensée Française
Date: 1954
Size in cm. Plate (sheet): 70 x 48
Print run: 1000 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work :
Comment : There seem to be no impressions avant la lettre of this original poster designed by Picasso



No.: 146
Czwiklitzer dtv No.: 99 **Rodrigo:** 32
Title: **Tauromachies Gravures - Lithographies - Empreintes - Céramiques**

Publisher, Museum or Gallery: Galerie La Hune, Paris

Date: 1954

Size in cm. Plate (sheet): 57 x 41

Print run: 500 impressions. Rodrigo mentions 50 numbered and signed impressions, without clarifying that he must refer to the original lithograph on which this poster is based (see references below).

Technique: **Lithograph**

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 446; Mourlot 89; Reuße 218, Rau 198

Comment : We illustrate also the original lithograph used in this poster.

No.: 146 A

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

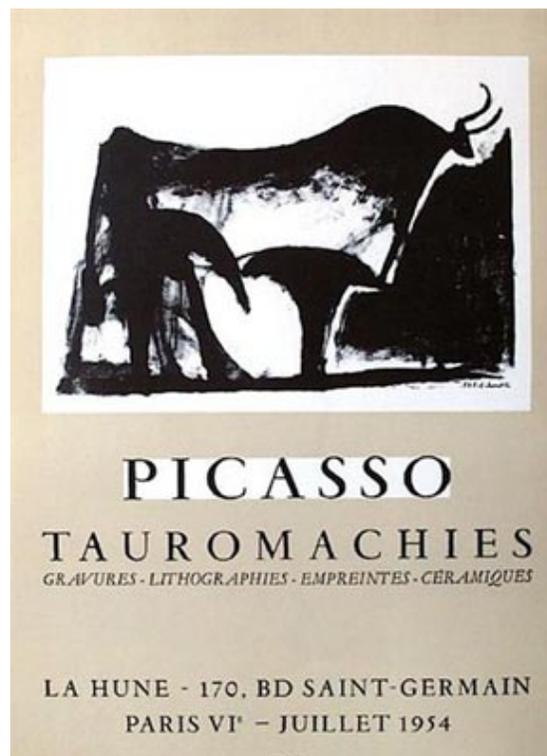
Title: *Le Taureau noir*

Publisher, Museum or Gallery: Galerie Louise Leiris, Paris

Date: 1947



**Size
in cm.
Plate**



(sheet): 40,7 x 60,8 (50 x 66)

Print run: 50 signed and numbered impressions

Technique: Original Lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 446; Mourlot 89; Reuße 218, Rau 198

Comment: Between April and June of 1947 Picasso not only realizes lithographs of still lifes: the same Sunday 20 April he creates a disturbing Figure (M. 88, R. 217) realized with wash drawing on a large zinc plate (76 x 57 cm), but that is not commercialized. That same day he returns to the theme of the bull with another lithograph on a large zinc plate (Le taureau

noir M. 89, R. 218), marketed at 50 numbered and signed copies. Sotheby's sold at auction N09031 of November 1, 2013 an artist proof signed in red for 16,250 dollars.

No.: 147

Czwiklitzer dtv No.: 100 **Rodrigo:** Not in Rodrigo

Title: **Tauromachies et oeuvres récentes**

Publisher, Museum or Gallery: Musée d'Art Moderne de Céret

Date: 1954

Size in cm. Plate (sheet): (65 x 50)

Print run: Unknown

Technique: Typography

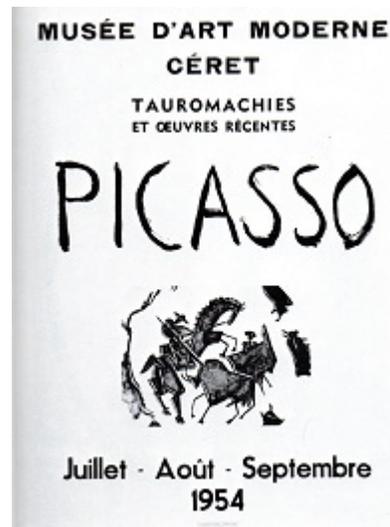
Printer: Imprimerie du Midi, Perpignan

No.: 148

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

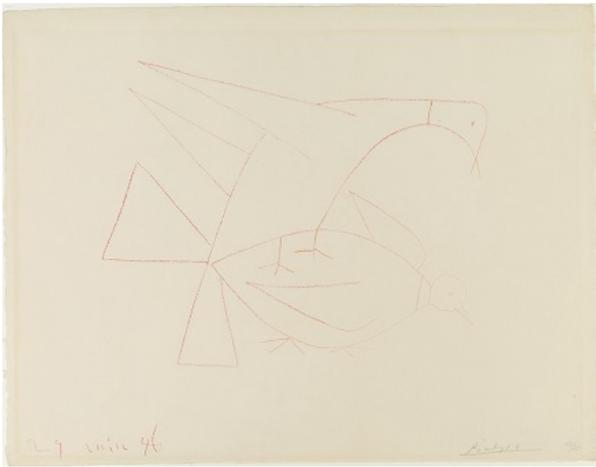
Title: **Oeuvre Grave Livres Illustrés**

Publisher, Museum or Gallery: Musée Rath Geneve



Date: 1954
Size in cm. Plate (sheet):
Print run: Unknown
Technique: Likely lithograph
Printer: Likely Mourlot Frères, Paris
Catalogue graphic work : Bloch 405; Reuße 157 , Mourlot 49; Rau 157

No.: 148 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: *Les deux Tourterelles I*
Publisher, Museum or Gallery: Galerie Louise Leiris, Paris
Date: 1946
Size in cm. Plate (sheet): 44 x 51 (50 x 85)

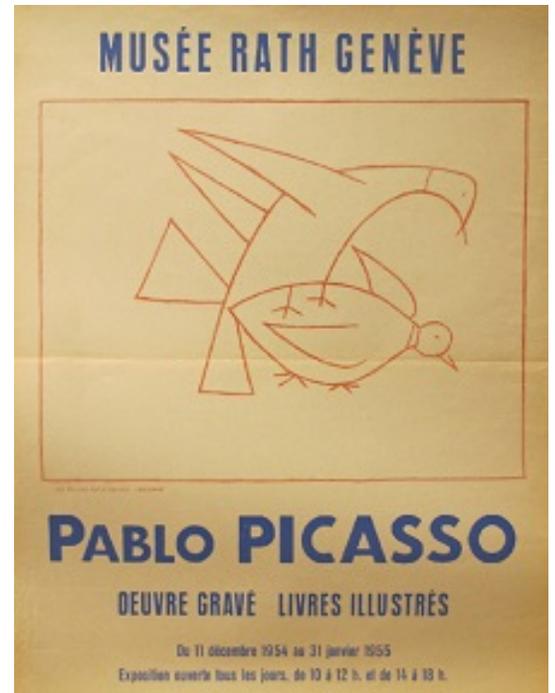


of paper of 44 by 32 cm.

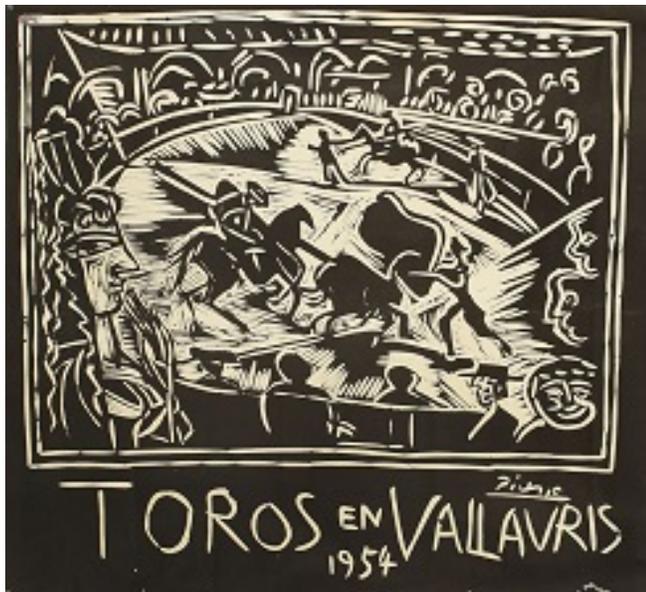
Print run: 25
signed and
numbered
impressions
Technique:
Original lithograph
Printer: Mourlot
Frères, Paris

Catalogue graphic work : Bloch 405; Reuße 157 , Mourlot 49; Rau 157

Comment: Picasso returns to Mourlot's workshop on Saturday, June 29, 1946, to take up the theme of pigeons, doing on the same day four lithographs of turtledoves (*Les deux Tourterelles*, Reuße 157-160, M.49-51). In fact, the two drawings on lithographic paper transferred to stone (R.157-158) are very similar, and only the first and the fourth lithographs are published commercially to 25 copies, the last one being a red and yellow print of the two stones slightly offset on a single sheet

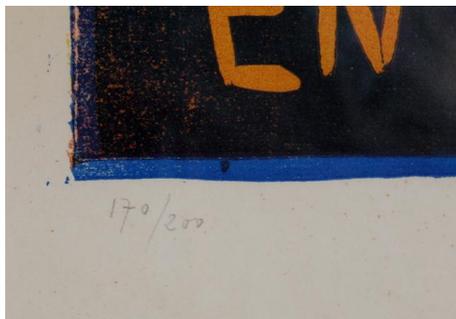


No.: 149
Czwiklitzer dtv No.: 12 **Rodrigo:** Not in Rodrigo
Title: Vallauris Exposition 1954
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1954
Size in cm. Plate (sheet): 69 x 54 (90 x 60)
Print run: 600 impressions
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1263

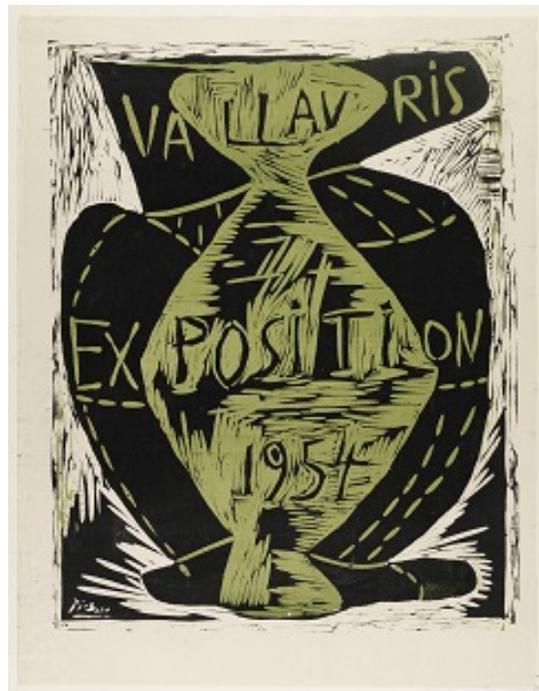


unsigned (Rodrigo)
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1264

No.: 151
Czwiklitzer dtv No.: 14 **Rodrigo:** 41
Title: Toros en Vallauris 1955
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1955
Size in cm. Plate (sheet): 66,5 x 52 (79 x 60); (90 x 60 Rodrigo)
Print run: 100 impressions, all numbered and signed (Czwiklitzer and Rodrigo). In fact, the edition was of 200 impressions (see small photo), all numbered and signed

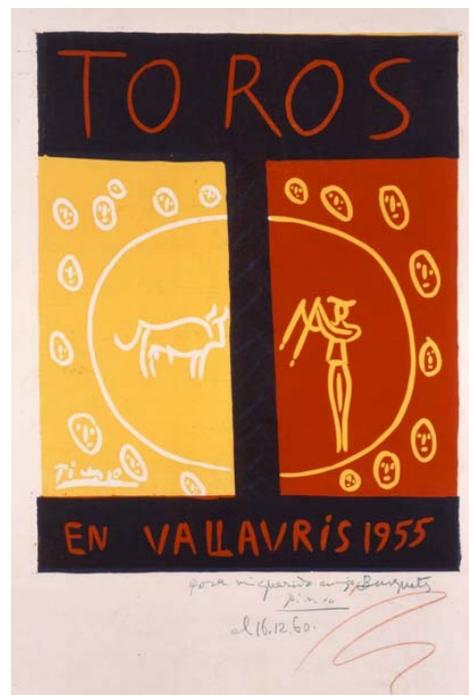


Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1265

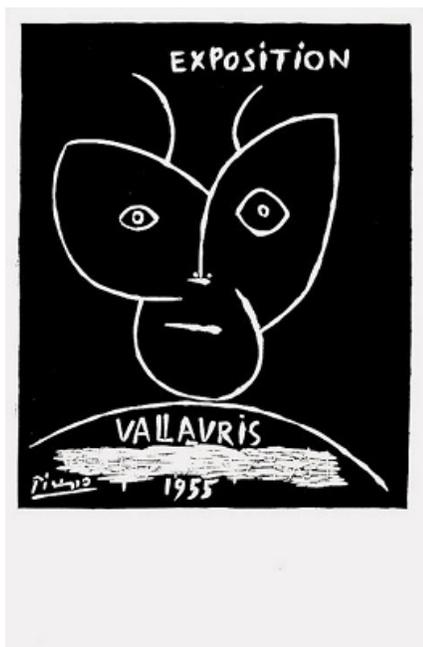
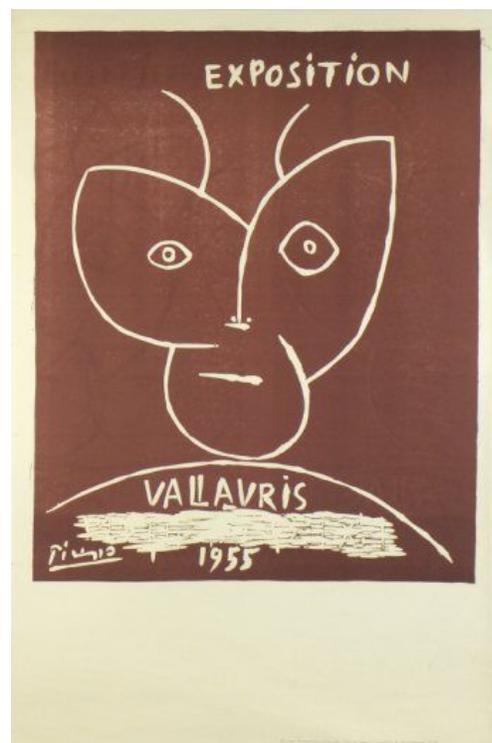


No.: 150
Czwiklitzer dtv No.: 13

Rodrigo: 28
Title: Toros en Vallauris 1954
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1954
Size in cm. Plate (sheet): 74 x 79,8 (76 x 96); (75 x 95 Rodrigo)
Print run: 240 impressions, out of which 100 numbered and signed (Czwiklitzer); 100 impressions signed in red pencil and 220 in current paper, of which Picasso kept 77, 80 signed and 140

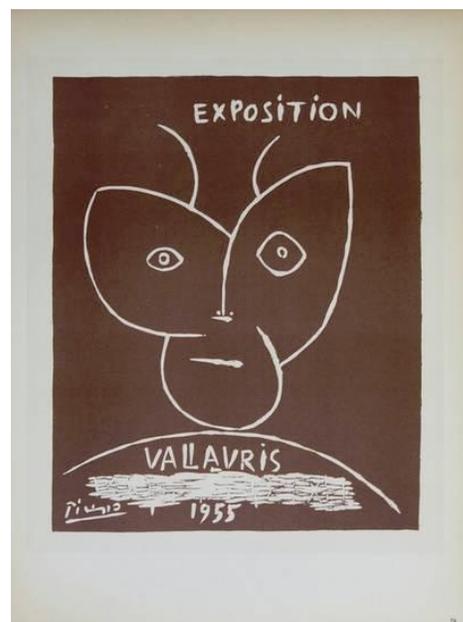


No.: 152
Czwiklitzer dtv No.: 15 **Rodrigo:** 39
Title: Exposition Vallauris 1955
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1955
Size in cm. Plate (sheet): 67 x 53 (90 x 59,5)
Print run: 600 impressions. Rodrigo mentions, citing Brigitte Baer, 15 artist proofs, some signed, and a second print run.
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1266

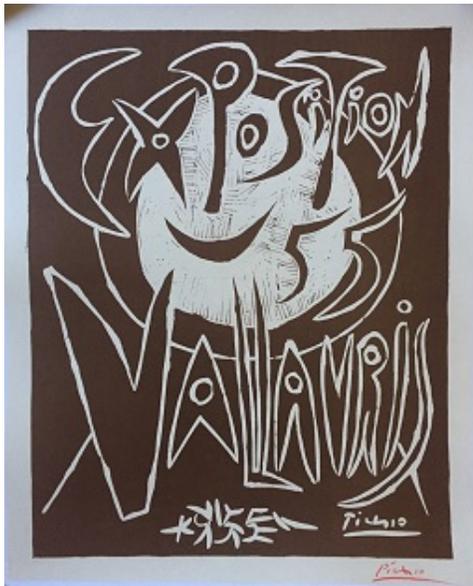
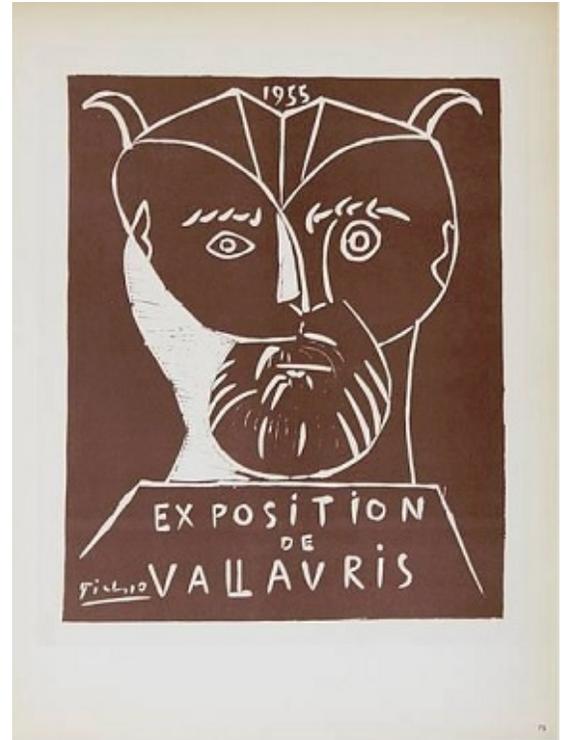


No.: 153
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:**
 Not in Rodrigo
Title: Exposition Vallauris 1955 (in black)
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1955
Size in cm. Plate (sheet): 67 x 53 (90 x 59,5)
Print run: unknown
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1266

No.: 154
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 40
Title: Exposition Vallauris 1955
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1955
Size in cm. Plate (sheet): 67 x 53 (75,5 x 59)
Print run: 600 impressions in second print run.
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1266



No.: 155
Czwiklitzer dtv No.: 16 **Rodrigo:** 42
Title: Exposition Vallauris 1955 II
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1955
Size in cm. Plate (sheet): 66 x 53,5 (90 x 59,5)
Print run: 600 impressions plus 15 artist proofs
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1267



No.: 156
Czwiklitzer dtv No.: 17 **Rodrigo:** 33
Title: Exposition Vallauris 1955 III
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1955
Size in cm. Plate (sheet): 67 x 53 (90 x 59,5); 99,5 x 66,5 (Rodrigo)
Print run: 600 impressions, some signed
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1268

Title: Henri-Georges Clouzot Film
Publisher, Museum or Gallery:
Date: 1955
Size in cm. Plate (sheet): (85 x 58)
Print run: Unknown
Technique: Offset
Printer: Unknown

No.: 157
Czwiklitzer dtv No.: 101 **Rodrigo:** Not in Rodrigo



No.: 158

Czwiklitzer dtv No.: 102 **Rodrigo:** 34

Title: **Hommage des Artistes Espagnols au Poete Antonio Machado**

Publisher, Museum or Gallery: Maison de la Pensée Française, Paris

Date: 1955

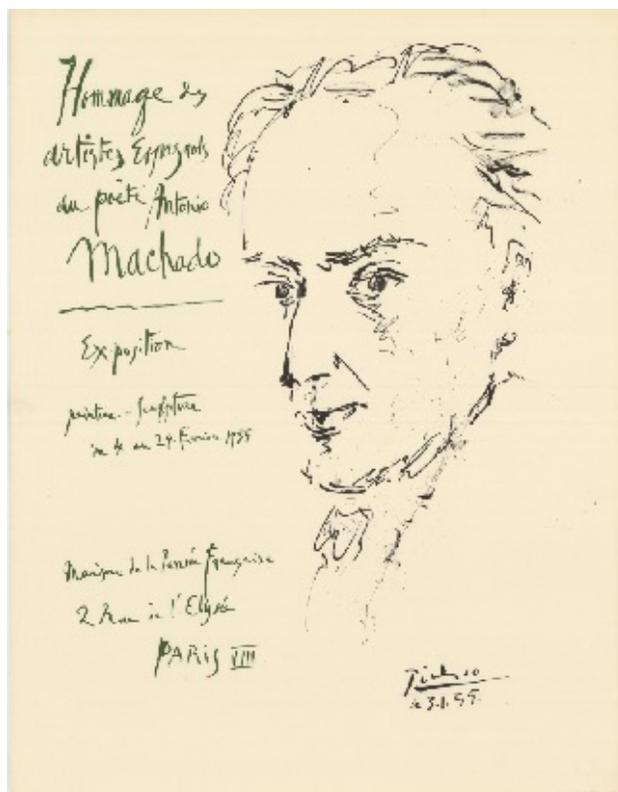
Size in cm. Plate (sheet): 60 x 50

Print run: 700

Technique: offset (Czwiklitzer, Rodrigo). We believe, however, that this poster may have been printed in **lithography**, on which the printer was specialized.

Printer: Imprimerie Moderne du Lion, Paris (Fernand Chenot)

Comment : This is an original Picasso poster, entirely designed by the artist.



No.: 159

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: **Hommage des Artistes Espagnols au Poete Antonio Machado (avant la lettre)**

Publisher, Museum or Gallery: Maison de la Pensée Française, Paris

Date: 1955

Size in cm. Plate (sheet): 60 x 50

Print run: unknown number of impressions

Technique: offset (Czwiklitzer, Rodrigo). We believe, however, that this poster may have been printed in **lithography**, on which the printer was specialized

Printer: Imprimerie Moderne du Lion, Paris (Fernand Chenot)

Comment : Although both Czwiklitzer and Rodrigo rule out the existence of avant la lettre impressions, we have found some of them.

No.: 160

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Antonio Machado **Hommage à sa mémoire**

Publisher, Museum or Gallery: Sorbonne, Paris

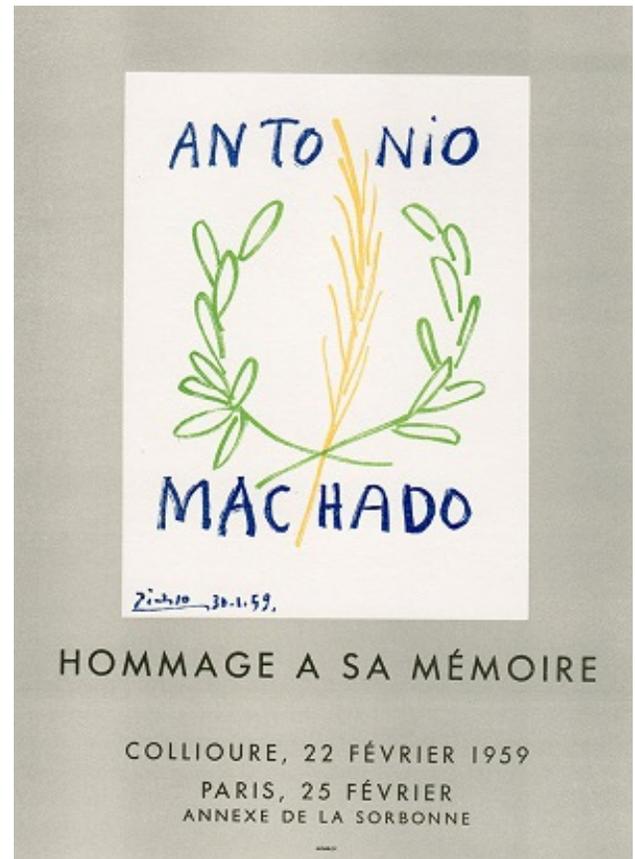
Date: 1959

Size in cm. Plate (sheet): 39,5 x 29,5 (64 x 46)

Print run: 500 in total of the two languages (FR, ES)

Technique: Photo Lithograph

Printer: Mourlot Frères, Paris



No.:
161

Czwiklitzer dtv No.: 156 **Rodrigo:** 87

Title: Antonio Machado **Homenaje a su memoria**

Publisher, Museum or Gallery: Sorbonne, Paris

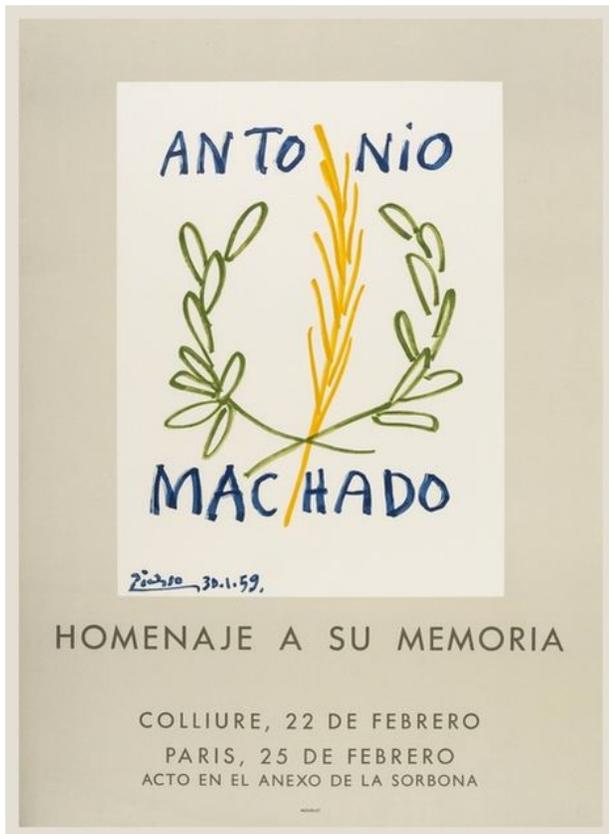
Date: 1959

Size in cm. Plate (sheet): 39,5 x 29,5 (64 x 46)

Print run: 500 in total of the two languages (FR, ES)

Technique: Photo Lithograph

Printer: Mourlot Frères, Paris



No.: 162

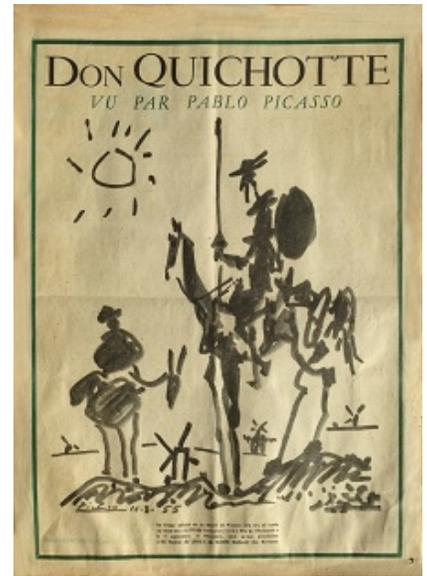
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Don Quichotte vu par Picasso

Publisher, Museum or Gallery: Les Lettres Francaises, Paris

Date: 1955

Comment : This large illustration was published in the weekly Les Lettres Francaises for August 18-24, 1955



No.: 163

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Don Quichotte

Publisher, Museum or Gallery: Les Lettres Francaises, Paris

Date: 1955

Size in cm. Plate (sheet): (65 x 50)

Print run: Unknown

Technique: Lithograph in two colors on Vélín

Printer: Unknown

Comment : This lithograph was launched for sale at the *Les Lettres Françaises* stand of the French Communist Party's yearly festival (la fête de l'Humanité), in September 1955, Vincennes

No.: 164

Czwiklitzer dtv No.: 184 **Rodrigo:** Not in Rodrigo

Title: Lithographies, Estampes, Reproductions

Publisher, Museum or Gallery: Librairie Saint-Germain and Galerie L'Art et la Paix, Paris

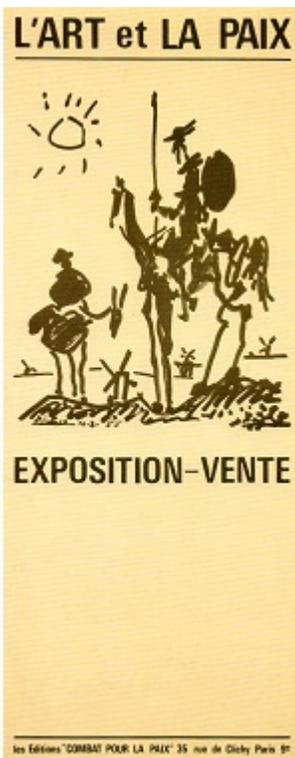
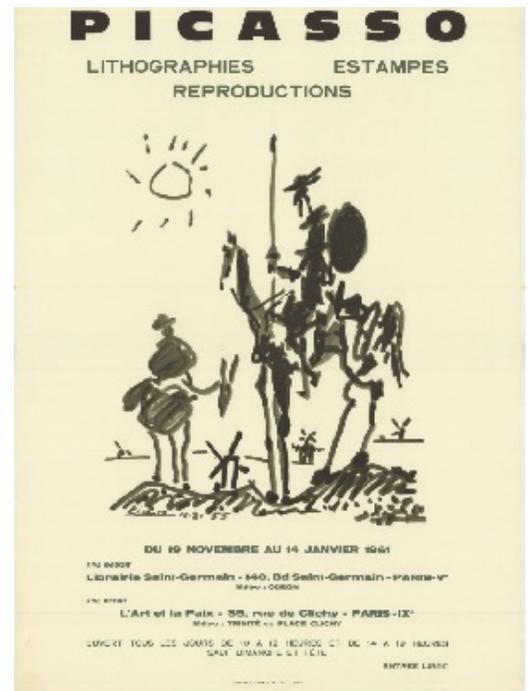
Date: 1961

Size in cm. Plate (sheet): (65,5 x 45,5)

Print run: unknown

Technique: Typography (Czwiklitzer) ; Likely a Lithograph

Printer: Imprimerie Moderne du Lion (Fernand Chenot)



No.: 165

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 116

Title: L'Art et la Paix

Publisher, Museum or Gallery: Éditions Combat pour la Paix, Paris

Date: 1961

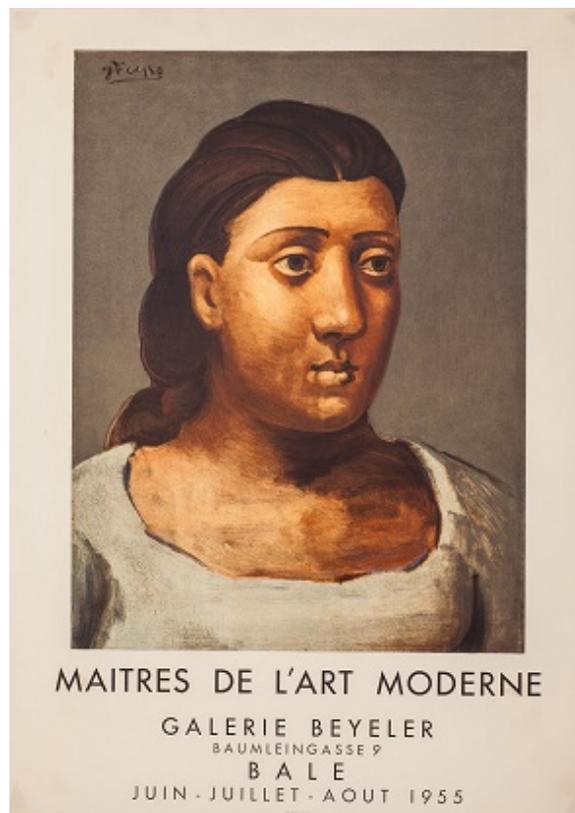
Size in cm. Plate (sheet): (80 x 32)

Print run: unknown

Technique: offset

Printer: Eurographics, Paris

No.: 166
Czwiklitzer dtv No.: 103 **Rodrigo:** 36
Title: Maitres de l'Art moderne
Publisher, Museum or Gallery: Galerie Beyeler, Bâle Juin - juillet - août 1955
Date: 1955
Size in cm. Plate (sheet): 75 x 49; 74 x 52,5 (Rodrigo)
Print run: 500 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervos IV :348



No.: 167
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Maitres de l'Art moderne (avant la lettre)
Publisher, Museum or Gallery: Galerie Beyeler, Bâle Juin - juillet - août 1955
Date: 1955
Size in cm. Plate (sheet): 73 x 53
Print run: 125 impressions on Vélín d'Arches
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervos IV :348

No.: 168
Czwiklitzer dtv No.: 104 **Rodrigo:** 38
Title: Exposition Picasso
Publisher, Museum or Gallery: Musée des Arts Décoratifs, Paris. Juin
 Octobre 1955.
Date: 1955
Size in cm. Plate (sheet): 109 x 68
Print run: 500 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervos XIII :302



No.: 169
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:**
 Not in Rodrigo
Title: Exposition Picasso (avant la lettre)
Publisher, Museum or Gallery: Musée des Arts Décoratifs, Paris.
 Juin - Octobre 1955.
Date: 1955
Size in cm. Plate (sheet): 109 x 68
Print run: 100 signed and numbered impressions on Vélín
 d'Arches
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervos XIII :302
Comment : Both Czwiklitzer and Rodrigo mention the signed
 impressions, but neither of them mentions that these are the avant la
 lettre prints

No.: 170

Czwiklitzer dtv No.: 105 **Rodrigo:** 37

Title: Picasso

Publisher, Museum or Gallery: Musée des Arts
Décoratifs, Paris Juin - octobre 1955

Date: 1955

Size in cm. Plate (sheet): 64 x 46

Print run: 1500 impressions

Technique: Lithograph

Printer: Mourlot Frères, Paris

Catalogue: Zervos V:180



Picasso

MUSÉE DES ARTS DÉCORATIFS

PALAIS DU LOUVRE - PAVILLON DE MARSAN - 107, RUE DE RIVOLI - PARIS

JUIN - OCTOBRE 1955

OUVERT TOUS LES JOURS DE 10 À 17 HEURES

MOURLOT

No.: 171

Czwiklitzer dtv No.: 18

Rodrigo: 47

Title: **Toros en Vallauris 1956**

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1956

Size in cm. Plate (sheet): 66 x 54 (100 x 66); (87 x 66 Rodrigo)

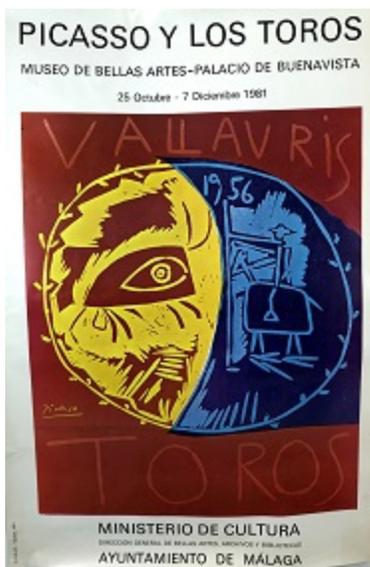
Print run: 200 numbered and signed impressions on Vélin; 20 signed artist proofs; 30 artist and printer proofs, some signed (Rodrigo)

Technique: **original linocut**

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1270

Comment : Rodrigo is clearly wrong on sheet size, as can be seen in the photo



No.: 172

Rodrigo: 389

Title: **Picasso y los Toros**

Publisher, Museum or Gallery:

Museo de Bellas Artes, Málaga

Date: 1981

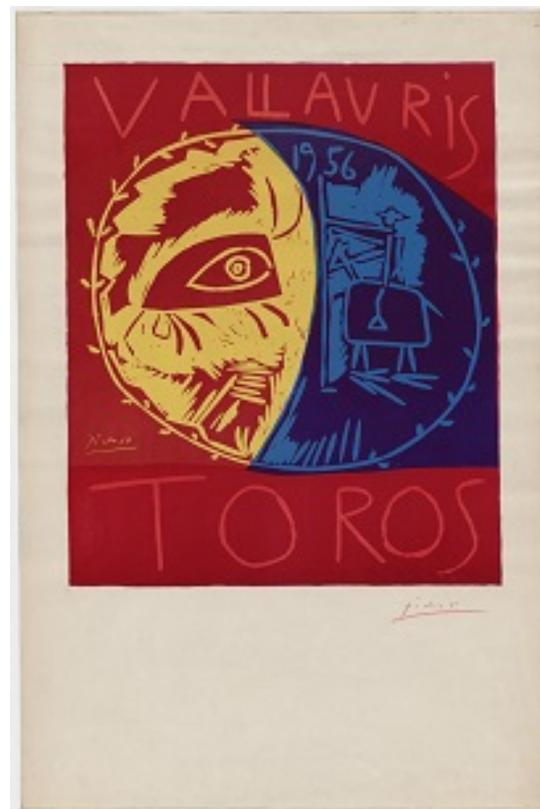
Size in cm. Plate (sheet): (97 x 61)

Print run: Unknown

Technique: Typography

Printer:

Catalogue graphic work : Bloch 1270



No.: 173

Czwiklitzer dtv No.: 19

Rodrigo: 48

Title: **Exposition Vallauris 1956**

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1956

Size in cm. Plate (sheet): 66 x 54 (100 x 66); (77,5 x 62,5 Rodrigo)

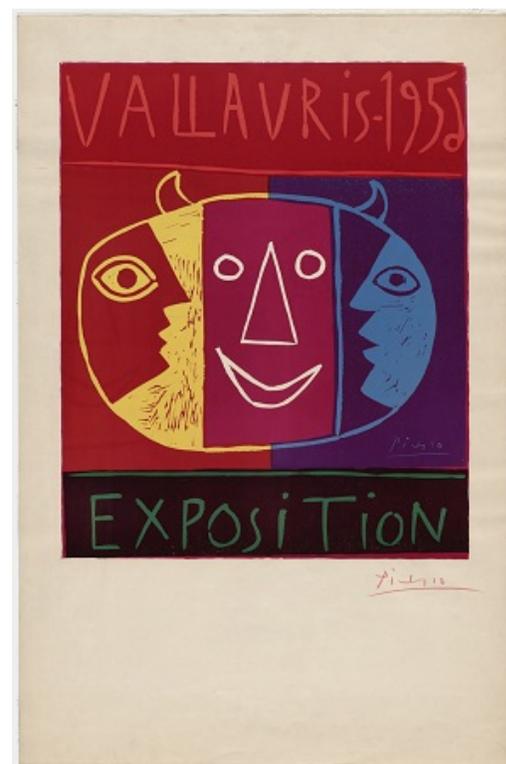
Print run: 200 numbered and signed impression on Vélin d'Arches paper

Technique: **original linocut**

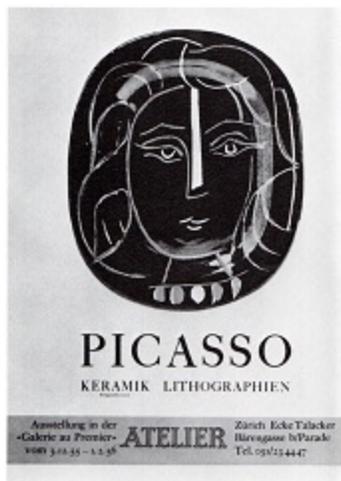
Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1271

Comment : Rodrigo is clearly wrong on sheet size, as can be seen in the photo

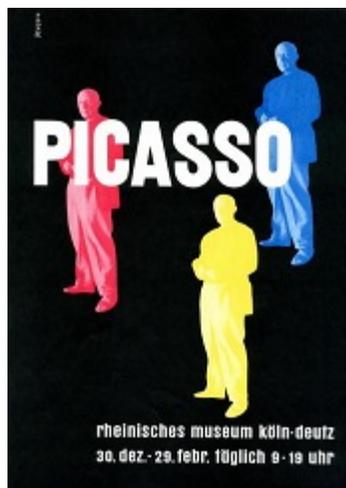


No.: 174
Czwiklitzer dtv No.: 106 **Rodrigo:** Not in Rodrigo
Title: La Femme
Publisher, Museum or Gallery: Musée de l'Athenée, Geneva
Date: 1955
Size in cm. Plate (sheet): (100 x 64,5)
Printer: Les presses Artistiques, Lausanne

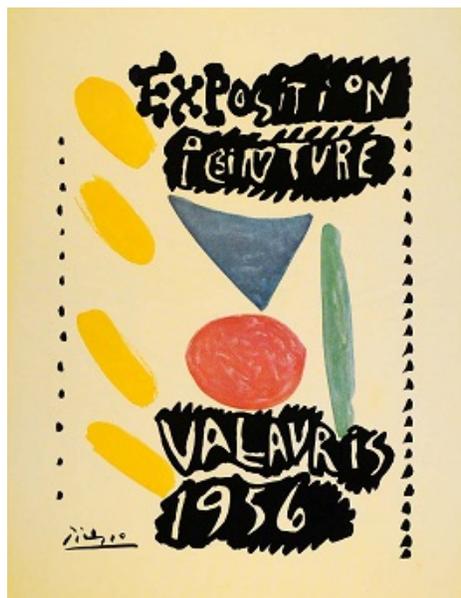


No.: 175
Czwiklitzer dtv No.: 107 **Rodrigo:** Not in Rodrigo
Title: Picasso Keramik, Lithographien
Publisher, Museum or Gallery: Galerie au Premier, Zürich
Date: 1955
Size in cm. Plate (sheet): (50 x 35)
Printer: L. Speich, Zürich

No.: 176
Czwiklitzer dtv No.: 108 **Rodrigo:** Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Rheinisches



Museum, Köln
Date: 1955
Size in cm. Plate (sheet): (82 x 58 and 41 x 29,5)
Print run: 500 impressions
Technique: Offset
Printer: Franzis-Druck, München



No.: 177
Czwiklitzer dtv No.: 109 **Rodrigo:** 43
Title: Exposition Peinture Vallauris 1956
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1956
Size in cm. Plate (sheet): 54 x 38,4 (66 x 50)
Print run: 1000 unnumbered, unsigned posters plus 250 numbered and signed impressions
Technique: Typography (Czwiklitzer)
Printer: Arnéra, Vallauris
Comment : Rodrigo illustrates not the poster, but the original watercolor. He claims there were editions on paper of 65 x 50, 66 x 50 and 100 x 66 cm. We have not found any evidence in the markets of the existence of editions other than the one signalled by Czwiklitzer (66 x 50 cm).

No.: 178
Czwiklitzer dtv No.: 110 **Rodrigo:** Not in Rodrigo
Title: *Le mystere Picasso*
Publisher, Museum or Gallery: Filmsonor
Date: 1956
Size in cm. Plate (sheet): (85 x 60)
Print run: 1000
Technique: Offset
Printer: Fotopress, Heidelberg



No.: 179



Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: *Les visages de la Paix*
Publisher, Museum or Gallery: Association France-Espagne
Date: 1955

Size in cm. Plate (sheet):

Comment : This is a poster/calendar issued by the Association France-Espagne, based in Picasso's studio.

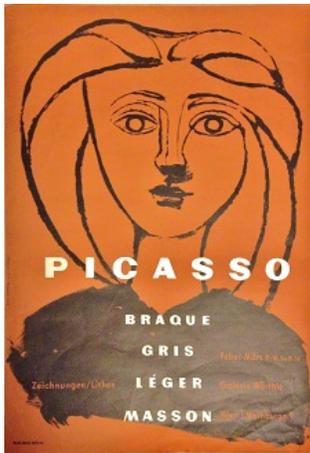
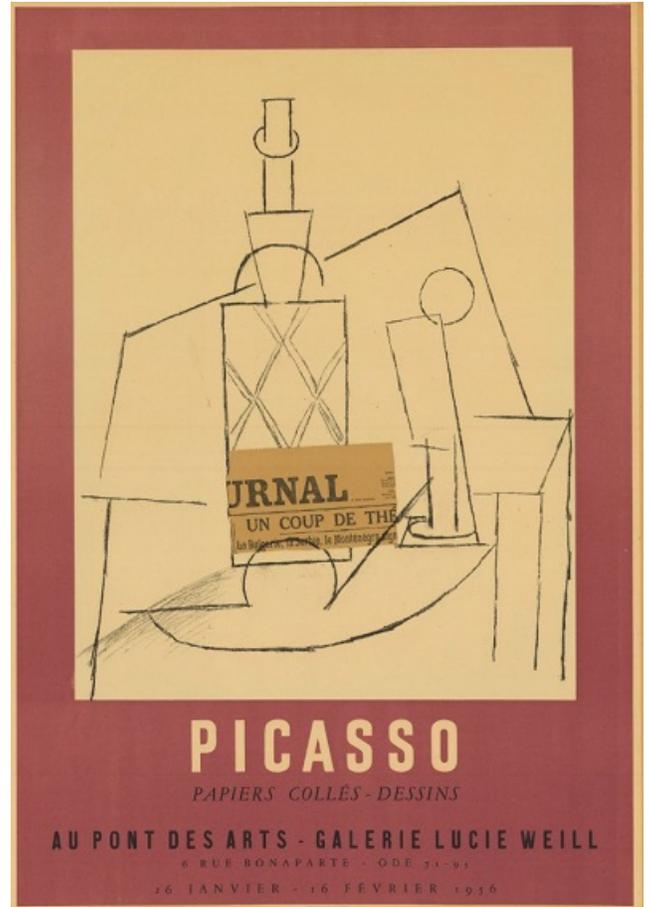
Picasso knew that he could not choose between helping the Spanish exile through the PCF or directly through his contacts with the clandestine PCE or the organizations it managed to reconstitute years after the French government ban. Nor could he reject providing aid to exiles organizations dominated by other parties. That is why he had to extend his assistance to practically all the requests that came to him. Gertje Utley has found in her work of combing Picasso's personal files evidence that the painter donated paintings for exhibitions for the benefit of exiles, such as *Artistes Espagnols* in June-July 1945 at the Louis Carré Gallery; *Quelques peintres et sculpteurs espagnols* in June 1945; another similar one the following month at the Roux-Heutschel Gallery for the benefit of the Spanish deportees and the Comité France-Espagne; *Exposition franco-espagnole* of March 1946, etc. Picasso participated equally in any charitable initiative in favor of the Spanish refugees, housed in his home the meetings of the *Comité des*

Amis de l'Espagne, presided over the meetings of the *Comité d'Aide aux Républicains Espagnols*, both organizations of the PCF orbit. He was also part of the Board of *Solidaridad Española*, and contributed help to the *Unión Nacional de Intelectuales* (Spanish) of Paris and the *Association des Artistes et Intellectuels Espagnols en France*. He also donated several paintings to be sold in the United States for the benefit of the Spanish Refugee Relief association and financially assisted the *Confederación Nacional de Trabajo de Solidaridad Confederal* in Toulouse, as well as the Socialist Committee of Secours à l'Espagne. But the main recipient of funds of the painter was the *Comité France-Espagne* –also known as Association France-Espagne– headed by Paul Éluard and Jean Cassou and that also met in his study of rue des Grands Augustins ¹².

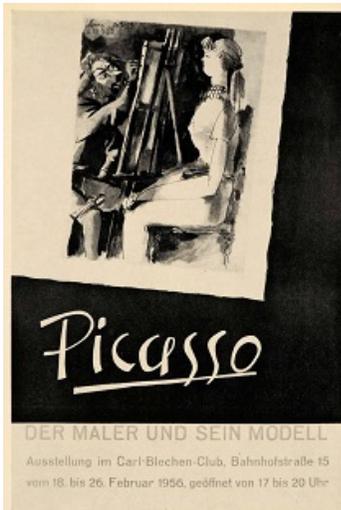
Miguel Orozco

¹² Utley 2000, pp. 82-83

No.: 180
Czwiklitzer dtv No.: 111 **Rodrigo:** 44
Title: Papiers collés – Dessins
Publisher, Museum or Gallery: Au pont des Arts, Galerie Lucie Weill, Paris 26 janvier - 16 février 1956
Date: 1956
Size in cm. Plate (sheet): 47 x 36,5 (66,5 x 45,5)
Print run: 1000 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris



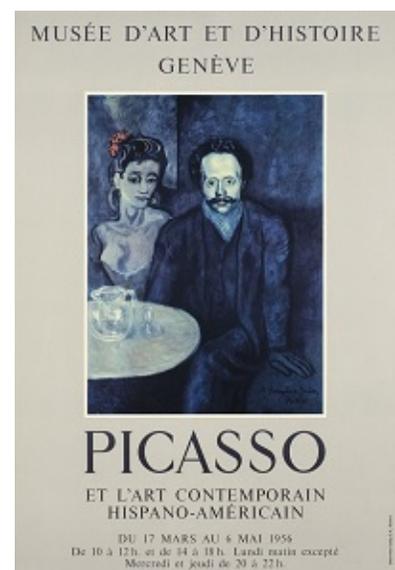
No.: 181
Czwiklitzer dtv No.: 112 **Rodrigo:** Not in Rodrigo
Title: Braque, Gris, Léger, Masson - Zeichnungen - Lithos
Publisher, Museum or Gallery: Galerie Würthle, Vienna
Date: 1956
Size in cm. Plate (sheet): (58,5 x 41,5)
Print run: Unknown
Technique: Offset
Printer: Piller Druck, Vienna



No.: 182
Czwiklitzer dtv No.: 113 **Rodrigo:** Not in Rodrigo
Title: Der Maler und sein Modell
Publisher, Museum or Gallery: Carl-Blechen-Club, Cottbus. 18 - 16 Februar 1956
Date: 1956
Size in cm. Plate (sheet): 75 x 50
Print run: Unknown
Technique: Offset

Size in cm. Plate (sheet): (97 x 65)
Print run: Unknown
Technique: Offset
Printer: Roto-Sadag, Genève

No.: 183
Czwiklitzer dtv No.: 114 **Rodrigo:** 45
Title: Picasso et l'Art Contemporain Hispano-Américain
Publisher, Museum or Gallery: Musée d'Art d'Histoire, Genève
Date: 1956



et

No.: 184

Czwiklitzer dtv No.: 20 **Rodrigo:** Not in Rodrigo

Title: Chevaux de minuit

Publisher, Museum or Gallery: Galerie Bignou, Paris

Date: 1956

Size in cm. Plate (sheet): 20,8 x 15,5 (42,5 x 62,5)

Print run: 20 signed and Roman numbered impressions

Technique: original drypoint

Printer: Lacourière, Paris

Catalogue graphic work : Bloch 1269, Orozco Books 154, Cramer 73, Horodisch A14

Comment: The poem Chevaux de Minuit by Roch Grey (pseudonym of Baroness Hélène Oettingen) was edited by Iliazd after her death in 1950. The two had been friends and Ilia Zdanevich felt that the writer's work had been under-appreciated in her lifetime, having not received recognition in either mainstream or avant-garde literary circles. It was his aim, especially in the later part of his career to bring to light the work of marginal writers by collaborating with famous artists, many of whom were his close companions. Picasso chose to illustrate the Baroness' epic poem with a procession of horses, simplistic in style yet dramatic in impact. The book as a whole is representative of Iliazd's talent in reinventing and combining the work of different artists to create something which is reflective of his own creative vision. His interest in the representation of language meant he constructed a 'text' which was not circumscribed by limits of a literary work and had its own identity. The book was published at 68 copies (52 on Vieux Japon). Signed by Picasso and Iliad on the limitation page. With 12 engravings, of which 2 are outside the text and 10 are in text. Pages are folded in three with engraving in centre and text either side.



No.: 185

Czwiklitzer dtv No.: 115 **Rodrigo:** Not in Rodrigo

Title: Chevaux de minuit

Publisher, Museum or Gallery: Galerie Bignou, Paris

Date: 1956

Size in cm. Plate (sheet): (40,5 x 55)

Print run: unknown number of impressions

Technique: typography

Printer: Imprimerie L'Union, Paris

Catalogue graphic work : Bloch 1269, Orozco Books 154, Cramer 73, Horodisch A14

No.: 186

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: *La rencontre Iliazd-Picasso*

Publisher, Museum or Gallery: Musée d'Art Moderne de la Ville de Paris

Date: 1976

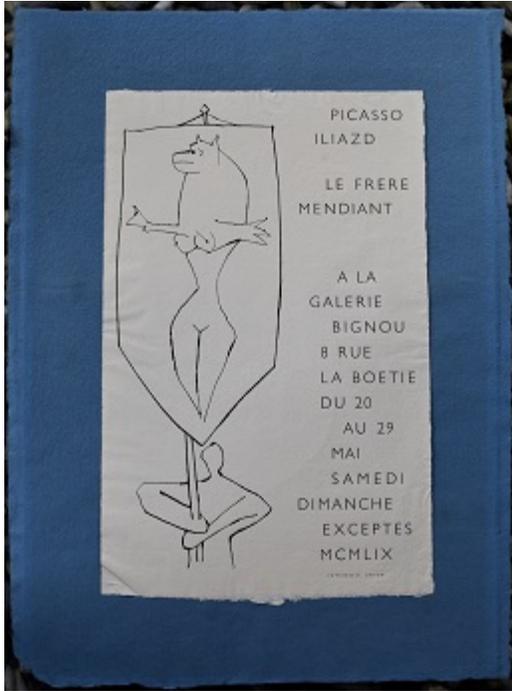
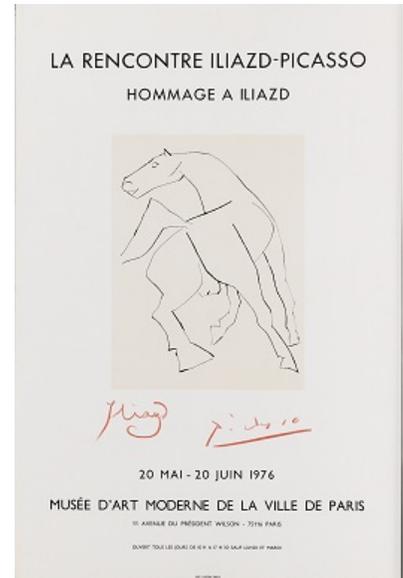
Size in cm. Plate (sheet): (60 x 40)

Print run: Unknown

Technique: Typography

Printer: Imprimerie Union, Paris

Catalogue graphic work : Bloch 1269, Orozco Books 154, Cramer 73, Horodisch A14



No.: 187

Czwiklitzer dtv No.: 159

Rodrigo: Not in Rodrigo

Title: *Picasso Iliazd - Le Frère Mendiant o Libro del conocimiento*

Publisher, Museum or Gallery: Galerie Bignou, Paris

Date: 1959

Size in cm. Plate (sheet): (55 x 40)

Print run: Unknown

Technique: Typography

Printer: Imprimerie Union, Paris

Catalogue graphic work : Bloch

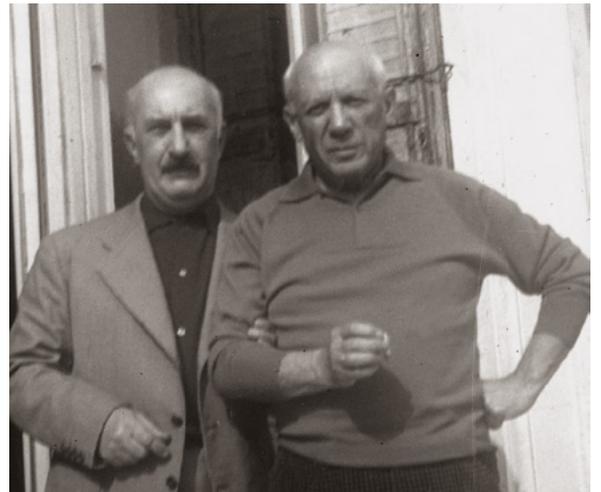
Comment : This poster announces the presentation of the book *Le Frère Mendiant o Libro del conocimiento*. One of the important collaborations between Picasso and designer, publisher and writer Iliazd, this volume features 16 original black and white drypoints illustrating the accounts of a Castillian Franciscan's travels in Africa during the 14th

century.

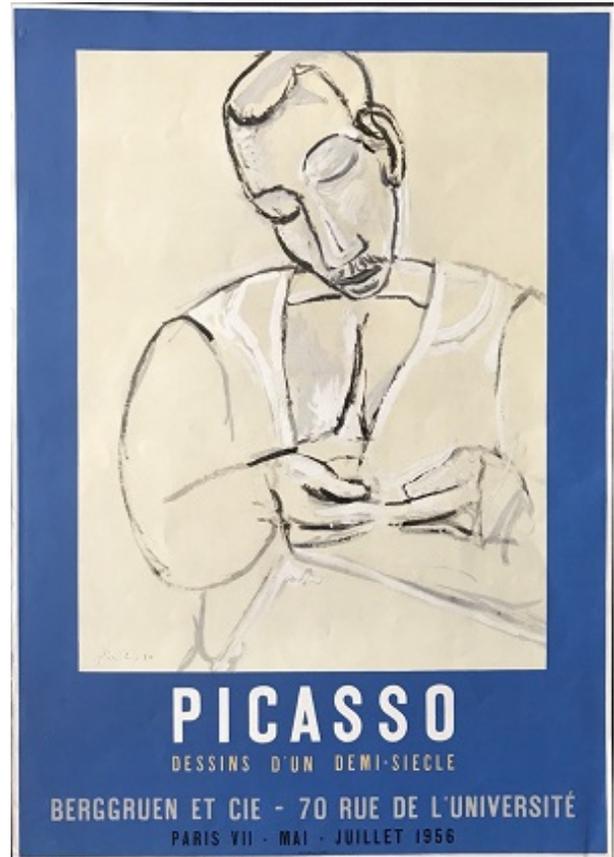
Cramer's catalogue raisonné notes that Picasso participated enthusiastically in this tribute to the African continent, contributing renditions of landscapes, vegetation and the inhabitants. Iliazd's layout, moreover, reads like a tour of Black Africa, uncovering one unknown land after the other. The text is composed in irregular typography, with varying spaces between the letters.

(Orozco books 183, Cramer 98, Horodisch A21)

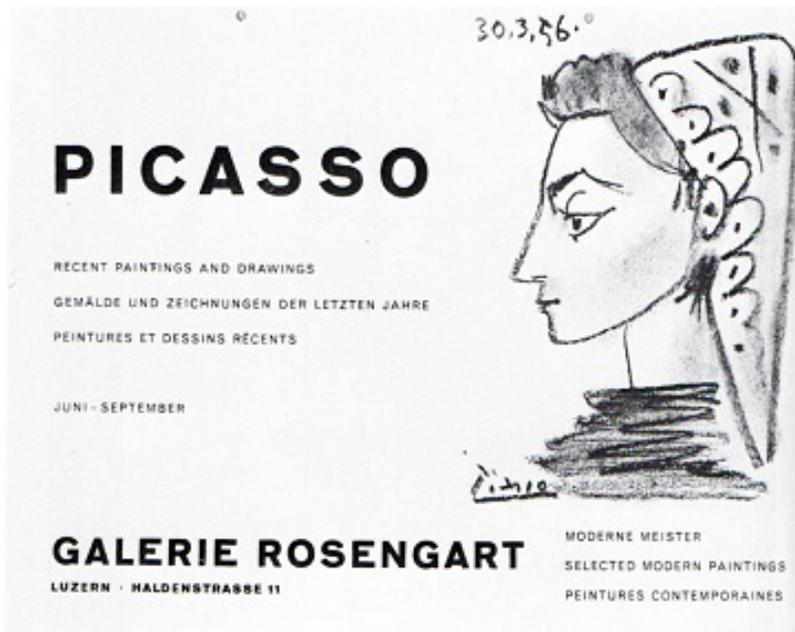
Photo : Picasso and Iliazd in La Californie



No.: 188
Czwiklitzer dtv No.: 116 **Rodrigo:** 46
Title: Dessins d'un demi-siècle
Publisher, Museum or Gallery: Berggruen Et Cie, Paris Mai -
 Juillet 1956
Date: 1956
Size in cm. Plate (sheet): 48,5 x 37 (67,5 x 47)
Print run: 1000 impressions
Technique: Photo lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervos II :7
Comment :

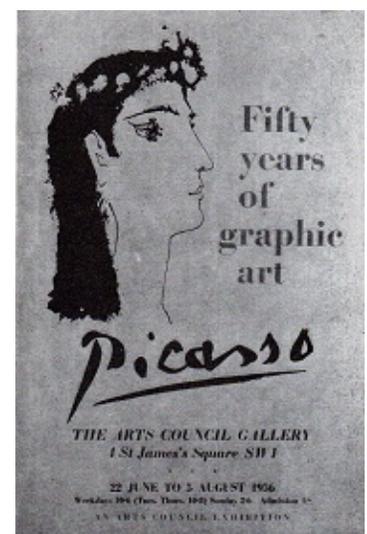


No.: 189
Czwiklitzer dtv No.: 117 **Rodrigo:** Not in Rodrigo
Title: Gemälde und Zeichnungen (Paintings and drawings)
Publisher, Museum or Gallery: Galerie Riosengart, Luzern, June-September
Date: 1956
Size in cm. Plate (sheet): 24,5 x 32
Print run: 50 impressions
Technique: Lithograph
Printer: Keller & Co, Luzern



No.: 190
Czwiklitzer dtv No.:

118 **Rodrigo:** Not in Rodrigo
Title: Fifty Years of Graphic Art
Publisher, Museum or Gallery: The Arts Council Gallery, London
Date: 1956
Size in cm. Plate (sheet): (76 x 50)
Print run: 500 impressions
Technique: Typography
Printer: Kynoch Press, Birmingham



No.: 191
Czwiklitzer dtv No.: 119 **Rodrigo:** Not in Rodrigo
Title: Les Peintres Témoins de leur temps
Publisher, Museum or Gallery: Musée Galliera 9.03 au 3.06.56
Date: 1956
Size in cm. Plate (sheet): 74 x 50
Print run: 2000 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris

No.: 192
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo



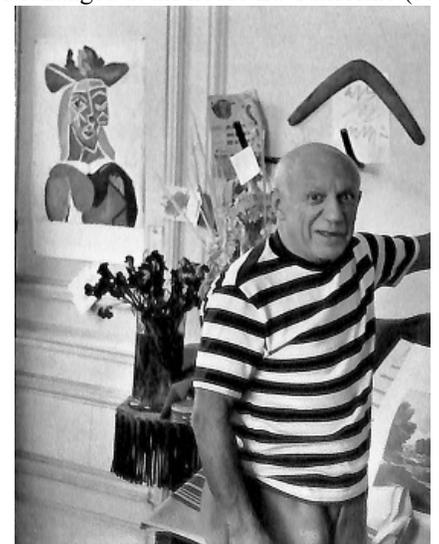
Title: Les Peintres Témoins de leur temps (avant la lettre)
Publisher, Museum or Gallery: Musée Galliera 9.03 au 3.06.56
Date: 1956
Size in cm. Plate (sheet): 76 x 51
Print run: Czwiklitzer only mentions the existence of 76 x 51 cm proofs printed on Vélin d'Arches. There were in fact 50 avant la lettre signed and numbered impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris

No.: 193
Czwiklitzer dtv No.: 120 **Rodrigo:** 51
Title: Maitres de l'Art Moderne
Publisher, Museum or Gallery: Galerie Beyeler, Bale 15 août - 15 octobre 1956
Date: 1956
Size in cm. Plate (sheet): 76,5 x 53,5
Print run: 500 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps)
Catalogue: Zervos X.1
Comment :

No.: 194
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Maitres de l'Art Moderne (avant la lettre)
Publisher, Museum or Gallery: Galerie Beyeler, Bale 15 août - 15 octobre 1956
Date: 1956
Size in cm. Plate (sheet): 76,5 x 53,5
Print run: unknown number of signed impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps)
Catalogue: Zervos X.1
Comment : Dedicated by Picasso to his friend Fernand Mourlot on 19 September 1956. Which indicates that when



less than four weeks were left for the closure of the exhibition, the poster with letters was not yet ready. This fact, together with the exceptional quality of the lithograph and the short print run points to a typical poster meant to be sold to collectors, and certainly not to be glued to walls to announce the exhibition. For Picasso, this avant la lettre lithograph was as good as a painting and had it hanged at his house La Californie (see photo)



No.: 195

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: **Hommage à Fernand Mourlot**

Publisher, Museum or Gallery: Galerie Mourlot, 16 E 79th St Suite 21, New York

Date: 1990

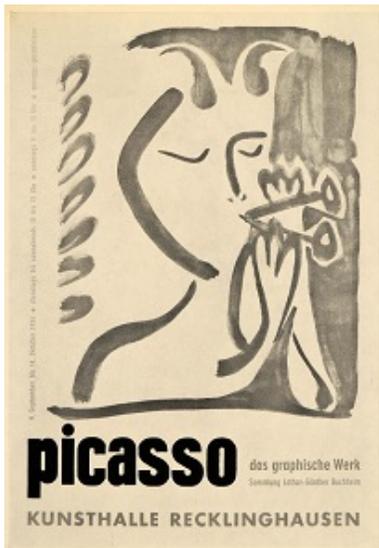
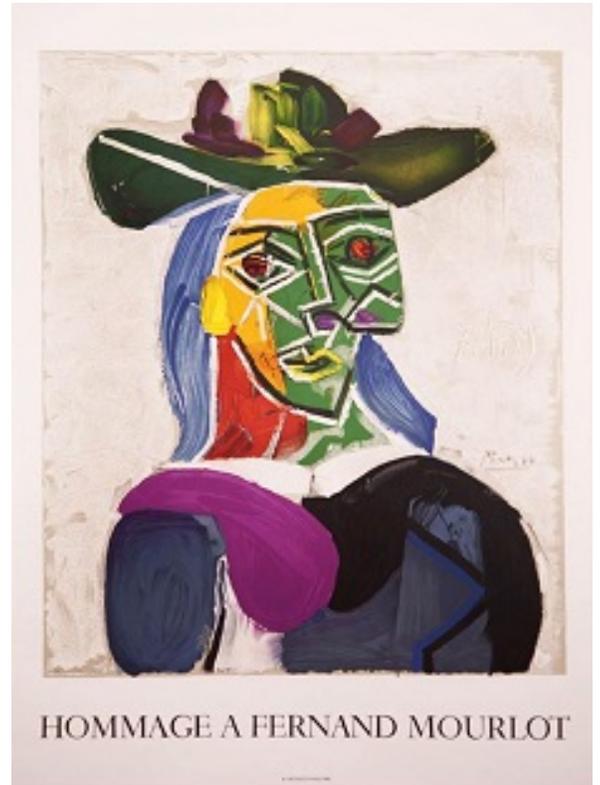
Size in cm. Plate (sheet): (52.1 x 54.6)

Print run: unknown number of signed impressions

Technique: **Lithograph**

Printer: Mourlot Frères, Paris

Comment : This poster edition was printed in 1990 by Atelier Mourlot. Offered with a Certificate of Provenance, signed, dated, stamped, and numbered by Eric Mourlot (grandson of Fernand).



No.: 196

Czwiklitzer dtv No.: 121 **Rodrigo:** Not in Rodrigo

Title: **Picasso, Das Graphische Werk, Sammlung Lothar-Günther Buchheim**

Publisher, Museum or Gallery: Kunsthalle Recklinghausen 9 September - 14 Oktober 1956

Date: 1956

Size in cm. Plate (sheet): (61,5 x 42)

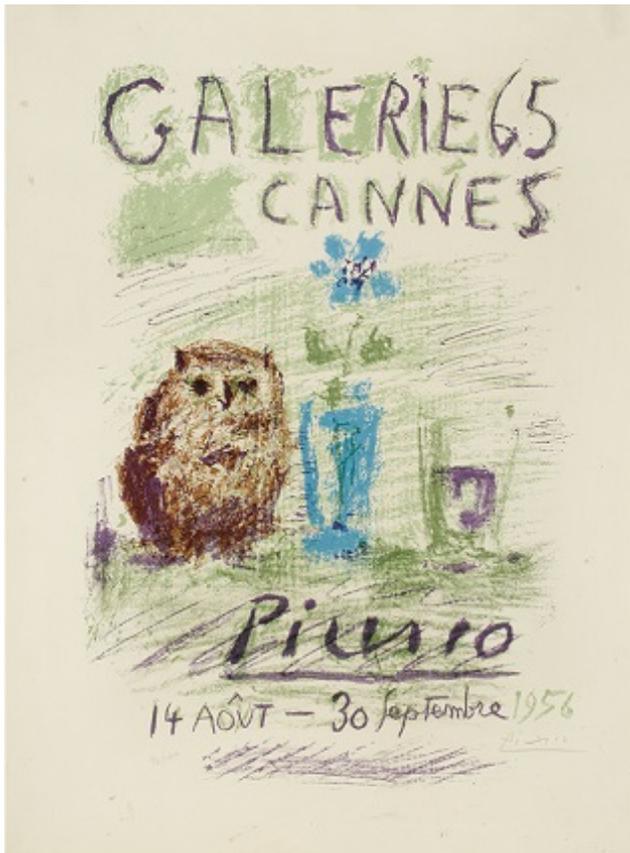
Print run: 800

Technique: Typography

Printer: Bauer-Druck, Recklinghausen

No.: 197
Czwiklitzer dtv No.: 21 **Rodrigo:** 50
Title: Galerie 65, Cannes
Publisher, Museum or Gallery: Galerie 65, Cannes
Date: 1956
Size in cm. Plate (sheet): 66 x 44 (70 x 48) according to Czwiklitzer. Reuße however mentions 65 x 44,5; Rodrigo mentions sheet size of 69 x 48,5
Print run: 2000 unsigned impressions as poster on Vélín;
Technique: original lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 1272 Reuße 682 Mourlot 282
Comment: some of the current edition posters were eventually signed by Picasso

No.: 198
Czwiklitzer dtv No.: 21 **Rodrigo:** 49
Title: Galerie 65, Cannes (signed edition)
Publisher, Museum or Gallery: Galerie 65, Cannes
Date: 1956
Size in cm. Plate (sheet): 66 x 44 (77 x 57); Arches (72 x 53)
Print run: 125 impressions on Vélín d'Arches and 100 numbered and signed impressions on Vélín d'Arches
Technique: original lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 1272 Reuße 682 Mourlot 282



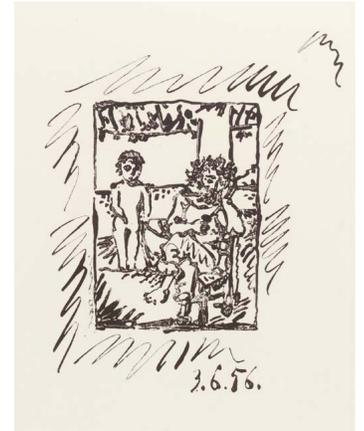
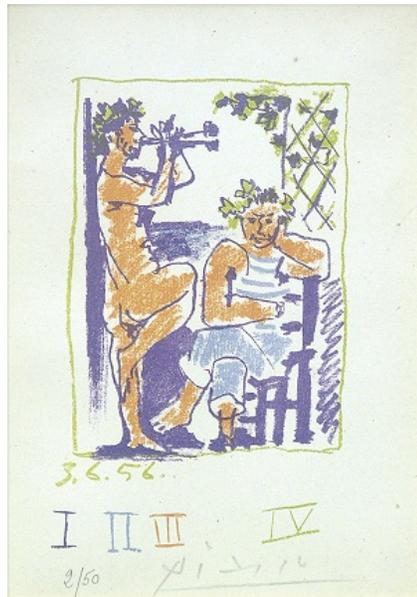
Comment : On December 5, 1958 Picasso improves the beautiful frontispiece lithograph of *L'Atelier de Cannes*. On a copy of the book owned by Gilberte Duclaud, the painter takes this lithograph and completes it with nine additional colors, in addition to dedicating it to the gallerist and her husband Serge, to serve as cover for the 250 luxury copies of the second edition of the book by the gallery owner *Ces peintres nos amis* edited by his Galerie 65 in Cannes.

The painters had known Duclaud much earlier. La Galerie 65 had been inaugurated in 1954 with an exhibition by Picasso. And two years later Gilberte repeated the operation, convincing the painter that the wealthy tourists who came to the Riviera were a clientele as good as that of Paris. The painter accepts and prepares for the exhibition held between August 14 and September 30, 1956 a beautiful poster in six colors (light green, brown, blue, dark green and two violets). From this poster (R. 682, M. 282), which neither Mourlot nor Reuße can date, but undoubtedly made between June 3 and 6, 2,000 copies on vellum paper of 69 by 48.5 cm will be printed. But one hundred copies will also be printed on Arches paper of 77 by 57 cm with margins, numbered and signed by Picasso. This poster is yet another proof more of a certain underestimation of Picasso posters. It was executed by the painter and printer with the same or greater care than many of his lithographs published by the Galerie Louise Leiris. In addition, the

circulation of 2,000 copies evidences that it was done with a commercial motive, since there were not in Cannes in 1956, with a

population of 65,000 inhabitants, enough street corners to place a poster in each of them. In short, the posters are original work of the same value as any other graphic work and are made and printed with the same commercial purpose: that collectors acquire them.

Picasso not only prepares the poster, but he also agrees to illustrate with an original lithograph the catalog of the exhibition, which exhibits engravings, lithographs and drawings made between 1905 and 1956, as well as a single oil painting: one of the many portraits made in 1954 of his model Sylvette David (Z.XVI: 306). To prepare this catalog, Picasso does on Sunday June 3 in Cannes a modest and small black drawing (8 by 12 cm) of a faun and a child. *Le Faune et l'Enfant* (R. 683, M. 283), did not satisfy Gilberte, and Picasso made a new attempt that same day, producing the beautiful lithograph *Faune et Marin (Méditerranée)* (R. 684, M. 284) made in four colors (green, violet, blue and ocher), which is used as a cover, being printed at 1,450 copies on paper of 19 by 14 cm. This modest catalog (Cramer 75) even has a luxury edition of 50 numbered copies, printed with the monogram "GD" and that carry an additional impression of the lithograph in ancient Japan paper, signed by Picasso



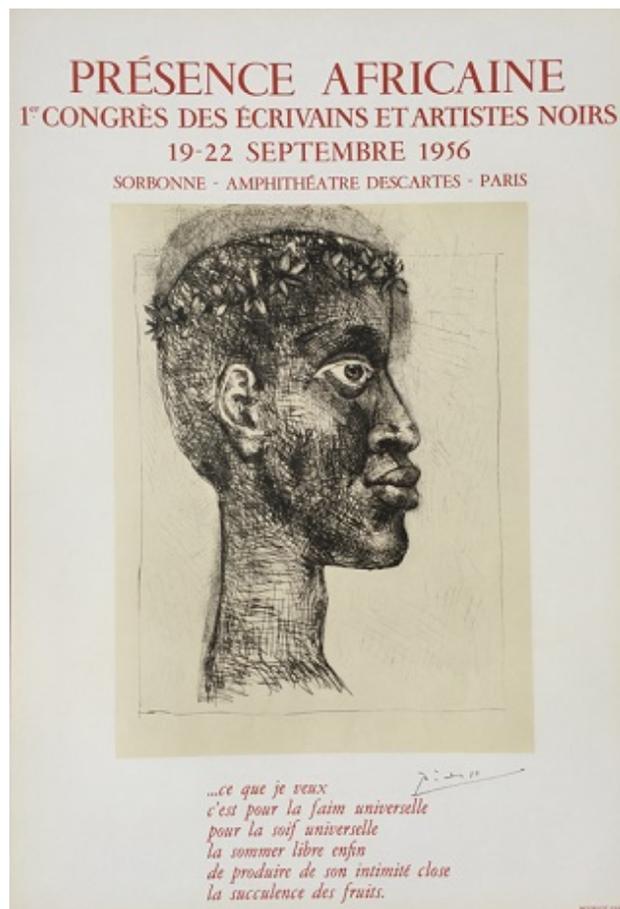
(it escapes to Reuße, who fails clearly here). These proofs on Japanese paper have a difference with the others: they keep the indications of Picasso to the printer regarding the order of colors: I for violet, II for blue, III for ocher and IV for green. The copies of the current edition of this beautiful lithograph are quoted at auctions for several hundred euros. We have also found a copy of the edition of the lithograph with the indications of colors, numbered (2/50) and signed, auctioned by Clars Auction Gallery of Oakland, California on February 7, 2010. This lot was estimated 2244 between 4 and 6,000 dollars. But in addition to the 50 luxury copies other copies were also printed with marks but without numbering or signing, since we have found one for sale in the Galerie Michael of Beverly Hills (reference # 912265). It is printed on Japan paper but does not have a number or signature.

The clever Gilberte Duclaud is in fact doing, with the complicity of the painter, the competition to Galerie Louise, editing and printing posters, catalogs and even original

lithographs.

Miguel Orozco

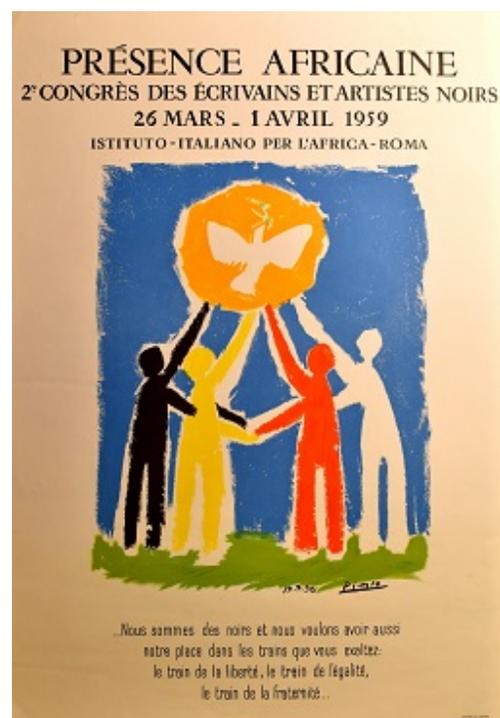
No.: 199
Czwiklitzer dtv No.: 122 **Rodrigo:** 52
Title: *Présence Africaine 1^{er} Congrès des écrivains et artistes noirs*
Publisher, Museum or Gallery: Sorbonne, Amphithéâtre Descartes, Paris 19 - 22 septembre 1956
Date: 1956
Size in cm. Plate (sheet): 37 x 28 (66 x 47,5); (66 x 41 Rodrigo)
Print run: 500 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 633
Comment : Rodrigo justifies his consideration of this poster as “an original Picasso work” on the fact that the same criteria was applied for the *Chant des Morts* poster. He forgets that the *Chant des morts* illustration was a lithograph, pulled from the same zinc plate as the one of the book which it announced, whereas in this case, the original work was a 1950 etching and dry point, and the 1956 poster is a lithograph. Not comparable.



No.: 200
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: *Présence Africaine 1er Congrès des écrivains et artistes noirs*
Publisher, Museum or Gallery:
Date: 2011
Size in cm. Plate (sheet): (60 x 40)
Print run: Unknown
Technique: Offset
Comment : This is a 2011 reprint of the poster, with inscriptions by the

participants

No.: 201
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: *Présence Africaine - Deuxième Congrès des Ecrivains et Artistes Noirs*
Publisher, Museum or Gallery: Instituto Italiano per l’Africa, Roma
Date: 1959
Size in cm. Plate (sheet): (60 x 42)
Print run: Unknown
Technique: Lithograph
Printer: S.A. Courbet, Paris



No.: 202

Czwiklitzer dtv No.: 124 **Rodrigo:** 55

Title: **Un poème dans chaque livre de Paul Eluard**

Publisher, Museum or Gallery: Louis Broder, La Maison de la Pensée Française

Date: 1956

Size in cm. Plate (sheet): 19,5 x 12,5 (49,5 x 32,5);

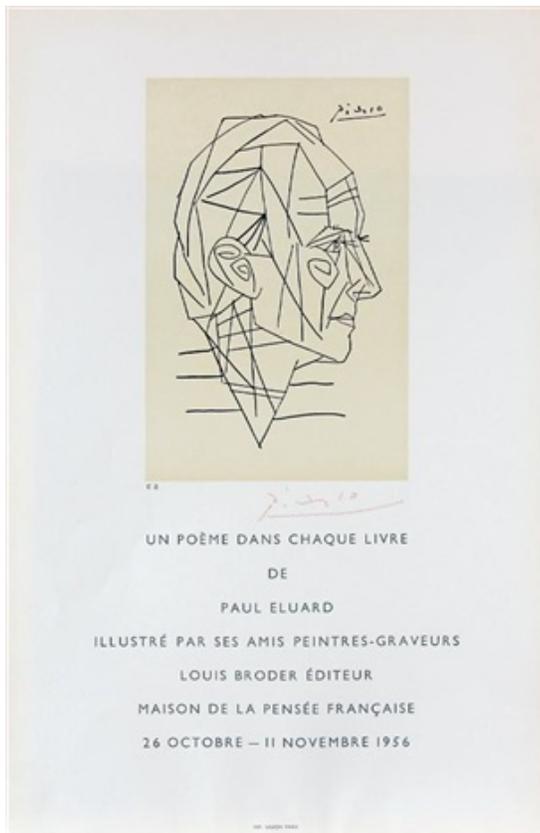
Print run: unknown

Technique: Typography

Printer: Imprimerie Union, Paris

Catalogue graphic work :

Comment : This is an original Picasso poster, designed by the artist. Rodrigo indicates, wrongly, that the image size is 23,5 x 15,5 cm, which is actually the sheet size of the avant la lettre edition.



dans chaque livre de Paul Eluard (avant la lettre)

Publisher, Museum or Gallery: Louis Broder

Date: 1956

Size in cm. Plate (sheet): 19,5 x 12,5 (23.7 x 15.5); (30 x 24 cm);

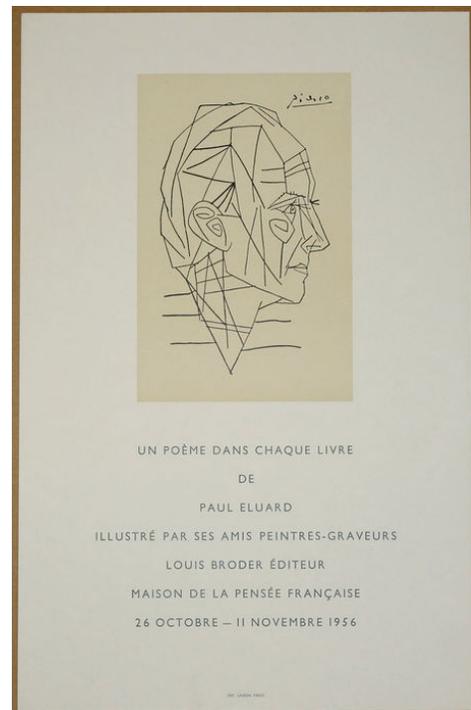
Print run: 100 numbered and signed impressions

Technique: Photo lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work :

Comment : Czwiklitzer mentions a sheet size of 23,5 x 15,5, without mentioning that it is for the avant la lettre edition, which both he and Rodrigo ignore. Czwiklitzer and Rodrigo talk of typography, but it is likely that prestigious auction houses are right in describing this work as a lithograph. It looks plausible that Broder asked Mourlot, who did other work for him this year, to print 100 copies of this edition.



No.: 203

Czwiklitzer dtv No.: Not

in Czwiklitzer **Rodrigo:**

54

Title: **Un poème dans chaque livre de Paul Eluard (signed edition)**

Publisher, Museum or Gallery: Louis Broder, La Maison de la Pensée Française

Date: 1956

Size in cm. Plate (sheet): (48,5 x 31)

Print run: 100 numbered and signed impressions

Technique: Typography

Printer: Imprimerie Union, Paris

No.: 204

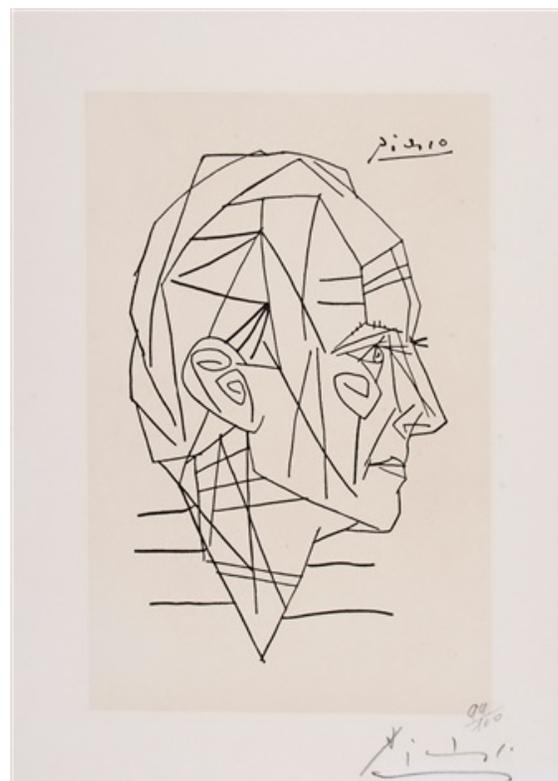
Czwiklitzer dtv

No.: Not in

Czwiklitzer

Rodrigo: Not in Rodrigo

Title: **Un poème**



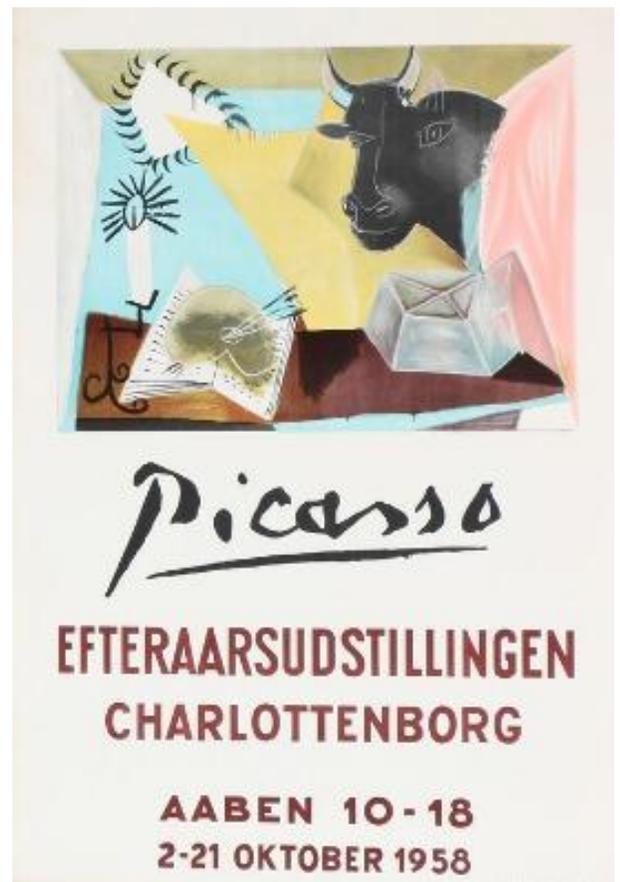
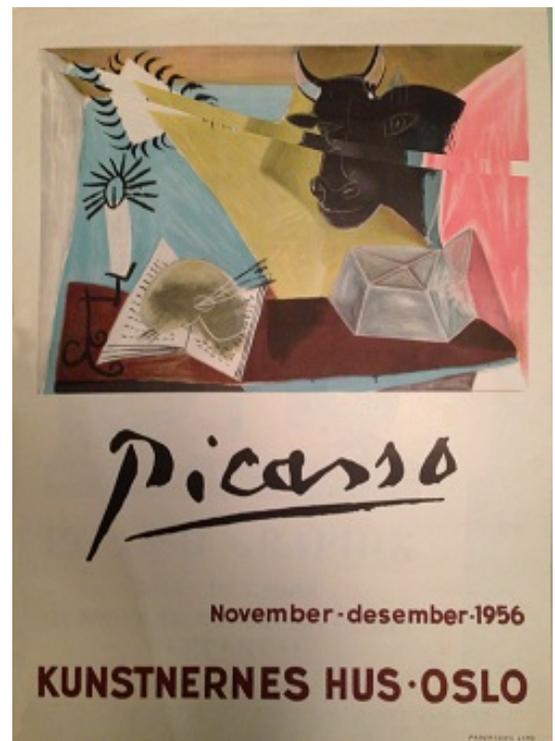
No.: 207
Czwiklitzer dtv No.: 125 **Rodrigo:** Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Kunstnernes Hus, Oslo November-December 1956
Date: 1956
Size in cm. Plate (sheet): 70 x 50
Print run: 600 impressions
Technique: Lithograph
Printer: Pedersens Lito, Oslo
Catalogue: Zervos IX :240



No.: 208
Czwiklitzer dtv No.:
 Not in Czwiklitzer
Rodrigo:
 Not in Rodrigo
Title: Picasso (avant la lettre)
Publisher, Museum or Gallery:
 Kunstnernes Hus,
 Oslo November-December 1956
Date: 1956
Size in cm. Plate (sheet): 33,5 x 45 (56 x 49)
Print run:
 unknown number of impressions
Technique:
 Lithograph
Printer: Pedersens Lito, Oslo

Catalogue: Zervos IX :240

No.: 209
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Efteraarsudstilling exhibition at Charlottenborg 2-21 October 1958
Date: 1956
Size in cm. Plate (sheet): 79 x 52
Print run: unknown number of impressions
Technique: Lithograph
Printer: Pedersens Lito, Oslo
Catalogue: Zervos IX :240



No.: 210

Czwiklitzer dtv No.: Not in Czwiklitzer Rodrigo: Not in Rodrigo

Title: **Le mystere Picasso**

Publisher, Museum or Gallery:

Date: 1956

Technique: Offset

Comment : Japanese marketing poster for the film by Henri-Georges Clouzot



No.: 211

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: **Le mystere Picasso**

Date: 1956

Size in cm. Plate (sheet): (74 x 50)

Technique: Offset

Comment : Another Japanese marketing poster for the film by Henri-Georges Clouzot

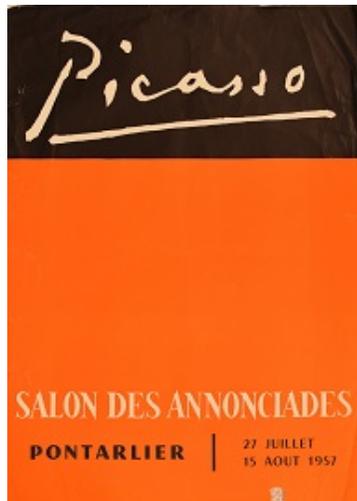
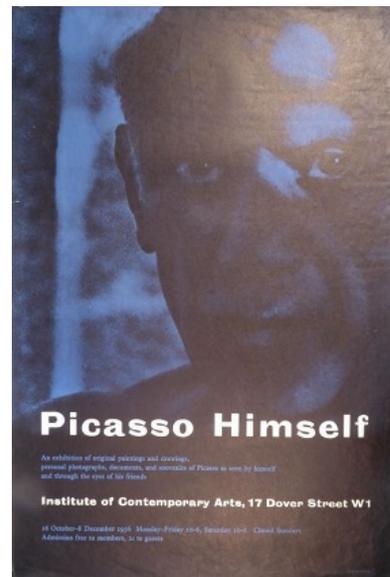
Rodrigo: Not in Rodrigo

Title: **Picasso Himself. Original paintings and drawings, personal photographs** Publisher, Museum or Gallery: Institute of Contemporary Arts, London

Date: 1956

Size in cm. Plate (sheet): (76,2 x 50,8)

Technique: Offset



No.: 213

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: **Salon des Annonciades**

Publisher, Museum or Gallery: Pontarlier

Date: 1957

No.: 214

Czwiklitzer dtv No.: 128 **Rodrigo:** Not in Rodrigo

Title: Gemmaux de Picasso 1900-1957

Publisher, Museum or Gallery: Grande Galerie du Faubourg Saint-Honoré

Date: 1957

Size in cm. Plate (sheet): (50 x 36)

Print run: 1000 impressions, 100 of them numbered

Technique: Photo lithograph

Printer: Richard, Paris

Comment : The lithograph is glued to a typographic poster. Picasso exhibited his gemmaux (enamel gems) at the Grande Galerie du Faubourg Saint Honoré in 1957, which met great success among the world's elite.



No.: 215

Czwiklitzer dtv

No.: 129

Rodrigo: 59

Title: XIIIeme

Salon de Mai

Publisher,

Museum or

Gallery: Musée

d'Art Moderne de la ville de Paris Du 4 au 30 mai 1957

Date: 1957

Size in cm. Plate (sheet): 77 x 49

Print run: 600

Technique: Collotype (Czwiklitzer and Rodrigo). We believe, like all galleries and experts, that it is an **offset lithograph**

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 746; Baer 906

Comment : The illustration used for this poster was the sugar-lift etching and aquatint *Torse de femme (L'Egyptienne)* Bloch 746; Baer 906, commercialized by galerie Louise Leiris, Paris, on 1954. It is further described below.

No.: 215 A

Czwiklitzer dtv No.: Not in

Czwiklitzer **Rodrigo:** Not in

Rodrigo

Title: Torse de femme (L'Egyptienne)

Publisher, Museum or Gallery: Galerie Louise Leiris, Paris

Date: 1953

Size in cm. Plate (sheet): 83,5 x 47,4 (91,6 x 63,9)

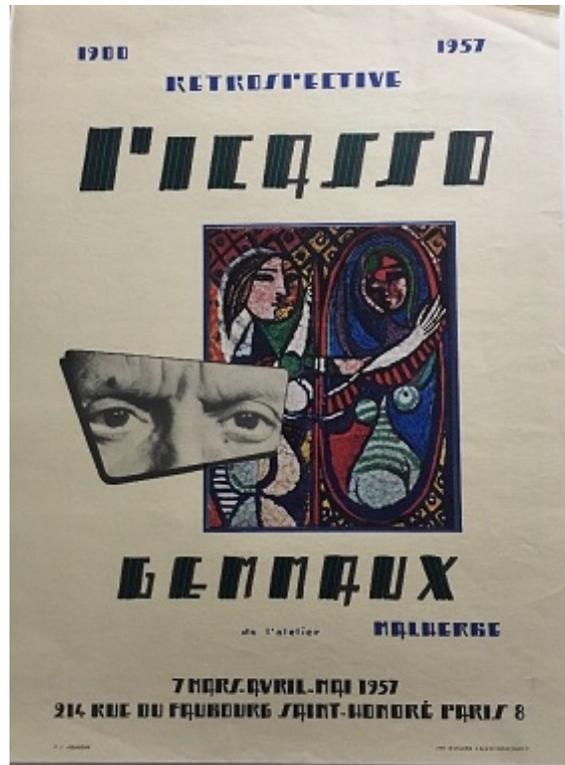
Print run: 50 signed and numbered impressions

Technique: sugar-lift etching and aquatint

Printer: Lacourière, Paris

Catalogue graphic work : Bloch 746; Baer 906

Comment : This large portrait of Françoise Gilot, Picasso's muse from 1943-1953, is considered one of the most compelling and powerful in Picasso's graphic oeuvre. This was one of Picasso's last portraits of Gilot before the relationship floundered in the autumn of 1953.



No.: 216

Czwiklitzer dtv No.: 130

Rodrigo: Not in

Rodrigo

Title: Picasso L'Atelier

Publisher, Museum or Gallery: Galerie Rosengart,
Luzern

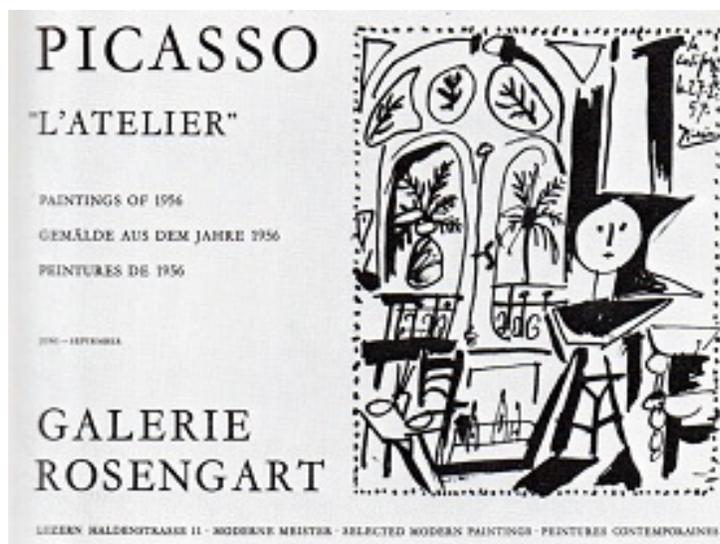
Date: 1957

Size in cm. Plate (sheet): (31,5 x 41,5)

Print run: 50 impressions

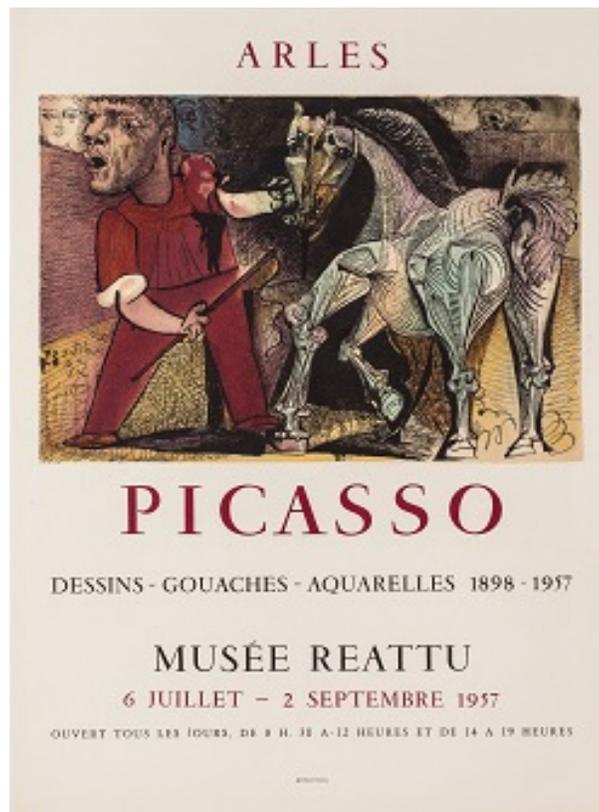
Technique: Lithograph

Printer: Wolfsenberger, Zürich



No.: 217
Czwiklitzer dtv No.: 131 **Rodrigo:** 62
Title: Dessins - Gouaches - Aquarelles 1898-1957
Publisher, Museum or Gallery: Musée Reattu, Arles 6 juillet - 2 septembre 1957
Date: 1957
Size in cm. Plate (sheet): 67,5 x 49
Print run: 1000 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervos IX :83

No.: 218
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Dessins - Gouaches - Aquarelles 1898-1957 (signed avant la lettre)
Publisher, Museum or Gallery: Musée Reattu, Arles 6 juillet - 2



septembre 1957
Date: 1957
Size in cm. Plate (sheet): 29,5 x 43
Print run: 200 signed impressions on Vélín d'Arches with watermark
Technique: Lithograph
Printer: Mourlot Frères, Paris

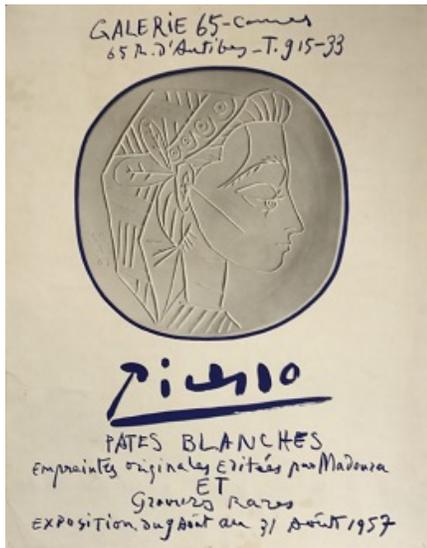
No.: 219
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Dessins - Gouaches - Aquarelles 1898-1957 (unsigned avant la lettre)
Publisher, Museum or Gallery: Musée Reattu, Arles 6 juillet - 2 septembre 1957
Date: 1957
Size in cm. Plate (sheet): 29,5 x 43
Print run: unknown number of unsigned impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris



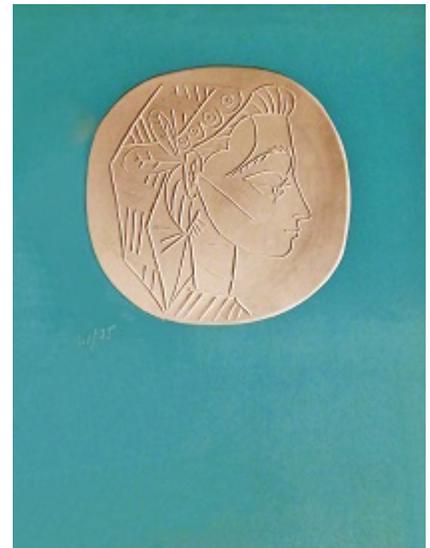
No.: 220
Czwiklitzer dtv No.: 131 A **Rodrigo:** 179
Title: Aus dem Traumbuch del Maler Phantasic und Vision
Publisher, Museum or Gallery: Frankfurter Kunstverein
Date: 1968
Size in cm. Plate (sheet): (84 x 60)
Print run: 1110 impressions



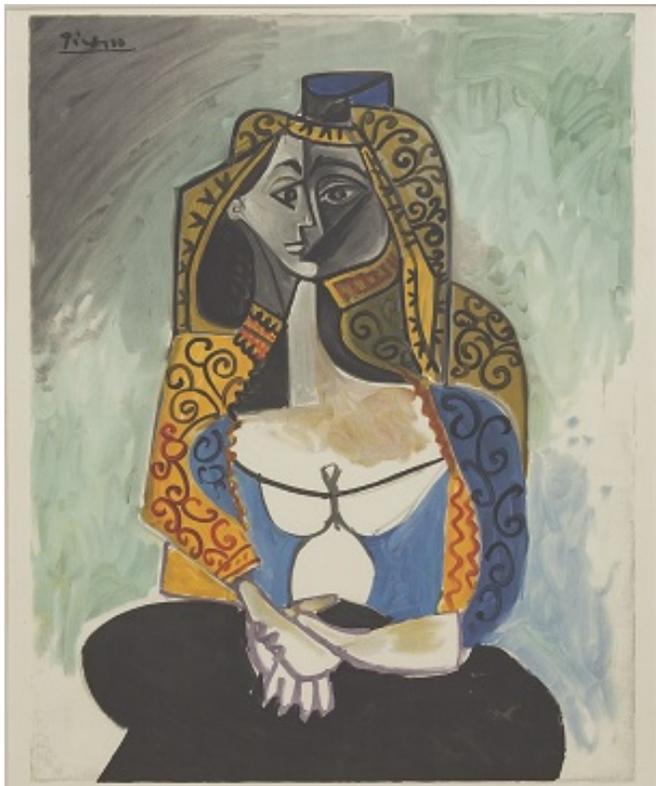
No.: 221
Czwiklitzer dtv No.: 133 **Rodrigo:** 67



Title: Picasso Pates Blanches - Empreintes originales et gravures rares
Publisher, Museum or Gallery: Galerie 65, Cannes
Date: 1957
Size in cm. Plate (sheet): (57,5 x 45)
Print run: 500 impressions
Technique: Offset
Printer: Devaye, Cannes
Comment : We include a photo of the actual ceramic dish reproduced in the poster



No.: 222
Czwiklitzer dtv No.: 134 **Rodrigo:** Not in Rodrigo
Title: *Maîtres de l'Art Moderne*
Publisher, Museum or Gallery: Galerie Beyeler, Bale. Septembre -
 Octobre 1957
Date: 1957
Size in cm. Plate (sheet): 85 x 56,5
Print run: 550 impressions of the poster
Technique: Lithograph
Printer: Wassermann, Basel
Catalogue: Zervos XVI :527



No.: 223
Czwiklitzer dtv No.: Not illustrated in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: *Maîtres de l'Art Moderne (avant la lettre)*
Publisher, Museum or Gallery: Galerie Beyeler, Bale. Septembre
 - Octobre 1957
Date: 1957
Size in cm. Plate (sheet): 87 x 65
Print run: 535 impressions avant la lettre
Technique: Lithograph
Printer: Wassermann, Basel
Catalogue: Zervos XVI :527
Comment :

No.: 224

Czwiklitzer dtv No.: 22 **Rodrigo:** Not in Rodrigo

Title: Portrait de Jacqueline, Un demi-siècle de Livres Illustrés

Publisher, Museum or Gallery: Galerie H. Matarasso, Nice

Date: 1956

Size in cm. Plate (sheet): 51,5 x 38,5 (70 x 50)

Print run: 500 on Vélin

Technique: original 3-color lithograph

Printer: J. Berto, Marseille

Catalogue graphic work : Bloch 1274, Mourlot 289, Reuße 695

Comment : On Wednesday, November 28, 1956, Picasso hurriedly began work to make a poster that had been commissioned to announce the exhibition *Picasso: Un demi-siècle de Livres Illustrés* that was to be held at the modest H. Matarasso Gallery in Nice between the 21st December 1956 and January 31, 1957. The gallery was the subsidiary that the Parisian publisher Henri Matarasso had opened in Nice in 1941,



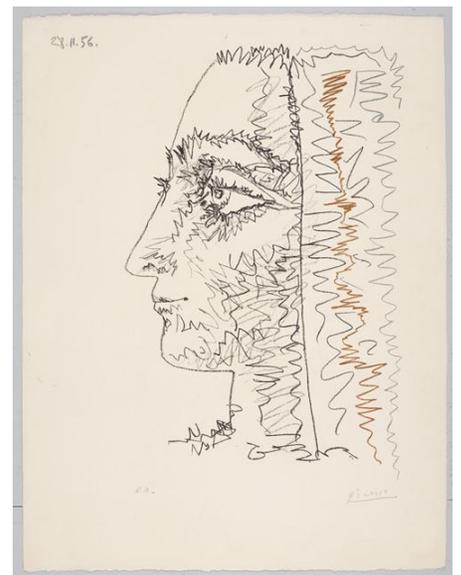
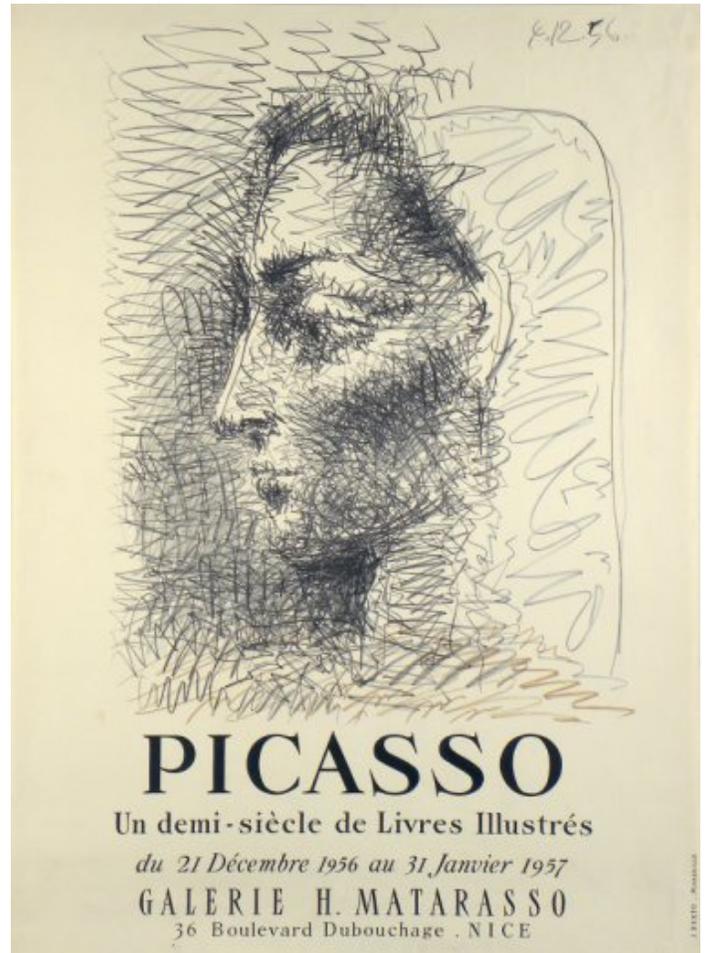
leaving it in the hands of his son Jacques. Picasso works quickly but conscientiously. His first attempt is already an achievement. He made a beautiful profile portrait of Jacqueline's face with pencil on transfer paper passed to stone of 42 by 51

cm (*Profil en trois couleurs*, R. 687, M. 288). Mourlot does not record this proof in black, but Reuße indicates that there is only one impression. However, we think there are more copies. One of them, in perfect condition and marked on the back 6/6 was shown in an exhibition at the gallery Alan Cristea in London between March 24 and

April 21, 2011, along with the version in three colors.

But the portrait is black and probably he had been asked for color, so the painter, who was probably satisfied with just one color, adds two zig-zag lines on report papers, one in brown and the other in gray, which are passed to stone. But something happens: either the magnificent result does not please, or Picasso decides that the first attempt was so beautiful that he had to edit it. Especially when his dealer in Paris is quite jealous of exhibitions in the provinces. Mourlot explains that it has been a sudden decision of the painter, who has felt inspired to make another portrait even more beautiful. In any case, the fact is that on Tuesday, December 4, just over two weeks before the exhibition opens, he makes another attempt from scratch. Meanwhile the first attempt is published by the Galerie Louise Leiris at 5 + 50 numbered copies and signed by the painter, printed on Arches paper of 66 by 50 cm (R. 688, M. 288).

The evidence that there has been a certain conflict and we are facing a compromise solution is that the second lithograph is no longer printed by Mourlot. Kahnweiler and/or Leiris, who are his true clients and who pay him, would have warned the printer that he should not participate, as he had done that same summer on the occasion of the exhibition of the Galerie 65, in Picasso's infidelities. The second



profile portrait of Jacqueline on December 4 is done by Picasso, like the first one, with lithographic pencil. The result is another beautiful lithograph (*Portrait de Jacqueline*, R. 692, M. 289), more worked but perhaps not as successful as the first one. This time the painter draws with several types of lithographic pencil (to obtain different shades of black) directly on a zinc plate provided by printer Jo Berto (Joseph Bertocchio) of Marseille. A first proof is printed in black and it is satisfactory, moving then to print another proof with the text (R. 693). But again someone says that color is needed, so the painter adds some scribbles that are pulled in gray and brown that add the required color note.

From this beautiful lithograph (R. 694) Picasso approves the printing of 15 *avant la lettre* prints, that is without text, on Vergé Montval paper, signed and numbered from 1 to 15, and 85 copies in Arches numbered from 16 to 100 and signed with multicolor pencil, all in the dimensions of 66 by 50 cm. One of these copies was put on sale at the auction of the Artcurial-Briest-Poulain-F.Tajan house on June 5, 2013 (*Estampes et Livres Illustrés - Peintures & Arts Graphiques*, Lot 161). The estimated price was between 8 and 10,000 Euros. The Artcurial house had sold copy number 16/100, signed in blue, in its auction n° 1707 of 08.12.2009 for € 16,576 (lot 141). Another proof, No. 31/100, was sold by Ketterer Kunst München in its auction No. 386 *Modern Art*, on December 10, 2011 for € 20,000, twice the initial estimate. The Bukowskis house in Stockholm sold copy number 72/100 signed with blue pencil at auction no. 569 from 24 to 26-10.2012 (*Höstens Moderna Auktion* lot 449), for 165,750 Swedish crowns (about € 18,500). Christie's on the other hand had sold at auction No. 7601 of London on 06.25.2008 (lot 261) another copy for £ 15,000. It was not numbered and was therefore an artist copy apart from the 100 edition, and it was dedicated to bullfighter Dominguín (*Picasso Para ... Luis Miguel el 17.9.59*). The seller was none other than actress Lucia Bosé. Other facts prove that many artist proofs were printed: Phillips auction house in New York sold on 8.06.2011 one of these, marked 'épreuve d'artiste' but signed in brown pencil. It was estimated at \$ 3-4,000 (*Modern and Contemporary Editions Auction*, lot # 40). And Australian house Deutscher and Hackett sold in its auction *Important Australian & International Art* of 23.04.2013 in Melbourne another numbered 185/200 (sic) and with an ostensibly false signature, in spite of coming from the Baroness Maie Casey, very linked to MoMA and wife of the Governor of Australia Baron Robert Casey. Neither the counterfeiter nor the auction house had a reasoned catalog at hand. But attendees at the auction paid at the price of a false signature: only 840 Australian dollars. The gallery Michelle Champetier in Cannes had in November 2013 copy 45/100 for sale. Of the edition of the poster with text, 500 copies are printed on somewhat larger vellum paper (70 by 50 cm).

In any case, and in regard to his freedom with respect to his Parisian art dealer, the painter did not budge and edited again signed lithographs without the intervention Galerie Louise. A reservation: this time Mourlot has not been the printer, and it has been made with offset machines, which is evident when observing that the date is legible, while if it had been printed with the zinc plate would appear inverted. This does not detract the quality of these two magnificent lithographs, which is recognized by Mourlot himself. The second concession that the painter has to accept is that the circulation of the poster be reduced: from the 2,000 copies that have been printed of the poster of the Galerie 65, it is only 500 in the case of Matarasso (R. 695). This limitation of number is corrected, however, because as soon as the modest printer Berto prints his 500 copies of the poster, Picasso asks Devaye Imprimeur in Cannes, who had already printed additional copies of the poster announcing the exhibition la la Galerie 65 in the previous summer (R. 682), to pull more copies, but no longer in lithography. It is likely that the total number of copies of the poster printed by Devaye is 1500, because this would complete the 2000 copies that we got used to. In any case, no reasoned catalog refers to the intervention of the Cannes printer, which is in our view essential because it was clear that none of the copies of the lithographic edition was going to be wasted by being stuck in a wall of Nice. The Devaye poster is beautiful and decorative, but collectors, always armed with a good magnifying glass, must be careful not to be given a pig for a hare. A non-lithographic poster of Picasso can be beautiful and ornamental, but its artistic value is zero. In any lithograph, the link with the artist is direct, while a four-color process is nothing more than a photograph of the work itself, that is, of the lithograph. For this poster printed by Devaye there are gallerists who ask for hundreds of euros, while we think that their price should be counted rather in tens. The existence of the four-color edition removes value from the original edition in lithography, however much the two are clearly distinguishable, not only with a magnifying glass, but because the second one mentions the two printers, Devaye and Berto written below to the left and right respectively, while the original only bears the name of Berto on the bottom right. Christie's sold, in its Sale 6833 of December 2, 2003 (Lot 267) a copy of the original edition of the poster for 5,378 £ (\$ 9,233), which appears to us as considerable for an unsigned poster. We have not found any more examples of sales at auction or available in galleries, which is strange given its large print run of 500 copies plus the well-known artist copies.

We suspect that there are in antiquarians unidentified copies waiting for alerted collectors to arrive. But be careful: for example, the gallery specialized in posters Yaneff International of Caledon East, Canada, had on sale in October 2013 a copy, and for only 225 \$. The trick is that the poster actually comes from a smaller version contained in the book *Les affiches originales des maîtres de l'école de Paris*, published in 1959 by Sauret, and that reproduces in lithography 102 posters –mostly in color– of Braque, Chagall, Dufy, Leger, Matisse, Miro and Picasso. The book was also published in editions in English (*Art in Posters*) and German (*Kunst Im Plakat*), and is sold today for no less than 1,000 euros per copy.

Miguel Orozco

No.: 225

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in

Rodrigo

Title: Portrait de Jacqueline (Avant la lettre only in black)

Publisher, Museum or Gallery: Galerie H. Matarasso, Nice

Date: 1956

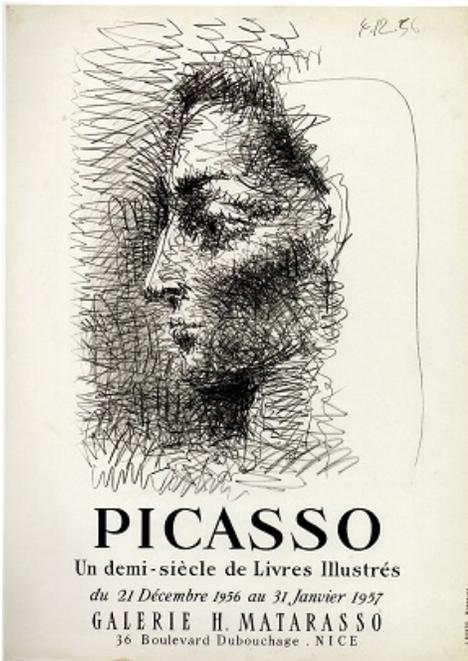
Size in cm. Plate (sheet): 51,5 x 38,5 (70 x 50)

Print run: only a few trial proofs

Technique: original 1 color lithograph

Printer: J. Berto, Marseille

Catalogue graphic work : Bloch 827, Mourlot 289, Reuße 692



No.: 226

Czwiklitzer dtv No.:

Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Portrait de Jacqueline (poster only in black)

Publisher, Museum or Gallery: Galerie H. Matarasso, Nice

Date: 1956

Size in cm. Plate (sheet): 51,7 x 38,3 (66,6 x 50,8)

Print run: only a few trial proofs

Technique: original 1 color lithograph

Printer: J. Berto, Marseille

Catalogue graphic work : Bloch 827, Mourlot 289, Reuße 693



No.: 227

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Portrait de Jacqueline, Un demi-siècle de Livres Illustrés

Publisher, Museum or Gallery: Galerie H. Matarasso, Nice

Date: 1956

Size in cm. Plate (sheet): 51,5 x 38,5 (70 x 50)

Print run: 100 signed and numbered, of which 85 on on Vélin d'Arches and 15 on Vergé Montval. Some on Richard de Bas

Technique: original 3-color lithograph

Printer: J. Berto, Marseille

Catalogue graphic work : Bloch 827, Mourlot 289, Reuße 694

Comment : state dedicated « To my dear friend and comrade Maurice Thorez » (Secretary General of the French communist party)



No.: 228

Czwiklitzer dtv No.: 126 **Rodrigo:** 56

Title: Portrait de Jacqueline, Un demi-siècle de Livres Illustrés

Publisher, Museum or Gallery: Galerie H. Matarasso, Nice

Date: 1956

Size in cm. Plate (sheet): 51,5 x 38,5 (70,5 x 50)

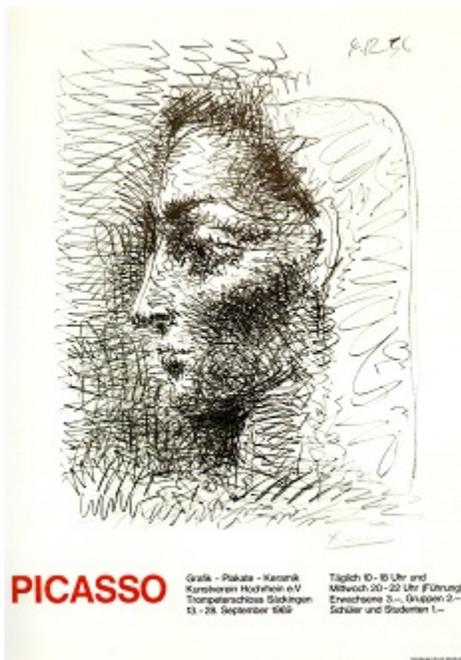
Print run: unknown number of impressions (1500 ?)

Technique: 4-color offset

Printer: Devaye, Cannes

Catalogue graphic work : Bloch 1274, Mourlot 289, Reuße 695

Comment : Rodrigo only illustrates the offset poster printed by Devaye, not the original lithograph one printed by Berto



No.: 229

Czwiklitzer dtv No.: Not in

Czwiklitzer Rodrigo: 188

Title: Picasso Grafik

Plakate Keramik

Publisher, Museum or Gallery: Kunstverein Hochrhein e.V. Säckingen

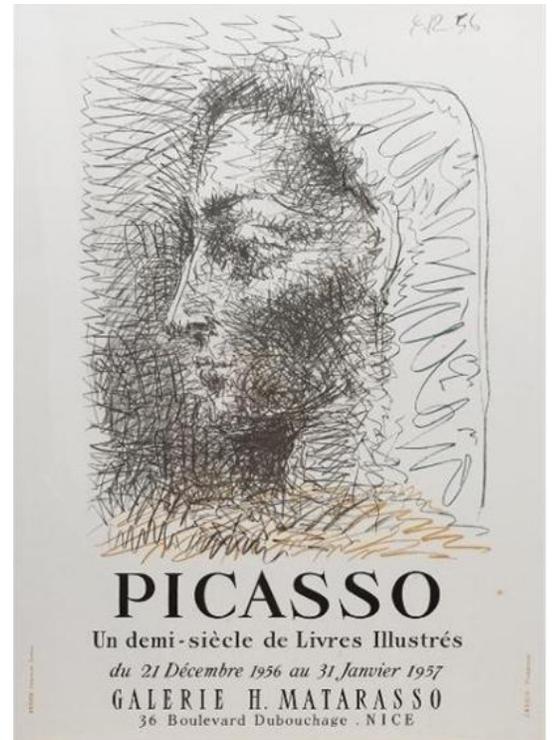
Date: 1969

Size in cm. Plate (sheet): (62 x 44)

Print run: 300 impressions

Technique: Photo lithograph

Printer: Hornberger-Druck, Maulburg



No.: 230

Czwiklitzer dtv No.: 25 Rodrigo: 58

Title: Picasso peintures 1955-1956

Publisher, Museum or Gallery: Galerie Louise Leiris, Paris

Date: 1957

Size in cm. Plate (sheet): 37,5 x 53 (74 x 54)

Rodrigo curiously talks of an edition of the poster in 73 x 45 cm paper, i.e., smaller in width than the image itself.

Print run: 1500 poster impressions

Technique: original 3 color lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1275, Mourlot 299 Reuße 697

Comment : The passage of arms with the gallery of Louise Leiris closes shortly after, since this one prepares an exhibition of his paintings of 1955 and 1956, to be held in March and April of 1957.

Although this exhibition is, from the artistic point of view much more important than Matarasso's books show, Picasso only makes a small lithograph with a stone of 12.5 by 16 cm in four colors (green, red, blue and yellow) of a bisected face for the cover of the small catalog of the exhibition (Cramer 85)



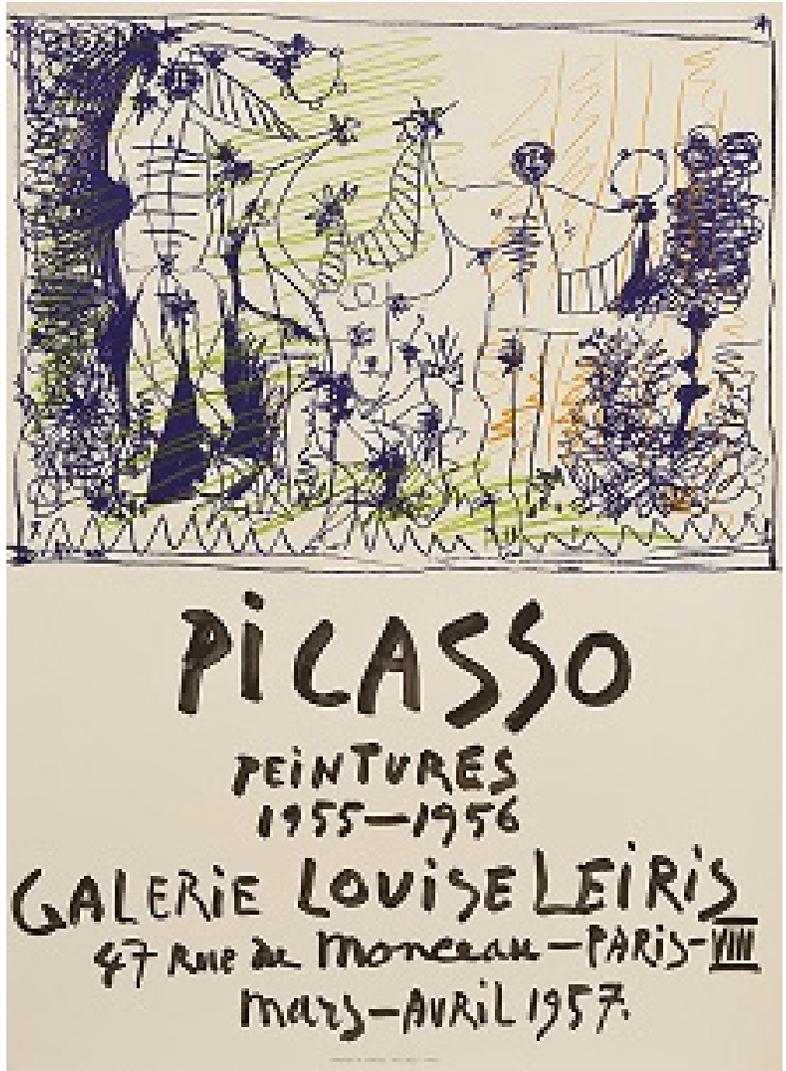
which is 16.6 by 16.6 cm. The lithograph (R. 696, M. 298) is printed at 4,000 current copies,

without a deluxe edition, as had been edited in the case of the Galerie 65 in Cannes.

Picasso also makes another lithograph for the poster announcing this exhibition. It is a festive but simple composition of dancing fauns realized in three colors (drawing in

violet, and small touches of green and orange) on report paper passed to stone of 37 by 52 cm. The lithograph is not dated on the plate, and neither Mourlot, Bloch nor Reuße dare to put a date, but it seems clear to us that Picasso could not do it until at least the end of February, and probably he did not make it until March 25, very late for the poster to be effectively used to announce the exhibition. But we know that the usefulness of a Picasso poster printed by Mourlot is not to serve as an advertisement, but to be sold to collectors. The poster was printed at 1500 copies of 73 by 45 cm, but here there is no *avant la lettre* edition numbered and signed, as it happened with the galleries in Cannes and Nice.

To further derision, Picasso asks Mourlot to reserve for him 25 copies of the poster's lithograph without text, copies that he undoubtedly used to 'trade' them in gifts or exchanges. Interestingly, neither Mourlot nor Reuße catalog the poster, while they do with the artist proofs kept by the painter (R. 697, M. 299). The poster appears however as cover of the book *Picasso in His Posters* by Luis Carlos Rodrigo. Mourlot even adds a doubt about the poster itself, pointing out that the text, which the painter had composed by hand, had not been executed in lithography, but rather in photolithography. In short, Picasso has fulfilled his commitment to the Parisian gallery, with which he has been working for fifty years, but has given them less than to his two new galleries on the Riviera. Do not forget that if in oil paintings, sculptures and drawings the rights of Kahnweiler are limited, since the gallery owner only has a right of choice at pre-established rates, while the exclusivity is in principle total in terms of graphic work.



No.: 231

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Picasso peintures 1955-1956 avant la lettre

Publisher, Museum or Gallery: Galerie Louise Leiris, Paris

Date: 1957

Size in cm. Plate (sheet): 37,5 x 53 (74 x 56 cm)

Print run: 125 impressions

Technique: original 3 color lithograph

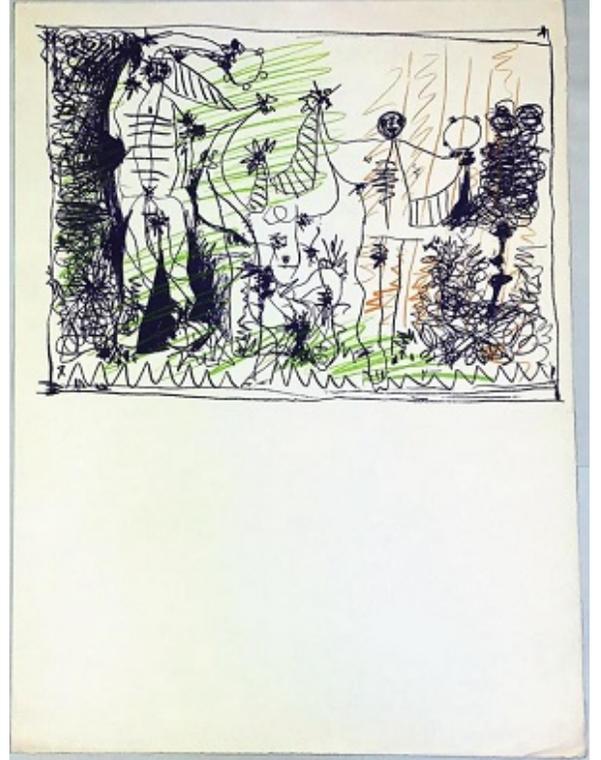
Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1275, Mourlot 299 Reuße 697

Comment : Rodrigo emphatically states that no avant la lettre impressions of this poster were made. He is naturally wrong.

Czwiklitzer, on the other hand, mentions the edition of 125 impressions, but states that these correspond to the poster, ignoring the

existence of an avant la lettre edition. We also illustrate here an impression with color indications.



No.: 232

Czwiklitzer dtv No.: 27 **Rodrigo:** 65, 66

Title: Manolo Huguet (Sic)

Publisher, Museum or Gallery: Musée d'Art Moderne de Céret

Date: 1957

Size in cm. Plate (sheet): 65 x 47,5 (77 x 53); 64 x 47,5 (76 x 50 Rodrigo)

Print run: 500 impressions on Vélín

Technique: original lithograph

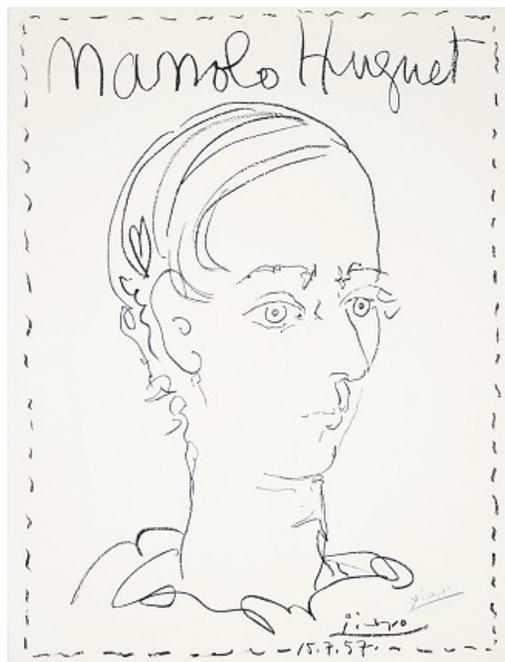
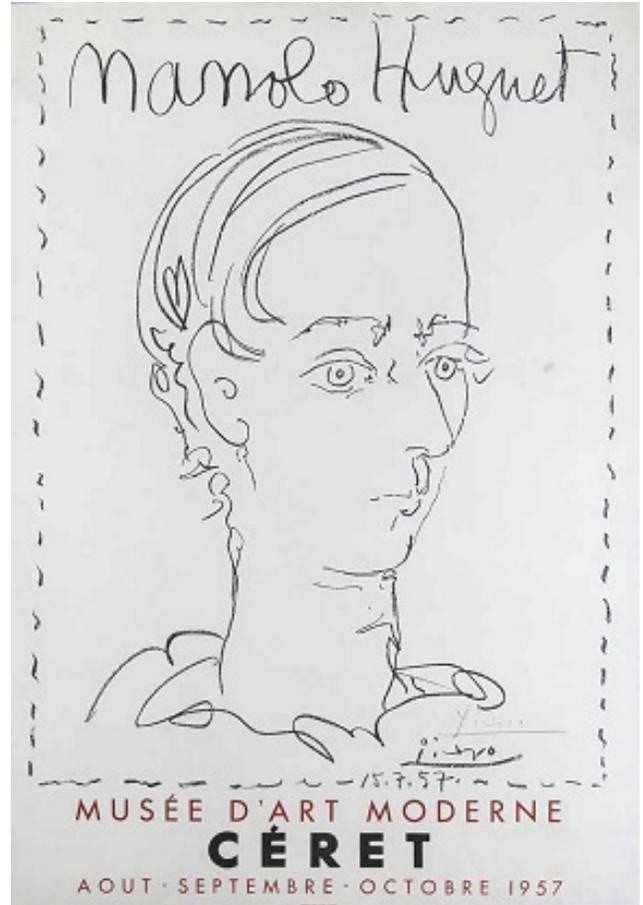
Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1278 Mourlot 301 Reuße 712

Comment : Rodrigo gives two different numbers to exactly the same poster, the only difference being that one is unsigned and the other signed with blue pencil.

The painter becomes unfaithful to his dealer the month after his visit in June, 1957. On Monday, July 15, Picasso drew on lithographic paper passed to a stone measuring 47 by 64 cm, a portrait of his friend from the Bateau Lavoir, the painter and sculptor Manolo Hugué, who died in 1945 in Barcelona, to be used as a poster for an exhibition in Céret, a small town on the French side of the Pyrenees that since 1910 served as a refuge for many artists.

Again a transgression, since Mourlot prints apart from the 500 copies of the poster (R. 712), 100 copies *avant la lettre*, that is without text, which Picasso signs (R. 711, M. 301). To our knowledge, the illustration of the poster, although printed in lithography, has had to be reduced by photomechanical procedures, since leaving ample space in its base to include the details of the exhibition, it nevertheless has the same size as the *avant la lettre* edition. The drawing has therefore been reduced. The painter even colors by hand some copies, all to be sold for the benefit of the Museum of Modern Art of the city, opened in 1950. One of them ends at the Thermalia Museum in the Catalan spa town of Caldes de Montbui. Interestingly, Picasso (or Mourlot) inscribed wrongly the name of his friend on the poster, writing 'Nanolo Huguet'. But nobody dares to remind him or change the title of the poster, printed to announce an exhibition of works of Catalan held between August and October 1957. But Picasso did notice when he saw the proofs and asked for a correction, which was duly carried out by Mourlot, but not in time to have the poster ready for the exhibition. He therefore took a copy of the corrected *avant la lettre* impression and colored it.



Miguel Orozco

No.: 233

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Manolo Huguet (Sic) *avant la lettre*

Publisher, Museum or Gallery: Musée d'Art Moderne de Céret

Date: 1957

Size in cm. Plate (sheet): 65 x 47,5 (77 x 53)

Print run: 100 impressions *avant la lettre* numbered and signed on Vélín d'Arches

Technique: original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1278 Mourlot 301 Reuße 712

No.: 232 A

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Manolo Hugué

Publisher, Museum or Gallery: Musée d'Art Moderne de Céret

Date: 1957

Size in cm. Plate (sheet): 65 x 47,5 (77 x 53)

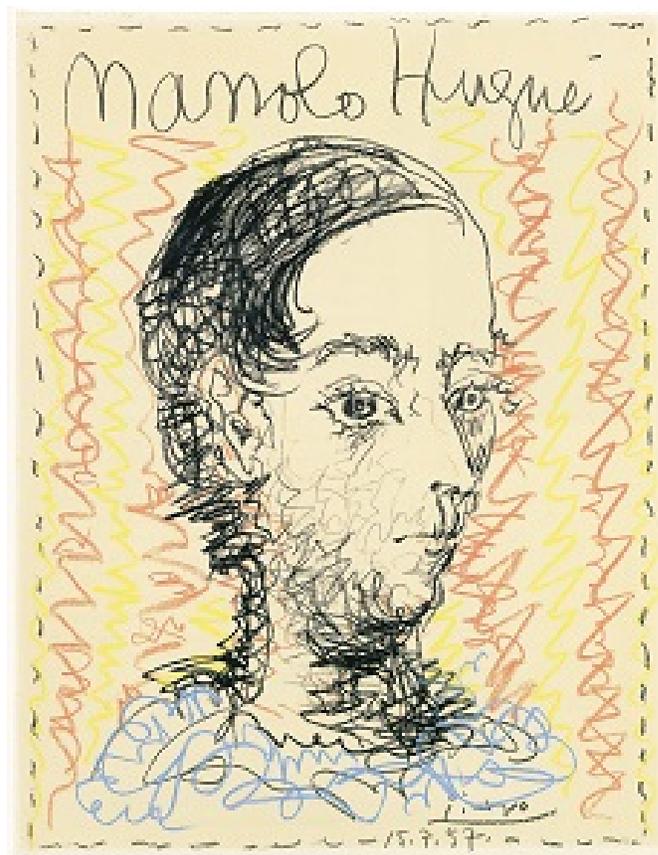
Print run: unknown number of impressions of the avant la lettre version with the spelling correction

Technique: original color drawing over lithograph

Printer: Mourlot Frères, Paris (lithograph in black)

Catalogue graphic work : Bloch 1278 Mourlot 301 Reuße 712

Comment : Picasso corrects his spelling error and colors an avant la lettre lithograph, a drawing offered to the Céret Museum



No.: 234

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Le Père Noël

Publisher, Museum or Gallery: L'Humanité Dimanche

Date: 1957

Size in cm. Plate (sheet):

Technique: offset

Comment : Cover for l'Humanité Dimanche 22nd December 1957



No.: 235

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Le Père Noël

Publisher, Museum or Gallery:

L'Humanité Dimanche

Date: 1957

Size in cm. Plate (sheet): 50 x 40

Print run: 200 signed impressions

Technique: Lithograph

Printer: Unknown



No. : 236

Czwiklitzer dtv No.: 135

Rodrigo: Not in Rodrigo

Title: Picasso Kunstforeningen Udstilling (The Art Association Exhibition)

Publisher, Museum or Gallery: Frederiksberg Radhus, Copenhagen

Date: 1957

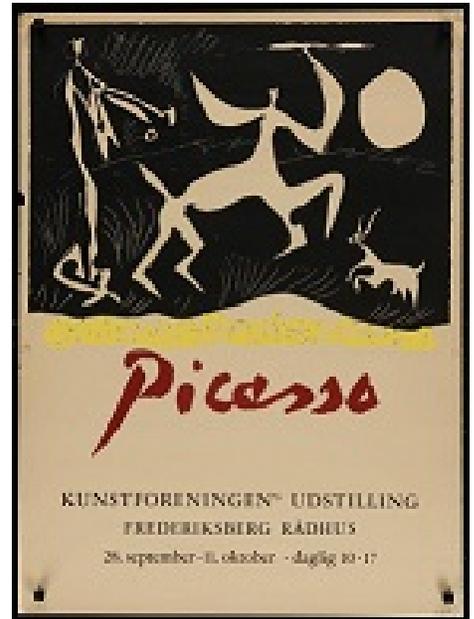
Size in cm. Plate (sheet): (62 x 84)

Print run: Unknown

Technique: Offset

Catalogue graphic work : Bloch 573, Reuße 384, Mourlot 121, Rau 361

Comment : The exhibition was actually "Picasso: Collection Bergengren", held from September 28th to October 11th 1957 at the Frederiksberg Radhus in Copenhagen, Denmark. 28



No.: 236 A

Czwiklitzer dtv No.:

Rodrigo: Not in Rodrigo

Title: *Centaure Dancing, Black Background (Centaure dansant. Fond noir)*

Publisher, Museum or Gallery:

Galerie Louise, Paris

Date: 1948

Size in cm. Plate (sheet): 49.7 x 65.1 (49 x 65.1)

Print run: 50 signed and numbered impressions

Technique: Original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 573, Reuße 384, Mourlot 121, Rau 361

Comment : This is the original lithograph on which this poster is based

No.: 237

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in

Rodrigo

Title: Picasso Oeuvre gravé

Publisher, Museum or Gallery: Musée d'art moderne d'Haifa, mai-juin 1961

Date: 1961

Size in cm. Plate (sheet): (45 x 60)



No. : 238

Czwiklitzer dtv

No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Picasso Oeuvre gravé

Publisher, Museum or Gallery: Musée National Bezalel, Jerusalem, juin-juillet 1961

Date: 1961

Size in cm. Plate (sheet): (45 x 60)

No.: 239

Czwiklitzer dtv No.: 136 Rodrigo: 68

Title: Picasso. Das graphische Werk

Publisher, Museum or Gallery: Nationalgalerie, Berlin Oktober - November 1957

Date: 1957

Size in cm. Plate (sheet): (83,5 x 60)

Print run: Unknown

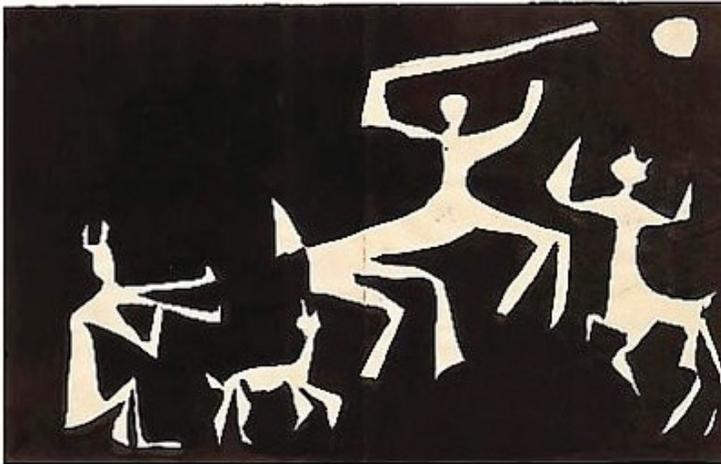
Technique: Offset

Printer: Unknown

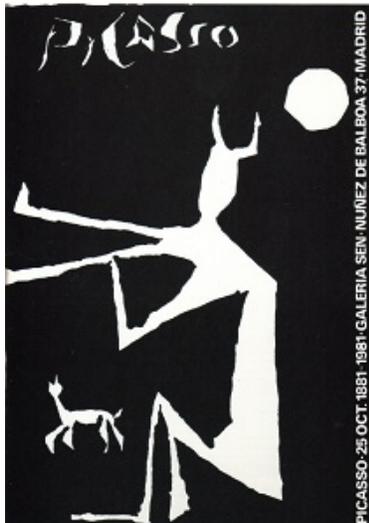
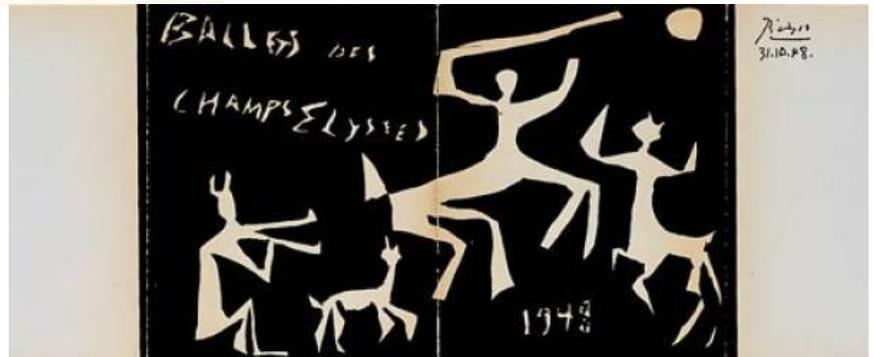
Comment : Rodrigo says that Picasso used for this poster his 1948 lithograph *Centaures dansant*. In fact, the original work is not a lithograph, but an original ink drawing on paper *Jeux de Centaures*, 1948 (59,7 x 75,6 cm). The theme of the centaur



and the pipe-playing faun was highlighted in a group of Picasso's drawings (Zervos XIV, 203-223) made in the south of France in 1946. Based on this drawing, The publishers of the illustrated programme of the Ballets des Champs-Élysées in 1948 used this drawing to create the lithographed folding cover of the programme (Not in Cramer, Orozco Books 106), also reproduced here. The present poster constitutes thus a manipulation of the Picasso design, changing the



orientation and size of two of the figures of the drawing.



No.: 240

Rodrigo: 388

Title: Picasso

Publisher, Museum or Gallery: Galería Sen, Madrid

Date: 1981

Size in cm. Plate (sheet): (69 x 49)

Technique: Offset

No.: 241

Czwiklitzer dtv No.: 137 **Rodrigo:** Not in Rodrigo

Title: *Spendet für den Deutschen Friedensfonds*

Publisher, Museum or Gallery: Spendenaufruf, Leipzig 15 -21 Oktober 1957

Date: 1957

Size in cm. Plate (sheet): (60 x 42)

Print run: 1000 impressions

Technique: Offset



No.: 242

Czwiklitzer dtv No.: 138

Rodrigo: Not in Rodrigo

Title: *Picasso - The Graphic Work (1930 - 1956)*

Publisher, Museum or Gallery:

Takashimaya, Nibonhashi, Tokyo

Date: 1957

Size in cm. Plate (sheet): (55 x 40)

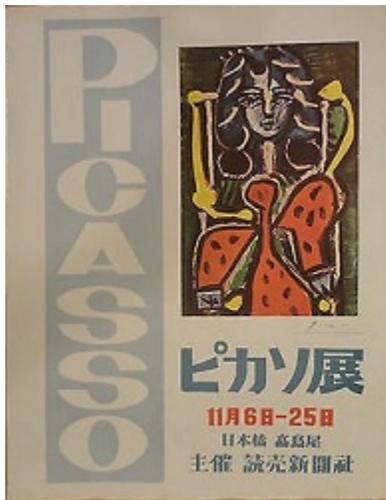
Print run: Unknown

Technique: offset

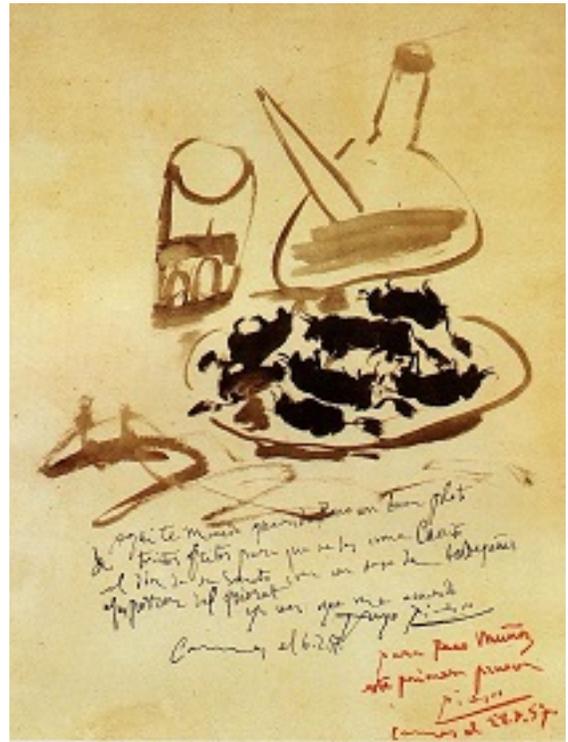
Printer: Unknown

Catalogue : Zervos XV.149

Comment : Exhibition sponsored by Yomiuri Shinbun newspaper



No.: 243
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Plato de Toritos Fritos
Publisher, Museum or Gallery:
Date: 1957
Size in cm. Plate (sheet): (66 x 51)
Print run: Unknown
Technique: Lithograph
Printer: Unknown
Catalogue: Zervos XVII.322
Comment : This first color print run dates from the summer of 1957



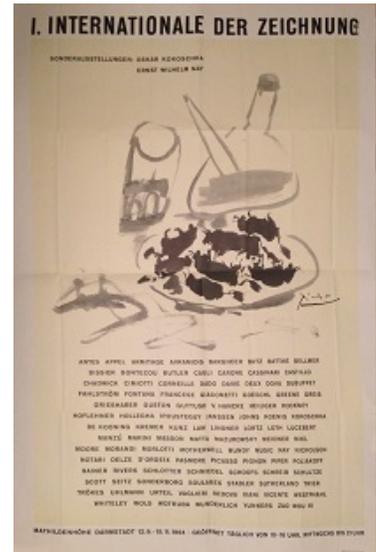
No.: 244
Czwiklitzer dtv No.:
 Not in
 Czwiklitzer



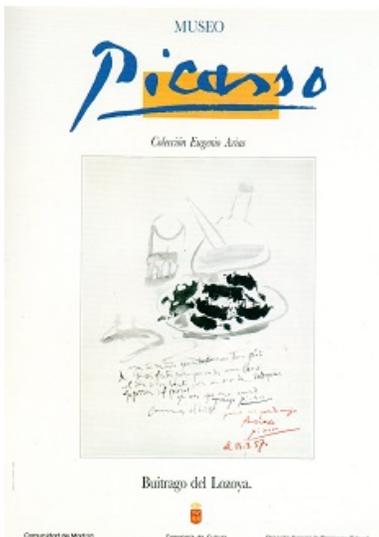
Rodrigo: Not in Rodrigo
Title: Plato de Toritos Fritos
Publisher, Museum or Gallery:
Date:
Size in cm. Plate (sheet): (66 x 51)
Print run: Unknown number of signed and unsigned impressions
Technique: Lithograph
Printer: Unknown
Catalogue: Zervos XVII.322
Comment : This is a second dual-tone print run

No.: 245
Czwiklitzer dtv No.: 247
Rodrigo: Not in

Rodrigo
Title: Internationale der Zeichnung
Publisher, Museum or Gallery: Mathildenhöhe Darmstadt 12.9 – 15.11.1964

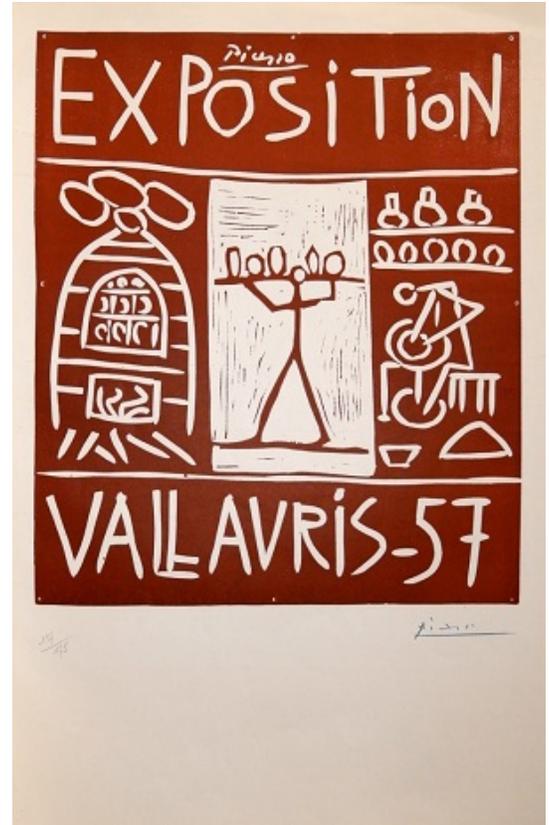


Date: 1964
Size in cm. Plate (sheet): (119 x 84)
Print run: 2500 impressions
Technique: Offset
Printer: Ph. Reinheimer, Darmstadt
Comment : This is the final poster print run of 1964

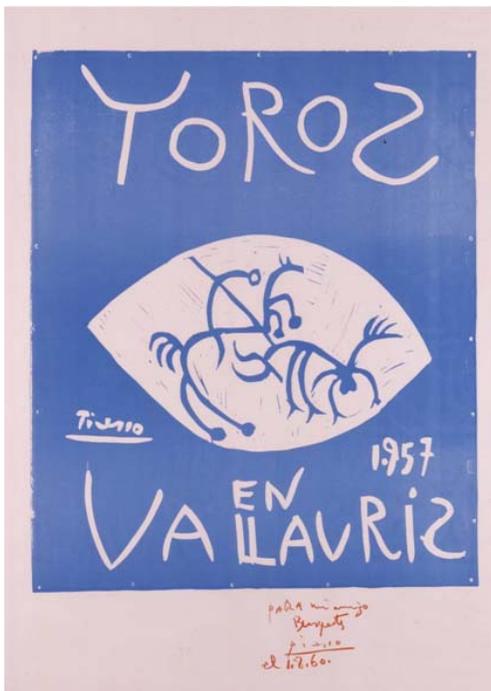


No.: 246
Rodrigo: 490
Title: Plata de Toritos Fritos
Publisher, Museum or Gallery: Picasso Museum, Buitrago del Lozoya, Madrid
Date: 1985
Size in cm. Plate (sheet): (70 x 50) **Print run:** 3000 impressions **Technique:** Typography

No.: 247
Czwiklitzer dtv No.: 24 **Rodrigo:** 60
Title: Exposition Vallauris 1957
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1957
Size in cm. Plate (sheet): 63 x 53 (100 x 67,5)
Print run: 175 numbered and signed impressions
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1277
Comment : Rodrigo mentions a size of 85 x 59

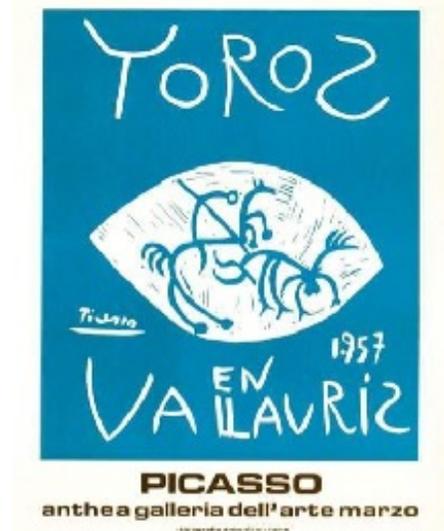


No.: 248
Czwiklitzer dtv No.: 23 **Rodrigo:** 61
Title: Toros en Vallauris 1957
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1957
Size in cm. Plate (sheet): 64 x 53,5 (86 x 65);
Print run: 198 impressions, all numbered and signed
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1276
Comment : Rodrigo mentions another print-run on 99x 66 cm paper



Rodrigo: Not in Rodrigo
Title: Toros en Vallauris 1957
Publisher, Museum or Gallery: Anthea Galleria dell-arte
Date: 1960s
Size in cm. Plate (sheet): (74 x 58,5). **Print run:** Unknown
Technique: Typography
Printer: Tipografia Antonioni-Roma
Catalogue graphic work : Bloch 1276

No.: 249
Czwiklitzer dtv No.: Not in Czwiklitzer



No.: 250

Czwiklitzer dtv No.: 26

Rodrigo: 63, 64

Title: **Dans l'argile de Picasso**

Publisher, Museum or Gallery: Henri-Dante Alberti, Vallauris

Date: 1957

Size in cm. Plate (sheet): 13,3 x 22,3 (50 x 33); (49 x 32 Rodrigo)

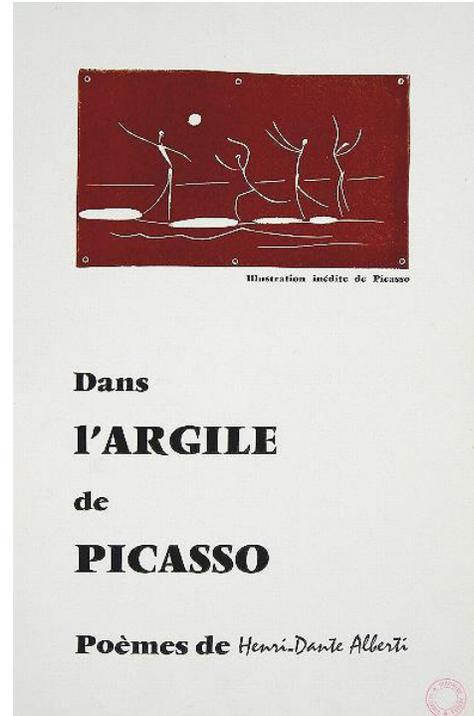
Print run: 50 impressions, of which 10 signed

Technique: **original linocut** (Czwiklitzer and Rodrigo) ; We believe it is a reproduction.

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1273

Comment : Rodrigo gives two numbers (63 and 64) to this poster and mentions two different sizes for it: 25 x 16 and 50 x 33 cm. In fact, the impression on 24 x 15,6 cm paper is that of the cover of a book (Cramer 89, Orozco Books 171) and not a poster. In our opinion, and in view of our discovery of the following entry, it is the book that has the original linocut, sized 7,8 x 13 cm (*Jeu de ballon sur une plage*). The poster being a photomechanical enlargement of the book cover.



No.: 250 A

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer

Rodrigo: Not illustrated in Rodrigo

Title: *Jeu de ballon sur une plage*

Publisher, Museum or Gallery: Henri-Dante Alberti, Vallauris

Date: 1957

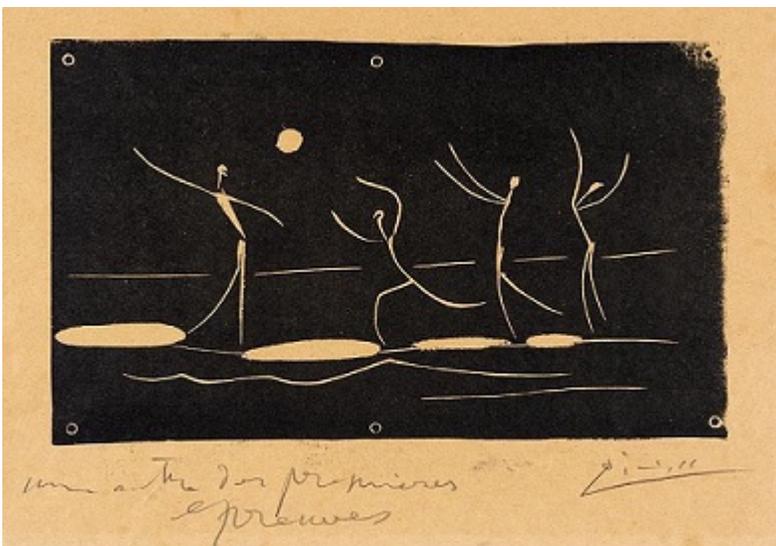
Size in cm. Plate (sheet): 7,8 x 13

Print run: Czwiklitzer mentions but does not illustrate "2 impressions in black".

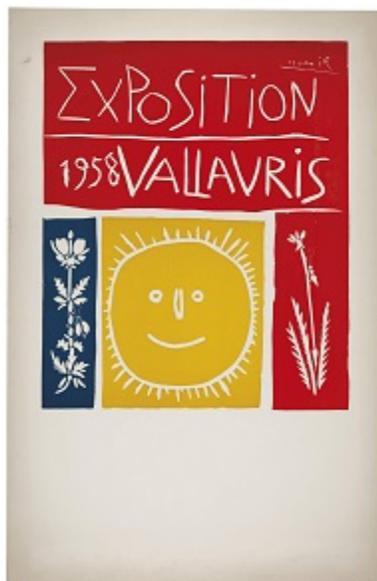
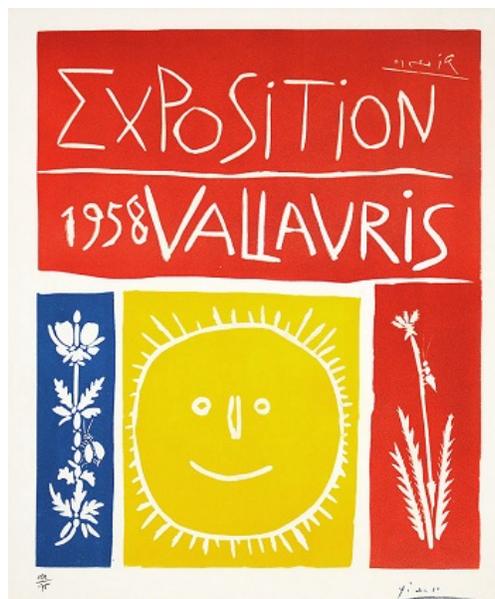
Technique: original linocut

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1273

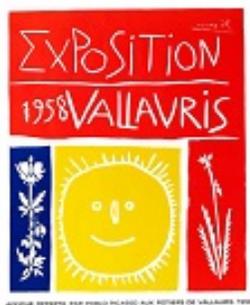
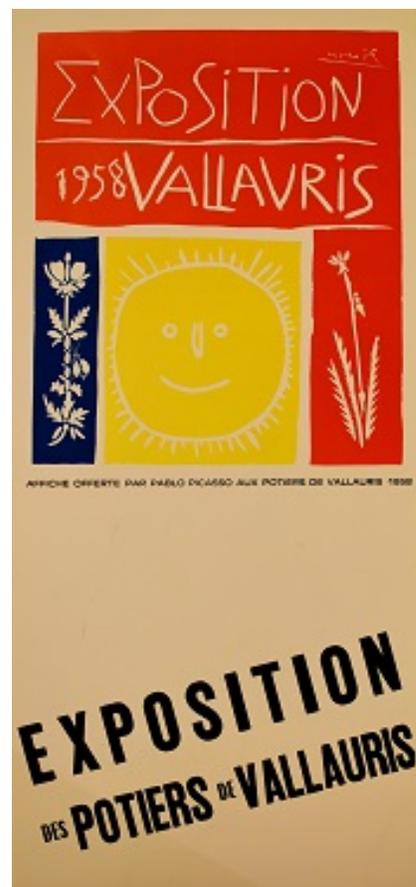


No.: 251
Czwiklitzer dtv No.: 28 **Rodrigo:** 77
Title: Exposition Vallauris 1958
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1958
Size in cm. Plate (sheet): 64 x 53 (100 x 65); (92 x 59 Rodrigo)
Print run: 175 signed and numbered on Vélín d'Arches; 25 artist impressions
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1284



No.: 252
Czwiklitzer dtv No.: 28 **Rodrigo:** 78
Title: Exposition Vallauris 1958
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1958
Size in cm. Plate (sheet): 64 x 53 (100 x 65); (92 x 59 Rodrigo)
Print run: 100 unsigned, unnumbered impressions on Vélín d'Arches (Rodrigo)
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1284
Comment: Rodrigo illustrates this entry with an impression dedicated by Picasso to Arnéra

No.: 253
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Exposition Vallauris 1958
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1958



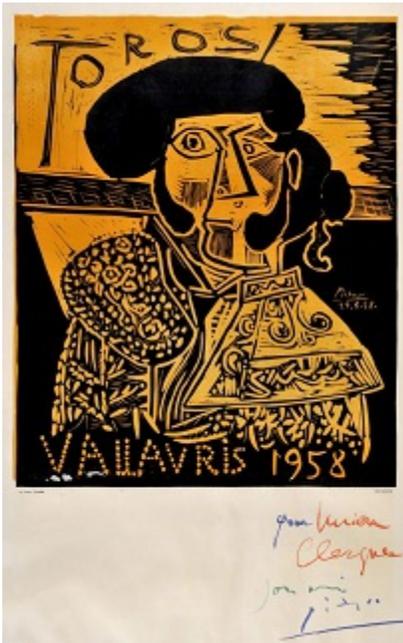
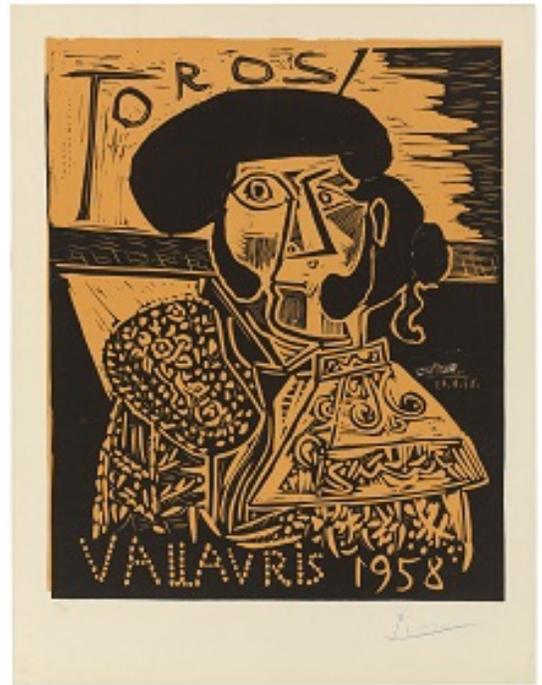
Size in cm. Plate (sheet): 64 x 53 (100 x 65)
Print run: unknown number of impressions
Technique: linocut ?
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1284

No.: 254
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 482
Title: Exposition des Potiers de Vallauris
Publisher, Museum or Gallery: Maison des Metiers d'Art et de l'Artisanat, Marseille
Date: 1984
Size in cm. Plate (sheet): (67 x 25)
Print run: Unknown
Technique: Typography
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1284

**EXPOSITION
DES POTIERS DE VALLAURIS**

**MAISON DES METIERS D'ART
ET DE L'ARTISANAT**
21, COURS D'ESTIENNE D'ORVES, MARSEILLE
DU 11 NOVEMBRE AU 31 DÉCEMBRE 1984 DU MARDI AU SAMEDI

No.: 255
Czwiklitzer dtv No.: 29 **Rodrigo:** 71
Title: Toros en Vallauris 1958
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1958
Size in cm. Plate (sheet): 65 x 53 (79 x 61); (98 x 63 Rodrigo)
Print run: 195 numbered and signed impressions on Vélin d'Arches
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1282
Comment : Czwiklitzer says that this design was also reproduced in a 1971 poster (Czw 166) by the Kunsthalle in Kiel. However, Rodrigo denies the existence of any other poster using this illustration

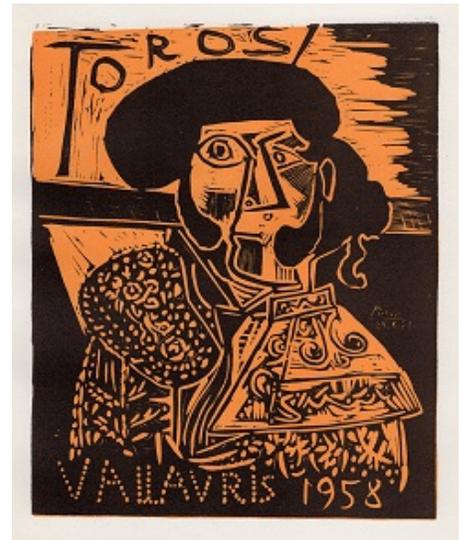


No.: 256
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Toros en Vallauris 1958
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1958 ?
Size in cm. Plate (sheet): 65 x 53 (79 x 61)
Print run: Unknown number of impressions
Technique: original linocut ?
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1282
Comment : We believe that many of the posters found in the market, with the printer's details, were from an extra edition, possibly in Typography or lithography. Picasso used some to offer, dedicated, to friends, like photographer Lucien Clergue here.

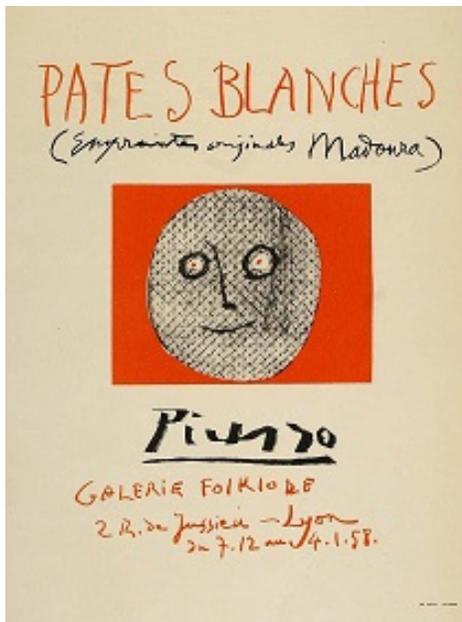
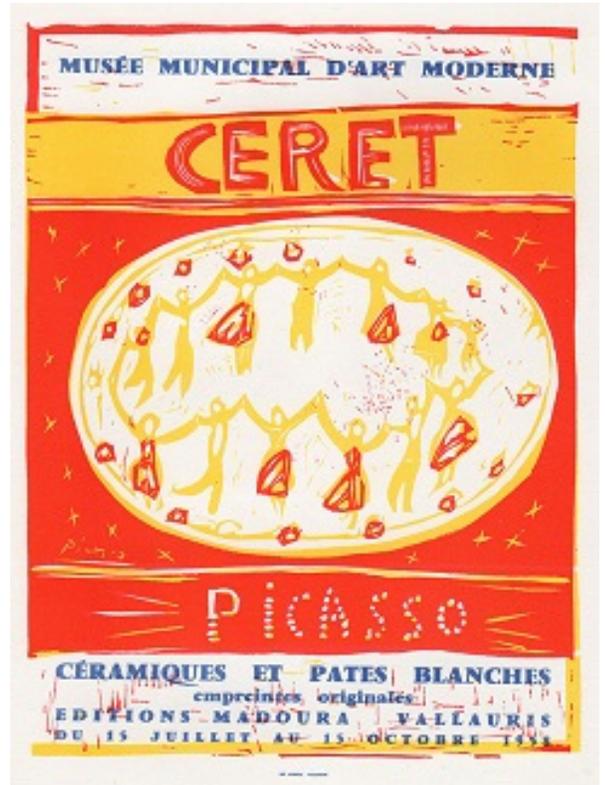
No.: 257
Czwiklitzer dtv No.: 166 **Rodrigo:** Not in Rodrigo
Title: Toros en Vallauris 1958

Publisher, Museum or Gallery: Unknown, U.S.A.
Date: 1960 ?
Size in cm. Plate (sheet): 75,5 x 57,5
Print run: Unknown
Technique: offset **Printer:** Unknown
Catalogue graphic work : Bloch 1282

No.: 258
Czwiklitzer dtv No.: 166 A (Not illustrated) **Rodrigo:** Not in Rodrigo
Title: Toros en Vallauris 1958
Publisher, Museum or Gallery: Kunsthalle, Kiel 8 August – 19 September 1971
Date: 1971
Size in cm. Plate (sheet): 83,5 x 53,5
Print run: Unknown
Technique: offset
Printer: Karl W. Wierspecker
Catalogue graphic work : Bloch 1282
Comment: We haven't been able to locate any photo of this poster



No.: 259
Czwiklitzer dtv No.: 33 **Rodrigo:** 80, 81
Title: Céramiques et pâtes blanches
Publisher, Museum or Gallery: Musée Municipal d'Art Moderne de Céret
Date: 1958
Size in cm. Plate (sheet): 60 x 45 (66 x 51)
Print run: 875 unnumbered and unsigned impressions on Vélin; 125 numbered and signed impressions on Vélin d'Arches
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1283
Comment : Rodrigo, as usual, gives a different number to the signed and the unsigned versions



No.: 260
Czwiklitzer dtv No.: 139 **Rodrigo:** 69
Title: Pâtes Blanches
Publisher, Museum or Gallery: Galerie Folklore, Lyon. Décembre 1958
Date: 1958
Size in cm. Plate (sheet): (65 x 50)
Print run: 175 impressions
Technique: Typography
Printer: Arnéra, Vallauris

No.: 261

Czwiklitzer dtv No.: 30 **Rodrigo:** Not in Rodrigo

Title: Exposition de Ceramiques Pâques 1958 (Brown)

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1958

Size in cm. Plate (sheet): 45,5 x 30,2 (67 x 44)

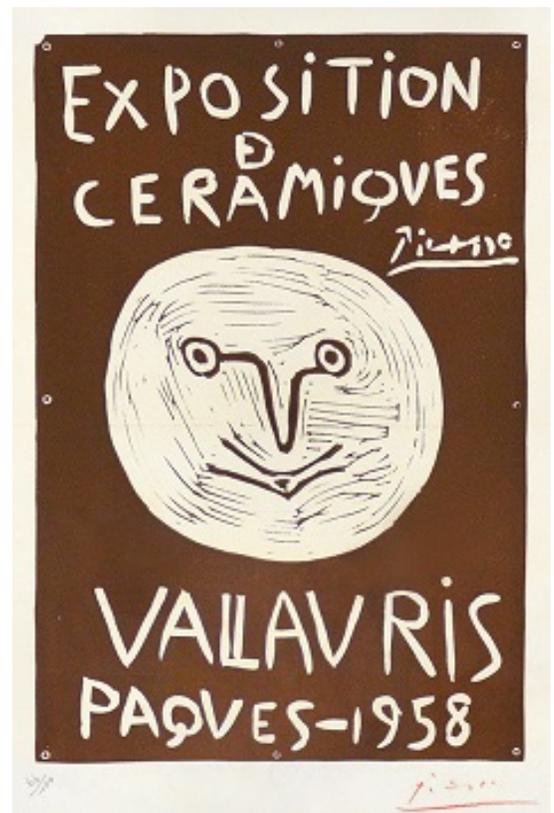
Print run: 200 impressions on Vélín offset; 100 numbered and signed impressions on Vélín

Technique: original linocut

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1279

Comment :



No.: 262

Czwiklitzer dtv

No.: Not in

Czwiklitzer

Rodrigo: 70

Title: Exposition de Ceramiques Pâques 1958 (Black)

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1958

Size in cm. Plate (sheet): 45,5 x 30,2 (67 x 44)

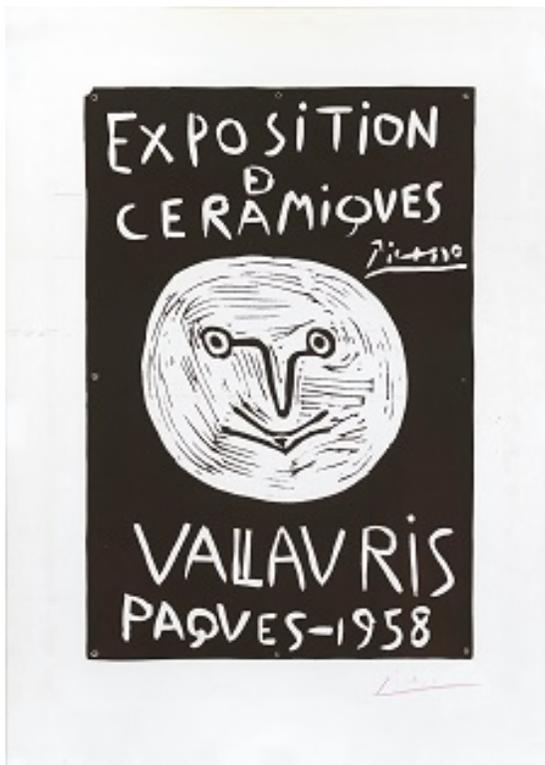
Print run: 200 impressions on Vélín offset, 100 of which numbered and signed

Technique: original linocut

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1279

Comment : Rodrigo reproduces a black impression and does not make any reference to a brown one.



No.: 263

Czwiklitzer dtv No.: 31 Rodrigo: 74

Title: Exposition de Ceramiques first state

Publisher, Museum or Gallery: Maison de la Pensée Française, Paris

Date: 1958

Size in cm. Plate (sheet): 59 x 40 (65 x 48 cm)

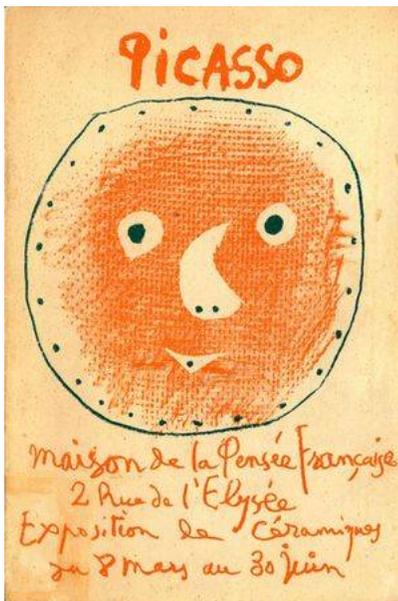
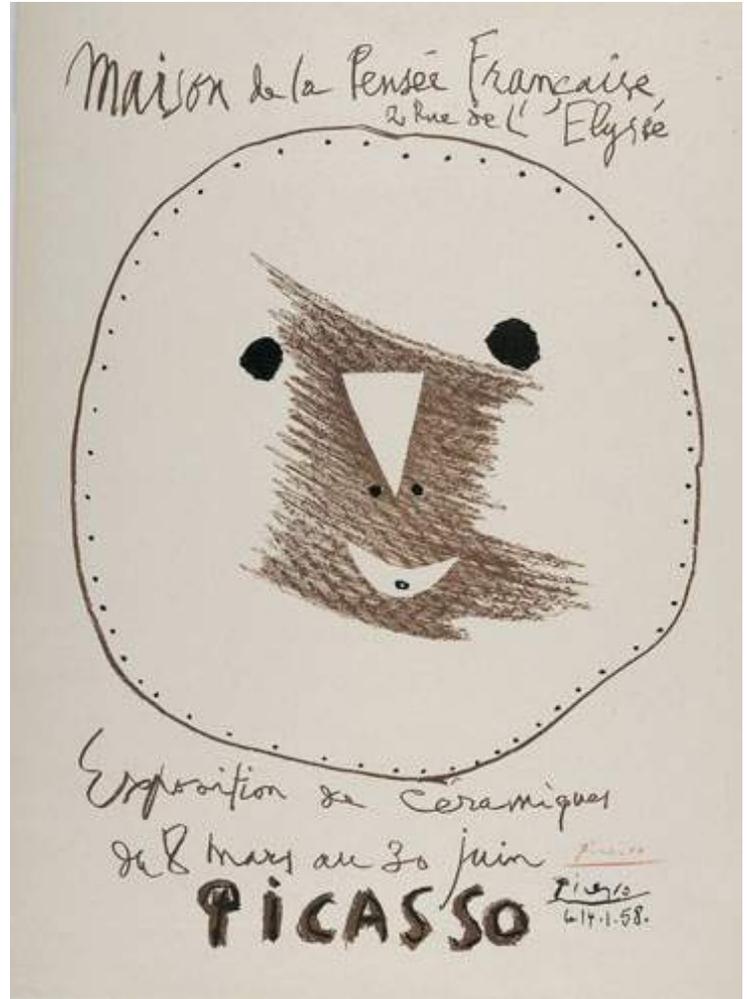
Print run: 500 impressions on Vélín; 125 on Vélín d'Arches 73 x 53 cm (Czwiklitzer) ; Reuße does not mention any impressions other than trial proofs and we believe he is right.

Technique: original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1281, Mourlot 313 Reuße 744

Comment : After the Jacqueline series, to which the painter attributed great importance, we move to his last decade of lithography in which, with some exceptions, he only performs minor works, most of them for posters, books or militant initiatives. This period begins in January 1958 with the design of the dish with a human face that would use so much. With it he made the cover of the catalog of an exhibition of his ceramics at the *Maison de la Pensée Française* in Paris (Cramer 90). This institution of the PCF was one of the main beneficiaries of the painter's generosity. Housed in an ostentatious villa in front of the Elysee Palace, the establishment barely had an operating budget and Picasso managed on numerous occasions to organize exhibitions there, without caring about the absence of the most basic infrastructures. For the cover of the exhibition catalogue, the painter makes an undated picture with lithographic pencils for the background of the pumpkin



and the text (orange, see photo), and green for the outline and the pupil of the eyes. The white hole of the eyes, nose and mouth is achieved by sticking a cut paper to the drawing. All this is passed to a 15 by 22 cm stone (R. 743, M. 312). 1,000 copies are printed on a strong vellum paper, the cover having a size of 24 by 16 cm.

The painter also makes for the poster of the exhibition a similar but larger drawing in lithographic papers reported to stones of 40 by 59 cm. At first he uses only two colors: brown for the outline, the center of the pumpkin and the text of the poster, and black for the outline, the eyes, hollows of the nose and tongue, as well as for the signature and the date (14.1.58) and to reinforce his name at the bottom of the poster. This results in a first state (R.744, M. 313), which is estimated to have little color. Thus, the painter adds another stone printed in green reinforcing the outline, marking the eyes, nose and mouth. The result is approved and edited at 500 copies printed on vellum paper of 66 by 50 cm (R. 745, M. 314). According to Reuße, 125 copies in Arches paper and a size of 73 by 53 cm are additionally edited. Both the book and the poster are published and marketed naturally by the *Maison de la Pensée Française* in March 1958. Neither Mourlot nor Reuße refers to a possible signed edition of this poster. We have not found any copies either, which does not mean they do not exist, but there was no formal edition.

Miguel Orozco

No.: 264

Czwiklitzer dtv No.: 32 Rodrigo: 73

Title: Exposition de Ceramiques

Publisher, Museum or Gallery: Maison de la Pensée Française, Paris

Date: 1958

Size in cm. Plate (sheet): 59 x 40 (65 x 48 cm)

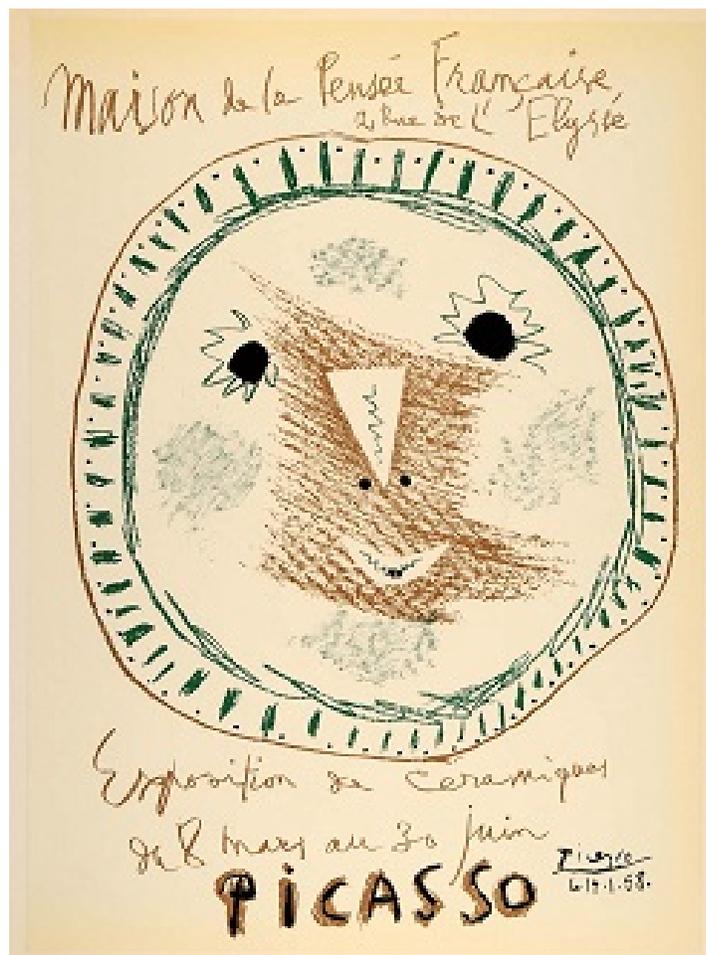
Print run: 500 impressions on Vélín; 125 on Vélín d'Arches 73 x 53 cm

Technique: original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1281, Mourlot 314 Reuße 745

Comment: This is the commercially edited poster



No.: 265

Czwiklitzer dtv No.: 140 **Rodrigo:** 72

Title: *Mes dessins d'Antibes*

Publisher, Museum or Gallery: Au Pont des Arts, Galerie Lucie Weil, Paris Février - avril 1958

Date: 1958

Size in cm. Plate (sheet): 38 x 43 (64 x 47)

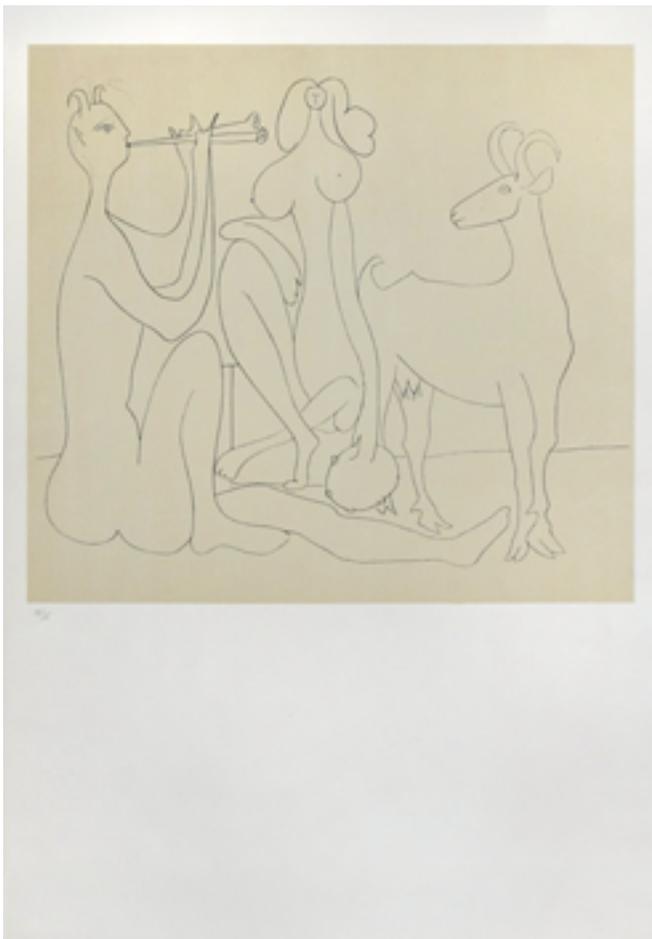
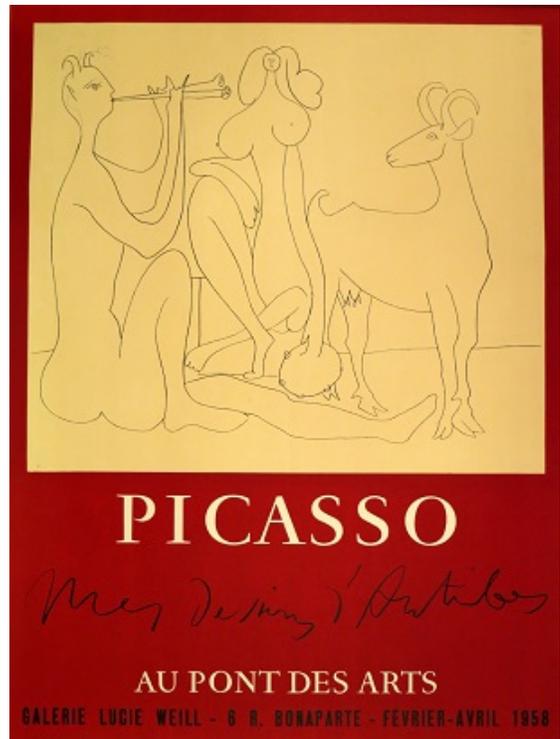
Print run: 500 impressions

Technique: Photo lithograph

Printer: Mourlot Frères, Paris

Catalogue: Orozco Books 180

Comment : The series *Mes dessins d'Antibes* of sixteen prints on velin d'Arches pur Chiffon (by Daniel Jacomet) represent the ancient Greece of Antibes, Antipolis. Published in Paris during 1958, this work reproduces the magnificent original Picasso drawings of 1946. The portfolio has 2 title leaves (one of them a lithographic facsimile of Picasso's manuscript in red), 2 leaves with text in English and French, the justification leaf and 16 collotype and pochoir facsimiles printed in black by Daniel Jacomet after drawings by Pablo Picasso. 50 hors-commerce copies are numbered in red crayon and contain an additional plate with a very beautiful pochoir after Picasso painted by Jacomet in brilliant pochoir colors (of the entire edition, only 45 copies had this extra pochoir). All leaves loose in the original portfolio case with ties, overall 20 x 26 in. (50 x 65 cm) Guarded in the canvas folder with title and reproduction of the artist's signature in red.



No.: 266

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: *Mes dessins d'Antibes avant la lettre*

Publisher, Museum or Gallery: Au Pont des Arts, Galerie Lucie Weil, Paris Février - avril 1958

Date: 1958

Size in cm. Plate (sheet): 64 x 47

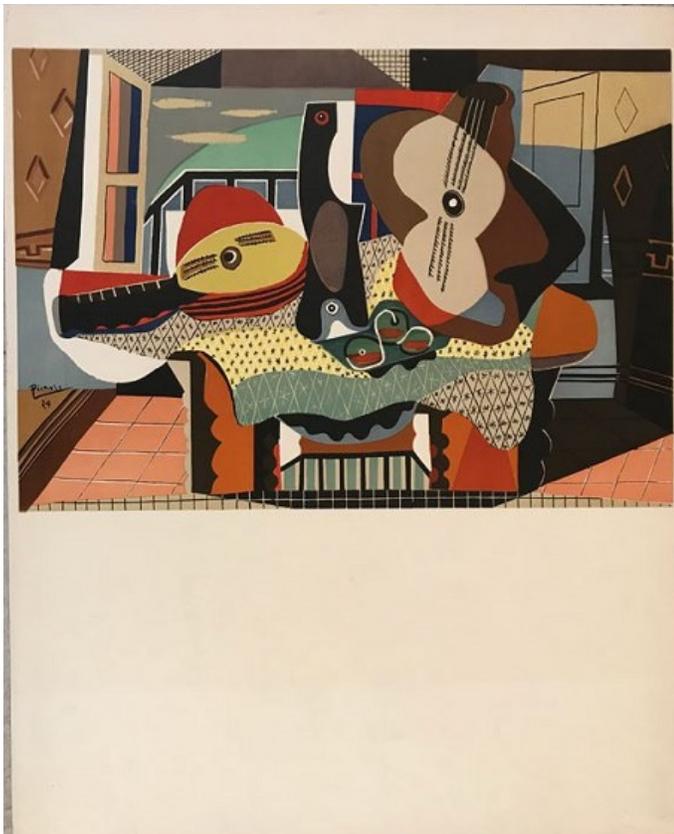
Print run: Unknown number of avant la lettre impressions on thick Vélín d'Arches paper

Technique: Photo lithograph

Printer: Mourlot Frères, Paris

Catalogue: Orozco Books 180

No.: 267
Czwiklitzer dtv No.: 141 **Rodrigo:** 75
Title: Collection Guggenheim
Publisher, Museum or Gallery: Musée des Arts Décoratifs, Paris
 April-June 1958
Date: 1958
Size in cm. Plate (sheet): 37 x 52,5 (64,5 x 53)
Print run: 1000 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue: Mandoline et guitare 1924 (Zervos V : 220)



No.: 268
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Collection Guggenheim
Publisher, Museum or Gallery: Musée des Arts Décoratifs, Paris April-June 1958
Date: 1958
Size in cm. Plate (sheet): 71,5 x 56
Print run: Unknown number of avant la lettre impressions, but probably several hundred
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue: Mandoline et guitare 1924 (Zervos V : 220)

No.: 269

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Carnaval

Publisher, Museum or Gallery: Le Patriote, Nice

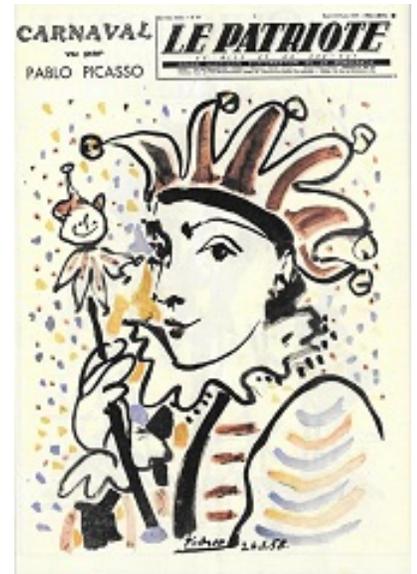
Date: 1958

Size in cm. Plate (sheet): (63 x 43)

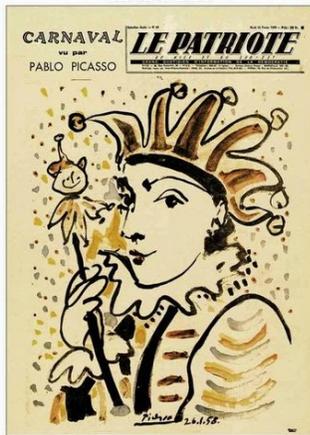
Technique: offset

Printer: Le Patriote

Comment : Cover for Le Patriote 18 February 1958. This cover was used in 2015 for a poster of the Málaga City Hall. In 1983 the illustration was used in a lithograph printed at 1000 numbered impressions.



CARNAVAL DE MÁLAGA 2015
DEL 7 AL 15 FEBRERO



No.: 270

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Carnaval de Málaga 2015

Publisher, Museum or Gallery: Málaga City Hall

Date: 2015

Print run: Unknown

Technique: Offset

Comment : Poster to announce Málaga's Carnival 2015

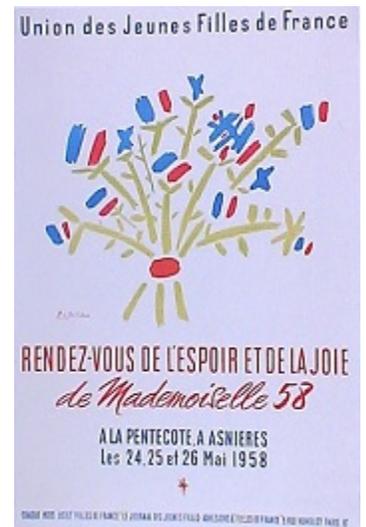
No.: 271

Czwiklitzer dtv No.: 142 **Rodrigo:** Not in Rodrigo

Title: Rendez-vous de l'espoir et de la joie de Mademoiselle 58

Publisher, Museum or Gallery: Union des Jeunes Filles de France

Date: 1958



Size in cm. Plate (sheet): (100 x 66)

Print run: Unknown

Technique: Offset

Printer: Imprimerie Schuster, Paris



No.: 272

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Rendez-vous de l'espoir et de la joie de Mademoiselle 58 (avant la lettre)

Publisher, Museum or Gallery: Union des Jeunes Filles de France

Date: 1958

Size in cm. Plate (sheet): (100 x 66)

Print run: Unknown number of impressions

Technique: Offset

Printer: Imprimerie Schuster, Paris

No.: 273

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Marianne

Publisher, Museum or Gallery: L'Echo du Centre

Date: 1958

Technique: offset

Printer: L'Echo du Centre

Comment : Cover for L'Echo du Centre for 12 July 1958, celebrating the French National Day on 14th of July



No.: 274

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: La Fête

Publisher, Museum or Gallery: L'Humanité

Date: 1984

Technique: offset

Printer: L'Humanité

Comment Cover for L'Humanité of September 6, 1984 celebrating the French Communist Party Festival



No.: 275

Rodrigo: Not in Rodrigo

Title: Picasso et la presse - Fête de l'Humanité 2000

Publisher, Museum or Gallery: L'Humanité

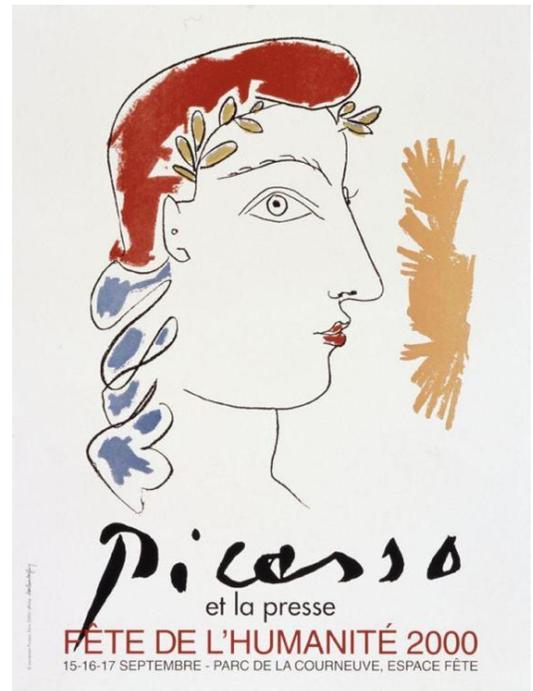
Date: 2000

Size in cm. Plate (sheet): (80 x 60)

Print run: Unknown

Technique: silkscreen

Comment: Poster to announce both the Fête de l'Humanité 2000 and the launching of the book *Picasso et la presse*

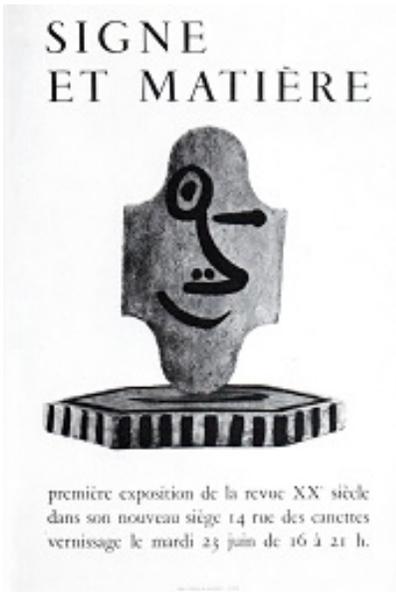
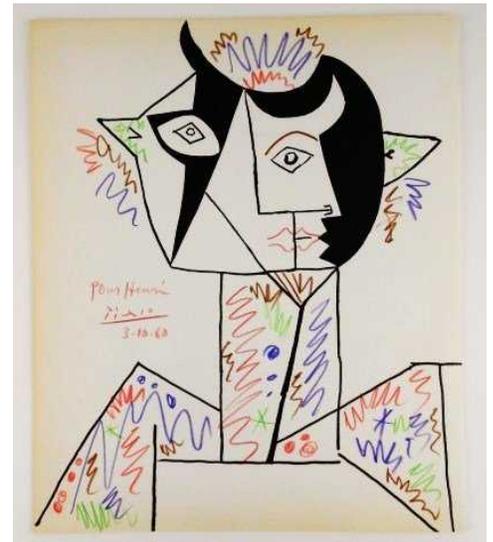
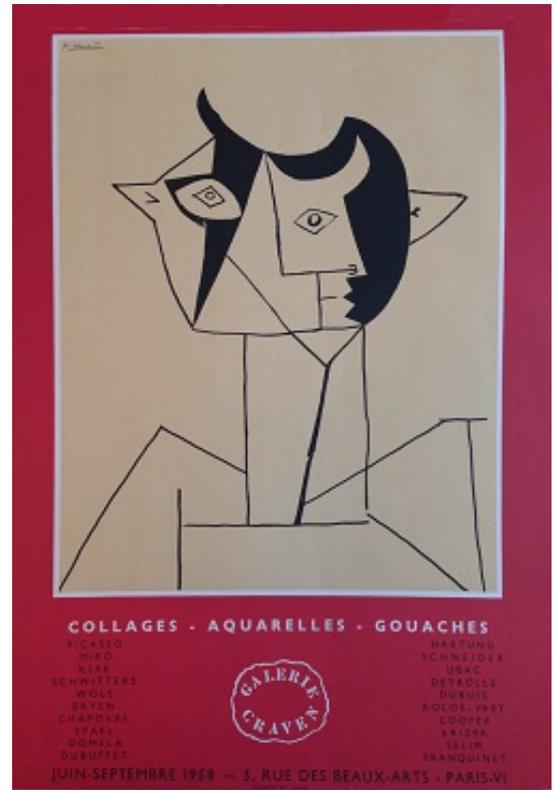


No.: 276
Czwiklitzer dtv No.: 143 **Rodrigo:** 76
Title: Collages - Aquarelles – Gouaches
Publisher, Museum or Gallery: Galerie Craven, Paris Juin - septembre 1958
Date: 1958
Size in cm. Plate (sheet): 49 x 39 (67 x 47)
Print run: 500 impressions
Technique: Photo lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervos XIV:230

No.: 277
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

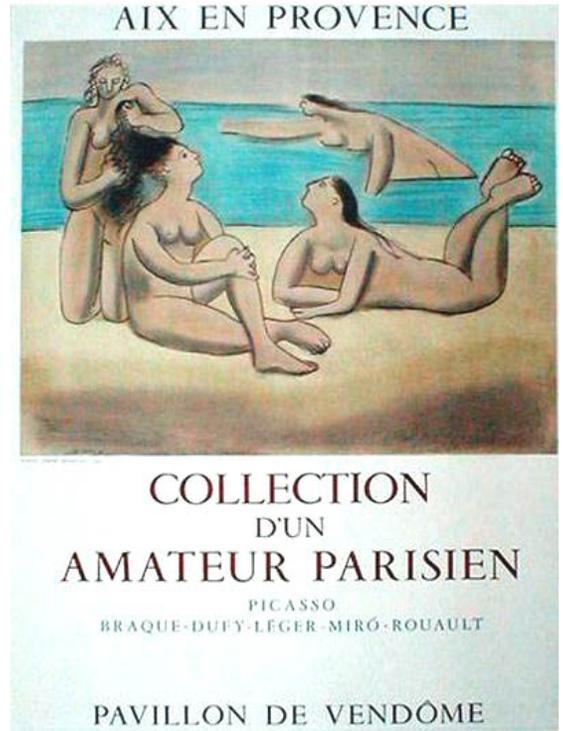


Title: Collages - Aquarelles – Gouaches avant la lettre
Publisher, Museum or Gallery: Galerie Craven, Paris Juin - septembre 1958
Date: 1958
Size in cm. Plate (sheet): 48 x 37
Print run: unknown number of impressions
Technique: Photo lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervos XIV:230
Comment : We illustrate also a lithograph colored by hand by Picasso on October 3, 1960

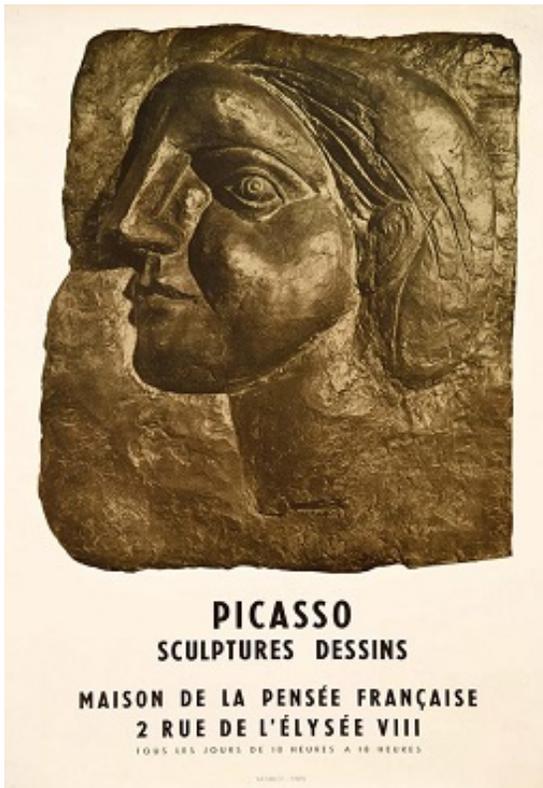


No.: 278
Czwiklitzer dtv No.: 144 **Rodrigo:** Not in Rodrigo
Title: Signe et matière
Publisher, Museum or Gallery: Revue XXeme Siècle, Paris
Date: 1958
Size in cm. Plate (sheet): (51 x 33,5)
Print run: 300 impressions
Technique: Typography and collotype
Printer: Imprimerie Union and Daniel Jacomet
Comment : We have not been able to locate a color photo of this rare poster

No.: 279
Czwiklitzer dtv No.: 145 **Rodrigo:** 79
Title: Collection d'un amateur parisien
Publisher, Museum or Gallery: Pavillon de Vendôme, Aix-En-Provence 10 juillet - 28 septembre 1958
Date: 1958
Size in cm. Plate (sheet): 36 x 46 (71 x 51)
Print run: 1000
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervos IV:172
Comment :



No.: 280
Czwiklitzer dtv No.: 146
Rodrigo:
 Not in Rodrigo
Title: Sculptures – Dessins
Publisher, Museum or Gallery: Maison de la Pensée Française
Date: 1958
Size in cm. Plate (sheet): 74 x 52
Print run: 800 impressions of the poster
Technique: Lithograph
Printer: Mourlot Frères, Paris



No.: 281
Czwiklitzer dtv No.: Not illustrated in Czwiklitzer



Rodrigo: Not in Rodrigo
Title: Sculptures – Dessins avant la lettre
Publisher, Museum or Gallery: Maison de la Pensée Française
Date: 1958
Size in cm. Plate (sheet): 73 x 53
Print run: 125 (Czwiklitzer) signed and numbered impressions on Vélín d'Arches. The impression we have found is numbered out of 150.
Technique: Lithograph
Printer: Mourlot Frères, Paris

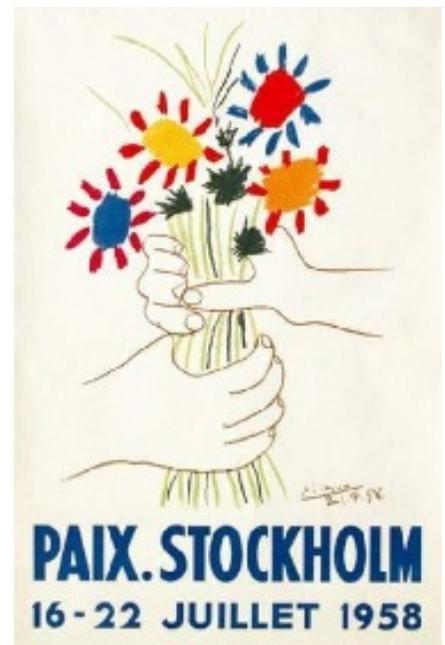
No.: 282
Czwiklitzer dtv No.: 147 **Rodrigo:** Not in Rodrigo
Title: Paz. Stockholm
Publisher, Museum or Gallery: Rassemblement pour la paix
Date: 1958
Size in cm. Plate (sheet): (78 x 50)
Print run: 100000 impressions distributed in several languages
Technique: Offset
Printer: Imprimerie Schuster, Paris
Catalogue: Zervos XVIII.55
Comment : Apart from the Spanish, French, English and Dutch languages illustrated here, the poster was also issued in German and Swedish



No.: 283
Czwiklitzer dtv No.:
 Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Paz. Stockholm avant la lettre
Publisher, Museum or Gallery:
 Rassemblement pour la paix
Date: 1958
Size in cm. Plate (sheet): (78 x 50)
Print run: Unknown number of impressions, both signed and unsigned
Technique: Offset
Printer: Imprimerie Schuster, Paris
Catalogue: Zervos XVIII.55



No.: 284
Czwiklitzer dtv No.: Not illustrated in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Paix Stockholm
Publisher, Museum or Gallery: Rassemblement pour la paix
Date: 1958
Size in cm. Plate (sheet): (78 x 50)
Print run: 100000 impressions distributed in several languages
Technique: Offset
Printer: Imprimerie Schuster, Paris
Catalogue: Zervos XVIII.55



No.: 285

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer
Not in Rodrigo

Rodrigo:

Title: Peace Stockholm

Publisher, Museum or Gallery: Rassemblement pour la paix

Date: 1958

Size in cm. Plate (sheet): (78 x 50)

Print run: 100000 impressions distributed in several languages

Technique: Offset

Printer: Imprimerie Schuster, Paris

Catalogue: Zervos XVIII.55



No.: 286

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer

Rodrigo: Not in

Rodrigo

Title: Paix Stockholm

Publisher, Museum or

Gallery: Rassemblement

pour la paix

Date: 1958

Size in cm. Plate (sheet):
(78 x 50)

Print run: 100000 impressions distributed in several languages

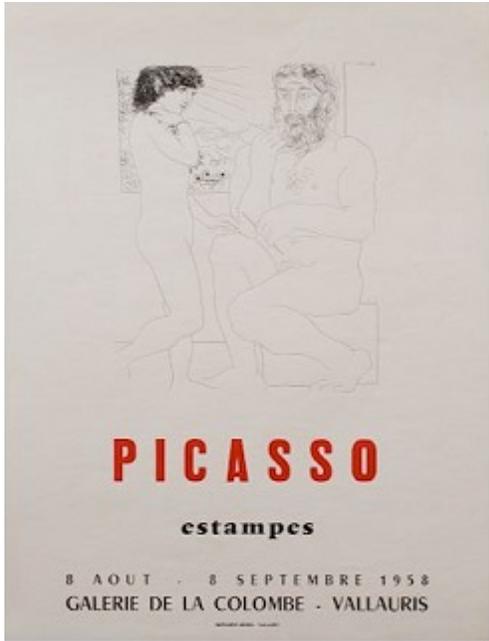
Technique: Offset

Printer: Imprimerie Schuster, Paris

Catalogue: Zervos XVIII.55



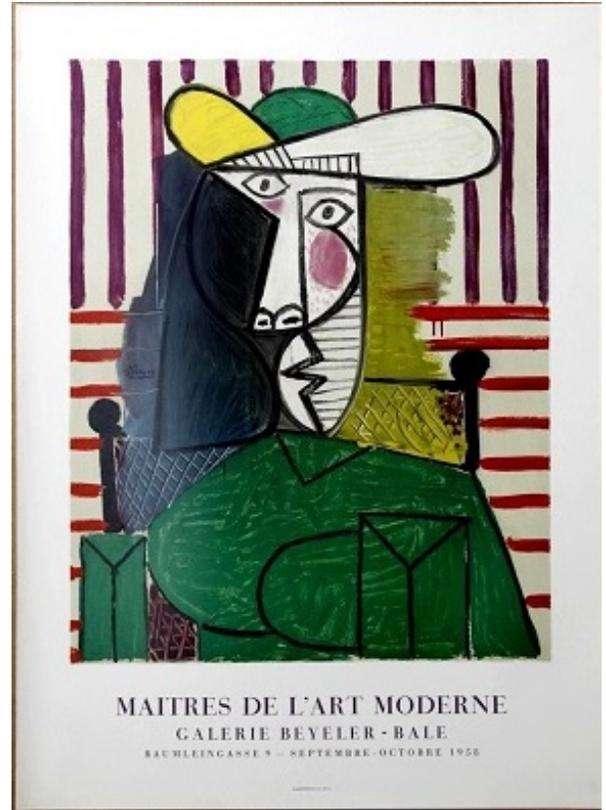
No.: 287
Czwiklitzer dtv No.: 148 **Rodrigo:** Not in Rodrigo
Title: Dix ans de céramique
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1958
Size in cm. Plate (sheet): (53,5 x 33)
Print run: 1000 impressions
Technique: Typography
Printer: Arnéra, Vallauris



No.: 288
Czwiklitzer dtv No.: 149 **Rodrigo:** Not in Rodrigo
Title: Estampes
Publisher, Museum or Gallery: Galerie de la Colombe, Vallauris
Date: 1958
Size in cm. Plate (sheet): (67 x 50)
Print run: 700 impressions
Technique: Typography
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 177



No.: 289
Czwiklitzer dtv No.: 150 **Rodrigo:** 82
Title: Maitres de l'Art Moderne
Publisher, Museum or Gallery: Galerie Beyeler, Bale
Date: 1958
Size in cm. Plate (sheet): (90 x 65); (88x 64 Rodrigo)
Print run: 1500 impressions
Technique: Lithograph
Printer: Wassermann, Basel
Catalogue: Zervos XIII :232



No.: 290
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Maitres de l'Art Moderne (avant la lettre)
Publisher, Museum or Gallery: Galerie Beyeler, Bale
Date: 1958
Size in cm. Plate (sheet): 90 x 65
Print run: unknown number of impressions avant la lettre
Technique: Lithograph
Printer: Wassermann, Basel
Catalogue: Zervos XIII :232
Comment : Neither Czwiklitzer nor Rodrigo mention the existence of avant la lettre impressions

No.: 291

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Carnival

Publisher, Museum or Gallery: Le Patriote, Nice

Date: 1959

Size in cm. Plate (sheet): (63 x 43)

Technique: offset

Printer: Le Patriote, Nice

Comment : Page for Le Patriote published on March 9, 1959

No.: 291 A



Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Le vieux Roi (plate-signed edition)

Publisher, Museum or Gallery: Le Patriote, Nice

Date: 1959

Size in cm. Plate (sheet): 64.8 x 49.6 (67 x 51)

Print run: 1000 unnumbered impressions on Vélín d'Arches signed in red in the plate.

Technique: Original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 869. Mourlot 317. Reuße 748

Comment : The year 1959 begins for Picasso lithographer with a curious print for Galerie Louise. But he immediately defies Kahnweiler once more, and with a light theme: the eternal one of the powerful male and young lady. The drawing, made that same Tuesday, is curiously destined to help once again the communist Nice newspaper *Le Patriote*. The moment in which this aid in particular to *Le Patriote* occurs also has a deep meaning. Picasso does not support it just because it is a communist newspaper, but because we are in the harshest moments of the Algerian War, in which the pro-FNL posture of the publication causes its premises to be attacked and its employees and journalists harassed. The OAS (which was in fact founded in Madrid) plants bombs in its offices and in the private home of Tabaraud. Due to his Spanish nationality, which he never wanted to renounce, and his precaution of not

speaking publicly on matters of French internal politics, Picasso had not been able to sign the *Manifesto of the 121* that was signed on September 6, 1960 by the left wing French intellectuals. supporting the FNL rebellion. Among these were Arthur Adamov, Simone de Beauvoir, Breton, Marguerite Duras, André Frénaud, Michel Leiris, Maspero, Masson, Pieyre de Mandiargues, Hélène Parmelin and her partner Eduard Pignon, Alain Resnais, Jean-François Revel, Françoise Sagan, Sartre, Truffaut, etc. The Spaniard wanted to show, however, his solidarity with this cause and others with which the French Communist Party is identified by providing lithographs or drawings.

The lithograph is *Le vieux Roi* (R. 748, M. 317) in which appears an old King dressed as Henry VIII, a naked young girl and a Celestine, also naked. Drawn with lithographic pencil and frottage on report paper passed to a stone of 49.5 by 64.5 cm, the lithograph is edited, to make it more attractive, with extreme care. On the one hand, 1,000 unnumbered copies were printed in 1959 on a light Arches paper of 67 by 51.2 cm with the signature of Picasso in red. But the signature is made in lithography in the printing press. And a further 200 copies are printed on a thicker Arches paper. In these copies the lithographed signature in red does not appear, and is replaced by an authentic one in blue. With this, an important collection of funds for the newspaper is achieved, and at the same time a large number of people are allowed to have an original lithograph by Picasso, in large format and with a signature (although not original) in red, so highly valued by the markets. And the two editions are clearly distinguishable, both by the thickness of the paper and the color of the signature. And as the painter was already doing to give more value to his militant collaborations and thus increase the income obtained from them, Picasso even colored by hand at least one of the copies signed by hand with waxes of many colors. The drawing, cataloged by the On-line Picasso Project with the number OPP.59: 386, is in the Museum Würth, Künzelsau, Germany, and appears reproduced in the book *Pablo Picasso: Metamorphoses of the Human Form*, edited by Roland Doschka, Prestel, Munich 2000.



With a bit of luck, the edition of 1,000 copies with the beautiful red signature of this good-sized lithograph can be purchased at a reasonable price. For example, the Stockholm Gallery Bukowskis sold at auction No. 555 of May 2010 a copy in perfect condition for 12,500 crowns, this is € 1,250. But Ketterer Kunst sold another one in 2008 for € 4,320 (Sale 335 of 4.04.2008, Lot 401). Note that the same house had auctioned another copy in 2003 for just € 2,415 (Sale 281 of 4.06.2003, Lot 763) and even two cheaper ones a few months earlier, in Auction No. 278 *Art of the 19th and 20th Centuries* (28.03.2003) for only € 1,035 (Lot 581) and € 920 (Lot 580). In direct purchase without going through an auction, it is more expensive: the Norfolk Antique Gallery in Norfolk, Virginia has a copy for sale for \$ 3,500 (about € 2,700 at the May 2013 exchange rate).

Miguel Orozco

No.: 291 B

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: *Le vieux Roi* (hand-signed edition)

Publisher, Museum or Gallery: Le Patriote, Nice

Date: 1959

Size in cm. Plate (sheet): 64.8 x 49.6 (76,8 x 56,7)

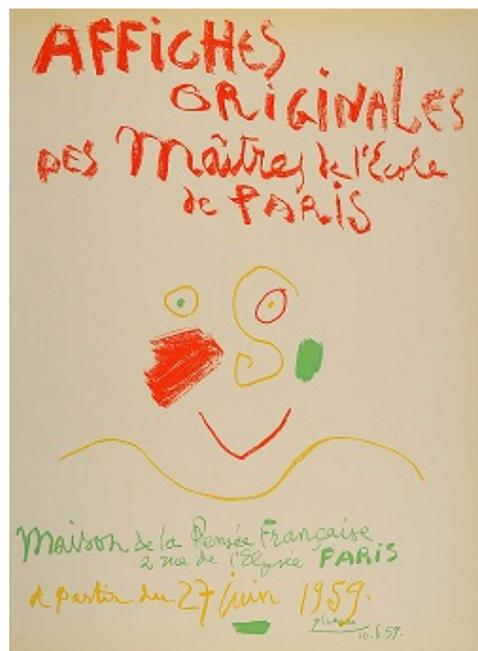
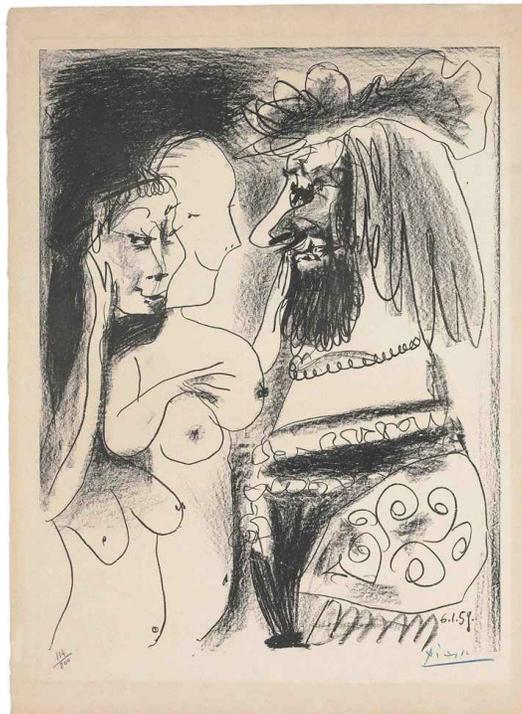
Print run: 200 numbered impressions on Vélín d'Arches (with the watermark) hand signed in blue by Picasso.

Technique: Original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 869, Mourlot 317, Reuße 748

Comment : As for the edition of 200 copies with the authentic signature in blue, the Georgetown Gallery Frame Shoppe in Washington had a copy for sale for \$ 11,000 (about € 8,600 in May 2013). Which is not very expensive, given that Christie's auctioned a similar copy in its sale No. 7572 of December 2012 in London (Lot 164) for 8,125 Pounds (\$ 13,081). Without surprise, the MoMA of New York does not have in its permanent collection the aristocratic edition with the authentic signature in blue, but acquired the plebeian one with the signature in red.



No.: 292

Czwiklitzer dtv No.: 36 **Rodrigo:** 92

Title: *Affiches originales des Maîtres de l'École de Paris*

Publisher, Museum or Gallery: Maison de la Pensée Française, Paris

Date: 1959

Size in cm. Plate (sheet): 63 x 45 (66 x 49); (68,5 x 50)

Print run: 1000 impressions on poster paper and on Vélín d'Arches of 68 x 50 cm (Czwiklitzer)

Technique: original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1285, Mourlot 323 Reuße 754

Comment : On Wednesday 10 June 1959, Picasso makes a color print for a poster of the exhibition *Affiches Originales des Maîtres de l'École de Paris*, held at the communist *Maison de la Pensée Française* that same month. The lithograph (R. 754, M. 323) is essentially composed of the text, but includes a drawing, as well as the date and the lithographed signature of Picasso. Made in three colors (red, yellow and green) with lithographic pencils on report paper transferred to 45 by 63 cm stones. It was printed on 1,000 copies on vellum paper, one part in Arches vellum of 68.5 by 50 cm and another on vellum paper of 66 cm 49 cm. But this time none of the posters was officially signed nor have we found any signed copy in the market.

No.: 293

Czwiklitzer dtv No.: 152 Rodrigo: 95

Title: **La colombe bleue volant devant les barreaux**

Publisher, Museum or Gallery: Comité National d'Aide aux Victimes du Franquisme

Date: 1959

Size in cm. Plate (sheet): 75 x 51,5

Print run: Unknown

Technique: Lithograph

Printer: Unknown

Comment : It is very likely that many of the militant collaborations with the PCF and *Le patriote* had as recipients of the funds collected the Spanish exile and its organizations. There is a lithograph of Picasso that has become famous and through which he has even been linked with the birth of Amnesty International for having created its best image and poster, that of a prisoner behind three bars and with a dove of peace. We recall that this organization was born in July 1961 at the initiative of the English lawyer Peter Benenson, who in November of the previous year had been surprised to read in a newspaper that some Portuguese students had been sentenced to 7 years in prison simply for having made a toast to freedom. Benenson began to investigate the issue of political prisoners and published an article in the Labor Weekly *The Observer* (*The forgotten prisoners*), which had a great impact and was reproduced in numerous newspapers throughout the world.

The new organization used as its method the 'adoption' of political prisoners by headquarters or the national sections and the sending of letters requesting their release to the rulers of the countries that held them in prison. It has often been said that it was this organization that obtained the release of PCE official poet Marcos Ana. But the release of Marcos Ana occurred on November 17, 1961, too soon for Amnesty to play a role, and neither Benenson's article nor the book published in October *Persecution in 1961* included Marcos Ana among the prisoners whose freedom was urged. Moreover, the archives of Amnesty International kept in the International Institute of Social History in Amsterdam do not contain any entry related to Marcos Ana prior to 1962. There had been, indeed, a major mobilization in France for the amnesty for prisoners in Franco's prisons between 1959 and 1961 and Picasso had contributed with the drawing of the prisoner and the bars in black and the pigeon in blue, made in Cannes and dated November 6, 1959. The drawing was printed in lithography at two hundred copies in a strong paper of 72 by 52 cm, with the date and signature printed in blue. One of these is in the Picasso Museum-Eugenio Arias Collection in Buitrago de Lozoya, Madrid. This copy, without any text, bears the date 6.11.59 and the signature of Picasso in blue in the upper left corner and another signature of the painter in black below to the left. In addition, there is a new one under the last signature with a dedication by Picasso to his friend and hairdresser. The reasoned catalog of this collection indicates that the first two signatures are printed in lithography.

Another larger print run was also made, also in lithography, with the title in Spanish *Amnistía*, edited by the *Comité National d'Aide aux Victimes du Franquisme*. It was 75 cm high and 52 cm wide. It had the same date and signature in blue as the previous one, and the indicated text, but it did not have the second signature. One of these copies was sold by Galerie Gerda Bassenge of Berlin in its auction No. 92 (Moderne Kunst, Teil II) held in Berlin, on November 28, 2008. It was Lot No. 7279 and its estimated price was 1,200 Euros.

Of the 200 signed copies it is very difficult to find examples in the market or museums, because the Communist Party of Spain that received them offered most of them to foreign personalities who had supported the campaign. But we have found two that exactly match the one described and photographed in the reasoned catalog of the Buitrago del Lozoya Museum, one for sale in October 2013 in London by the bookseller Peter Harrington, with a price of € 15,200 and the other revealed in a press article. The only difference is that the second signature is different, it is in graphite pencil and numbered over 200. The explanation may be that the copy that Picasso gave to his friend Eugenio was from another edition, because it does not seem very logical that the two second signatures be autograph. Not being an original lithograph, but a drawing reproduced in lithography, the edition of 200 copies does not appear in any reasoned catalog. But the poster is included by Christoph Czwiklitzer with number 152.



The same Picasso drawing was used as the cover of Marcos Ana's *Poemas desde la cárcel*, a 18-page small book, published in Montevideo by the Uruguayan Association of Writers in preparation for the II Latin American Conference for Amnesty for Prisoners and Political Exiles in Spain and Portugal, held in Buenos Aires from November 11 to 13, 1960. Marcos Ana remembers having received with surprise a copy of this booklet while he was incarcerated. And the same drawing of the prisoner and the pigeon was in fact used by Amnesty International, first in 1961 in France for a discreet black poster of 60 by 40 cm of very little diffusion and the text *Un espoir pour les prisonniers d'opinion dans le monde*. Another edition in English followed, also in 1961, in black and with the text *A conspiracy of hope* and there is still another edition made 40 years later. In reality it is a gross manipulation, a typical example of what would happen if a Picasso design were given to be updated by a committee of designers, in this case two North American companies: Woody Pirtle and Pentagram. They used Picasso's drawing and printed it in a single color, black. The central part appears with a yellow background and the rest in light blue, with the name Amnesty International in white. It was edited by the North American branch of the organization in 2000.

When Marcos Ana was released, he settled in Paris, where the Communist Party of Spain to which he belonged since 1936 placed him as Director of the so-called Center for Information and Solidarity with Spain (CISE), whose president was Picasso himself. The painter sent him several dozen copies *avant la lettre* of the lithograph of the bars and the pigeon signed and numbered by him, and the poet took them as a gift to the personalities who had contributed to the campaign for his release and to those he visited on a world tour that he started soon after his release. Among the personalities who received a copy were Olof Palme, Pablo Neruda and Pietro Nenni. The center, which had been co-financed by Communist millionaire Teodulfo Lagunero, was domiciled at 198 Rue Saint Jacques, in the Latin quarter where Picasso had his studio, but the painter never visited it, as Marcos Ana himself acknowledged in an interview that he never met him personally. But Picasso, who lived in the Riviera, did send aid to the institution, which took care to lend a hand to the exiles of all affiliations who came to Paris fleeing Franco's Spain. CISE also suffered an attack by the OAS. Undoubtedly a commission from Franco's secret services, which had helped and welcomed the French terrorists when they left Algeria with independence, many of them establishing themselves on the sunny shores of Spain.

The CISE even played an important role in Spain at the end of the dictatorship, serving as a meeting point between democratic forces, negotiating and printing there in 1974 the manifesto of the Junta Democrática, the precursor body of the democratic transition.

When democracy was restored in Spain, Marcos Ana returned to the country and became deputy to Manuel Azcárate at the head of the international relations committee of the communist party, where the author of these lines met him several times to discuss African politics.

Miguel Orozco

No.: 294

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: *La colombe bleue volant devant les barreaux (avant la lettre)*

Publisher, Museum or Gallery: Comité National d'Aide aux Victimes du Franquisme

Date: 1959

Size in cm. Plate (sheet): 75 x 51,5

Print run: 200 signed and numbered copies

Technique: Lithograph

Printer: Unknown

Comment : See above



No.: 295

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Aidez l'Espagne - Solidarité avec les prisonniers politique espagnols

Publisher, Museum or Gallery:

Date: 1974

Size in cm. Plate (sheet): (50 x 33)

Print run:

Technique:

Printer: Imprimerie Schuster SA, Paris

Catalogue graphic work :

Comment :

amnesty international



Un espoir pour les prisonniers d'opinion dans le monde

No.: 296

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Un espoir pour les prisonniers d'opinion dans le monde

Publisher, Museum or Gallery: Amnesty International

Date: Unknown (1960 ?)

Size in cm. Plate (sheet): (60 x 40)

No.: 297

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Amnesty International

Publisher, Museum or Gallery: Amnesty International Schweizer Sektion

Date: Unknown (1960 ?)

Size in cm. Plate (sheet): (60 x 40)



No.: 298

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Acción Fuego

Publisher, Museum or Gallery: CISE, Paris

Date: 1975

Size in cm. Plate (sheet): 65 x 43 cm



No.: 299

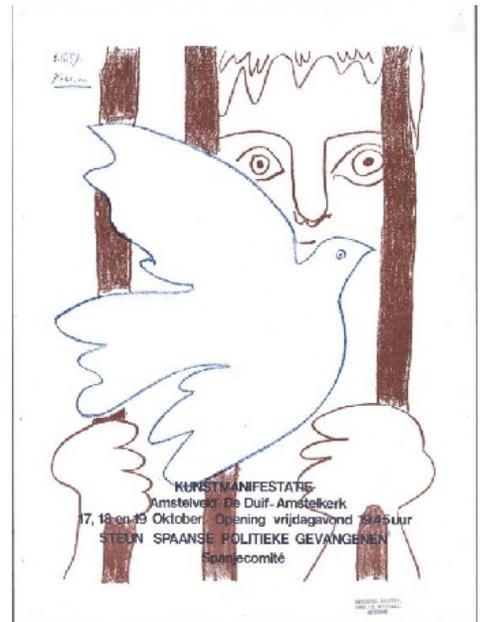
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Kunstmanifestatie Amstelveld De Duif Amstelkerk

Publisher, Museum or Gallery: Spanjecomit , Amsterdam

Date: 1975

Size in cm. Plate (sheet): 62 x 46



No.: 300

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Colecci n Eugenio Arias

Publisher, Museum or Gallery:

Museo Picasso Colecci n Eugenio Arias, Buitrago del Lozoya

Date:

Size in cm. Plate (sheet): (55 x 40)



No.: 301

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 493

Title: Colecci n Eugenio Arias

Publisher, Museum or Gallery:

Museo Picasso Colecci n Eugenio

Arias, Buitrago del Lozoya

Date: 1985

Size in cm. Plate (sheet): (70 x 50)

Print run: Unknown

Technique: Offset

Printer: Imprenta de la Comunidad de Madrid

MUSEO
Picasso

Colecci n Eugenio Arias



Buitrago del Lozoya.

Comunidad de Madrid

Departamento de Cultura

Director General de Patrimonio Cultural

No.: 302

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

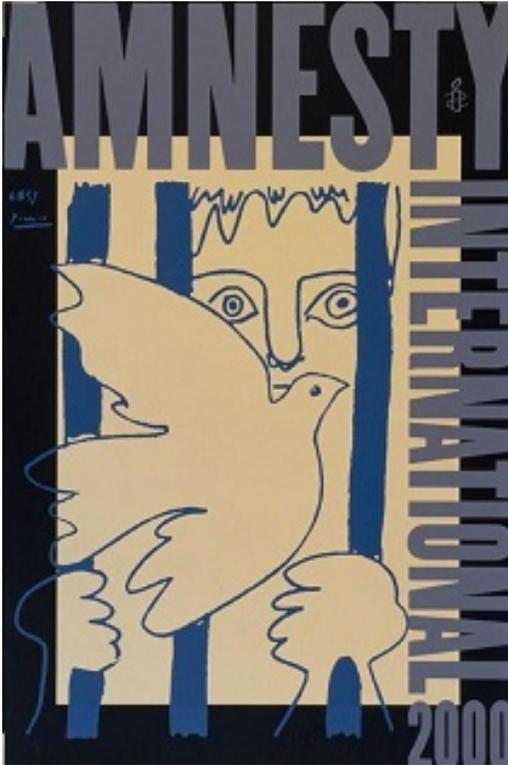
Title: Amnesty International

Publisher, Museum or Gallery: Amnesty International North America

Date: 2000

Size in cm. Plate (sheet): 91,5 x 61

No.: 303



Czwiklitzer dtv No.: Not in

Czwiklitzer **Rodrigo:** Not in

Rodrigo

Title: Amnesty International

Publisher, Museum or Gallery:

Amnesty International USA,

Washington

Date: 2000

Size in cm. Plate (sheet): (91 x 61)

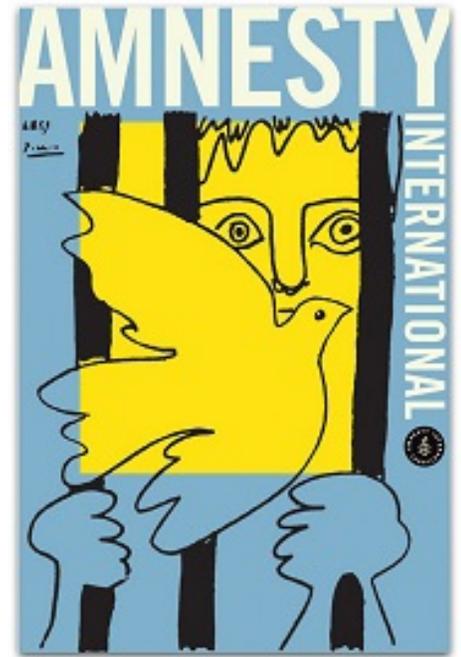
Print run: Unknown

Technique: Silkscreen

Comment : Designed by Woody

Pirtle and Pentagram Design, New

York



No.: 304

Czwiklitzer dtv No.: 155 **Rodrigo:** Not in Rodrigo

Title: Dessins, estampes, affiches

Publisher, Museum or Gallery:

Date: 1959

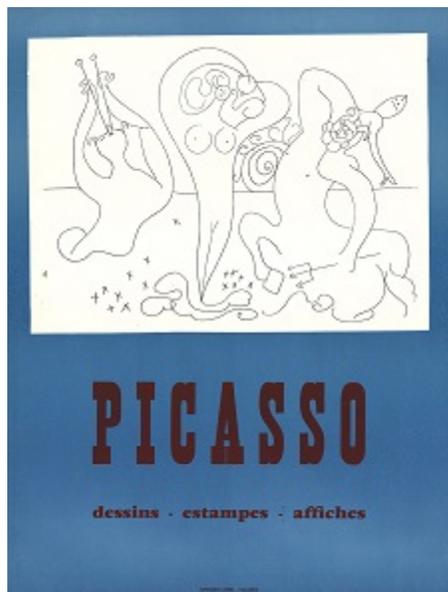
Size in cm. Plate (sheet): (66 x 49)

Print run: 300 impressions

Technique: Typography

Printer: Arnéra, Vallauris

:



Size in cm. Plate (sheet): (66 x 49)

Print run: Unknown

Technique: Typography

Printer: Arnéra, Vallauris

No.: 305

Czwiklitzer dtv No.: Not in

Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Dessins, estampes, affiches
(without Gallery name)

Publisher, Museum or Gallery:

Date: 1959

Size in cm. Plate (sheet): (66 x 49)

Print run: Unknown

Technique: Typography

Printer: Arnéra, Vallauris

No.: 306

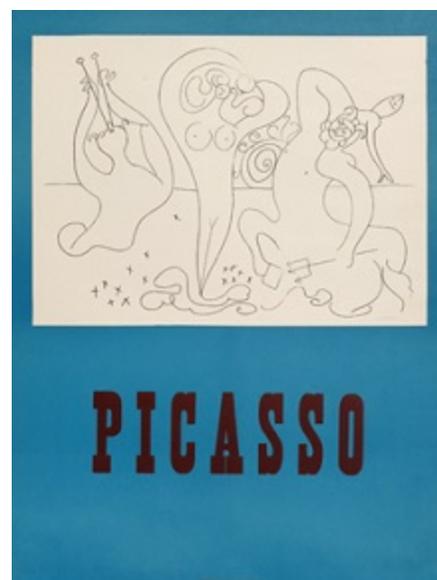
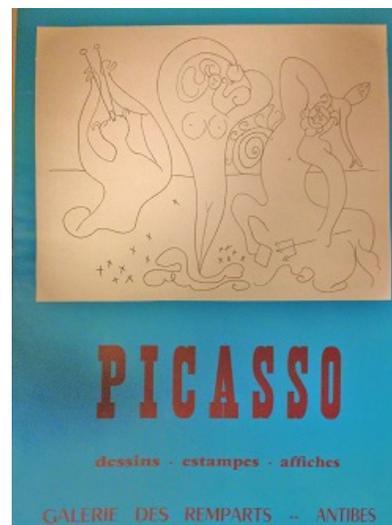
Czwiklitzer dtv No.: Not in

Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Dessins, estampes, affiches
(avant la lettre)

Publisher, Museum or Gallery:

Date: 1959



No.: 307

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: **Frederic Joliot-Curie**

Publisher, Museum or Gallery: Combat pour la Paix (Mouvement pour la Paix) Mars-Avril 1959

Date: 1959

Technique: Offset

Printer: Combat pour la Paix



Comment : Cover for the journal Combat pour la Paix, mars-avril 1959

No.: 308

Czwiklitzer dtv No.: 157 **Rodrigo:** 89

Title: **Affiche réalisée pour le dixième anniversaire du premier congrès de la Paix**

Publisher, Museum or Gallery:

Mouvement de la Paix, Paris

Date: 1959

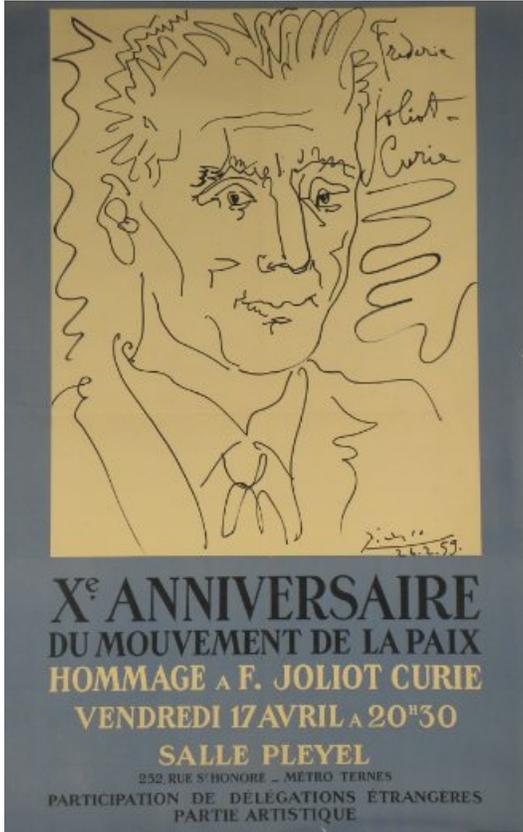
Size in cm. Plate (sheet): 65 x 51,5 (96 x 60,5); (65 x 52 Czwiklitzer); (100 x 63 Rodrigo)

Print run: 6000 impressions

Technique: Offset. Czwiklitzer says it is a **photo lithograph**

Printer: Shuster Imprimeur, Paris

Catalogue: Zervos XVIII.335 (drawing)



Gallery: Editions de L'Humanité, Paris

Date: 1959

Size in cm. Plate (sheet): 65 x 51,5

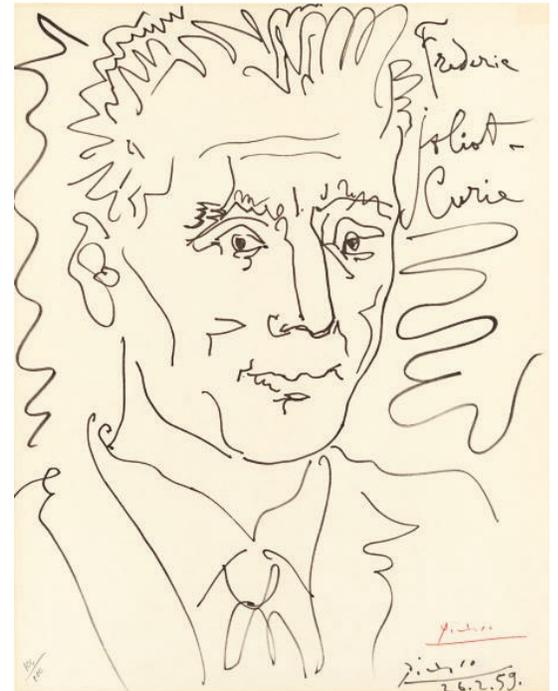
Print run: 200 numbered and signed impressions plus unknown number of artist proofs (many of which Picasso dedicated and signed afterwards).

Technique: **Offset lithograph** on Vélín d'Arches

Printer: Shuster Imprimeur, Paris

Catalogue: Zervos XVIII.335 (drawing)

Comment : Czwiklitzer mentions that No. 157 has avant la lettre impressions.



No.: 309

Czwiklitzer dtv No.:

Not in Czwiklitzer

Rodrigo: 88

Title: **Affiche réalisée pour le dixième anniversaire du premier congrès de la Paix (avant la lettre)**

Publisher, Museum or

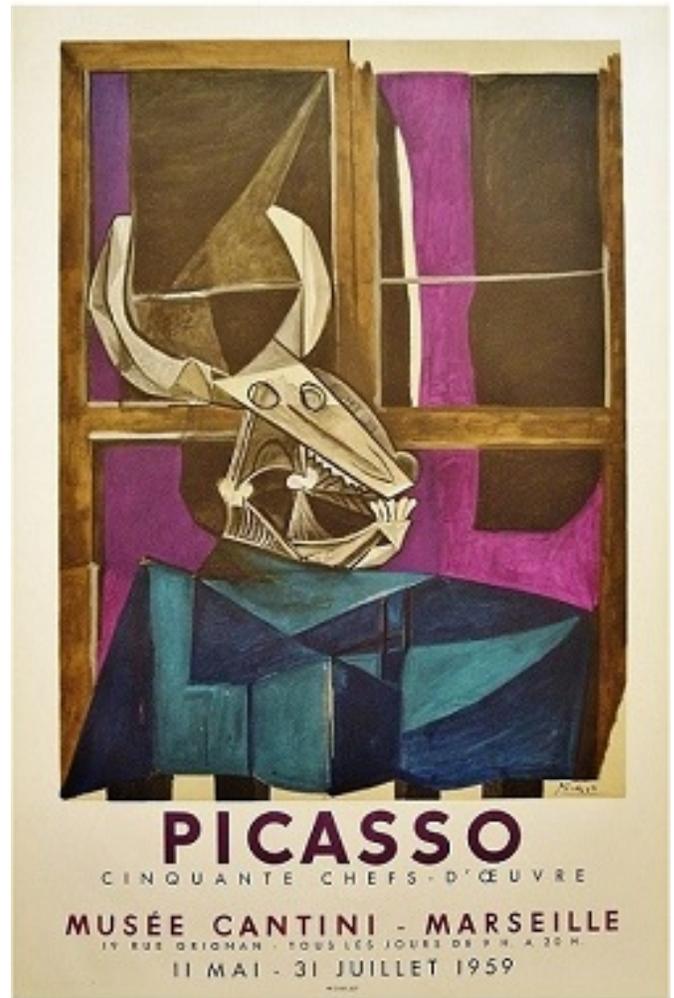
No.: 310
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Colloque Frederic Joliot-Curie
Publisher, Museum or Gallery: IHSME-CGT Montreuil
Date: 2008



No.: 311
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Jouer de Flute
Publisher, Museum or Gallery:
Liberation
Date: 1959
Technique: Offset
Printer: Liberation
Comment : Full page illustration for Liberation. Le quotidien republicain de Paris 12-13
December 1959



No.: 312
Czwiklitzer dtv No.: 158 **Rodrigo:** 90
Title: Cinquante chefs - d'oeuvre
Publisher, Museum or Gallery: Musée Cantini, Marseille 11 mai - 31 juillet 1959
Date: 1959
Size in cm. Plate (sheet): 77,5 x 51,5
Print run: 1000 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Comment : See Dusseldorf 1967 C.158A

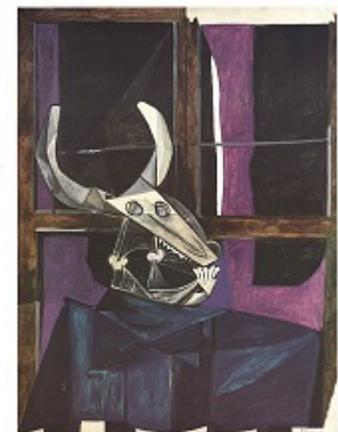


No.: 313
Czwiklitzer dtv No.: 158 A

Rodrigo: 617
Title: Malerei des 20. Jahrhunderts
Publisher, Museum or Gallery: Kunstsammlung Nordrhein-Westfalen.

Düsseldorf
Date: 1967
Size in cm. Plate (sheet): 84 x 59
Print run: 3000 impressions
Technique: offset
Printer: Hub. Hoch. Düsseldorf
Comment : Czwiklitzer lists but does not illustrate this poster. Rodrigo simply mentions it, without giving details nor illustrating it.

No.: 314
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 618
Title: Collection of European Masters
Publisher, Museum or Gallery: Kunstsammlung Nordrhein-Westfalen in Düsseldorf
Date: 1989
Size in cm. Plate (sheet): 68 x 51 (90 x 70)
Print run: 1000 impressions



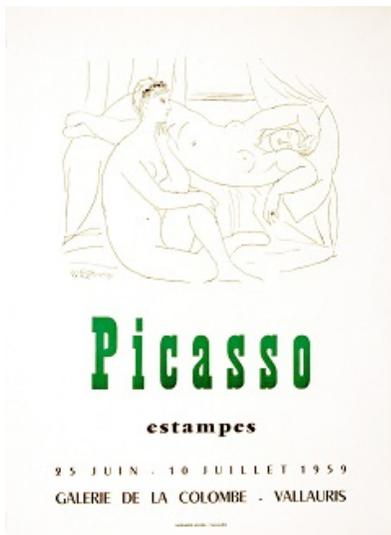
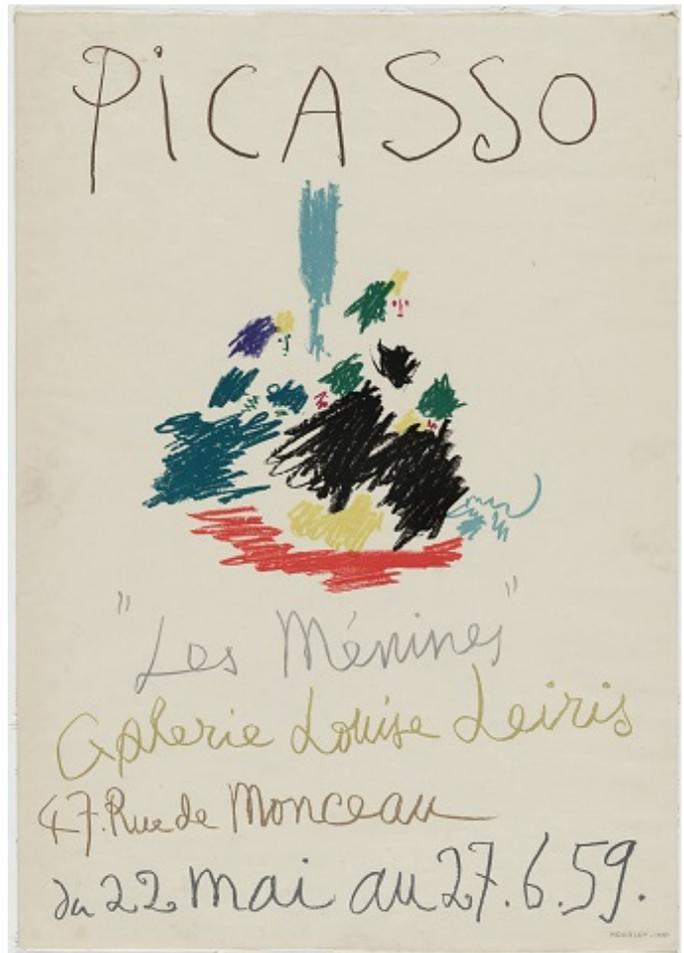
Pablo Picasso
 COLLECTION OF EUROPEAN MASTERS

Technique: offset

Printer: Achen Bach art edition

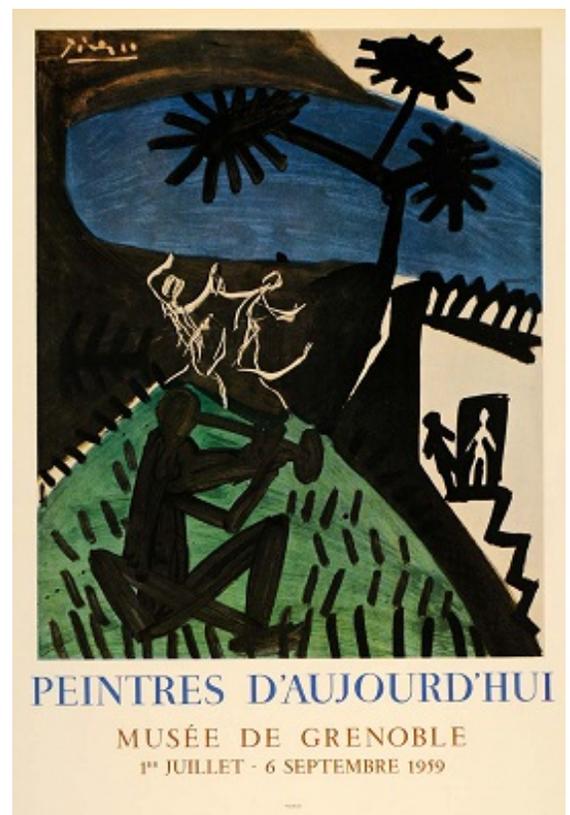
Comment : Czwiklitzer does not mention nor illustrates this poster. Rodrigo simply mentions it, without giving details nor illustrating it.

No.: 315
Czwiklitzer dtv No.: 160 **Rodrigo:** 91
Title: Les Ménines
Publisher, Museum or Gallery: Galerie Louise Leiris Paris, du 22 mai au 27.6.59
Date: 1959
Size in cm. Plate (sheet): 67 x 48; (65,5 x 46,5 Rodrigo)
Print run: 1500 impressions on poster paper; 125 on Vélin d'Arches of 73 x 53 cm
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work :
Comment : Typical original poster, entirely drawn by Picasso

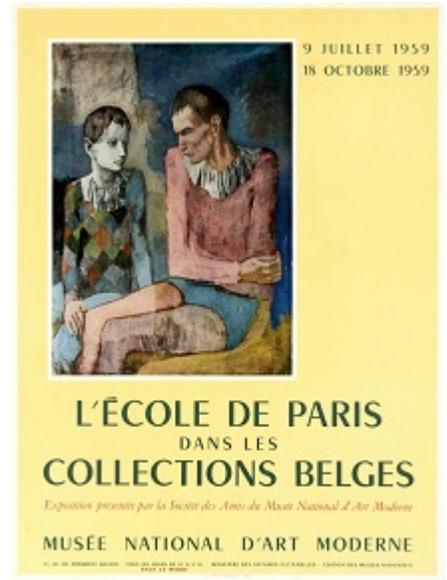


No.: 316
Czwiklitzer dtv No.: 161 **Rodrigo:** Not in Rodrigo
Title: Picasso estampes
Publisher, Museum or Gallery: Galerie de la Colombe, Vallauris
Date: 1959
Size in cm. Plate (sheet): (67,5 x 50)
Print run: 700 impressions
Technique: Typography
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 143

No.: 317
Czwiklitzer dtv No.: 162 **Rodrigo:** 93
Title: Peintres d'aujourd'hui
Publisher, Museum or Gallery: Musée de Grenoble 1er juillet - 6 septembre 1959
Date: 1959
Size in cm. Plate (sheet): 74 x 50
Print run: 1000 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue : Zervos XVII :154



No.: 318
Czwiklitzer dtv No.: 163 **Rodrigo:** Not in Rodrigo
Title: L'École de Paris dans les Collections Belges
Publisher, Museum or Gallery: Musée National d'Art Moderne, Paris
Date: 1959
Size in cm. Plate (sheet): (61 x 45)
Print run: 1200 impressions
Technique: Typography
Printer: Les Presses Artistiques, Paris
Catalogue: Zervos I.297



No.: 319
Czwiklitzer dtv No.: 164 **Rodrigo:** Not in Rodrigo
Title: Französische Zeichnungen des XX. Jahrhunderts
Publisher, Museum or Gallery: Institut Français, Berlin
Date: 1959
Size in cm. Plate (sheet): (59,5 x 42,5)
Print run: 460 impressions
Technique: Offset
Printer: Gebrüder Hartmann, Berlin

Publisher, Museum or Gallery: Galerie-Librairie du Passeur, Paris. 11 au 31 Décembre, 1959
Date: 1959
Size in cm. Plate (sheet): (50 x 30,5)
Print run: 300 impressions
Technique: Typography

No.: 320
Czwiklitzer dtv No.: 165 **Rodrigo:** Not in Rodrigo
Title: Picasso - Carnet de la Californie
Publisher, Museum or Gallery: Galerie-Librairie du Passeur, Paris. 11 au 31 Décembre, 1959

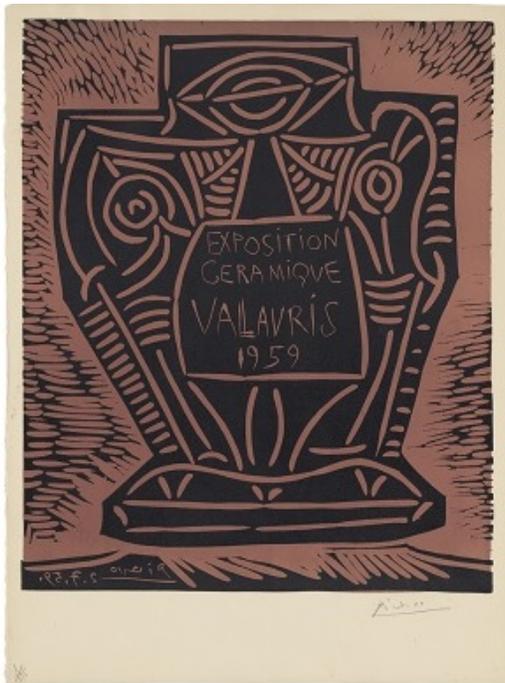
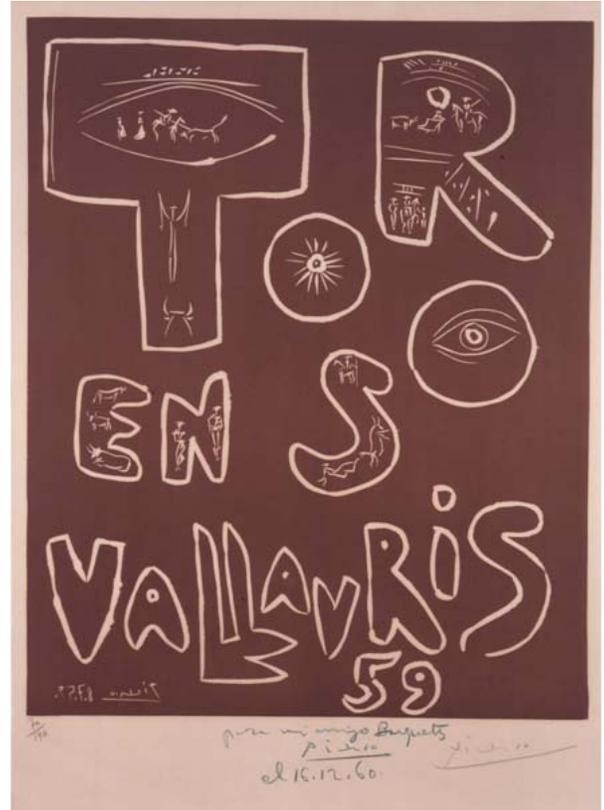


Printer: Imprimerie Union, Paris
Comment : This poster announced the presentation of the book Carnet de la Californie (Cramer 101, Orozco Books 186)



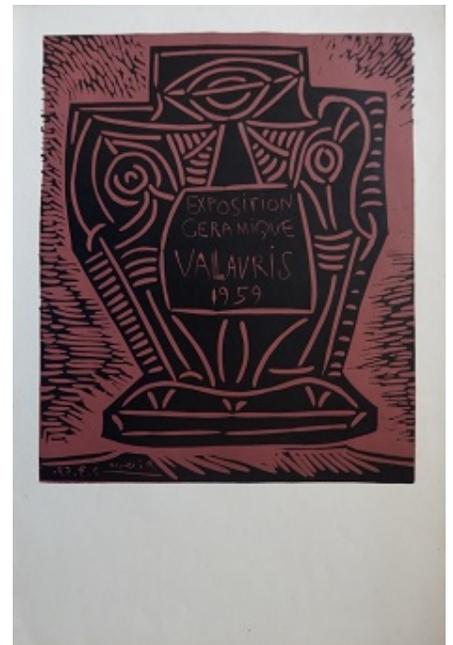
No.: 321
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Picasso - Carnet de la Californie (avant la lettre)
Publisher, Museum or Gallery: Galerie-Librairie du Passeur, Paris. 11 au 31 Décembre, 1959
Date: 1959
Size in cm. Plate (sheet): 35 x 26,8 (47 x 32)
Print run: 250 impressions
Technique: Typography
Printer: Imprimerie Union, Paris

No.: 322
Czwiklitzer dtv No.: 34 **Rodrigo:** 83, 84, 85
Title: *Toros en Vallauris 1959*
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1959
Size in cm. Plate (sheet): 64 x 53 (78 x 56); 65,5 x 53,5 (76,6 x 56,5 Rodrigo)
Print run: 190 numbered and signed impressions; 25 horscommerce and 25 artist copies; some printer copies
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1287
Comment : Rodrigo gives three different numbers to exactly the same impressions which only difference is that No 83 is numbered, signed and dedicated, No 84 is an artist proof, and No 85 is numbered and signed. A curious policy that obviously inflates the number of poster entries in his catalogue raisonné.



No.: 323
Czwiklitzer dtv
No.: 35
Rodrigo: 86
Title: *Exposition Ceramique Vallauris 1959*
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1959
Size in cm. Plate (sheet): 64 x 53 (76 x 57)
Print run: 320 impressions, of which 175 numbered and signed on Vélín d'Arches, 25 for the artist and 120 on Roto blanc paper.
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1286

No.: 324
Czwiklitzer dtv No.: 153 **Rodrigo:** Not in Rodrigo
Title: *Exposition Ceramique Vallauris 1959*
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1959
Size in cm. Plate (sheet): 49,6 x 33
Print run: 500 impressions.
Technique: typography in color
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1286
Comment : Rodrigo only mentions in his entry No 86 that "Czwiklitzer signals that there was also another edition". But he also emphatically says that this illustration was not used in any other poster.



No.: 325

Czwiklitzer dtv No.: 38 Rodrigo: 96

Title: Exposition Vallauris 1960

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1960

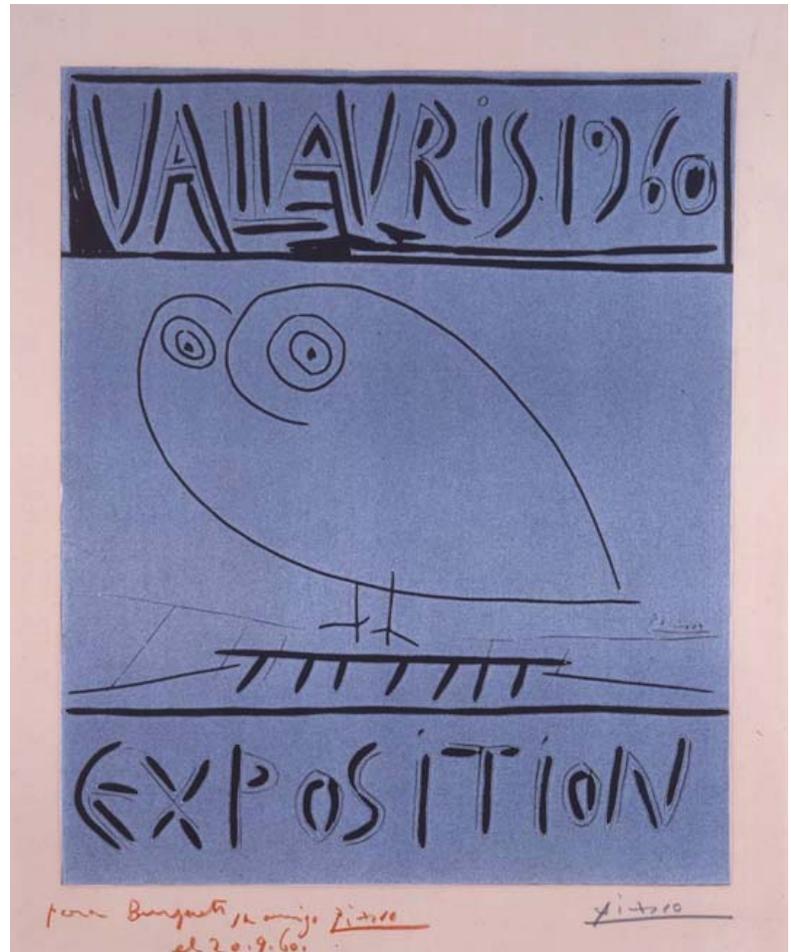
Size in cm. Plate (sheet): 63 x 52,5 (75 x 62,5); (84 x 71 Rodrigo)

Print run: 120 impressions hors commerce; 170 numbered and signed on Vélin d'Arches; 30 for the artist. Rodrigo only mentions 120 signed and numbered impressions, plus 30 artist proofs.

Technique: original linocut

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1290



No.: 326

Czwiklitzer dtv No.: 178 Rodrigo: 104

Title: Exposition Ceramique 1960

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1960

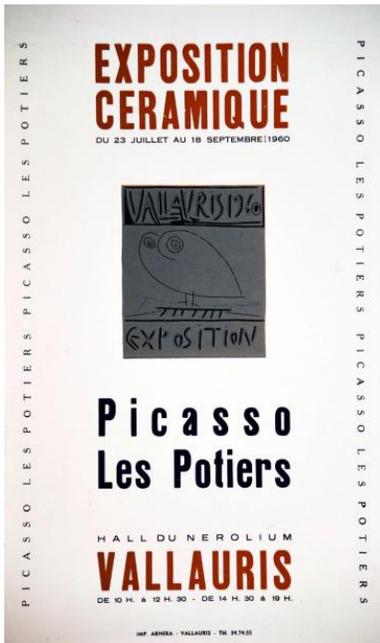
Size in cm. Plate (sheet): 45 x 27

Print run: 1500 impressions

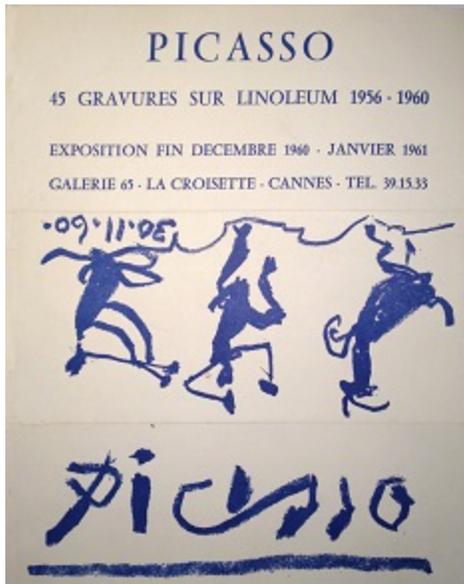
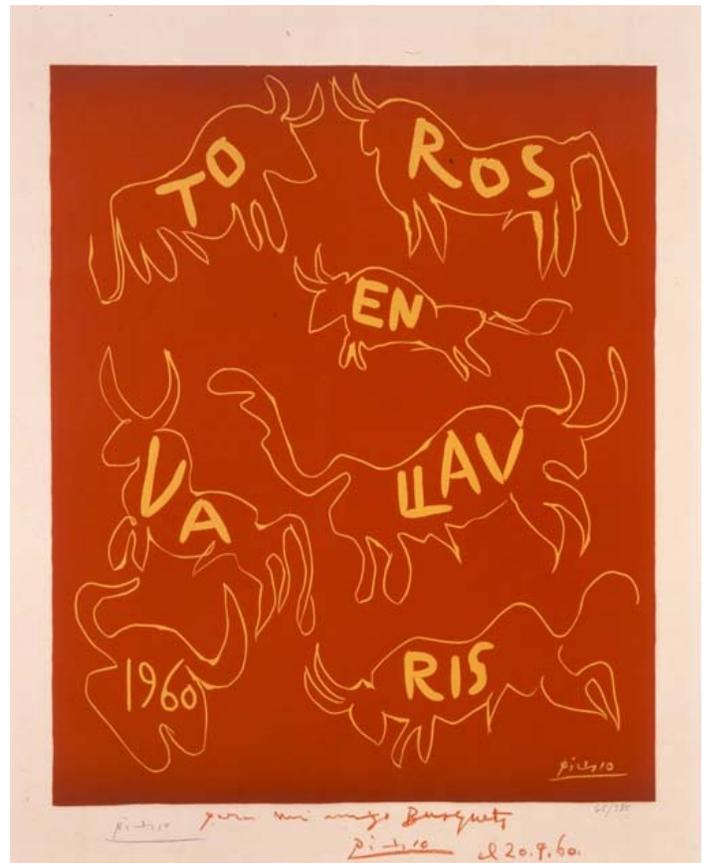
Technique: typography

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1290



No.: 327
Czwiklitzer dtv No.: 37 **Rodrigo:** 97
Title: **Toros in Vallauris 1960**
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1960
Size in cm. Plate (sheet): 63,5 x 53 (75 x 63)
Print run: 237 impressions, out of which 185 numbered and signed. Rodrigo mentions the 185, plus 50 artist proofs signed, plus 25 hors commerce, plus 5 proofs.
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch



No.: 328
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: **45 Gravures sur Linoleum 1956 - 1960**
Publisher, Museum or Gallery: Galerie 65, Cannes
Date: 1960

No.: 329

Czwiklitzer dtv No.: 39 Rodrigo: 99

Title: **Oeuvre gravé (Plate-signed edition)**

Publisher, Museum or Gallery: Galerie des Ponchettes,
Nice

Date: 1960

Size in cm. Plate (sheet): Czwiklitzer: 61 x 47 (66 x 50,5);

Reuße: 60,3 x 47,5 (65,6 x 52,3); (65 x 50 Rodrigo)

Print run: 625 on Vélin (Czwiklitzer); 635 poster
impressions (Reuße)

Technique: **original lithograph**

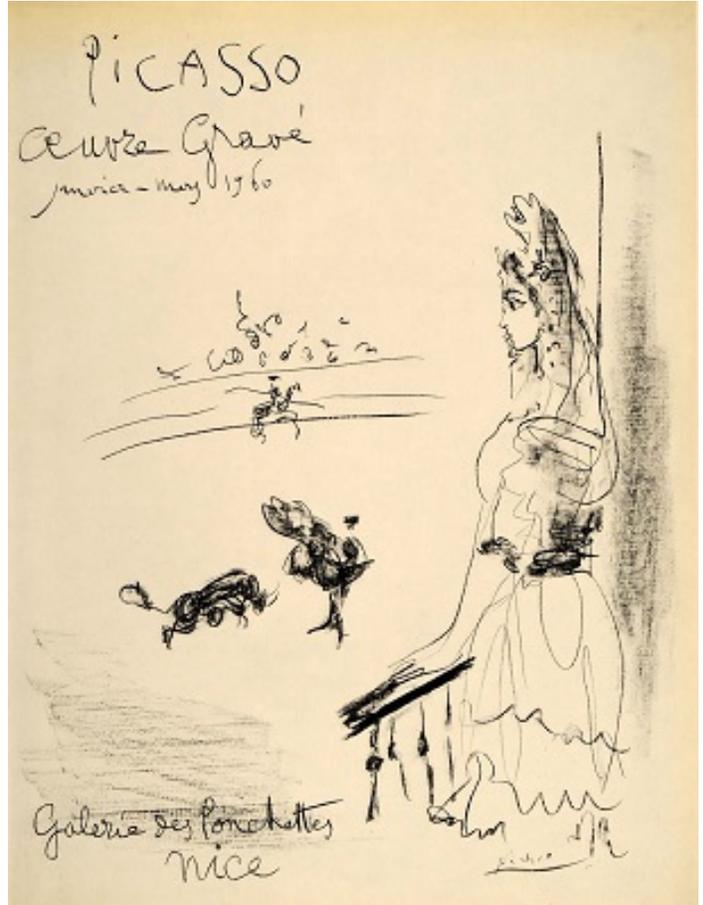
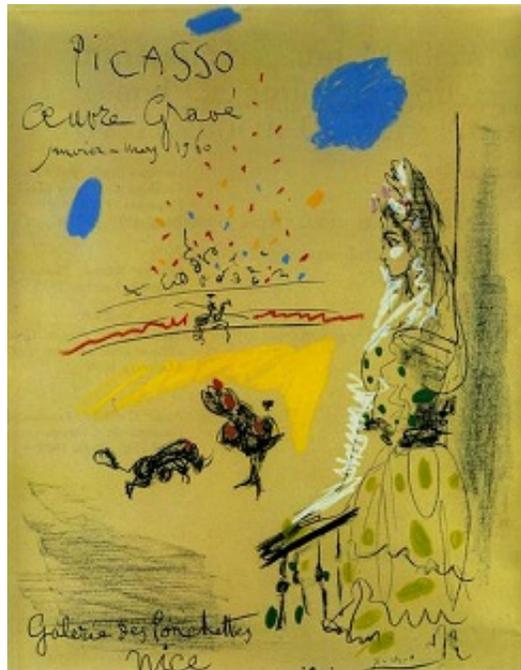
Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1289, Mourlot 335 Reuße
765

Comment : The following lithographic work of Picasso is again a poster for an exhibition of his work in a gallery in Nice, in this case the city hall owned *Galerie des Ponchettes*. Made in Cannes, probably in November 1959 although cataloged as dating from January 1960, the poster *Femme au balcon* (R. 765, M. 335) appears as a counterpoint to the lithograph (R. 759) that he made the 3rd of November for the *Carnet de la Californie*. The style and delicacy is the same, and like that one is made in report paper passed to stone, this time of greater size (47 by 61 cm). If the lithograph of the *Carnet* represents a bullfighter on the left who observes several lots drawn to the right, the poster represents a Spanish lady with mantilla and peineta that observes from the right an act of the bullfight. Our attribution of date in November is supported by the fact that the exhibition takes place between January and May of 1960.

The poster carries the text penned by Picasso and the painter's

signature on the same lithographic paper. It was printed according to Reuße at 15 artist proofs and 635 copies in Arches paper of 65.6 by 52.3 cm (Mourlot speaks of 625, which seems more plausible). But again Picasso authorized or promoted an edition by the Galerie des Ponchettes of 145 numbered copies and with an additional signature in red.



signature on the same lithographic paper. It was printed according to Reuße at 15 artist proofs and 635 copies in Arches paper of 65.6 by 52.3 cm (Mourlot speaks of 625, which seems more plausible). But again Picasso authorized or promoted an edition by the Galerie des Ponchettes of 145 numbered copies and with an additional signature in red. Christie's sold at London auction No. 5981 of October 29, 2009 (lot 16) and for 4,750 £ (\$ 7,795) a copy allegedly from the edition of 145 copies of this beautiful lithograph but not numbered –which suggests that comes from the current edition– signed in red pencil and with the dedication '*pour Marie-Anne mon amie Picasso, le 16.12.71*'. Galerie Bassenge of Berlin-Grunewald put a copy (Lot 8291) for sale at its *Moderne Kunst Teil I* auction on June 1, 2013, although it confused its cataloging, attributing it No. M.355. It was a pretended artist proof with an additional signature but with graphite pencil, and not in red. Its price was estimated at 3,800 Euros. The editions of 635 and 145 copies are printed on the same paper of the same size and in this case caution is imposed in the event of the impossibility of certifying the authenticity of the signature. Ketterer Kunst sold copy 136/145 of this print with signature handwritten in red for 4.080 € in Sale 324 of October 26, 2007 (Lot 294). The same house had sold another copy (61/145) for € 2,875 in 2002 (Sale 270 of 15.05.2002, Lot 347). As was his custom, the painter also dedicated some copies of this beautiful poster, and in some he added color. This is the case of the one dedicated to photographer Edward Quinn, sold by Sotheby's. (# 98, 03/25/92, cataloged by Mallén with n° OPP.60: 216).

Miguel Orozco

No.: 330

Czwiklitzer dtv No.: 39 **Rodrigo:** 98

Title: Oeuvre gravé (hand-signed edition)

Publisher, Museum or Gallery: Galerie des Ponchettes, Nice

Date: 1960

Size in cm. Plate (sheet): Czwiklitzer: 61 x 47 (66 x 50,5); Reuße: 60,3 x 47,5 (65,6 x 52,3); (65 x 50 Rodrigo)

Print run: 125 signed on Vélín d'Arches; 15 impressions for the artist (Czwiklitzer); 145 numbered and signed on Vélín d'Arches, plus 15 e.a. (Reuße)

Technique: original lithograph

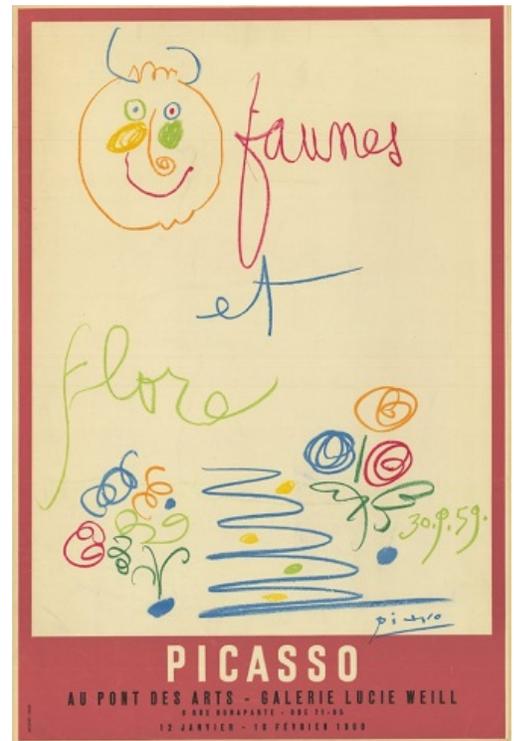
Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1289, Mourlot 335 Reuße 765



No.: 331
Czwiklitzer dtv No.: 167 **Rodrigo:** 100
Title: Faunes et Flore
Publisher, Museum or Gallery: Galerie Lucie Weill, Paris 12 January – 10 February
Date: 1960
Size in cm. Plate (sheet): (75 x 50)
Print run: 1000
Technique: collotype and pochoir
Printer: Daniel Jacomet, Paris

Comment : The original works of the portfolio *Faunes et Flore d'Antibes* were created by Picasso in 1946 and are part of his joie de vivre series of paintings. The frontispiece, used in the poster, was made by Picasso especially for this portfolio. The artist also participated in the design of the album, corrected the trial proofs and gave his bon à tirer for each print. "This work has been carried out in close collaboration with the Master, who has followed the work, corrected the printing tests and signed the printing authorizations for each plate" (Justification page). The portfolio *Faunes et flore d'Antibes* was published in 1960, reproducing some paintings made in 1946, date in which the City Council of Antibes offers him to decorate the Chateau Grimaldi.

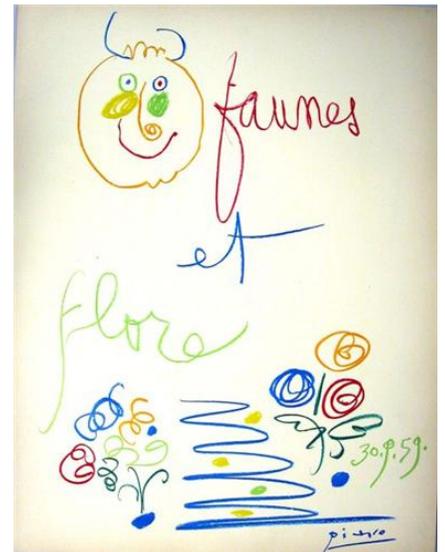


No.: 332
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Faunes et Flore (avant la lettre)
Publisher, Museum or Gallery: Galerie Lucie Weill, Paris 12 January – 10 February
Date: 1960
Size in cm. Plate (sheet): (76 x 56); (65 x 50 Rodrigo)
Print run: unknown

Technique: collotype and pochoir **Printer:** Daniel Jacomet, Paris
Comment : In fact, Rodrigo illustrates in his catalogue raisonné not this impression, but the one below, i.e., the one issued with the portfolio. That's why he mentions 65 x 50 as size. However, we have located impressions both signed and unsigned that could be regarded as avant la lettre prints of the poster, inasmuch as their size is very similar to that of the poster, and 12 cm longer in height than the portfolio pochoir.

No.: 331 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 94
Title: Faunes et Flore
Publisher, Museum or Gallery: Au Pont Des Arts, Paris / New York Graphic Society, Greenwich, Connecticut
Date: 1960

Size in cm. Plate (sheet): (64 x 49 cm)
Print run: 350 copies: 175 for Europe numbered in black (the first 25 contain a lithograph) and 175 for the U.S.A. numbered in red (the first 25 contain a lithograph); 50 hors commerce
Technique: collotype and pochoir **Printer:** Daniel Jacomet, Paris
Comment : This is the pochoir included in the portfolio, 12 cm shorter than the above entry



No.: 333

Czwiklitzer dtv No.: 169 Rodrigo: 101

Title: **Paix désarmement. Pour le succès de la Conférence au Sommet**

Publisher, Museum or Gallery: Le Mouvement de la Paix

Date: 1960

Size in cm. Plate (sheet): 120 x 80,5; (118 x 76,5 Rodrigo)

Print run: 2500 impressions in poster paper; 1000 on Vélín d'Arches

Technique: **Lithograph**

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 712, Mourlot 214 Reuße 598

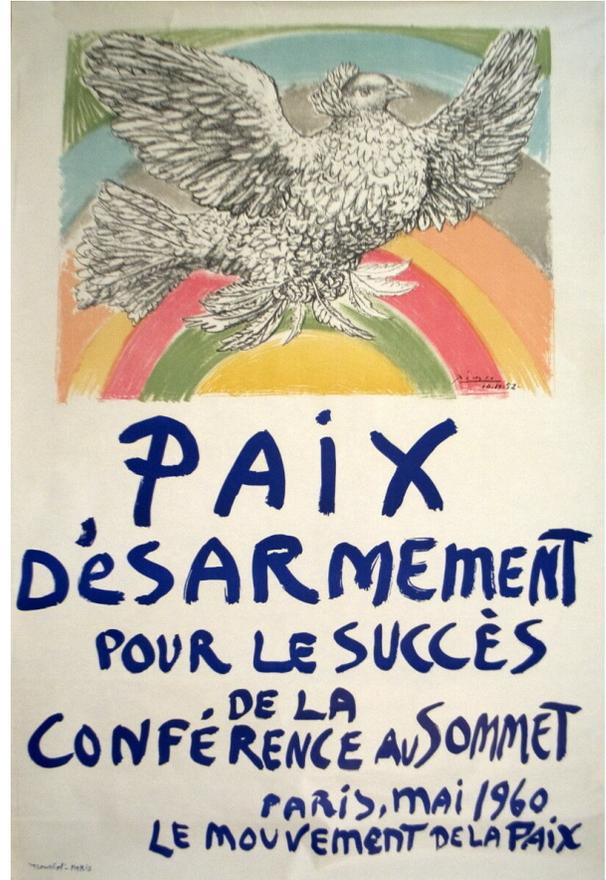
Comment : Rodrigo gets very confused with this print.

Almost a year passes from the poster for the *Exposition Hispano-Americaine* without Picasso returning to do any lithographic work, and when he does it is again to complete another militant commission, one which reveals his submission to a capricious party bureaucracy, which forces the painter to submit seven different designs before giving his approval.

In December 1952, the Third World Peace Congress, another communist initiative, will be held in Vienna. Picasso is asked to make the the poster announcing the Congress in the fall of that year. He made several projects in lithography, submitting them to the party and obtaining negatives, and in the end the poster will be reproduced by photomechanical procedures. To compensate for the effort made and perhaps disgusted by the snubbing of the PCF, Picasso will pass the rejected projects to Kahnweiler for commercial editions. His first and original idea is a drawing of a dove in flight surrounded by a kind of crown formed by intertwined forearms. After being rejected because the party considers them too abstruse, they are all printed at 5 e.a. and 50 copies.

The next attempt, like the first four in black, is more realistic, simple and detailed: a dove in almost frontal view, with open wings, prominent crop and a certain air of heraldic eagle, made on Friday October 10, also in Vallauris, with lithographic pencil and gouache on report paper in which the painter inscribes his signature and the date. This is also rejected by the party, and only five artist proofs are printed (*Colombe volant*, R. 597, M. 214). According to Mourlot, the stone is polished immediately, but it is not difficult to guess that it wasn't, since it is used to print another lithograph adorned with a rainbow background in colors. The new lithograph *Colombe volant (à l'arc-en-ciel)* is published in 200 numbered copies and with an additional signature on an ordinary paper of 54.6 by 71 cm, to raise funds (R. 598). The lithograph appears as dated October 10, but that is the date Picasso had inscribed on the paper that gave rise to the black stone.

Although the party rejects it as an illustration of the poster of the Vienna Congress of 1952, exactly the same drawing will be used years later by the PCF to illustrate a poster "*Paix Désarmement: pour le Succès de la Conférence au Sommet*". It was on this occasion to promote a Summit between the leaders of the United States (Dwight Eisenhower), the Soviet Union (Nikita Khrushchev), Great Britain (Harold Macmillan) and France (Charles De Gaulle) to be held in Paris in May 1960 with a view to obtain commitments that would lead to both conventional and nuclear disarmament. But a disarmament preparatory conference fails in April, and on top of that, on May 1, the Soviet air defense shoots down a US spy plane Lockheed U-2C and captures its pilot, commander Francis Gary Powers. The United States claims that it is a normal plane that had lost its way, and the four leaders move to Paris for the conference. But Khrushchev brings pictures of Soviet military bases taken by the plane, and on arriving in France on May 15 he demands excuses from the Americans, as well as the promise that they would not send more spy planes. Eisenhower refuses and that is the end of the conference. This failure puts an end to the idea that peaceful coexistence between the two great powers was possible and held back the cause of disarmament for twenty years. And in short, despite some apparent successes, such as the launch of the first manned flight into space with cosmonaut Yuri Gagarin in 1961, the first spacewalk in 1965 and the exploration of the moon by Lunokhod 1 and 2 in 1970 and 1973, the continuation of the arms race destroyed the Russian economy leading to the collapse and dissolution of the USSR in 1991. The poster supporting the failed summit was printed in lithography by Mourlot in 2,500 copies, of which 1,500 in ordinary paper and 1,000 in Arches vellum, of which 200 were numbered and signed by Picasso. Typical example of altruistic help of Picasso to the PCF. None of the reasoned catalogs by Mourlot, Reuße, Rau or Bloch include this lithograph, but it is listed in the catalogs of Picasso posters (Czwiklitzer



169, Rodrigo 101). We have not found in the markets copies signed by Picasso, but even the edition of 2,500 copies sells very well. Christie's sold in auction No. 5245 of November 22, 2007 a copy for the coquettish sum of £ 2,000 (\$ 4,130), which is a lot for a poster. But today cheaper specimens can be found on the market.

Miguel Orozco

No.: 333 A

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Colombe volant

Publisher, Museum or Gallery:

Date: drawn 10 October 1952

Size in cm. Plate (sheet): 48,1 x 62 (50,3 x 65,3)

Print run: only 5 artist proofs (Reuße) **Technique:**

Lithograph (Crayon, brush, gouache on transfer paper, transferred to stone)

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1356, Mourlot 214 Reuße 597



No.: 334

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo:

Not in Rodrigo

Title: Colombe volant à l'arc-en-ciel

Publisher, Museum or Gallery: Le Mouvement de la Paix

Date: drawn 10 October 1952

Size in cm. Plate (sheet): 51 x 66 (54,6 x 71)

Print run: 200 signed and numbered impressions on Vélín d'Arches

Technique: Lithograph (previous stone plus Crayon on transfer paper, transferred to 7 stones)

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 712, Mourlot 214 Reuße 598 Rau 548

No.: 335

Czwiklitzer dtv No.: Not in Czwiklitzer
Not in Rodrigo

Rodrigo:

Title: Paix désarmement. Pour le succès de la Conférence au Soimmet

Publisher, Museum or Gallery: Le Mouvement de la Paix

Date: 1960

Size in cm. Plate (sheet): 120 x 80,5

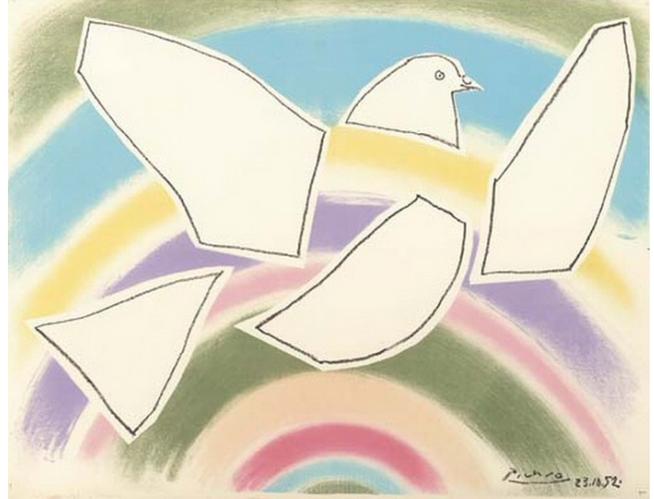
Print run: only 5 trial proofs (Reuße)

Technique: Lithograph

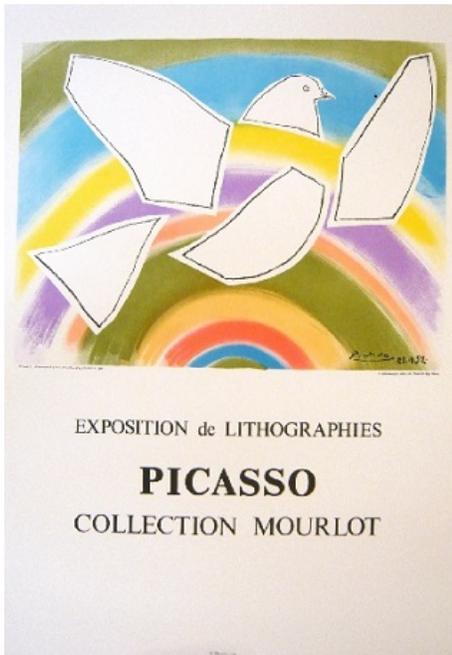
Printer: Mourlot Frères, Paris

Catalogue graphic work : Mourlot 215 Reuße 600 Rau 549

Comment : But let's go back to the month of October 1952, where we still have a painter worried because the party has not yet given its approval to any of his proposals for the poster of the Vienna Conference in December. The disciplined Picasso does not give up despite the rejection of the party, and on Tuesday 23 October he makes a new and different attempt: it is a drawing with the contours of five separate parts of a pigeon: the two wings, the head, the crop and the tail. This new essay, signed and dated by the painter on the report paper, is printed on some white blanks formed with paper cut out with the outline drawn in black pencil and printed with a rainbow background in colors. Rau estimates, against what Mourlot affirms, that the lithograph has not been made by Picasso. In any case, the party considers that the attempt is too bold, of dubious quality and that it may lead one to think that the pigeon has been discarded in pieces and this beautiful attempt is only printed at 5 e.a. (R.600, M. 215). There is also a version without the painter's drawing but with white blanks without contour, without signature and without the date of the first lithograph (R. 599, Not in Mourlot). Mourlot took advantage of the second attempt (R. 600), which had only been printed at 5 copies, to illustrate a poster announcing an exhibition of lithographs in 1988. 500 copies were printed of this poster.



Miguel Orozco



No.: 336

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Collection Mourlot

Publisher, Museum or Gallery: Mourlot Editions, N.Y.

Date: 1988

Size in cm. Plate (sheet): 76.2 x 53.34

Print run: unknown number of impressions

Technique: Lithographic reproduction

Printer: Mourlot Frères, Paris

Catalogue graphic work : Mourlot 215 Reuße 600 Rau 549

No.: 337

Czwiklitzer dtv No.: 168 **Rodrigo:** Not in Rodrigo

Title: Dessins et Gravures de Maitres Contemporains

Publisher, Museum or Gallery: Maison de la Pensée Française

Date: 1960

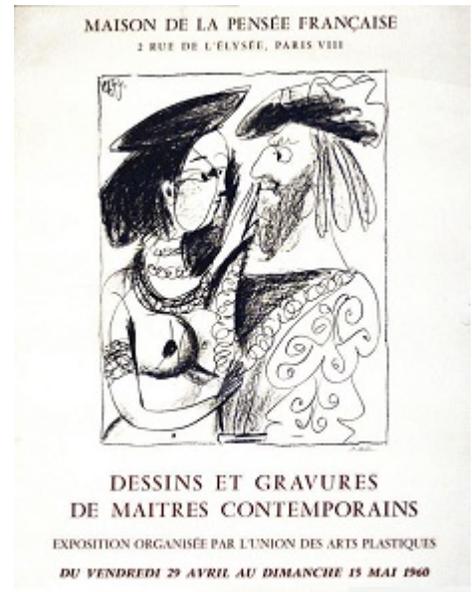
Size in cm. Plate (sheet): (65 x 50,5)

Print run: 1000 impressions

Technique: Typography and collotype

Printer: Imprimerie Union, Paris

Catalogue graphic work : Bloch 870, Mourlot 318, Reuße 749



No.: 338

Czwiklitzer dtv

No.: 170

Rodrigo:

Not in Rodrigo

Title: La

Femme --

Peintures,

Sculptures.

Publisher, Museum or Gallery: Galerie Beyeler, Basel. Mai - Juin (1960)

Date: 1960

Size in cm. Plate (sheet): 78 x 56

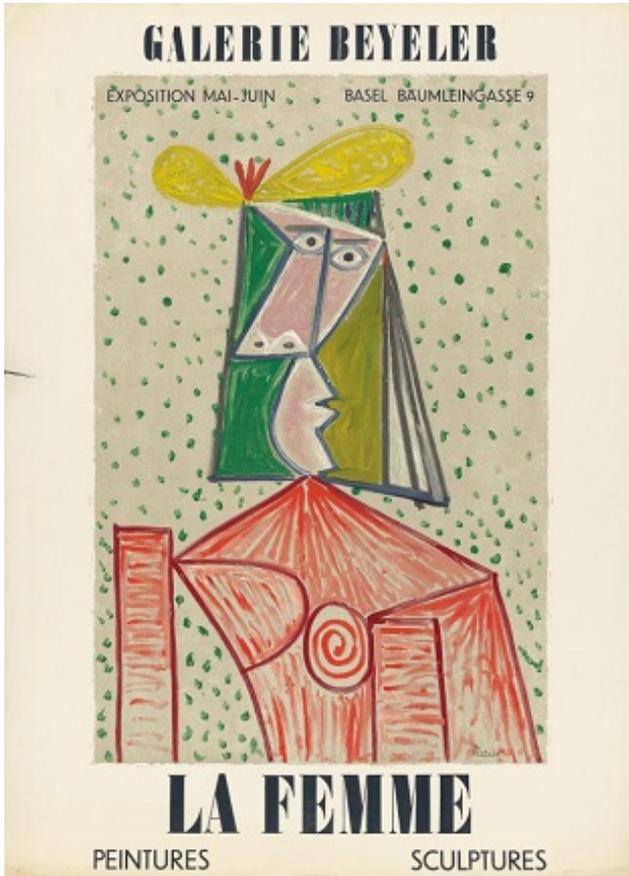
Print run: 370

Technique: Lithograph

Printer: Wassermann, Basel

Catalogue: Zervos XIII :235

Comment :



No.: 339

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: La Femme -- Peintures, Sculptures (avant la lettre)

Publisher, Museum or Gallery: Galerie Beyeler, Basel. Mai - Juin (1960)

Date: 1960

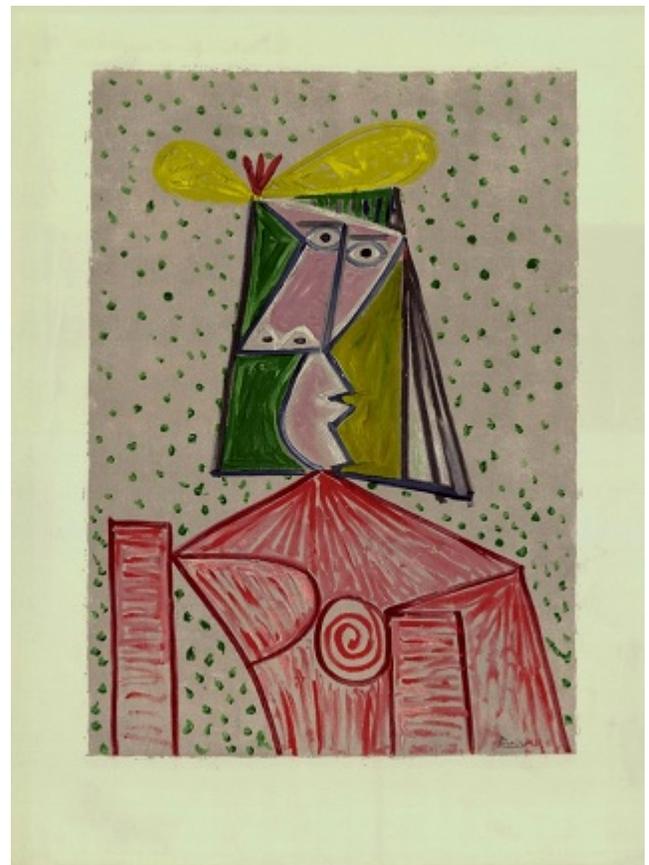
Size in cm. Plate (sheet): 78 x 56

Print run: Czwiklitzer claims there were 980 impressions avant la lettre, which appears as exaggerate and is not confirmed by the scarce presence in the markets

Technique: Lithograph

Printer: Wassermann, Basel

Catalogue: Zervos XIII :235



No.: 340

Czwiklitzer dtv No.: 171 **Rodrigo:** Not in Rodrigo

Title: Picasso Miró Tapiès Saura Chillida

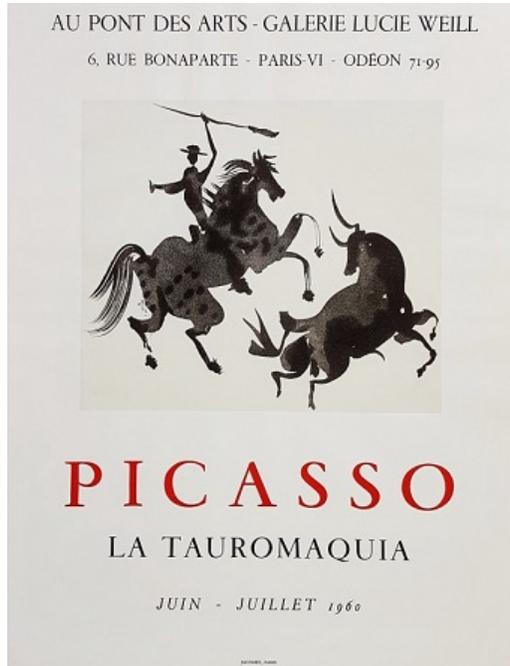
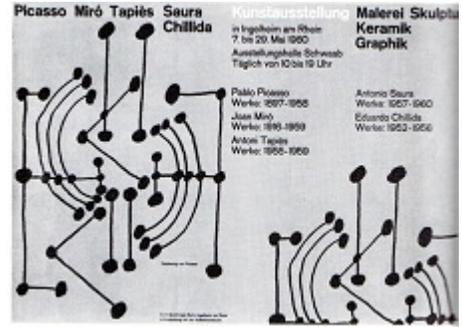
Publisher, Museum or Gallery: Kunsthausstellung in Ingelheim am Rhein

Date: 1960

Size in cm. Plate (sheet): (42 x 59)

Print run: Unknown

Technique: Typography



No.: 341

Czwiklitzer dtv No.: 172

Rodrigo: 102

Title: La Tauromaquia

Publisher, Museum or Gallery: Au Pont des Arts, Galerie Lucie Weill, Paris

Date: 1960

Size in cm. Plate (sheet): 57,5 x 44,5

Print run: 400

Technique: Collotype

Printer: Daniel Jacomet

Catalogue graphic work : Bloch 976

No.: 342

Czwiklitzer dtv No.: Not in

Czwiklitzer **Rodrigo:** Not in

Rodrigo

Title: La Tauromaquia (avant la lettre)

Publisher, Museum or Gallery:

Au Pont des Arts, Galerie Lucie

Weill, Paris

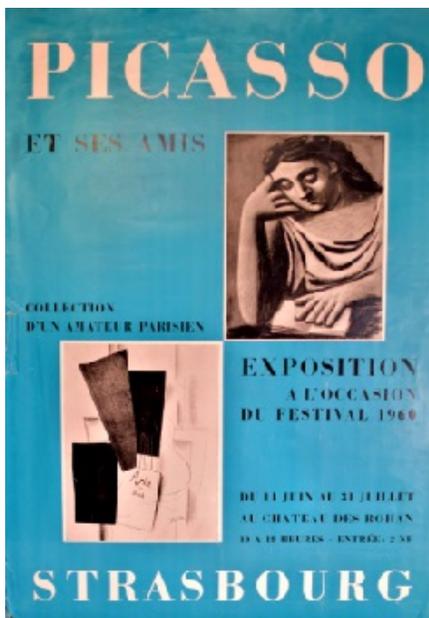
Date: 1960

Size in cm. Plate (sheet): 57,5 x



44,5

Print run: unknown



Technique: Collotype

Printer: Daniel Jacomet

Catalogue graphic work : Bloch 976

No.: 343

Czwiklitzer dtv No.: 173

Rodrigo: Not in Rodrigo

Title: Picasso et ses amis

Publisher, Museum or Gallery: Chateau des Rohan, Strasbourg

Date: 1960

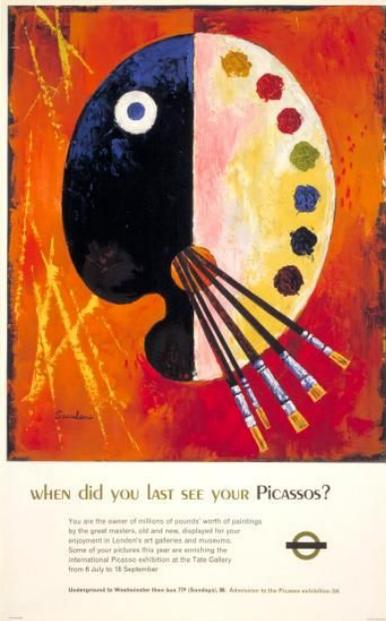
Size in cm. Plate (sheet): 66 x 48 cm

Print run: unknown

Technique: Lithograph

Printer: Litho Michel, Strasbourg

No.: 344
Czwiklitzer dtv No.: 176 **Rodrigo:** 103
Title: Picasso: An Arts Council exhibition
Publisher, Museum or Gallery: Tate Gallery, London 6 July to 18 September 1960
Date: 1960
Size in cm. Plate (sheet): 75,5 x 50,5
Print run: 1000
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervox II :48



No.: 345
Czwiklitzer dtv No.: 177
Rodrigo: Not in Rodrigo
Title: When did you last see your Picassos
Publisher, Museum or Gallery: Tate Gallery
Date: 1960
Size in cm. Plate (sheet): 101 x 63
Print run: unknown
Technique: Lithograph
Printer: The Baynard Press, London

Catalogue graphic work :

Czwiklitzer dtv No.: 179

No.: 346
Rodrigo: Not in Rodrigo
Title: Pablo Picasso Lithographies
Publisher, Museum or Gallery: Galerie Renée Ziegler, Zürich
Date: 1960
Size in cm. Plate (sheet): (34 x 24)
Print run: 100 impressions
Technique: Offset
Printer: Emil Graetzer, Zurich
Catalogue graphic work : Bloch 929, Reuße 564, Mourlot 200

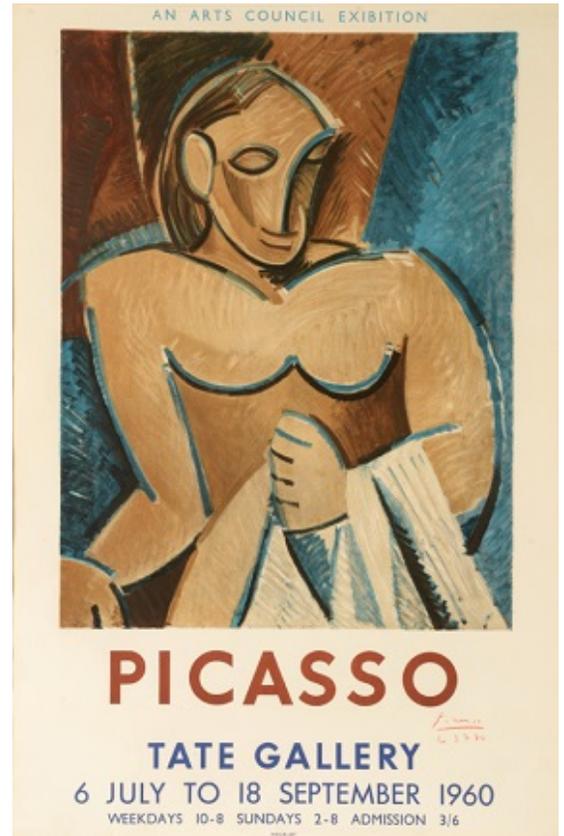
No.: 347
Czwiklitzer dtv No.: 180 **Rodrigo:** Not in Rodrigo
Title: Linolschnitte, Aquatinta, Radierungen
Publisher, Museum or Gallery: Galerie Beyeler, Basle
Date: 1960
Size in cm. Plate (sheet): (70,5 x 46)
Print run: 200 impressions, 100 of them avant la lettre
Technique: Typography
Printer: National-Zeitung AG, Basle
Catalogue graphic work : Boeck 26, Bloch 929



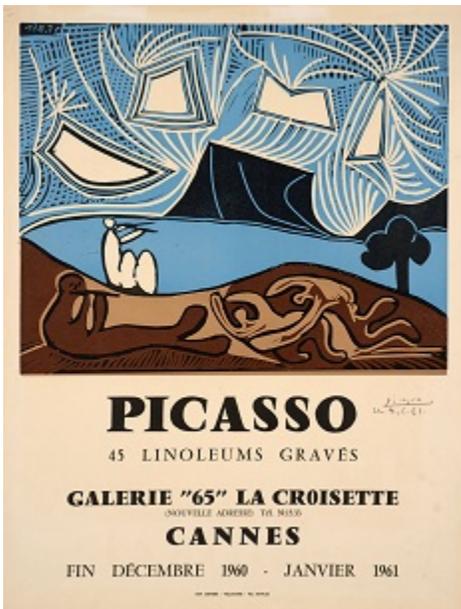
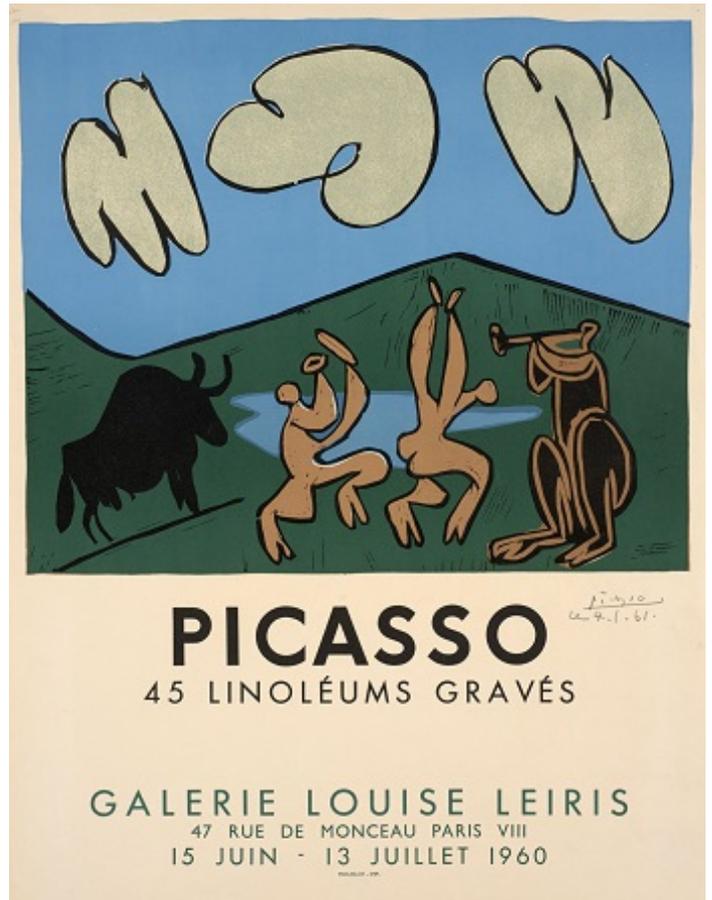
Linolschnitte
Aquatinta-Radierungen

PICASSO

Ausstellung
September-Oktober 1960
Galerie Beyeler
Basel Bäumleingasse 9



No.: 348
Czwiklitzer dtv No.: 174 **Rodrigo:** Not in Rodrigo
Title: 45 Linoléums Gravés
Publisher, Museum or Gallery: Galerie Louise Leiris
Date: 1960
Size in cm. Plate (sheet): 63 x 49
Print run: 1800
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 935



No.: 349
Czwiklitzer dtv No.: 185

Rodrigo: Not in Rodrigo
Title: 45 Linoleums Gravés
Publisher, Museum or Gallery: Galerie "65" La Croisette, Cannes
Date: 1960
Size in cm. Plate (sheet): (65,5 x 51)
Print run: 1600 impressions
Technique: Typography
Printer: Arnéra, Vallauris
Catalogue graphic work : Block 930, Boeck 27
Comment: The same linocut was used for a poster published by the Staatliche Kunstsammlungen, Dresden in 1966 (Picasso Graphik, Czwiklitzer dtv 185 A)

No.: 350
Czwiklitzer dtv No.: 181 **Rodrigo:** Not in Rodrigo
Title: Die neuen farbigen Linoleumschnitte 1958/60
Publisher, Museum or Gallery: Kunshalle, Hamburg
Date: 1960
Size in cm. Plate (sheet): (59,5 x 41,5)
Print run: Unknown
Technique: Offset
Printer: Carl Griese, Hamburg
Catalogue graphic work : Bloch 934, Boeck 31

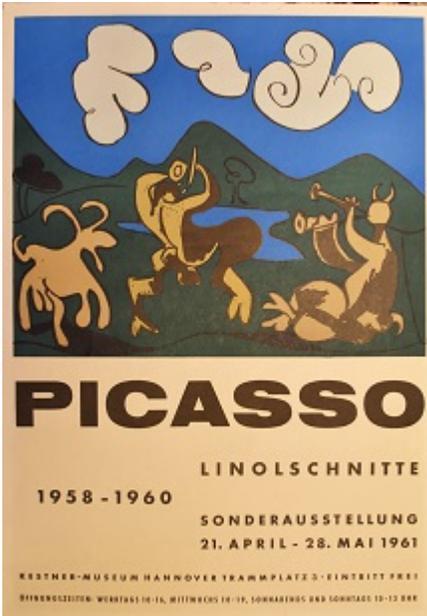


PICASSO

Die neuen farbigen
LINOLEUMSCHNITTE 1958/60

HAMBURGER KUNSTHALLE
 23. September bis 30. Oktober 1960
 Täglich 10-16 + Mittwoch 10-20 + Montaggeschl.

Rodrigo
 - 1960
 Kestner



PICASSO

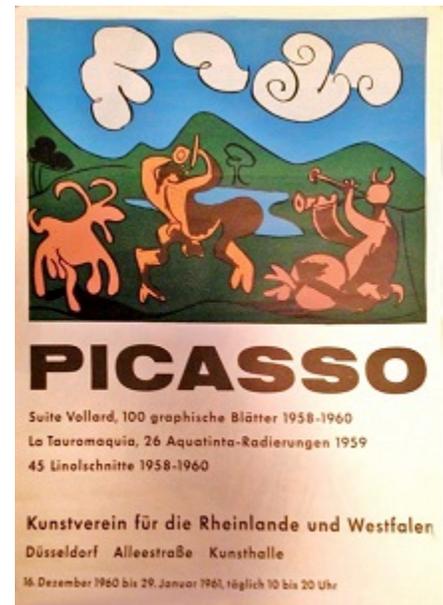
LINOLSCHNITTE
 1958-1960
SONDERAUSSTELLUNG
 21. APRIL - 28. MAI 1961

KESTNER-MUSEUM HANNOVER TRAMPLATE 3 - EINTRITT FREI
 ÖFFNUNGSZEITEN: WERTTAG 10-16, MITTWOCH 10-19, SONNTAGS UND SONNTAG 10-12 UHR

No.: 351
Czwiklitzer dtv No.: 181 A (Not illustrated) **Rodrigo:** Not in
Title: Picasso Linolschnitte 1958
Publisher, Museum or Gallery: Museum, Hannover
Date: 1961
Size in cm. Plate (sheet): (59,5 x 41)
Print run: Unknown
Technique: Offset
Printer: Carl Griese, Hamburg
Catalogue graphic work : Bloch 934, Boeck 31
Comment :

No.: 352
Czwiklitzer dtv No.: 181 A (Not illustrated) **Rodrigo:** Not in
 Rodrigo
Title: Suite Vollard, 100 graphische
 Blätter 1958-1960... 45 Linolschnitte
 1958-1960

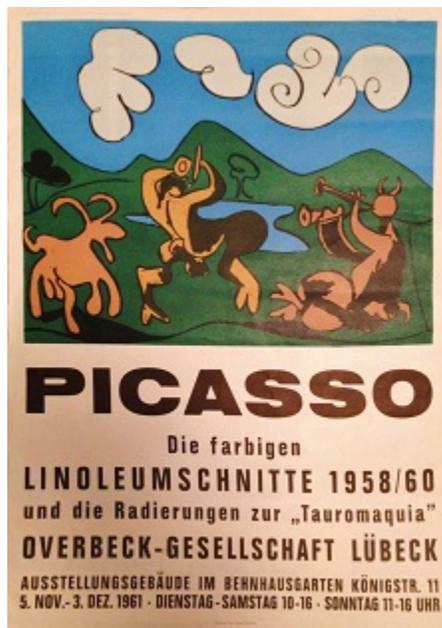
Publisher, Museum or Gallery: Kunstverein, Düsseldorf
Date: 1960
Size in cm. Plate (sheet): (59,5 x 41,5)
Print run: Unknown
Technique: Offset
Printer: Carl Griese, Hamburg
Catalogue graphic work : Bloch 934, Boeck 31



PICASSO

Suite Vollard, 100 graphische Blätter 1958-1960
 La Tauromaquia, 26 Aquarelle-Radierungen 1959
 45 Linolschnitte 1958-1960

Kunstverein für die Rheinlande und Westfalen
 Düsseldorf Alleestraße Kunsthalle
 16. Dezember 1960 bis 29. Januar 1961, täglich 10 bis 20 Uhr



PICASSO

Die farbigen
LINOLEUMSCHNITTE 1958/60
 und die Radierungen zur „Tauromaquia“
OVERBECK-GESellschaft LÜBECK

AUSSTELLUNGSGEBÄUDE IM BEHNHAUSGARTEN KÖNIGSTR. 11
 5. NOV. - 3. DEZ. 1961 - DIENSTAG - SAMSTAG 10-16 - SONNTAG 11-16 UHR

No.: 353
Czwiklitzer dtv No.: Not in
 Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Die farbigen
 Linoleumschnitte 1958/60
Publisher, Museum or Gallery: Overbeck Gesellschaft Lübeck
Date: 1961
Size in cm. Plate (sheet): (59,5 x 41,5)
Print run: Unknown
Technique: Offset
Printer: Carl Griese, Hamburg
Catalogue graphic work : Bloch 934, Boeck 31

No.: 354

Czwiklitzer dtv No.: 182 **Rodrigo:** Not in Rodrigo

Title: Thompson Collection.

Publisher, Museum or Gallery: Kunsthaus Zurich. 16 Oktober - 27 November 1960

Date: 1960

Size in cm. Plate (sheet): 64 x 45,5

Print run: 300

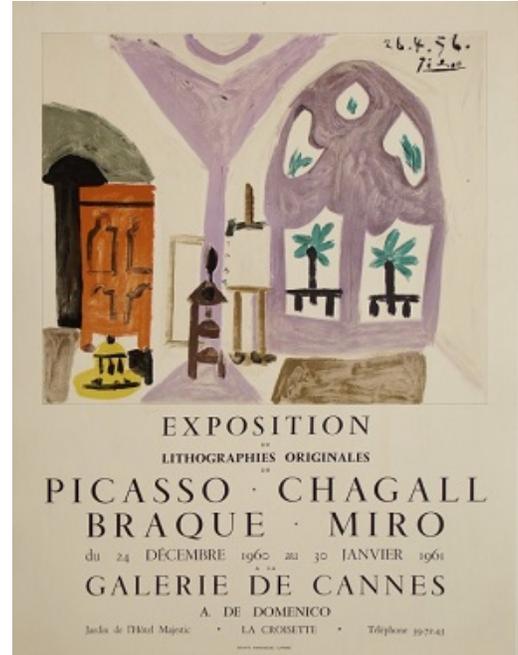
Technique: Lithograph

Printer: Wolfsbergdruck, Zürich

Catalogue graphic work :



No.: 355
Czwiklitzer dtv No.: 186 **Rodrigo:** Not in Rodrigo
Title: Exposition de lithographies originales de Picasso, Chagall Braque, Miro
Publisher, Museum or Gallery: Galerie de Cannes, La Croisette
Date: 1960
Size in cm. Plate (sheet): 56,5 x 44,5
Print run: 500
Technique: Offset (Czwiklitzer)
Printer: Devaye, Cannes
Catalogue: Zervos XVII :99



No.: 356
Czwiklitzer dtv No.: Not illustrated in Czwiklitzer **Rodrigo:** in Rodrigo

Title: Exposition de lithographies originales de Picasso, Chagall Braque, Miro (avant la lettre)



Publisher, Museum or Gallery: Galerie de Cannes, La Croisette
Date: 1960
Size in cm. Plate (sheet): 56,5 x 44,5
Print run: 150 (Czwiklitzer)
Technique: Offset (Czwiklitzer)
Printer: Devaye, Cannes
Catalogue: Zervos XVII :99

Not

No.: 357

Czwiklitzer dtv No.: 40

Rodrigo: 105

Title: Pinturas de Picasso

Publisher, Museum or Gallery: Sala Gaspar, Barcelona

Date: 1960

Size in cm. Plate (sheet): Czwiklitzer: 61 x 44 (70 x 50,5);
Reuße: 61,4 x 45,6 (76,5 x 57; 90 x 65; 70,2 x 50)

Print run: 500 impressions (Czwiklitzer); 500 poster
impressions, plus 50 signed and numbered, plus 10, plus other
impressions on various sizes

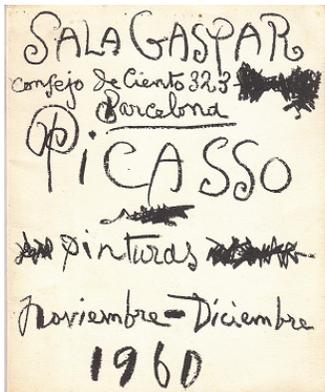
Technique: original lithograph

Printer: Damián Caus (Foto-Repro, Barcelona)

Catalogue graphic work : Bloch 1840, Not in Mourlot, Reuße
767, Rau 700

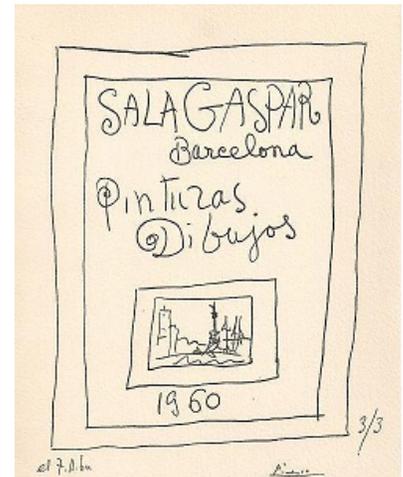
Comment : On October of 1960 Picasso makes another poster and catalog that does not pass through either Kahnweiler or Mourlot. This is the lithograph without drawing for the exhibition of his paintings held in the Sala Gaspar gallery in Barcelona in November-December of that year. It was the first paintings exhibition he made in Spain since the civil war and marks the return of Picasso to Spain. The exhibition, made up of 30 oil paintings painted between 1917 and 1960 never exhibited before and which the painter had selected and sent from Paris, became a cultural, social and political event with huge lines, which were said to be formed by PSUC communist militants. Despite the public success... not a single work was sold. The show was in any case the first step towards the creation of the Picasso Museum in Barcelona, for which Sabartés donated his collection of paintings precisely on October 26, 1960. In a parallel donation, Sabartés donated his collection of illustrated books by Picasso to the city of Malaga, which constituted the initial fund of the future Natal House Foundation of that city. The initiative of the exhibition undoubtedly corresponds to Sabartés, who in November 1955, on his return from a trip to Barcelona, had been accompanied to Paris by his gallerist friends Miguel and Joan Gaspar, who had already organized the city in 1956 a first exhibition of Picasso, but only of lithographs.

But despite the importance of the event, the painter limited himself to writing a text: *Sala Gaspar. Consejo de Ciento Barcelona.*



Pinturas de Picasso. Noviembre-Diciembre 1960. The lithograph (R. 767) made with lithographic pencil on paper transferred to stone, is published at 500 copies on light vellum paper of 76 by 57 cm and to 50 numbered and signed copies, all printed by Damián Claus in Barcelona. For the cover of the catalog of the exhibition (R. 768, Cramer 109), Picasso rewrites the same text. The catalog is printed at 1,000 copies with a cover on a paper of 23.5 by 19 cm. Neither of the two lithographs is catalogued by Mourlot. The pity is that Picasso had made on Monday November 7 a nice scale model for the exhibition poster that included a more elaborate calligraphy and a small drawing. This drawing was printed on a diptych of 18.3 x 24 cm sent by the gallery to its customers in December.

Miguel Orozco



No.: 358

Czwiklitzer dtv No.: 41 Rodrigo: 106

Title: Dessins 1959-1960

Publisher, Museum or Gallery: Galerie Louise Leiris, Paris

Date: 1960

Size in cm. Plate (sheet): 55 x 42 (66 x 50)

Print run: 1500 copies on Vélín

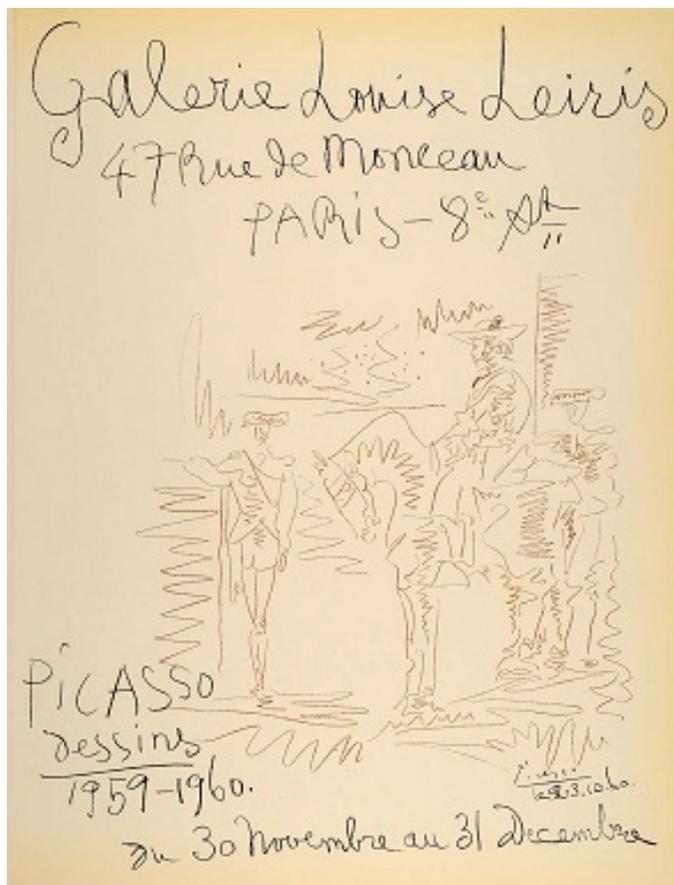
Technique: original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1288, Mourlot 334, Reuße 770, Rau 703

Comment : To compensate in some way Louise Gallery, which also housed in Paris between November 30 and December 31, at the same time as that of Sala Gaspar, another exhibition of drawings by the painter, this time of bullfighting themes, Picasso executed on November 23 a poster, this one printed by Mourlot (R. 770, M. 334). It was made according to Reuße with lithographic pencil in two papers of report, passed to two stones, one for the drawing of a picador, printed in brown, and another one for the text, printed in black. But something in this poster seems suspicious. First, the text is printed in a corner and above the drawing. In the second place, Picasso signs the text in the lithograph, and not the drawing, which does not seem logical.

In addition, Mourlot does not speak in his catalog of a composition made with lithographic pencil, but only of a lithograph. It could mean that some of the drawings of Picador and bullfighter that the painter made between July 12 and 14, 1959 and that have a surprising similarity with the poster were used. Mourlot could well reproduce that drawing by photomechanical procedures and print it in lithography on the blank left by the handwritten text, dated and signed by Picasso on report paper. In any case, the gallery edited 1,500 copies printed on lightweight vellum paper. And there was no signed edition for Kahnweiler, while Picasso had done it for his exhibition in Barcelona.



Miguel Orozco

No.: 359

Czwiklitzer dtv No.: 44

Rodrigo: 108

Title: *Dibujos de Picasso*

Publisher, Museum or Gallery: Sala Gaspar, Barcelona

Date: 1961

Size in cm. Plate (sheet): Czwiklitzer: 59 x 47 (70 x 50,5); Reuße: 59,3 x 46,7 (76,5 x 57; 70,2 x 50,5; 70 x 49,7); (90 x 65 for artist proofs. Rodrigo)

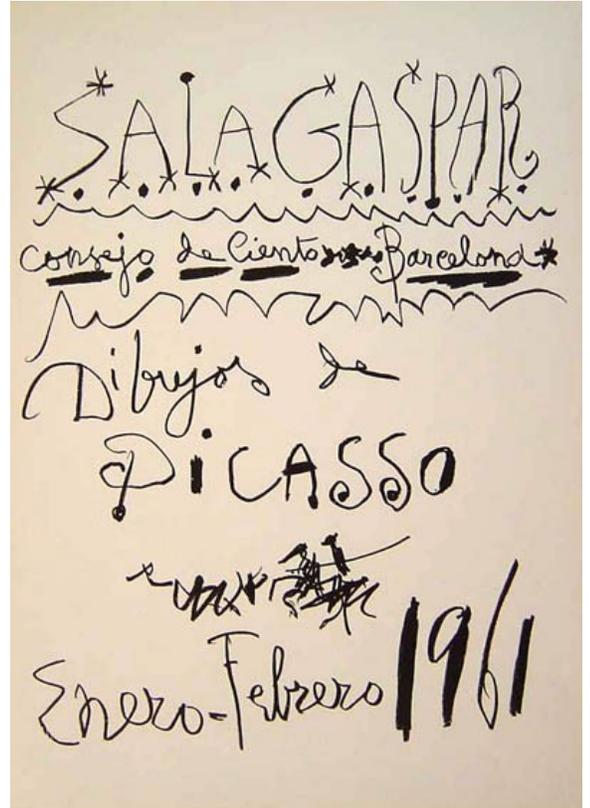
Print run: 500 poster impressions; 50 numbered and signed impressions; 10 trial proofs for artist (Czwiklitzer); 500 poster impressions, plus 50 signed and numbered, plus 60 on Vélín de Rives, plus 10, plus other impressions on various sizes

Technique: original lithograph

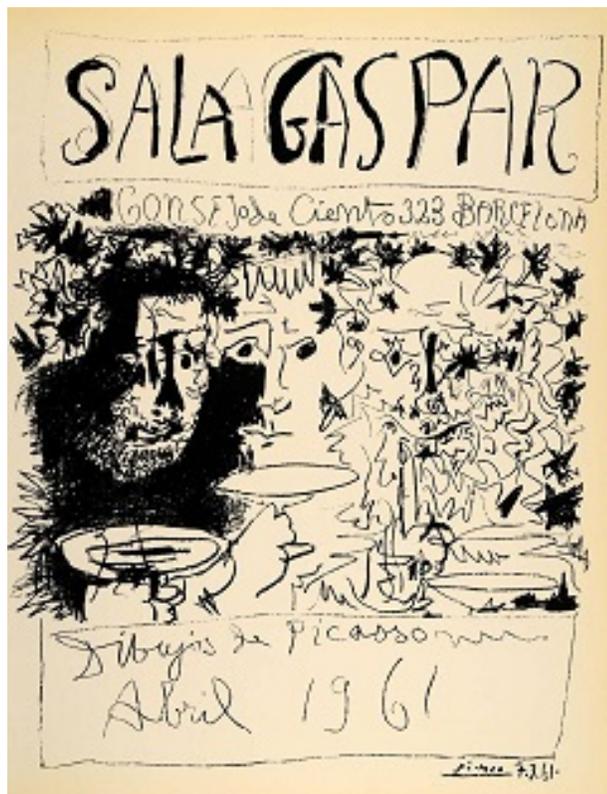
Printer: Damián Caus (Foto-Repro, Barcelona)

Catalogue graphic work : Bloch 1292, Mourlot 337, Reuße 782, Rau 708

Comment : Picasso did not take long to reoffend, becoming unfaithful to Kahnweiler and Mourlot, and again with Sala Gaspar in Barcelona. As soon as the exhibition of paintings of November and December of 1960 closed, Miguel Gaspar organizes another one in January and February 1961, this time of drawings. The painter writes again by hand the text of the poster, although this time he adds a small drawing of a picador and a bull barely distinguishable in between text lines. The poster *Dibujos de Picasso* (R. 782, M. 337), made with lithographic pencil on report paper, is printed again by Damián Claus's printing house in Barcelona. According to Mourlot it is published at 250 copies on vellum paper. But there is also an edition of 50 numbered copies signed by Picasso printed on Rives paper. According to Reuße actually 500 copies are printed, but in ordinary paper, and another 60 additional copies are printed in Rives, but this time without numbering or signing. The unsigned edition can be found for a few hundred Euros in the market. And it has also been possible to acquire copies of the signed edition at an affordable price. For example, Ketterer Kunst of Munich sold in auction No. 312 of November 4, 2006 (Lot 51) signed copy No. 6/50 for only € 774, including expenses. On the opposite side of the price scale, we found in November 2013 a signed copy for sale in the Artisonline gallery of Faubourg St Honoré in Paris, for € 7,000.



Miguel Orozco



No.: 360

Czwiklitzer dtv No.: 45

Rodrigo: 111

Title: *Dibujos de Picasso*

Publisher, Museum or Gallery: Sala Gaspar, Barcelona

Date: 1961

Size in cm. Plate (sheet): 71 x 55,5 (90 x 65); (70 x 50,5 Rodrigo)

Print run: 500 impressions on poster paper; 50 numbered and signed on Vélín de Rives; 10 proofs for the artist printed on 76,5 x 57 cm paper. Rodrigo mentions 500 plus 50 plus 60 (the actual print-run of the following entry).

Technique: original lithograph

Printer: Damián Caus (Foto-Repro, Barcelona)

Catalogue graphic work : Bloch 1294, Mourlot 340, Reuße 796, Rau 717

Comment : Recidivism should not have pleased his printer and gallery owner, but this did not daunt the painter, who once again committed himself to infidelity in the Barcelona project. The Gaspar Gallery, just after the last exhibition, once again organizes yet another one for the month of April, this time of drawings, gouaches and watercolors, and Picasso from Cannes helps the effort to renew the visitors' success of the previous ones. In the first place, on Tuesday, March 7, 1961, he made a black print with a lithographic pencil on a

report paper turned to stone. Here again he writes the text, but this time with more care and a greater sense of composition and includes a large drawing in the center, *Trois bouveurs* (R. 796, M. 340). Picasso also signs the poster on the report paper. According to Mourlot 250 copies of the poster printed on vellum paper are printed, always by Damián Claus, but according to Reuße they would have been 500 and printed on ordinary paper. In addition, 50 numbered and signed copies (that is, with a second signature with a graphite pencil) are printed on Rives vellum paper. That is according to Mourlot, because Reuße increases the print run to 60.

Miguel Orozco

No.: 361

Czwiklitzer dtv No.: 46 **Rodrigo:** 110

Title: *Dibujos de Picasso*

Publisher, Museum or Gallery: Sala Gaspar, Barcelona

Date: 1961

Size in cm. Plate (sheet): 63 x 46 (70 x 50,5)

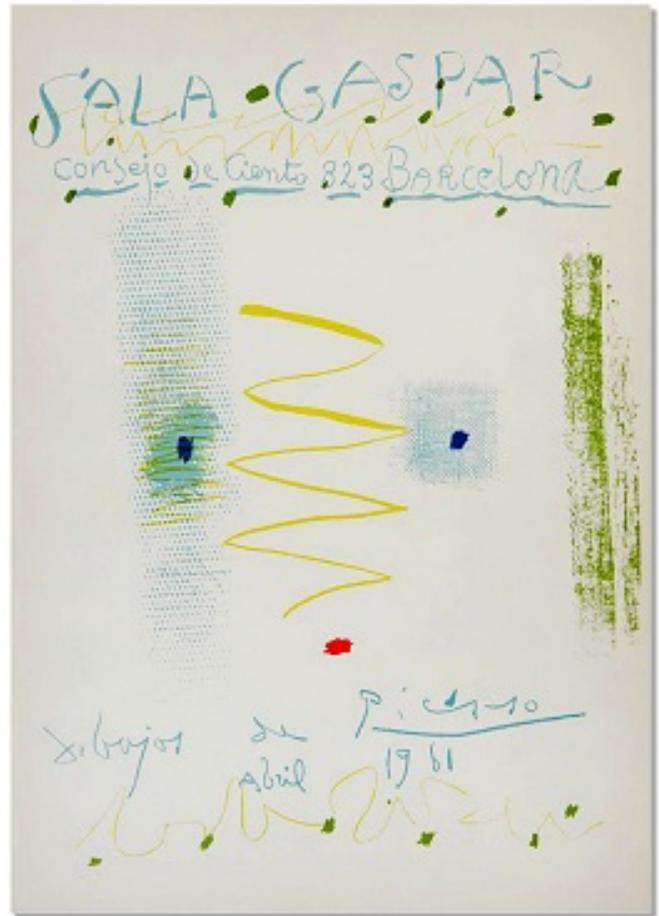
Print run: 500 impressions on poster paper; 50 numbered and signed; 60 on Rives paper 10 proofs for the artist printed on 76,5 x 57 cm paper.

Technique: original lithograph

Printer: Damián Caus (Foto-Repro, Barcelona)

Catalogue graphic work : Bloch 1293, Mourlot 339, Reuße 798, Rau 719

Comment : But the thing does not end there. In April, Sala Gaspar repeated the exhibition of drawings, and Picasso made a second poster, this time with the text and a color drawing with a face formed by two eyes, a zig-zag line for the nose, a red point for the mouth and two vertical strokes marking the sides of the face. (R. 798, M. 339). To do so, the painter uses lithographic pencil and five report papers, one for each color (light blue, yellow, green, dark blue and red) two of them with flat frottage on different surfaces, which give three types of plot. According to Mourlot, of this poster of 72 by 52 cm, 250 copies would have been printed on vellum paper, which according to Reuße could be 550, of which 60 on Rives. In addition, another 50 numbered copies are printed and signed by the painter in pencil. For this exhibition, the gallery also publishes a catalog in which the 72 drawings, gouaches and watercolors that are exhibited are reproduced and a preface by José Bergamín is included. And Picasso also makes the cover of the catalog with a drawing similar to the poster and the same text, but a smaller size. The catalog (Cramer 110) is published at 1,000 unnumbered copies, all with Picasso's lithograph of 24.5 by 19.3 cm (R. 797, M. 338). Finally, Miguel Gaspar also publishes a portfolio on the occasion of the exhibition: *Picasso: 2 litografias originales* (Cramer 111) which includes a wide-margins print of the lithograph in colors of the cover of the catalog and another titled *Espectadores* (R.783, M. 341), a cartoon in black of small size made on Friday, January 27, 1961 with pencil on lithographic paper transferred to stone. Both lithographs are printed on a thick Guarro paper of 46.3 by 36 cm and the print run is 50 numbered and signed copies and 10 proofs hors commerce.



Miguel Orozco

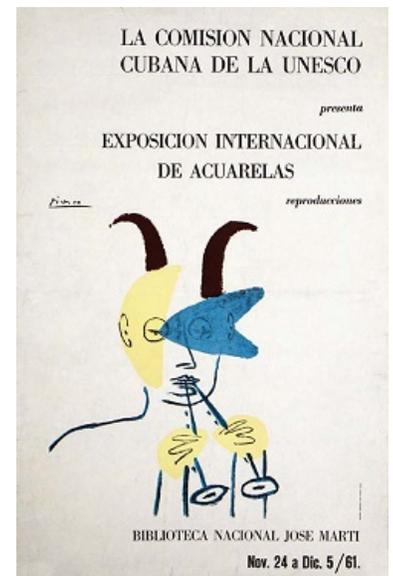
No.: 362
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Carnaval
Publisher, Museum or Gallery: Le patriote
Date: 1961
Size in cm. Plate (sheet): (63 x 43)
Technique: Offset
Printer: Le patriote
Comment : Cover for Le patriote February 14th, 1961



No.: 363
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Carnaval
Publisher, Museum or Gallery: Le patriote
Date: 1961
Size in cm. Plate (sheet): (65 x 40)
Print run: 200 signed and numbered impressions on Vélin d'Arches
Technique: Lithograph
Printer: Unknown

No.: 364
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Exposición Internacional de Acuarelas - Biblioteca Nacional Jose Marti Ponciano La Habana
Publisher, Museum or Gallery: Comisión Nacional Cubana de la UNESCO

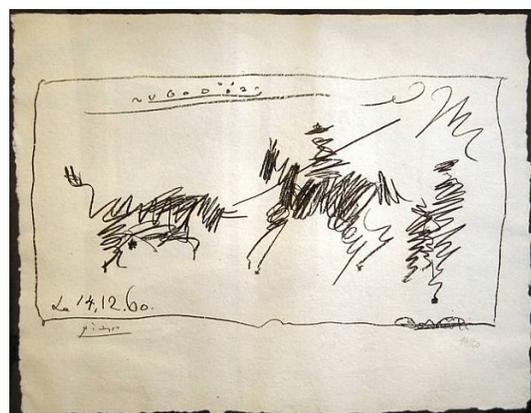
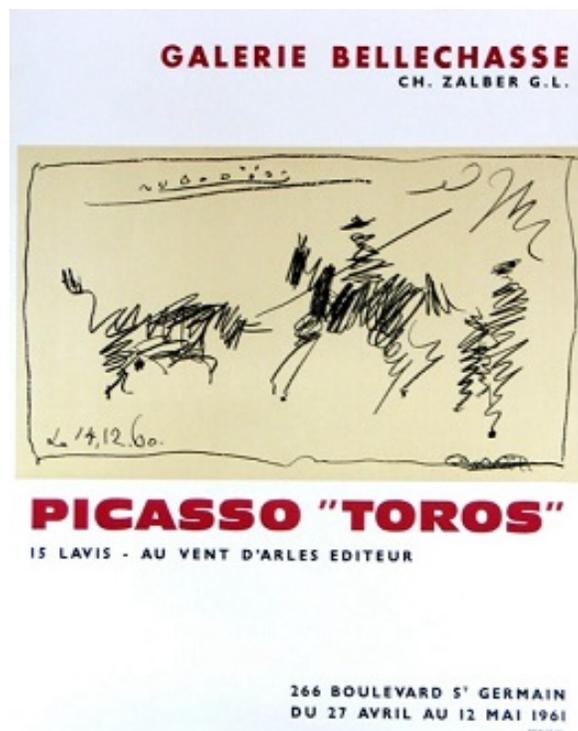
Date: 1961
Size in cm. Plate (sheet): (82 x 52)
Comment : The illustration for this poster is *Jaume Sabartés as a faun playing the recorder* - Antibes 1946 - Oil and Gouache on cardboard paper with white primer - Picasso Museum, Barcelona catalog MPB 113.143. It was also reproduced as a pochoir (see following entry)



No.: 364 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: *Femmes et faunes 12 lavis, dessins aquarellés (portfolio)*
Publisher, Museum or Gallery: Au Vent d'Arles, Paris
Date: 1956
Size in cm. Plate (sheet):
Print run: 200 plus 26 hors commerce impressions on Richard de Bas paper
Technique: pochoir
Printer: Daniel Jacomet, Paris
Catalogue graphic work : Orozco Books No. 153

No.: 365
Czwiklitzer dtv No.: 47 **Rodrigo:** 112
Title: Picasso Toros Galerie Bellechasse
Publisher, Museum or Gallery: Au vent d'Arles Éditeur
Date: 1961
Size in cm. Plate (sheet): 27,2 x 47,7 (65 x 50,5)
Print run: 300 impressions on Vélín paper
Technique: Original lithograph (Czwiklitzer). Likely photo lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 1008, Mourlot 343, Reuße 781, Rau 707

Comment : On Wednesday, December 14, 1960, Picasso made another lithograph for a "book", in this case one of Pablo Neruda (*Toros*, Cramer 107). The communist poet, whose freedom Picasso had sought in 1948, visited the painter in Paris in 1960, and there agreed with Picasso to publish his poem *Toro* illustrated with reproductions (made by the mythical Daniel Jacomet) of 15 wash drawings done between July 1959 and June 1960 that the painter had showed him. To accompany the 50 luxury copies of the edition, published by the communist art publisher *Au Vent d'Arles*, Picasso made a lithograph on 14 December in Cannes on report paper passed to stone of 27 by 47 cm, printed on Richard de Bas vellum paper. Picasso numbered and signed the 50 copies of the *Toros* lithograph (R. 780, M. 343). The same lithograph was used for the poster announcing an exhibition held at the Bellechasse Gallery in Paris between April and May 1961 and printed at 300 copies (R. 781). According to Mourlot, Reuße and Cramer, the 15 wash drawings that had been reproduced in the book were exhibited, but this does not seem very coherent, among other things because in December of 1960 Galerie Louise had already exhibited the originals of the Picasso bullfighting wash drawings (along with gouaches and pen drawings, all of bullfighting themes), and everything suggests that it had sold them. In any case, it would be very rare for Kahnweiler to transfer part of its stock to the Bellechasse Gallery. Most likely, what was exhibited (and sold) in the gallery was simply the book itself—with French translation by Jean Marcenac—since the name of the publisher, directed by Jeanine Crémieux, wife of *L'Humanité* journalist Francis Crémieux, appears on the poster. From this book, published in 500 copies, a reedition was made in Chile in 2007, this time in lithography and only 350 copies, financed by the Itaú Foundation.



No.: 365 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Toros (avant la lettre)
Publisher, Museum or Gallery: Au vent d'Arles Éditeur
Date: 1961
Size in cm. Plate (sheet): 27,2 x 47,7
Print run: 50 numbered and signed proofs on Vélín Richard de Bas
Technique: original lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 1008, Mourlot 343, Reuße 780, Rau 707

Comment : Rodrigo makes here, as in many other cases, a significant error: he considers this print, which he does not illustrate, as the *avant la lettre* edition of the poster. In fact, *avant la lettre* proofs are poster prints pulled before the addition of the text. From the artistic point of view, they constitute simple by-products of the poster, which is the center of the operation. However, in this case the key element is this lithograph, drawn by Picasso and printed by Mourlot on noble paper to constitute the attraction that will achieve sales of the de luxe copies of the book *Toros*. In this case, the poster is actually the by-product of the lithograph, even if, as Mourlot and Reuße claim, it was printed from the same stone as the original lithograph. In fact, we have serious doubts as to this claim, and we strongly believe that the poster contains a photo lithograph, and not an original lithograph. If the poster had been printed from the stone, the latter would have transmitted to the white paper of the poster just the drawing and no cream color. But the poster contains a color background. No original lithograph thus.

Miguel Orozco

Miguel Orozco

No.: 366

Czwiklitzer dtv No.: 48 Rodrigo: 115

Title: "Bonne Fête" Monsieur Picasso

Publisher, Museum or Gallery: UCLA Art Council

Date: 1961

Size in cm. Plate (sheet): 58 x 46 (98,5 x 63,5)

Print run: 2500 impressions on poster paper

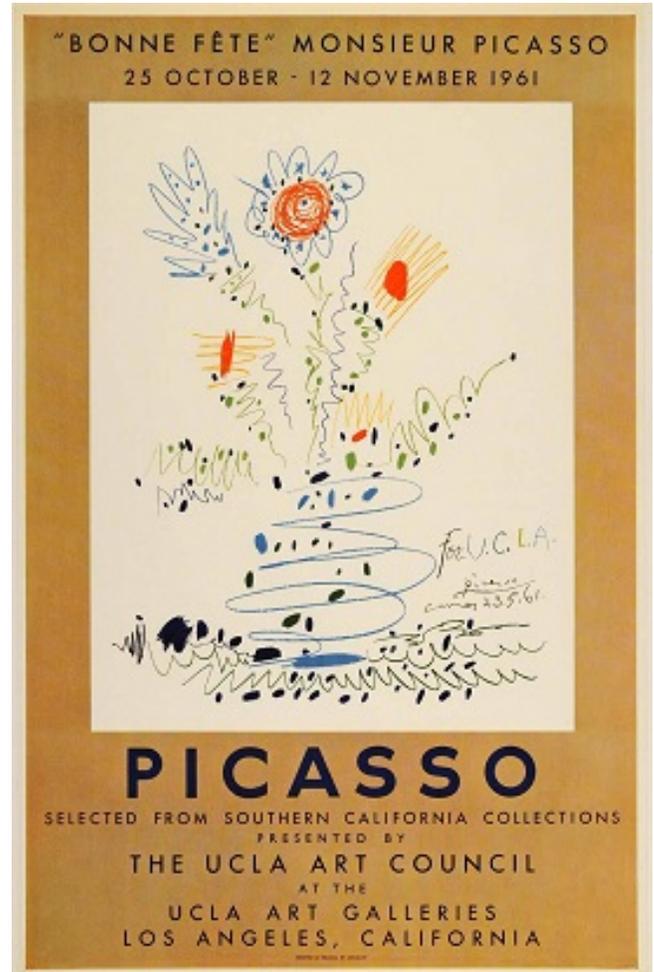
Technique: original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1297, Mourlot 351, Not in Reuße, Rau 720

Comment : The painter made a poster for an exhibition held at the Art Gallery of the University of California at Los Angeles (R. 799, M. 351) between October 25 and November 12, 1961 under the title *Bonne fête, monsieur Picasso!* It is a simple drawing of flowers in a vase, signed in Cannes on Tuesday May 23 of that year and dedicated for *U.C.L.A.* It was made with lithographic pencil in seven transparent report papers, one for each color (yellow, light green, dark green, red, light blue, dark blue and black) passed to stone. 100 avant la lettre proofs, numbered and signed by the painter were printed on Arches vellum paper 57.8 by 45.2 cm and another 2,500 copies of the poster with the lithograph in the center and an ocher background with the text, printed on paper vellight vellum of 75.3 by 53.5 cm. Both the poster and the

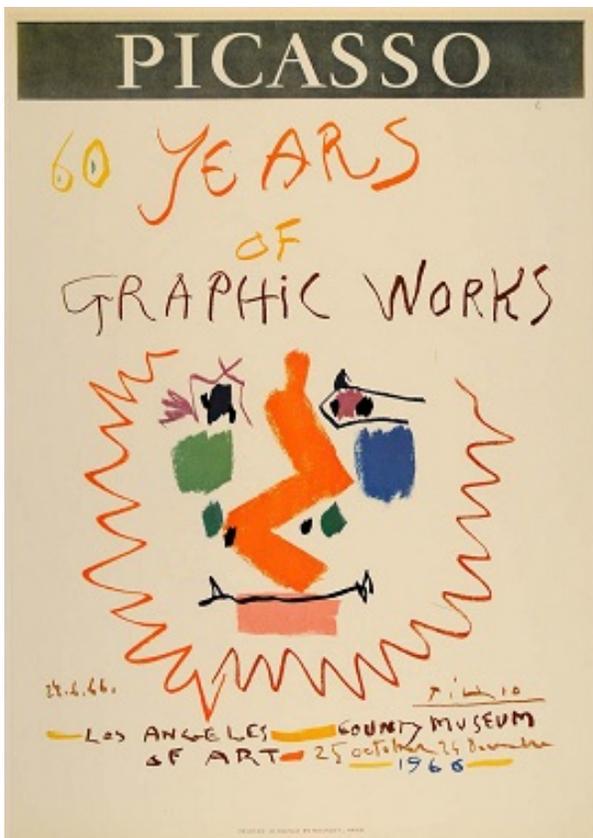
signed edition were printed by Mourlot. The same lithograph was used (reproduced in four colors) for the cover of the exhibition catalog, a small 64-page booklet with a prologue by Daniel-Henry Kahnweiler.



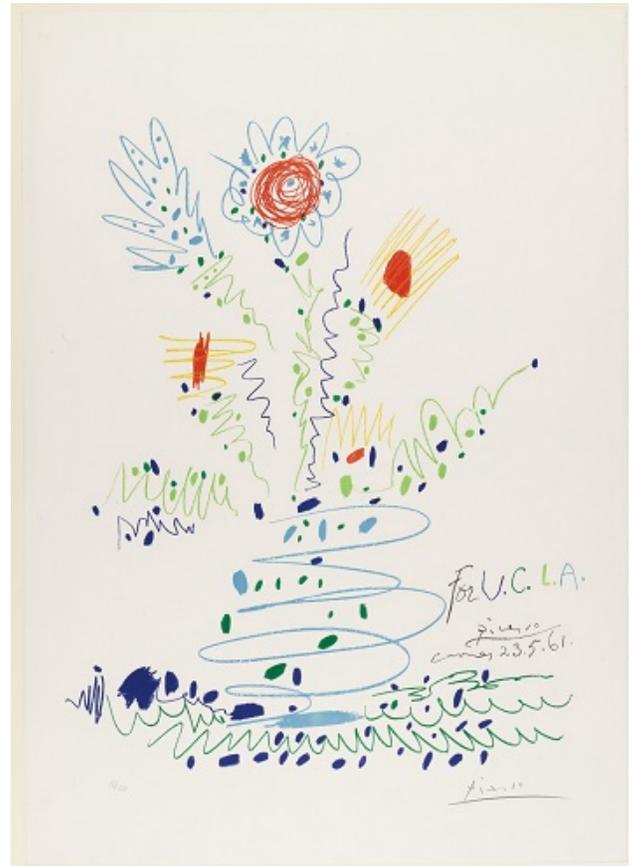
It is in fact the only gift that the painter will give to an American institution, after the paintings donated to be sold to the benefit of the Spanish republicans after the war. The initiative was carried out by Frank Perls, a German Jew who emigrated along with his gallerist parents in 1937 –fleeing the Nazis– to the United States, where he opened with his brother Klaus his own gallery in Hollywood. In 1944 he was part of the expeditionary corps that landed in Normandy. As he spoke German and French, the Army Intelligence Service asked him to help investigate the pillaging by the Hitlerites of works of art owned by Israelites. But his greatest glory was the discovery, along with Sergeant Martin Dannenberg, also Jewish, of the original Nuremberg Laws of 1935, signed by the Führer himself. He stayed a while in France and there he made friends with Picasso, Matisse and other painters. Then he returned to California where he developed a lucrative career as a gallerist and established a close relationship with the Los Angeles County Museum of Art. At the approach of the 80th anniversary of the painter, the bold Perls came up with the crazy idea of organizing an exhibition in California. He asked the help of his clients, friends and millionaire Californians and managed to gather more than 250 works from all the Picasso periods, which were exhibited at the Dickson Art Center, the university's exhibition hall. To complete the initiative, Perls went to see Picasso and asked him, as gallerist, to make a lithograph for the exhibition. But Picasso gave him the lithograph for free, asking that the profits from the sale were dedicated to finance a new program of scholarships so that Fine Arts students at UCLA could study abroad. The signed lithographs were sold for \$ 200 each, and the unsigned posters for \$ 15, which produced a considerable funding for the time. Everything was sold on the first day of the exhibition.

No.: 367
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 113
Title: Fleurs for U.C.L.A.
Publisher, Museum or Gallery: UCLA Art Council
Date: 1961
Size in cm. Plate (sheet): 57,8 x 45,2
Print run: 100 numbered and signed impressions on Vélín d'Arches
Technique: original lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 1297, Mourlot 351, Reuße 799, Rau 720
Comment : See above

No.: 368
Czwiklitzer dtv No.: 55 **Rodrigo:** 159
Title: 60 Years of graphic works



of the type which the painter was painting at that time and all the text of the poster except the name PICASSO, was made with wax pencils and was passed to stone by the Mourlot workers, who did it so well that the painter returned one of the proofs with the inscription *très bon à tirer*. A current edition of 2,500 copies was printed with the painter's name in white typography on a gray background, and 100 copies *avant la lettre* (that is, only without the name, since the rest of the text is handwritten by the painter) that were numbered and signed by Picasso. The signed copies were printed on a Arches vellum paper of 76.5 by 56 cm, while the posters, printed on ordinary paper, were somewhat smaller (74 by 51 cm). In fact, *avant la lettre* copies were also printed outside the signed edition, as shown by the impression sold by Ivey Selkirk of Saint Louis in its auction on November 10, 2012 (*Modernism with Regional Fine Art*). It was estimated between 350 and 450 \$. One of the signed copies is in the Museum of Modern Art in New York (MoMA Number: 65.1967), a gift from Frank Perls.



Publisher, Museum or Gallery: Los Angeles County Museum
Date: 1966
Size in cm. Plate (sheet): 59 x 45,5 (74,5 x 51)
Print run: 2500
Technique: original lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 1302, Mourlot 406, Reuße 859, Rau 776

Comment : Picasso made another poster in lithography for his friend Frank Perls, although in this case we do not know if the painter was paid or not by his wealthy friend. It is the lithograph announcing the Picasso exhibition: *60 Years of Graphic Works*, held at the Los Angeles County Museum of Art between October and December 1966 (R. 859, M. 406), the last poster he made with Mourlot. For this purpose, on Tuesday, June 28, 1966, he drew a drawing with fifteen colors (two yellows, orange, vermillion, rust red, two browns, ocher, two greens, two blues, violet, pink and black.) The drawing, which includes a face

Miguel Orozco

No.: 369

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: 60 Years of graphic works (signed avant la lettre)

Publisher, Museum or Gallery: Los Angeles County Museum

Date: 1966

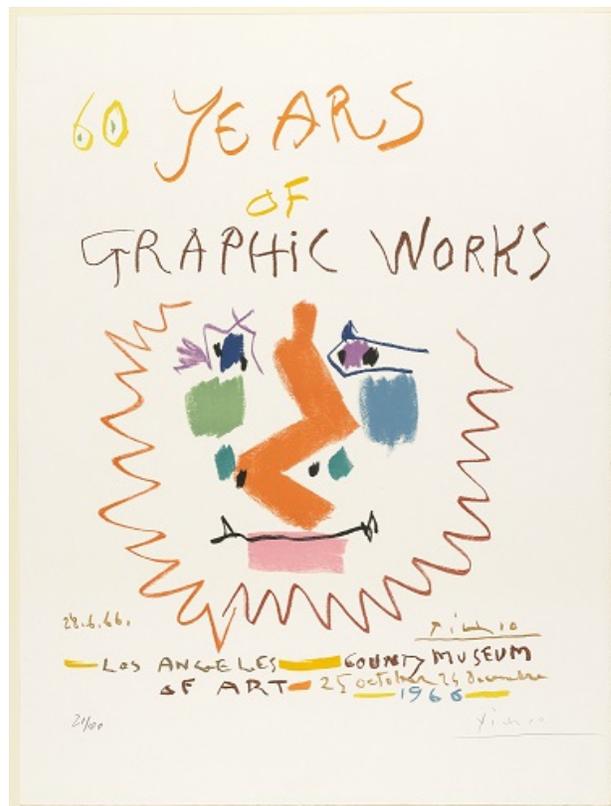
Size in cm. Plate (sheet): 59 x 45,5 (74,5 x 51)

Print run: 100 numbered and signed impressions on Vélín d'Arches

Technique: original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1302, Mourlot 406, Reuße 859, Rau 776



No.: 370

Czwiklitzer dtv No.: Not in Czwiklitzer Rodrigo: Not in Rodrigo

Title: Art in Posters Festival

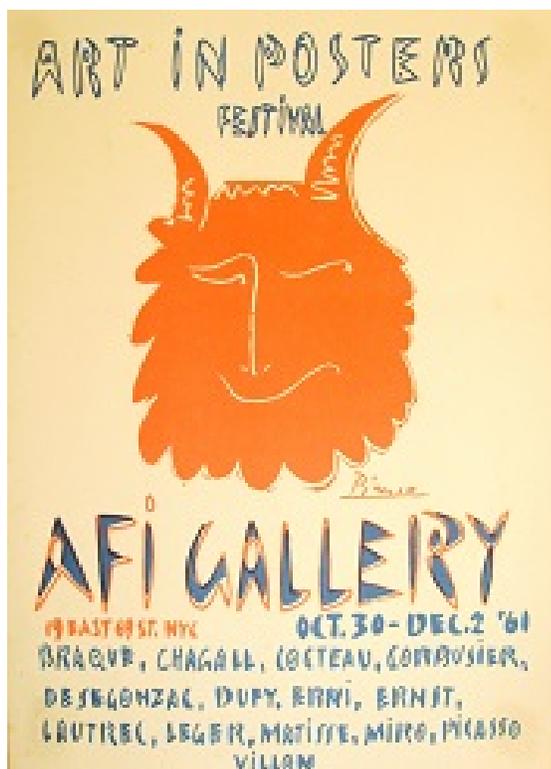
Publisher, Museum or Gallery: AFI Gallery, New York

Date: 1961

Size in cm. Plate (sheet):

Print run:

Technique: Silkscreen ?



No.: 371

Czwiklitzer dtv No.: 189 **Rodrigo:** Not in Rodrigo

Title: Exposition Tableaux de Picasso du 27 avril au 14 Mai 1961

Publisher, Museum or Gallery: Maison de la Pensée Française, Paris

Date: 1961

Size in cm. Plate (sheet): 60 x 44

Print run: 1000 impressions

Technique: Offset

Printer: P.P.I., Paris

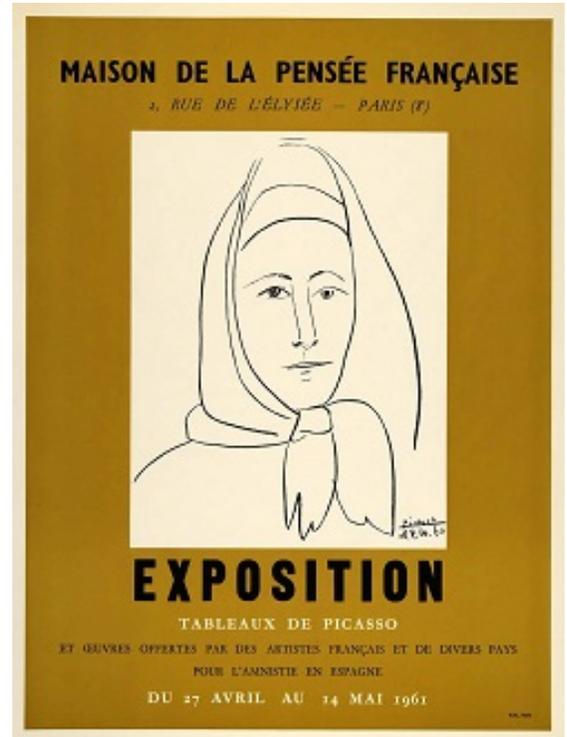
Catalogue graphic work : Bloch 1009 Reuße 769 Mourlot 357 Rau 702

Comment : The following militant lithographic works are done by the painter in October of 1960, and again behind Galerie Louise's back and, what is more surprising, without Mourlot himself. The first is the lithograph *Femme espagnole* (R. 769, M. 357), made on Tuesday 4 with lithographic pencil on report paper transferred to stone. It is actually a portrait of Nicolasa Herranz de Arias, the mother of his hairdresser Eugenio Arias, who gave him a dark portrait of his parents so that the painter could do it. 141 numbered copies are printed on Fabriano granulated vellum paper of 68 by 53 cm and edited by Edizioni d'arte Il Bisonte, the later famous art press that had just been founded in Florence. The lithograph is not printed by Mourlot, which leaves it out of the fourth volume of its catalog raisonné, completed in May 1964, although he does include it in its corrected and enlarged edition of 1970. The same drawing is used a few months later in a poster and the cover of the Amnesty pamphlet: *Conférence de l'Europe Occidentale pour l'Amnistie pour les emprisonnées et exilés politiques espagnols*.

The conference took place in Paris on March 25 and 26, 1961, and shortly after (from April 27 to May 14) an exhibition-sale was held at the *Maison de la Pensée Française* of works donated by the authors to help the Spanish republicans exiled in France. They contributed, in addition to Picasso and the Cádiz-born artist Vázquez de Sola, committed French painters, such as René Aberlenc, Paul Rebeyrolle, Catherine Lurçat, Jean Milhau, Autenheimer, Bret-André, Commère, Cuenco, Simone Dat, Fougeron, Michel de Gallard, Pierre Garcia Fons, Hélène Girod de l'Ain, Gromaire, Léger, Marquet, Mentor, Mireille Mialhe, Minaux, Mottet, Ottaviano and Pignon. The extensive assistance given by Picasso to Spanish Republicans in French exile is not sufficiently documented, although there are some references in a book written by Josep Palau i Fabre¹³.

Eugenio Arias is known as Picasso's hairdresser and founder in 1985 of the Picasso Museum in Buitrago del Lozoya¹⁴. Arias, who had joined the PCE five years before Marcos Ana, had been Captain and Political Commissar of the 5th Popular Militias Regiment, the famous Fifth Regiment of the Republican Army that the PCE organized and led the mythical Valentín González *El Campesino*. At the end of the war, along with 400,000 refugees, Arias went to France and was interned in the camp of Argelès-sur-Mer, where he coincided with the nephews of Picasso Javier and Fin Vilató, whom the painter had to extract from there by paying relatively big sums of money. Arias soon went to the mountains, joining the French communist resistance against the German occupier. At the end of the war, and because of medical reasons, he settled in Vallauris, where Picasso arrived shortly after.

In July 1946, while he was vacationing at Golfe-Juan in the house of retired engraver Louis Fort, the painter traveled to the village of Vallauris, only a couple of kilometers away, to visit with his friend the annual ceramics exhibition, where he met Suzanne and Georges Ramié, owners of the Madoura oven. Picasso made some pieces and the following summer he decided to settle there, getting to buy a modest house, *La Galloise*. Suzanne Ramié, who will build her fortune thanks to the Spaniard, tipped Picasso, perhaps to convince him that in Vallauris he will feel at home, that in the village there is also 'a Spanish hairdresser', and invited him to go and see him. In fact, Arias had already met Picasso on the occasion of the birthday of Dolores Ibarruri, that the *Pasionaria* had celebrated in Toulouse in December 1945. But when the painter showed up at his hairdresser, Arias did not tell him about that meeting. They soon made friends, and over the years a strong friendship developed between them. Arias was Spanish, republican, communist like him, and also discreet, a quality that the painter greatly appreciated in all those who had



¹³ Palau i Fabre, Josep *Picasso i els seus Amics Catalans*, Aedos, Barcelona, 1971

¹⁴ See Czernin y Müller, 2002.

access to him. In fact, the hairdresser was Picasso's confidant in his amorous adventures, like Geneviève Laporte's, with whom he served as messenger, taking Picasso's sketches of her secretly ¹⁵.

As the painter's visits to the hairdresser attracted too much attention among the population of the town, the former captain of the Republican army offered to go twice a week to *La Galloise*. Since then he did not stop cutting the hair and shaving Picasso until his death. The painter even offered him a car so he could travel more comfortably when he moved to his successive residences of *La Californie* in Cannes, *Vauvenargues* in Aix-en-Provence, and lastly *Notre Dame de Vie* in Mougins.

Miguel Orozco

No.: 371 A

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: *Femme espagnole*

Publisher, Museum or Gallery: Edizioni d'arte Il Bisonte, Firenze

Date: 1961

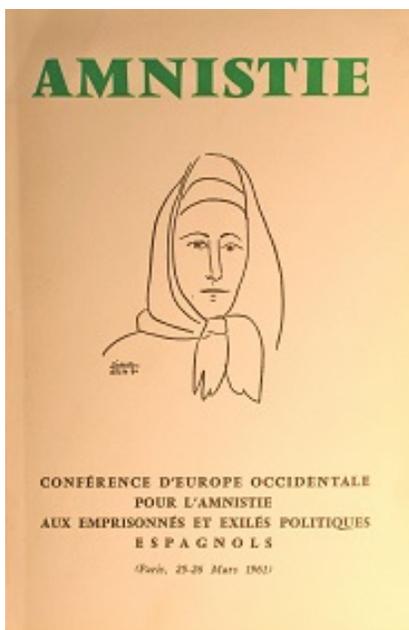
Size in cm. Plate (sheet): (76 x 56,5 Reuße); 69 x 52 (73,5 x 53,5)

Print run: 141 numbered impressions (Reuße); 600 impressions

Technique: Original lithograph

Printer: Il Bisonte stamperia d'arte, Firenze

Catalogue graphic work : Bloch 1009 Reuße 769 Mourlot 357 Rau 702



No.: 371 B

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: *Amnistie*

Publisher, Museum or Gallery: Conférence d'Europe occidentale pour l'amnistie aux emprisonnés et exilés politiques espagnols, Paris 25-26 Mars 1961

Date: 1961

Comment : This is probably the poster Picasso designed and had in mind, but the French Communist Party infights were won by the Maison de la Pensée Française, who published a different poster. The organizers of the conference were left without one, and used this one only as the cover of the programme of the conference.

¹⁵ The drawings were auctioned in 2005 in Paris. See Pierre Daix and Geneviève Laporte, *Art Moderne, Catalog de Vente aux Enchères. Geneviève Laporte et l'Art by Picasso*, Artcurial, Paris 2005.

No.: 372

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Les colombes et des prisonniers (Calendar for Spanish exiles)

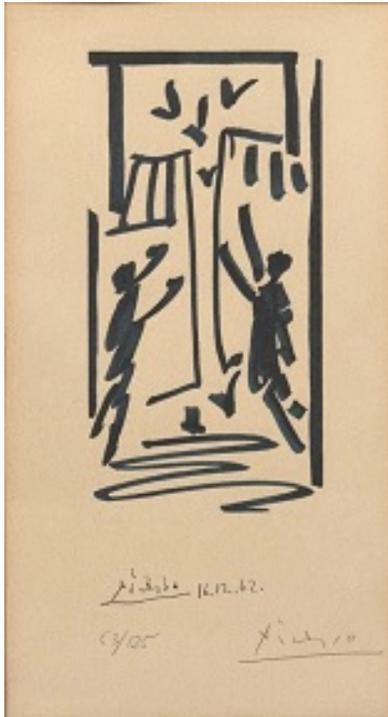
Publisher, Museum or Gallery: Center for Information and Solidarity with Spain (CISE), Paris

Date: 1962

Size in cm. Plate (sheet):

Print run: Unknown number of impressions

Catalogue graphic work : Not in Bloch nor Mourlot



No.: 373

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Les colombes et des prisonniers (avant la lettre)

Publisher, Museum or Gallery:

Date: 1962

Size in cm. Plate (sheet): 17,5 x 9 (49,6 x 33)

Print run: 125 numbered and signed impressions on Vélín de Rives BFK

Technique: Lithograph

Printer: Unknown

Catalogue graphic work : Not in Bloch nor Mourlot

No.: 374

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:**

Not in Rodrigo

Title: Les colombes et des prisonniers (pour les

exiles espagnols)

Publisher, Museum or Gallery: Museo Picasso Colección Eugenio Arias, Buitrago del Lozoya

Date: 1985

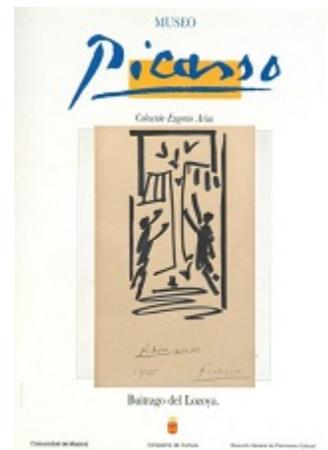
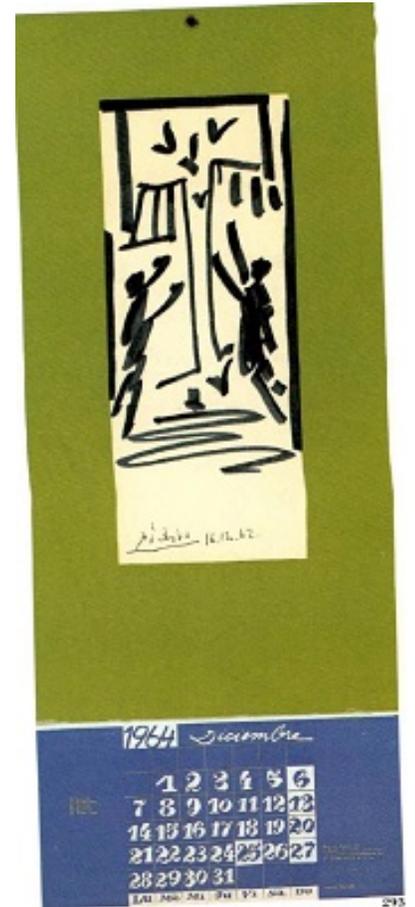
Size in cm. Plate (sheet): (70 x 50)

Print run: Unknown

Technique: Offset

Printer: Imprenta de la Comunidad de Madrid

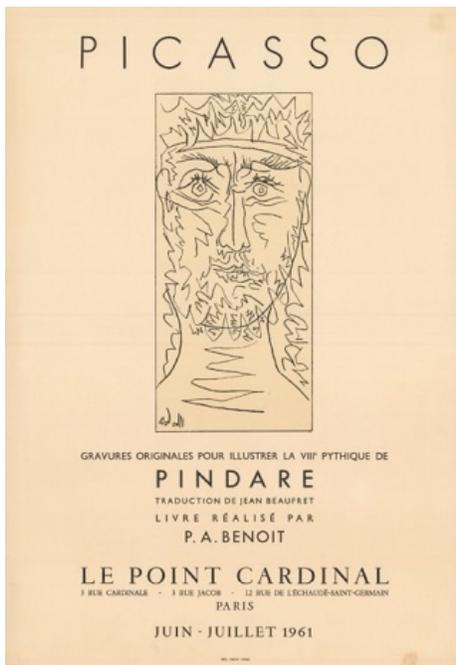
Catalogue graphic work : Not in Bloch nor Mourlot



No.: 375
Czwiklitzer dtv No.: 190 **Rodrigo:** Not in Rodrigo
Title: Gemälde Paintings Peintures
Publisher, Museum or Gallery: Galerie Rosengart Luzern
Date: 1961
Size in cm. Plate (sheet): 21 x 35,5
Print run: 500
Technique: Silkscreen
Printer: Keller, Luizern
Catalogue graphic work :
Comment :

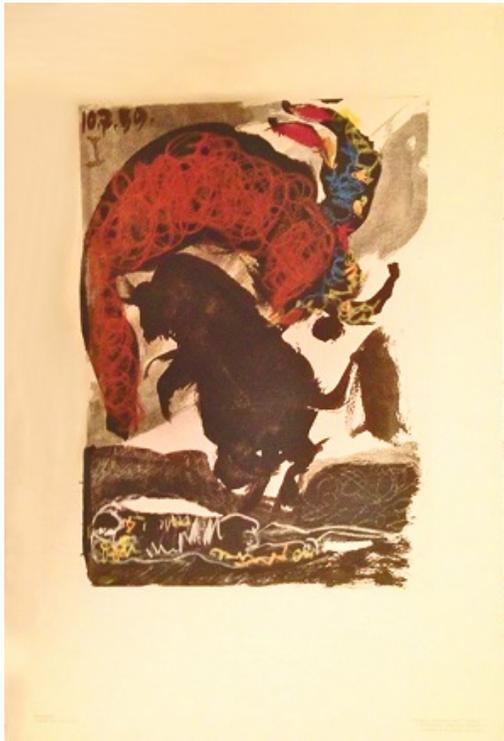


No.: 376



Czwiklitzer dtv No.: 191 **Rodrigo:** Not in Rodrigo
Title: Gravures Originales pour illustrer la VIII^e Pythique de Pindare
Publisher, Museum or Gallery: Le Point Cardinal, Paris
Date: 1961
Size in cm. Plate (sheet): (70 x 47)
Print run: 300 impressions
Technique: Typography
Printer: Imprimerie Union, Paris
Catalogue: This poster announced the presentation of the book *VIII^e Pythique*, by Pindare (Cramer 108, Orozco Books 196), illustrated with 4 drypoints on celluloid from 23,8 x 10,9 cm to 39,7 x 21,8 cm.

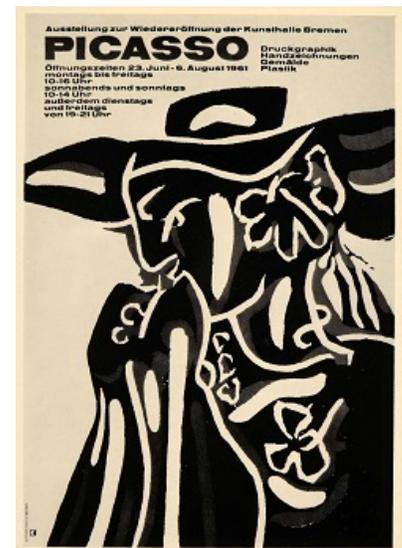
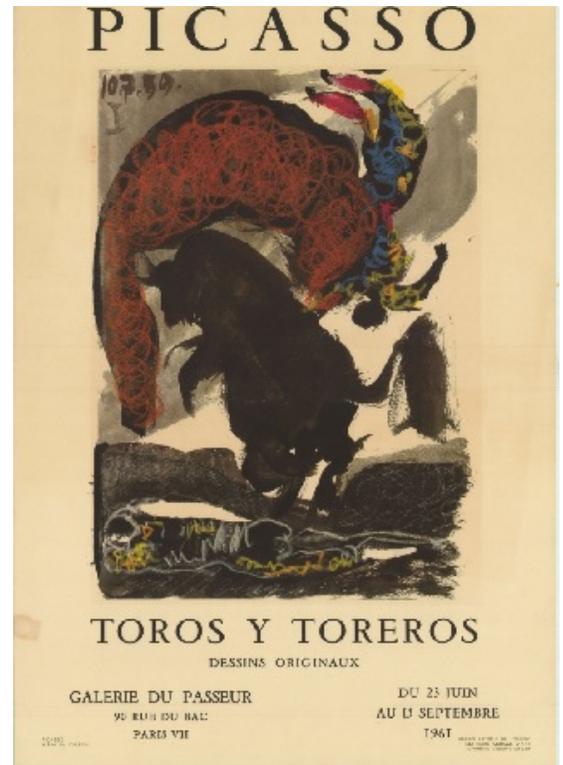
No.: 377
Czwiklitzer dtv No.: 193 **Rodrigo:** Not in Rodrigo
Title: Toros y Toreros
Publisher, Museum or Gallery: Galerie du Passeur, Paris
Date: 1961
Size in cm. Plate (sheet): 55,5 x 37
Print run: 250
Technique: Lithograph
Printer: Imprimerie du Lion (Fernand Chenot)
Catalogue: Zervos XVIII :513
Comment :



No.: 378
Czwiklitzer dtv No.:
 Not in Czwiklitzer
Rodrigo: Not in
 Rodrigo
Title: Toros y Toreros
 (avant la lettre)
**Publisher, Museum or
 Gallery:** Galerie du Passeur, Paris
Date: 1961
Size in cm. Plate (sheet): 55,5 x 37
Print run: unknown
Technique: Lithograph
Printer: Imprimerie du Lion (Fernand Chenot)
Catalogue: Zervos XVIII :513

No.: 379
Czwiklitzer dtv No.: 194
Rodrigo: Not in Rodrigo
Title: Picasso. Druckgraphik,
 Handzeichnungen, Gemälde,

Plastik
Publisher, Museum or Gallery: Kunsthalle, Bremen. 23 Juni - 6 August 1961.
Date: 1961
Size in cm. Plate (sheet): 85 x 59
Print run: 800
Technique: Linocut
Printer: Geffken Druck, Bremen



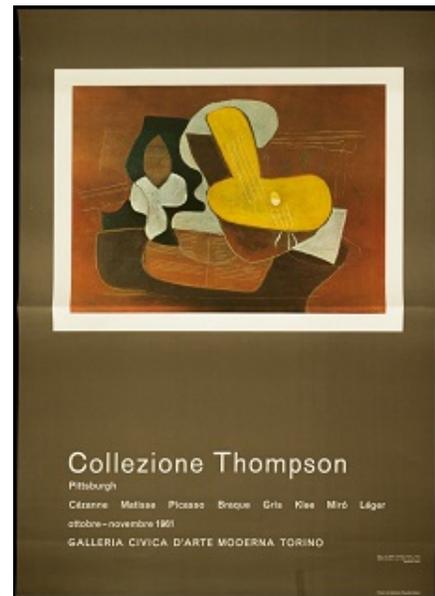
No.: 380
Czwiklitzer dtv No.: 195 **Rodrigo:** Not in Rodrigo
Title: *Moderne Graphik aus eigenem Besitz*
Publisher, Museum or Gallery: Museum, Ulm
Date: 1961
Size in cm. Plate (sheet): (84 x 59)
Print run: 1200 impressions
Technique: Silkscreen
Printer: Siebdruck Miller, Blaustein bei Ulm
Catalogue graphic work : Bloch 228



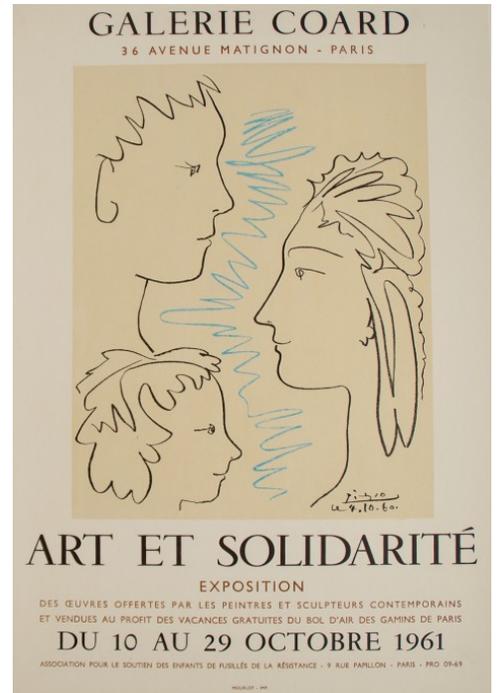
No.: 381
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: *Moderne Graphik aus dem Museum Ulm*
Publisher, Museum or Gallery: Staatlichen Graphischen Sammlung, Munchen.
 15 October - 30 November 1964
Date: 1961
Size in cm. Plate (sheet): (84 x 59)
Print run: 1200 impressions
Technique: Silkscreen
Printer: Siebdruck Miller, Blaustein bei Ulm
Catalogue graphic work : Bloch 228

No.: 382
Czwiklitzer dtv No.: 196
Rodrigo: Not in Rodrigo

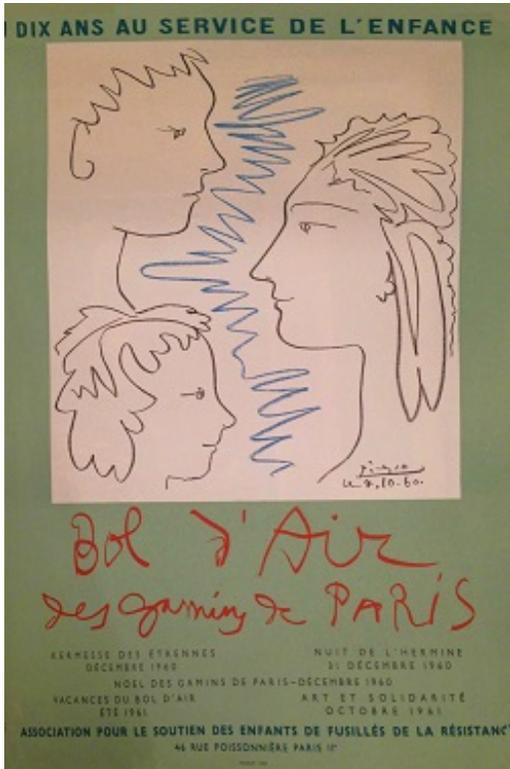
Title: *Collezione Thompson*
Publisher, Museum or Gallery: Galleria Civida d'Arte Moderna, Turin
Date: 1961
Size in cm. Plate (sheet): (136 x 96)
Print run: Inknown
Technique: Offset
Printer: Netherlands Photo-Offset, Smeets



No.: 383
Czwiklitzer dtv No.: 197 **Rodrigo:** Not in Rodrigo
Title: Art et Solidarité
Publisher, Museum or Gallery: Galerie Coard, Paris
Date: 1961
Size in cm. Plate (sheet): 48 x 33
Print run: 500 impressions
Technique: Photo-Lithograph
Printer: Mourlot Frères, Paris



No.: 384
Czwiklitzer dtv No.: 197 A
 (Not illustrated) **Rodrigo:** 107
Title: Bol d'air des gamins de Paris
Publisher, Museum or Gallery: Association pour le soutien des enfants de fusillés de la résistance
Date: 1960-61
Size in cm. Plate (sheet): 62 x 48 (99 x 64,5)
Print run: unknown
Technique: Photo-Lithograph
Printer: Mourlot Frères, Paris

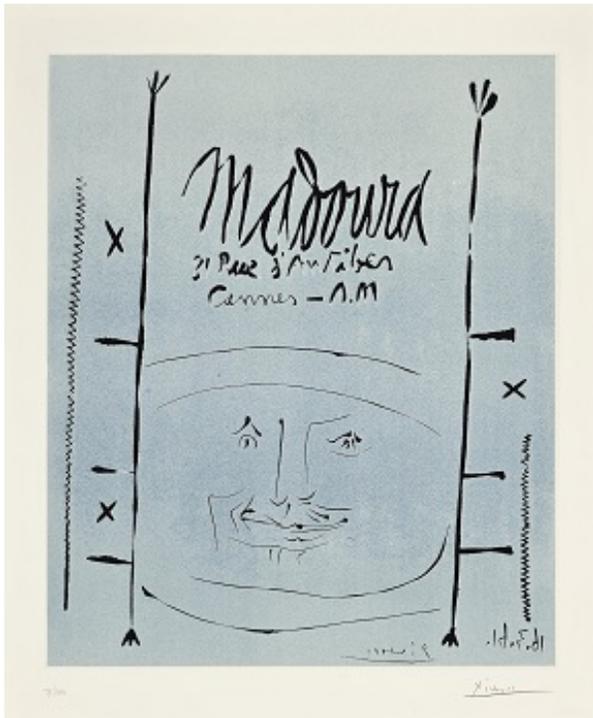
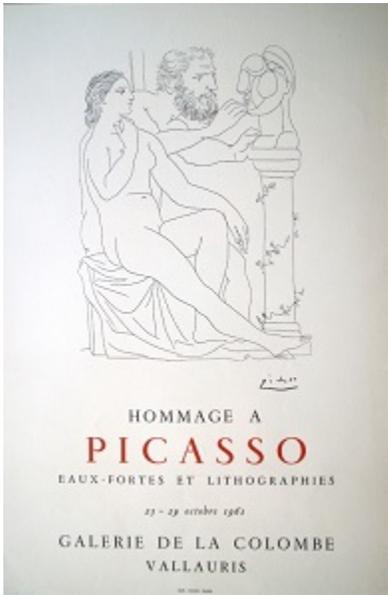


No.: 385
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Art et



Solidarité (avant la lettre)
Publisher, Museum or Gallery: Galerie Coard, Paris
Date: 1961
Size in cm. Plate (sheet): 66,5 x 52
Print run: 400 impressions on Vélín d'Arches, of which 200 signed
Technique: Photo-Lithograph
Printer: Mourlot Frères, Paris
Comment : Rodrigo mentions 500 unsigned and unnumbered avant la lettre impressions plus 400 additional impressions in different size, 200 of which signed. His confusion probably derives from the existence of the previous entry, which was indeed printed at 500 proofs, but the different size is that of the Galerie Coard edition, not the avant la lettre one.

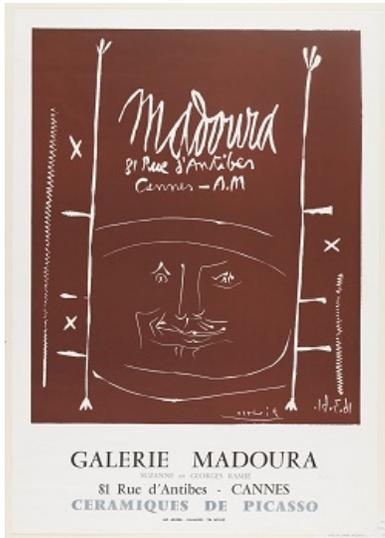
No.: 386
Czwiklitzer dtv No.: 198 **Rodrigo:** Not in Rodrigo
Title: **Hommage a Picasso**
Publisher, Museum or Gallery: Galerie de la Colombe, Vallauris
Date: 1961
Size in cm. Plate (sheet): (49,5 x 32,5)
Print run: 700 impressions
Technique: Typography
Printer: Imprimerie Union, Paris
Catalogue graphic work : Bloch 148



No.: 387
Czwiklitzer dtv No.: 42 **Rodrigo:** 109
Title: **Madoura**
Publisher, Museum or Gallery: Galerie Madoura, Cannes
Date: 1961
Size in cm. Plate (sheet): 63,5 x 52,5 (75 x 62)
Print run: 100 impression on Arches
Technique: original linocut
Printer: Aarnéra, Vallauris
Catalogue graphic work : Bloch 1296

Gallery: Galerie Madoura, Cannes
Date: 1961
Size in cm. Plate (sheet): 67,5 x 47
Print run: 750 impressions
Technique: typography
Printer: Aarnéra, Vallauris
Catalogue graphic work : Bloch 1296

No.: 388
Czwiklitzer dtv No.: 187 **Rodrigo:** Not in
Title: **Madoura**
Publisher, Museum or



No.: 389

Czwiklitzer dtv No.: 43 Rodrigo: 114

Title: Exposition Vallauris 1961

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1961

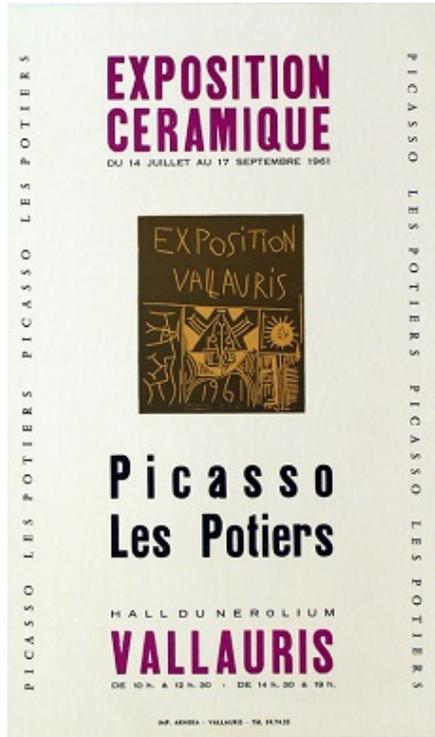
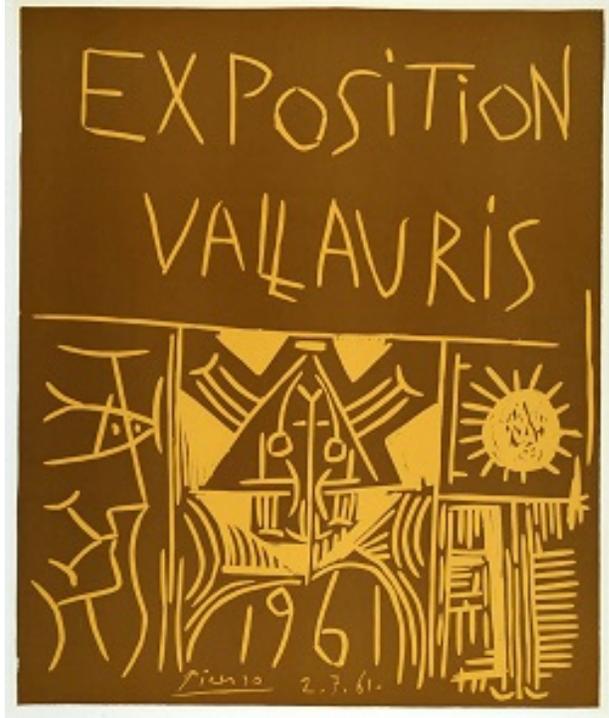
Size in cm. Plate (sheet): 63,5 x 53 (75,5 x 62)

Print run: 175 numbered and signed impressions on Vélin d'Arches; 35 artist copies; 120 hors commerce impressions on Roto-blanc paper

Technique: original linocut

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1295



No.: 390

Czwiklitzer dtv No.:

Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Exposition Ceramique 1961 (14 July to 17 September)

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1961

Size in cm. Plate (sheet): 45 x 27

Print run: 1500 impressions

Technique: typography

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1295

Comment : Both Czwiklitzer and Rodrigo surprisingly ignore the existence of this poster . Rodrigo even emphatically states that this illustration was not used in any other poster whatsoever.

No.: 391

Czwiklitzer dtv No.: Not in Czwiklitzer Rodrigo: Not in Rodrigo

Title: Exposition Paques 1961

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1961

Size in cm. Plate (sheet): 45 x 27

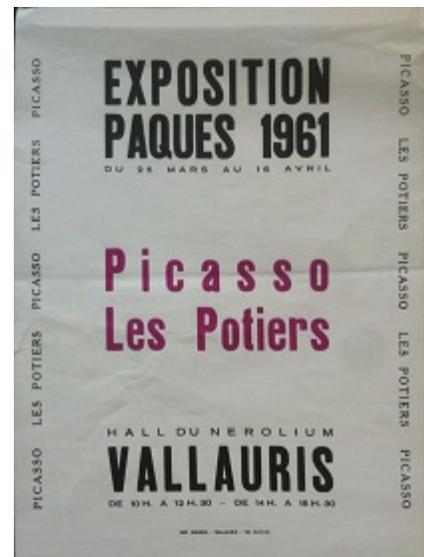
Print run: unknown number of impressions

Technique: typography

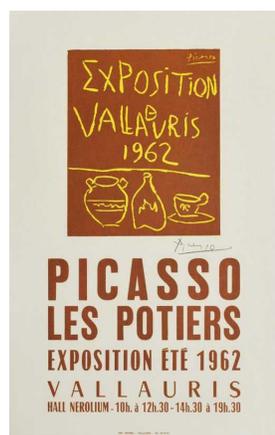
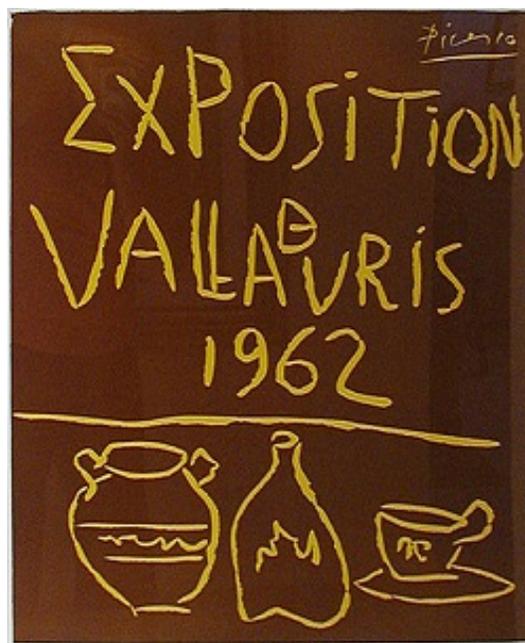
Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch

Comment : Exhibition from 25 March to 16 April 1961

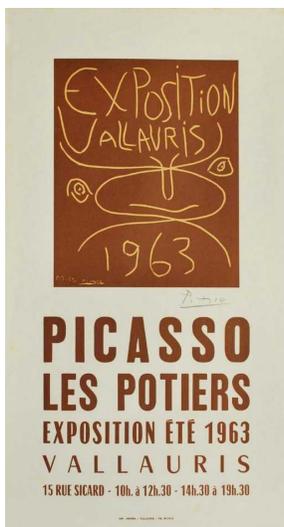
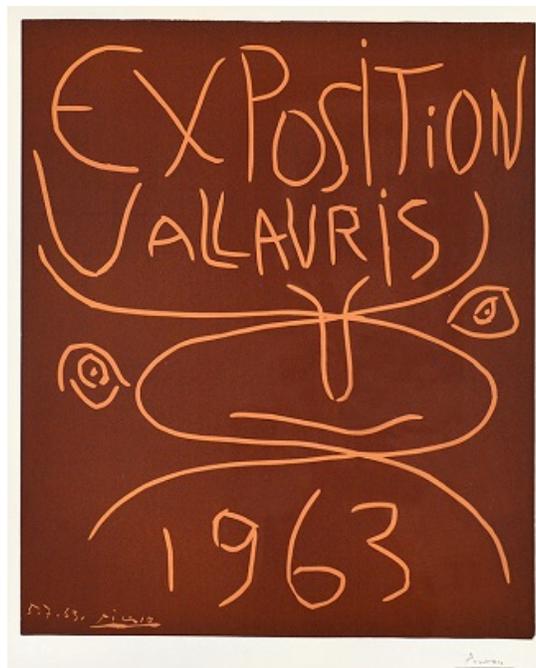


No.: 392
Czwiklitzer dtv No.: 49 **Rodrigo:** 119
Title: Exposition Vallauris 1962
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1962
Size in cm. Plate (sheet): 64 x 53 (75 x 62); (73 x 60 Rodrigo)
Print run: 175 numbered and signed impressions on Vélin d'Arches; 20 proofs for the artist; 120 hors commerce impressions on Roto-blanc paper
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1299



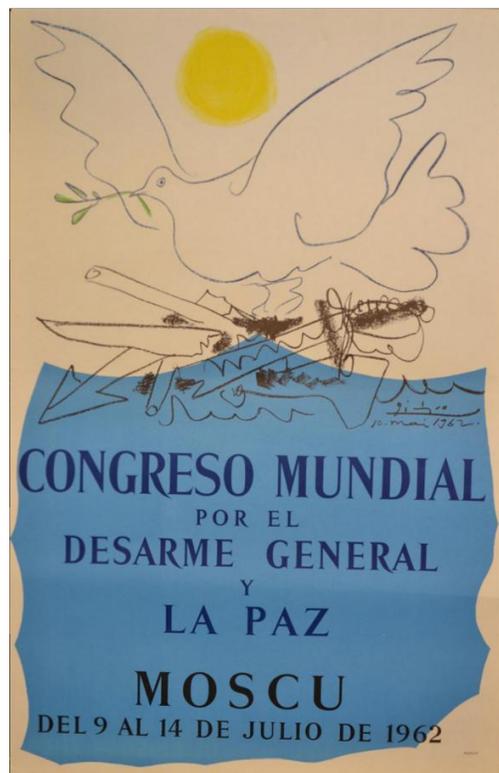
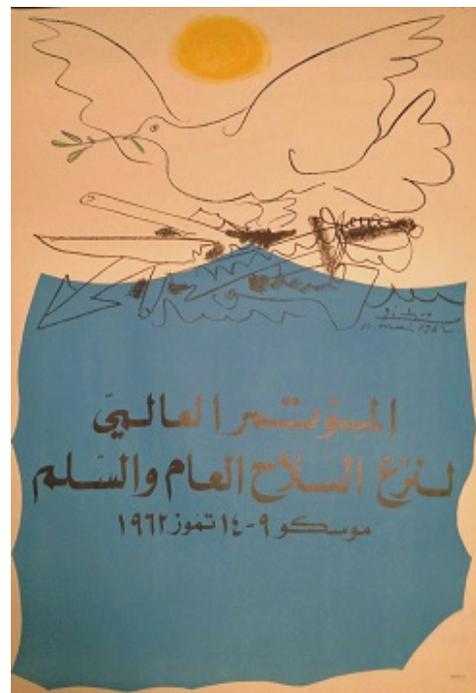
No.: 393
Czwiklitzer dtv No.: 204 **Rodrigo:** Not in Rodrigo
Title: Exposition Vallauris 1962 – Les potiers
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1962
Size in cm. Plate (sheet): 50 x 28
Print run: 1000 impressions
Technique: typography
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1299
Comment : Rodrigo does mention the existence of this poster, but does not describe or illustrate it.

No.: 394
Czwiklitzer dtv No.: 51 **Rodrigo:** 132
Title: Exposition Vallauris 1963
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1963
Size in cm. Plate (sheet): 64 x 53 (75 x 62)
Print run: 170 numbered and signed impressions on Vélin d'Arches
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1300



No.: 395
Czwiklitzer dtv No.: 220 **Rodrigo:** 133
Title: Exposition Vallauris 1963 – Les potiers
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1963
Size in cm. Plate (sheet): 50 x 28
Print run: 2000 impressions
Technique: typography
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1298

No.: 396
Czwiklitzer dtv No.: 201 **Rodrigo:** 127
Title: World Congress for General Disarmament and Peace
Publisher, Museum or Gallery: Moscow
Date: 1962
Size in cm. Plate (sheet): 100 x 66
Print run: 8000 impressions all five languages included
Technique: Lithograph
Printer: Mourlot Frères, Paris



No.: 397
Czwiklitzer dtv No.: Not illustrated in Czwiklitzer
Rodrigo: 125
Title: Congreso Mundial por el Desarme General y la Paz
Publisher, Museum or Gallery: Moscow
Date: 1962
Size in cm. Plate (sheet): 100 x 66
Print run: 8000 impressions all five languages included
Technique: Lithograph
Printer: Mourlot Frères, Paris

No.: 398
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: 122
Title: World Congress (avant la lettre without blue)
Publisher, Museum or Gallery: Moscow
Date: 1962
Size in cm. Plate (sheet): 58.4 cm x 50.8 (76 x 56); (59 x 76 Rodrigo)
Print run: 50 impressions (Rodrigo)
Technique: Lithograph
Printer: Mourlot Frères, Paris



No.: 399

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: World Congress (avant la lettre)

Publisher, Museum or Gallery: Moscow

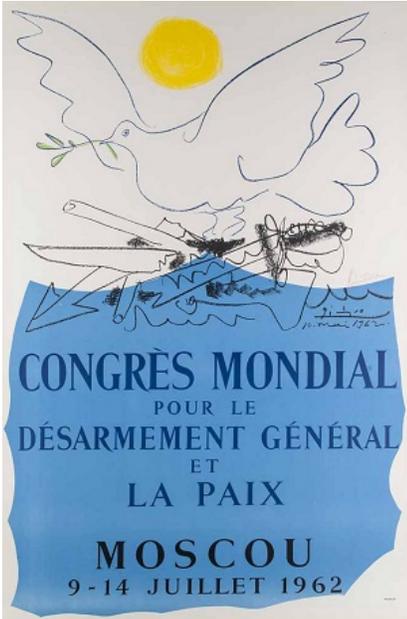
Date: 1962

Size in cm. Plate (sheet): 100 x 66

Print run: unknown number of impressions

Technique: Lithograph

Printer: Mourlot Frères, Paris



No.: 400

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer **Rodrigo:** 129

Title: Congrès mondial pour le désarmement général et la paix

Publisher, Museum or Gallery: Moscow

Date: 1962

Size in cm. Plate (sheet): 100 x 66

Print run: 8000 impressions all five languages included

Technique: Lithograph

Printer: Mourlot Frères, Paris

No.: 401

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer **Rodrigo:** 128

Title: World Congress for General Disarmament and Peace

Publisher, Museum or Gallery: Moscow

Date: 1962

Size in cm. Plate (sheet): 100 x 66

Print run: 8000 impressions all five languages included

Technique: Lithograph

Printer: Mourlot Frères, Paris



No.: 402

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer **Rodrigo:** 126

Title: Weltkongress für allgemeine Abrüstung und Frieden

Publisher, Museum or Gallery: Moscow

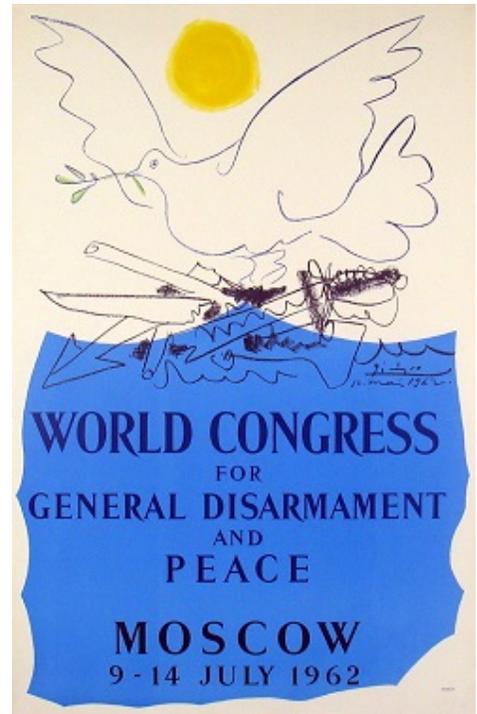
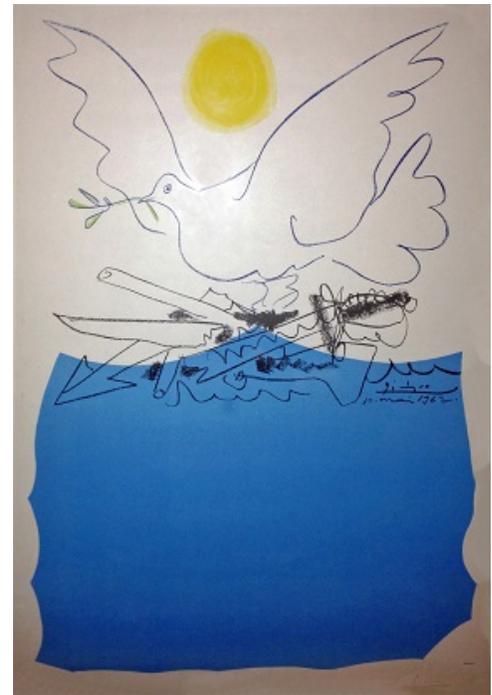
Date: 1962

Size in cm. Plate (sheet): 100 x 66

Print run: 8000 impressions all five languages included

Technique: Lithograph

Printer: Mourlot Frères, Paris



No.: 403

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Picasso Sketches Drawings Posters

Publisher, Museum or Gallery: Leighton Gallery August 9 to October 10

Date:

Size in cm. Plate (sheet): (56 x 50)



No.: 404

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Pas de Fusées U.S. en

Europe: Désarmement !

Publisher, Museum or Gallery: Parti Communiste Français

Date: 1981

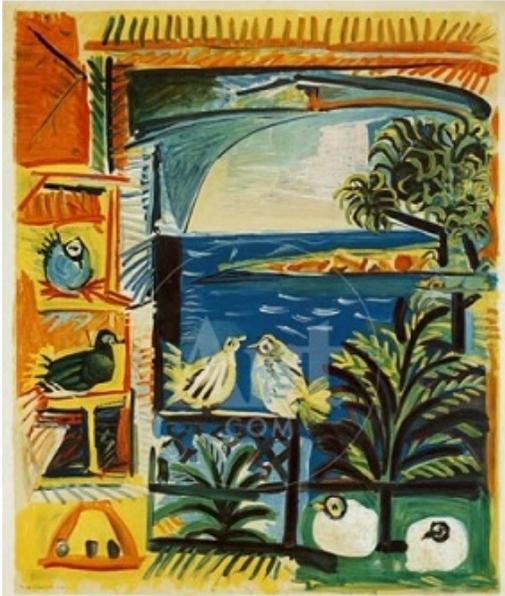
Size in cm. Plate (sheet): (120 x 80)

Print run: Unknown

Technique: Lithograph



No.: 405
Czwiklitzer dtv No.: 205 **Rodrigo:** 118
Title: Côte d'Azur
Publisher, Museum or Gallery: Ministère des Travaux Publics, Paris
Date: 1962
Size in cm. Plate (sheet): (100 x 66,5); **Print run:** 15000 impressions including also the Cannes A.M ones
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps)
Catalogue: Zervos XVII :400



*Cannes
A.M
Picasso*

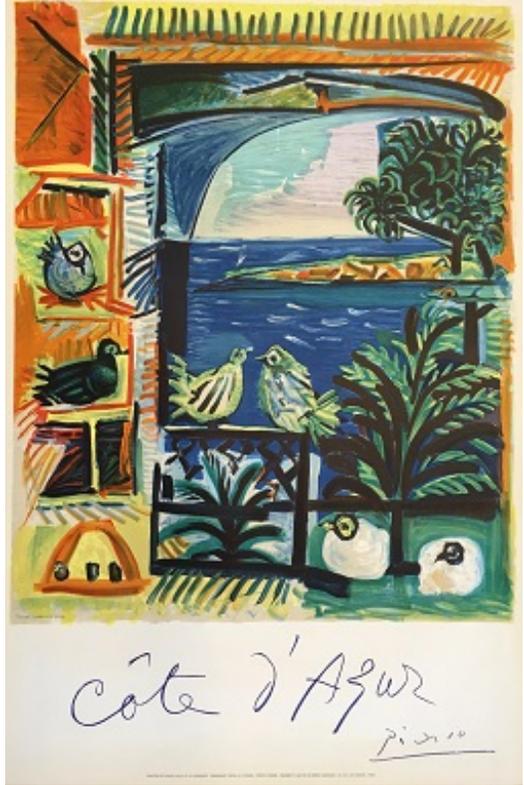
No.: 406
Czwiklitzer dtv No.:
 Not illustrated in
 Czwiklitzer

Rodrigo: 117
Title: Cannes A.M
**Publisher, Museum or
 Gallery:** Ministère
 des Travaux Publics,
 Paris

Date: 1962
**Size in cm. Plate
 (sheet):** 100 x 66,5;
 (86 x 61 Rodrigo)

Print run: 15000 impressions including also the Cannes A.M ones
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps)
Catalogue: Zervos XVII :400

Comment : Rodrigo surprisingly talks of an edition of 15000 posters of a 86 x 61 cm size, plus "another edition of 100 x 66 cm".



*Côte d'Azur
Picasso*

No.: 407
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Côte d'Azur (Avant la lettre)
Publisher, Museum or Gallery: Ministère des Travaux Publics, Paris
Date: 1962
Size in cm. Plate (sheet): 100 x 66,5
Print run: unknown number of impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps)
Catalogue: Zervos XVII :400



No.: 408

Czwiklitzer dtv No.: 50 Rodrigo: 123

Title: 7 tableaux majeures

Publisher, Museum or Gallery: Galerie Alex Maguy

Date: 1962

Size in cm. Plate (sheet): 55 x 35,5 (65,5 x 48,5)

Print run: 1000 impressions on Vélín d'Arches (Czwiklitzer) ; 2000 (Mourlot), 25.e.a. (Rodrigo)

Technique: original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 1298, Mourlot 382, Reuße 828, Rau 747

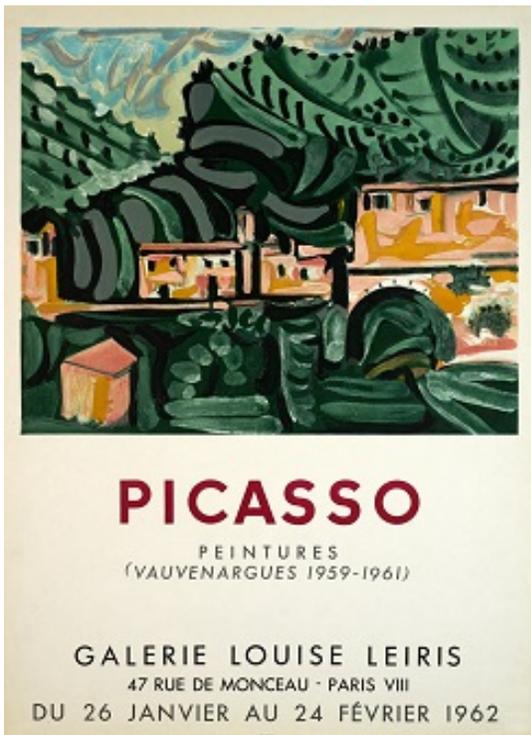
Comment : In the same year 1962 Picasso makes again a poster, this time for Polish Jew Alexandre Glass, tailor and resistant reconverted into gallerist in 1955 with the name of Alex Maguy. Between May 30 and June 30, 1962 he holds at his *Galerie de l'Elysée*, at No. 69 of Faubourg Saint Honoré in Paris, an exhibition of 7 important paintings by Picasso, which was not a banal competition for Galerie Louise. To announce it, the painter creates a poster for which, on Sunday, April 15, he makes a 37.1 by 30 cm drawing of a face with lithographic pencil, frottage and a scraper on transfer paper passed to stone, of which an avant la lettre proof exists (R. 827). To add color, the painter then writes part of the text in another larger lithographic paper, which will be printed in ocher. The painter adds brown to another part of the text and as an additional background to the portrait. The beautiful *Affiche pour la Galerie Alex Maguy* (R. 828, M. 382) is printed at 2000 copies in Arches vellum paper of of 65.1 by 48, 2 cm. 25 artist copies of this beautiful poster would also have been printed. We found a copy with a light blue signature of Picasso for sale in Drosia (Athens) in May 2013 for \$ 4,700 and another without a signature in the Rare Posters and Prints gallery in New York for \$ 3,850, which seems somewhat exaggerated. For example, the Von Zezschwitz gallery in Zurich sold an identical copy of the 2000 edition at auction number 36 on June 4, 2007. Although we do not have the award price of this Lot No. 257, its starting price was only € 400. And Bonhams sold in London on March 26, 2007 (Auction No. 14850, Lot No. 110) a copy for 720 pounds. Sales house Drouot Richelieu of Paris also sold a copy on December 15, 2008. The estimated price of this lot No. 13 was 400-500 €



Miguel Orozco

No.: 409

Czwiklitzer dtv No.: 206 Rodrigo: 120



Title: Peintures (Vauvenargues 1959-1961)

Publisher, Museum or Gallery: Galerie Louise Leiris

Date: 1962

Size in cm. Plate (sheet): 70,5 x 50

Print run: 2000 impressions

Technique: Lithograph

Printer: Mourlot Frères, Paris (Henri Deschamps)

Catalogue graphic work :

Comment : We have not located avant la lettre impressions, but they may exist

No.: 410

Czwiklitzer dtv No.: 207 Rodrigo: 121

Title: Congrès National du Mouvement de la Paix

Publisher, Museum or Gallery: Mouvement pour la Paix

Date: 1962

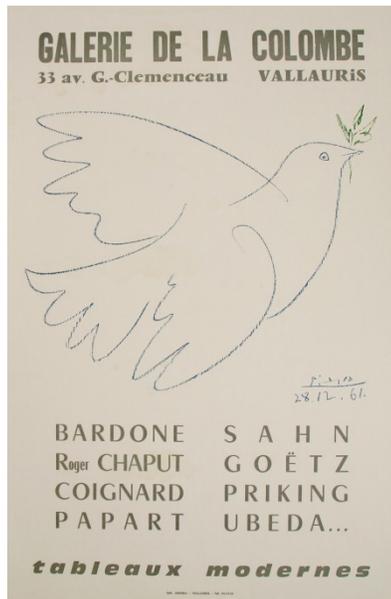
Size in cm. Plate (sheet): 100 x 64,5

Print run: 4000 impressions

Technique: Photo Lithograph

Printer: Mourlot Frères, Paris

Comment : Rodrigo claims there was a print-run of not 4000 but 8000. He says also that there were avant la lettre impressions. We have found in the market some impressions in 49 x 64 cm paper, i.e., the upper half of the poster, some of them having signatures and even one numbered out of 250. We believe, however that they are not very reliable. And of course there have been reprints of this lithograph in the 1990s and 2000s.



No.: 411

Czwiklitzer dtv No.: 207 A
(Not illustrated) **Rodrigo:** Not in Rodrigo

Title: Tableaux Modernes

Publisher, Museum or Gallery: Galerie de la Colombe, Vallauris

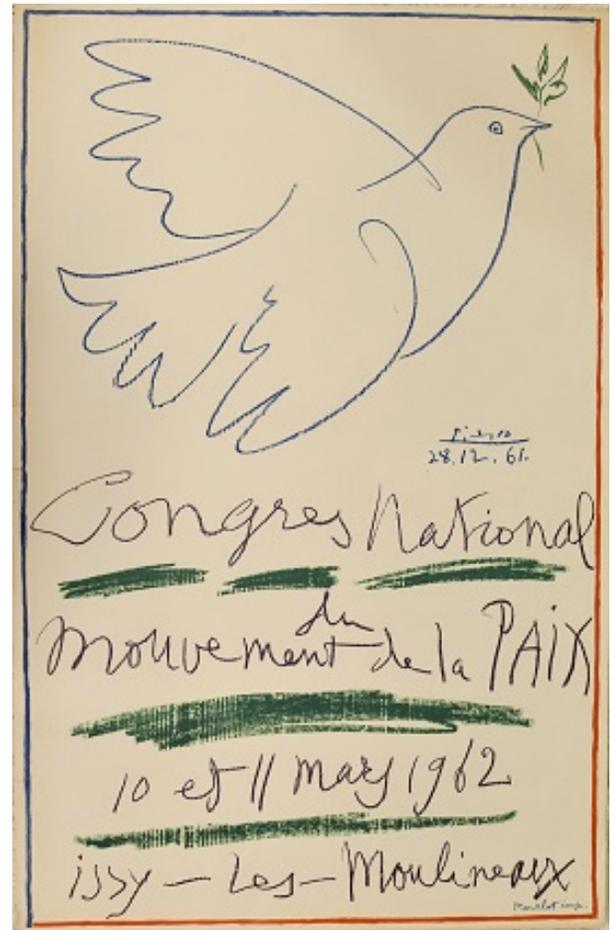
Date: 1962

Size in cm. Plate (sheet): (50,5 x 33,5)

Print run: 200 impressions

Technique: Typography

Printer: Arnéra, Vallauris



No.: 412

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Salud de l'U.E.C.F - Fête de l'Humanité 1969

Publisher, Museum or Gallery: L'Humanité

Date: 1969

Size in cm. Plate (sheet): (60 x 46)

Comment : The U.E.C.F is the Union of Communist Students of France



No.: 413

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Le Clown

Publisher, Museum or Gallery: Le Patriote, Nice

Date: 1962

Size in cm. Plate (sheet): (63 x 43)

Technique: Offset

Printer: Le Patriote

Comment : Cover for Carnival issue of Le Patriote, 6 March 1962



No.: 414

Czwiklitzer dtv No.: Not in

Czwiklitzer **Rodrigo:** Not in

Rodrigo

Title: Le Clown

Publisher, Museum or Gallery: Le

Patriote, Nice

Date: 1962

Size in cm. Plate (sheet): (65 x 50)

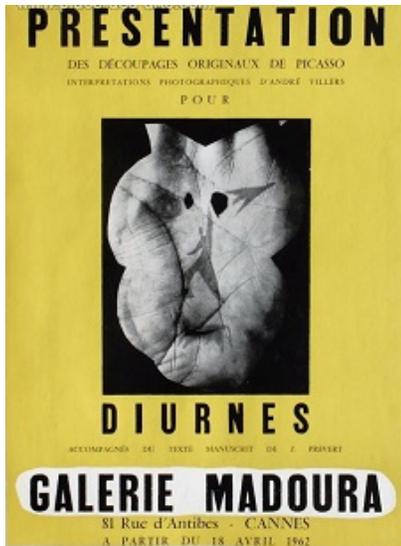
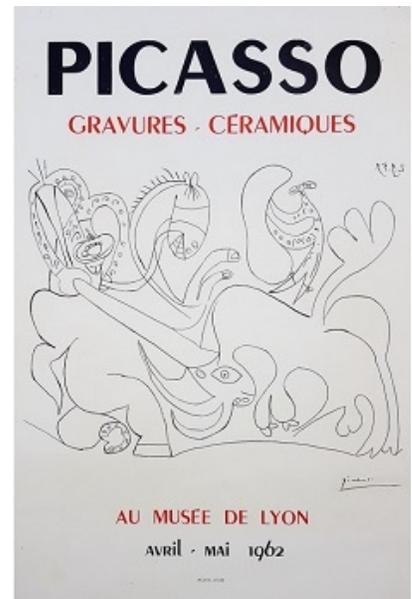
Print run: 200 signed and numbered impressions on Vélín d'Arches

Technique: Lithograph

Printer: Unknown

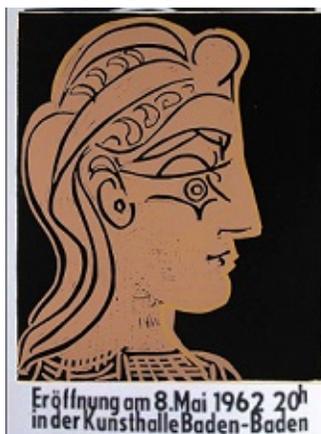


No.: 415
Czwiklitzer dtv No.: 208 **Rodrigo:** Not in Rodrigo
Title: Gravures et Céramiques
Publisher, Museum or Gallery: Musée de Lyon
Date: 1962
Size in cm. Plate (sheet): (60 X 40)
Print run: 300 impressions
Technique: Typography
Printer: Aubin, Lyon
Catalogue graphic work : *La Pique I* Mourlot 324



No.: 416
Czwiklitzer dtv No.: 209 **Rodrigo:** Not in Rodrigo
Title: Diurnes
Publisher, Museum or Gallery: Galerie Madoura, Cannes
Date: 1962
Size in cm. Plate (sheet): (65,5 x 48,5); (65 x 47)
Print run: 500 impressions
Technique: Typography
Printer: Arnéra, Vallauris
Comment: This poster announces the presentation of the book *Diurnes* (Cramer 115, Orozco Books 207) the result of collaboration between Picasso, the photographer Villers and Jacques Prevert. Employing a technique he started using in 1943, Picasso made some cut-outs of heads and silhouettes of men, women and animals. Villers mounted the cut-outs on different photographs - 30 in all - thus varying their effect and quality.

No.: 417
Czwiklitzer dtv No.: 210 **Rodrigo:** Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Several U.S. Galleries (Knoedler, Rosenberg, Perls, etc.) for the Public Education Association
Date: 1962
Size in cm. Plate (sheet): (87,5 x 50,6)
Print run: 3000 impressions
Technique: Offset
Printer: Kathleen Haven, New York
Catalogue graphic work : *Deux Clowns* Bloch 766, Reuße 655, Mourlot 264



No.: 418
Czwiklitzer dtv No.: 211 **Rodrigo:** Not in Rodrigo
Title: Picasso, Linolschnitte 1958-1960
Publisher, Museum or Gallery: Kunsthalle Baden Baden
Date: 1962
Size in cm. Plate (sheet): (30 x 21)
Print run: 300 impressions
Technique: Typography
Printer: Seelig & Co, Munich
Catalogue graphic work : Bloch 905, Boeck 2

No.: 419

Czwiklitzer dtv No.: 212 **Rodrigo:** Not in Rodrigo

Title: Picasso, Linolschnitte 1958-1960

Publisher, Museum or Gallery: Gesellschaft Der Freunde Junger Kunst, Baden Baden

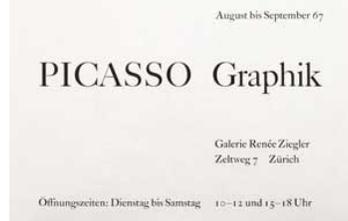
Date: 1962

Size in cm. Plate (sheet): (30 x 21)

Print run: 300 impressions

Technique: Typography

Printer: Seelig & Co, Munich



Catalogue graphic work : Bloch 920, Boeck 17

No.: 420

Czwiklitzer dtv No.: 212 A (Not illustrated)

Rodrigo: Not in Rodrigo

Title: Picasso Graphik

Publisher, Museum or Gallery: Galerie Renée Ziegler, Zurich

Date: 1967

Size in cm. Plate (sheet): (58 x 38)

Print run: 2045 impressions

Technique: Offset

Printer: Baumann, Zollikon

Catalogue graphic work : Bloch 920, Boeck 17

No.: 421

Czwiklitzer dtv No.: 213 **Rodrigo:** Not in Rodrigo

Title: Picasso, Linolschnitte 1958-1960

Publisher, Museum or Gallery: Gesellschaft Der

Freunde Junger Kunst, Baden Baden

Date: 1962

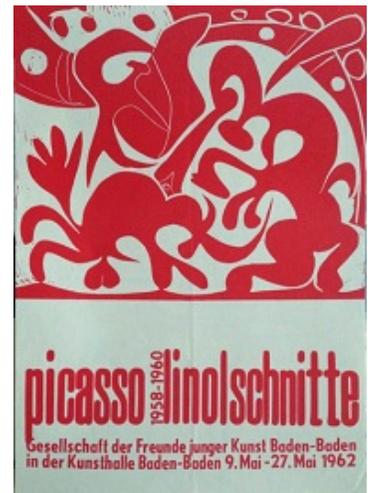
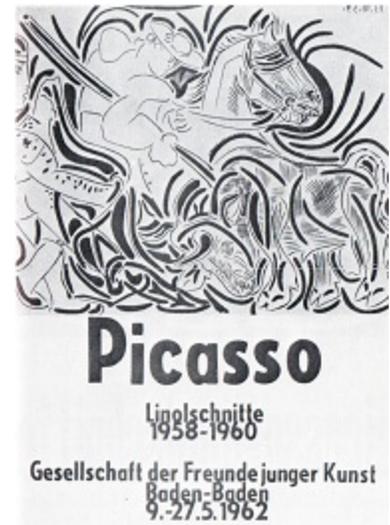
Size in cm. Plate (sheet): (60 x 42)

Print run: 300 impressions

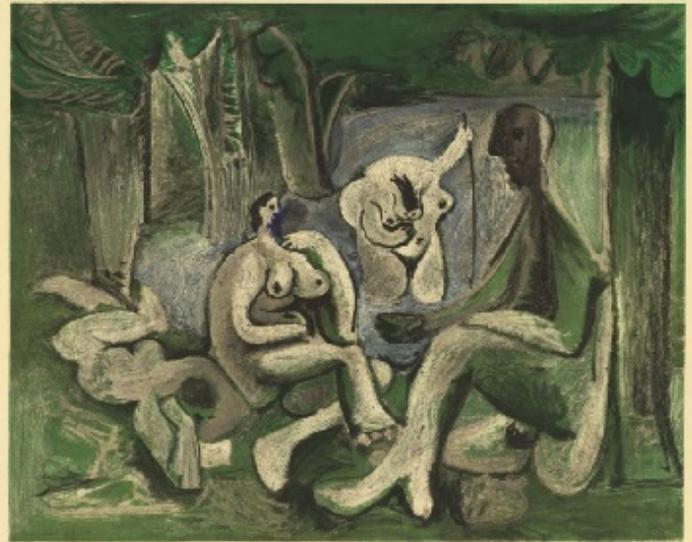
Technique: Offset

Printer: Joshua Reichert, Munich

Catalogue graphic work : Bloch 908, Boeck 5



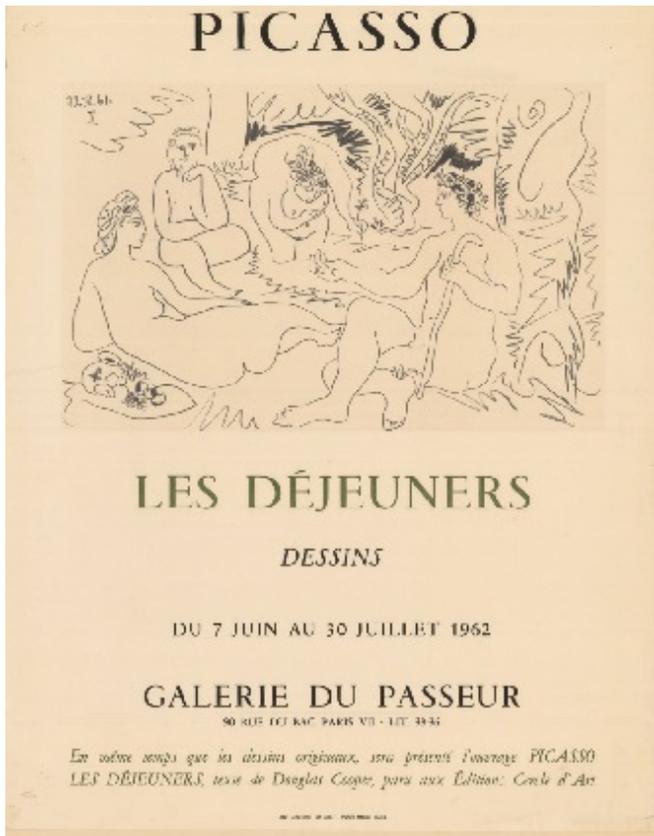
No.: 422
Czwiklitzer dtv No.: 214 **Rodrigo:** 124
Title: *Le déjeuner sur l'herbe* 1960 – 1961
Publisher, Museum or Gallery: Galerie Louise Leiris,
 Paris 6 juin - 13 juillet 1962
Date: 1962
Size in cm. Plate (sheet): 68 x 52
Print run: 2550 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps)



PICASSO

LE DÉJEUNER SUR L'HERBE
 1960-1961

GALERIE LOUISE LEIRIS - 47 RUE DE MONCEAU
 6 JUIN - 13 JUILLET 1962



PICASSO



LES DÉJEUNERS

DESSINS

DU 7 JUIN AU 30 JUILLET 1962

GALERIE DU PASSEUR

90 RUE DE LA HAYE PARIS VII - 117 3931

*En même temps que les dessins originaux, sera présentée l'exposition P. PICASSO
 LES DÉJEUNERS, texte de Douglas Cooper, paru aux Editions: Centre d'Art*

No.: 423
Czwiklitzer dtv No.: 215 **Rodrigo:** Not in Rodrigo
Title: *Les Déjeuners - Dessins*
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1962
Size in cm. Plate (sheet): 66,5 x 50,5
Print run: 250
Technique: Photo lithograph (Chenot)
Printer: Imprimerie Moderne du Lion, Paris

No.: 424

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Les Déjeuners - Dessins (Avant la lettre)

Publisher, Museum or Gallery: Galerie du PassEUR

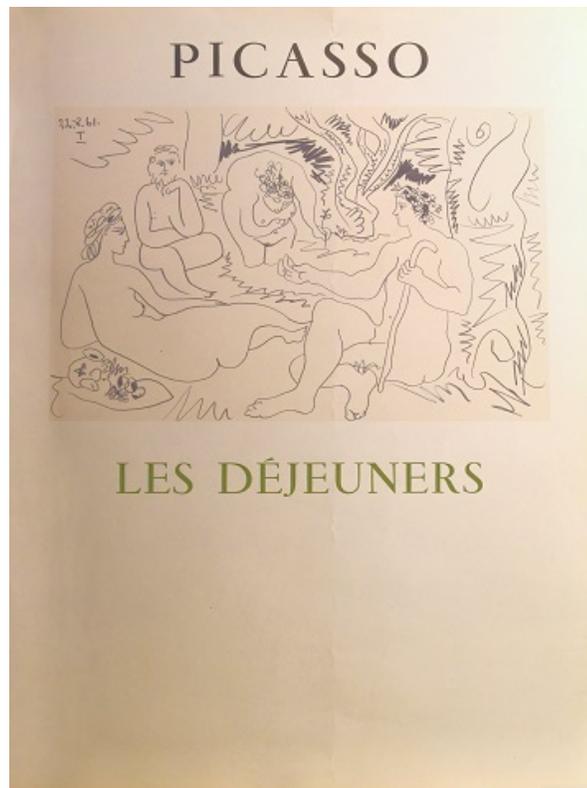
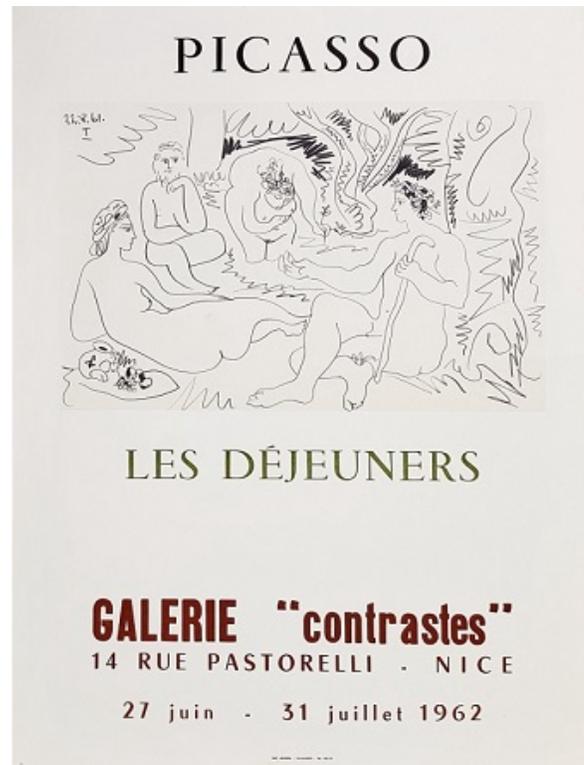
Date: 1962

Size in cm. Plate (sheet): 66,5 x 50,5

Print run: unknown number of impressions

Technique: Photo lithograph (Chenot)

Printer: Imprimerie Moderne du Lion, Paris



No.: 425

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Les Déjeuners (avant la lettre)

Publisher, Museum or Gallery: Galerie Constrastes, Nice

Date: 1962

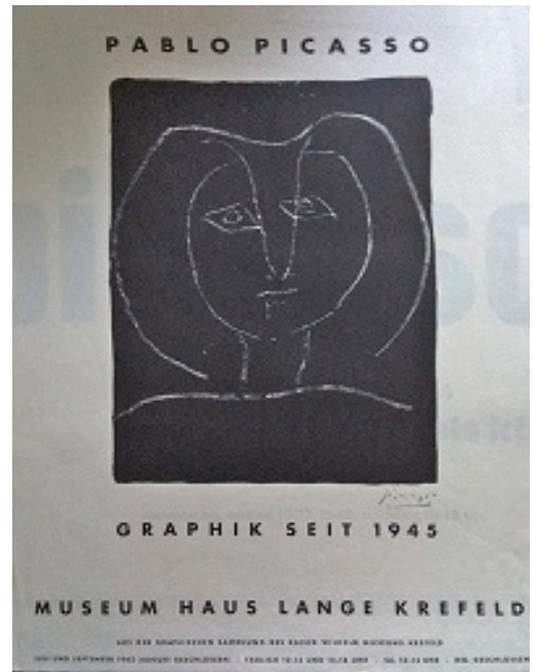
Size in cm. Plate (sheet): 66,5 x 50,5

Print run: unknown number of impressions

Technique: Photo lithograph (Chenot)

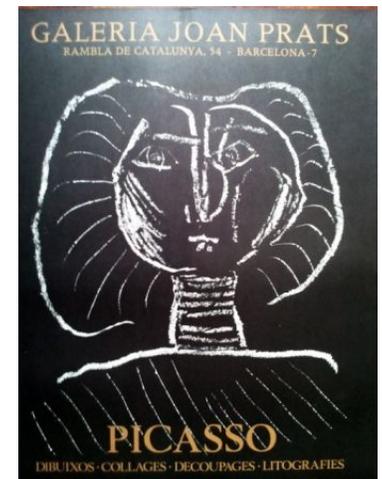
Printer: Imprimerie Moderne du Lion, Paris

No.: 426
Czwiklitzer dtv No.: 216 **Rodrigo:** Not in Rodrigo
Title: Graphik seit 1945
Publisher, Museum or Gallery: Museum Haus Lange Krefeld
Date: 1962
Size in cm. Plate (sheet): (66,5 x 50,5)
Print run: 300
Technique: Typography
Printer: Scherpe, Krefeld
Catalogue graphic work : Bloch 377, Reuße 36, Mourlot 3, Rau 33
 Tête de femme, fond noir



No.: 426 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Tête de femme, fond noir
Publisher, Museum or Gallery: Galerie Louise Leiris, Paris
Date: 1945
Size in cm. Plate (sheet): 31,5 x 23,4 (44,4 x 32,9)
Print run: 50 signed and numbered impressions plus 18 artist proofs
Technique: Original lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 377, Reuße 36, Mourlot 3, Rau 33

No.: 427
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 273
Title: Picasso Dibujos Collages Decoupages Litografies
Publisher, Museum or Gallery: Galería Joan Prats, Barcelona
Date: 1977
Size in cm. Plate (sheet): (76 x 56)
Print run:
Technique: Offset
Printer: La Polígrafa, Barcelona
Catalogue graphic work : Bloch 376, Reuße 35, Mourlot 2, Rau 32

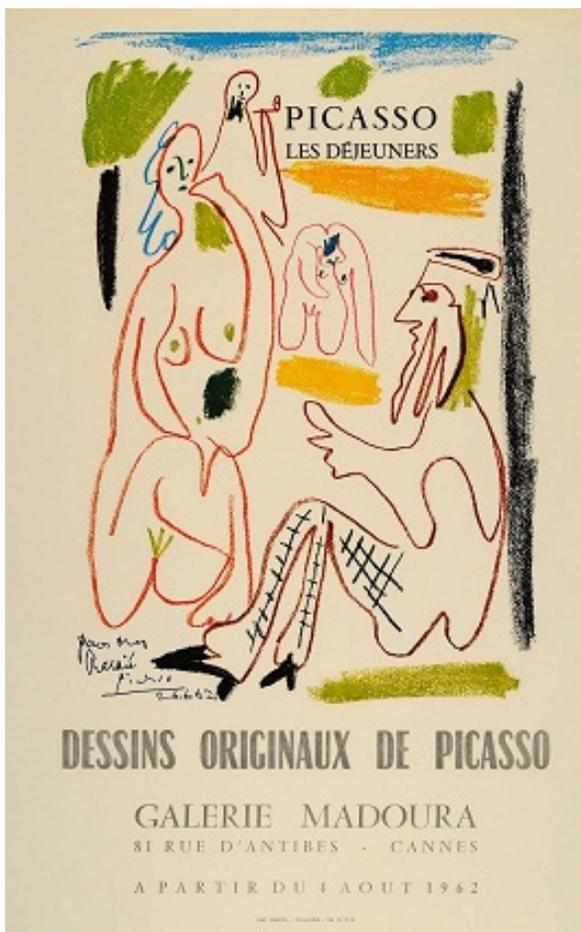


No.: 427 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Tête de femme stylisee, fond noir
Publisher, Museum or Gallery: Galerie Louise Leiris, Paris
Date: 1945
Size in cm. Plate (sheet): 31,5 x 23,4 (44,4 x 32,9)
Print run: 50 signed and numbered impressions plus 18 artist proofs
Technique: Original lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 376, Reuße 35, Mourlot 2, Rau 32

No.: 428
Czwiklitzer dtv No.: 217 **Rodrigo:** Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Kunstverein Freiburg
Date: 1962
Size in cm. Plate (sheet): (59 x 41,5)
Print run: Unknown
Technique: Typography
Printer: Unknown

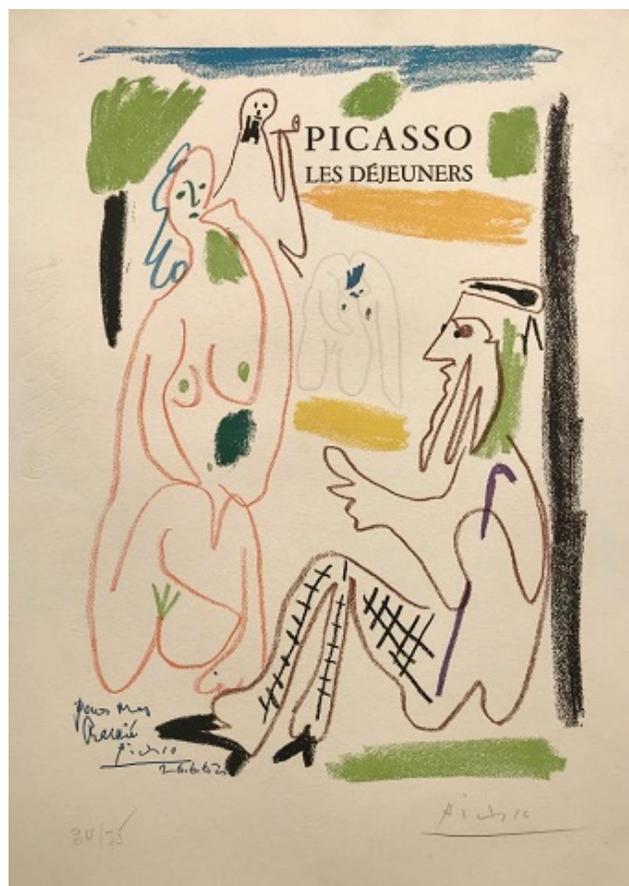


No.: 429



Czwiklitzer dtv No.: 218 **Rodrigo:** 130
Title: Les déjeuners Dessins Originaux de Picasso.
Publisher, Museum or Gallery: Galerie Madoura, Cannes
Date: 1962
Size in cm. Plate (sheet): 52 x 37,5
Print run: 1025 impressions
Technique: Typography (Czwiklitzer). Most likely **offset lithograph**
Printer: Arnéra, Vallauris

No.: 430



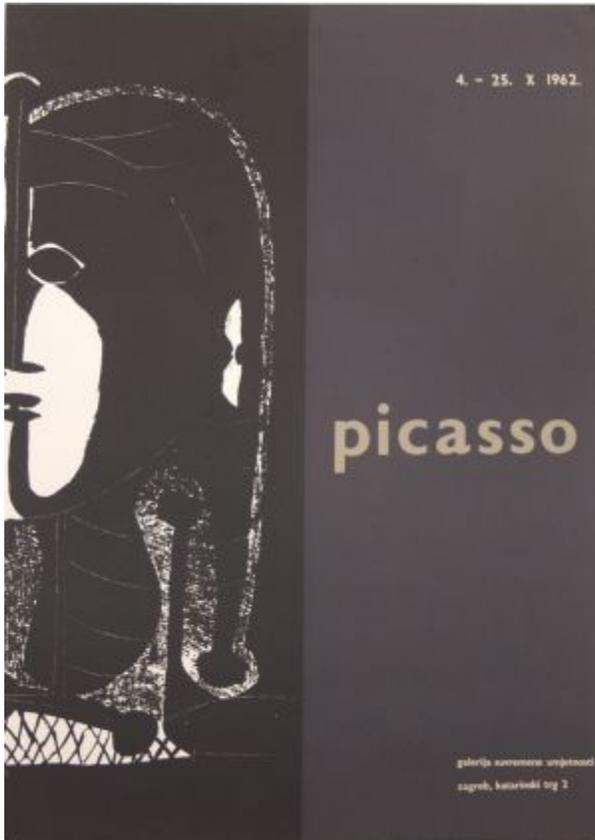
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Les déjeuners Dessins Originaux de Picasso (avant la lettre signed)
Publisher, Museum or Gallery: Galerie Madoura, Cannes
Date: 1962
Size in cm. Plate (sheet): 52 x 37,5
Print run: 75 signed and numbered impressions on Vélín d'Arches
Technique: Typography (Czwiklitzer). Most likely **offset lithograph**

Printer: Arnéra, Vallauris

No.: 431
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Musee des Beaux Arts d'Orleans
Date: 1962



No.: 432
Czwiklitzer dtv No.: 219
Rodrigo: Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Galeriji Suvremene Umjetnosti, Zagreb
Date: 1962
Size in cm. Plate (sheet): (97 x 68); (69,5 x 49,5 Czwiklitzer)
Print run: 50 impressions
Technique: Silkscreen
Printer: Studentski Centar, Zagreb
Catalogue graphic work : Not in Bloch, Reuße 392, Mourlot 131, Baer 98
Comment : Designed by Ivan Picelj



Gallery: Bilderklause, Riehen
Date: 1963
Size in cm. Plate (sheet): (50 x 35)
Print run: 100
Technique: Offset
Printer: Edwin Gamma, Basel

No.: 433
Czwiklitzer dtv No.:
Rodrigo: Not
 Rodrigo
Title: Lithographien
 Radierungen Suite
 Vollard
Publisher, Museum or



221
 in
 und

No.: 434

Czwiklitzer dtv No.: 223 **Rodrigo:** Not in Rodrigo

Title: 28 Linographies originales du 4 avril au 5 mai 1963

Publisher, Museum or Gallery: Galerie Madoura, Vallauris

Date: 1963

Size in cm. Plate (sheet): (67,5 x 44); (63 x 42)

Print run: 500

Technique: Linocut (Museo Picasso Colección Eugenio Arias, Madrid);
Typography (Czwiklitzer)

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1072; Baer 1318

Comment : This is the poster of the exhibition in which the linocut below was presented.

No.: 434 A

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Buste de Femme au Chapeau

Publisher, Museum or Gallery: Galerie Lousie Leiris, Paris, 1963

Date: 1962

Size in cm. Plate (sheet): 63 x 53
(75,3 x 62,2);
(75,2 x 60,8
Lempertz)

Print run: 50
signed and
numbered
impressions plus
20 artist proofs

Technique:

Original Linocut

Printer: Arnéra, Vallauris

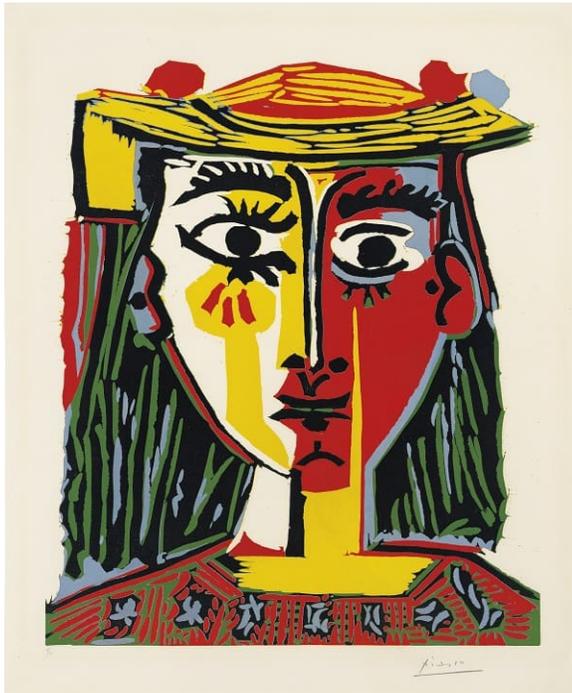
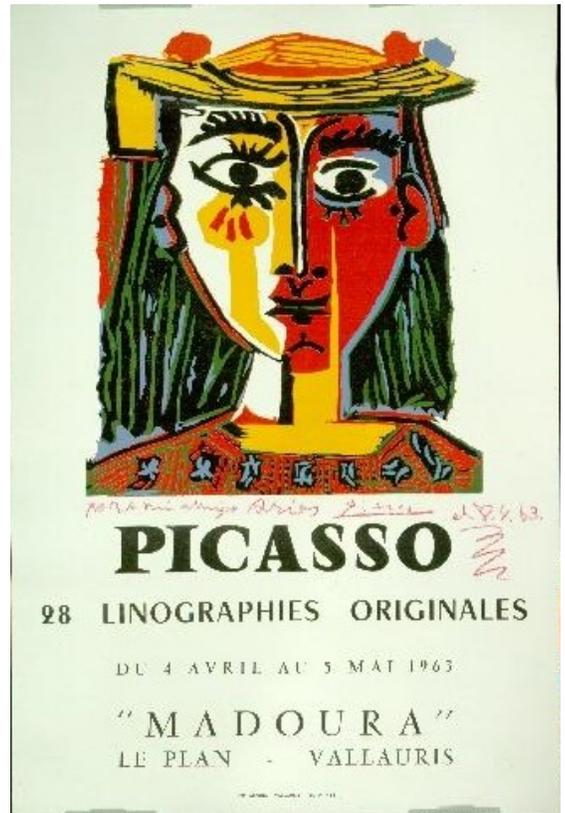
Catalogue graphic work : Bloch 1072; Baer 1318

Comment : This is perhaps Picasso's most famous linocut and it has achieved in Auction sales extremely high prices. For instance, Christie's sold impression number 38/50 in its Sale 2351 *Prints & Multiples Including Property from The Collection of Max Palevsky* in New York [26 - 27 October 2010 (Lot 206) for USD 278,500. Here is how it was described:

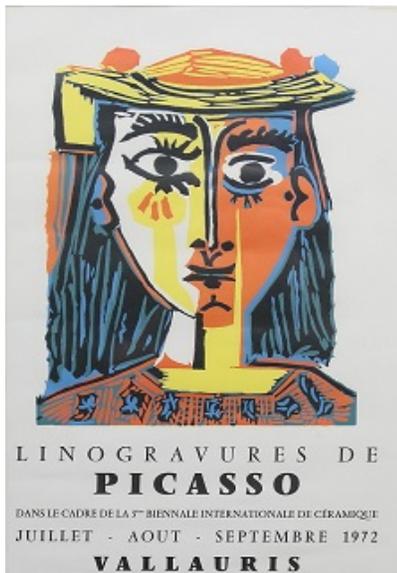
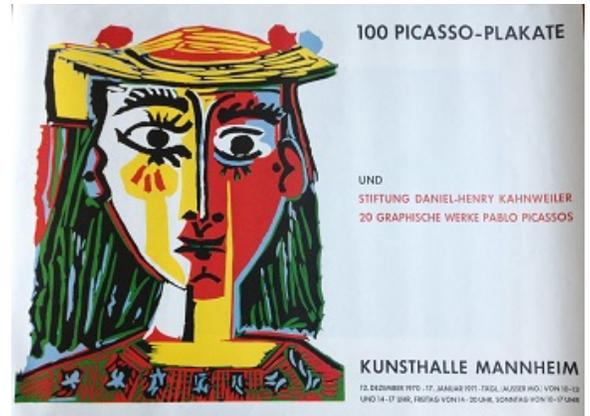
"*Buste de Femme au Chapeau* is Picasso's greatest graphic representation of Jacqueline, and amongst the most striking portraits he created. The brilliant red which bathes the left side of Jacqueline's face is reminiscent of the warmth of a setting sun in the French midi. Jacqueline's eyes, oversized and unblinking, recall

those ancient eyes of the Egyptian Fayum portraits, eyes painted wide to receive the future. Picasso's own mirada fuerte seems to have met its match in this imperious female gaze.

In this virtuoso linocut, Picasso gives us an extraordinary image of the woman who was unconditionally committed to him, and who in return provided the artist with an emotionally stable foundation on which to build the great legacy that his last twenty years represents".

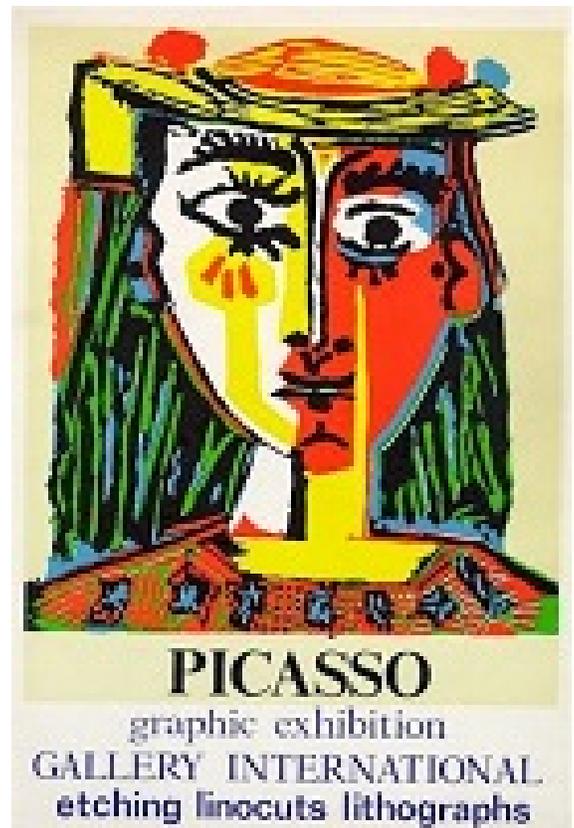


No.: 438
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 210
Title: 100 Picasso-Plakate
Publisher, Museum or Gallery: Kunsthalle Mannheim
Date: 1970
Size in cm. Plate (sheet): (59 x 89; 60 x 85)
Print run: unknown
Technique: Linocut (Museo Picasso Colección Eugenio Arias, Madrid) Probably typography
Printer: Unknown
Catalogue graphic work : Bloch 1072; Baer 1318

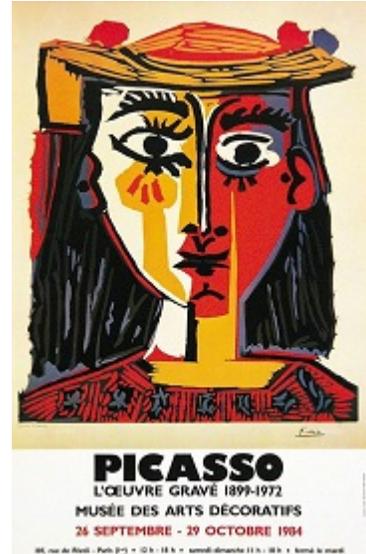


No.: 439
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 239
Title: Linogravures de Picasso
Publisher, Museum or Gallery: Galerie Madoura, Vallauris
Date: 1972
Size in cm. Plate (sheet): (71 x 51); (53 x 38 Rodrigo)
Print run:
Technique: Typography (Rodrigo); Linocut (Museo Picasso Colección Eugenio Arias, Madrid)
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1072; Baer 1318

No.: 440
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in
Title: Picasso Graphic Exhibition
Publisher, Museum or Gallery: Gallery International
Date: 1975
Size in cm. Plate (sheet): (33 x 23)
Technique: Lithograph
Catalogue graphic work : Bloch 1072; Baer 1318



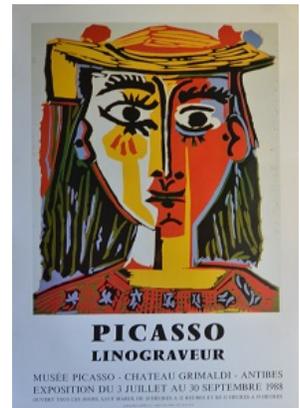
No.: 441
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 480
Title: Picasso l'Oeuvre Gravé 1899-1972
Publisher, Museum or Gallery: Musée des Arts Décoratifs, Paris
Date: 1984
Size in cm. Plate (sheet): (62 x 39,8)
Print run: unknown
Technique: Offset
Printer: J. Poncet, Bresson, Grenoble
Catalogue graphic work : Bloch 1072; Baer 1318



No.: 442
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: 496
Title: Picasso Linoleum Cuts
Publisher, Museum or Gallery: Metropolitan Museum of Art, New York
Date: 1985
Size in cm. Plate (sheet): (81 x 56)
Print run: unknown
Technique: Offset
Printer: Unknown

Date: 1988
Size in cm. Plate (sheet): (71 x 51); (53 x 38 Rodrigo)
Print run: unknown **Printer:** Arnéra, Vallauris

No.: 443
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not
 Rodrigo
Title: Picasso Linograueur
Publisher, Museum or Gallery: Musée Picasso, Antibes



in



No.: 444
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:**
 Not in Rodrigo
Title: Picasso Linograevador
Publisher, Museum or Gallery: Museu Picasso, Barcelona
Date: 1989
Size in cm. Plate (sheet): (74 x 52)
Print run: unknown **Printer:** Arnéra,
Catalogue graphic work : Bloch 1072; Baer 1318

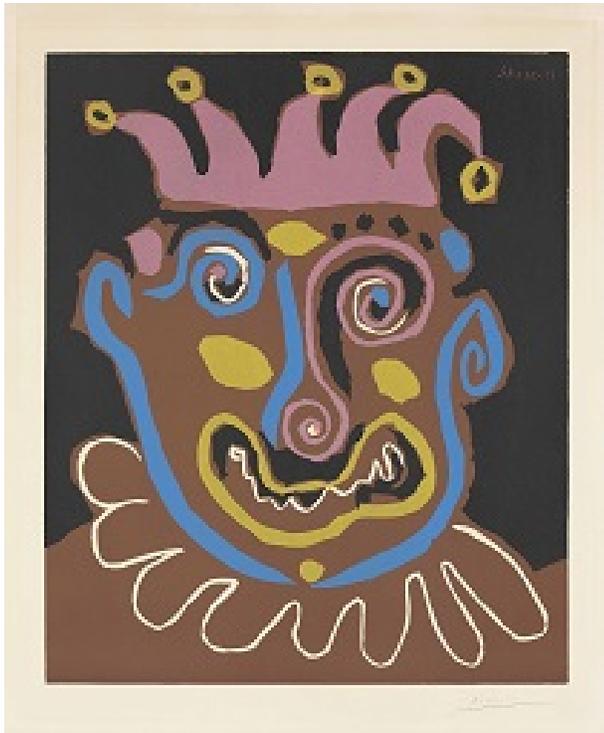
Size in cm. Plate (sheet):
Print run: unknown
Technique: Unknown **Printer:** Unknown
Catalogue graphic work : Bloch 1072; Baer 1318

No.: 445
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Pablo Picasso
Publisher, Museum or Gallery: National Museum, Warsaw
Date: 2019



Pablo Picasso
 Skarby Muzeum Narodowego w Warszawie / 12-24 lutego
 AW/

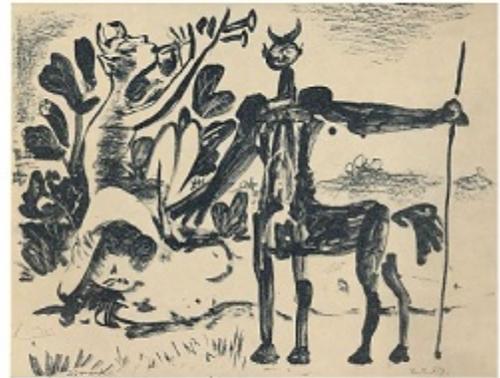
No.: 446
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Carnaval
Publisher, Museum or Gallery: Le Patriote
Date: 1963
Size in cm. Plate (sheet): (63 x 43)
Technique: Offset
Printer: Le Patriote
Comment : Cover for Le Patriote 26 February 1963



No.: 447
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: *Le Vieux Roi*
Publisher, Museum or Gallery: Le Patriote, Nice
Date: 1963
Size in cm. Plate (sheet): 64 x 53 (75 x 62)
Print run: 160 numbered and signed impressions on Vélín d'Arches
Technique: Linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1152; Geiser/Baer 1338
Comment : This is the original linocut Picasso made for the cover of Le Patriote

No.: 448
Czwiklitzer dtv No.: 224 **Rodrigo:** Not in Rodrigo
Title: Symbol und Mythos in der zeitgenössischen Kunst
Publisher, Museum or Gallery: Akademie der Künste, Berlin
Date: 1963
Size in cm. Plate (sheet): (90 x 84 and 30 x 84)
Print run: 1500 impressions
Technique: Offset
Printer: Gedatdruck, Berlin
Catalogue graphic work : Bloch 417

Akademie der Künste



No.: 449

Symbol und Mythos in der zeitgenössischen Kunst

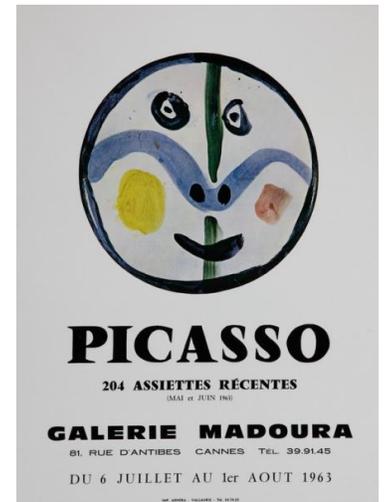
III
 Berlin - Museumsfest
 21 April - 19 Mai 1963
 täglich von 10 bis 19 Uhr
 am 21. 4. ab 14 Uhr



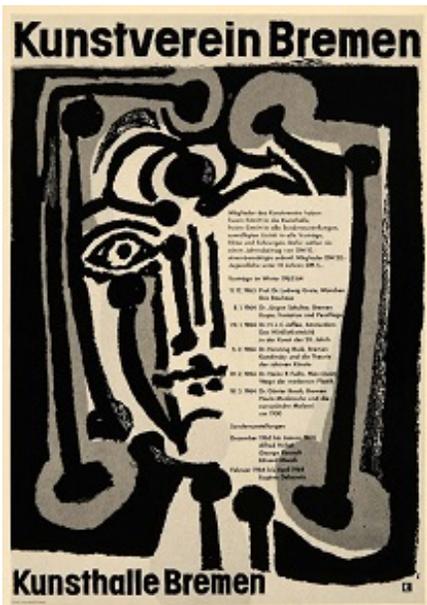
Czwiklitzer dtv No.: 225 **Rodrigo:** Not in Rodrigo
Title: Picasso. Deux époques. Peintures 1912-27 - 1952-61
Publisher, Museum or Gallery: Galerie Rosengart, Luzern
Date: 1963
Size in cm. Plate (sheet): 28 x 43,5
Print run: 70 impressions
Technique: Photo

lithograph
Printer: Keller & co., Luzern

No.: 450
Czwiklitzer dtv No.: 226 **Rodrigo:** Not in Rodrigo
Title: Assiettes récentes
Publisher, Museum or Gallery: Galerie Madoura, Cannes
Date: 1963
Size in cm. Plate (sheet): (52 x 38)
Print run: 850 impressions
Technique: Typography

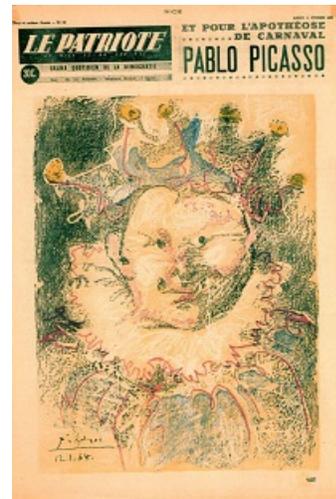


Printer: Arnéra, Vallauris



No.: 451
Czwiklitzer dtv No.: 227 **Rodrigo:** Not in Rodrigo
Title: Picasso Lecture Programs.
Publisher, Museum or Gallery: Kunstverein Bremen, Kunsthalle Bremen
Date: 1963
Size in cm. Plate (sheet): (85 x 59,5)
Print run: 2000 impressions
Technique: Linocut
Printer: H.M. Hauschild, Bremen

No.: 455
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Carnaval
Publisher, Museum or Gallery: Le patriote
Date: 1964
Size in cm. Plate (sheet): (63 x 43)
Technique: Offset
Printer: Le patriote
Comment : Cover for Le patriote February 11, 1964



No.: 456
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Harlequin (Carnaval)
Publisher, Museum or Gallery: Le patriote, Nice
Date: 1964
Size in cm. Plate (sheet): 63.5 x 49.5 (73.7 cm x 55.2)
Print run: 200 signed and numbered impressions on Vélín d'Arches
Technique: Lithograph
Printer: Unknown

No.: 457

Czwiklitzer dtv No.: 52 **Rodrigo:** 136 and 137

Title: Vallauris peinture et lumiere

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1964

Size in cm. Plate (sheet): 64 x 53 (75,5 x 62,5); 74 x 61 (75,5 x 62,5
Rodrigo)

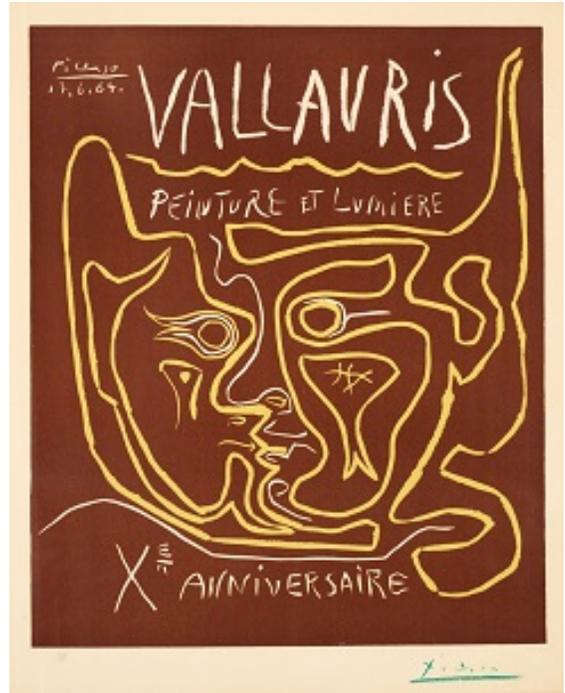
Print run: 185 numbered and signed impressions

Technique: original linocut

Printer: Arnéra, Vallauris

Catalogue graphic work :

Comment : Rodrigo gives again two numbers to the same poster, No 137 being just a dedicated one (to Arnéra).



No.: 458

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in

Rodrigo

Title: Vallauris
peinture et lumiere
first state

**Publisher, Museum or
Gallery:** Association
des Potiers de Vallauris

Date: 1964

Size in cm. Plate (sheet): 64 x 53

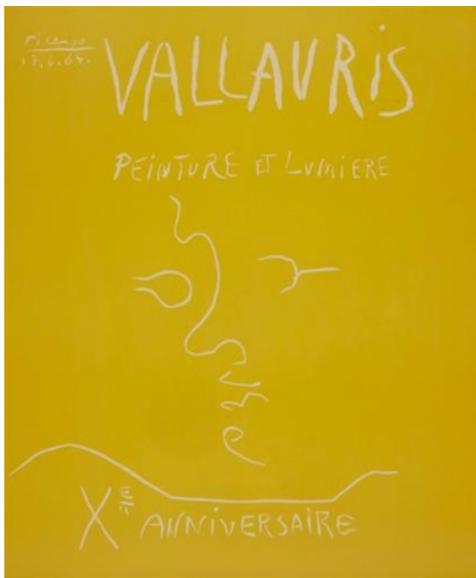
Print run: unknown number of impressions

Technique: original linocut

Printer: Arnéra, Vallauris

Catalogue graphic work :

Comment : Sold at Sotheby's sale *Prints & Multiples Including Property from the Collection of Catherine Woodard and Nelson Blitz, Jr.* Oct 23, 2017 New York. Lot 80 Pablo Picasso Vallauris Peinture Et Lumiere Xe Anniversaire (B. 1850; Ba. 1353), 1964 Linoleum cut printed in yellow on Arches wove paper 64.00 x 53.00 cm



No.: 459

Czwiklitzer dtv No.: 243

Rodrigo: Not in Rodrigo

Title: Vallauris peinture et lumiere

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1964

Size in cm. Plate (sheet): (52 x 38)

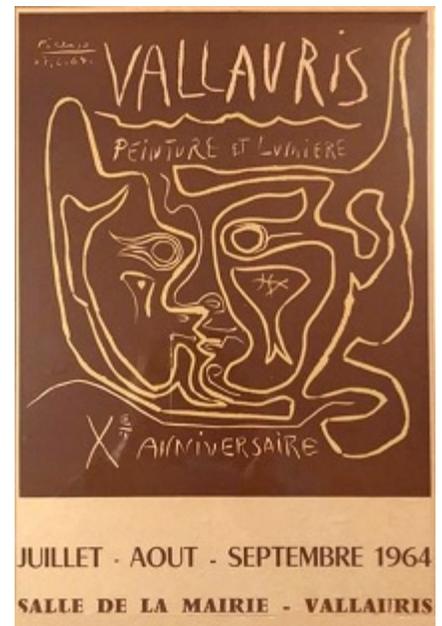
Print run: unknown, probably around 1000 impressions

Technique: typography

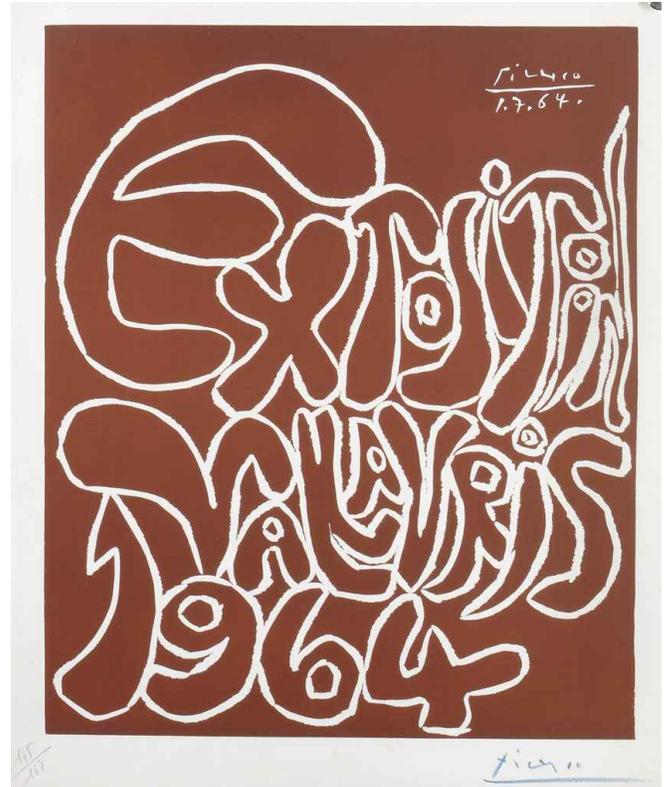
Printer: Arnéra, Vallauris

Catalogue graphic work :

Comment :



No.: 460
Czwiklitzer dtv No.: 53 **Rodrigo:** 138
Title: Exposition Vallauris 1964
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1964
Size in cm. Plate (sheet): 64 x 53 (75,5 x 62,5)
Print run: 168 numbered and signed impressions on Vélin d'Arches; 25 artist proofs; 120 signed impressions on Roto-blanc paper
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1301
Comment :



No.: 461
Czwiklitzer dtv No.: 229 **Rodrigo:** 144
Title: Exposition Vallauris 1964
Ceramiques espagnoles
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1964
Size in cm. Plate (sheet): 50 x 28
Print run: 1200 impressions; 600 impressions on Roto-blanc paper
Technique: typography
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1301
Comment : We illustrate also the justification sheet (certificate) of the original linocut



AFFICHE de PICASSO
 gravure originale

Exposition de Céramiques à Vallauris
 du 18 Juillet au 30 Septembre 1964

JUSTIFICATIF DE TIRAGE

Il a été tiré de cette affiche 313 exemplaires Ft 75 x 62, dont :

168 numérotés de 1 à 168 signés, sur papier Arches

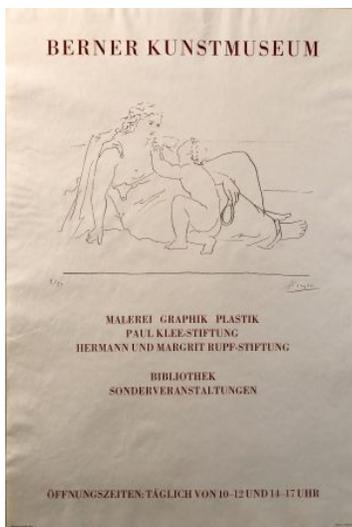
120 non signés, sur papier Roto blanc, destinés à l'affichage et portant la mention "Hors Commerce"

25 exemplaires d'Auteur

N° 000060

Activé d'imprimer sur les presses de l'imprimerie ARNERA, le 15 Juillet 1964 à Vallauris

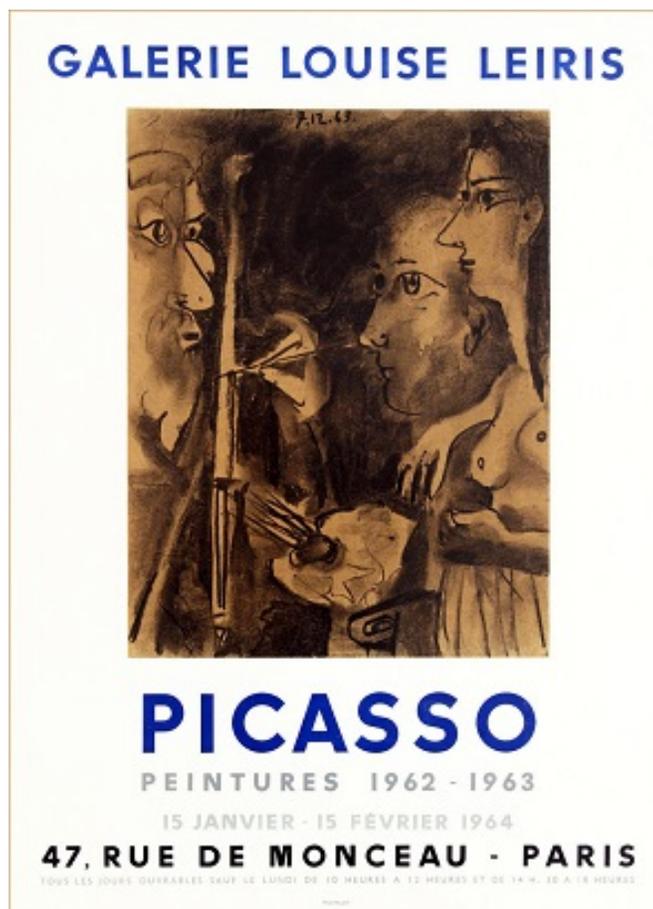
No.: 462
Czwiklitzer dtv No.: 466 **Rodrigo:** 140
Title: Gravures originales
Publisher, Museum or Gallery: Galerie Nierendorf, Berlin
Date: 1964
Size in cm. Plate (sheet): (63 x 48)
Print run: 700 unnumbered and unsigned impressions
Technique: linocut
Printer: Schneider, Berlin
Catalogue graphic work : Rodrigo describes it as an original poster, designed jointly by Picasso and German artist Arwed Gorella



No.: 463
Czwiklitzer dtv No.: 230 **Rodrigo:** 134
Title: Malerei Graphik Plastik Paul Klee Stiftung
Publisher, Museum or Gallery: Berner Kunstmuseum
Date: 1964
Size in cm. Plate (sheet): (60 x 40)
Print run: 625 impressions
Technique: Offset
Printer: Kümmerly & Frey, Bern
Catalogue graphic work : Bloch 66, Reuße 16, Mourlot XVI,

Geiser-Baer 236, Rau 16

No.: 464
Czwiklitzer dtv No.: 231 **Rodrigo:** 139
Title: Peintures 1962-1963
Publisher, Museum or Gallery: Galerie Louise Leiris, Paris **Date:** 1964
Size in cm. Plate (sheet): 38,5 x 29,5 (64 x 46)
Print run: 2650 impressions
Technique: Photo lithograph
Printer: Mourlot Frères, Paris



No.: 465
Czwiklitzer dtv No.: 232 **Rodrigo:** Not in Rodrigo
Title: Keramik, Mosaiken, Lithographien, Linolschnitte II, Folge, Plakate
Publisher, Museum or Gallery: Museum für Kunst und Gewerbe, Hamburg
Date: 1964
Size in cm. Plate (sheet): (83,5 x 59)
Print run: 500
Technique: Silkscreen
Printer: Kurt Meissner, Hamburg

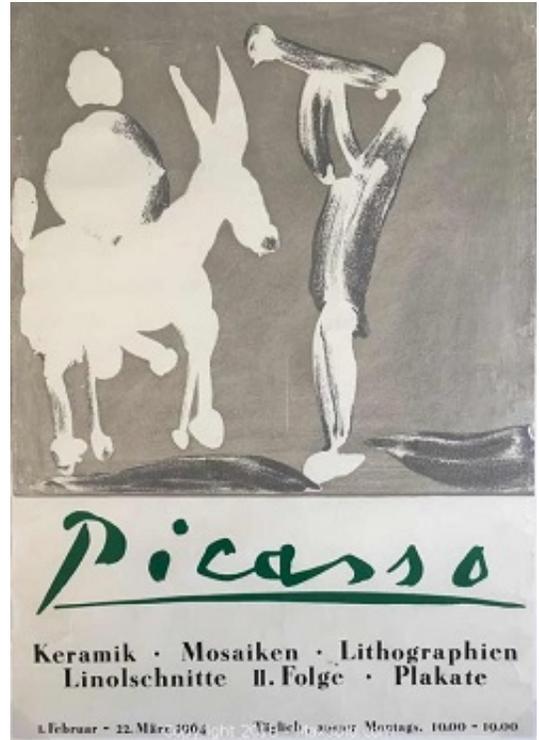
COLLECTION LEFEVRE

Musée National
d'Art Moderne
Av. du Président Wilson
75016 Paris - France
Téléphone: 01 47 78 50 00
Fax: 01 47 78 50 01



No.: 466
Czwiklitzer dtv No.: 234 **Rodrigo:** Not in Rodrigo
Title: Collection Lefevre
Publisher, Museum or Gallery: Musée National d'Art Moderne, Paris
Date: 1964
Size in cm. Plate (sheet): (57 x 38)
Print run: 1550 impressions
Technique: Offset
Printer: Genèse, Paris

No.: 467
Czwiklitzer dtv No.: 235 **Rodrigo:** Not in Rodrigo
Title: 125. Frühjahrsausstellung
Publisher, Museum or Gallery: Kunstverein Hannover
Date: 1964
Size in cm. Plate (sheet): (83,5 x 59)
Print run: 2080 impressions
Technique: Offset
Printer: Th. Schäfer, Hannover



No.: 468

Czwiklitzer dtv No.: 237 Rodrigo: Not in Rodrigo

Title: Fondation Rodolphe Staechelin - De Corot ^ Picasso.

Publisher, Museum or Gallery: Musée National d'Art Moderne. 10 Avril - 28 Juin 1964

Date: 1964

Size in cm. Plate (sheet): (64 x 49,5 and 44,5 x 33,5)

Print run: 1500 impressions

Technique: typography

Printer: Les presses artistiques, Paris

Catalogue graphic work : Zervos V.23

Comment :



No.: 469

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Die Meisterwerke der Sammlung Staechelin

Publisher, Museum or Gallery: Ganz

Basel Date: 1967

Size in cm. Plate (sheet): (102 x 64)

Print run: 4897 impressions

Technique: Offset

Printer: Wassermann AG, Oensingen, CH

Catalogue graphic work : Zervos V.23

Comment :

No.: 470

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Basel. Switzerland, World Famous Museums

Publisher, Museum or Gallery:

Date: 1968

Size in cm. Plate (sheet): (102 x 64)



Print run: unknown

Technique: Offset

Printer: Wassermann AG, Oensingen, CH

Catalogue graphic work : Zervos V.23

Comment

No.: 471

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: 319

Title: Pablo Picasso: A retrospective

Publisher, Museum or Gallery: MoMA

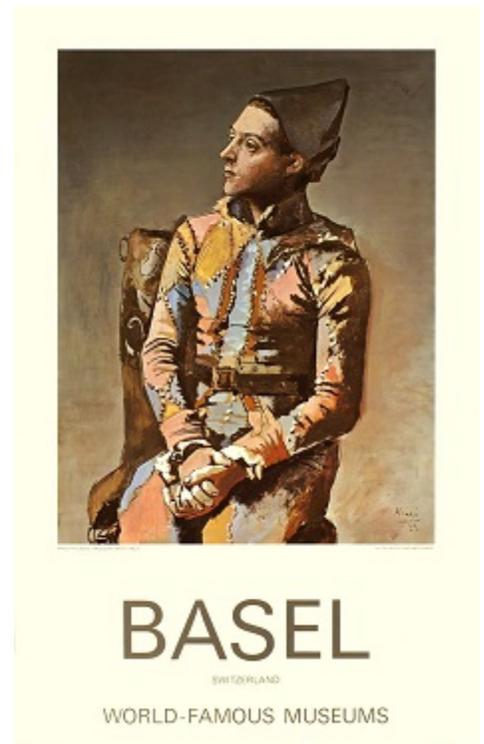
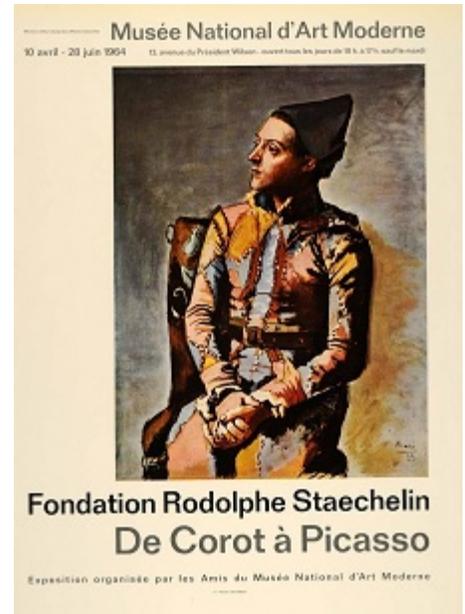
Date: 1980

Size in cm. Plate (sheet): (94 x 56)

Print run: unknown

Technique: Offset

Catalogue graphic work : Zervos V.23



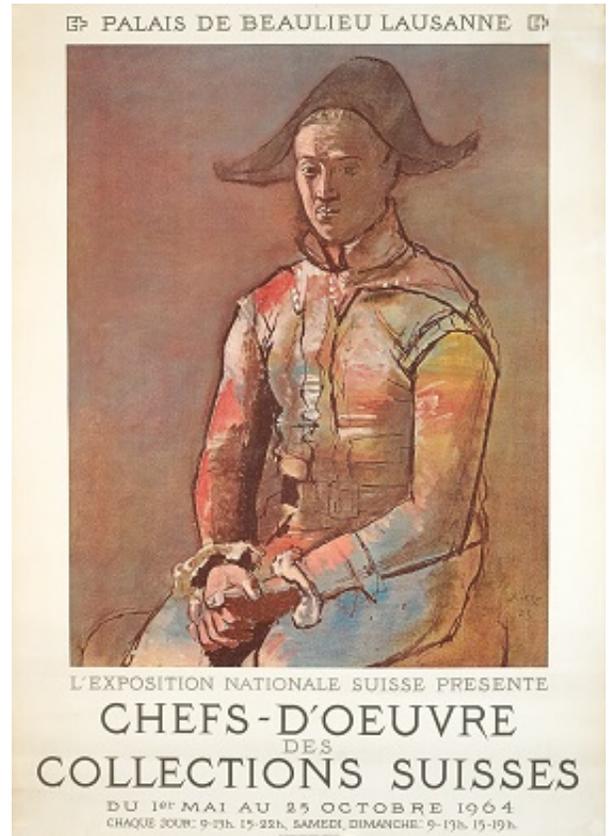
No.: 472
Czwiklitzer dtv No.: 238 **Rodrigo:** 141
Title: Chefs-d'Oeuvre des Collections Suisses
Publisher, Museum or Gallery: Palais de Beaulieu, Lausanne. 1
 Mai - 25 Octobre 1964
Date: 1964
Size in cm. Plate (sheet): 70 x 51
Print run: unknown
Technique: Photo lithograph
Printer: Arts Graphiques R. Marsens, Lausanne
Catalogue: Zervos V :37



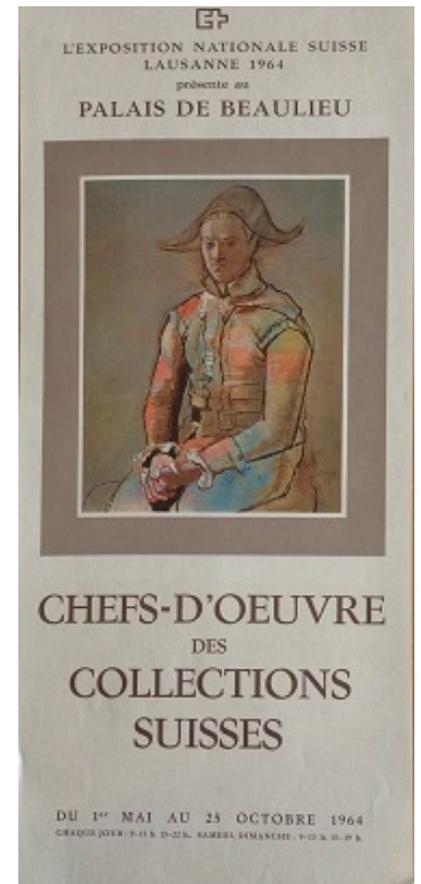
51,5 x 40 (75 x 64)
Print run: unknown
Technique: Photo lithograph
Printer: Arts Graphiques R. Marsens, Lausanne
Catalogue: Zervos V :37

No.: 474
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Chefs-d'Oeuvre des Collections Suisses
Publisher, Museum or Gallery: Palais de Beaulieu, Lausanne. 1 Mai - 25 Octobre 1964
Date: 1964
Size in cm. Plate (sheet): 58 x 25
Print run: unknown
Technique: Photo lithograph
Printer: Arts Graphiques R. Marsens, Lausanne
Catalogue: Zervos V :37

No.:
473



Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Chefs-d'Oeuvre des Collections Suisses avant la lettre
Publisher, Museum or Gallery: Palais de Beaulieu, Lausanne. 1 Mai - 25 Octobre 1964
Date: 1964
Size in cm. Plate (sheet):



No.: 475

Czwiklitzer dtv No.: 238 A **Rodrigo:** 135

Title: Braque, Picasso, Rouault et maîtres contemporains

Publisher, Museum or Gallery: Galerie Charpentier, Paris

Date: 1964

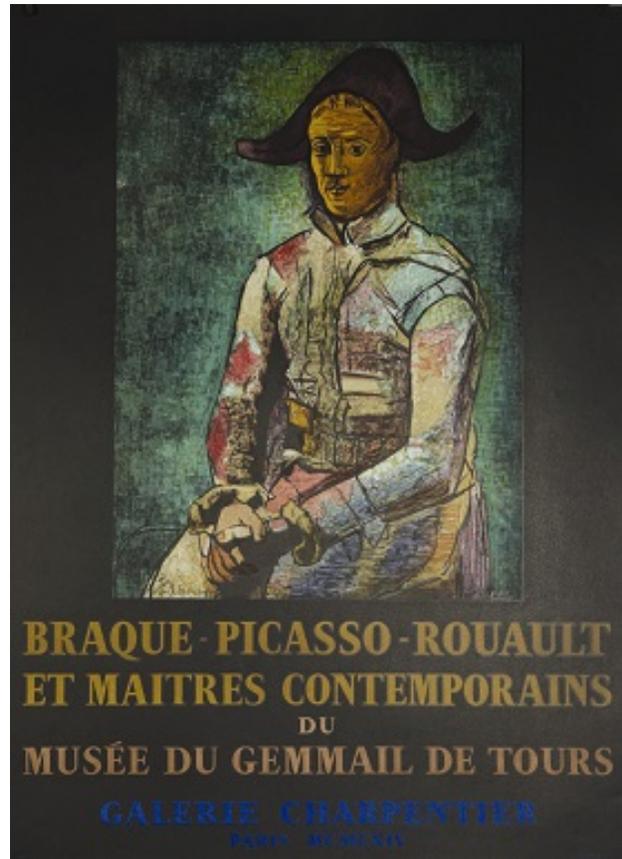
Size in cm. Plate (sheet): 71,5 x 50,5

Print run: 1000 impressions

Technique: Lithograph

Printer: Mourlot Frères, Paris (Henri Deschamps)

Catalogue: Zervos V :37



No.:
476

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Braque, Picasso, Rouault et maîtres contemporains (avant la lettre)

Publisher, Museum or Gallery: Galerie Charpentier, Paris

Date: 1964

Size in cm. Plate (sheet): 71,5 x 50,5

Print run: unknown number of impressions

Technique: Lithograph

Printer: Mourlot Frères, Paris (Henri Deschamps)

Catalogue: Zervos V :37

Comment : This is the avant la lettre of the previous poster

No.: 477

Czwiklitzer dtv No.: 239 **Rodrigo:** Not in Rodrigo

Title: Picasso Bilder del Jahre 1945-1961

Publisher, Museum or Gallery: Gimpel & Hanover Galerie Zürich

Date: 1964

Size in cm. Plate (sheet): (69 x 36)

Print run: 200 impressions

Technique: Photo lithograph

Printer: J.C. Müller, Zurich

Catalogue: Zervos XVI.404

No.: 478

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Les passions contraires de Georges Soria

Publisher, Museum or Gallery: Théâtre La Bruyère

Date: 1964

Size in



cm. Plate (sheet): (60 x 40)

Technique: Offset



No.: 479

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo



Title: Contemporary Art of Spain In New York World's Fair

Publisher, Museum or Gallery: Pavilion of Spain.

Date: 1964

Size in cm. Plate (sheet): (99 x 73.6)

Technique: Offset

Printer: Fournier, Vitoria

No.: 480

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Pablo Picasso

Publisher, Museum or Gallery: Saint Etienne Du Rouvray

2ème Festival Culturel

Date: 1964

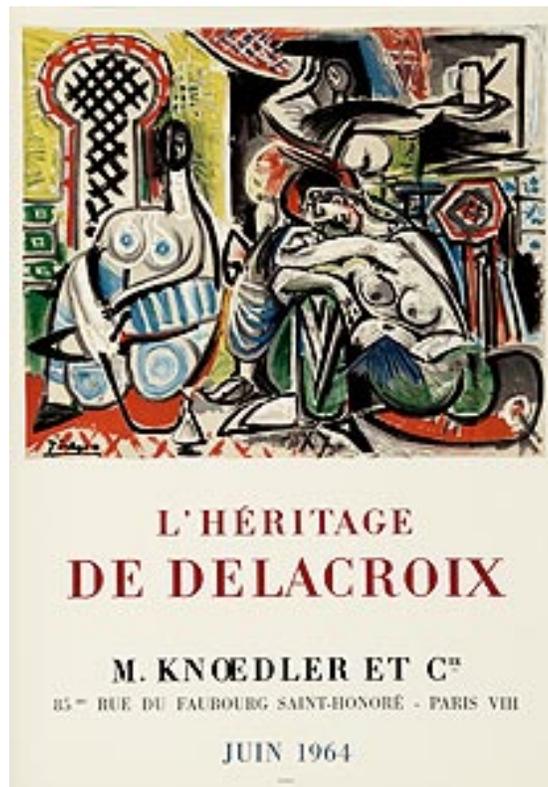
Size in cm. Plate (sheet): (67 x 38,5)

Technique: Typography on kraft paper

Printer: Buquet, Sotteville



No.: 481
Czwiklitzer dtv No.: 240 **Rodrigo:** 142
Title: L'héritage de Delacroix
Publisher, Museum or Gallery: M. Knoedler et Cie Juin 1964
Date: 1964
Size in cm. Plate (sheet): 72,5 x 50
Print run: 2300 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps)
Catalogue: Zervos XVI :342
Comment : We illustrate an additional impression of the poster, signed by both Picasso (left) and Henri Deschamps (right)



No.: 482
Czwiklitzer dtv No.: Not illustrated in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: L'héritage de Delacroix (avant la lettre)

Publisher, Museum or Gallery: M. Knoedler et Cie Juin 1964
Date: 1964
Size in cm. Plate (sheet): 43 x 49 (Czwiklitzer does not mention measurements, implying they are 72,5 x 50)
Print run: 1000 impressions avant la lettre (Czwiklitzer). Number of avant la lettre impressions looks excessive.
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps)
Catalogue: Zervos XVI :342
Comment : We illustrate an unnumbered impression, signed by Picasso. We have very serious doubts as to the print-run mentioned by Czwiklitzer. There were probably only a few avant la lettre impressions.



No.: 483

Czwiklitzer dtv No.: 241 **Rodrigo:** Not in Rodrigo

Title: Au profit des réfugiés handicapés de France

Publisher, Museum or Gallery: Palais Galliera, Paris

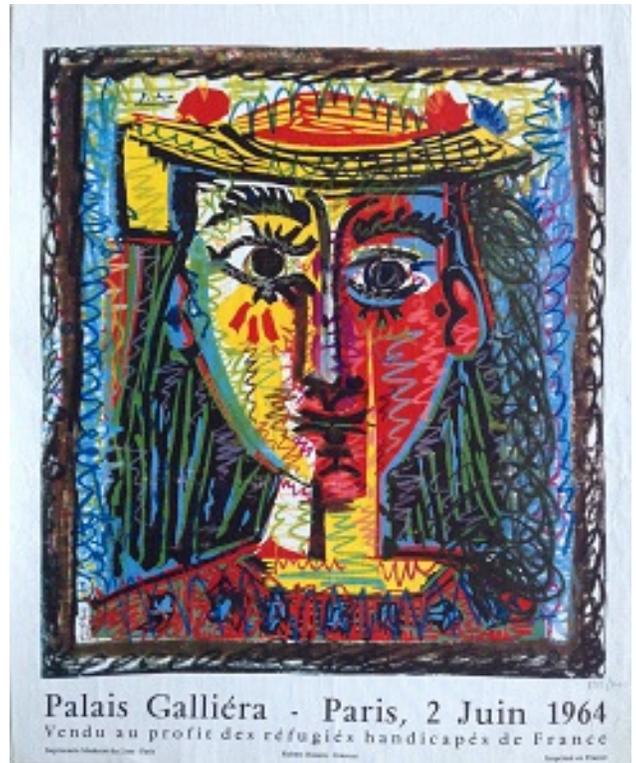
Date: 1964

Size in cm. Plate (sheet): 51 x 42

Print run: 100 numbered impressions on linen

Technique: Lithograph

Printer: Imprimerie Moderne du Lion (Robert Bosson Graveur)



No.: 484

Czwiklitzer dtv No.: Not in Czwiklitzer
in Rodrigo

Rodrigo: Not

Title:
Au
profit
des



refugiés handicapés de France (avant la lettre)

Publisher, Museum or Gallery: Palais Galliera, Paris

Date: 1964

Size in cm. Plate (sheet): 51 x 42

Print run: unknown number of avant la lettre impressions

Technique: Lithograph

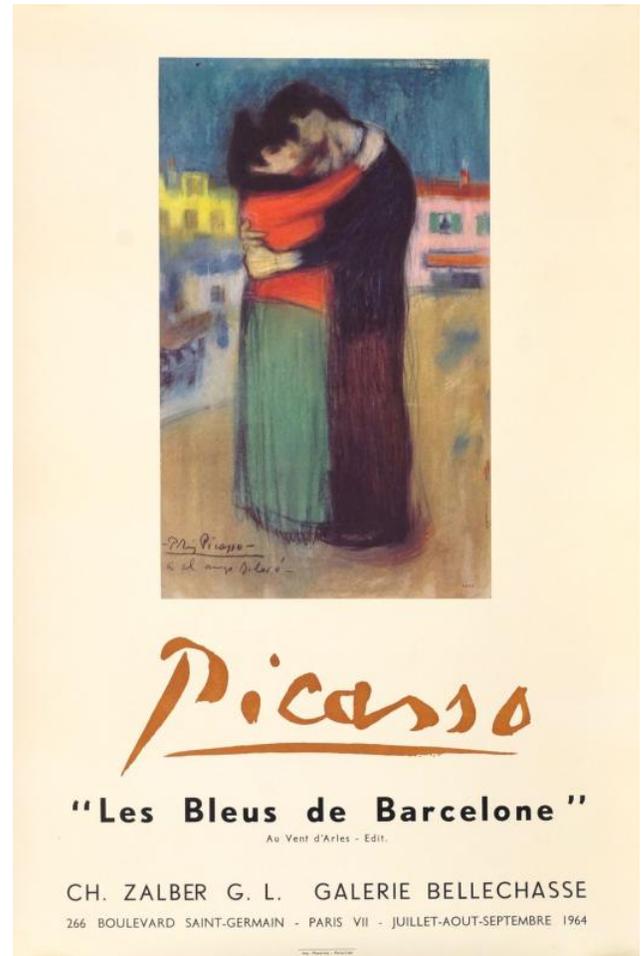
Printer: Imprimerie Moderne du Lion (Robert Bosson Graveur)

No.: 485
Czwiklitzer dtv No.: 244 **Rodrigo:** Not in Rodrigo
Title: Les Bleus de Barcelone
Publisher, Museum or Gallery: C.H. Zalber G.L. Galerie Bellechasse, Paris
Date: 1964
Size in cm. Plate (sheet): 76 x 50
Print run: 300 impressions
Technique: Photo lithograph
Printer: Mazarine, Paris
Catalogue: Zervos I :24



Printer: Daniel Jacomet, Paris
Catalogue: Zervos I :24;

No.: 485 A
Czwiklitzer dtv No.:
 Not in Czwiklitzer
Rodrigo:
 Not in Rodrigo
Title: Les Bleus de Barcelone 12
Aquarelles et Pastels
Publisher, Museum or Gallery: Au Vent d'Arles, Paris
Date: 1963
Size in cm. Plate (sheet): (50 x 40)
Print run: 540 impressions on Vélín de Rives
Technique: Collotype and pochoir



Cramer 122, Orozco Books 217

No.: 486
Czwiklitzer dtv No.: Not in
Title: Les Bleus de Barcelone
Publisher, Museum or Gallery:
Date: 1981
Size in cm. Plate (sheet): 76 x
Print run: unknown number
Technique: Photo
Printer: Pierron
Catalogue: Zervos I :24



Czwiklitzer **Rodrigo:** 343

Gallery: Galerie Alain Digard, Paris

56
 of impressions
lithograph; Offset (Rodrigo)
 Sarreguemines Imprimeur S.A., Paris

No.: 487

Czwiklitzer dtv No.: 246 **Rodrigo:** Not in Rodrigo

Title: Radierungen, Lithographien, Keramik

Publisher, Museum or Gallery: Badischer Kunsverein, Karlsruhe

Date: 1964

Size in cm. Plate (sheet): (84 x 60)

Print run: 240 impressions plus 305 avant la lettre

Technique: Typography

Printer: L. Geissendörfer & Sohn, Karlsruhe

Catalogue graphic work : Bloch 587 Mourlot 134 Reuße 409 Rau 383

Comment :



No.: 487 A

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: *Femme au fauteuil No 1*

Publisher, Museum or Gallery: Galerie Louise Leiris, Paris

Date: 1948

Size in cm. Plate (sheet): 69,5 x 54,9 (76 x 56,2)

Print run: 50 signed and numbered impressions

Technique: Original lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 587 Mourlot 134 Reuße 409 Rau 383

No.: 488

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Picasso Meistergraphik

Publisher, Museum or Gallery: Wallraf Richartz Museum, Köln

Date: 1967

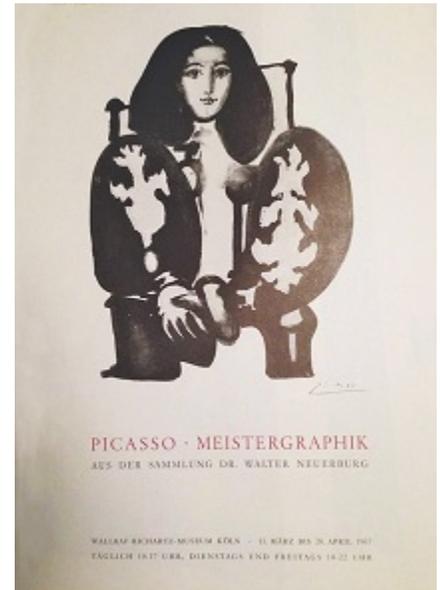
Size in cm. Plate (sheet): (61 x 43)

Print run: 1000 impressions

Technique: Typography

Printer: Ernst Thomas, Köln

Catalogue graphic work : Bloch 587 Mourlot 134 Reuße 409 Rau 383



No.: 489

Czwiklitzer dtv No.: Not in

Czwiklitzer **Rodrigo:** 299

Title: Picasso Graphik aus Eigenem Bestand

Publisher, Museum or Gallery: Kaiser Wilhelm Museum Krefeld

Date: 1979

Size in cm. Plate (sheet):

Print run: Unknown

Technique: Lithograph

Printer: Unknown

Catalogue graphic work : Bloch 587 Mourlot 134 Reuße 409 Rau 383

Pablo Picasso (1881-1973) - Graphik aus eigenem Bestand
Kaiser Wilhelm Museum Krefeld - 10.3.-13.5.79 - Täglich von 10-18 Uhr, außer montags

No.: 491

Czwiklitzer dtv No.: 248 **Rodrigo:** Not in Rodrigo

Title: Affiches de Picasso, Collection Czwiklitzer

Publisher, Museum or Gallery: Staatliches Museum für Angewandte Kunst, München. 21 September - 1 November 1964

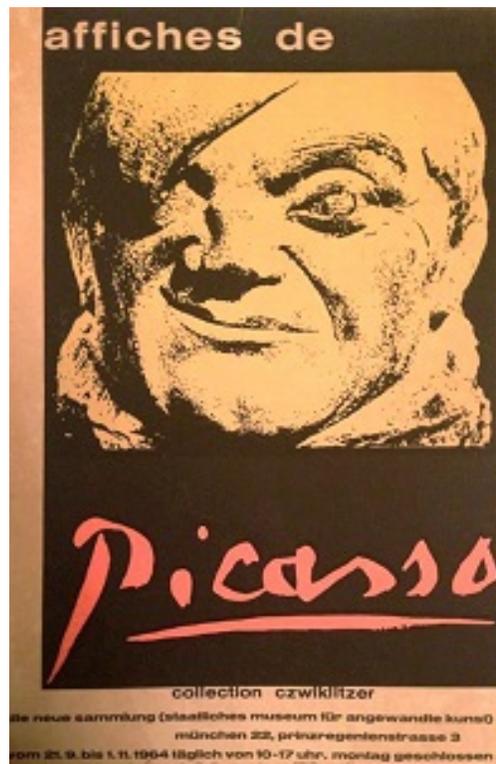
Date: 1964

Size in cm. Plate (sheet): (83,5 x 54,5)

Print run: 200 impressions, 800 avant la lettre in different colors (Czwiklitzer)

Technique: Silkscreen

Printer: Rupp, Baden-Baden



No.: 492

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Affiches de Picasso, Collection Czwiklitzer

Publisher, Museum or Gallery: Staatliches Museum für Angewandte Kunst, München. 21 September - 1 November 1964

Date: 1964

Size in cm. Plate (sheet): (83,5 x 54,5)

Print run: 200 impressions, 800 avant la lettre in different colors (Czwiklitzer)

Technique: Silkscreen

Printer: Rupp, Baden-Baden

Comment: We haven't been able to locate any avant la lettre impression, whereas we have found the same poster in different colors

No.: 493

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Affiches de Picasso, Collection Czwiklitzer

Publisher, Museum or Gallery: Kongresshaus Baden-Baden

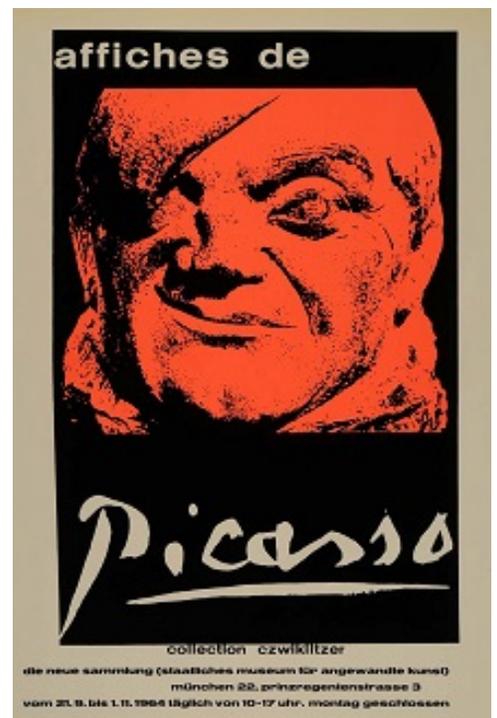
Date: 1973

Size in cm. Plate (sheet): (83,5 x 54,5)

Print run: Unknown

Technique: Silkscreen

Printer: Rupp, Baden-Baden



No.: 494

Czwiklitzer dtv No.: 249

Rodrigo: Not in Rodrigo

Title: Aquatinta-Radierungen "Tauromachia"

Publisher, Museum or Gallery: Galerie Valentien Stuttgart

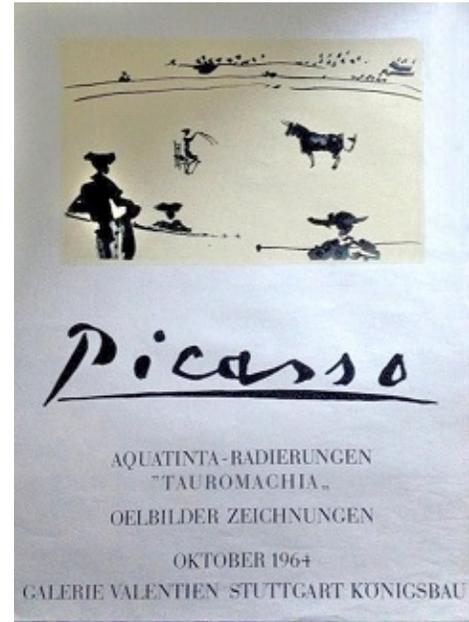
Date: 1964

Size in cm. Plate (sheet): (70 x 50)

Print run: 400 impressions

Technique: Silkscreen

Printer: Domberger, Bonlanden



No.: 495

Czwiklitzer dtv No.: 255

Rodrigo:

Not in Rodrigo

Title: Von Delacroix bis Picasso

Publisher, Museum or Gallery: Staatliche Museen zu Berlin, Nationalgalerie

Date: 1965

Size in cm. Plate (sheet): (80 x 60)

Print run: 2000 impressions

Technique: Typography

Printer: Meissner & buch, Leipzig

Catalogue: Zervos I.288



No.: 496

Czwiklitzer dtv No.: 256

Rodrigo: Not in

Rodrigo

Title: Devoted solely to the arts of Picasso

Publisher, Museum or Gallery: Picasso Arts Inc., New York

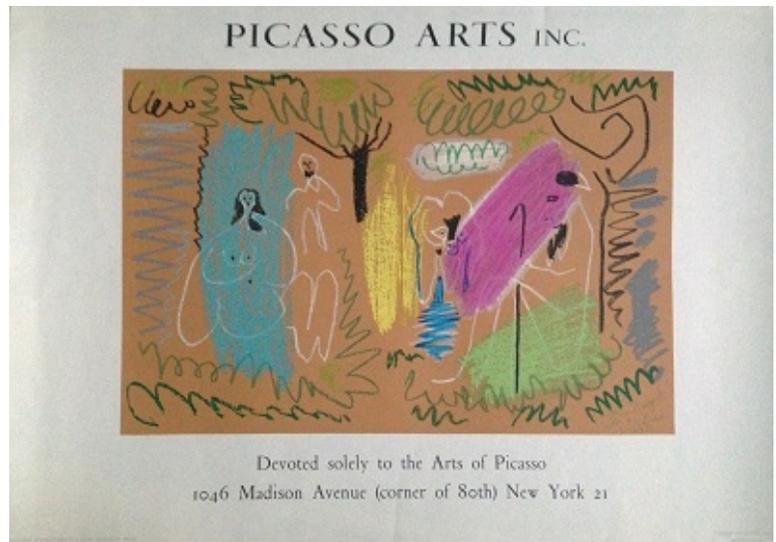
Date: 1965

Size in cm. Plate (sheet): 55,5 x 75

Print run: 1000 impressions

Technique: Lithograph

Printer: Imprimerie Moderne du Lion (Fernand Chenot Graveur)



No.: 497

Czwiklitzer dtv No.: Not in Czwiklitzer Rodrigo: Not in Rodrigo

Title: Devoted solely to the arts of Picasso (avant la lettre)

Publisher, Museum or Gallery: Les Éditions Cercle d'Art, Paris

Date: 1965

Size in cm. Plate (sheet): 55,5 x 75

Print run: 1000 impressions

Technique: Lithograph

Printer: Imprimerie Moderne du Lion (Fernand Chenot Graveur)



No.: 498
Czwiklitzer dtv No.: 257 **Rodrigo:** Not in Rodrigo
Title: Jean Cocteau et son temps
Publisher, Museum or Gallery: Musée Jacquemart - André, Paris
 mars - mai 1965
Date: 1965
Size in cm. Plate (sheet): 71,5 x 48
Print run: 2000 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris

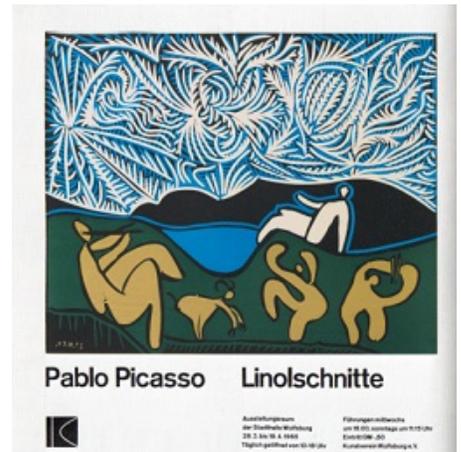


No.: 499
Czwiklitzer dtv No.:
 Not in Czwiklitzer
Rodrigo: Not
 in Rodrigo
Title: Jean Cocteau
 et son temps (avant la
 lettre)
**Publisher, Museum
 or Gallery:** Musée
 Jacquemart - André,
 Paris mars - mai 1965
Date: 1965
**Size in cm. Plate
 (sheet):** 76,5 x 56 cm
 on Rives BFK
Print run: unknown number of impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris



Gallery: Kunstverein Wolfsburg
Date: 1965
Size in cm. Plate (sheet): (60 x 60)
Print run: Unknown
Technique: Typography
Printer: Unknown
Catalogue graphic work : Boeck 28

No.: 500
Czwiklitzer dtv No.: 258
Rodrigo: Not in
 Rodrigo
Title: Pablo Picasso
 Linolschnitte
Publisher, Museum or



No.: 501

Czwiklitzer dtv No.: 259 **Rodrigo:** Not in Rodrigo

Title: Apollinaire et le Cubisme

Publisher, Museum or Gallery: Palais de Beaux Arts, Lille

Date: 1965

Size in cm. Plate (sheet): (40 x 50)

Print run: 1000 impressions

Technique: Offset

Printer: L.P.F. Leonard Danel, Loos



No.: 502

Czwiklitzer dtv No.: 260 (Not illustrated)

Rodrigo: Not in Rodrigo

Title: Exposició Homenatge a Picasso 49 X 67 CM

Publisher, Museum or Gallery: Sala de l'Antic Hospital de la Santa Creu Barcelona

Date: 1965

Size in cm. Plate (sheet): (67 x 49)

Print run: Unknown

Technique: Offset

Printer: Casa Majo, Barcelona

No.: 503

Czwiklitzer dtv No.: 261 **Rodrigo:** Not in Rodrigo

Title: Nanterre

Publisher, Museum or Gallery: Théâtre des Amandiers Nanterre

Date: 1965

Size in cm. Plate (sheet): 75,5 x 56,5 and 40 x 30 (Czwiklitzer)

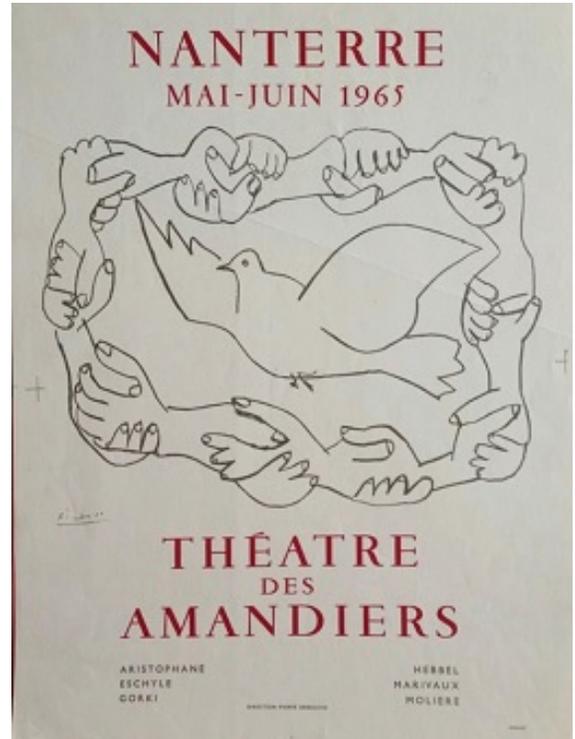
Print run: 500 for large size and 1000 for small size

Technique: Photo lithograph

Printer: Mourlot Frères, Paris

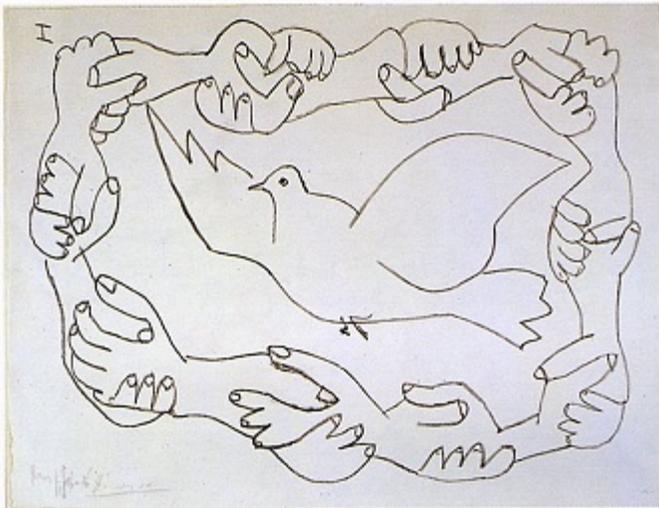
Catalogue graphic work : Bloch 708 Mourlot 210 Reuße 593

Comment : The story of this poster goes back thirteen years: In December 1952, the Third World Peace Congress, a communist initiative, will be held in Vienna. Picasso is asked to make the the poster announcing the Congress in the fall of that year. He made several projects in lithography, submitting them to the party and obtaining negatives, and in the end the poster will be reproduced by photomechanical procedures. To compensate for the effort made and perhaps disgusted by the snubbing of the PCF, Picasso will pass the rejected projects to Kahnweiler for commercial editions. His first and original idea is a drawing of a dove in flight surrounded by a kind of crown formed by intertwined forearms. He makes four variants of this theme (*Les Mains liées* I-IV, R. 593-596, M. 210-213) drawn on hursday 25 September 1952 in Vallauris with lithographic pencil directly on zinc plate. After being rejected because the party considers them too abstruse, they are all printed at 5 e.a. and 50 copies numbered and signed on a paper of 50 by 65 cm.



No.: 503 A

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo



Title: Les mains liées I

Publisher, Museum or Gallery: Galerie Louise Leiris, Paris

Date: 1952

Size in cm. Plate (sheet): 46 x 61 (50 x 65)

Print run: 5 signed and numbered impressions, plus some artist proofs

Technique: original lithograph (crayon on zinc)

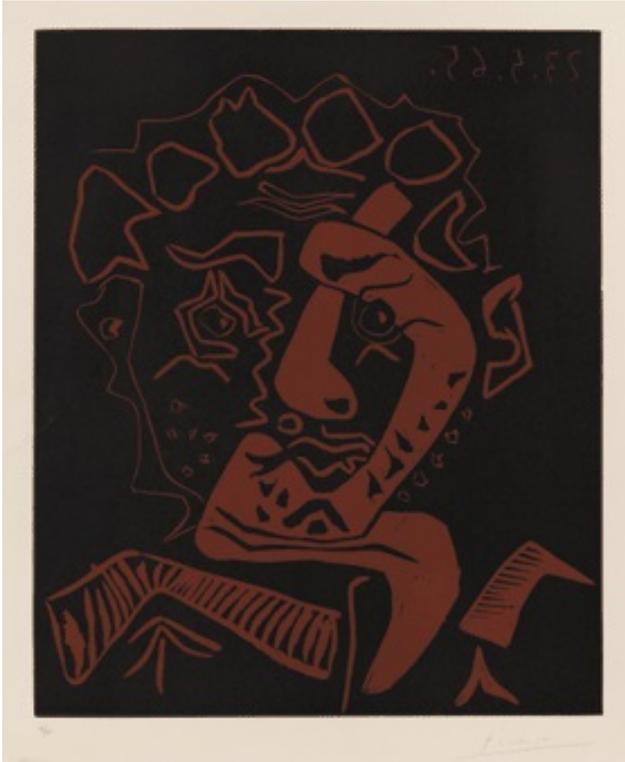
Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 708 Mourlot 210 Reuße 593

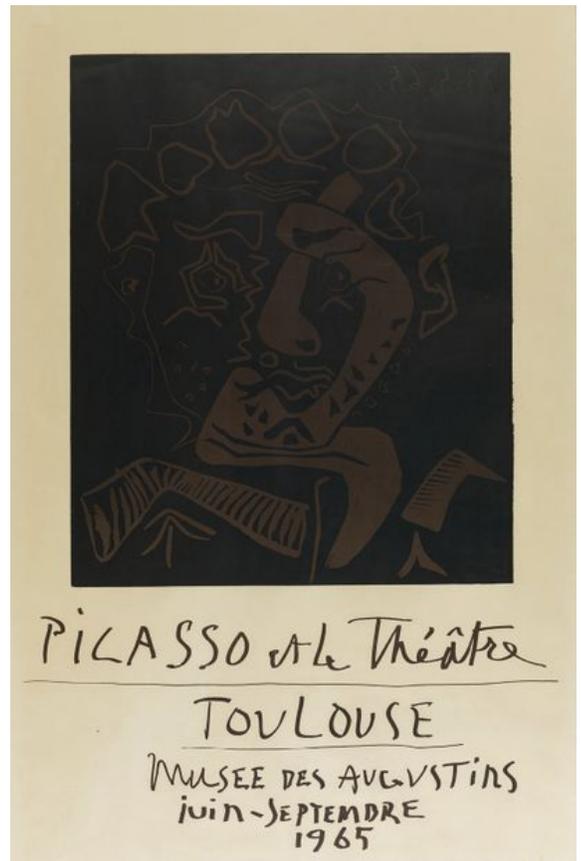
Comment : This is the original lithograph reproduced in the above poster

No.: 504
Czwiklitzer dtv No.: 262 **Rodrigo:** 146
Title: Picasso et le théâtre Musée des Augustins, Toulouse, juin-septembre 1965
Publisher, Museum or Gallery: Arnéra, Vallauris
Date: 1965
Size in cm. Plate (sheet): (90 x 58); (87,5 x 56 Rodrigo)
Print run: 1000
Technique: Typography (Czwiklitzer)
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1849 Baer 1360-B
Comment :

No.: 505
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 145
Title: Tete d'Histriion
Publisher, Museum or Gallery: Arnéra, Vallauris
Date: 1965

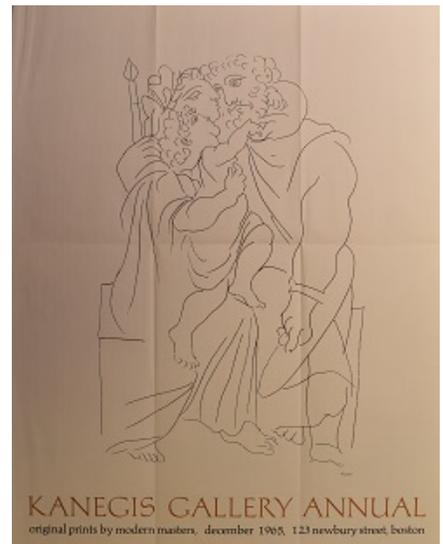


Size in cm.
Plate (sheet): 53 x 44 (58,5 cm x 49,5)
Print run: 200 signed and numbered impressions
Technique: original linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1849 Baer 1360-B
Comment : Rodrigo calls this linocut again an avant la lettre impression of the poster. When the illustration is an original print, commercialized separately, it is the poster that is a by-product.

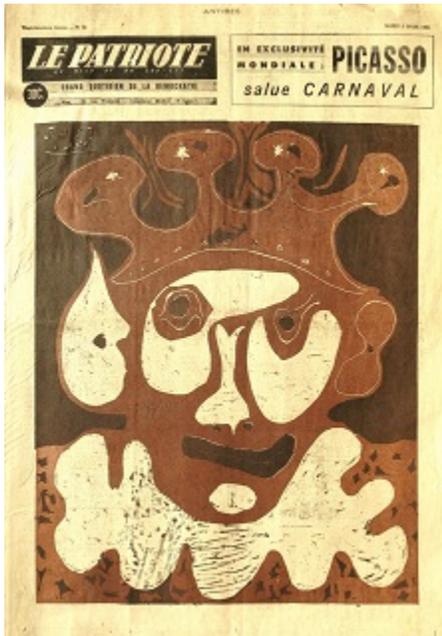
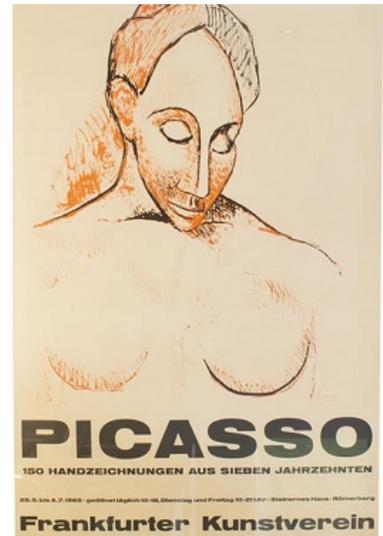


prints by modern masters
Publisher, Museum or Gallery: Kanegis Gallery Annual, Boston
Date: 1965

No.: 506
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Original



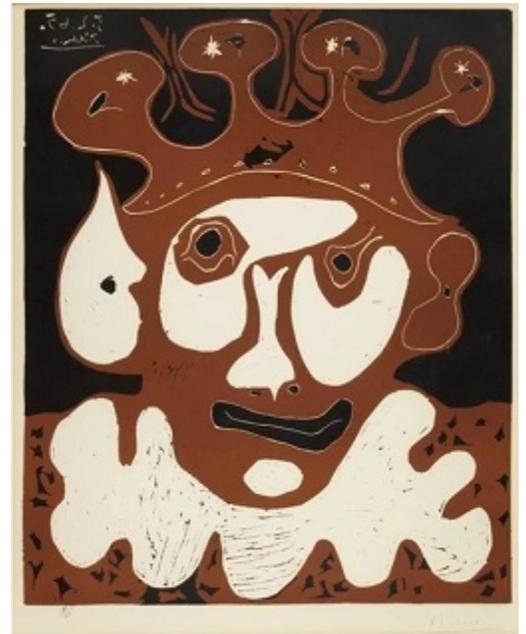
No.: 507
Czwiklitzer dtv No.: 263 **Rodrigo:** Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Frankfurter Kunstverein
Date: 1965
Size in cm. Plate (sheet): (84,5 x 59,5)
Print run: 2000
Technique: Typography
Printer: Schenk-Wilk, Frankfurt
Catalogue: Zervos VI.856



No.: 508
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Carnaval 1965
Publisher, Museum or Gallery: Le Patriote, Nice, March 2, 1965
Date: 1965
Size in cm. Plate (sheet): (63 x 43)
Technique: offset
Printer: Le Patriote
Catalogue graphic work : Bloch 1193; MMA 106; Geiser/Baer 1356.II.B.a
Comment :

No.: 509
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: *Tête de Bouffon, Carnaval*
Publisher, Museum or Gallery:

Le Patriote, Nice
Date: 1965
Size in cm. Plate (sheet): 63 x 53 (75 x 62)
Print run: 160 numbered and signed impressions on Vélín d'Arches
Technique: Linocut
Printer: Arnéra, Vallauris
Catalogue graphic work : Bloch 1193; MMA 106; Geiser/Baer 1356.II.B.a
Comment : This is the original linocut Picasso made for the cover of Le Patriote and then commercialized by the newspaper itself, and not by Galerie Louise



No.: 510

Czwiklitzer dtv No.: 54 **Rodrigo:** Not in Rodrigo

Title: Livres de Picasso Réalisés par PAB

Publisher, Museum or Gallery: Galerie Le demi-jour

Date: 1966

Size in cm. Plate (sheet): 23,3 x 16,1 (45,5 x 28,4)

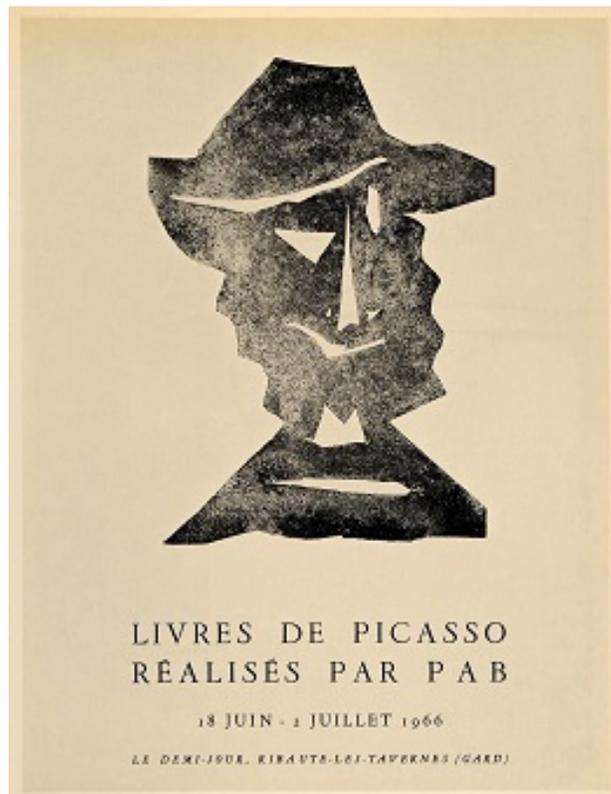
Print run: 20 impressions in brown; 2 impressions in black (Czwiklitzer)

Technique: original cardboard cut

Printer: P.A. Benoit, Alès

Catalogue graphic work : Bloch 1302 a

Comment :



No.: 510 A

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:**

Title: Illustration for "Alors"

Publisher, Museum or Gallery: Pierre-André Benoit, Alès

Date: 1974

Size in cm. Plate (sheet): 22,5 x 16 cm (32,8 x 25,9)

Print run: 16 impressions on Vélin de Rives

Technique: original cardboard cut

Printer: P.A. Benoit, Alès

Catalogue graphic work : Bloch 2012 Cramer 156 Orozco Books 260

Comment : Picasso made this engraving on cardboard in 1966, at the same time as those illustrating *Les Transparents* by Char. While using the illustration for the poster of the exhibition *Livres de Picasso réalisés par PAB* in June-July 1966, PAB printed about twenty copies which he had signed by the artist and which he kept to himself until he decided to use them to illustrate *Alors* that he makes appear after the death of Picasso.



No.: 511

Czwiklitzer dtv No.: Not in

Czwiklitzer **Rodrigo:** Not in Rodrigo

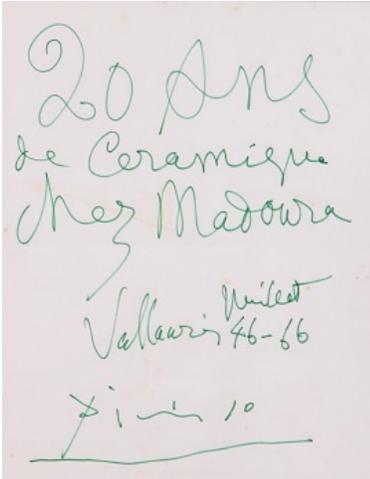
Title: Picasso Graphiken

Publisher, Museum or Gallery: Herforder Kunstverein

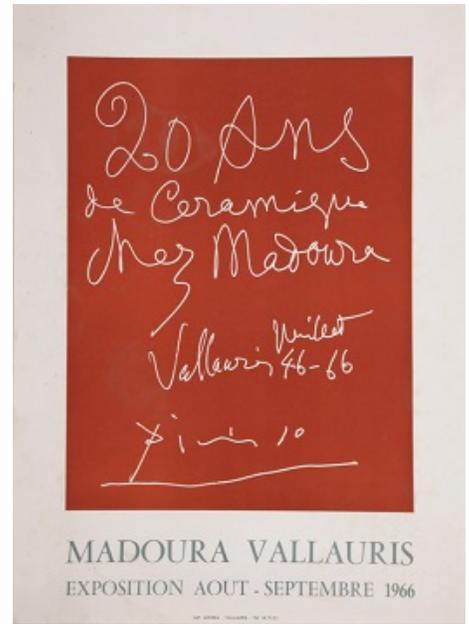
Date: 1966



No.: 512
Czwiklitzer dtv No.: 471 **Rodrigo:** 158
Title: 20 ans de Céramique chez Madoura. Vallauris. 1946-1966.
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1966
Size in cm. Plate (sheet): 58 x 43,5
Print run: unknown
Technique: Typography
Printer: Arnera, Vallauris
Catalogue graphic work :
Comment : Rodrigo claims that this poster was printed in lithography.

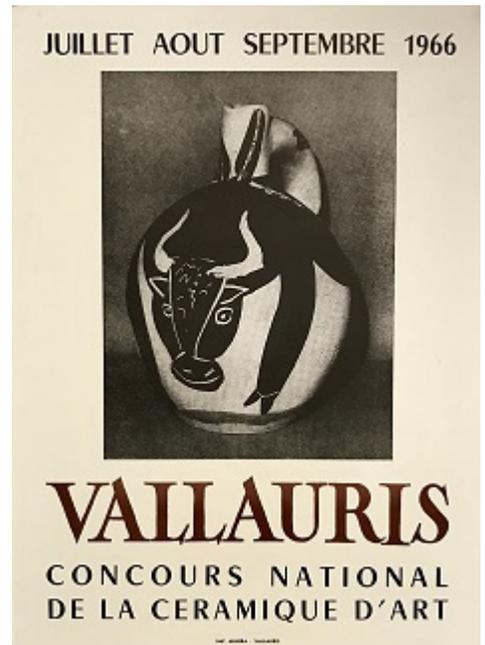


No.: 512 A
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Comment : This is the original handwritten text by Picasso (27 x 21 cm) on which this poster is based, and which was kept by the owner of Madoura, Mme Suzanne Ramié.



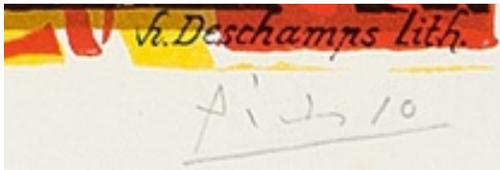
Association des Potiers de Vallauris
Date: 1966
Size in cm. Plate (sheet): (52 x 38)
Print run: unknown
Technique: Typography
Printer: Arnera, Vallauris

No.: 513
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Concours National de la Céramique d'Art
Publisher, Museum or Gallery:

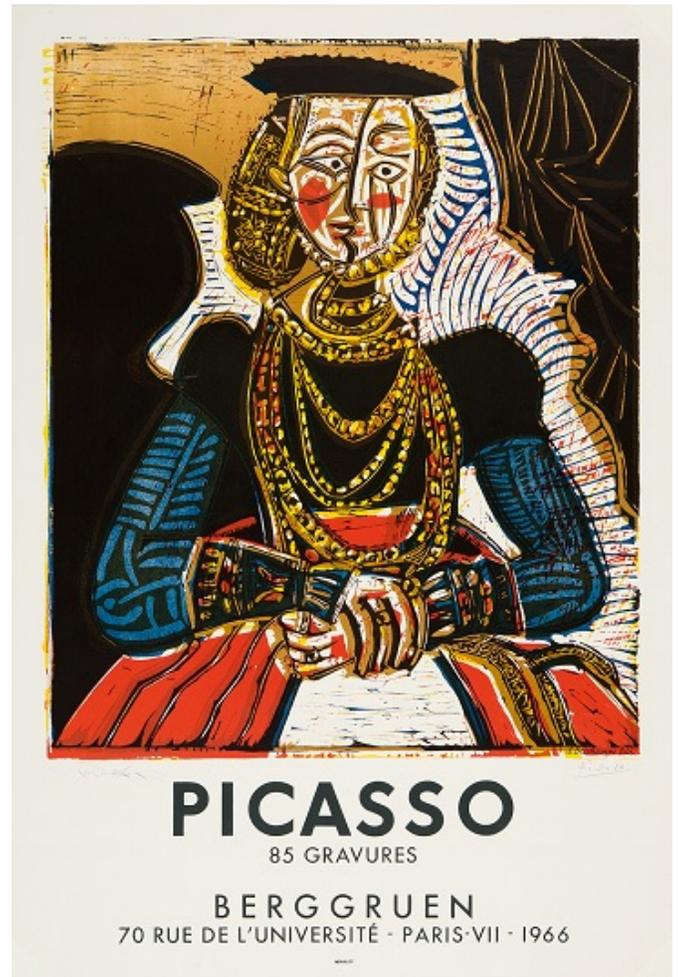


No.: 514
Czwiklitzer dtv No.: 269 **Rodrigo:** Not in Rodrigo
Title: Picasso et le Béton
Publisher, Museum or Gallery: Galerie Jeanne Bucher
Date: 1966
Size in cm. Plate (sheet): (51 x 24)
Print run: 1000 impressions
Technique: Offset
Printer: A. Nory, Paris

No.: 515
Czwiklitzer dtv No.: 268 **Rodrigo:** 155
Title: 85 Gravures
Publisher, Museum or Gallery: Berggruen & Cie., Paris
Date: 1966
Size in cm. Plate (sheet): 75,5 x 51,5
Print run: 2000 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps)
Catalogue graphic work : Bloch 859
Comment : Note that the poster illustrated here is signed by both Picasso and Henri Deschamps. A proof that Picasso admitted his



lithographs were the result of a partnership with Deschamps.



No.: 515 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Buste de Femme d'apres Cranach le Jeune
Publisher, Museum or Gallery: Galerie Louise Leiris, Paris
Date: 1966
Size in cm. Plate (sheet): 64.8 x 53.3 (77.5 x 57.2)
Print run: 200 impressions
Technique: original linocut
Printer: Hidalgo Arnéra, Vallauris
Catalogue graphic work : Bloch 859
Comment : This is the original linocut on which the above poster is based

No.: 516

Rodrigo: Not in Rodrigo

Title: Picasso – Das graphische werk

Publisher, Museum or Gallery: Frankfurter Kunstverein

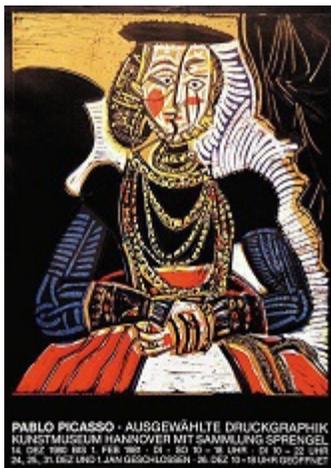
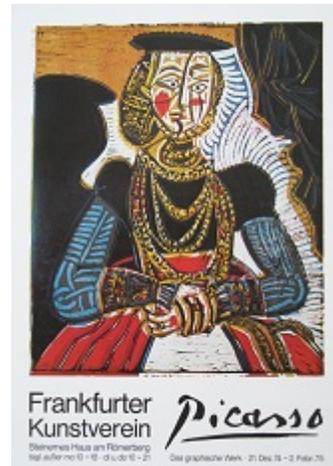
Date: 1974

Size in cm. Plate (sheet): (84 x 59)

Technique: Offset

Printer: Quickborner Offsetdruck

Catalogue graphic work : Bloch 859



No.: 517

Rodrigo: 331

Title: Pablo Picasso Ausgewählte Druckgraphik

Publisher, Museum or Gallery: Hannover Kunstmuseum

Date: 1980

Size in cm. Plate (sheet): (84 x 59)

Technique: Offset

No.: 518

Rodrigo: 364

Title: Picasso – Choix d'estampes 1904-1972

Publisher, Museum or Gallery: Fondation Pierre

Gianada, Martigny

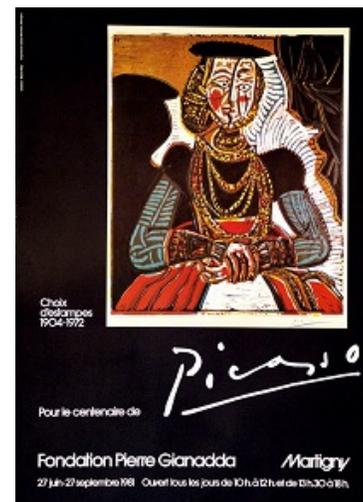
Date: 1981

Size in cm. Plate (sheet): (70 x 50)

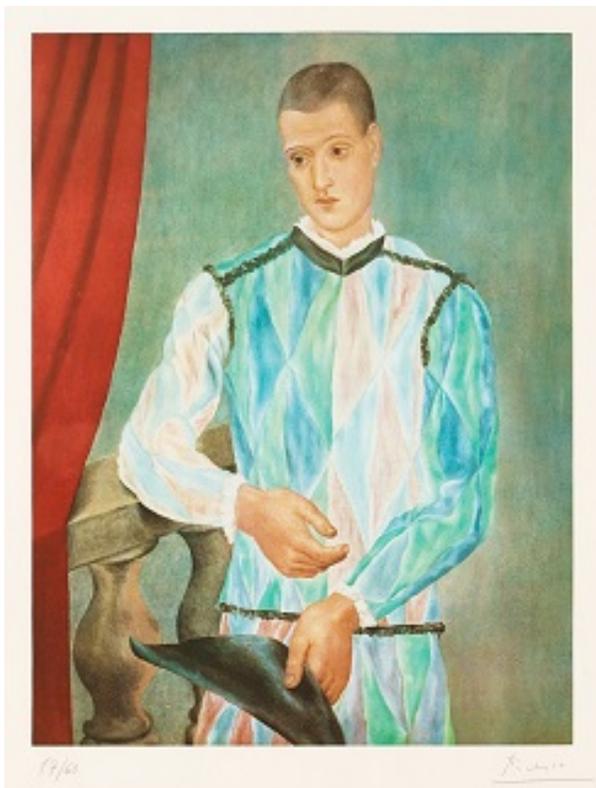
Technique: Offset

Printer: Imprimeries Reunis, Lausanne

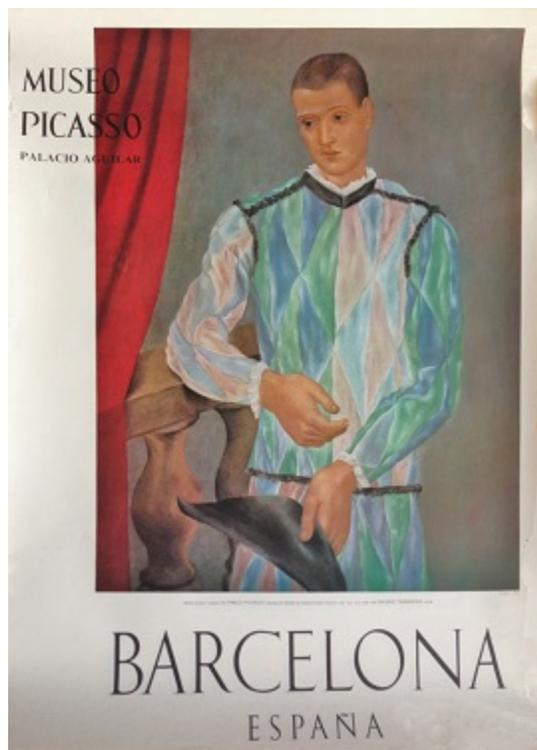
Catalogue graphic work : Bloch 859



No.: 519
Czwiklitzer dtv No.: 270 **Rodrigo:** 151
Title: Harlequin 1907
Publisher, Museum or Gallery: Museo Picasso Palacio Aguilar
Date: 1966
Size in cm. Plate (sheet): 75 x 52,5
Print run: 20000
Technique: offset
Printer: Foto-Repro, S.A., Barcelona
Catalogue: Zervos III :28

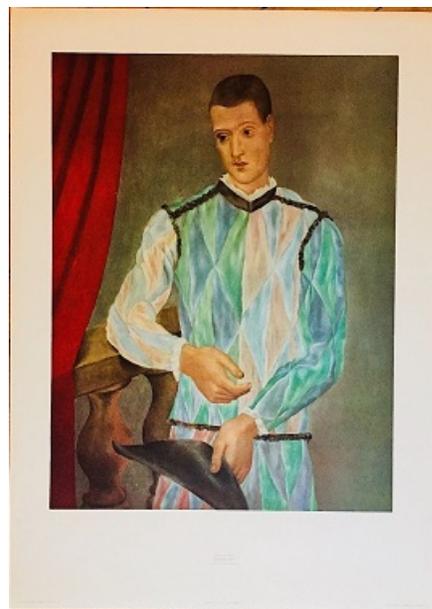


No.: 520
Czwiklitzer dtv
No.: Not in
Czwiklitzer



Rodrigo: Not in Rodrigo
Title: Harlequin 1907 (avant la lettre signed)
Publisher, Museum or Gallery: Museo Picasso Palacio Aguilar
Date: 1966
Size in cm. Plate (sheet): 75 x 52,5
Print run: 60 signed and numbered avant la lettre impressions on 75,5 x 55 cm paper (Czwiklitzer).
Technique: offset
Printer: Foto-Repro, S.A., Barcelona
Catalogue: Zervos III :28

No.: 521
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Harlequin 1907 (avant la lettre unsigned)
Publisher, Museum or Gallery: Museo Picasso Palacio Aguilar
Date: 1966
Size in cm. Plate (sheet): 76 x 54
Print run: 60 signed and numbered avant la lettre impressions on 75,5 x 55 cm paper (Czwiklitzer). Actually, there were a few hundred unsigned, unnumbered avant la lettre impressions as this one
Technique: offset
Printer: Foto-Repro, S.A., Barcelona
Catalogue: Zervos III :28

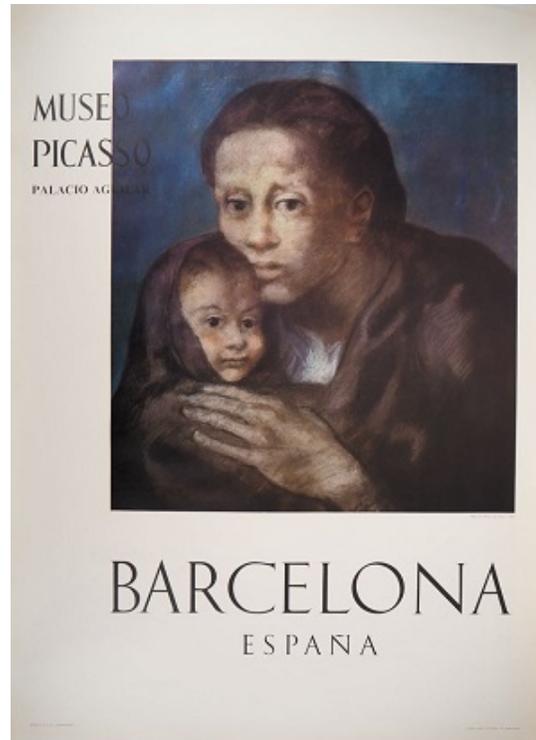


No.: 522
Czwiklitzer dtv No.: 271 **Rodrigo:** 149
Title: Maternité 1903
Publisher, Museum or Gallery: Museo Picasso Palacio Aguilar
Date: 1966
Size in cm. Plate (sheet): (75 x 51,5); (72,5 x 53,5 Rodrigo)
Print run: 20000
Technique: offset
Printer: Foto-Repro, S.A., Barcelona
Catalogue: Zervos I :169

No.: 523
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in



Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in
Title: Maternité 1903 (avant la lettre unsigned)
Publisher, Museum or Gallery: Museo Picasso Palacio Aguilar
Date: 1966
Size in cm. Plate (sheet): 76 x 54
Print run: 60 signed and numbered avant la lettre impressions on 75,5 x 55 cm paper (Czwiklitzer). Actually, there were a few hundred unsigned, unnumbered avant la lettre impressions as this one
Technique: offset
Printer: Foto-Repro, S.A., Barcelona
Catalogue: Zervos I :169



Rodrigo
Title: Maternité 1903 (avant la lettre signed)
Publisher, Museum or Gallery: Museo Picasso Palacio Aguilar
Date: 1966
Size in cm. Plate (sheet): (75 x 52,5); (76 x 55 Rodrigo)
Print run: 60 signed and numbered avant la lettre impressions on 75,5 x 55 cm paper (Czwiklitzer).
Technique: offset
Printer: Foto-Repro, S.A., Barcelona
Catalogue: Zervos I :169

No.:
524



No.: 525
Czwiklitzer dtv No.: 272 **Rodrigo:** 150
Title: **Madame Ricardo Canals 1905**
Publisher, Museum or Gallery: Museo Picasso Palacio Aguilar
Date: 1966
Size in cm. Plate (sheet): 75 x 51,5
Print run: 20000
Technique: offset
Printer: Foto-Repro, S.A., Barcelona
Catalogue: Zervos I :263



No.: 526



Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: **Madame Ricardo Canals 1905 (avant la lettre signed)**
Publisher, Museum or Gallery: Museo Picasso Palacio Aguilar
Date: 1966
Size in cm. Plate (sheet): 75 x 51,5
Print run: 60 signed and numbered avant la lettre impressions on 75,5 x 55 cm paper (Czwiklitzer).
Technique: offset
Printer: Foto-Repro, S.A., Barcelona
Catalogue: Zervos I :263
Comment :

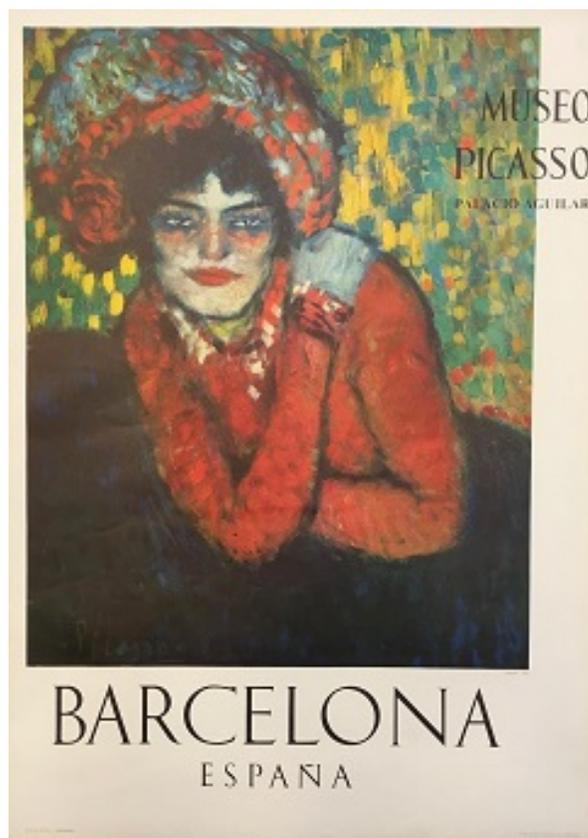
No.: 527
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: **Madame Ricardo Canals 1905 (avant la lettre**

unsigned)
Publisher, Museum or Gallery: Museo Picasso Palacio Aguilar
Date: 1966
Size in cm. Plate (sheet): 76 x 54
Print run: 60 signed and numbered avant la lettre impressions on 75,5 x 55 cm paper (Czwiklitzer). Actually, there were a few hundred unsigned, unnumbered avant la lettre impressions as this one
Technique: offset
Printer: Foto-Repro, S.A., Barcelona
Catalogue: Zervos I :263



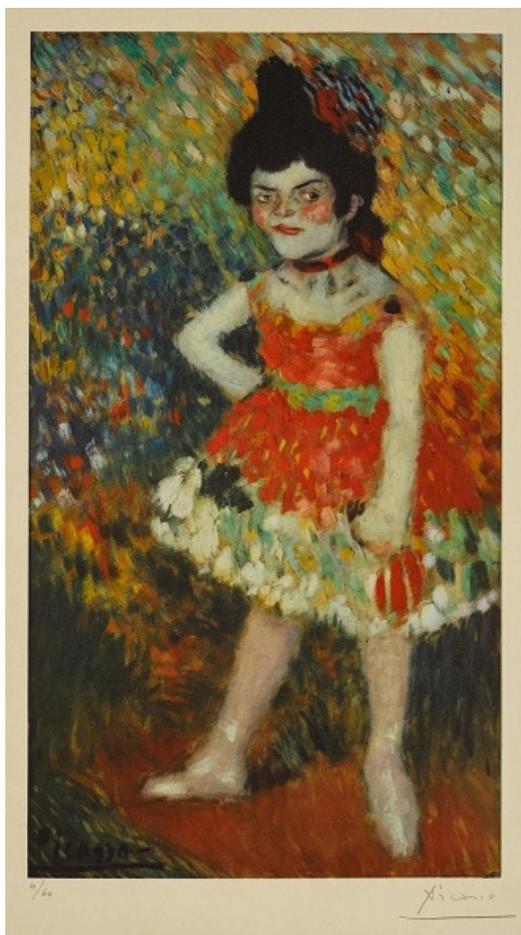
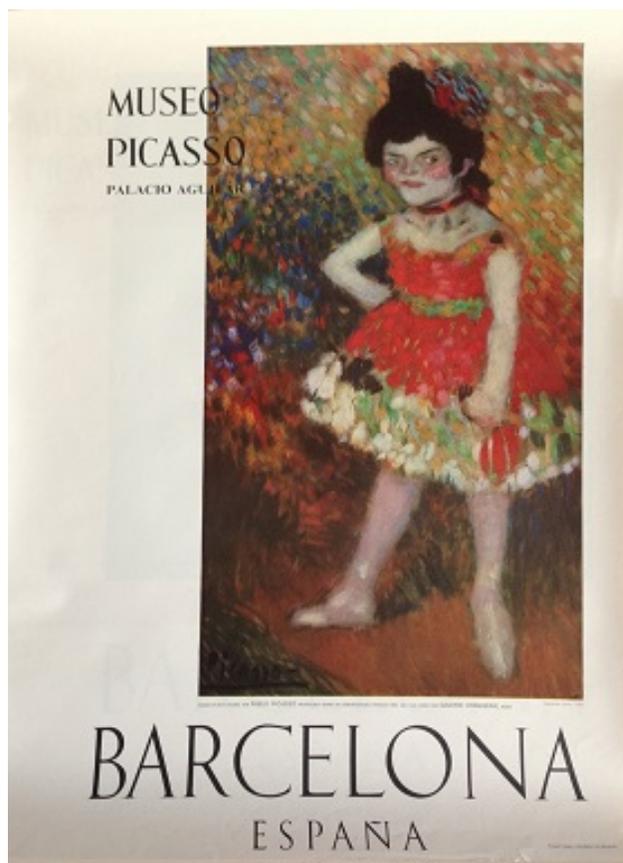
No.: 528
Czwiklitzer dtv No.: 273 **Rodrigo:** 147
Title: L'Attente 1901
Publisher, Museum or Gallery: Museo Picasso Palacio Aguilar
Date: 1966
Size in cm. Plate (sheet): 75 x 52,5
Print run: 20000
Technique: offset
Printer: Foto-Repro, S.A., Barcelona
Catalogue: Zervos I :63

No.: 529
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: L'Attente 1901 (avant la lettre signed)
Publisher, Museum or Gallery: Museo Picasso Palacio Aguilar
Date: 1966
Size in cm. Plate (sheet): 76 x 55



Print run: 60 signed and numbered avant la lettre impressions on 75,5 x 55 cm paper (Czwiklitzer).
Technique: offset
Printer: Foto-Repro, S.A., Barcelona
Catalogue: Zervos I :63

No.: 530
Czwiklitzer dtv No.: 274 **Rodrigo:** 148
Title: Danseuse naine 1901
Publisher, Museum or Gallery: Museo Picasso Palacio Aguilar
Date: 1966
Size in cm. Plate (sheet): 57.2 x 31.8 (75 x 51,5); (75,8 x 53,8 Rodrigo)
Print run: 20000
Technique: offset
Printer: Foto-Repro, S.A., Barcelona
Catalogue: Zervos I :66



No.: 531

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Danseuse naine 1901 (avant la lettre signed)
Publisher, Museum or Gallery: Museo Picasso Palacio Aguilar
Date: 1966
Size in cm. Plate (sheet): 57.2 x 31.8 (92.9 x 67.5); (75,2 x 54,9 Christie's); (76 x 55 Rodrigo) 75,5 x 55
Print run: 60 signed and numbered avant la lettre impressions on 75,5 x 55 cm paper (Czwiklitzer). Actually, there were a few hundred unsigned, unnumbered avant la lettre impressions.
Technique: offset
Printer: Foto-Repro, S.A., Barcelona
Catalogue: Zervos I :66

No.: 532

Czwiklitzer dtv No.: 277 **Rodrigo:** Not in Rodrigo

Title: La Provence point Oméga

Publisher, Museum or Gallery: Imprimerie Union, Paris

Date: 1966

Size in cm. Plate (sheet): (76 x 56); (65 x 46,5 Czwiklitzer)

Print run: 45 signed impressions on Auvergne; 700 on Vélin

Technique: Typography

Printer: Imprimerie Union, Paris

Catalogue graphic work : Orozco Books 235

Comment : When, in 1965, it was decided to build a nuclear launching station on the Albion plateau, not far from Apt and Céreste, where since the years of resistance he had remained very attached to, René Char did not hesitate to organize quickly demonstrations against the project and publish at 2000 copies a small booklet (with 60 de luxe copies on Vélin d'Arches, signed) in which he violently denounces the atomic danger.

The homonymous poster will be printed the following year, in February, with a reworked text and an illustration of Picasso. A reprinted edition of 45 copies, on Auvergne paper, is produced, printed by Imprimerie Union.



No.: 533

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Non aux Fusées Atomiques

Publisher, Museum or Gallery: Comié Vaclusien contre l'installation des Fusées en Haute Provence

Date: 1966

Size in cm. Plate (sheet):

Print run: Unknown

Technique: Typography



No.: 534

Czwiklitzer dtv No.: 279 Rodrigo: 152

Title: Picasso Au Musee de Tel Aviv

Publisher, Museum or Gallery: Musee de Tel Aviv - Pavillion Helena Rubenstein

Date: 1966

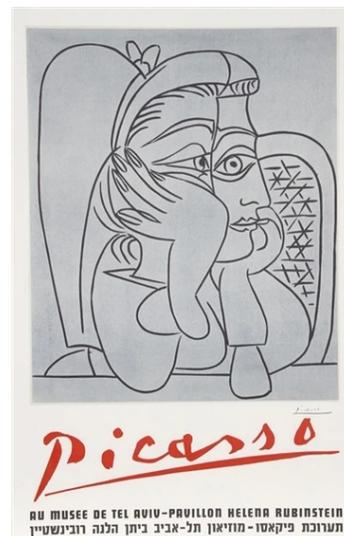
Size in cm. Plate (sheet): (96 x 65 and 49,5 x 25 Czwiklitzer & Rodrigo); (90.17 x 58.42)

Print run: 2000 impressions

Technique: Offset

Printer: United Artists Ltd., Tel Aviv

Catalogue graphic work : Bloch 922, Boeck 19



No.: 535

Czwiklitzer dtv No.: Not in Czwiklitzer

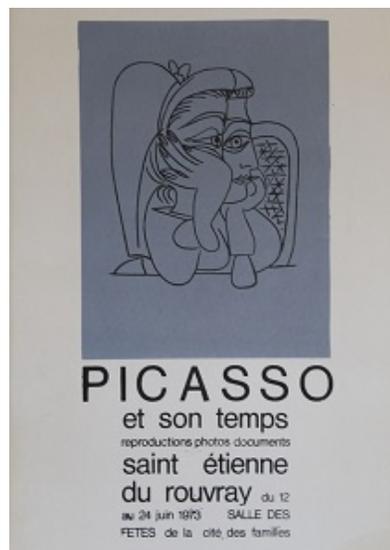
Rodrigo: Not in Rodrigo

Title: Picasso et son temps

Publisher, Museum or Gallery: Saint-Etienne Du Rouvray

Date: 1973

Size in cm. Plate (sheet): (70 x 50)



No.: 536

Czwiklitzer dtv No.: Not in

Czwiklitzer Rodrigo: 339

Title: Picasso Graphics

Publisher, Museum or Gallery: Arts Council of Great Britain

Date: 1981



Size in cm. Plate (sheet): (60 x 42)

Print run: 2500 impressions on heavy 100 gr. paper

Technique: Offset lithograph

Printer: Westerham Press, London

Catalogue graphic work : Bloch 922, Boeck 19



No.: 537

Czwiklitzer dtv No.: Not in

Czwiklitzer Rodrigo: Not in

Title: Picasso The Forty-four Linocuts of 1959

Publisher, Museum or Gallery: Isselbacher Gallery, New York

Date: 1987

Size in cm. Plate (sheet):

Print run: Unknown

Catalogue graphic work : Bloch 922, Boeck 19

No.: 538
Czwiklitzer dtv No.: 280 **Rodrigo:** 154
Title: La peinture française Collections américaines
Publisher, Museum or Gallery: Galerie des Beaux-Arts, Bordeaux
Date: 1966
Size in cm. Plate (sheet): (100 x 64); (75cx 51,5 and 100 x 64 Rodrigo)
Print run: 500 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work :

No.: 539
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo



Title: La peinture française Collections américaines
Publisher, Museum or Gallery: Galerie des Beaux-Arts, Bordeaux
Date: 1966
Size in cm. Plate (sheet): (100 x 64); (75cx 51,5 and 100 x 64 Rodrigo)
Print run: 500 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work :
Comment : Some posters carried the inscription "Bordeaux" at the top



No.: 540
Czwiklitzer dtv No.: 281 **Rodrigo:** Not in Rodrigo
Title: Peintures, Gemälde, Paintings
Publisher, Museum or Gallery: Galerie Rosengart, Luzern
Date: 1966
Size in cm. Plate (sheet): 28 x 43,5
Print run: 70
Technique: photo lithograph
Printer: Mengis & Sticher, Luzern



No.: 541
Czwiklitzer dtv No.: 282 **Rodrigo:** Not in Rodrigo
Title: Dessins, Peintures
Publisher, Museum or Gallery: Galerie du Passeur, Paris
Date: 1966
Size in cm. Plate (sheet): 76 X 47
Print run: 250 impressions
Technique: Lithograph
Printer: Imprimerie Moderne du Lion (Fernand Chenot graveur)
Catalogue: Zervos XXIV :193
Comment :



No.:
542



Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Homme à la marinière et à la cigarette (avant la lettre)
Publisher, Museum or Gallery: Les Éditions Cercle d'Art, Paris
Date: 1966
Size in cm. Plate (sheet): 67,5 x 50
Print run: unknown number of impressions
Technique: Lithograph
Printer: Imprimerie Moderne du Lion (Fernand Chenot graveur)
Catalogue: Zervos XXIV :193

No.: 543
Czwiklitzer dtv No.: 284 **Rodrigo:** 156
Title: Sixième biennale de peinture
Publisher, Museum or Gallery: Menton 1er juillet - 15 septembre 1966
Date: 1966
Size in cm. Plate (sheet): 71 x 48,5
Print run: 2500 impressions ; 3000 (Rodrigo)
Technique: Lithograph
Printer: Mourlot Frères, Paris



No.: 544
Czwiklitzer dtv No.: Not illustrated in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Sixième biennale de peinture (avant la lettre)
Publisher, Museum or Gallery: Menton 1er juillet - 15 septembre 1966
Date: 1966
Size in cm. Plate (sheet): 71 x 48,5
Print run: 500 numbered impressions avant la lettre
Technique: Lithograph
Printer: Mourlot Frères, Paris
Comment : Rodrigo claims that there were 500 unnumbered plus 500 numbered impressions avant la lettre. They look to us as too many.

No.: 545
Czwiklitzer dtv No.: 285 **Rodrigo:** Not in Rodrigo
Title: *Picasso et la Gravure Contemporaine*
Publisher, Museum or Gallery: Mairie de Vallauris. 8
Juillet - 25 Septembre 1966
Date: 1966
Size in cm. Plate (sheet): 67 x 42
Print run: 1200 impressions on plain paper; 100 impressions on Vélín d'Arches
Technique: Silkscreen after original lithograph
Printer: Baviera, Saint-Paul-de-Vence
Catalogue graphic work : Bloch 854 Mourlot 310 Reuße 742
Comment :

No.: 545 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: *Jacqueline de Profil à droite; 3ème état*
Publisher, Museum or Gallery: Galerie Louise Leiris, Paris
Date: 1959



**Size
in
cm.
Plate**



**Picasso et la gravure
contemporaine**
MAIRIE DE VALLAURIS
8 Juillet - 25 Septembre 1966

(sheet): 56,3 x 44,4 (65,9 x 50,1)
Print run: 50 signed and numbered impressions on Vélín d'Arches plus some artist proofs
Technique: original lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 854 Mourlot 310 Reuße 742
Comment : This is the original lithograph after which the previous poster was printed.

Following the saga of the Jacqueline portraits we are again forced to return to December 1957, because on Saturday 28 the painter had made a beautiful sixth portrait: *Femme au chignon* (Woman with bun), made with lithographic pencil and wash on zinc plate 55 by 44 cm (R. 740, M. 310). But Picasso returns to work the plate on Friday, January 31, 1958, transforming the drawing radically by wash, lithographic pencil, scraper, sandpaper and needle. In this second state the bun has disappeared to become loose hair; the shawl that Jacqueline wore in the first state also disappears; the profile portrait takes perspective adding a view of the left chin and eye; and the drawing darkens considerably except in some points like the right chin, the forehead or the neck, which are clarified by Picasso with chalk. The lithograph changes name, to become *Jacqueline de profil à droite* (R. 741), but it is not published commercially. The painter retakes the plate that famous Saturday December 27, 1958, when after darkening the hair and bust with brush, he works tirelessly the entire drawing with needle. The result is apparently the desired one, and the lithograph is edited by the Galerie Louise at 50 copies printed in Arches of 66 by 50 cm (R. 742, M. 310).

No.: 546

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title:

Publisher, Museum or Gallery: Galerie Limmer, Freiburg

Date:

Size in cm. Plate (sheet): (84 x 59)

Technique: Offset

GALERIE LIMMER

FREIBURG
STAND 13.262



WIR ZEIGEN WERKE VON:

FAUTRIER · MICHAUX · TOBEY · BEAUDIN
PICASSO · BRAQUE · MIRO · CHAGALL



No.: 547

Czwiklitzer dtv No.: 289 **Rodrigo:** Not in Rodrigo
Title: Picasso pour ceux qui ont Vingt Ans Exposition en Hommage à Picasso pour son Anniversaire

Publisher, Museum or Gallery: Galerie Françoise, Paris. A partir du 25 Octobre 1966

Date: 1966

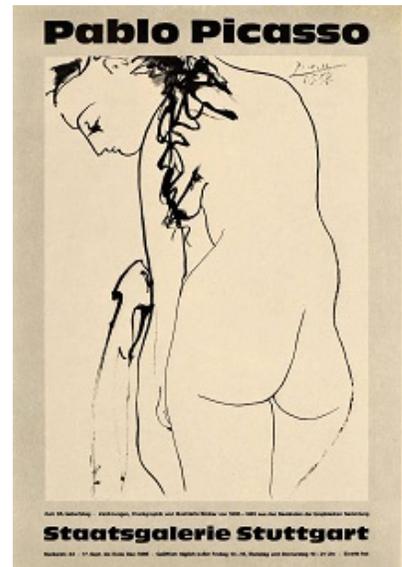
Size in cm. Plate (sheet): (47,5 x 64)

Print run: 200 impressions

Technique: Offset

Printer: Imprimerie Union, Paris

No.: 548
Czwiklitzer dtv No.: 287 **Rodrigo:** Not in Rodrigo
Title: Pablo Picasso zum 85
Publisher, Museum or Gallery: Staatsgalerie, Stuttgart. Septembre - December 1966
Date: 1966
Size in cm. Plate (sheet): (70,5 x 49)
Print run: 1600 impressions, of which 600 avant la lettre (Czwiklitzer)
Technique: Offset
Printer: Dr. Cantz'sche Druckerei, Stuttgart-Bad Cannstatt

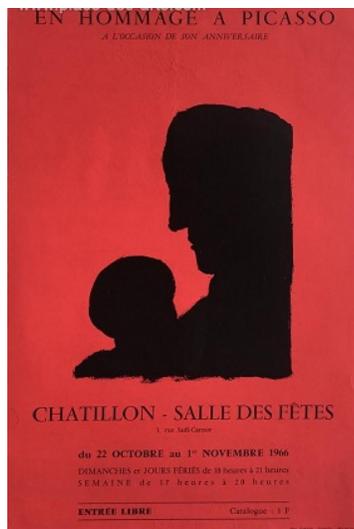


No.: 549
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Gunther Thiem (curator Pablo Picasso zum 85)
Publisher, Museum or Gallery: Staatsgalerie, Stuttgart. Septembre - December 1966
Date: 1966
Size in cm. Plate (sheet): (70,5 x 49)
Print run: Unknown
Technique: Offset **Printer:** Dr. Cantz'sche Druckerei, Stuttgart-Bad Cannstatt



No.: 550
Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo
Title: Pablo Picasso zum 85 (avant la lettre)
Publisher, Museum or Gallery: Staatsgalerie, Stuttgart.
Date: 1966
Size in cm. Plate (sheet): (70,5 x 49)
Print run: 600 impressions (Czwiklitzer)
Technique: Offset
Printer: Dr. Cantz'sche Druckerei, Stuttgart-Bad Cannstatt



No.: 551
Czwiklitzer dtv No.: 288 **Rodrigo:** Not in Rodrigo
Title: Hommage à Picasso à l'occasion de son anniversaire
Publisher, Museum or Gallery: Cercle d'Art, Paris
Date: 1966
Size in cm. Plate (sheet): 25 x 20 (50 x 32)
Print run: 1500 impressions
Technique: Typography
Printer: Imprimerie Union, Paris

No.: 552
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Hommage à Picasso à l'occasion de son anniversaire (partial avant la lettre)
Publisher, Museum or Gallery: Cercle d'Art, Paris

Date: 1966
Size in cm. Plate (sheet): 25 x 20 (50 x 32)
Print run: 1500 impressions
Technique: Typography **Printer:** Imprimerie Union, Paris



No.: 553
Czwiklitzer dtv No.: 290 **Rodrigo:** 161
Title: *Papiers Colles*
Publisher, Museum or Gallery: Galerie Lucie Weill
Date: 1966
Size in cm. Plate (sheet): (75,5 x 48,5); (76,5 x 54,5 Rodrigo)
Print run: 500 impressions
Technique: Photo lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervos II :426



No.: 554
Czwiklitzer dtv No.:
 Not in Czwiklitzer



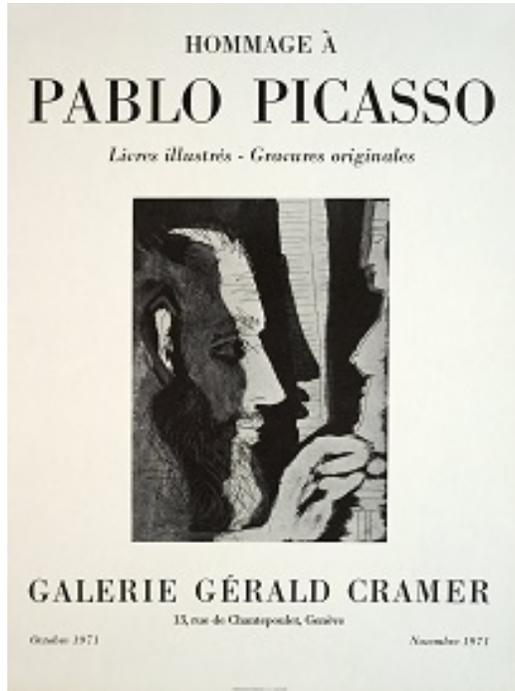
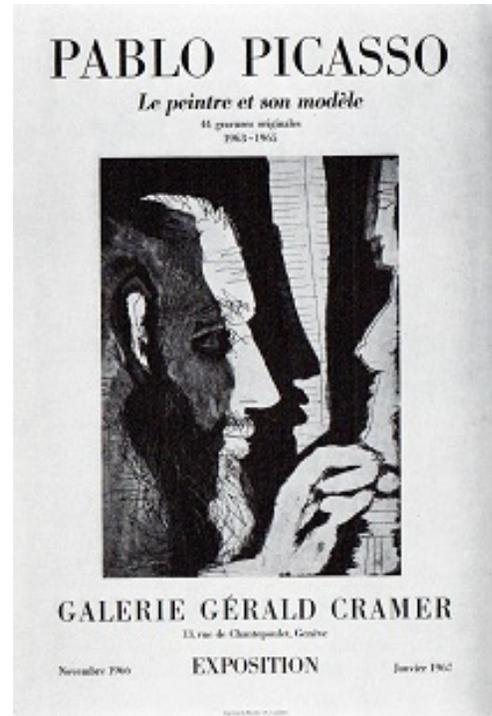
Rodrigo: 163
Title: *Papiers Colles*
Publisher, Museum or Gallery: Galerie Madoura
Date: 1966
Size in cm. Plate (sheet): (75.5 x 48.5); (72 x 50 Rodrigo)
Print run: 500 impressions
Technique: Photo lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervos II :426

PICASSO
 GALERIE LUCIE WEILL
 AU PONT DES ARTS - 6 RUE BONAPARTE-VI
 NOVEMBRE - DÉCEMBRE 1966

No.: 555
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: *Tete de Jeune Fille a la Colombe (Papiers Colles)*
Publisher, Museum or Gallery: Galerie Lucie Weill / Au pont des arts, Paris
Date: 1966
Size in cm. Plate (sheet): 53.3 x 35.6 (63.5 x 45.7)
Print run: 300 numbered impressions
Technique: lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervos II :426 ; Cramer 137 ; Orozco Books 234



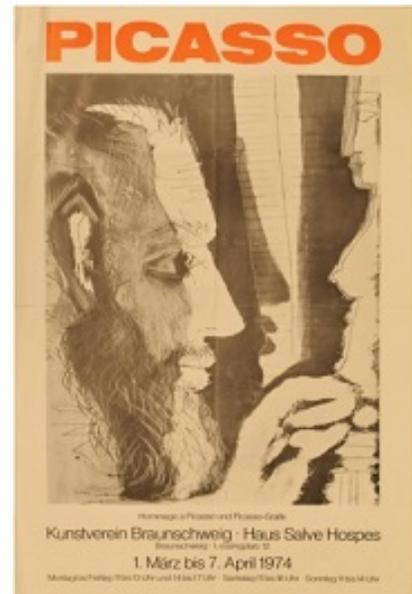
No.: 556
Czwiklitzer dtv No.: 291 **Rodrigo:** Not in Rodrigo
Title: Pablo Picasso – Le peintre et son modèle
Publisher, Museum or Gallery: Galerie Gérald Cramer, Geneva
Date: 1966
Size in cm. Plate (sheet): (51 x 35,5)
Print run: 260 impressions
Technique: Typography
Printer: Imprimeries Réunies, S.A., Paris
Catalogue graphic work : Bloch 1196



No.: 557
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 220
Title: Hommage à Pablo Picasso
Publisher, Museum or Gallery: Galerie Gérald Cramer, Geneva
Date: 1971
Size in cm. Plate (sheet): (60 x 44)
Print run: 260 impressions
Technique: Offset
Printer: Imprimeries Réunies, Lausanne

Publisher, Museum or Gallery: Kunstverein Braunschweig - Haus Salve Hospes
Date: 1974
Size in cm. Plate (sheet): (96 x 65 and 60 x 44)
Print run: Unknown
Technique: Offset

Printer: : Kunstverein Braunschweig



No.: 558
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 257
Title: Hommage à Picasso und Picasso-Grafik
Publisher, Museum or Gallery: Kunstverein Braunschweig - Haus Salve Hospes
Date: 1974
Size in cm. Plate (sheet): (96 x 65 and 60 x 44)



Printer: : Kunstverein Braunschweig

No.: 560

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Picasso

Publisher, Museum or Gallery: Galerie Beyeler, Basel

Date: 1966

Size in cm. Plate (sheet): (79 x 52,5)

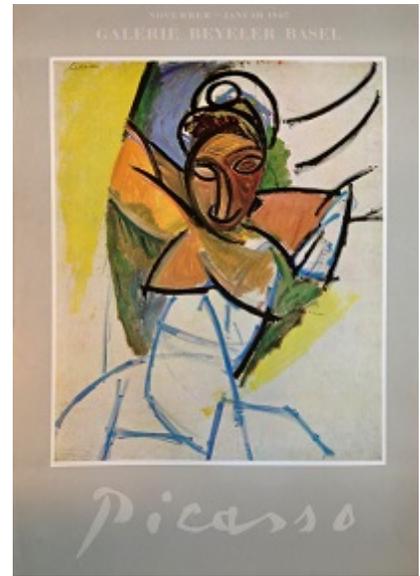
Print run: 1100 impressions

Technique: Typography

Printer: Werner & Bischof, Basel

Catalogue work : Zervos II.631

Comment : Both Czwiklitzer and Rodrigo illustrate the « avant la lettre » edition without the upper inscription



No.: 561

Czwiklitzer dtv No.: 292 **Rodrigo:** 160

Title: Picasso (avant la lettre)

Publisher, Museum or Gallery: Galerie Beyeler, Basel

Date: 1966

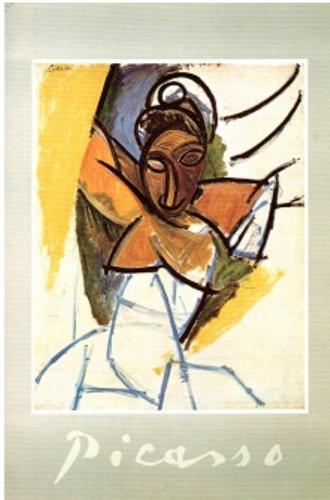
Size in cm. Plate (sheet): (79 x 52,5)

Print run: 225 impressions avant la lettre

Technique: Typography

Printer: Werner & Bischof, Basel

Catalogue work : Zervos II.631



No.: 562

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: 276

Title: Picasso

Publisher, Museum or Gallery: Fundación Juan March, Palma

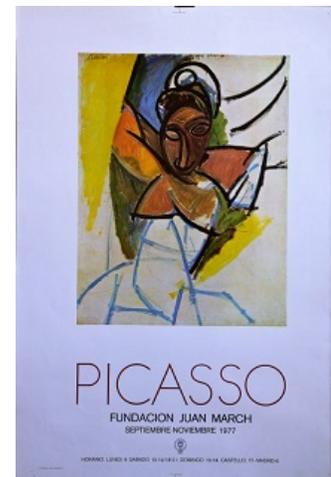
Date: 1977

Size in cm. Plate (sheet): (94 x 64)

Print run: Unknown

Technique: Offset

Catalogue work : Zervos II.631



No.: 563

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Picasso

Publisher, Museum or Gallery: Picasso Museum, Barcelona

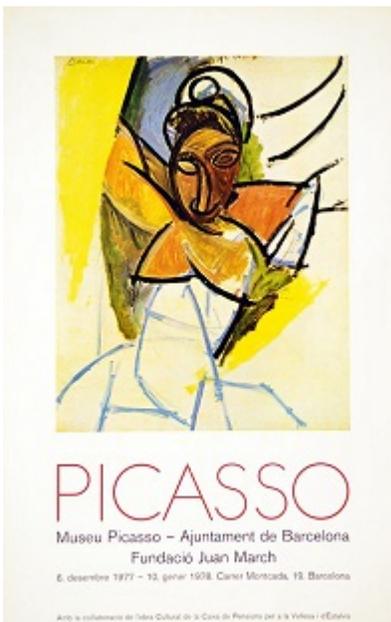
Date: 1977

Size in cm. Plate (sheet): (90 x 57)

Print run: Unknown

Technique: Offset

Catalogue work : Zervos II.631



No.: 564

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: **Carnaval 1966**

Publisher, Museum or Gallery: Le Patriote

Date: 1966

Size in cm. Plate (sheet): (63 x 43)

Technique: Offset

Printer: Le Patriote

Catalogue: Zervos XXV.194

Comment : Cover for Le Patriote for February 22, 1966



No.: Not in Czwiklitzer **Rodrigo:** Not

1966

Museum or Gallery: Le Patriote



No.: 565

Czwiklitzer dtv in Rodrigo

Title: **Carnaval**

Publisher,

Date: 1966

Size in cm. Plate (sheet): (52 x 43)

Technique: Lithograph

Printer: Mourlot

Catalogue: Zervos XXV.194

No.: 566

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: **Carnaval 1967**

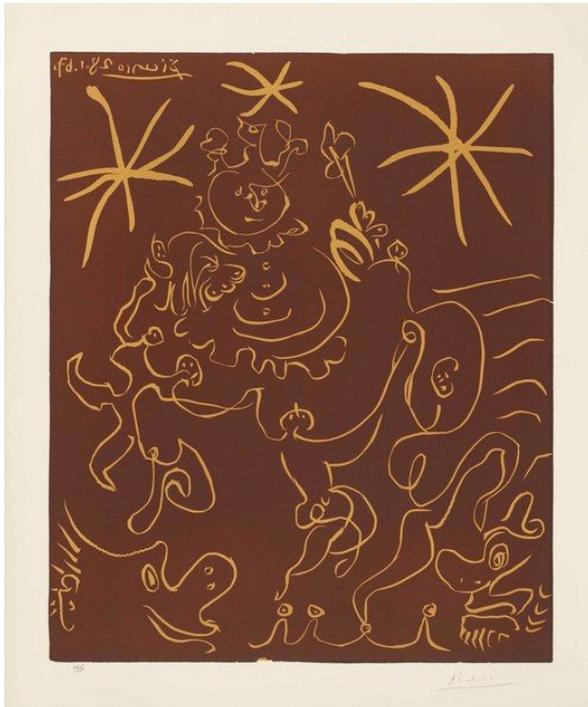
Publisher, Museum or Gallery: Le Patriote

Date: 1967

Size in cm. Plate (sheet): (63 x 43)

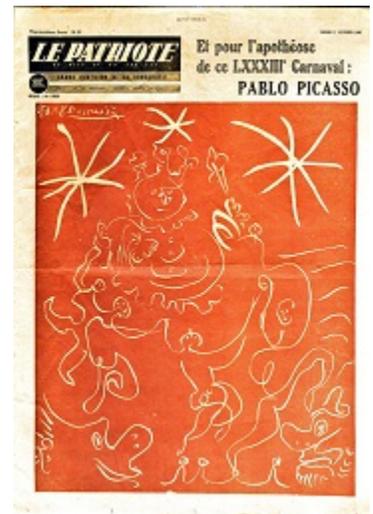
Technique: Offset

Printer: Le Patriote



Catalogue graphic work :

Comment : Cover for Le Patriote for 7 February 1967. The printers clearly got the color wrong.



No.: 567

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: **Carnaval 1967**

Publisher, Museum or Gallery: Le Patriote, Nice

Date: 1967

Size in cm. Plate (sheet): 64 x 53 (75 x 62)

Print run: 160 numbered and signed impressions on Vélín d'Arches

Technique: Linocut

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1242 Baer 1852 Lieberman 117

Comment : A typical example where the original linocut was not commercialized by Galerie Leiris at 50 impressions, but by the communist newspaper Le Patriote, at 160 impressions.

No.: 568

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Le Patriote

Publisher, Museum or Gallery: Le Patriote

Date: 1967

Size in cm. Plate (sheet): (63 x 43)

Technique: Offset

Printer: Le Patriote

Comment : Cover for Le Patriote for 7 October 1967.



No.: 569

Czwiklitzer dtv No.: Not

in Czwiklitzer **Rodrigo:**

Not in Rodrigo

Title: Visages

Publisher, Museum or

Gallery: Le Patriote, Nice

Date: 1967

Size in cm. Plate (sheet):

64 x 46 (75 x 62)

Print run: 100 numbered
and signed impressions on
Vélin BFK Rives paper

Technique: Lithograph

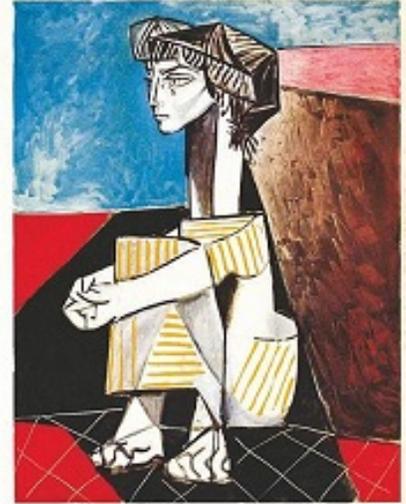
Printer: Unknown

Catalogue graphic work : Bloch 1242 Baer 1852 Lieberman 117

Comment : Drawn by Picasso on 27 September 1967 for Le Patriote.



No.: 570
Czwiklitzer dtv No.: 293 **Rodrigo:** Not in Rodrigo
Title: **Hommage A Pablo Picasso**
Publisher, Museum or Gallery: Grand Palais Paris, Petit Palais et
 Bibliotheque Nationale à Paris
Date: 1967
Size in cm. Plate (sheet): 60 x 43,5 and 157 x 115
Print run: Unknown
Technique: Typography (Czwiklitzer). Actually **offset lithograph**
Printer: Not indicated by Czwiklitzer. Either Mourlot or Chenot
Catalogue: Zervos XVI :324

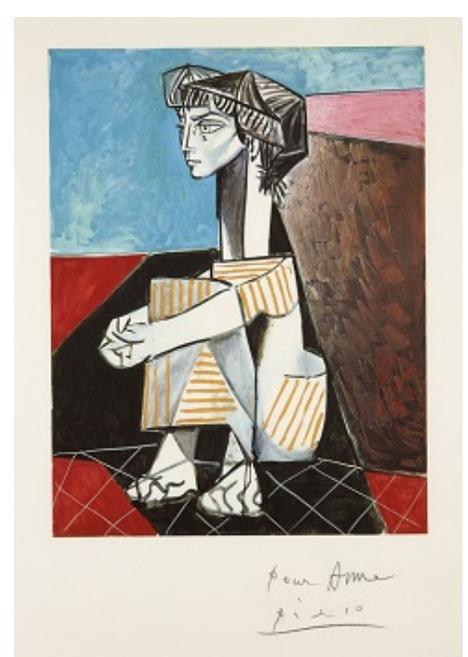
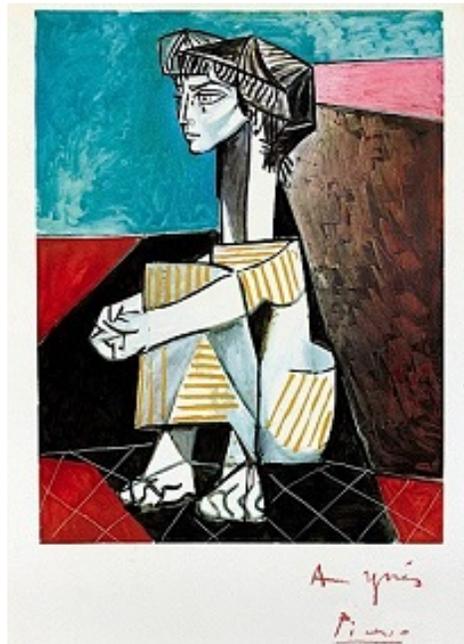


hommage à pablo picasso

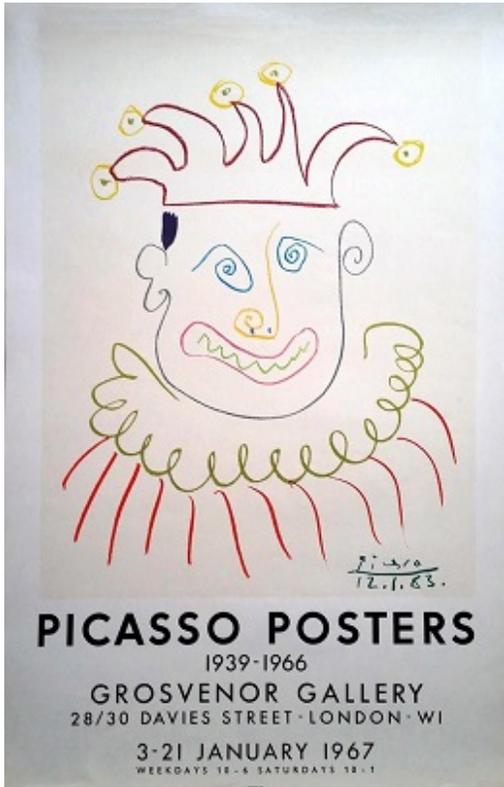
grand palais petit palais
bibliothèque nationale

Paris novembre 66-février 67 ouvert tous les jours sauf mardi de 10 h. à 20 h., le mercredi jusqu'à 22 h.

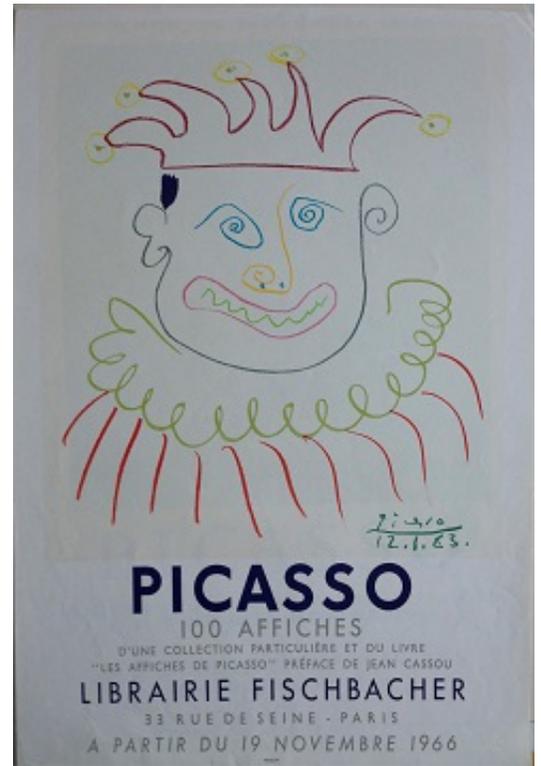
No.: 571
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: **Jacqueline Accroupie (Hommage A Pablo Picasso avant la lettre)**
Publisher, Museum or Gallery: Grand Palais Paris, Petit Palais et
 Bibliotheque Nationale à Paris
Date: 1967
Size in cm. Plate (sheet): 63,4 x 43,2 cm
Print run: Unknown number of avant la lettre impressions
Technique: offset lithograph
Printer: Either Mourlot or Chenot
Catalogue: Zervos XVI :324
Comment : We illustrate here three avant la lettre prints, each signed and dedicated by Picasso



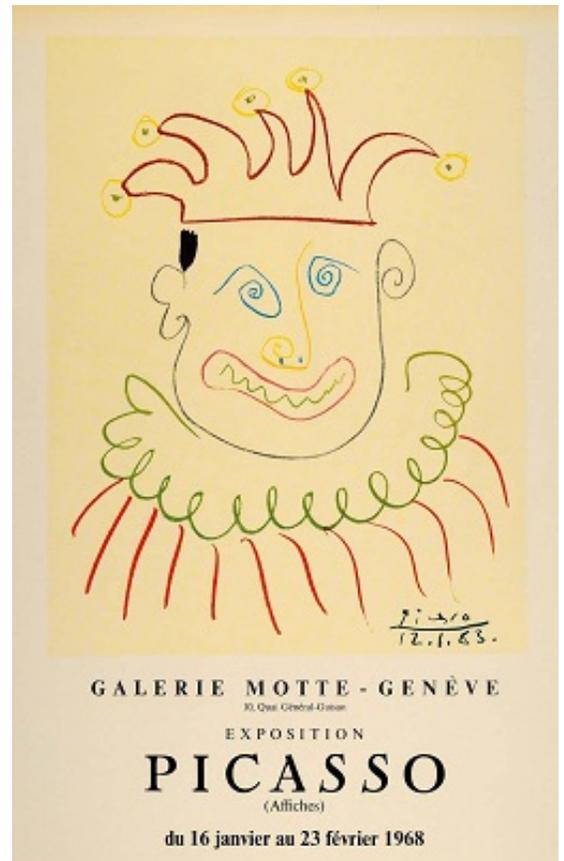
No.: 572
Czwiklitzer dtv No.: 294 **Rodrigo:** 162
Title: 100 Affiches
Publisher, Museum or Gallery: Librairie Fischbacher, Paris a partir du 19 novembre 1966
Date: 1966
Size in cm. Plate (sheet): 78 x 56
Print run: 900 impressions in total, out of which 150 for Librairie Fischbacher; 150 for Galerie Moderne Kunst, Köln; 50 for Rathaus Stadt Offenburg
Technique: Photo lithograph
Printer: Mourlot Frères, Paris



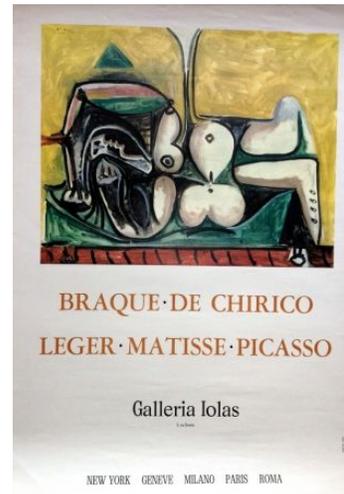
No.: 573
Czwiklitzer dtv No.: 294
Rodrigo: Not in
 Rodrigo
Title: 100 Affiches
Publisher, Museum or Gallery: Grosvenor Gallery, London 3-21 January 1967
Date: 1966
Size in cm. Plate (sheet): 78 x 56
Print run: 900 impressions in total, out of which 150 for Grosvenor Gallery
Technique: Photo lithograph
Printer: Mourlot Frères, Paris



No.: 574
Czwiklitzer dtv No.: 294 A **Rodrigo:** Not in Rodrigo
Title: 100 Affiches
Publisher, Museum or Gallery: Galerie Motte Genève. 16 Janvier au 23 Février 1968
Date: 1968
Size in cm. Plate (sheet): 78 x 56
Print run: 900 impressions in total, out of which 50 for Galerie Motte Genève
Technique: Photo lithograph
Printer: Mourlot Frères, Paris



No.: 575
 Czwiklitzer dtv No.: 296 **Rodrigo:** 165
Title: Braque, De Chirico, Leger, Matisse, Picasso
Publisher, Museum or Gallery: Galerie Iolas
Date: 1967
Size in cm. Plate (sheet): (84 x 60)
Print run: 1000 impressions
Technique: Offset
Printer: Sergio Tosi, Milan
Comment :

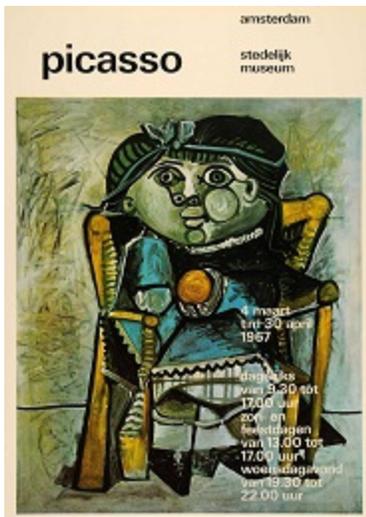


No.: 576
 Czwiklitzer dtv No.: 298
Rodrigo: 166
Title: Picasso
Publisher, Museum or Gallery: Galerie Beyeler, Bâle Janvier - Mars 1967
Date: 1967
Size in cm. Plate (sheet): (78 x 51); (78 x 55,5 Rodrigo)
Print run: 1600 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervos VIII :132

No.: 577
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Picasso (avant la lettre)
Publisher, Museum or Gallery: Galerie Beyeler, Bâle Janvier - Mars 1967
Date: 1967
Size in cm. Plate (sheet): 78 x 51

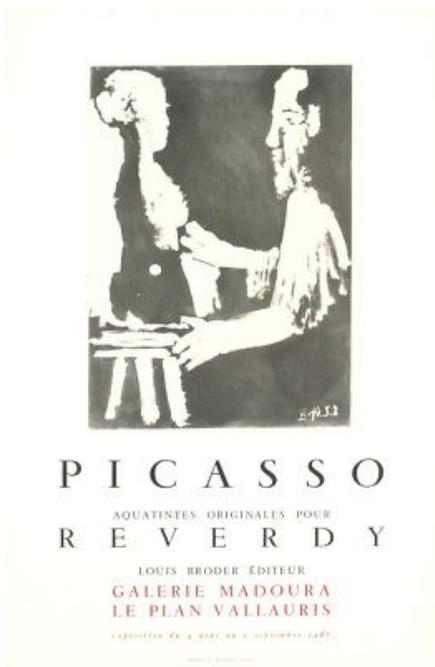


Print run: unknown number of avant la lettre impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue: Zervos VIII :132

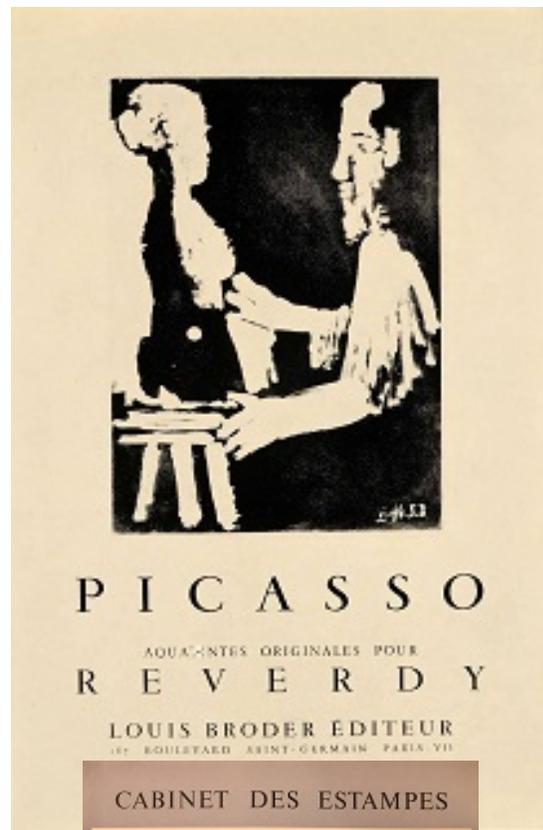


No.: 578
 Czwiklitzer dtv No.: 301
Rodrigo: Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Stedelijk Museum, Amsterdam. 4 Maart - 30 April 1967
Date: 1967
Size in cm. Plate (sheet): (95,5 x 64)
Print run: 4800 impressions
Technique: Offset
Printer: N.V. Kunstdrukkeri J.A. Luie & Co., Amsterdam
Catalogue: Zervos XV.175

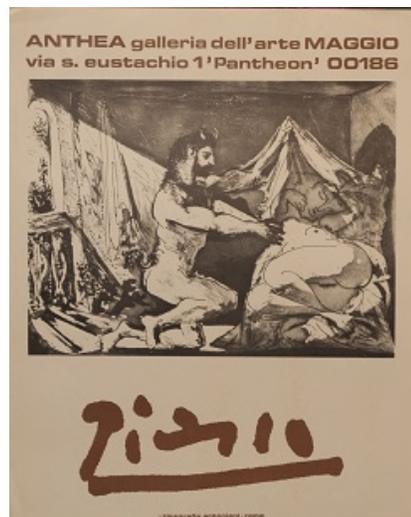
No.: 579
Czwiklitzer dtv No.: 302 **Rodrigo:** Not in Rodrigo
Title: Picasso Aquatintes Originales pour Reverdy
Publisher, Museum or Gallery: Louis Broder Éditeur, Paris. Avril 1967
Date: 1967
Size in cm. Plate (sheet): (72 x 47)
Print run: 100 impressions
Technique: Collotype
Printer: Féquet & Baudier, Paris
Catalogue graphic work : Bloch 1183



No.: 580
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Picasso Aquatintes Originales pour Reverdy
Publisher, Museum or Gallery: Louis Broder Éditeur, Paris. Avril 1967
Date: 1967
Size in cm. Plate (sheet): (72 x 47)
Print run: 100 impressions
Technique: Collotype
Printer: Féquet & Baudier, Paris
Catalogue graphic work : Bloch 1183

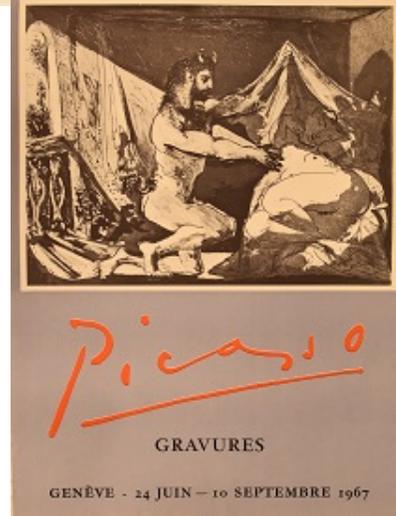


Title: Picasso Gravures
Publisher, Museum or Gallery: Cabinet des Estampes, Geneva
Date: 1967
Size in cm. Plate (sheet): (94 x 63)
Print run: 500 impressions
Technique: Offset

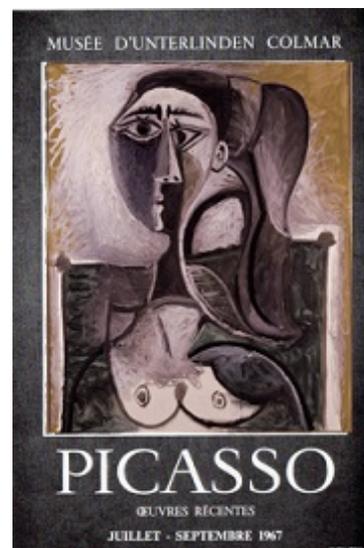


Printer: Roto-Sadag, Geneva
Catalogue graphic work : Bloch 230

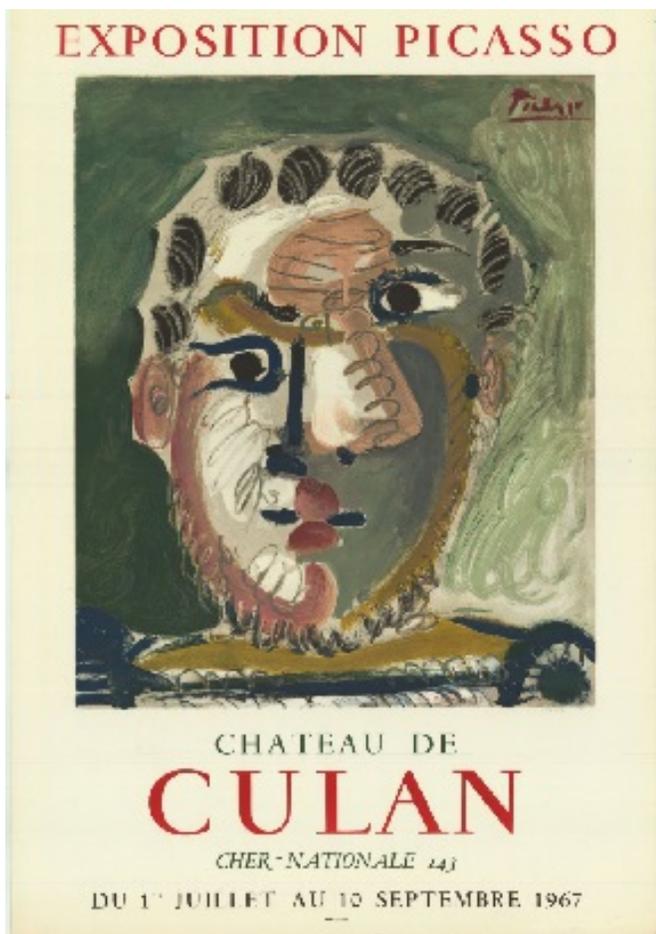
No.: 581
Czwiklitzer dtv No.: 306 **Rodrigo:** Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Anthea Galleria dell'arte Maggio, Roma
Date: 1970
Size in cm. Plate (sheet): (68,5x53)
Print run: 400 impressions ?
Technique: Offset
Printer: Tipografia Antonioni, Roma
Catalogue graphic work : Bloch 230



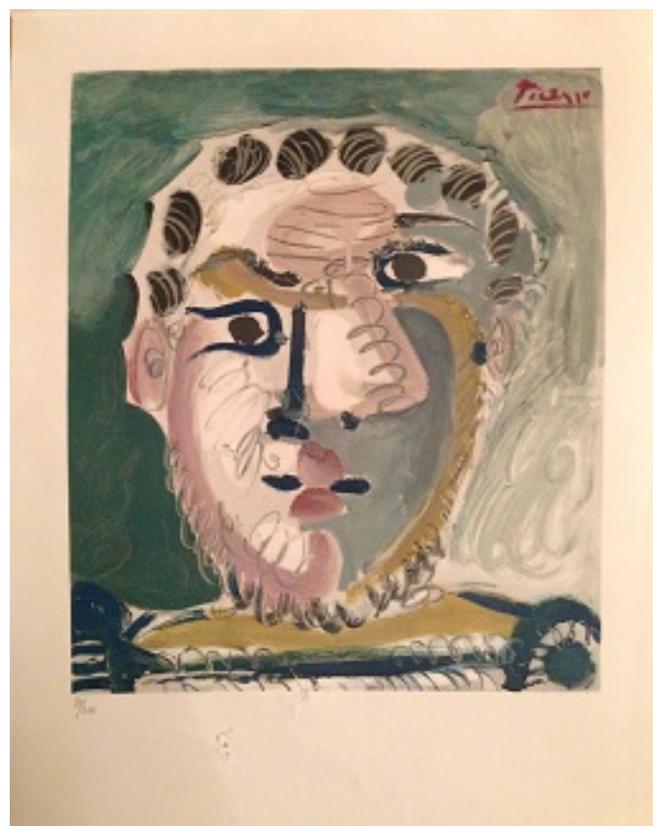
No.: 583
Czwiklitzer dtv No.: 307 **Rodrigo:** Not in Rodrigo
Title: Picasso Oeuvres Recentes
Publisher, Museum or Gallery: Musée d'Unterlinden Colmar
Date: 1967
Size in cm. Plate (sheet): (60 x 40)
Print run: 1000
Technique: Typography
Printer: Braun et Cie, Mulhouse



No.: 584
Czwiklitzer dtv No.: 308 **Rodrigo:** 167
Title: Exposition Picasso
Publisher, Museum or Gallery: Château de Culan Du 1er juillet au 10 septembre 1967
Date: 1967
Size in cm. Plate (sheet): (77 x 52); (79 x 53 Rodrigo)
Print run: 750 impressions on poster paper ; 700 (Rodrigo)
Technique: Lithograph ; photo lithograph (Rodrigo)
Printer: Mourlot Frères, Paris (Henri Deschamps lith.)



No.: 585
Czwiklitzer dtv No.: Not illustrated in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Exposition Picasso (avant la lettre)
Publisher, Museum or Gallery: Château de Culan Du 1er juillet au 10 septembre 1967
Date: 1967
Size in cm. Plate (sheet): 52 x 42,7 (77 x 52)
Print run: 200 numbered avant la lettre impressions on Vélín d'Arches plus some unnumbered ones
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps lith.)

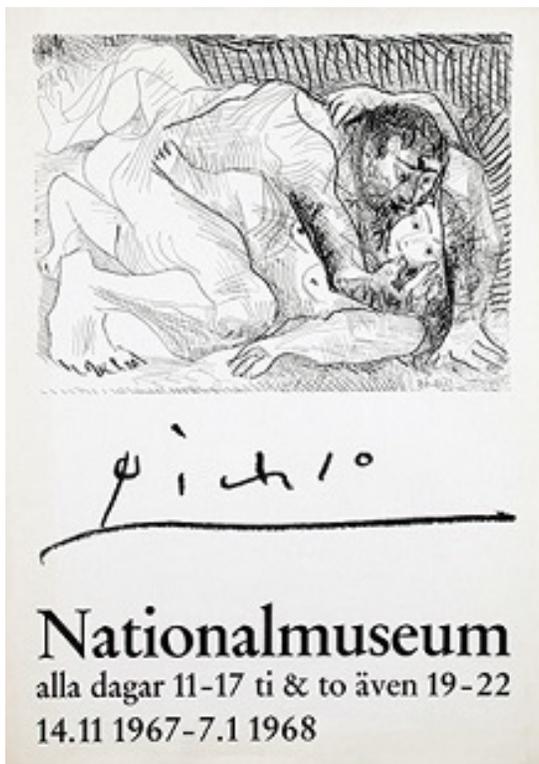


No.: 586
Czwiklitzer dtv No.: 311 **Rodrigo:** 168
Title: Les belles images
Publisher, Museum or Gallery: Vallauris - Nérolium
Date: 1967
Size in cm. Plate (sheet): (72 x 50)
Print run: 1100 impressions
Technique: Typography

VALLAURIS - NÉROLIUM

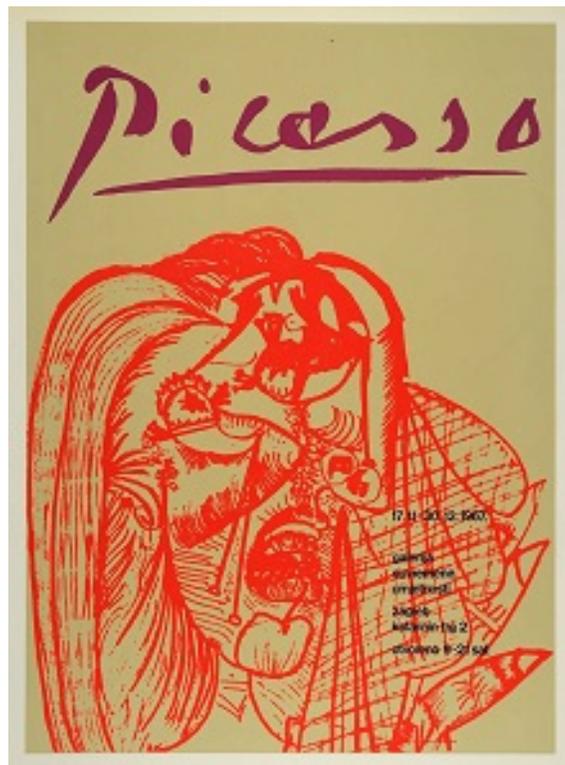


LES BELLES IMAGES
Deux grands Albums illustrés par
PABLO PICASSO
 EXPOSITION
 DU 21 JUILLET AU 1^{er} OCTOBRE 1967



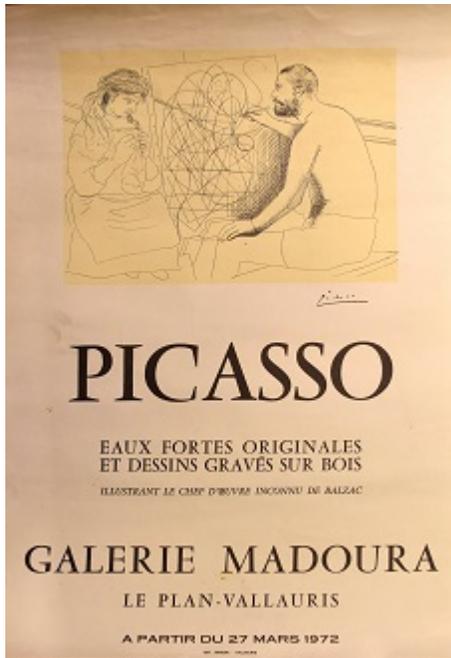
No.: 587
Czwiklitzer dtv No.: 315
Rodrigo: Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Nationalmuseum, Stockholm. 14 November 1967 - 7 January 1968
Date: 1967
Size in cm. Plate (sheet):
Print run: 300 impressions in 1967, 500 in 1968
Technique: Silkscreen
Printer: Screen Print Produktion AB, Johanneschov Stockholm
Catalogue graphic work : Bloch 1111

No.: 588
Czwiklitzer dtv No.: 316
Rodrigo: Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: 1967 Galerija Suvremene



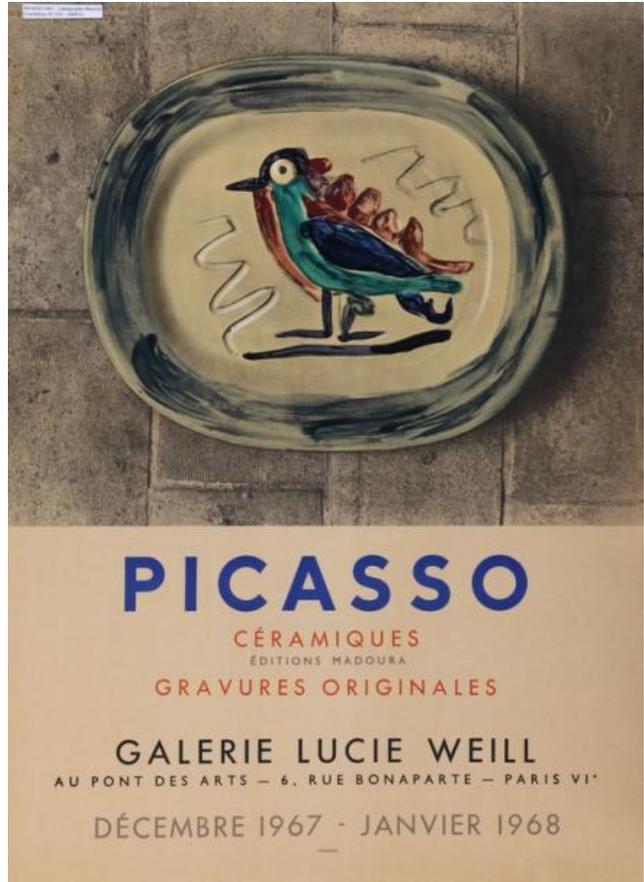
Umjetnosti, Zagreb. 17 November - 30 December 1967
Date: 1967
Size in cm. Plate (sheet): (70,5 x 51)
Print run: 1020 impressions with text in Croat and 620 in German
Technique: Silkscreen
Printer: SC-sitosisak studentski center, Zagreb
Catalogue graphic work : Bloch 1333

No.: 589
Czwiklitzer dtv No.: 318 **Rodrigo:** Not in Rodrigo
Title: Weihnachtsausstellung
Publisher, Museum or Gallery: Galerie Daniel Keel, Zürich
Date: 1967
Size in cm. Plate (sheet): (47 x 30,5)
Print run: 200 impressions
Technique: Offset
Printer: Rota-Druck AG, Dietikon
Catalogue graphic work : Bloch 85



No.: 590
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Eaux fortes originales et dessins gravés sur bois
Publisher, Museum or Gallery: Galerie Madoura, Vallauris
Date: 1972
Size in cm. Plate (sheet): (53 × 35)
Print run: Unknown
Technique: Typography
Printer: Arnera, Vallauris
Catalogue graphic work : Bloch 85

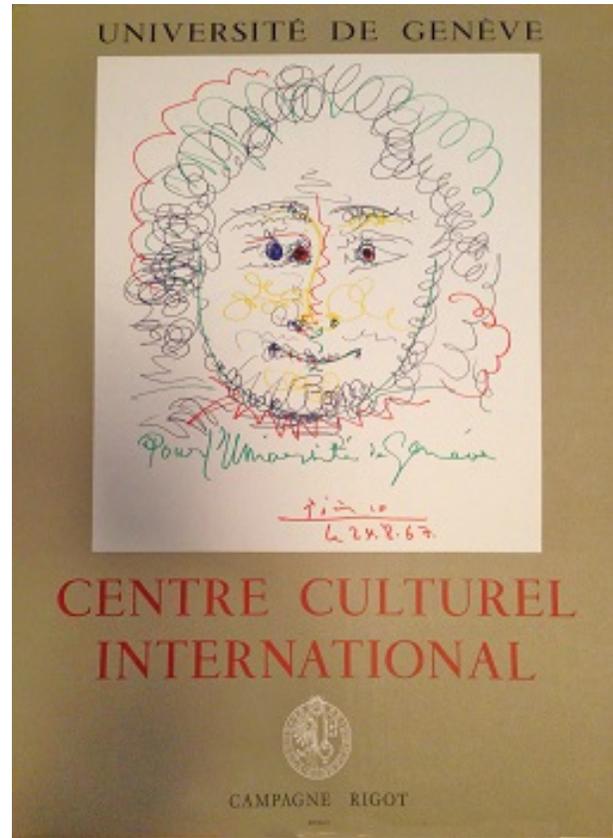
No.: 591
Czwiklitzer dtv No.: 319 **Rodrigo:** 169
Title: Ceramiques Editions Madoura Gravures Originales
Publisher, Museum or Gallery: Galerie Lucie Weill, Paris
 December 1967 – January 1968
Date: 1967
Size in cm. Plate (sheet): 67 x 48,5
Print run: 1000 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris



No.: 592
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Ceramiques Editions Madoura Gravures Originales (avant la lettre)
Publisher, Museum or Gallery: Galerie Lucie Weill, Paris December 1967 – January 1968
Date: 1967
Size in cm. Plate (sheet): 67.3 x 48.3
Print run: 100 signed and numbered avant la lettre impressions plus many unsigned, unnumbered proofs
Technique: Lithograph
Printer: Mourlot Frères, Paris
Comment: Picasso must have been very satisfied with the proofs of this print to order (or accept) a numbered and signed edition even though it is actually a photograph printed in lithography by Mourlot.

No.: 593
Czwiklitzer dtv No.: 321 **Rodrigo:** 170
Title: Picasso
Publisher, Museum or Gallery: Centre Culturel International Université de Genève (Février 1968)
Date: 1968
Size in cm. Plate (sheet): 39.5 x 33.3 (63,5 x 48)
Print run: 1500 impressions on poster paper
Technique: photo lithograph
Printer: Mourlot Frères, Paris

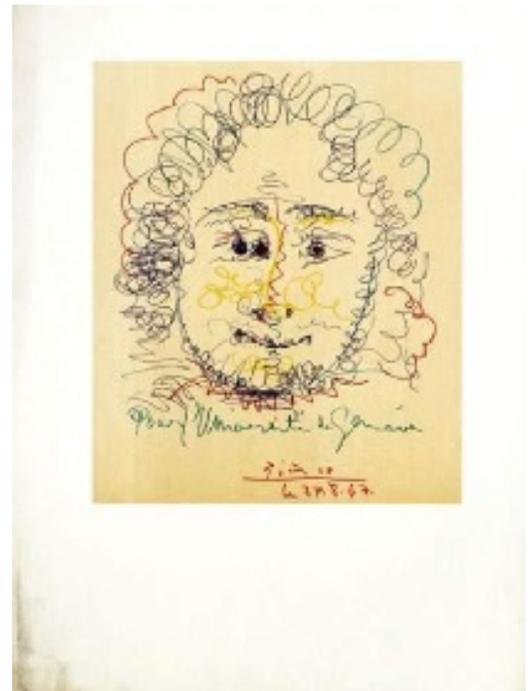
No.: 594
Czwiklitzer dtv No.: Not illustrated in Czwiklitzer



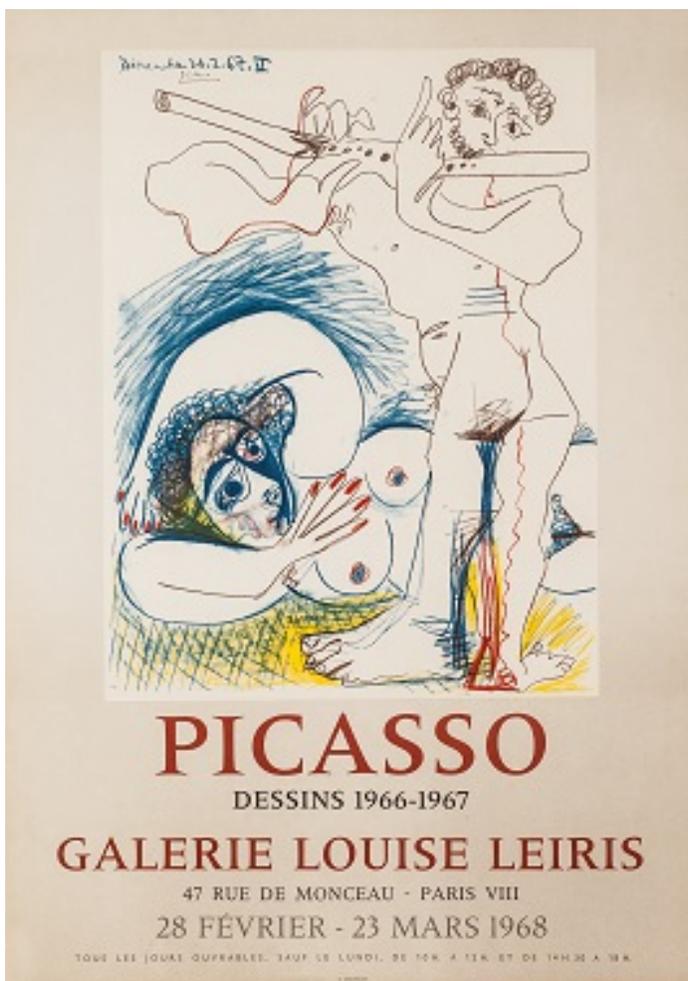
Rodrigo: Not in Rodrigo
Title: Picasso (avant la lettre signed)
Publisher, Museum or Gallery: Centre Culturel International Université de Genève (Février 1968)
Date: 1968
Size in cm. Plate (sheet): 39.5 x 33.3 (65 x 48)
Print run: 50 numbered and signed impressions avant la lettre on Vélin d'Arches
Technique: photo lithograph
Printer: Mourlot Frères, Paris
Comment : Czwiklitzer only

mentions that there were 50 impressions avant la lettre. In fact, the edition of 50 is numbered and signed, but there were many other unsigned avant la lettre impressions.

No.: 595
Czwiklitzer dtv No.: Not illustrated in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Picasso (avant la lettre)
Publisher, Museum or Gallery: Centre Culturel International Université de Genève (Février 1968)
Date: 1968
Size in cm. Plate (sheet): 39.5 x 33.3 (65 x 48)
Print run: Unknown number of unnumbered, unsigned impressions avant la lettre on Vélin d'Arches
Technique: photo lithograph
Printer: Mourlot Frères, Paris



No.: 596
Czwiklitzer dtv No.: 322 **Rodrigo:** Not in Rodrigo
Title: Picasso Grafik
Publisher, Museum or Gallery: Museum der bildenden Künste, Leipzig
Date: 1968
Size in cm. Plate (sheet): (79 x 58,5)
Print run: Unknown
Technique: Offset
Printer: Unknown
Catalogue graphic work : Reuße 151, Mourlot 44, Rau 139, Bloch 400



No.: 597
Czwiklitzer dtv No.: 323 **Rodrigo:** 171
Title: Dessins 1966 – 1967
Publisher, Museum or Gallery: Galerie Louise Leiris, Paris 28 février - 23 mars 1968
Date: 1968
Size in cm. Plate (sheet): 71,5 x 50,5
Print run: 2000 Impressions
Technique: Photo lithograph
Printer: Mourlot Frères, Paris

No.: 598

Czwiklitzer dtv No.: 324 Rodrigo: 172

Title: Picasso Pintura Dibujo Grabado

Publisher, Museum or Gallery: Sala Gaspar, Barcelona March 1968

Date: 1968

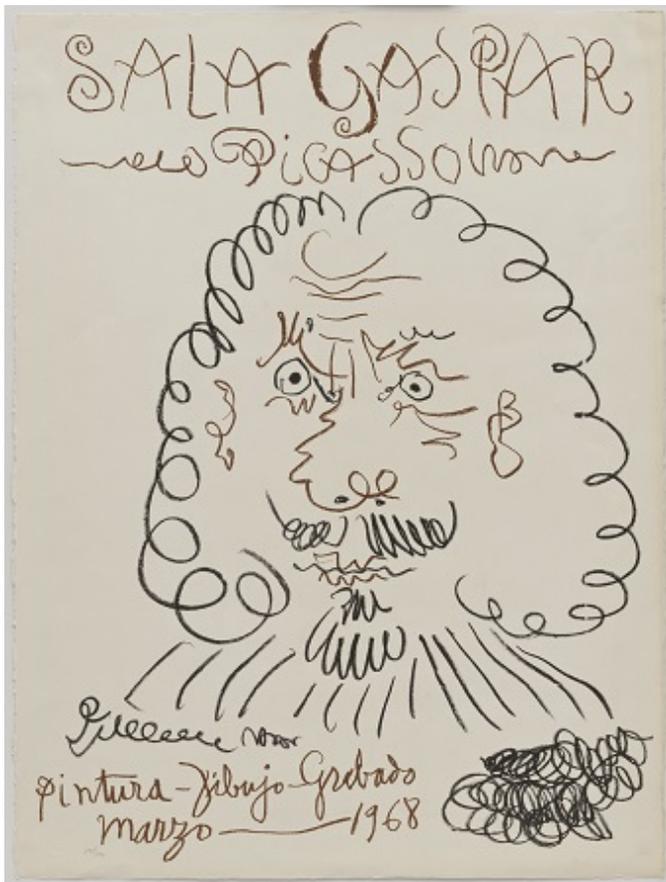
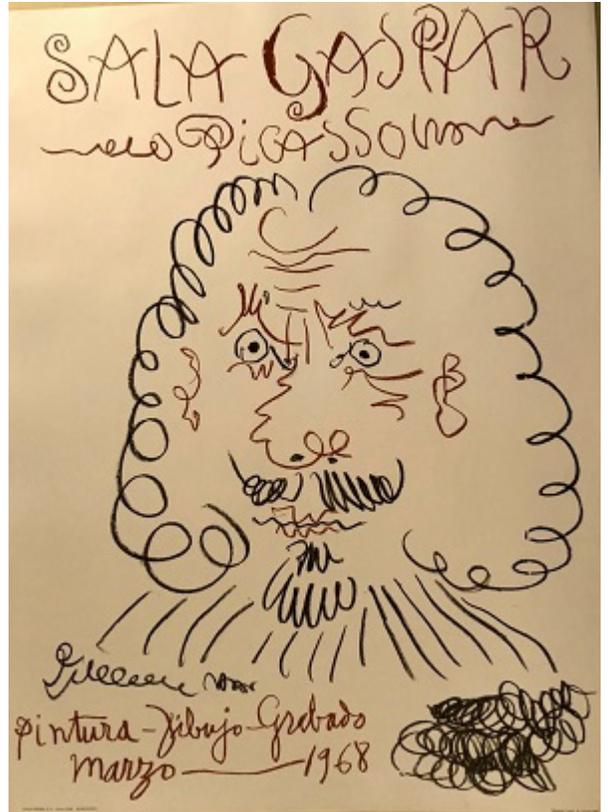
Size in cm. Plate (sheet): 70 x 51

Print run: 1000 impressions on poster paper;

Technique: photo lithograph

Printer: Foto-Repro, Barcelona

Comment : Rodrigo claims that there were 5000 impressions of the poster plus 1000 luxury impressions, plus another edition on 76 x 57 paper. We believe he is mistaken and Czwiklitzer is right. There were 1000 poster impressions on 70 x 51 paper and 1000 luxury impressions on Guarro paper of 76 x 56 cm.



No.: 599

Czwiklitzer dtv No.: Not illustrated in Czwiklitzer Rodrigo: Not illustrated in Rodrigo

Title: Picasso Pintura Dibujo Grabado (luxury edition)

Publisher, Museum or Gallery: Sala Gaspar, Barcelona March 1968

Date: 1968

Size in cm. Plate (sheet): 76 x 56

Print run: 1000 numbered unsigned impressions on luxury Guarro paper;

Technique: photo lithograph

Printer: Foto-Repro, Barcelona

Comment: The fact that there is no signed edition of this print is explained by the fact that it was printed at the printing shop of Joan Gaspar in Barcelona, where worked master printer Damián (Damià) Caus. Too far from Notre-Dame-de-Vie in Mougins, where the painter lived, to transport the unsigned prints and return them to Barcelona, where they were commercialized by Gaspar.

No.: 600

Czwiklitzer dtv No.: 325 **Rodrigo:** 173

Title: Journée des intellectuels pour le Vietnam

Publisher, Museum or Gallery:

Date: 1968

Size in cm. Plate (sheet): 77 x 118 for the page with 4 posters (see photo)

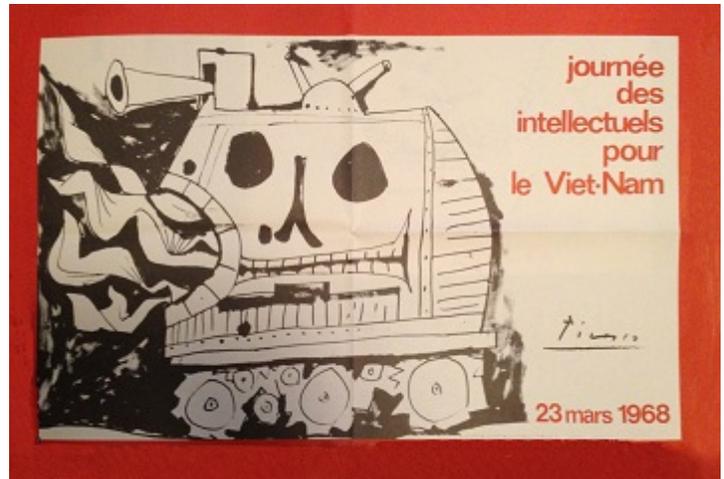
Print run: Unknown

Technique: Typography

Printer: J.P. London, Paris

Catalogue graphic work : Reuße 860

Comment : There were other posters by eight painters, including, Matta, Vasarely, Rebeyrole and Pignon, who participated in 1968 at an event held in Paris calling for intellectual circles around the world to act and help end the American war in Vietnam. What Rodrigo illustrates is the four posters together.



No.:

600 A

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: La guerre

Publisher, Museum or Gallery:

Date: 1968

Size in cm. Plate (sheet): 25 x 32 (42,3 x 52,2)

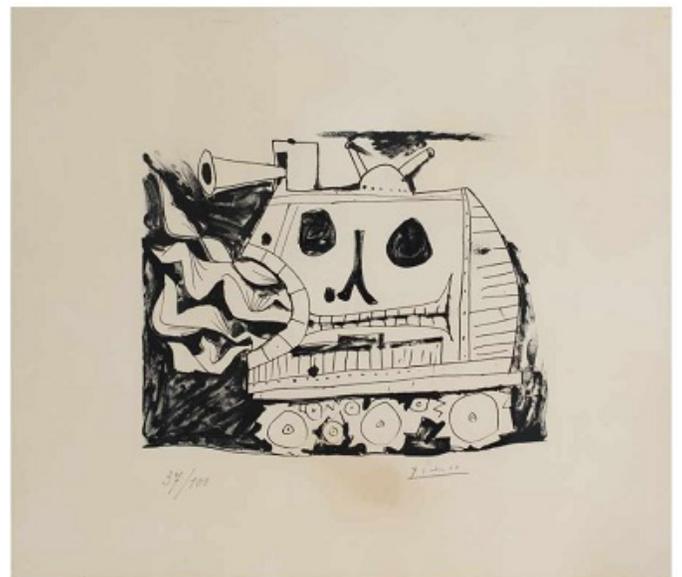
Print run: 100 numbered and signed impressions

Technique: offset lithograph

Printer: J.P. London, Paris

Catalogue graphic work : Reuße 860

Comment : The drawing used for this lithograph and the above posters was drawn by Picasso for the newspaper Democritie Nouvelle (October 5, 1951)



No.: 601

Czwiklitzer dtv No.: 325 A Rodrigo: 190

Title: **March against death. March on Washington (San Francisco)**

Publisher, Museum or Gallery: National Mobilization Committee to End the War in Vietnam

Date: 1969

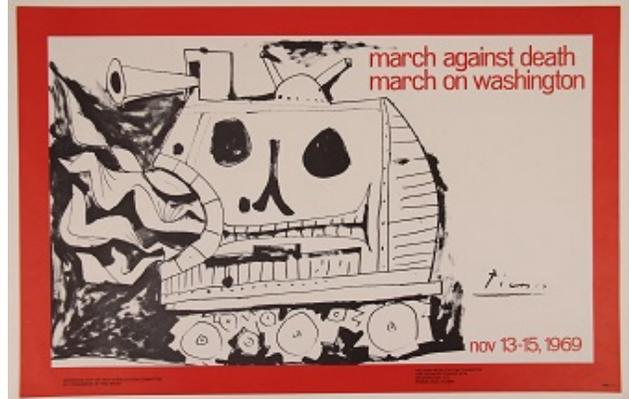
Size in cm. Plate (sheet): 38 x 59

Print run: Unknown

Technique: Typography

Printer: Unknown

Comment : See also color variation of this poster



No.: 602

Czwiklitzer dtv No.: Not in Czwiklitzer Rodrigo: Not in Rodrigo

Title: **March against death. March on Washington (San Francisco)**

Publisher, Museum or Gallery: National Mobilization Committee to End the War in Vietnam

Date: 1969

Size in cm. Plate (sheet): 38 x 59

Print run: Unknown

Technique: Typography

Printer: Unknown



No.: 603

Czwiklitzer dtv No.: 326 Rodrigo: Not in Rodrigo

Title: **Graphik des 20. Jahrhundert**

Publisher, Museum or Gallery: Galerie Commeter, Hamburg

Date: 1968

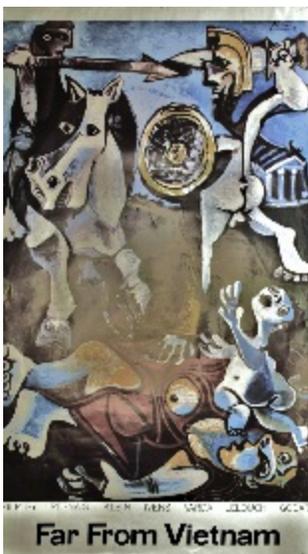
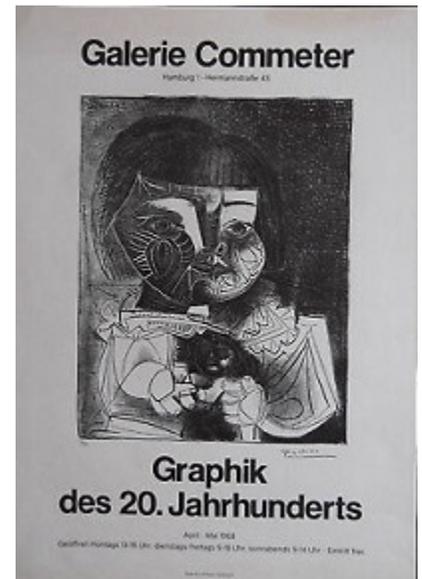
Size in cm. Plate (sheet): (59 x 42)

Print run: Unknown

Technique: Typography

Printer: Conrad Kayser, Hamburg

Catalogue graphic work : Reuße 614, Mourlot 229, Bloch 727, Rau 563



No.: 604

Czwiklitzer dtv No.: 327 Rodrigo: Not in Rodrigo

Title: **1968 Far From Vietnam Film by Resnais, Klein, Ivens, Varda, Lelouch, Godard**

Publisher, Museum or Gallery: Pushpin Studios, New York

Date: 1968

Size in cm. Plate (sheet): (108 x 75,5)

Print run: 5000 impressions

Technique: Offset

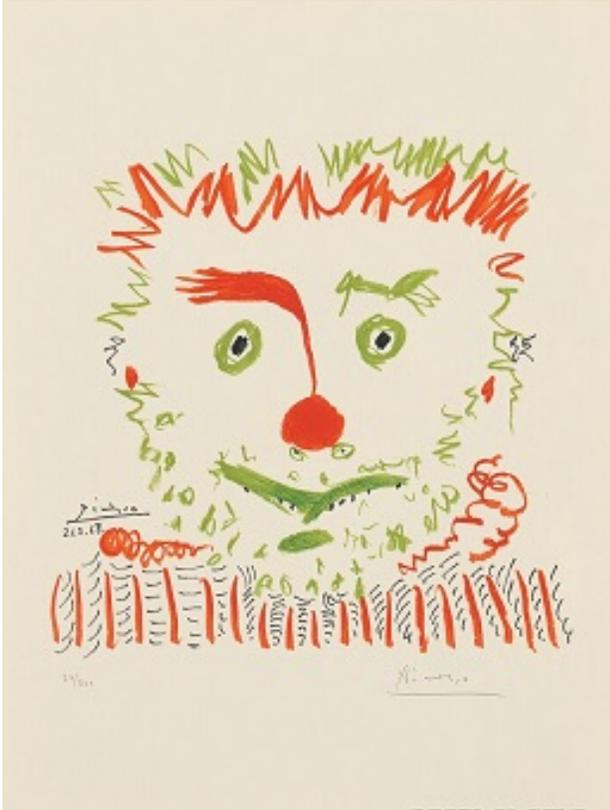
Printer: Linoln Graphic Arts, New York

No.: 605

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Carnival 1968
Publisher, Museum or Gallery: Le Patriote
Date: 1968
Size in cm. Plate (sheet): (63 x 43)
Technique: Offset
Printer: Le Patriote
Comment : Front page for Le Patriote for February 24- March 1st, 1968



No.: 606
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Le clown
Publisher, Museum or Gallery: Le Patriote
Date: 1968
Size in cm. Plate (sheet): 32.0 x 32.3 (54 x 40)
Print run: 300 signed and numbered impressions
Technique: Lithograph
Printer: Mourlot
Comment : Commercialized by Le Patriote



No.: 607

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Los Minotauros
Publisher, Museum or Gallery: Galería Colibri, San Juan de Puerto Rico
Date: 1968
Size in cm. Plate (sheet): (55 x 40)
Print run: Unknown
Technique: Silkscreen



No.: 608

Czwiklitzer dtv No.: 329 **Rodrigo:** Not in Rodrigo

Title: Picasso Das Graphische Werk 1958 - 1963

Publisher, Museum or Gallery: Kunsthaus Zürich May 28 – July 28, 1968

Date: 1968

Size in cm. Plate (sheet): 60,5 x 50 and 128 x 90,5

Print run: 800 impressions for each size

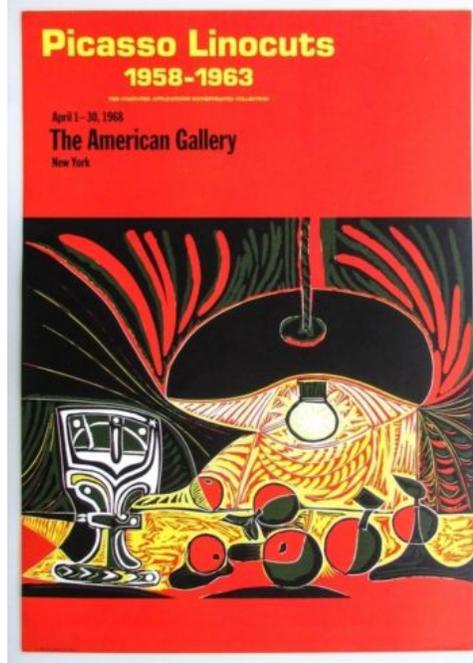
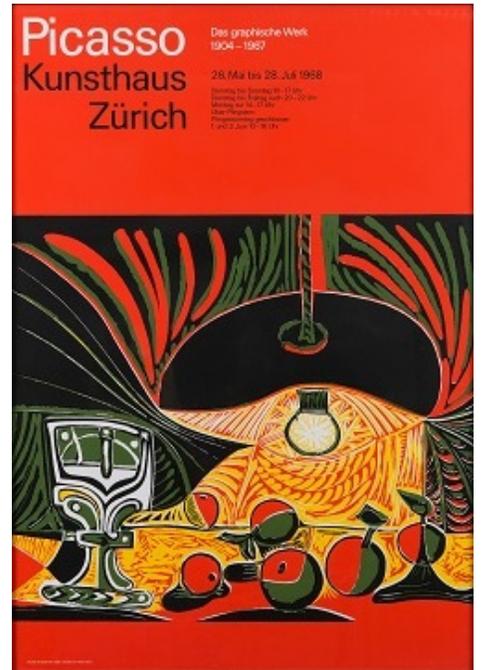
Technique: Silkscreen

Printer: Albin Uldry, Bern

Catalogue graphic work : Bloch 1101

Comment : The first exhibition by this name was held at The American Gallery, New York (The Computer Applications Incorporated Collection), April 1 to 30, 1968. It subsequently travelled to the Kunsthaus Zürich May 28 – July 28, 1968 (Czwiklitzer 329). The following year it went to the Museum of Fine Arts, Boston (The Computer Applications Incorporated Collection) from January 28 to February 28, 1969. It then traveled to the Baltimore Museum of Art, Baltimore (The Computer Applications Incorporated Collection), May 6 to June 29, 1969 (unrecorded by Czwiklitzer). Its final stop appears to have been to The New York

Cultural Center, New York (The Computer Applications Incorporated Collection), June 24 to September 20, 1970 (unrecorded by Czwiklitzer).



No.: 609

Czwiklitzer dtv No.: 329 A (Not illustrated)

Rodrigo: Not in Rodrigo

Title: Picasso Linocuts 1958 - 1963

Publisher, Museum or Gallery: The American Gallery, New York. The Computer Applications Incorporated Collection April 1 to 30, 1968

Date: 1968

Size in cm. Plate (sheet): 72,2 x 50,8

Print run: 500

Technique: Silkscreen

Printer: Triton Press, New York

Catalogue graphic work : Bloch 1101

No.: 610

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Picasso Linocuts 1958 - 1963

Publisher, Museum or Gallery: Baltimore Museum of Art. May 6 to June 29, 1969

Date: 1969

Size in cm. Plate (sheet): 72,2 x 50,8

Print run: 500

Technique: Silkscreen

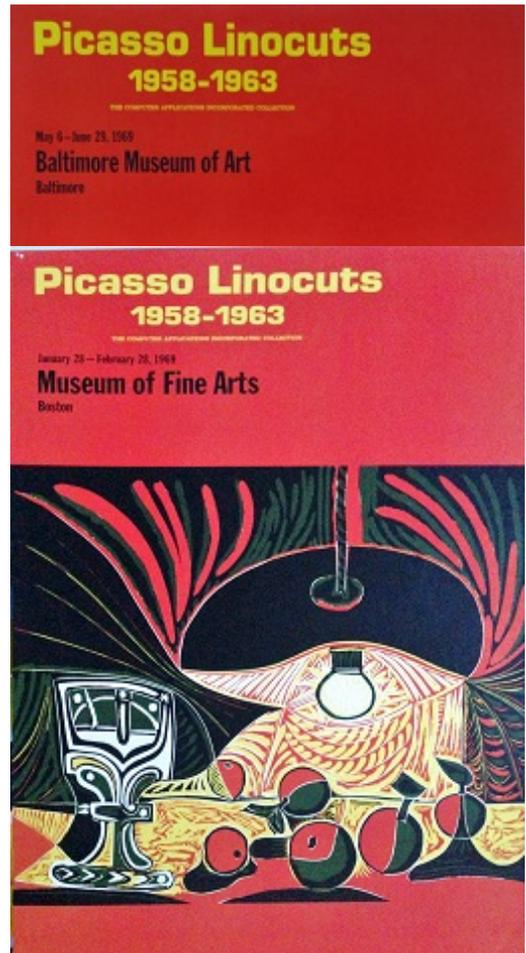
Printer: Triton Press, New York

Catalogue graphic work : Bloch 1101

No.: 611

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Picasso Linocuts 1958 - 1963



Publisher, Museum or Gallery: Museum of Fine Arts, Boston. January 28 to February 28, 1969

Date: 1969

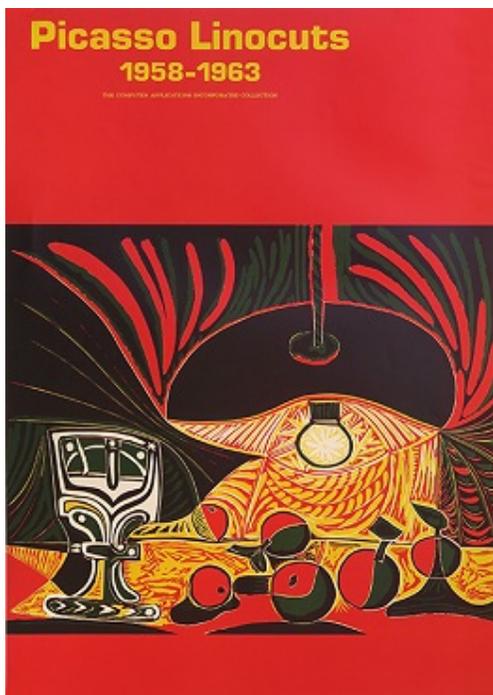
Size in cm. Plate (sheet): 72,2 x 50,8

Print run: 500

Technique: Silkscreen

Printer: Triton Press, New York

Catalogue graphic work : Bloch 1101



24 to September 20, 1970

Date: 1969

Size in cm. Plate (sheet): 72,2 x 50,8

Print run: 500

Technique: Silkscreen

Printer: Triton Press, New York

Catalogue graphic work : Bloch 1101

No.: 612

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Picasso Linocuts 1958 - 1963

Publisher, Museum or Gallery: The American Gallery, New York. The Computer Applications Incorporated Collection June 24 to September 20, 1970

Date: 1968

Size in cm. Plate (sheet): 72,2 x 50,8

Print run: 500

Technique: Silkscreen

Printer: Triton Press, New York

Catalogue graphic work : Bloch 1101

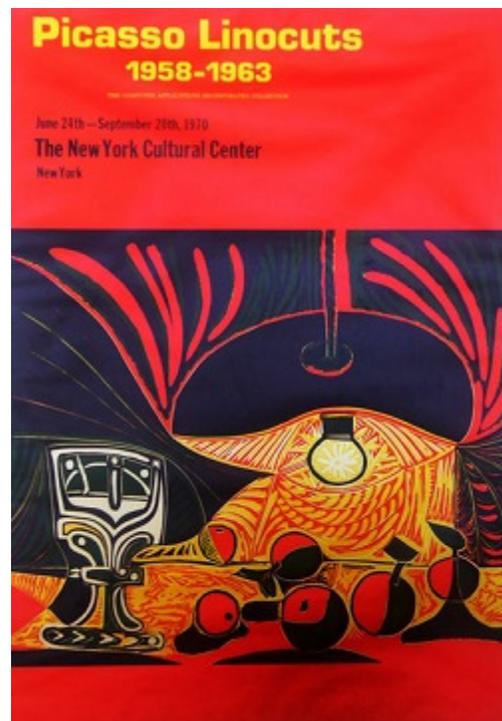
No.: 613

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Picasso Linocuts 1958 - 1963

Publisher, Museum or Gallery: The New York Cultural Center, N.Y.. June



No.: 614

Czwiklitzer dtv No.: 330 **Rodrigo:** 175

Title: 24 Meister des 20. Jahrhunderts

Publisher, Museum or Gallery: Galerie Nierendorf, Berlin

Date: 1968. Dimensions papier

Size in cm. Plate (sheet): (83 x 48); (81,5 x 46,5 Rodrigo)

Print run: 2000 impressions

Technique: Offset

Printer: Lindemann & Lüdecke, Berlin



No.: 615

Czwiklitzer dtv No.: 332 **Rodrigo:** 177

Title: Biennale Internationale de la Céramique d'Art

Publisher, Museum or Gallery: Association des Potiers de Vallauris

Date: 1968 bienal-cerámica-en-el-arte-Vallauris

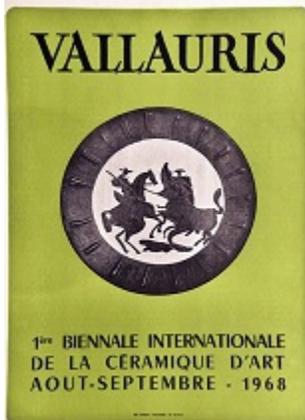
Size in cm. Plate (sheet): (77 x 56 and 38 x 52)

Print run: 1500 impressions small size and 150 impressions large size

Technique: Typography

Printer: Arnéra, Vallauris

Comment : Rodrigo wrongly inverts the size of the edition



No.: 616

Czwiklitzer dtv No.: 334 **Rodrigo:** 180

Title: Picasso

Publisher, Museum or Gallery: Louisiana Museum of Modern Art, Humlebaek

Date: 1968

Size in cm. Plate (sheet): (85 x 62)

Print run: 10000 impressions

Technique: Offset

Printer: J.CHR. Sorensen & Co., Copenhagen



No.: 617

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not illustrated in Rodrigo

Title: Malerei des 20. Jahrhunderts

Publisher, Museum or Gallery: Kunstsammlung Nordrhein-Westfalen, Düsseldorf

Date: 1968

Size in cm. Plate (sheet): (85 x 62)



No.: 618

Czwiklitzer dtv No.: 335 **Rodrigo:** Not in Rodrigo

Title: Picasso Graphik

Publisher, Museum or Gallery: Holbeinhaus, Augsburg

Date: 1968

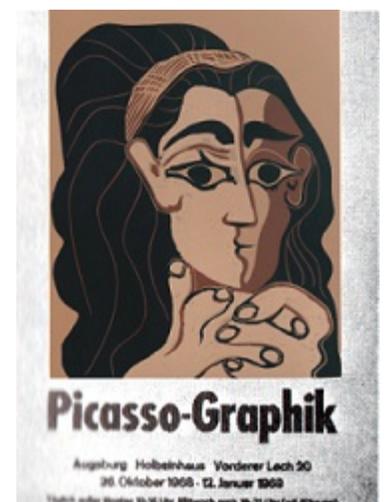
Size in cm. Plate (sheet): (84 x 59)

Print run: Unknown

Technique: Typography

Printer: Himmer, Augsburg

Catalogue graphic work : Bloch 1081

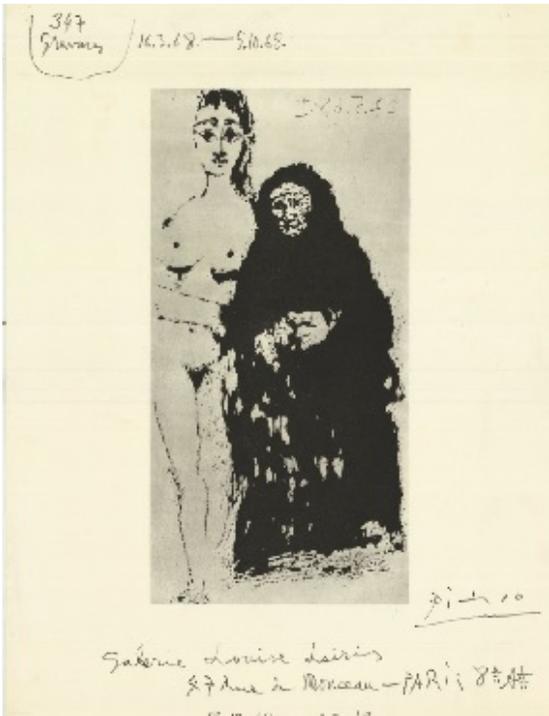


No.: 619
Czwiklitzer dtv No.: 337 **Rodrigo:** Not in Rodrigo
Title: Braque Chagall Picasso Graphic
Publisher, Museum or Gallery: Galerie Valentin, Stuttgart
Date: 1968
Size in cm. Plate (sheet): 80 x 59,5
Print run: 500 impressions
Technique: Silkscreen
Printer: Frank Kicherer, Stuttgart
Comment :



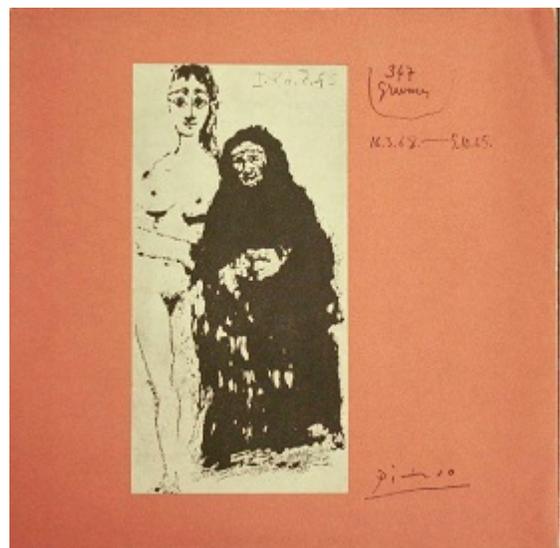
Braque
 Chagall Picasso
 Graphik
 Galerie Valentin
 Stuttgart Königbau
 Dez.68 Jan.69

No.: 620

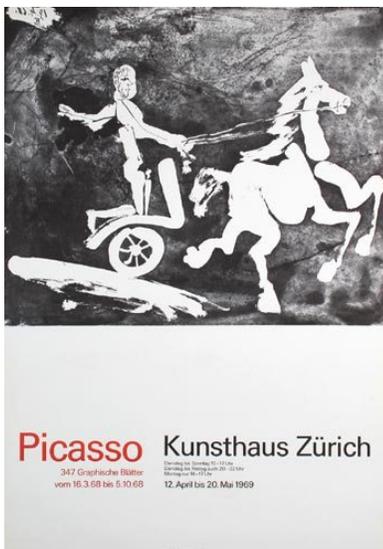
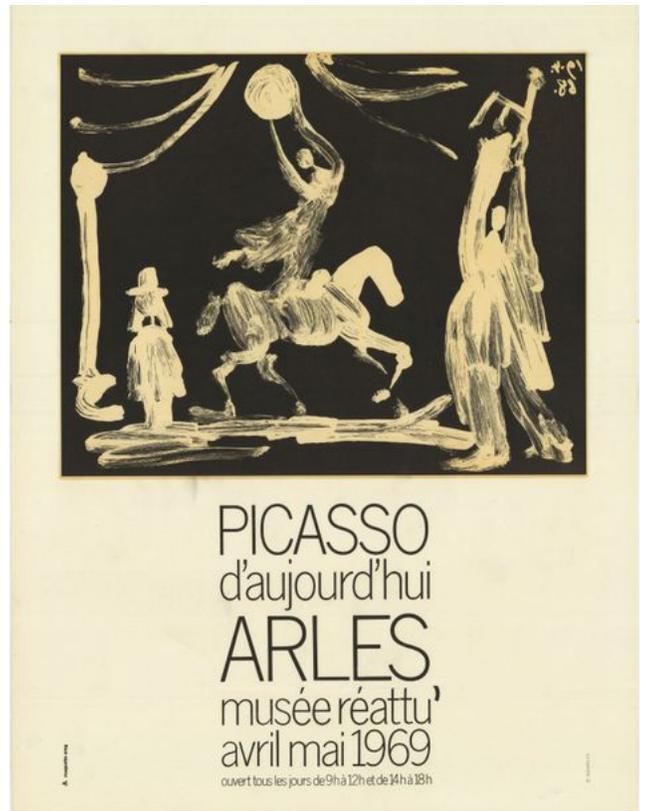


Czwiklitzer dtv No.: 338 **Rodrigo:** Not in Rodrigo
Title: 347 Gravures
Publisher, Museum or Gallery: Galerie Louise Leiris, Paris
Date: 1968
Size in cm. Plate (sheet): (70 x 50,5)
Print run: 1250 impressions
Technique: Offset
Printer: Draeger, Paris

No.: 621
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo:
Title: 347 Graphische Blätter aus dem Jahre 1968
Publisher, Museum or Gallery: Akademie Der Kunste Berlin
Date: 1968
Size in cm. Plate (sheet): (89,5 x 81 and 30 x 33,5)
Print run: Unknown
Technique: Offset
Printer: H. u R. Albitz, Gedatdruck, Berlin



No.: 622
Czwiklitzer dtv No.: 340 **Rodrigo:** 182
Title: Picasso d'aujourd'hui
Publisher, Museum or Gallery: Musée Réattu, Arles
Date: 1969
Size in cm. Plate (sheet): 65 x 50
Print run: 1000
Technique: Lithograph
Printer: Mourlot Frères, Paris



No.: 623
Czwiklitzer dtv No.: 343
Rodrigo: 183
Title: Picasso, 347 Graphische Blätter
Publisher, Museum or Gallery: Kunsthhaus, Zurich 12 April - 20 Mai 1969
Date: 1969.
Size in cm. Plate (sheet): (34 x 48,5 and 128 x 90,5)
Print run: 400 impressions in small size and 500 on large one
Technique: Typography
Printer: Fotorotar A.G. Zürich

No.: 624

Czwiklitzer dtv No.: 341 **Rodrigo:** Not in Rodrigo

Title: Picasso 50 Céramiques originales

Publisher, Museum or Gallery: Galerie Madoura, Vallauris

Date: 1969

Size in cm. Plate (sheet): (52 x 38)

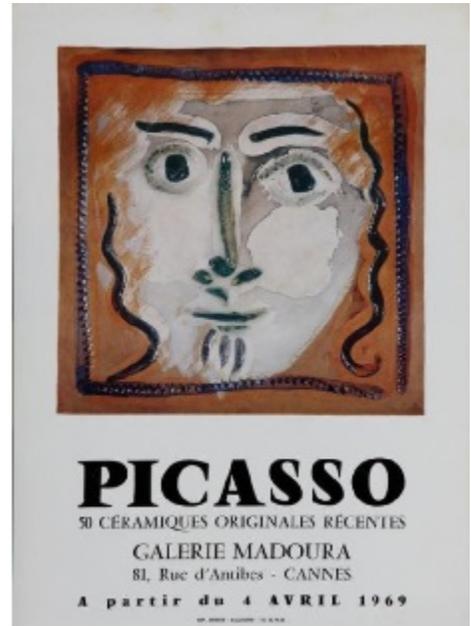
Print run: 600 impressions

Technique: Typography (Czwiklitzer)

Printer: Imprimerie Arnera, Vallauris

Catalogue graphic work :

Comment : Rodrigo misses this poster



No.: 625

Czwiklitzer dtv No.: 341 A **Rodrigo:**

Not in Rodrigo

Title: 35 Empreintes Originales

Recentes

Publisher, Museum or Gallery: Galerie

Lucie Weill, Paris

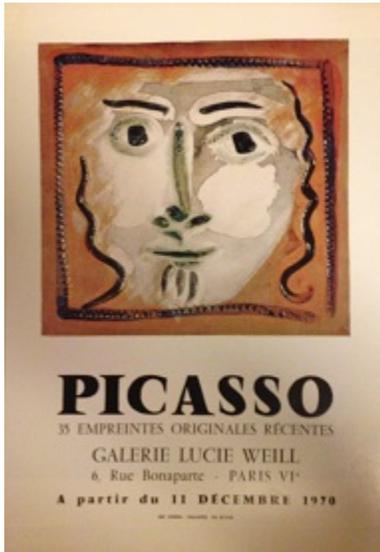
Date: 1970

Size in cm. Plate (sheet): (72 x 52,5)

Print run: Unknown

Technique: Typography ?

Printer: Imprimerie Arnéra, Vallauris



No.: 626

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: 621

Title: Editions Céramiques

Publisher, Museum or Gallery:

Galerie Madoura, Vallauris

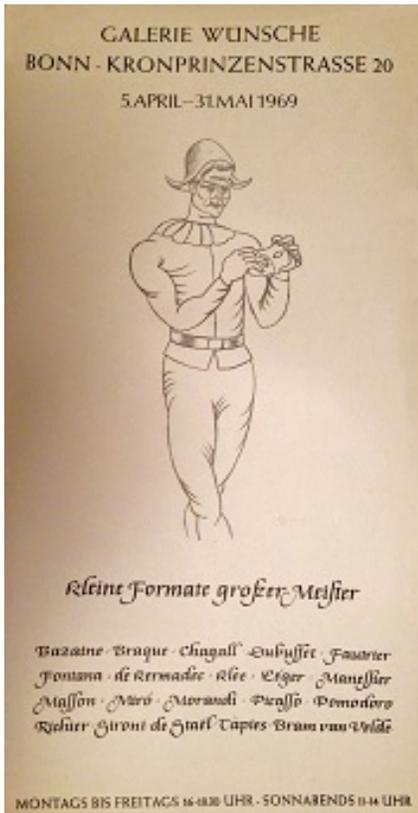
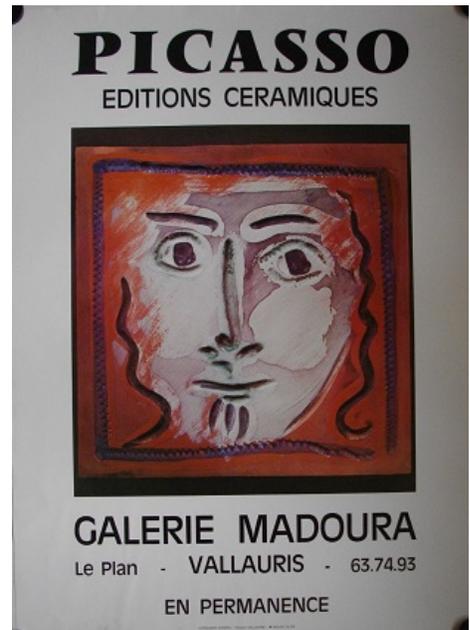
Date: ?

Size in cm. Plate (sheet): (72 x 52,5)

Print run: Unknown

Technique: Lithograph

Printer: Imprimerie Arnéra, Vallauris



No.: 627

Czwiklitzer dtv No.: 342 **Rodrigo:**

Not in Rodrigo

Title: Kleine Formate großer Meister

Publisher, Museum or Gallery: Galerie Wünsche, Bonn

Date: 1968

Size in cm. Plate (sheet): (69,5 x 39)

Print run: Unknown

Technique: Lithograph

Printer: Unknown

No.: 628

Czwiklitzer dtv No.: 346 **Rodrigo:** Not in Rodrigo

Title: Picasso Bilder, Zeichnungen, Graphik, Keramik

Publisher, Museum or Gallery: Kunstverein, Braunschweig

Date: 1969

Size in cm. Plate (sheet): 84 x 59,5

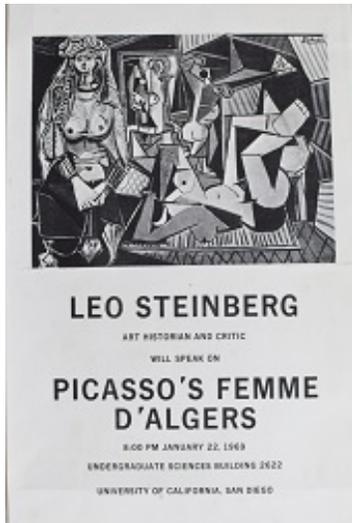
Print run: 400

Technique: Silkscreen

Printer: L. & S. Ritzi, Trossingen

Catalogue: Zervos XIX :366

Comment :



No.: 629

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Picasso's Femme d'Algers

Publisher, Museum or Gallery:

University of California at San Diego

Date: 1969



No.: 630

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Keramik Originalgraphik

Publisher, Museum or Gallery: Galerie Wünsche Bonn

Date: 1970



No.: 631
Czwiklitzer dtv No.: 348 **Rodrigo:** 185
Title: **Hommage à René Char**
Publisher, Museum or Gallery: Musée d'Art Moderne de Céret Juillet - Août - septembre 1969
Date: 1969
Size in cm. Plate (sheet): (78,5 x 52,5); (64 x 45 Rodrigo)
Print run: 2900 impressions as a poster
Technique: **Lithograph**
Printer: Mourlot Frères, Paris (Henri Deschamps Lithographer)



Czwiklitzer dtv No.: Not illustrated in Czwiklitzer **No.:** 632 **Rodrigo:**

Not in Rodrigo

Title: **Hommage à René Char (avant la lettre)**

Publisher, Museum or Gallery: Musée d'Art Moderne de Céret Juillet - Août - septembre 1969

Date: 1969

Size in cm. Plate (sheet): 78,5 x 52,5

Print run: 100 impressions avant la lettre on Vélín d'Arches

Technique: Lithograph

Printer: Mourlot Frères, Paris (Henri Deschamps Lithographer)

Comment : This impression keeps the printed date, signature and credit to Henri Deschamps)



No.: 633

Czwiklitzer dtv No.:

Not in Czwiklitzer

Rodrigo: Not in

Rodrigo

Title: **Hommage à René Char (avant la lettre without printed date)**

Publisher, Museum or Gallery: Musée d'Art Moderne de Céret Juillet - Août - septembre 1969

Date: 1969

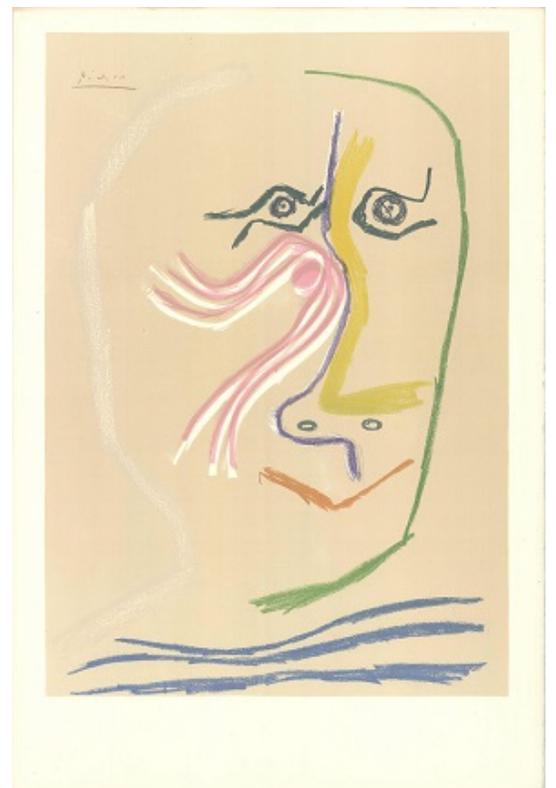
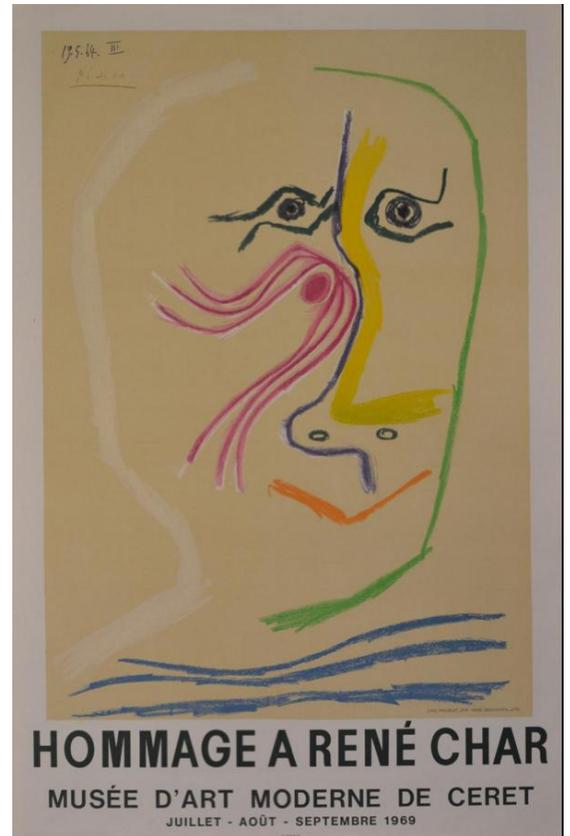
Size in cm. Plate (sheet): 78,5 x 52,5

Print run: unknown number of impressions on Vélín d'Arches

Technique: Lithograph

Printer: Mourlot Frères, Paris (Henri Deschamps Lithographer)

Comment : This impression has eliminated the printed date and credit to Henri Deschamps, but has kept the Picasso plate signature)



No.: 634

Czwiklitzer dtv No.: 349 **Rodrigo:** Not in Rodrigo

Title: Art Graphique du XXeme Siècle

Publisher, Museum or Gallery: Palais de l'Europe, Menton

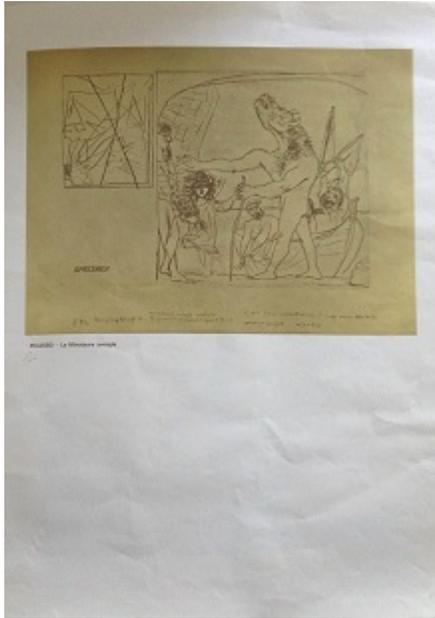
Date: 1969

Size in cm. Plate (sheet): (62 x 46)

Print run: Unknown

Technique: Typography

Printer: Magenta, S. Ariano, Menton



No.: 635

Czwiklitzer dtv No.: Not in

Czwiklitzer Rodrigo: Not in

Title: Art Graphique du

Siècle (avant la lettre)

Publisher, Museum or

Palais de l'Europe, Menton

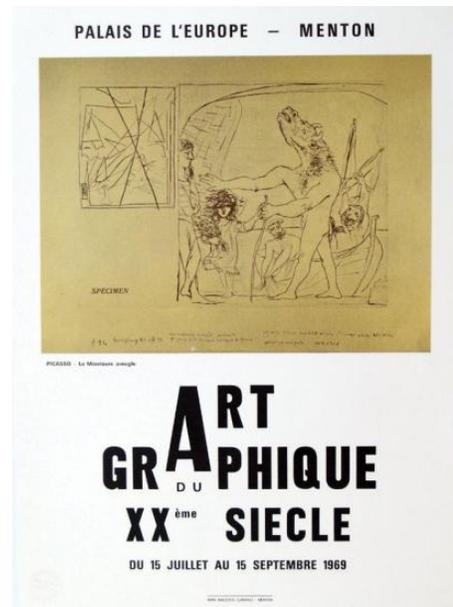
Date: 1969

Size in cm. Plate (sheet):

Print run: 100 numbered impressions

Technique: Typography

Printer: Magenta, S. Ariano, Menton

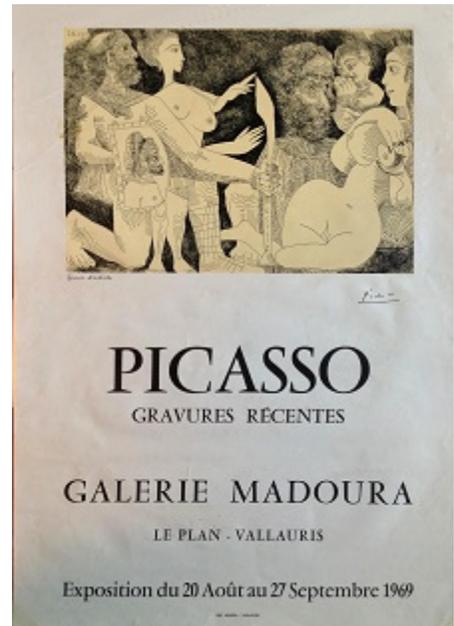


Rodrigo
XXeme

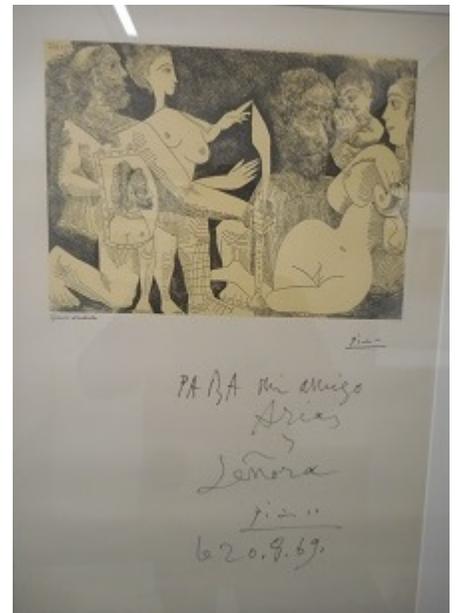
Gallery:

(62 x 46)

No.: 636
Czwiklitzer dtv No.: 350 **Rodrigo:** 186
Title: Gravures Récentes
Publisher, Museum or Gallery: Galerie Madoura 20 aout au 27 septembre 1969
Date: 1969
Size in cm. Plate (sheet): (62x42)
Print run: 1000 impressions, of which
Technique: Typography
Printer: Imprimerie Arnera Vallauris
Catalogue graphic work : Bloch 452



No.: 637
Czwiklitzer dtv No.: Not illustrated in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Gravures Récentes (avant la lettre)
Publisher, Museum or Gallery: Galerie Madoura 20 aout au 27 septembre 1969
Date: 1969
Size in cm. Plate (sheet): (62x42)
Print run: 100 avant la lettre impressions on Vélín d'Arches
Technique: Typography
Printer: Imprimerie Arnera Vallauris
Catalogue graphic work : Bloch 452
Comment: We illustrate here two avant la lettre impressions, dedicated "Pour Norman Granz son ami Picasso le 29.8.69" and "Para mi amigo Arias y Señora. Le 20.08.69". This proves both that Picasso was directly involved in the making of this poster, approved the impressions and had avant la lettre proofs before the exhibition started.



No.: 638

Czwiklitzer dtv No.: 351 **Rodrigo:** Not in Rodrigo

Title: A selection of engravings from Suite 347

Publisher, Museum or Gallery: Far Gallery, New York

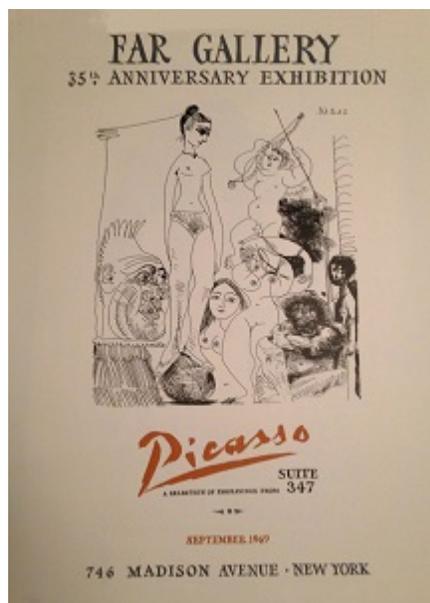
Date: 1969

Size in cm. Plate (sheet): (75,7 x 54)

Print run: 250 numbered impressions

Technique: Offset

Printer: Bank Street Atelier, New York



No.: 639

Czwiklitzer dtv No.: 352 Rodrigo: 187

Title: Picasso, 347 Graphische Blätter aus dem Jahre 1968

Publisher, Museum or Gallery: Kölnischer Kunstverein. 5 Sept. - 8 Okt. 1969.

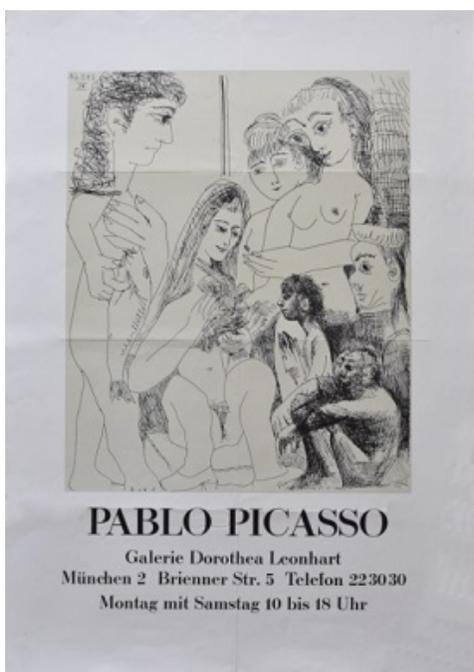
Date: 1969.

Size in cm. Plate (sheet): (86 x 61)

Print run: 600 impressions

Technique: Offset

Printer: Greven und Bechthold, Köln



No.: 640

Czwiklitzer dtv No.: 352 A

(Not illustrated) Rodrigo: Not in Rodrigo

Title: Pablo Picasso

Publisher, Museum or Gallery:

Galerie Dorothea Leonhart,
Munich

Date: 1970.

Size in cm. Plate (sheet): (86 x 61)

Print run: 3000 impressions

Technique: Offset

Printer: Greven und Bechthold,
Köln

No.: 641

Czwiklitzer dtv No.: 354

Rodrigo: 189

Title: Apollinaire

Publisher, Museum or Gallery:

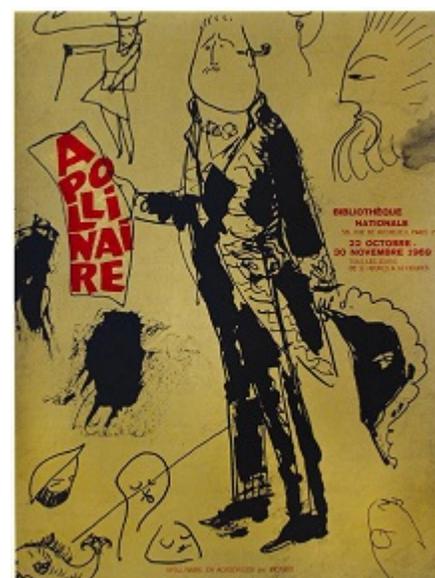
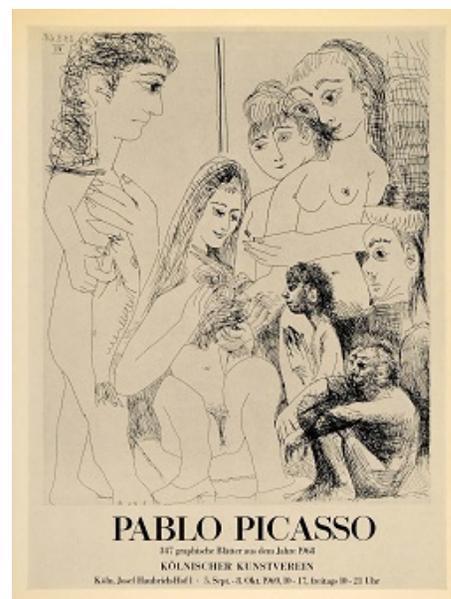
Bibliothèque Nationale. Paris

Date: 1969

Size in cm. Plate (sheet): (60 x 45)

Print run: 2500 impressions

Technique: Offset



Printer: I.C.C. (London Imp),
Paris

Comment : Apollinaire en
Académicien par Picasso

No.: 642

Czwiklitzer dtv No.: 355

Title: Picasso

Publisher, Museum or Gallery: Pace Columbus November-December
1969

Date: 1969

Size in cm. Plate (sheet): 60,5 x 45

Print run: unknown

Technique: Silkscreen

Printer: unknown

Rodrigo: Not in Rodrigo



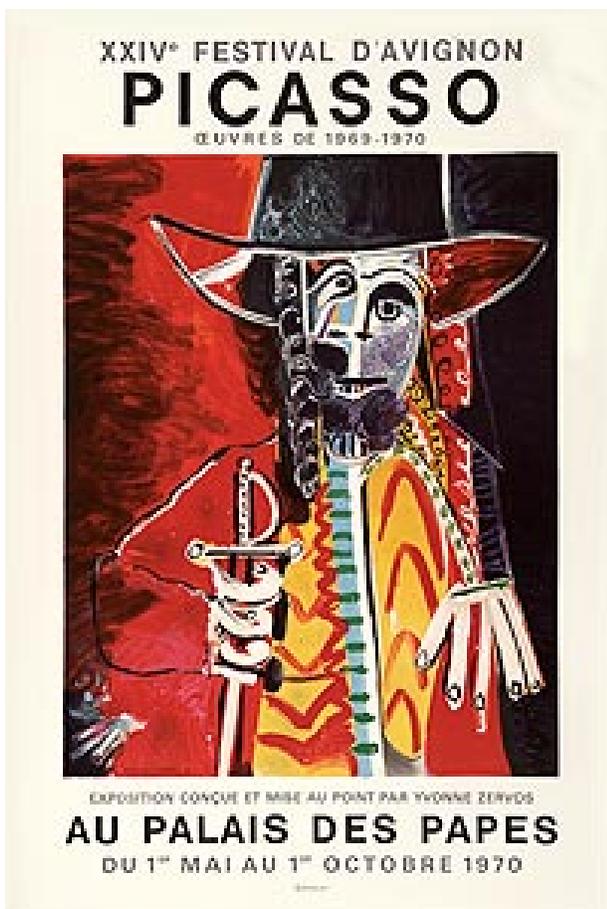
Picasso

PACE COLUMBUS 1460 EAST BROAD STREET
NOVEMBER / DECEMBER 1969

No.: 643
Czwiklitzer dtv No.: 356 **Rodrigo:** Not in Rodrigo
Title: De Lautrec à Picasso
Publisher, Museum or Gallery: Librairie Galerie Henri Wenger, Zurich
Date: 1969
Size in cm. Plate (sheet): (59,5 x 29,5)
Print run: 100 impressions
Technique: Typography
Printer: Dölf Hürlimann, Zurich
Catalogue graphic work : Bloch 396



No.: 644
Czwiklitzer dtv No.: 364 **Rodrigo:** 195
Title: Festival d'Avignon - Picasso Oeuvres de 1969-1970
Publisher, Museum or Gallery: Palais des Papes, Avignon
Date: 1969
Size in cm. Plate (sheet): (75,5 x 50,5); (78 x 52,5 Rodrigo)
Print run: 10000 impressions ; 11100 (Rodrigo)
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps Lithographer)



No.: 645
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Plakate von Picasso
Publisher, Museum or Gallery: Kölnischer Kunstverein, Köln 5. September - 8. Oktober 1969
Date: 1969
Size in cm. Plate (sheet): (84 x 60)
Print run: 600 impressions
Technique: Offset
Printer: Greven und Bechthold, Köln
Catalogue graphic work : Bloch 1492



No.: 646

Czwiklitzer dtv No.: 357 (not illustrated)

Rodrigo: Not in Rodrigo

Title: **Le musée dans la rue**

Publisher, Museum or Gallery: Nuit du
Faubourg St-Honoré

Date: 1970

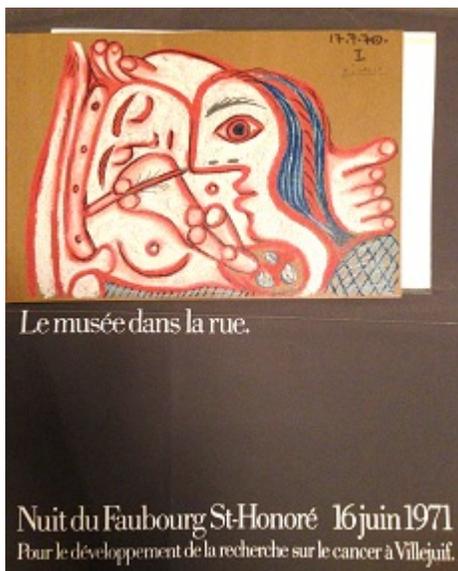
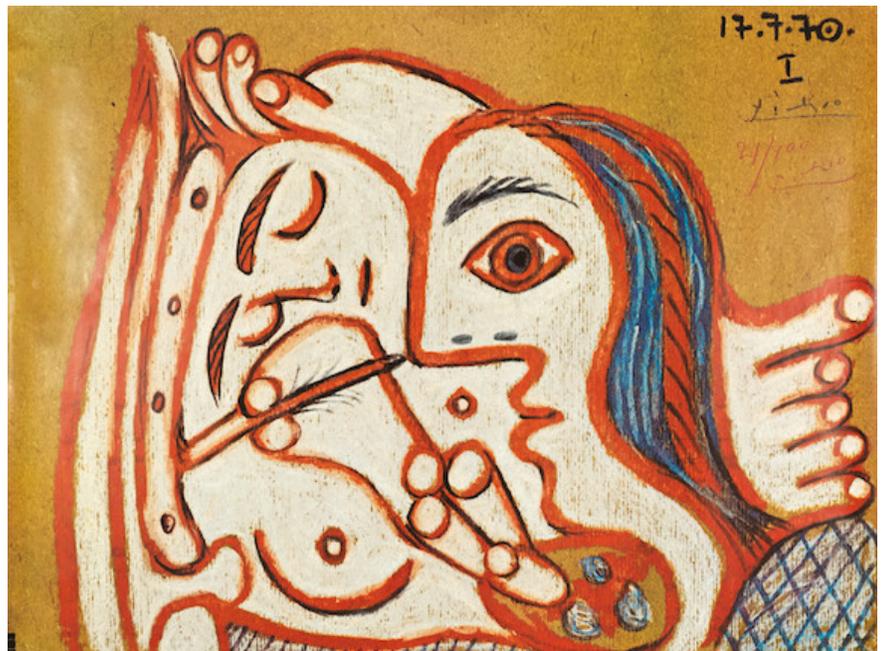
Size in cm. Plate (sheet): 156 x 118 cm

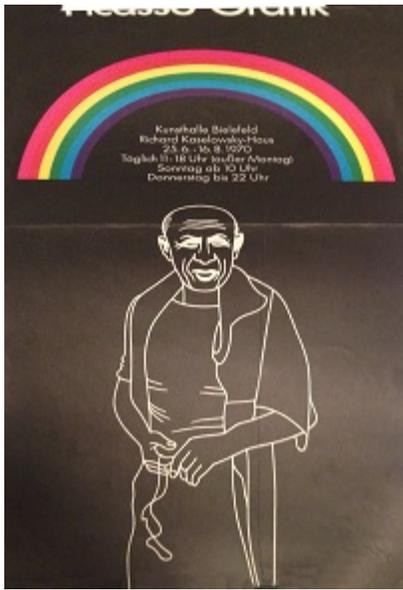
Print run: Unknown number of poster
impressions; 100 avant la lettre impressions
numbered and signed

Technique: Offset lithograph

Printer: Ets. St.-Martin, Paris

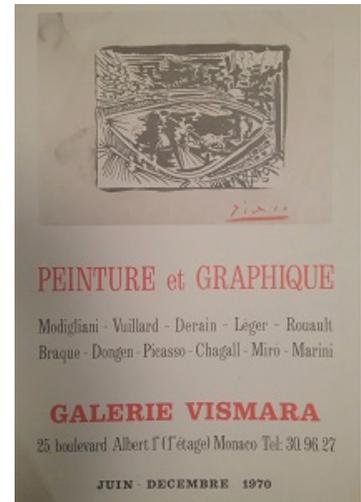
Comment: Apparently, the lithograph was
meant to be glued to a larger paper to be
used as advertising material, as the next
illustration shows.





No.: 647
Czwiklitzer dtv No.: 372 **Rodrigo:** Not in Rodrigo
Title: Picasso, Graphik
Publisher, Museum or Gallery: Kunsthalle, Bielefeld
Date: 1970
Size in cm. Plate (sheet): (59 x 34)
Print run: 300
Technique: Offset
Printer: Wilhelm Kramer, Bielefeld
 :

No.: 648
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Peinture et Graphique
Publisher, Museum or Gallery: Galerie Vismara, Monte Carlo
Date: 1970



No.: 649
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Picasso Radierungen 1968
Publisher, Museum or Gallery: Die Kleine Galerie, Kampen/Sylt
Date: 1970

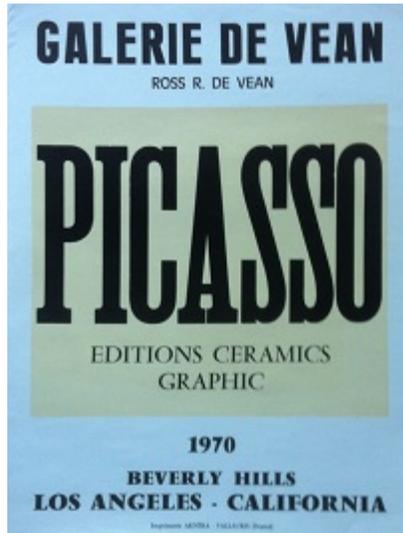
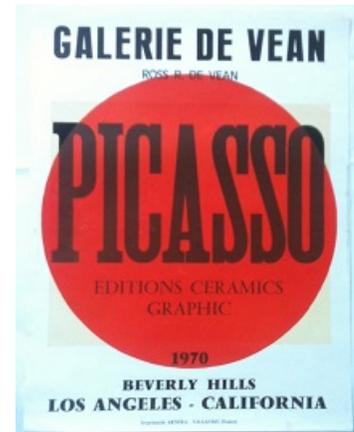
No.: 650

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Picasso Editions Ceramics Graphic

Publisher, Museum or Gallery: Galerie de Veau, Beverly Hills, Los Angeles, California

Date: 1970



No.: 651

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Picasso Editions Ceramics Graphic

Publisher, Museum or Gallery: Galerie de Veau, Beverly Hills, Los Angeles, California

Date: 1970

Size in cm. Plate (sheet):

No.: 652

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 212

Title: Donation Picasso

Publisher, Museum or Gallery: Musée Réattu, Arles

Date: 1970

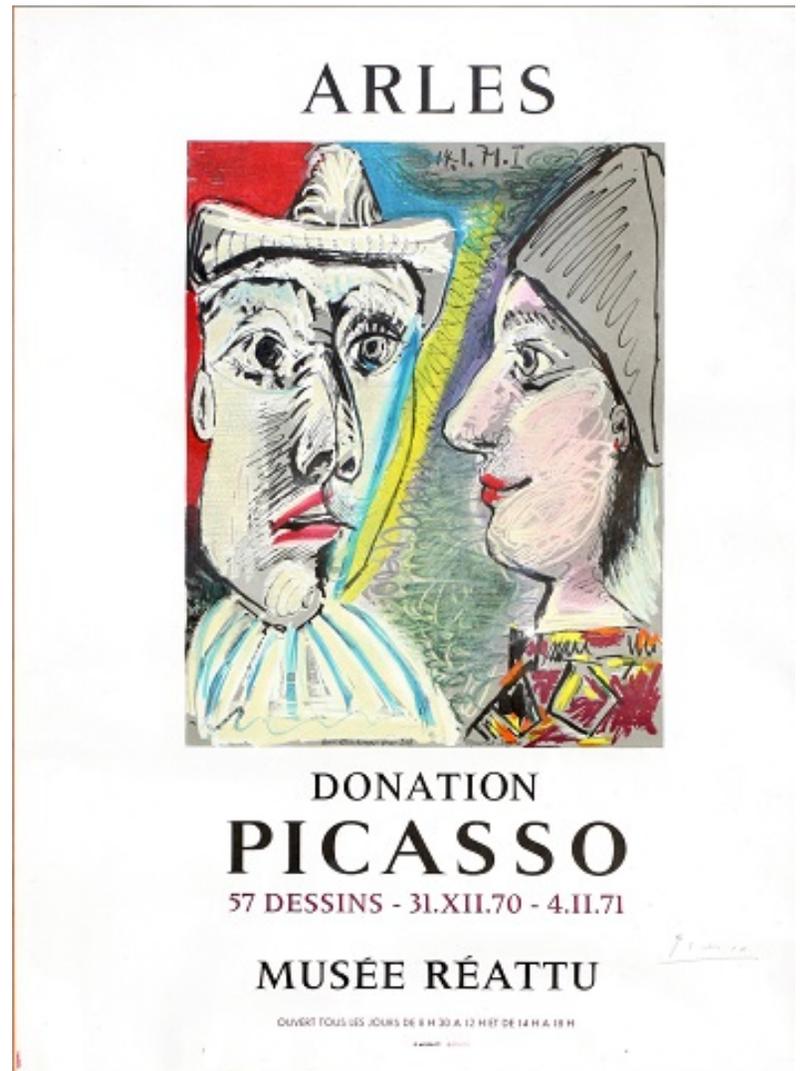
Size in cm. Plate (sheet): 65,5 x 44,7

Print run: Unknown (Rodrigo); 1000

Technique: Lithograph

Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)

Comment : Rodrigo claims here too that this is a plain color offset print



No.: 653
Czwiklitzer dtv No.: 359 **Rodrigo:** Not in Rodrigo
Title: Collection de Menil - Œuvres Cubistes
Publisher, Museum or Gallery: Musée de Beaux Arts, Rouen
Date: 1970
Size in cm. Plate (sheet): 74,8 x 52,8
Print run: 500 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris



No.: 654
Czwiklitzer dtv No.: 359 A (Not illustrated)
Rodrigo: 205
Title: Collection de Menil - Œuvres Cubistes
Publisher, Museum or Gallery: Musée de Beaux Arts de Lille
Date: 1970
Size in cm. Plate (sheet): 73 x 49
Print run: 1500 impressions (including other exhibitions in Chambéry, Toulouse and Nantes).
Technique: Lithograph
Printer: Mourlot Frères, Paris

MUSÉE DES BEAUX-ARTS - ROUEN



COLLECTION DE MENIL

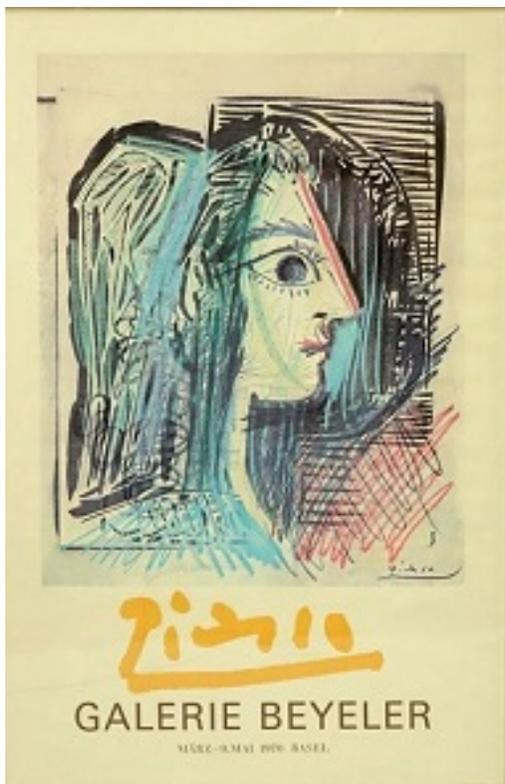
ŒUVRES CUBISTES

21 JANVIER - 9 MARS 1970

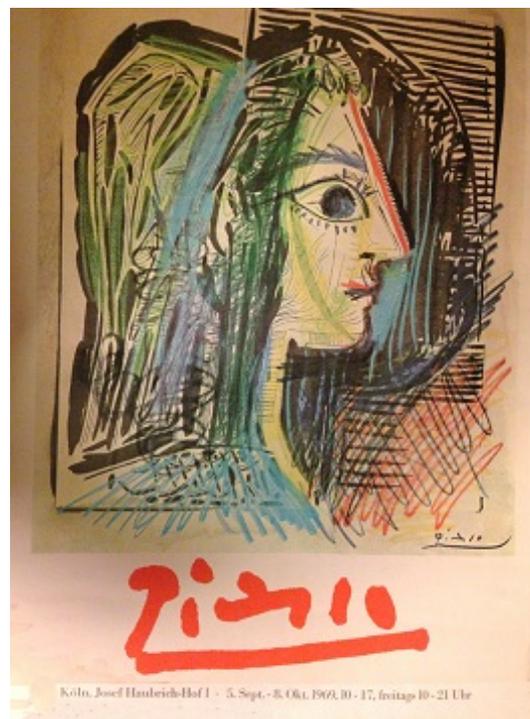
No.: 655
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Collection de Menil - Œuvres Cubistes (avant la lettre)
Date: 1970
Size in cm. Plate (sheet): 73 x 49
Print run: 500 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris



No.: 656
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Linos rehaussés (Köln)
Publisher, Museum or Gallery: Josef Haubrich Kunsthalle, Köln 5 September – 8 October 1969
Date: 1969
Size in cm. Plate (sheet): 94 x 64
Print run: unknown
Technique: Silkscreen
Printer: Schaub, Basel



No.: 657
Czwiklitzer dtv No.: 360
Rodrigo: 192
Title: Linos rehaussés
Publisher, Museum or Gallery: Galerie Beyeler, Bale. Mars - Mai 1970
Date: 1970
Size in cm. Plate (sheet): (94 x 64)
Print run: 3000 impressions
Technique: Silkscreen
Printer: Schaub, Basel

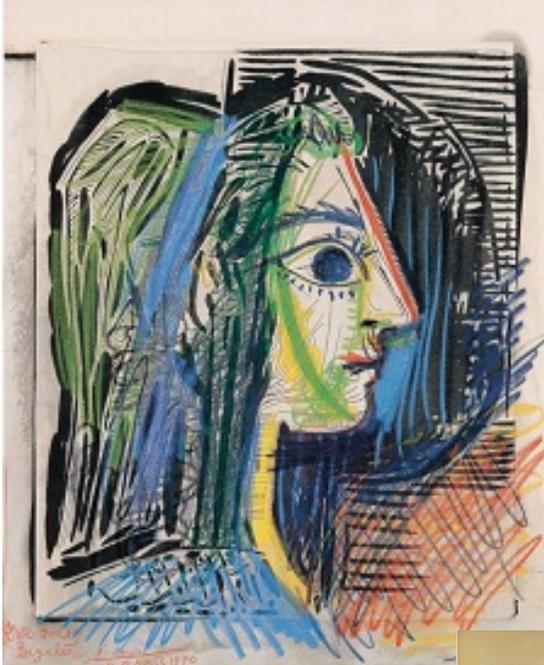


No.: 658
Czwiklitzer dtv No.: Not in Czwiklitzer

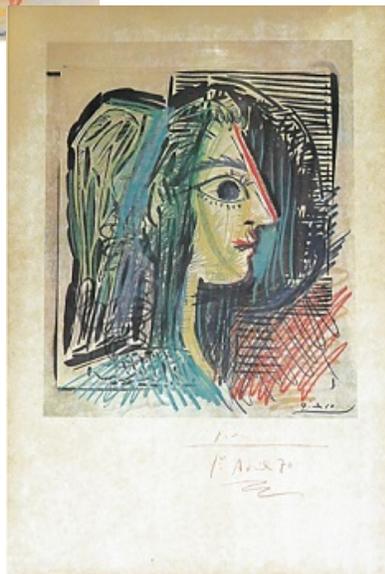


Rodrigo: Not in Rodrigo
Title: Linos rehaussés
Publisher, Museum or Gallery: Galerie Beyeler, Bale. Mars - Mai 1970
Date: 1970
Size in cm. Plate (sheet): (94 x 64)
Print run: 3000 impressions
Technique: Silkscreen
Printer: Schaub, Basel

No.: 659
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 191
Title: Bemalte Linos
Publisher, Museum or Gallery: Galerie Beyeler, Bale. Mars - Mai 1970
Date: 1970
Size in cm. Plate (sheet): (94 x 64); (91 x 61 Rodrigo); (75 x 62)
Print run: unknown
Technique: Silkscreen
Printer: Schaub, Basel



No.: 660
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Linos rehaussés (avant la lettre)
Publisher, Museum or Gallery: Galerie Beyeler, Bale. Mars - Mai 1970
Date: 1970
Size in cm. Plate (sheet): 94 x 64
Print run: unknown number of impressions
Technique: Silkscreen
Printer: Schaub, Basel
Comment : We include here two different signed impressions, plus a third one dedicated by Picasso to the gallery owner



No.: 661
Czwiklitzer dtv No.: 361 **Rodrigo:** Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Galleria Arte Borgogna, Milan
Date: 1970
Size in cm. Plate (sheet): (59 x 40)
Print run: 2000 impressions in Offset and 200 in silkscreen
Technique: Offset and Silkscreen
Printer: Unknown



No.: 662
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Anthea Galleria dell Arte Maggio, Róma
Date: 1970
Size in cm. Plate (sheet): (68,5 x 53)
Print run: 400 numbered impressions
Technique: Lithograph
Printer: Tipografia Antonioni, Roma

No.: 663

Czwiklitzer dtv No.: 362 Rodrigo: 193

Title: À la rencontre de Pierre Reverdy et ses amis

Publisher, Museum or Gallery: Fondation Maeght, Saint Paul de Vence

Date: 1970

Size in cm. Plate (sheet): 58 x 42

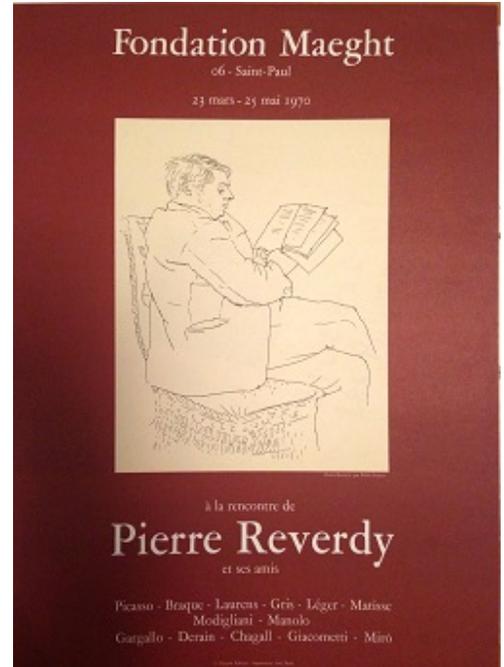
Print run: 3000 impressions

Technique: Photo lithograph

Printer: Imprimerie Arte, Paris (Maeght)



Comment : Rodrigo mentions the existence of impressions avant la lettre, which we seriously doubt. Rodrigo has probably taken for an avant la lettre edition of this poster a photo of the frontispiece of the 1922 book *Cravates de Chanvre* (Orozco Books 25, Cramer 11, Bloch 46 Horodisch: B3. See small photo). Rodrigo also errs in the size of the poster, claiming that there were editions in two sizes. This is only the case in the following entry.



No.: 664

Czwiklitzer dtv No.: 362 A Rodrigo: 199

Title: À la rencontre de Pierre Reverdy et ses amis

Publisher, Museum or Gallery: Musée d'Art Moderne, Paris

Date: 1970

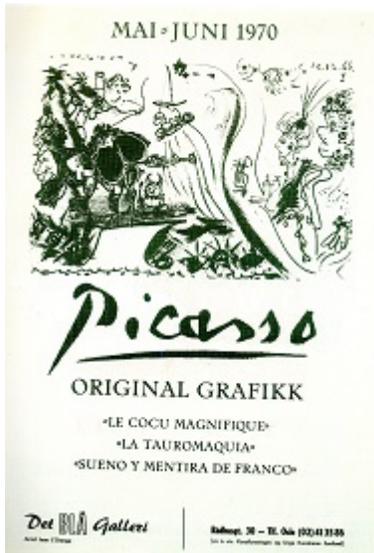
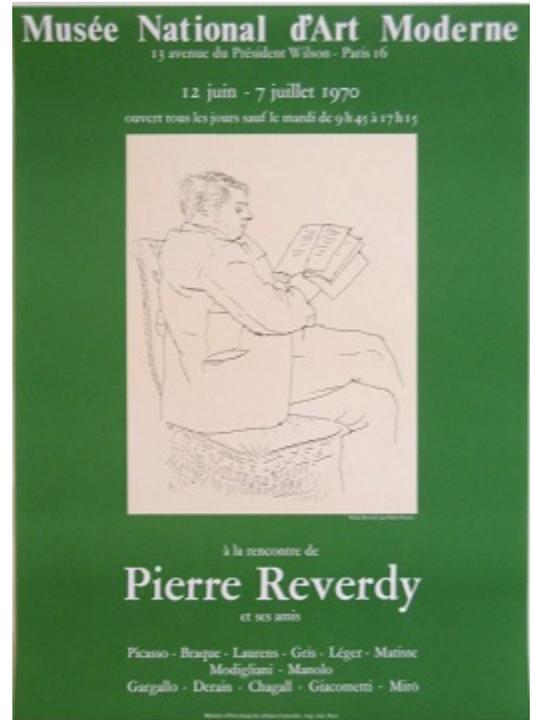
Size in cm. Plate (sheet): (58 x 42) and (120 x 80) (Czwiklitzer and Rodrigo indicate 160 x 120, which is wrong)

Print run: 3000 of 58 x 42 cm and 50 of 120 x 80 cm

Technique: Photo lithograph

Printer: Imprimerie Arte, Paris (Maeght)

Comment :



No.: 665

Czwiklitzer dtv No.: 363

Rodrigo: 194

Title: Original Grafikk

Publisher, Museum or Gallery: Det Blá Galleri, Oslo

Date: 1970

Size in cm. Plate (sheet): (62 x 44)

Print run: 500 impressions

Technique: Offset

Printer: Marius Stammes Boktrykkeri, Oslo

Catalogue graphic work : Bloch 1249

No.: 666

Czwiklitzer dtv No.: 365 **Rodrigo:** 196

Title: Picasso Gravures récentes

Publisher, Museum or Gallery: Galerie Madoura, exposition du 6 mai au 30 juin 1970

Date: 1970

Size in cm. Plate (sheet): 62 x 42

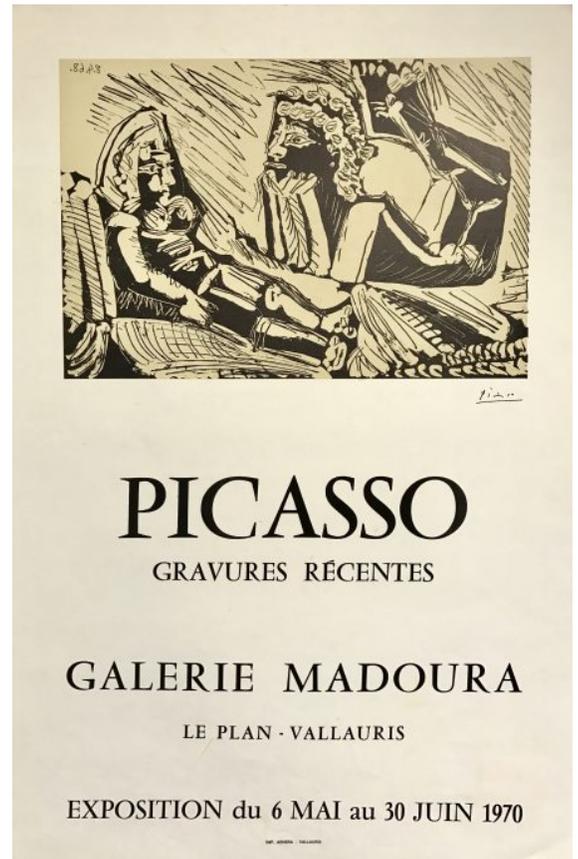
Print run: 1100 impressions

Technique: Typography (Czwiklitzer)

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1499

Comment : Although this poster is thought to be printed in the plebeian technique of typography, we include it in our top category because Picasso signed and dedicated some avant la lettre impressions.



No.: 667

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Picasso Gravures récentes (avant la lettre)

Publisher, Museum or Gallery: Galerie Madoura, exposition du 6 mai au 30 juin 1970

Date: 1970

Size in cm. Plate (sheet): 65 x 50

Print run: 100 impressions

Technique: Typography (Czwiklitzer)

Printer: Arnéra, Vallauris

Catalogue graphic work : Bloch 1499

No.: 668

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 203

Title: 2^{ème} Biennale Internationale de la Céramique d'Art

Publisher, Museum or Gallery: Association des Potiers de Vallauris

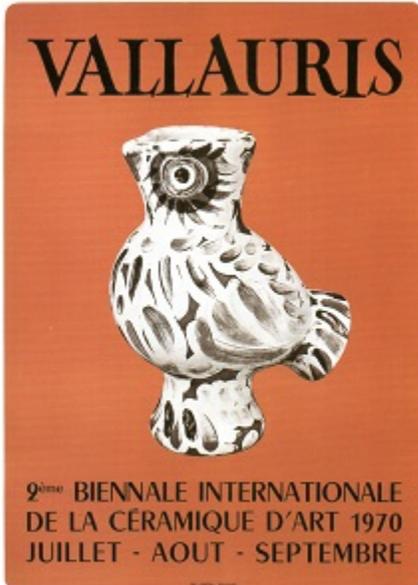
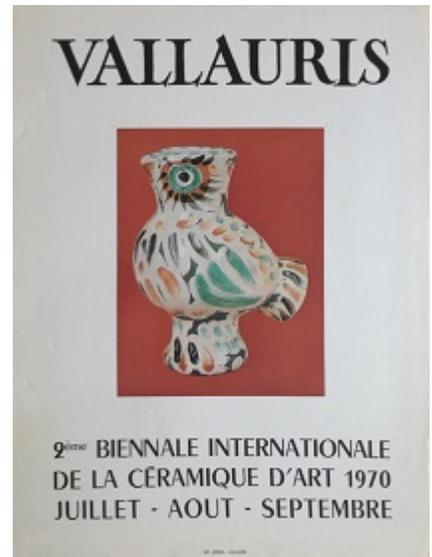
Date: 1970

Size in cm. Plate (sheet): (52 x 39)

Print run: Unknown. Probably 1500 impressions small size and 150 impressions large size

Technique: Typography

Printer: Arnéra, Vallauris



No.: 669

Czwiklitzer dtv No.: 375 **Rodrigo:** 204

Title: 2^{ème} Biennale Internationale de la Céramique d'Art

Publisher, Museum or Gallery:

Association des Potiers de Vallauris

Date: 1970

Size in cm. Plate (sheet): (77 x 56)

Print run: Unknown. Probably 150 impressions large size

Technique: Typography

Printer: Arnéra, Vallauris

No.: 670

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 623

Title: Editions Céramiques

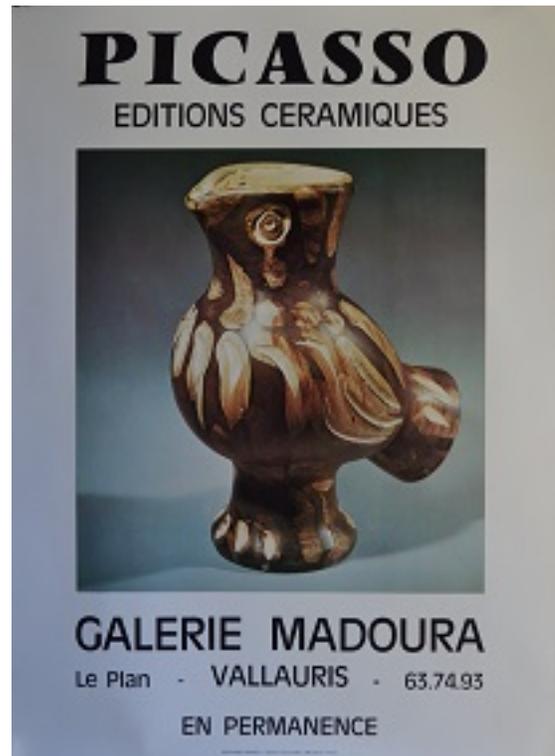
Publisher, Museum or Gallery: Galerie Madoura

Date: Unknown, but probably 1970

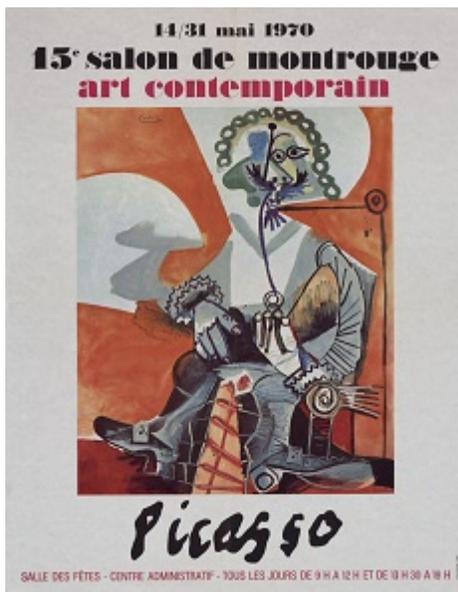
Size in cm. Plate (sheet): (73 x 52)

Technique: Typography

Printer: Arnéra, Vallauris

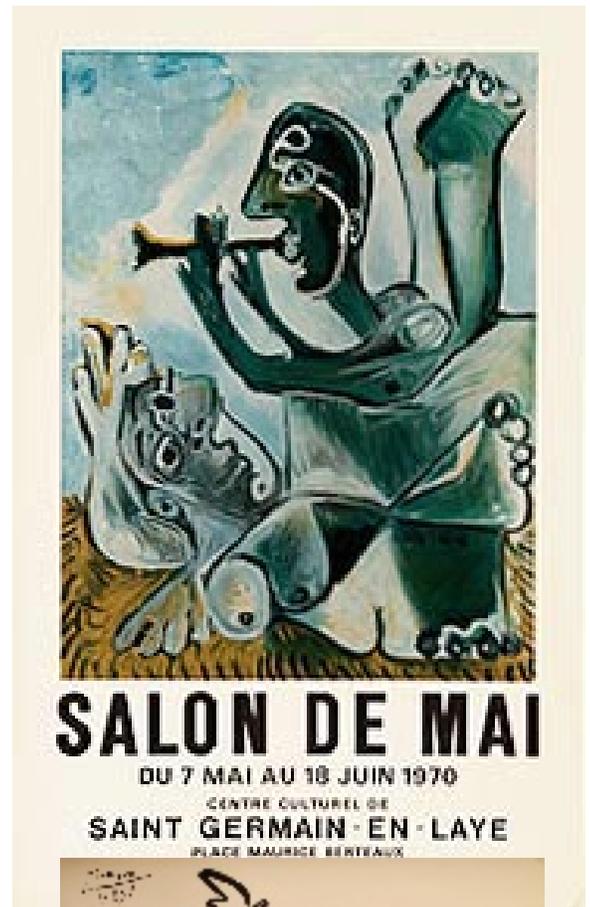


No.: 671
Czwiklitzer dtv No.: 366 **Rodrigo:** 197
Title: Salon de Mai
Publisher, Museum or Gallery: Centre Culturel de Saint-Germain-En-Laye Du 7 mai au 18 juin 1970
Date: 1970
Size in cm. Plate (sheet): (68,5 x 46,5); also an edition in 71 x 47cm paper according to Rodrigo
Print run: 3000
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work :
Comment : Serenade (L'aubade) 1967



No.: 672
Czwiklitzer dtv No.: 367
Rodrigo: Not in
Rodrigo:
Title: Picasso
Publisher, Museum or Gallery: 15e Salon de Montrouge - Art Contemporain
Date: 1970
Size in cm. Plate (sheet): (47 x 36)
Print run: 370 impressions
Technique: Typography
Printer: Draeger, Montrouge

No.: 673
Czwiklitzer dtv No.: 368 **Rodrigo:** Not in
Title: Picasso Graphik aus 20 Jahren
Publisher, Museum or Gallery: Kaiser Wilhelm Museum,
Date: 1970
Size in cm. Plate (sheet): (84 x 60,5)
Print run: Unknown
Technique: Silkscreen
Printer: Siebdruck H. Meder, Krefeld



No.: 674
Czwiklitzer dtv No.: 370 **Rodrigo:** 198
Title: Picasso
Publisher, Museum or Gallery: Galerie Renée Ziegler, Zürich
Date: 1970
Size in cm. Plate (sheet): (63 x 41,5)
Print run: 660 impressions
Technique: Offset
Printer: Offset Haller, Zürich



Galerie Renée Ziegler Picasso

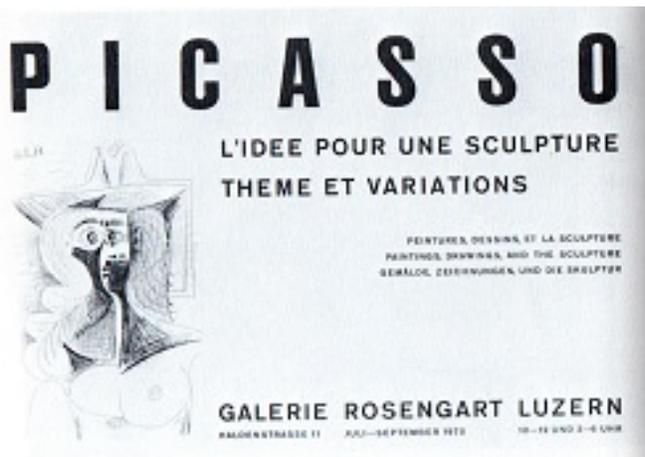


AUKTIONEN
 17. - 20. JUNI 1970
 1. GRAPHIK ALTER MEISTER
 2. MODERNE KUNST
 3. PAUL GAUGUIN
 4. GRAPHIK VON PICASSO
AUKTIONSAUSSTELLUNG
 9. - 11. UND 13. - 16. JUNI 1970 BERN LAUPENSTRASSE 49
KORNFELD UND KLIPSTEIN
 BERN LAUPENSTRASSE 49

No.: 675
Czwiklitzer dtv No.: 371 **Rodrigo:** 200
Title: Auktionen
Publisher, Museum or Gallery: Kornfeld und Klipstein, Bern
Date: 1970
Size in cm. Plate (sheet): (61 x 33)
Print run: 450 impressions
Technique: Typography
Printer: Stämpfli, Bern
Catalogue graphic work : Boeck 37

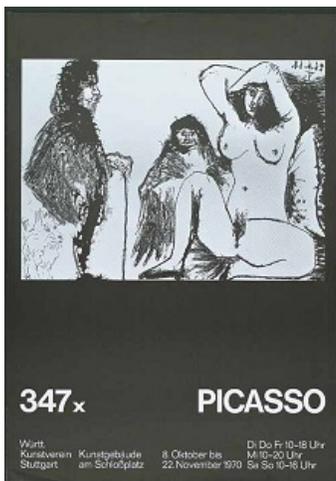
Size in cm. Plate (sheet): (76,5 x 71)
Print run: Unknown
Technique: Offset
Printer: Unknown

No.: 676
Czwiklitzer dtv No.: 373 **Rodrigo:** 202
Title: Sommertime
Publisher, Museum or Gallery: Galerie Beyeler
 Basle
Date: 1970



No.: 677
Czwiklitzer dtv No.: 374 **Rodrigo:** Not in Rodrigo
Title: L'dee pour une sculpture. Themes et variations
Publisher, Museum or Gallery: Galerie Rosengart, Luzern
Date: 1970
Size in cm. Plate (sheet): (28 x 43,5)
Print run: 100 impressions
Technique: Photo lithograph
Printer: Keller & Co., A.G., Luzern

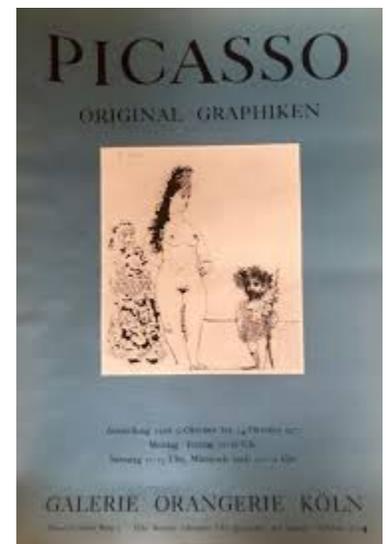
No.: 678
Czwiklitzer dtv No.: 377 **Rodrigo:** Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Marlborough Galleria d'Arte, Rome
Date: 1970
Size in cm. Plate (sheet): 100 x 63
Print run: 650
Technique: lithograph, etching, and serigraphy after a gouache
Printer: R.R.C. Rome



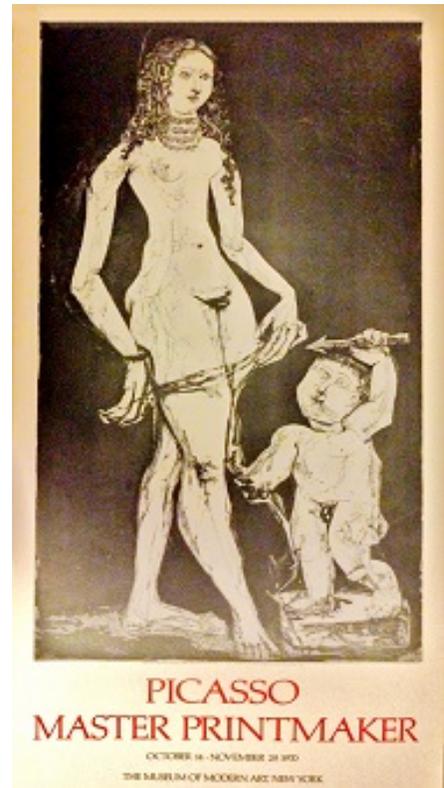
No.: 679
Czwiklitzer dtv No.: 378 **Rodrigo:** Not in Rodrigo
Title: 347 x Picasso **Publisher, Museum or Gallery:** Kunstverein Kunstgebäude, Stuttgart
Date: 1970
Size in cm. Plate (sheet): (84 x 59)
Print run: 1000 impressions
Technique: Offset
Printer: Dr. Crantz'sche Druckerei, Stuttgart

No.: 680
Czwiklitzer dtv No.: 379 **Rodrigo:** Not in Rodrigo
Title: Picasso Original Graphiken
Publisher, Museum or Gallery: Galerie Orangerie Köln

Date: 1970
Size in cm. Plate (sheet): (67,8 x 47)
Print run: 9000 impressions
Technique: Typography
Printer: Lichtdruck Dielsdorf, Zurich

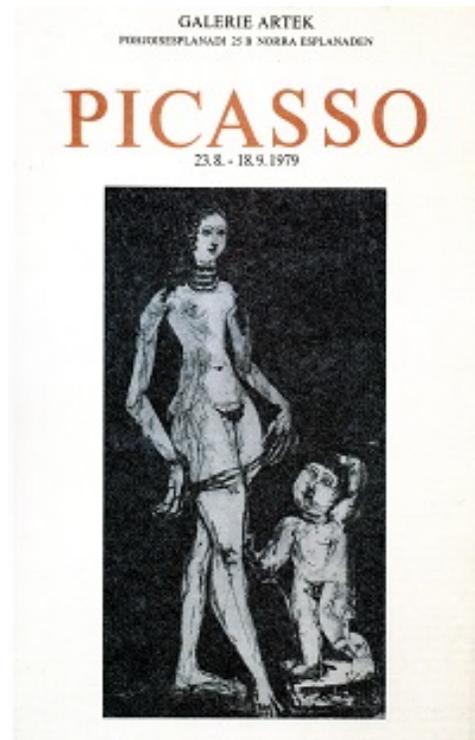


No.: 681
Czwiklitzer dtv No.: 380 **Rodrigo:** 207
Title: Picasso Master Printmaker
Publisher, Museum or Gallery: The Museum of Modern Art, New York
Date: 1970
Size in cm. Plate (sheet): (89 x 44)
Print run: 2200 impressions
Technique: Offset
Printer: Unknown
Comment :

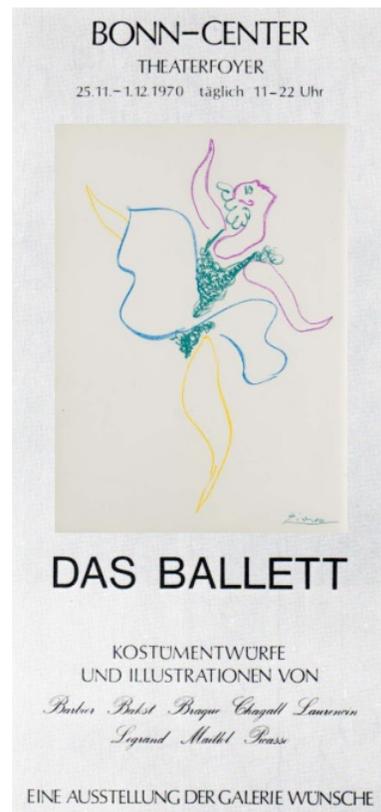


No.: 682
Czwiklitzer dtv No.: Not in
Czwiklitzer Rodrigo: Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery:
 Galleria Civica d'Arte Moderna, Ferrara
Date: 1970
Size in cm. Plate (sheet):
Print run: unknown
Printer: Unknown

No.: 683
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 303
Title: Picasso
Publisher, Museum or Gallery: Galerie Artek, Helsinki
Date: 1979
Size in cm. Plate (sheet): (64 x 40)
Print run: unknown
Technique: Offset
Printer: Galerie Artek, Helsinki



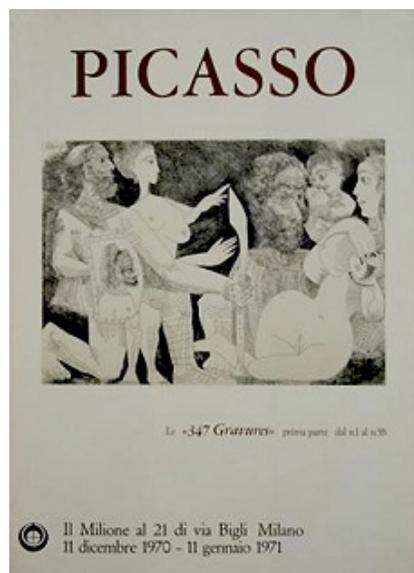
No.: 684
Czwiklitzer dtv No.: 381 **Rodrigo:** Not in Rodrigo
Title: Das Ballett
Publisher, Museum or Gallery: Bonn Center - Galerie Wünsche, Bonn 25 November - 1st December 1970
Date: 1970
Size in cm. Plate (sheet): 70 x 33,5
Print run: unknown
Technique: Lithograph
Printer: unknown
Catalogue graphic work : Reusse 656 (*Danseuse*)
Comment : picasso plakart das ballett bonn-center



No.: 685
Rodrigo No.: 478
Title: Els Llibres Il·Lustrats (61 x 41 cm)
Publisher, Museum or Gallery: Picasso Museum, Barcelona
Date: 1984

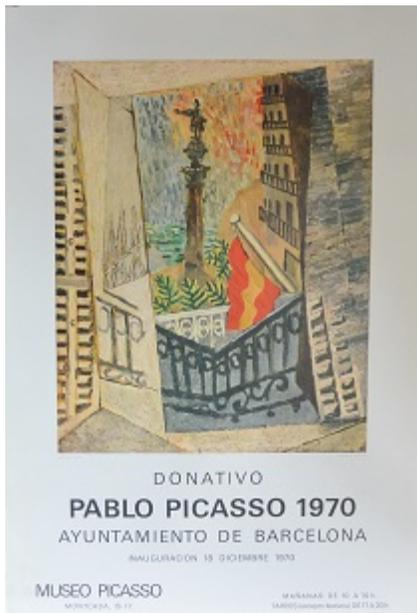
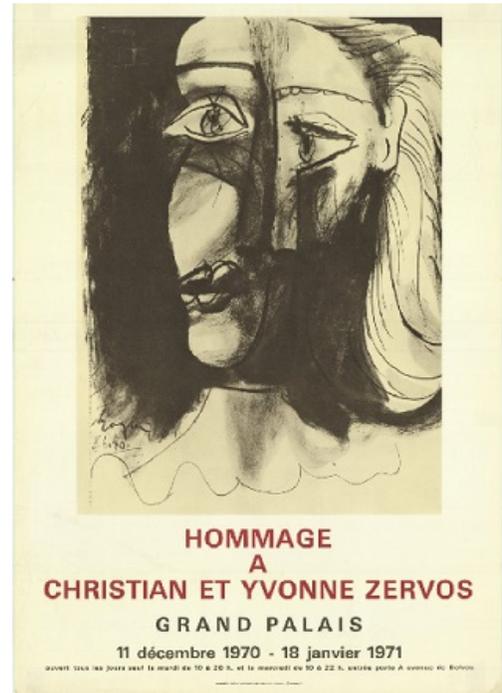
No.: 686
Czwiklitzer dtv No.: 382 **Rodrigo:** 208
Title: 347 Gravures
Publisher, Museum or Gallery: Sala Gaspar Barcelona
Date: 1970
Size in cm. Plate (sheet): (70 x 50)

Print run: 500 impressions
Technique: Typography
Printer: Gráficas Universidad, Barcelona



No.: 687
Czwiklitzer dtv No.: 383
Rodrigo: Not in Rodrigo
Title: Picasso: Le 347 Gravures
Publisher, Museum or Gallery: Galeria Il Milione, Milano
Date: 1970
Size in cm. Plate (sheet): (69,8 x 49,8)
Print run: Unknown
Technique: Typography
Printer: Moneta

No.: 688
Czwiklitzer dtv No.: 384 **Rodrigo:** 209
Title: **Hommage à Christian et Yvonne Zervos**
Publisher, Museum or Gallery: Grand Palais 11 December 1970 - 17 January 1971
Date: 1970
Size in cm. Plate (sheet): (73 x 58); (73 x 50 Rodrigo)
Print run: 4000
Technique: Photo lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work :
Comment :



No.: 689
Czwiklitzer dtv No.: 385
Rodrigo: 211
Title: **Donativo Pablo Picasso 1970**
Publisher, Museum or Gallery: Ayuntamiento de Barcelona
Date: 1970
Size in cm. Plate (sheet): (63,5 x 44)
Print run: Unknown
Technique: Offset
Printer: Industrias Gráficas Oliva, Barcelona

No.: 690

Czwiklitzer dtv No.: 386

Rodrigo: 213

Title: 90 Gravures

Publisher, Museum or Gallery: Berggruen & Cie, Paris

Date: 1971

Size in cm. Plate (sheet): 70 x 50,5



marge).



Print run: unknown
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps)
Catalogue graphic work : Bloch 1341
Comment : This exceptional Henri Deschamps lithograph is based on the following etching (as described by the Musée Picasso, Paris. Inventaire: MP2844) Tête de femme n°3. Portrait de Dora Maar. janvier 1939 - juin 1939. Paris- Imprimeur : Atelier Lacourière et Frélaut, Paris (France) Aquatinte et grattoir sur quatre cuivres. IIIème état jaune, IIIème état rouge et bleu, IIIème état vert, IVème état noir et bleu-violet. Épreuve sur papier vergé de Montval filigrané d'un motif de...44,7 x 33,8 cm ; 29,9 x 23,7 cm (hors

This is one of the etchings on which Picasso worked harder, during five months. We illustrate here some of the states he did and the final state of the etching.




PICASSO
 90 GRAVURES
BERGGRUEN
 70 RUE DE L'UNIVERSITÉ - PARIS



No.: 691

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

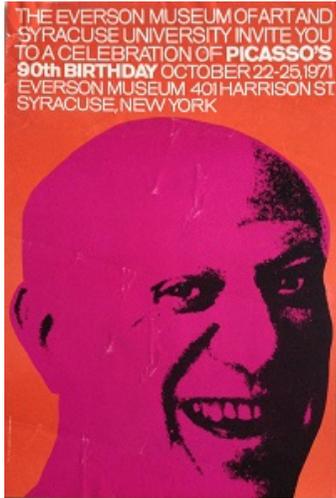
Title: Picasso Gravuras

Publisher, Museum or Gallery: Galeria Chica da Silva – Galeria Portal, Rio de Janeiro

Date: 1971

Size in cm. Plate (sheet):

Print run:



No.: 692

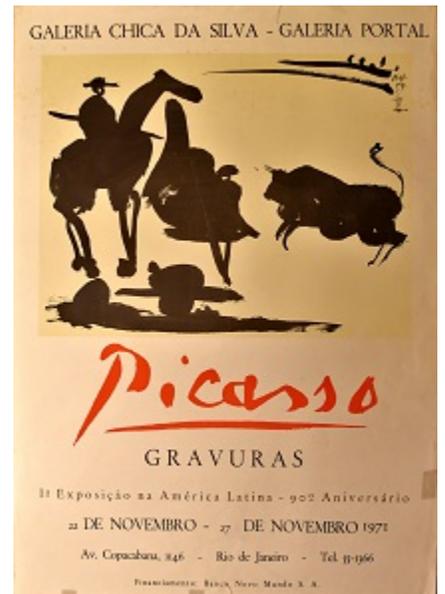
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:**

Not in Rodrigo

Title: Picasso's 90th Birthday

Publisher, Museum or Gallery: The Emerson Museum of Art, Syracuse, New York

Date: 1971



No.: 693

Czwiklitzer dtv No.: 76 A Rodrigo: 225

Title: **Picasso et la paix Originaux et lithographies**

Publisher, Museum or Gallery: Galerie L'Art et la Paix 22 October – 12 November 1971

Date: 1971

Size in cm. Plate (sheet): 65 x 48,5

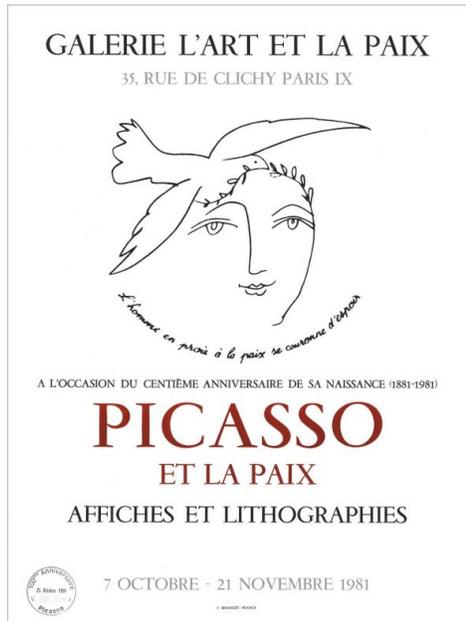
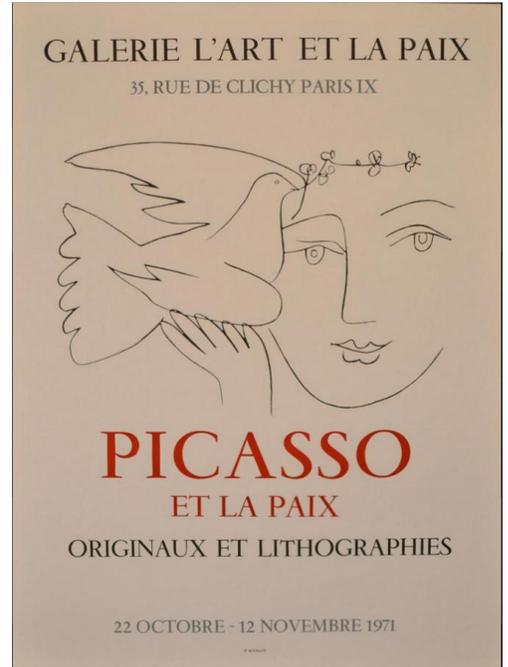
Print run: unknown

Technique: **Lithograph** (Czwiklitzer) ; offset (Rodrigo)

Printer: Mourlot Frères, Paris

Comment : The drawing in this poster is one of the 29 studies of the dove of peace that the painter had realized the 5th of December of 1950 on the occasion of the 30 anniversary of the Communist Party of France, that was commemorated the 30 of December of that year. Laurent Casanova had asked the painter Boris Taslitzky to come to Picasso's house to ask him to make a drawing that would serve as decoration for the curtain of the theater where the celebration took place. Picasso replied that he should return the following day in the morning. When the French painter return, the Spàniard presented the 29 drawings he had just made. All the drawings were reproduced in the book *Le*

Visage de la Paix (Cramer 62, Horodisch B16), with poems by Paul Éluard. It was edited by the communist publisher Éditions Cercle d'Art, founded in 1950 by the resistant Jew Charles Feld at Picasso's suggestion, and with his help and that of Fernand Chenot, former lithographer of Mourlot who had founded the Imprimerie Moderne du Lion, which would print reproductions and many interpretation lithographs.



No.: 694

Czwiklitzer dtv No.: Not in Czwiklitzer Rodrigo: Not in Rodrigo

Title: **Picasso et la paix Affiches et lithographies**

Publisher, Museum or Gallery: Galerie L'Art et la Paix

Date: 1981

Size in cm. Plate (sheet): (65 x 48)

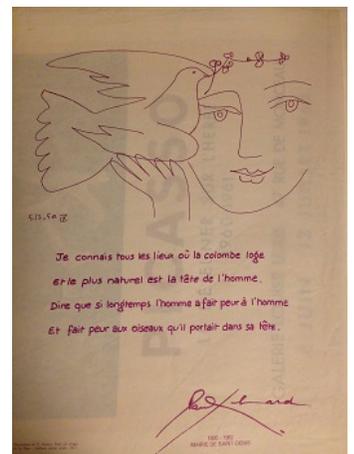
Print run: Unknown

Technique: **Lithograph**

Printer: Mourlot Frères, Paris

No. 695

Czwiklitzer dtv No.: Not in Czwiklitzer



Rodrigo: Not in Rodrigo

Title: **Le Visage de la Paix**

Publisher, Museum or Gallery: Mairie de Saint-Denis

Date: 1952



No. : 696

Czwiklitzer dtv No.: 76

Rodrigo: Not in Rodrigo

Title: **Congres des Peuples pour la Paix**

Publisher, Museum or Gallery:

Date: 1952

Size in cm. Plate (sheet): 79 x 59,5

Print run: 1000

Technique: offset

Printer: P.P.I., Paris

No.: 697

Czwiklitzer dtv No.: 387 **Rodrigo:** Not in Rodrigo

Title: Peinture contemporaine dans les collections vaudoises

Publisher, Museum or Gallery: Musée des Arts Decoratifs, Lausanne 16 January – 17 February 1971

Date: 1971

Size in cm. Plate (sheet): 78 x 56

Print run: unknown

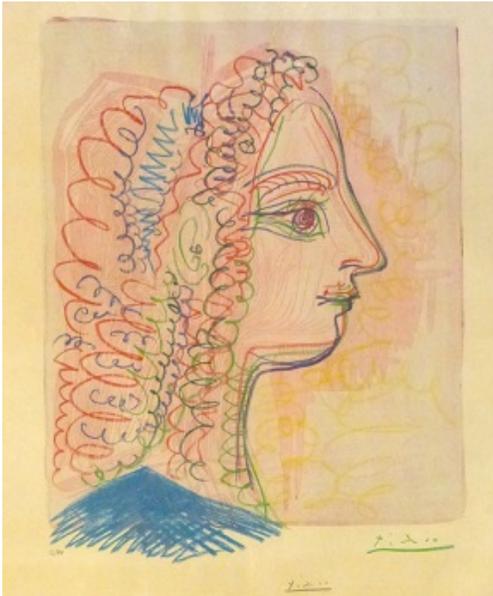
Technique: Offset (Czwiklitzer). Possibly a lithograph

Printer: Imprimeries Réunis, Lausanne

Catalogue graphic work :

Comment :

No.: 698



Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Profil féminin

Publisher, Museum or Gallery: Musée des Arts décoratifs de Lausanne pour Terre des Hommes

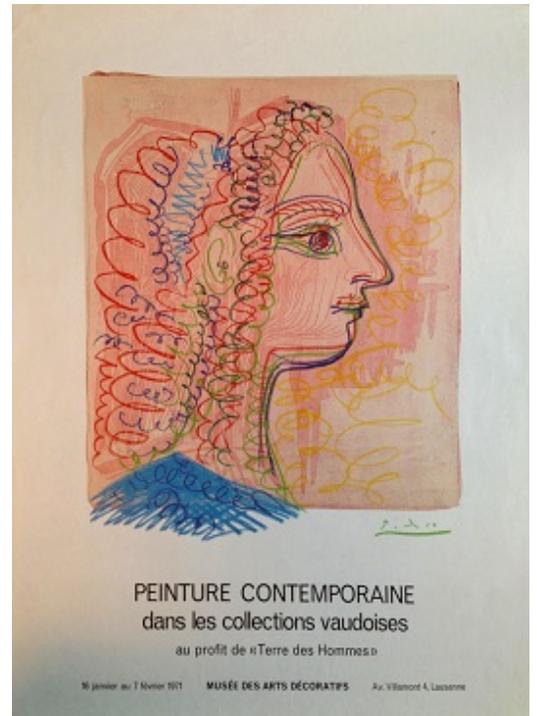
Date: 1971

Size in cm. Plate (sheet): 52 x 39,5

Print run: 70 numbered impressions with two signatures: on plate in green and in pencil

Technique: Lithograph

Printer: Imprimeries Réunis, Lausanne



No.: 699

Czwiklitzer dtv No.: 388 **Rodrigo:** Not in Rodrigo

Title: Picasso Affiches

Publisher, Museum or Gallery: Salon International du Livre d'Art et de Bibliophilie, Geneve

Date: 1971

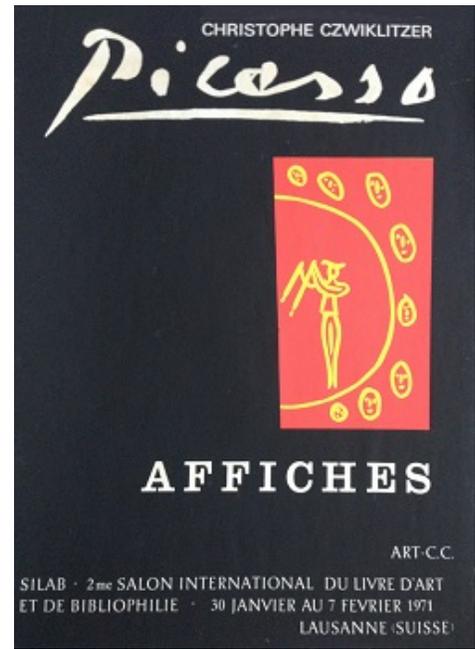
Size in cm. Plate (sheet): (83 x 59)

Print run: 200

Technique: Silkscreen

Printer: Kicherer, Stuttgart

Comment : Posters for exhibitions marking the launch of Czwiklitzer's catalogue raisonné. Apart from the four posters illustrated here, there was another one with the title Picasso Posters, published by Random House, New York, and printed at 1000 copies.



No.: 700

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 215

Title: Picasso Affiches

Publisher, Museum or Gallery:

Salon International du Livre d'Art et de Bibliophilie, Geneve

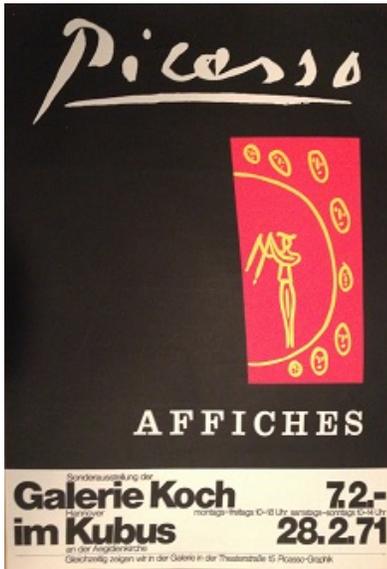
Date: 1971

Size in cm. Plate (sheet): (83 x 59)

Print run: 1000

Technique: Silkscreen

Printer: Kicherer, Stuttgart



No.: 701

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 216

Title: Picasso Affiches

Publisher, Museum or Gallery:

Kölnischer Kunstverein, Köln

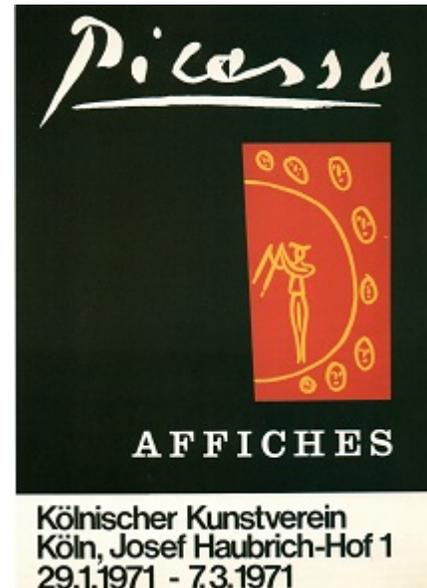
Date: 1971

Size in cm. Plate (sheet): (83 x 59)

Print run: 200

Technique: Silkscreen

Printer: Kicherer, Stuttgart



No.: 702

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Picasso Affiches

Publisher, Museum or Gallery: Galerie Motte, Paris

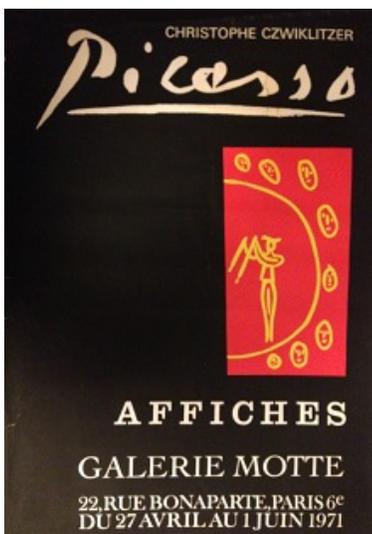
Date: 1971

Size in cm. Plate (sheet): (83 x 59)

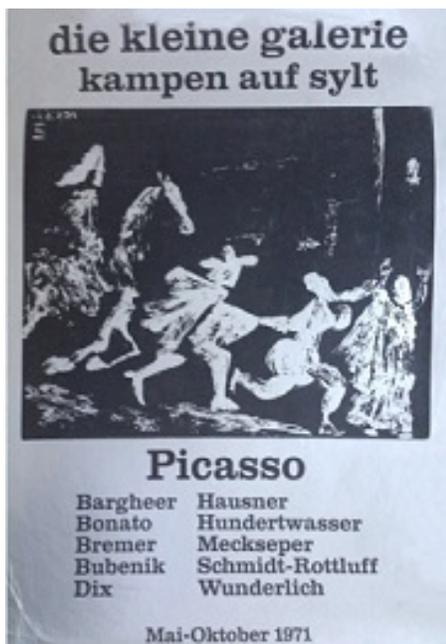
Print run: 200

Technique: Silkscreen

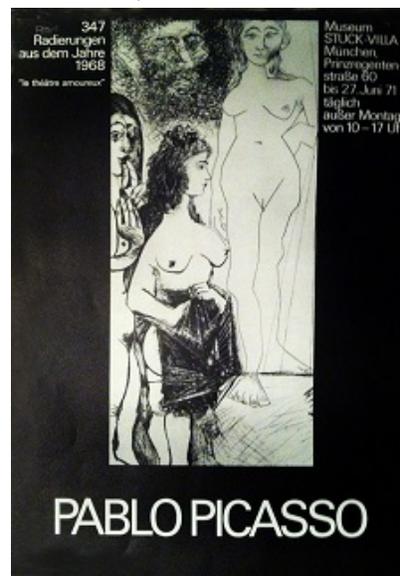
Printer: Kicherer, Stuttgart



No.: 703
Czwiklitzer dtv No.: 390 **Rodrigo:** 217
Title: Dessins récents
Publisher, Museum or Gallery: Galerie Louise Leiris, Paris
Date: 1971
Size in cm. Plate (sheet): 76 x 50
Print run: 2000 in poster paper plus some on Vélín d'Arches in 76 x 54 cm paper
Technique: Photo lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work :



No.: 704
Czwiklitzer dtv No.: 391 **Rodrigo:** Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Die Kleine Galerie, Kampen auf Sylt
Date: 1971
Size in cm. Plate (sheet): (85 x 60 and 65,3 x 45)
Print run: Unknown
Technique: Silkscreen



No.: 705
Czwiklitzer dtv No.: 393 **Rodrigo:** Not in Rodrigo
Title: 347 Radierungen aus dem Jahre 1968
Publisher, Museum or Gallery: Museum Stuck-Villa, München
Date: 1971
Size in cm. Plate (sheet): (59 x 41)
Print run: Unknown
Technique: Typography

No.: 706

Czwiklitzer dtv No: 394 **Rodrigo:** Not in Rodrigo

Title: 31-XII-70 Dessins inédits 4-II-71

Publisher, Museum or Gallery: Musée Réattu, Arles

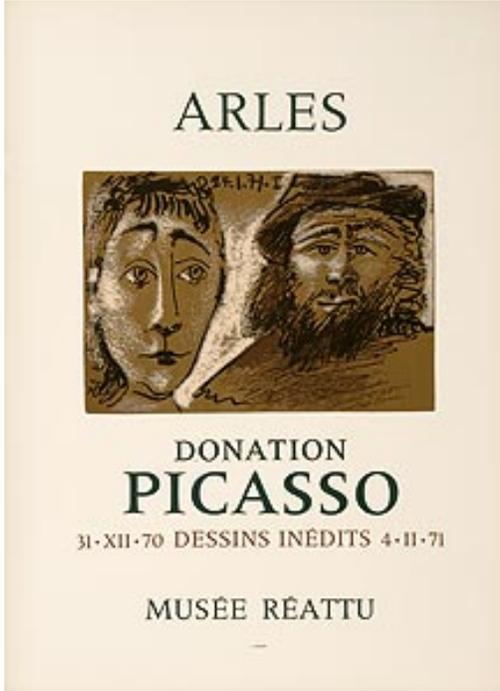
Date: 1970

Size in cm. Plate (sheet): 65,5 x 44,7

Print run: unknown

Technique: Lithograph

Printer: Mourlot Frères, Paris



No.: 707

Czwiklitzer dtv No:

Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Donation

Picasso 31-XII-70

Dessins inédits 4-II-71

Publisher, Museum or

Gallery: Musée Réattu, Arles

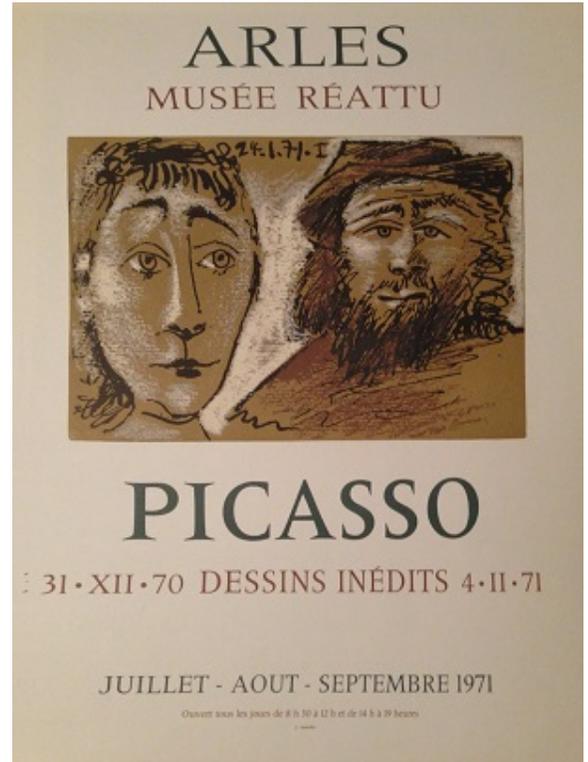
Date: 1970

Size in cm. Plate (sheet): 65,5 x 44,7

Print run: unknown

Technique: Lithograph

Printer: Mourlot Frères, Paris



Publisher, Museum or Gallery: Heidelberg Kunstverein

No.: 708

Czwiklitzer dtv No.: 395

Rodrigo: 218

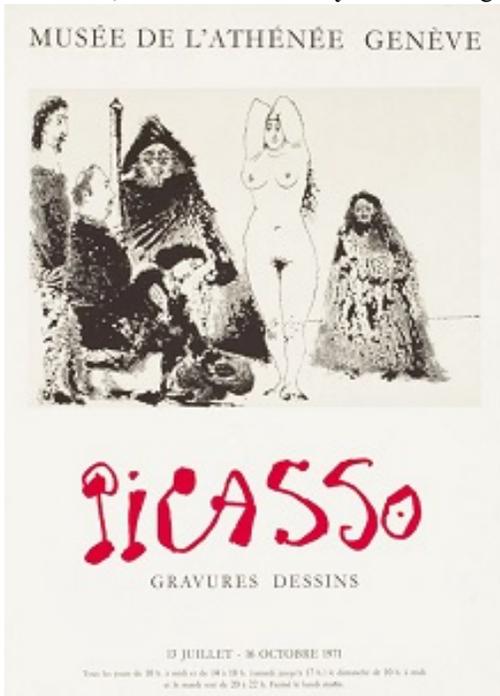
Title: Goya, Picasso

Date: 1971

Size in cm. Plate (sheet): (75,5 x 51,8)

Print run: Unknown

Technique: Offset



No.: 709

Czwiklitzer dtv No.: 396

Rodrigo: 214

Title: Gravures Dessins

Publisher, Museum or Gallery: Musée De L'Athenee Geneve -

Date: 1971

Size in cm. Plate (sheet): (70 x 50). Rodrigo claims there is another edition (63,5 x 49,5)

Print run: unknown

Technique: photo lithograph

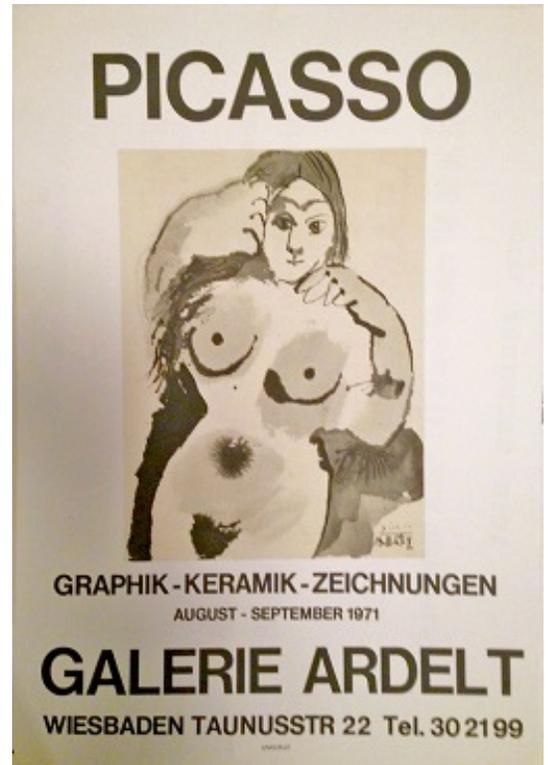
Printer: unknown

Catalogue graphic work : *Jeune Homme Faisant sa Déclaration, en Présence des Autorités*, Plate 114 from Series 347 (B. 1594; Ba. 1610),

No.: 710
Czwiklitzer dtv No.: 397 **Rodrigo:** Not in Rodrigo
Title: Graphik – Keramik - Zeichnungen
Publisher, Museum or Gallery: Galerie Ardel, Wiesbaden
Date: 1971
Size in cm. Plate (sheet): 51 x 35,5
Print run: 300 impressions as a poster
Technique: lithograph
Printer: Mourlot Frères, Paris



No.: 711
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Graphik – Keramik – Zeichnungen (avant la lettre)
Publisher, Museum or Gallery: Galerie Ardel, Wiesbaden
Date: 1971
Size in cm. Plate (sheet): 51 x 35,5
Print run: 200 avant la lettre impressions on Vélín d'Arches
Technique: lithograph
Printer: Mourlot Frères, Paris



No.: 712
Czwiklitzer dtv No.: 399

Rodrigo: Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Marlborough-Saidenberg Galleries, New York, October 1971
Date: 1971
Size in cm. Plate (sheet): (95.3 × 53.3)
Print run: Unknown
Technique: Offset (Czwiklitzer) Possibly a Lithograph



Portraits Imaginaires / Imaginary Portraits (Orozco Books 246) was a 68,5 x 53,5 cm was a portfolio published simultaneously by Éditions Cercle d'Art , Paris and Harry N. Abrams Inc., New York in 1969. It contained 29 lithographs after Pablo Picasso on Vélin d'Arches, with Marcel Salinas blindstamp, each lithograph numbered in pencil. The print run was 500 copies: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250). Sixteen of these lithographs were also printed as posters to announce the presentation of the portfolio from 13 October to 13 November, 1971 at the Galerie du Passeur, Paris. But of course, not a single one of these posters, in editions of 300 was glued to any wall: they were all meant for the print market. And in order to maximize the profit, they were also printed in partial avant la lettre version, without the dates of the exhibition and the details and address of the gallery. We illustrate here the original poster with text, the partial avant la lettre edition and the full avant la lettre version, which corresponds to the original portfolio edition. The origin of this series is that in 1969, Picasso received a delivery of art supplies at his home and studio at Mougins. The shipment was protected by large sheets of corrugated cardboard. Even at the age of 87, Picasso's imagination seized on the opportunity of these irresistible blank surfaces. The result was twenty-nine Imaginary Portraits, a gallery of pictorial inventions that have the vigor and daring of an artist just beginning his career.

This portfolio of lithographs is based on the original series of paintings on cardboard Pablo Picasso executed in 1969. They were made with the assistance of Marcel Salinas, a close associate to French painter and theorist Andre Lhote, who has headed the defence of Picasso when he was attacked and denounced as a Jew during the German occupation of France. After working at Mourlot's workshop, Salinas worked freelance. Gradually, he earned a reputation as one of the best lithographers in the city. He worked with major publishers and artists, such as Rene Magritte and Max Ernst. But he nearly panicked when Éditions Cercle d'Art approached him with a dream job: reproducing a series of original Picasso paintings in a series of 28 lithographs.

"I was very, very worried," Salinas recalled in a 2002 interview with Bruce Rushton of the Riverfront Times of St. Louis, MO. Working from four-by-five-inch photographs of the originals and his own knowledge of Picasso's style, Salinas created lithographs that are works of art in their own right. Picasso, who was staying in the south of France, wasn't around to give advice. And so Salinas did his best, producing two lithographs to send to Picasso for the artist's approval. He risked working for free. "If he likes the work, I will do it," he recalls of the deal he struck. "If he doesn't like it, pay the print shop for the proofs; you don't pay me." Picasso said the corrections he wanted. There were only two. When they looked at my correction sheet, I had the same two corrections. He said, 'Carte blanche.'" Only after the "Imaginary Portraits" lithographs were complete did Salinas meet Picasso. Their time alone was brief, he recalls, and Picasso lamented the celebrity that had turned him into a recluse.

No.: 713

Czwiklitzer dtv No.: 402 **Rodrigo:** Not in Rodrigo

Title: Portraits Imaginaires

Publisher, Museum or Gallery: Galerie du Passeur

Date: 1971

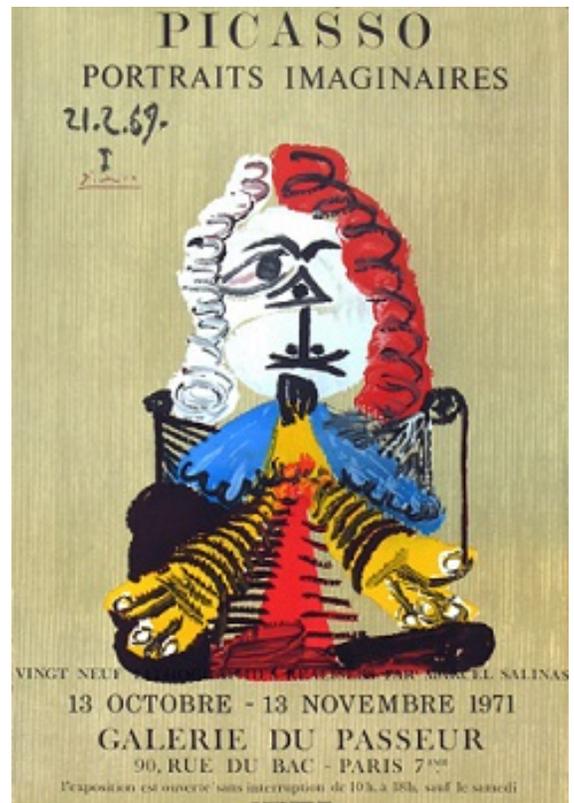
Size in cm. Plate (sheet): (74 x 52,5)

Print run: 300

Technique: Lithograph (Marcel Salinas lithographer)

Printer: Guillard Gourdon, Paris

Comment : This is the first in the Portraits Imaginaires poster series. It should be noted that in fact three versions of each print were published. The first is the present one, with the details of the gallery at the bottom. The second (below) has the title but not the gallery details. This second version was not issued for all the posters. The third (further below) has neither title nor gallery details and is in fact the one included in the portfolio *Portraits Imaginaires / Imaginary Portraits*, published in 1969 by Éditions Cercle d'Art, Paris and Harry N. Abrams Inc., New York (Orozco Books No. 246. Not in Cramer. Not in Reuße. Not in Mourlot. Not in Bloch), with 29 lithographs after Pablo Picasso on Vélin d'Arches, with Marcel Salinas blindstamp, each lithograph numbered in pencil.



No.: 714

Czwiklitzer dtv No.:

Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Portraits Imaginaires (avant la lettre)

Publisher, Museum or Gallery: Galerie du Passeur

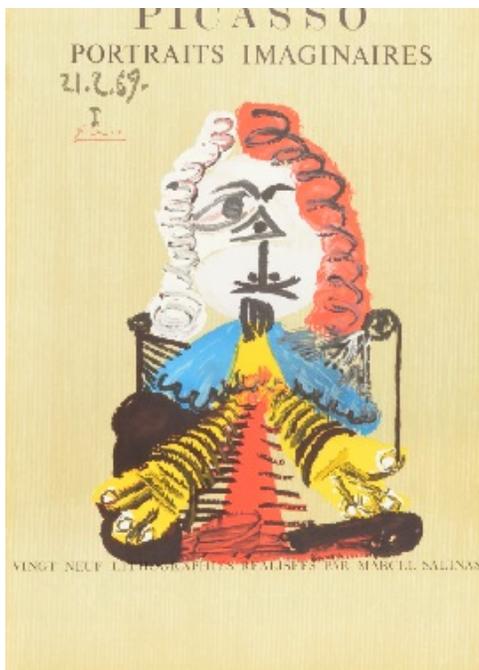
Date: 1971

Size in cm. Plate (sheet): (74 x 52,5)

Print run: 300 on Vélin d'Arches

Technique: Lithograph (Marcel Salinas lithographer)

Printer: Guillard Gourdon, Paris



No.: 713 A

Czwiklitzer dtv No.: Not in

Czwiklitzer **Rodrigo:**

Not in Rodrigo

Title: Portraits Imaginaires (avant la lettre)

Publisher, Museum or

Gallery: Éditions Cercle

d'Art, Paris and Harry N. Abrams Inc., New York

Date: 1969

Size in cm. Plate (sheet): (66 x 50)

Print run: 500 copies on Vélin d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)

Technique: Lithograph (Marcel Salinas lithographer)

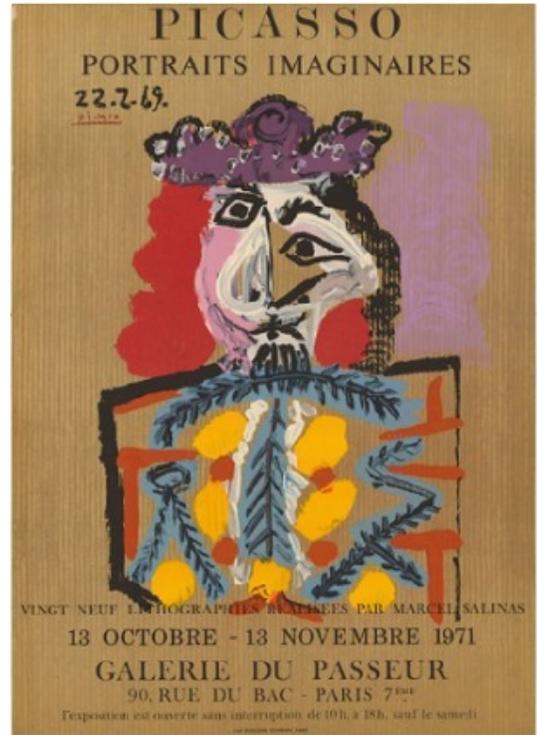
Printer: Guillard Gourdon, Paris



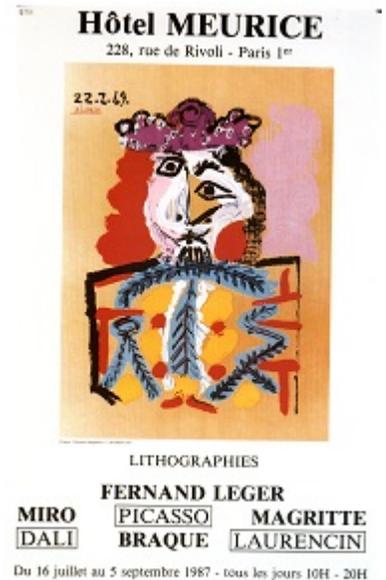
No.: 715
Czwiklitzer dtv No.: 403 **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris
Comment : In this poster there was apparently no edition without the Gallery details at the bottom.



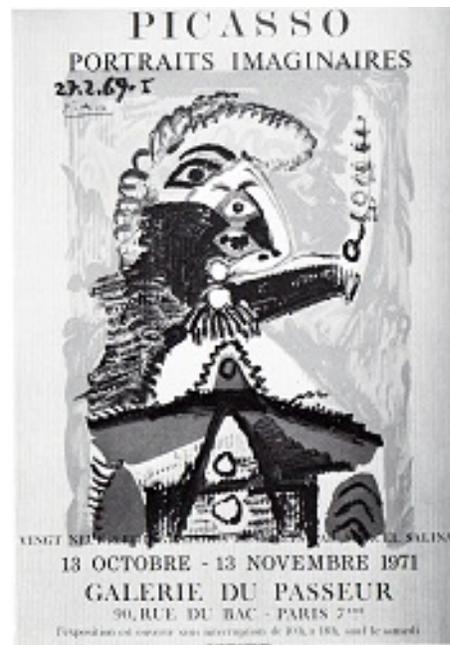
No.: 715 A
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Portraits Imaginaires (avant la lettre)
Publisher, Museum or Gallery: Éditions Cercle d'Art, Paris and Harry N. Abrams Inc., New York
Date: 1969
Size in cm. Plate (sheet): (66 x 50)
Print run: 500 copies on Vélín d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



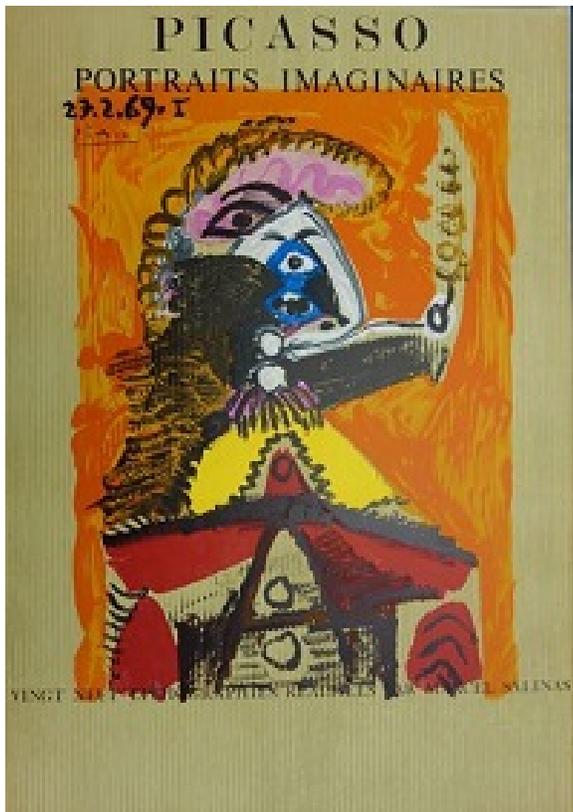
No.: 716
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 550
Title: Lithographies
Publisher, Museum or Gallery: Hôtel Meurice, Paris
Date: 1987
Size in cm. Plate (sheet): (61 x 39)
Print run: Unknown
Technique: Offset
Printer: Imprimeries Rivier, Paris



No.: 717
Czwiklitzer dtv No.: 404 **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300 on Vélin d'Arches
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



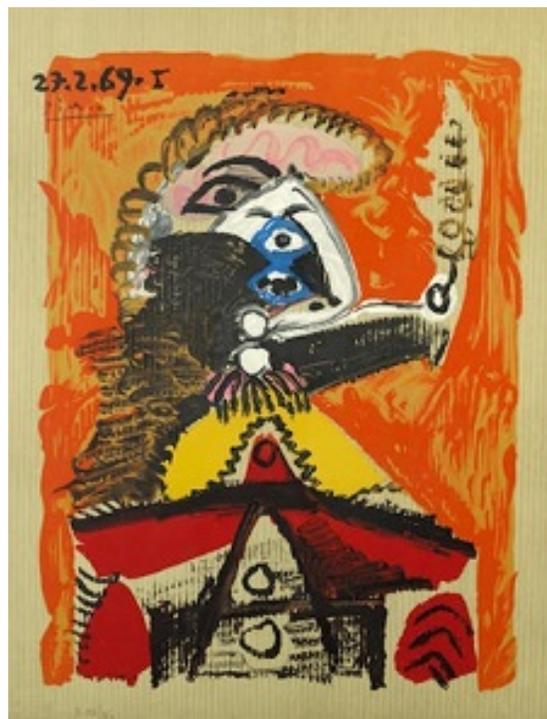
No.: 718



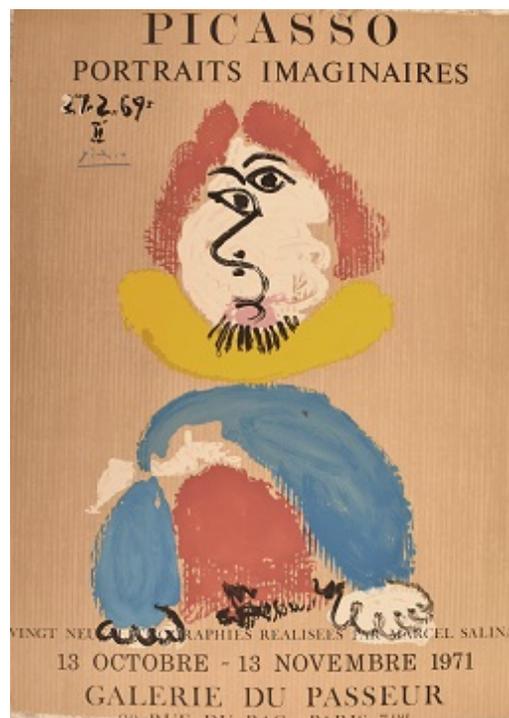
Czwiklitzer dtv No.:
 Not in Czwiklitzer
Rodrigo: 221
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300 on Vélin d'Arches
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

No.: 717 A
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Portraits Imaginaires (avant la lettre)
Publisher, Museum or Gallery: Éditions Cercle d'Art ,

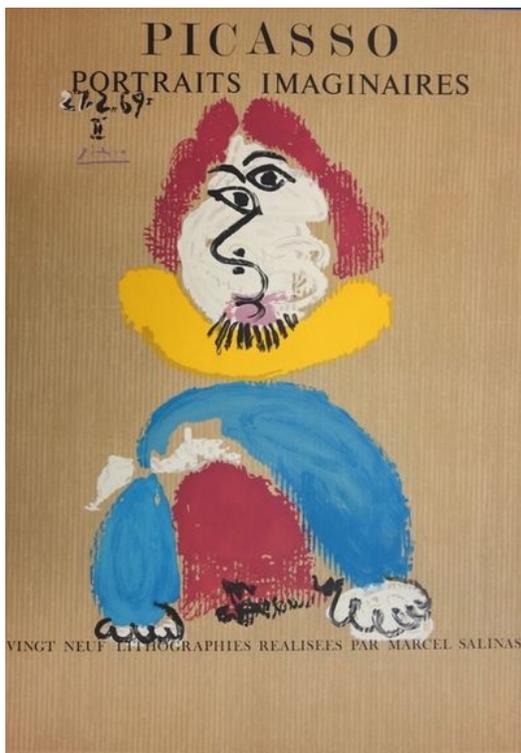
Paris and Harry N. Abrams Inc., New York
Date: 1969
Size in cm. Plate (sheet): (66 x 50)
Print run: 500 copies on Vélin d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



No.: 719
Czwiklitzer dtv No.: 405 **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



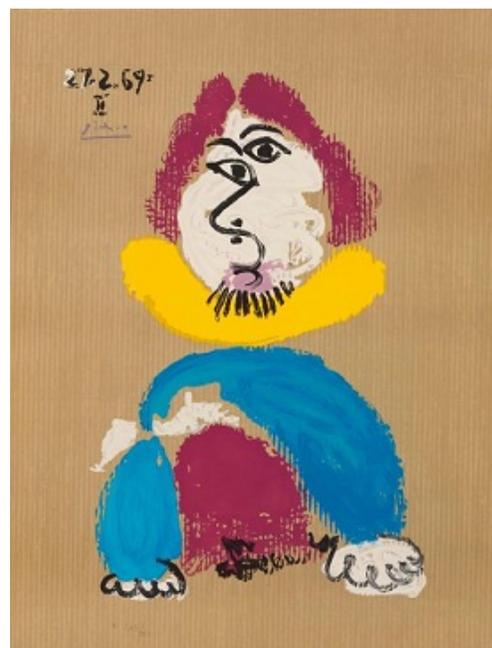
No.: 720



Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

No.: 719 A
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Portraits Imaginaires (avant la lettre)

Publisher, Museum or Gallery: Éditions Cercle d'Art, Paris and Harry N. Abrams Inc., New York
Date: 1969
Size in cm. Plate (sheet): (66 x 50)
Print run: 500 copies on Vélin d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



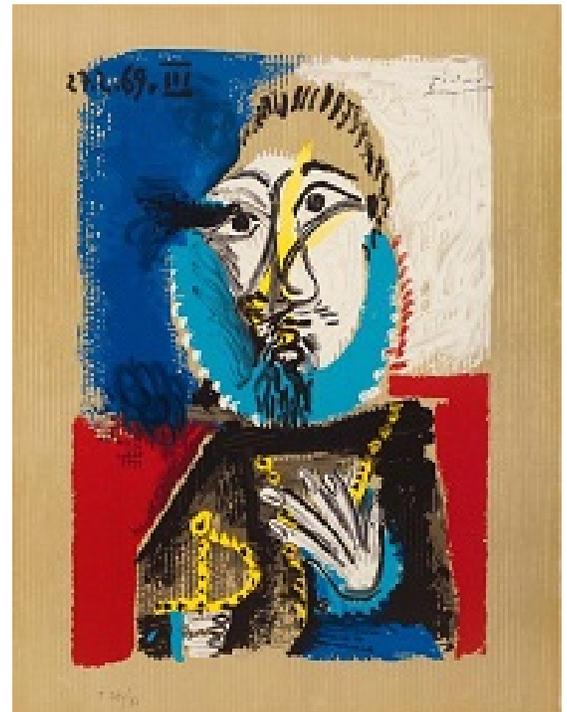
No.: 721
Czwiklitzer dtv No.: 406 **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



No.: 722
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires abant la lettre
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

No.: 721 A
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Portraits

Imaginaires (avant la lettre)
Publisher, Museum or Gallery: Éditions Cercle d'Art, Paris and Harry N. Abrams Inc., New York
Date: 1969
Size in cm. Plate (sheet): (66 x 50)
Print run: 500 copies on Vélín d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)
Technique: Lithograph (Marcel Salinas)
Printer: Guillard Gourdon, Paris



No.: 723

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 275

Title: Portraits Imaginaires

Publisher, Museum or Gallery: Galerie de la Colombe, Vallauris

Date: 1977

Size in cm. Plate (sheet): (74 x 52,5); (70 x 51, 65 x 44 Rodrigo)

Print run: 300

Technique: Lithograph (Marcel Salinas lithographer)

Printer: Guillard Gourdon, Paris



No.: 724

Czwiklitzer dtv No.: 347 **Rodrigo:** 184

Title: Picasso Figures Peintes entre le 20 Janvier et le 7 Mai 1969

Publisher, Museum or Gallery: Galerie Cahiers d'Art, Paris 17 June - 19 Juillet 1969

Date: 1969

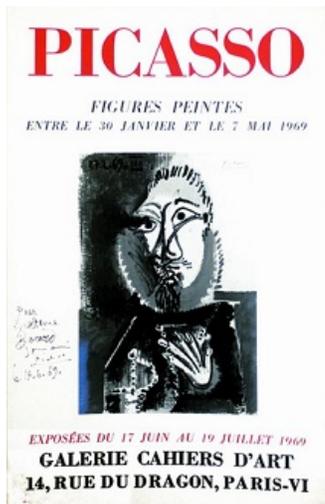
Size in cm. Plate (sheet): (50 x 32)

Print run: 130

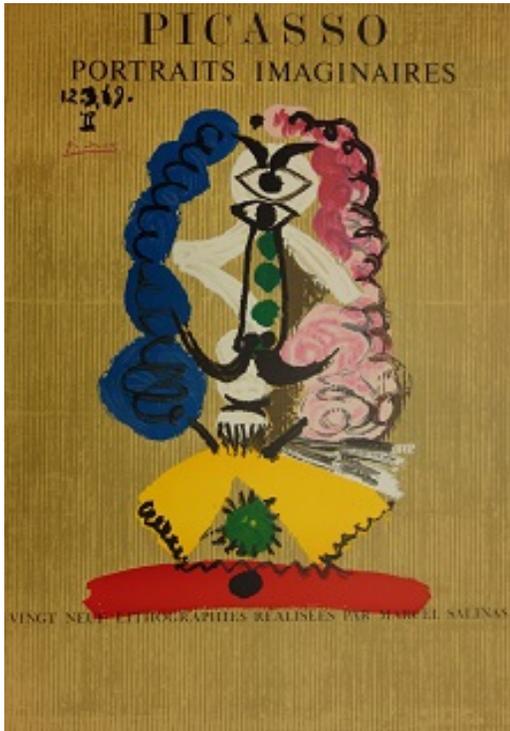
Technique: Typography with glued photograph

Printer: Imprimerie Tournon, Paris

Comment : The impression illustrated here has a dedication

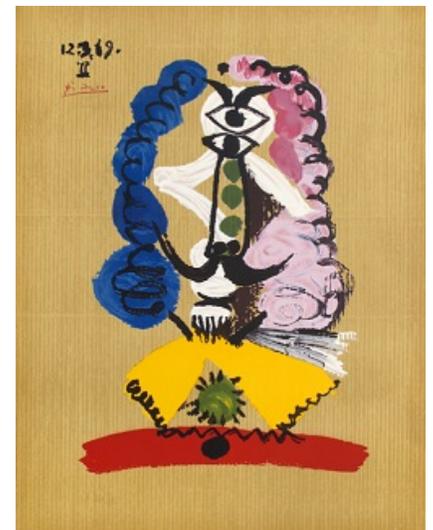


No.: 725
Czwiklitzer dtv No.: 407 **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

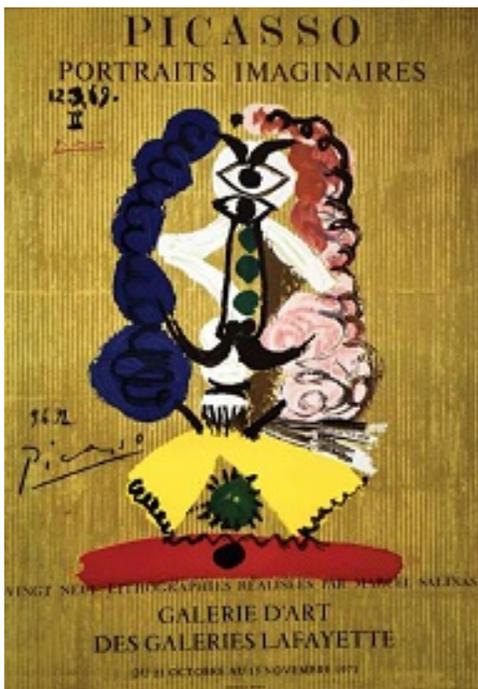


No.: 726
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires (without gallery)
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

No.: 725 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires (avant la lettre)
Publisher, Museum or Gallery: Éditions Cercle d'Art, Paris and Harry N. Abrams Inc., New York
Date: 1969
Size in cm. Plate (sheet): (66 x



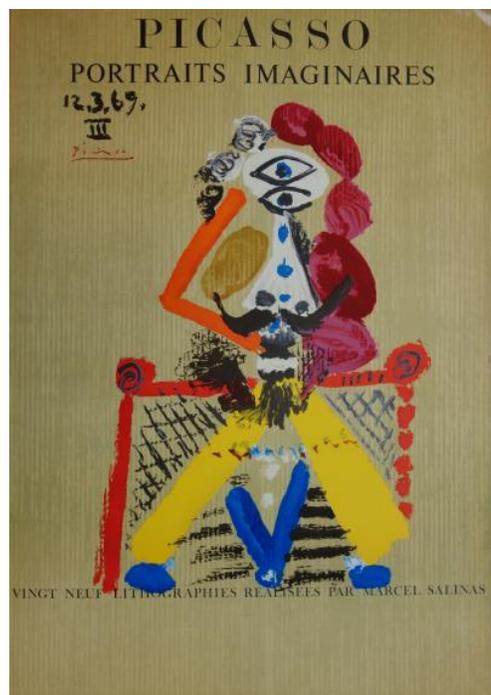
50)
Print run: 500 copies on Vélín d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)



Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

No.: 727
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galeries Lafayette
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

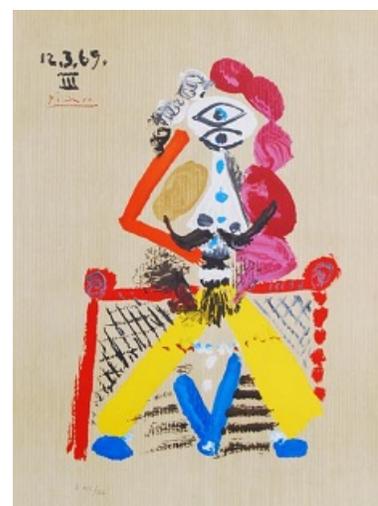
No.: 728
Czwiklitzer dtv No.: 408 **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris
Comment :



No.: 729
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Portraits Imaginaires (without gallery)
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris
Comment :

No.: 728 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires (avant la lettre)
Publisher, Museum or Gallery:

Éditions Cercle d'Art , Paris and Harry N. Abrams Inc., New York
Date: 1969
Size in cm. Plate (sheet): (66 x 50)
Print run: 500 copies on Vélín d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)



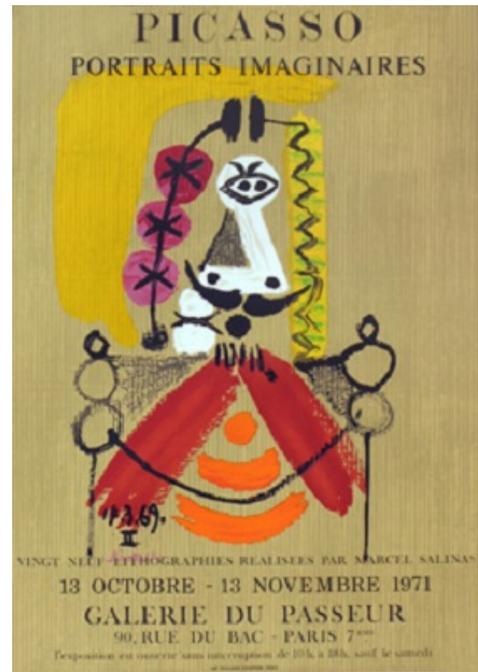
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

No.: 730
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Rivoli Fine Art
Date: 1990
Size in cm. Plate (sheet): (61 x 40)

No.: 731
Czwiklitzer dtv No.: 409 **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



No.: 732
Czwiklitzer dtv No.: Not in
Czwiklitzer **Rodrigo:** 224
Title: Portraits Imaginaires
(without gallery)
Publisher, Museum or Gallery:
 Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



No.: 731 A
Czwiklitzer dtv No.: Not in
Czwiklitzer **Rodrigo:** Not in

Rodrigo
Title: Portraits Imaginaires (avant la lettre)
Publisher, Museum or Gallery: Éditions Cercle d'Art, Paris and Harry N. Abrams Inc., New York
Date: 1969
Size in cm. Plate (sheet): (66 x 50)
Print run: 500 copies on Vélín d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

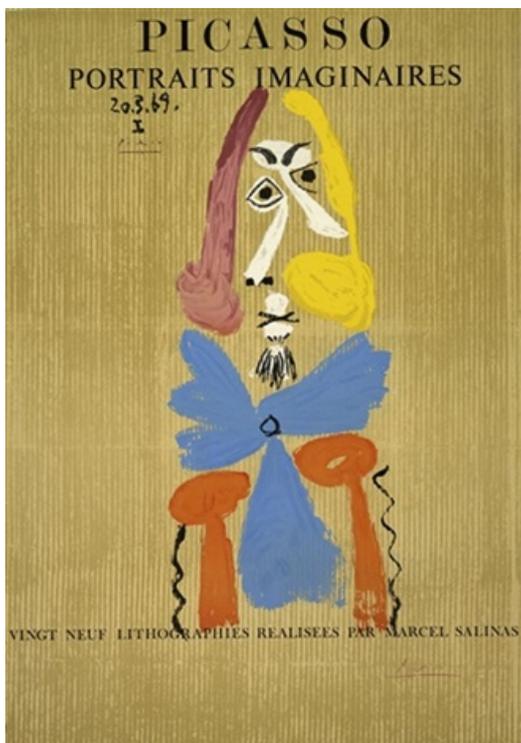


No.: 733
Czwiklitzer dtv No.: Not in
Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Jorda Preciados, Barcelona
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

No.: 734
Czwiklitzer dtv No.: 410 **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



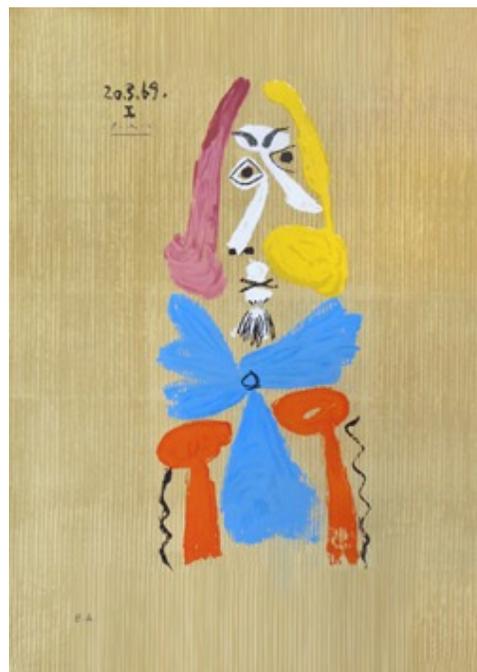
in



No.: 735
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires (without gallery)
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

No.: 734 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires (avant la lettre)
Publisher, Museum or Gallery: Éditions Cercle

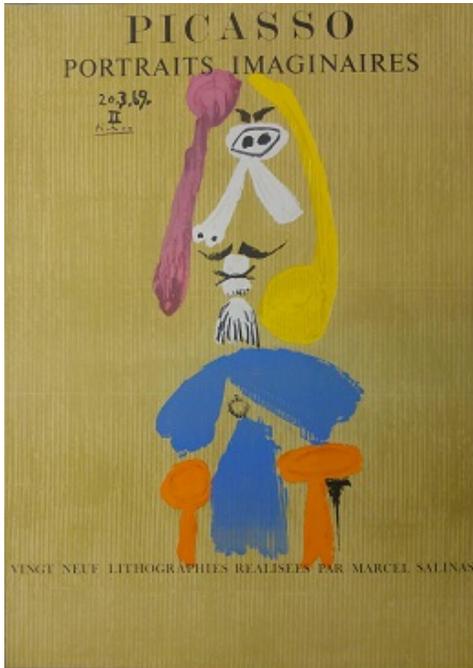
d'Art , Paris and Harry N. Abrams Inc., New York
Date: 1969
Size in cm. Plate (sheet): (66 x 50)
Print run: 500 copies on Vélín d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



No.: 736
Czwiklitzer dtv No.: 411 **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



Rodrigo



No.: 737
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires (without gallery)
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris
 :

No.: 736 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires (avant la lettre)
Publisher, Museum or Gallery: Éditions Cercle d'Art, Paris and

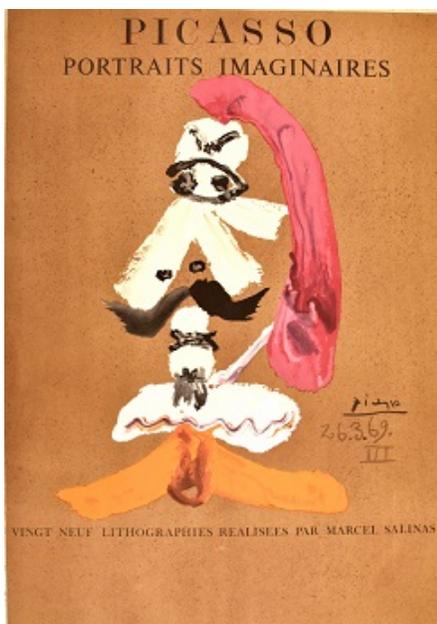
Harry N. Abrams Inc., New York
Date: 1969
Size in cm. Plate (sheet): (66 x 50)
Print run: 500 copies on Vélín d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



No.: 738
Czwiklitzer dtv No.: 412 **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



No.: 739
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Portraits Imaginaires (without gallery)
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



No.: 738 A
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Portraits Imaginaires (avant la lettre)
Publisher, Museum or Gallery: Éditions Cercle d'Art, Paris and Harry N. Abrams



Inc., New York
Date: 1969
Size in cm. Plate (sheet): (66 x 50)
Print run: 500 copies on Vélín d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

No.: 740

Czwiklitzer dtv No.: 413 **Rodrigo:** Not in Rodrigo

Title: Portraits Imaginaires

Publisher, Museum or Gallery: Galerie du Passeur

Date: 1971

Size in cm. Plate (sheet): (74 x 52,5)

Print run: 300

Technique: Lithograph (Marcel Salinas lithographer)

Printer: Guillard Gourdon, Paris



No.: 741

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Portraits Imaginaires (without gallery)

Publisher, Museum or Gallery: Galerie du Passeur

Date: 1971

Size in cm. Plate (sheet): (74 x 52,5)

Print run: 300

Technique: Lithograph (Marcel Salinas lithographer)

Printer: Guillard Gourdon, Paris

No.: 740 A

Czwiklitzer dtv No.:

Not in Czwiklitzer

Rodrigo: Not

in Rodrigo

Title: Portraits
Imaginaires (avant la
lettre)

Publisher, Museum or Gallery: Éditions Cercle d'Art , Paris and

Harry N. Abrams Inc., New York

Date: 1969

Size in cm. Plate (sheet): (66 x 50)

Print run: 500 copies on Vélín d'Arches: 250 for the United States
(A1/250 to A250/250) and 250 for France (F1/250 to F250/250)

Technique: Lithograph (Marcel Salinas lithographer)

Printer: Guillard Gourdon, Paris



No.: 742
Czwiklitzer dtv No.: 414 **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

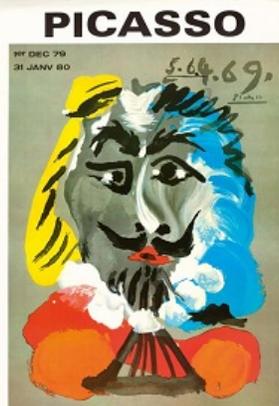


No.: 743
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Portraits Imaginaires (without gallery)
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



No.: 742 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires (avant la lettre)

Publisher, Museum or Gallery: Éditions Cercle d'Art, Paris and Harry N. Abrams Inc., New York
Date: 1969
Size in cm. Plate (sheet): (66 x 50)
Print run: 500 copies on Vélín d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)
Technique: Lithograph (Marcel Salinas lithographer)

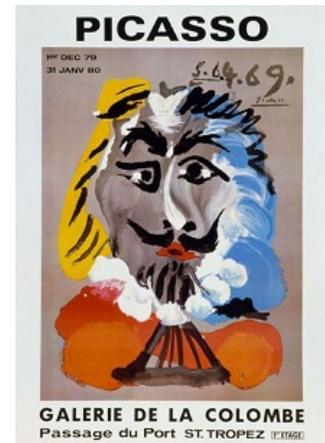


Printer: Guillard Gourdon, Paris

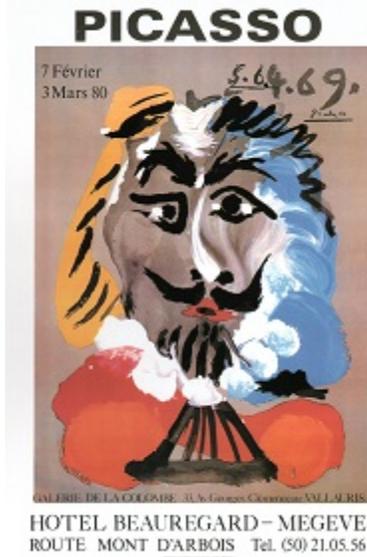
No.: 744
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Galerie de la Colombe, Vallauris
Date: 1979
Size in cm. Plate (sheet): (70 x 50)
Print run: Unknown
Technique: Offset
Printer: Jules Ferry, Cannes



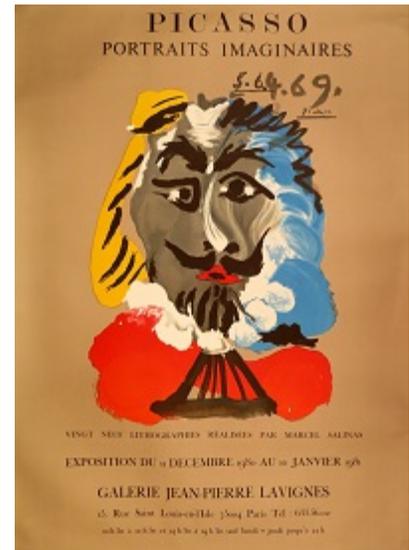
No.: 745
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Picasso
Publisher, Museum or Gallery: Galerie de la Colombe, St. Tropez
Date: 1979
Size in cm. Plate (sheet): (70 x 50)
Print run: Unknown
Technique: Offset
Printer: Jules Ferry, Cannes



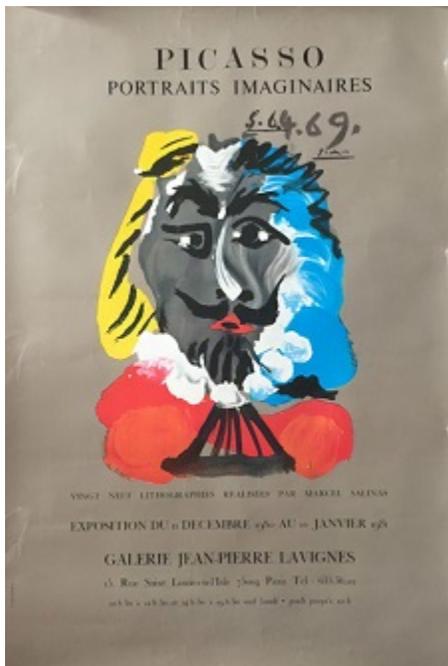
No.: 746
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 314
Title: Picasso
Publisher, Museum or Gallery: Hotel Beauregard, Megeve
Date: 1980
Size in cm. Plate (sheet): (69 x 48,5)
Print run: Unknown
Technique: Offset (Rodrigo)
Printer: Jules Ferry, Cannes



No.: 747
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 329
Title: Picasso Portraits Imaginaires
Publisher, Museum or Gallery: Galerie Jean-Pierre Lavignes, Paris
Date: 1980
Size in cm. Plate (sheet): (100 x 67);



(90 x 64 Rodrigo)
Print run: Unknown
Technique: Offset (Rodrigo)
Printer: Massoulan, Paris



No.: 748
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Dodrigo
Title: Picasso Portraits Imaginaires (grey)
Publisher, Museum or Gallery: Galerie Jean-Pierre Lavignes, Paris
Date: 1980
Size in cm. Plate (sheet): (100 x 67)
Print run: Unknown
Technique: Offset (Rodrigo)
Printer: Massoulan, Paris

No.: 749

Czwiklitzer dtv No.: 415 **Rodrigo:** Not in Rodrigo

Title: Portraits Imaginaires

Publisher, Museum or Gallery: Galerie du Passeur

Date: 1971

Size in cm. Plate (sheet): (74 x 52,5)

Print run: 300

Technique: Lithograph (Marcel Salinas lithographer)

Printer: Guillard Gourdon, Paris



No.: 750

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Portraits Imaginaires (without gallery)

Publisher, Museum or Gallery: Galerie du Passeur

Date: 1971

Size in cm. Plate (sheet): (74 x 52,5)

Print run: 300

Technique: Lithograph (Marcel Salinas lithographer)

Printer: Guillard Gourdon, Paris



No.: 749 A

Czwiklitzer dtv No.: Not in Czwiklitzer

Rodrigo: Not in Rodrigo

Title: Portraits Imaginaires (avant la lettre)

Publisher, Museum or Gallery: Éditions Cercle d'Art , Paris and Harry N. Abrams



Inc., New York

Date: 1969

Size in cm. Plate (sheet): (66 x 50)

Print run: 500 copies on Vélín d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)

Technique: Lithograph (Marcel Salinas lithographer)

Printer: Guillard Gourdon, Paris



No.: 751

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Portraits Imaginaires

Publisher, Museum or Gallery: Galerie de la Colombe, Vallauris

Date:

Size in cm. Plate (sheet): (74 x 52,5)

Print run: 300

Technique: Lithograph (Marcel Salinas lithographer)

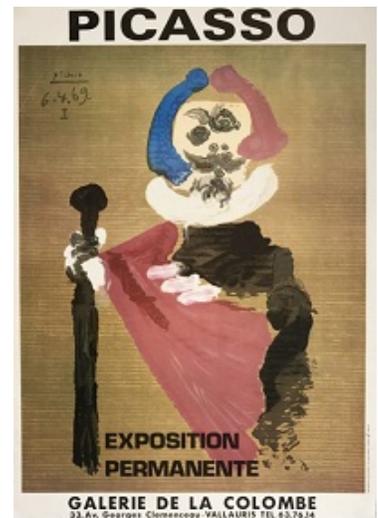
Printer: Guillard Gourdon, Paris

No.: 752

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 626

Title: Portraits Imaginaires

Publisher, Museum or Gallery: Galerie de la



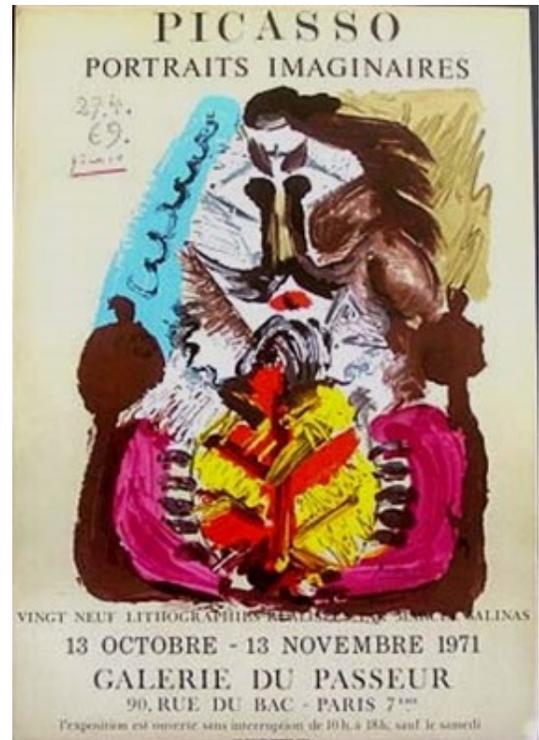
Colombe, Vallauris

Date: 1969

Size in cm. Plate (sheet): (70 x 51)

Print run: 300

Technique: Lithograph (Marcel Salinas lithographer) **Printer:** Guillard Gourdon, Paris
No.: 753
Czwiklitzer dtv No.: 416 **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



No.: 754
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 222
Title: Portraits Imaginaires (without gallery)
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

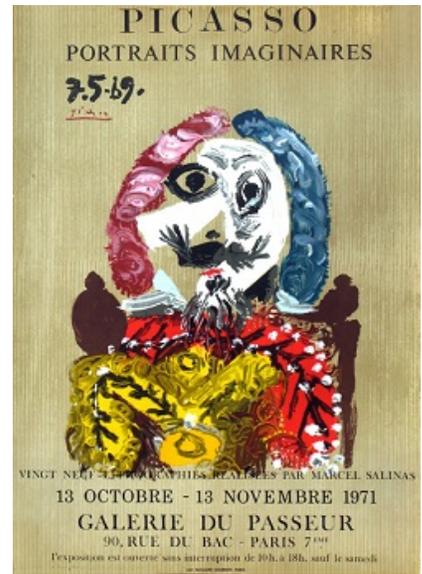


No.: 753 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not

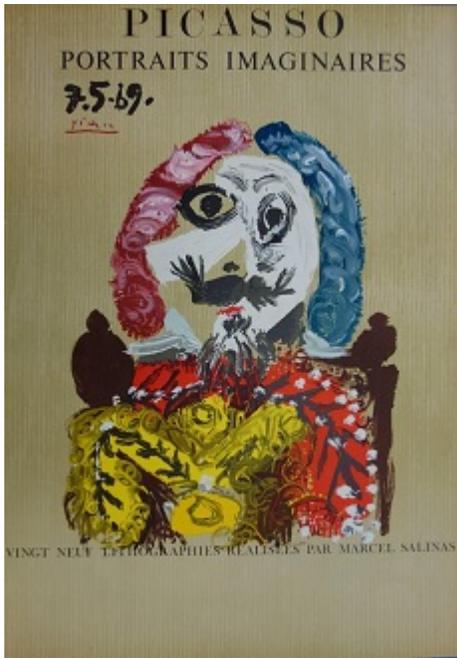
in Rodrigo
Title: Portraits Imaginaires (avant la lettre)
Publisher, Museum or Gallery: Éditions Cercle d'Art, Paris and Harry N. Abrams Inc., New York
Date: 1969
Size in cm. Plate (sheet): (66 x 50)
Print run: 500 copies on Vélín d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



No.: 755
Czwiklitzer dtv No.: 417 **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris
Comment :



No.: 756
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires (without gallery)
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris



No.: 755 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires (avant la lettre)
Publisher, Museum or Gallery: Éditions Cercle d'Art, Paris and



Harry N. Abrams Inc., New York
Date: 1969
Size in cm. Plate (sheet): (66 x 50)
Print run: 500 copies on Vélín d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)



Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

No.: 757
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Galerie Odile Guérin, Avignon
Date: 1971
Size in cm. Plate (sheet): (66 x 43)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

No.: 758
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 223
Title: Portraits Imaginaires (without gallery)
Publisher, Museum or Gallery: Galerie du Passeur
Date: 1971
Size in cm. Plate (sheet): (74 x 52,5)
Print run: 300
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris
Comment : We have not located any poster with full gallery details

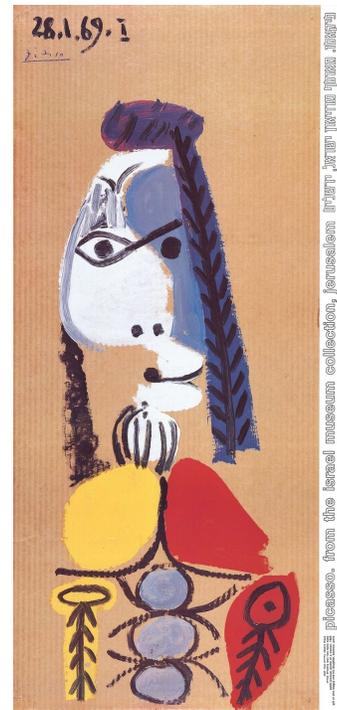


No.: 758 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires (avant la lettre)
Publisher, Museum or Gallery: Éditions Cercle d'Art, Paris and Harry N. Abrams Inc., New York
Date: 1969
Size in cm. Plate (sheet): (66 x 50)
Print run: 500 copies on Vélín d'Arches: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)
Technique: Lithograph (Marcel Salinas lithographer)
Printer: Guillard Gourdon, Paris

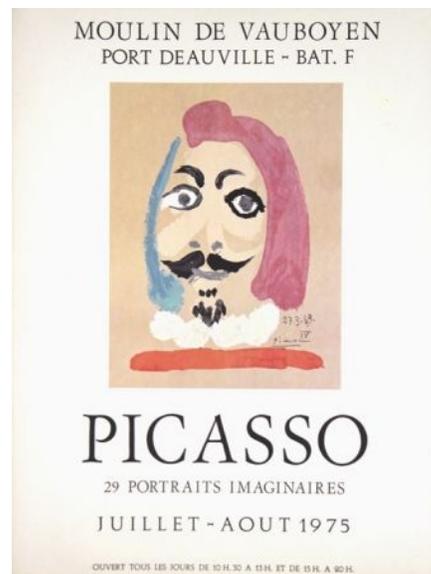


Rodrigo: Rodrigo 627
Title: Picasso from the Israel Museum Collection
Publisher, Museum or Gallery: Israel Museum, Jerusalem
Date: 1970
Size in cm. Plate (sheet): (100 x 47); (98,5 x 43 Rodrigo)
Print run: Unknown
Technique: Offset

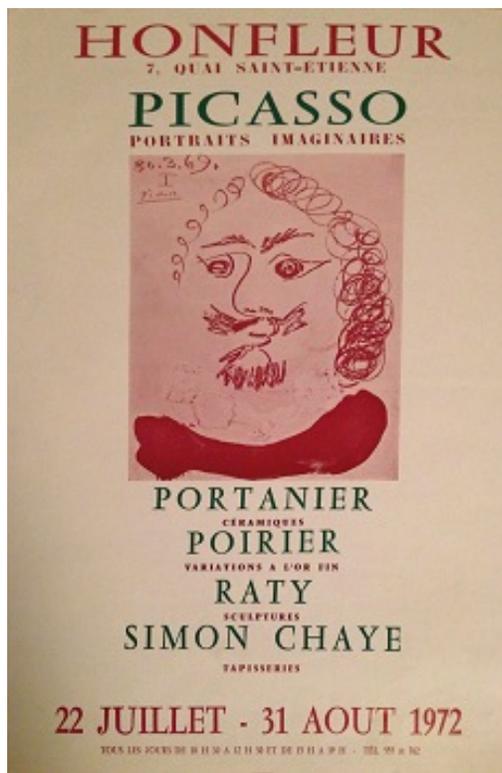
No.: 759
Czwiklitzer dtv No.: Not in Czwiklitzer



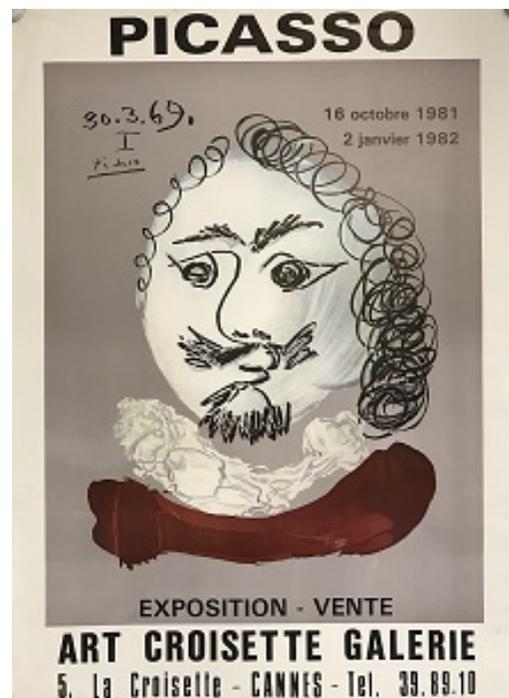
No.: 760
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: 29 Portraits Imaginaires
Publisher, Museum or Gallery: Moulin De Vauboyen, Port Deauville
Date: 1975
Size in cm. Plate (sheet): (69 x 53)
Print run: unknown
Technique: offset
Printer: unknown



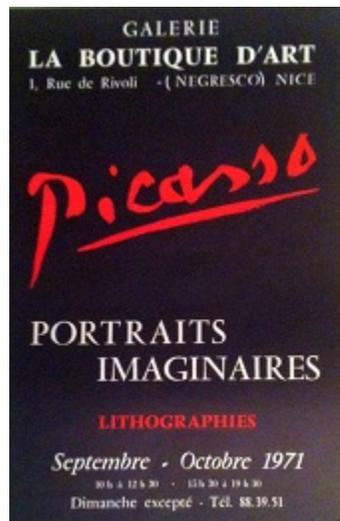
No.: 761
Czwiklitzer dtv No.: 443
Rodrigo: Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Honfleur
Date: 1972
Size in cm. Plate (sheet): (70 x 51)
Print run: unknown
Technique: Lithograph
Printer: unknown



Date: 1981
Size in cm. Plate (sheet): (70 x 51)
Print run: unknown
Technique: Lithograph
Printer: unknown



No.: 762
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Portraits Imaginaires
Publisher, Museum or Gallery: Art Croisette Galerie, Cannes
Date: 1981
Size in cm. Plate (sheet): (70 x 51)
Print run: unknown
Technique: Lithograph
Printer: unknown



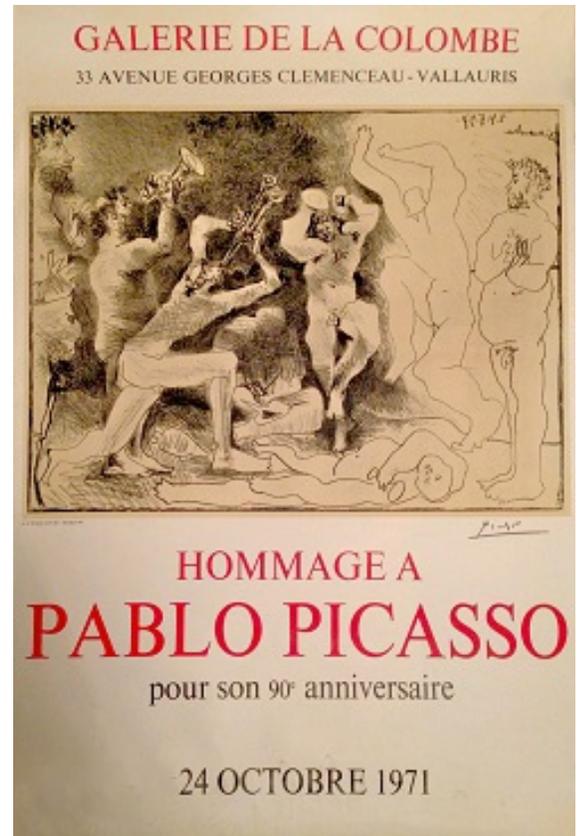
No.: 764
Czwiklitzer dtv No.: 421 **Rodrigo:** 226
Title: *Hommage à Picasso pour son 90eme anniversaire*
Publisher, Museum or Gallery: Galerie de la Colombe, Vallauris
Date: 1971
Size in cm. Plate (sheet): (78 x 56,8); (76 x 54 Rodrigo)
Print run: unknown
Technique: Lithograph **Printer:** Mourlot Frères, Paris
Catalogue graphic work : Bloch 830

No.: 764 A
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: *La danse des faunes*
Publisher, Museum or Gallery: Le patriote newspaper, Nice
Date: 1957 (lithograph drawn by Picasso on May 24)
Size in cm. Plate (sheet): (42,6 x 52,9)



Print run: 1000 impressions
Technique: original lithograph on zinc plate
Printer: Mourlot Frères, Paris
Catalogue graphic work : Bloch 830; Mourlot 291 Reuße : 699 Rau 638
Comment : This is the 1957 lithograph used for this poster. Picasso will make many lithographs cataloged by Mourlot for the communist newspaper *Le Patriote* in Nice, edited by his friend Georges Tabaraud,

whom he had met in 1946. For example, on March 24, 1957 he makes a beautiful lithograph (*La Danse des faunes* R. 699), to be edited for the benefit of the newspaper.



No.: 765
Czwiklitzer dtv No.: 422 **Rodrigo:** 228
Title: *Picasso Pintura - Dibujo*
Publisher, Museum or Gallery: Sala Gaspar, Barcelona
Date: 1971
Size in cm. Plate (sheet): (106 x 52)
Print run: Unknown
Technique: Offset
Printer: Publicaciones Reunidas, Barcelona

No.: 766
Czwiklitzer dtv No.: 423 **Rodrigo:** Not in Rodrigo
Title: *Picasso Frauenportraits*
Publisher, Museum or Gallery: Galerie Wünsché, Bonn
Date: 1971
Size in cm. Plate (sheet): (73 x 36)
Print run: Unknown
Technique: Lithograph



No.: 767
Czwiklitzer dtv No.: 424 **Rodrigo:** 229
Title: Picasso
Publisher, Museum or Gallery: Galerie Knoedler
Date: 1971
Size in cm. Plate (sheet): 76 x 50
Print run: unknown
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)
Catalogue graphic work :
Comment : Rodrigo says the lithograph was made by Fancone



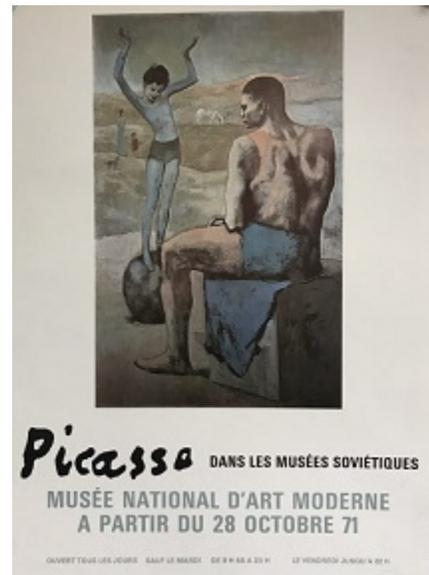
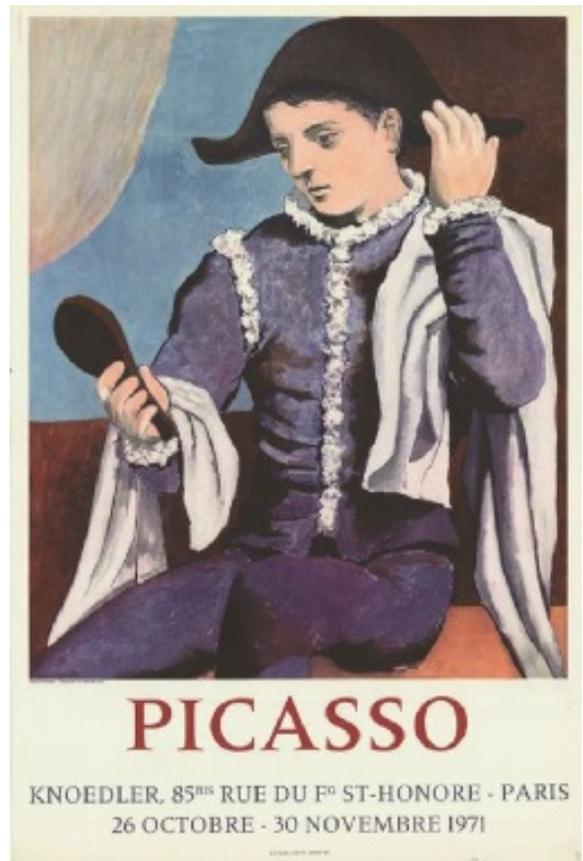
No.: 768
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: 511
Title: Maestri dell'Arte Moderna
Publisher, Museum or Gallery: Centro Mostre di Firenze
Date: 1985
Size in cm. Plate (sheet): (98 x 68)
Print run: unknown



No.: 769
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 518
Title: Maestros Modernos de la Coleccion Thyssen Bornemisza
Publisher, Museum or Gallery: Biblioteca Nacional, Madrid
Date: 1986
Size in cm. Plate (sheet): 76 x 50
Print run: unknown

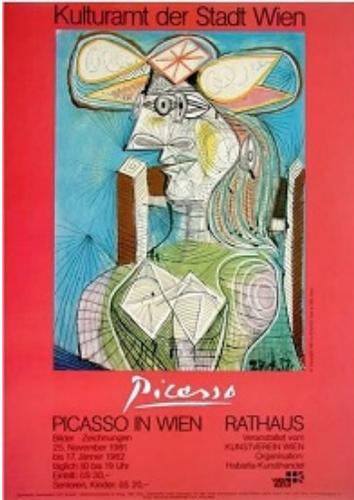
No.: 770
Czwiklitzer dtv No.: 425 **Rodrigo:** 230
Title: Picasso dans les Musées Soviétiques
Publisher, Museum or Gallery: Musée d'Art Moderne, Paris

Date: 1971
Size in cm. Plate (sheet): (60 x 45)
Print run: Unknown
Technique: Offset
Printer: Imprimerie Arthèze, Paris



Natioanl

No.: 771
Czwiklitzer dtv No.: 426 **Rodrigo:** 231
Title: 90 Zeichnungen und farbige Arbeiten
Publisher, Museum or Gallery: Galerie Beyeler, Basel
Date: 1971
Size in cm. Plate (sheet): (84,5 x 61,5); (97,5 x 71,5 Rodrigo)
Print run: unknown
Technique: Lithograph (Czwiklitzer); offset (Rodrigo)
Printer: Wassermann A.S., Basel



No.: 772
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 398
Title: Picasso in Wien
Publisher, Museum or Gallery: Kulturamt der Stadt Wien
Date: 1981
Size in cm. Plate (sheet): (84 x 59)

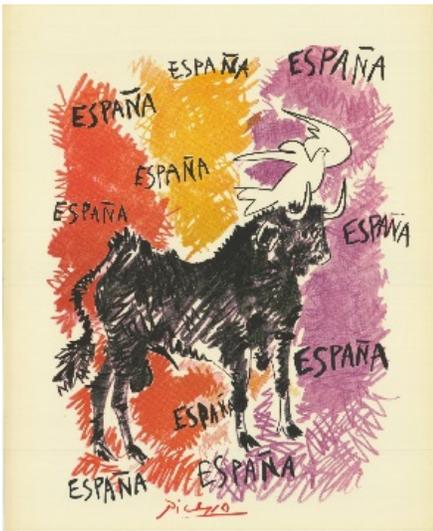
No.: 773
Czwiklitzer dtv No.: 432
Rodrigo: Not in Rodrigo
Title: España Solidaridad

Publisher, Museum or Gallery: Center for Information and Solidarity with Spain (CISE)
Date: 1972

Size in cm. Plate (sheet): 81,5 x 57,5
Print run: unknown

Technique: offset **Printer:** STEB Bologna

Comment : The Center for Information and Solidarity with Spain (CISE), whose president was Picasso himself, was managed by the poet Marcos Ana and was domiciled at 198 Rue Saint Jacques, in the Latin quarter where Picasso had his studio. Its job was to lend a hand to the exiles of all affiliations who came to Paris fleeing Franco's Spain. CISE also suffered an attack by the OAS. Undoubtedly a commission from Franco's secret services, which had helped and welcomed the French terrorists when they left Algeria with independence, many of them establishing themselves on the sunny shores of Spain. CISE even played an important role in Spain at the end of the dictatorship, serving as a meeting point between democratic forces, negotiating and printing there in 1974 the manifesto of the Junta Democrática, the precursor body of the democratic transition.

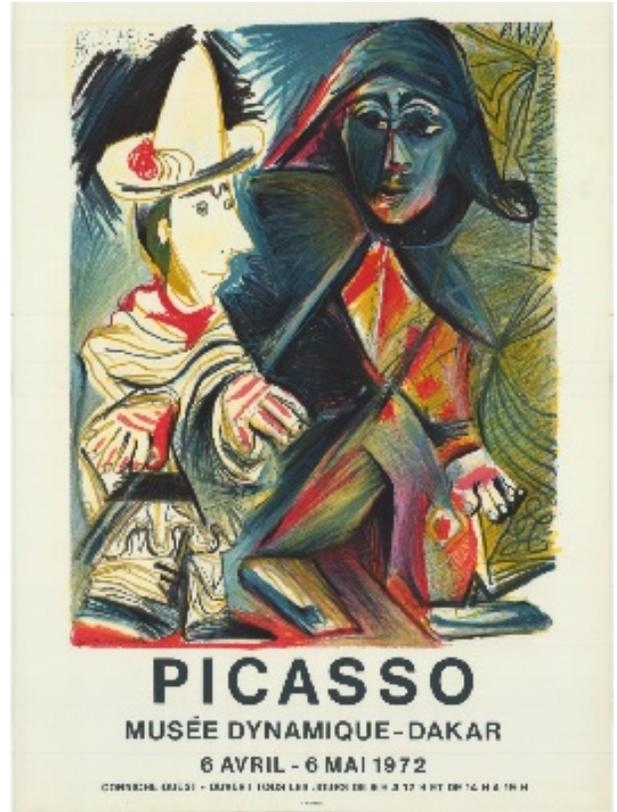


No.: 774
Czwiklitzer dtv No.: Not in Czwiklitzer
Title: España Solidaridad (avant la lettre)
Publisher, Museum or Gallery: Center for Information and Solidarity with Spain (CISE)
Date: 1972
Size in cm. Plate (sheet): 72 x 58 on Vélín d'Arches
Print run: unknown **Technique:** offset
Printer: STEB Bologna

Rodrigo: Not in Rodrigo

No.: 775
Czwiklitzer dtv No.: 437 **Rodrigo:** 236
Title: Picasso
Publisher, Museum or Gallery: Musée dynamique de Dakar
Date: 1972
Size in cm. Plate (sheet): 76 x 56,6
Print run: unknown number of impressions on poster paper
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)

No.: 776
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo



Title: Picasso
(avant la lettre signed)
Publisher, Museum or Gallery: Musée dynamique de Dakar
Date: 1972

Size in cm. Plate (sheet): 76 x 56,6
Print run: 200 numbered and signed impressions on Vélín d'Arches

Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)

No.: 777
Czwiklitzer

dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Picasso (avant la lettre)
Publisher, Museum or Gallery: Musée dynamique de Dakar
Date: 1972
Size in cm. Plate (sheet): 76 x 56,6
Print run: unknown number of impressions on Vélín d'Arches
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)



No.: 778

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 237

Title: 3^{ème} Biennale Internationale de Céramique d'Art

Publisher, Museum or Gallery: Association des Potiers de Vallauris

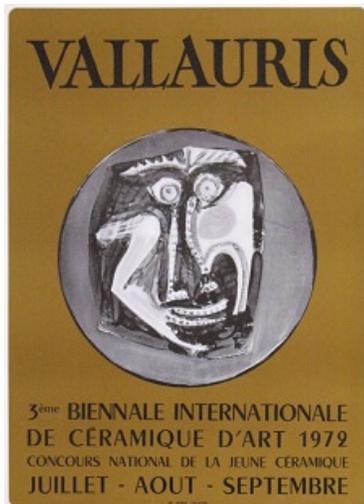
Date: 1972

Size in cm. Plate (sheet): (51 x 37); (77 x 55 Rodrigo)

Print run: Unknown

Technique: Lithograph

Printer: Arnéra, Vallauris



No.: 779

Czwiklitzer dtv No.: 441

Rodrigo: 238

Title: 3^{ème} Biennale Internationale de Céramique d'Art

Publisher, Museum or Gallery: Association des Potiers de Vallauris

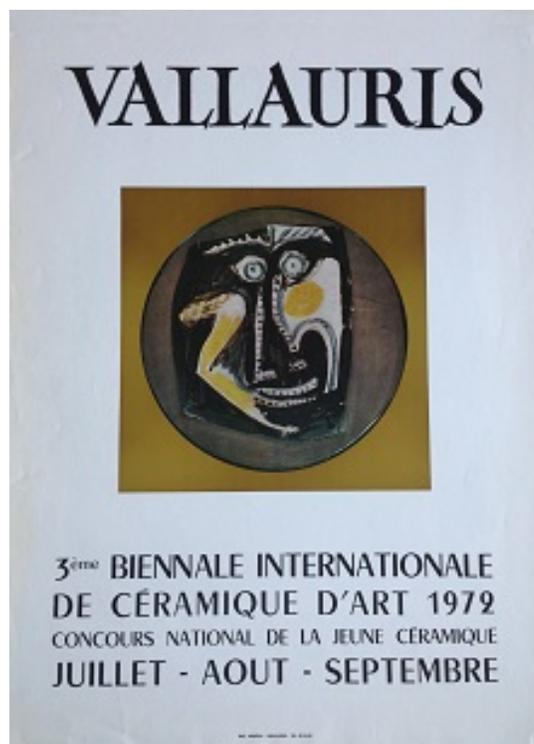
Date: 1972

Size in cm. Plate (sheet): (77 x 56); (51 x 37 Rodrigo)

Print run: Unknown

Technique: Typography

Printer: Arnéra, Vallauris



No.: 780

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

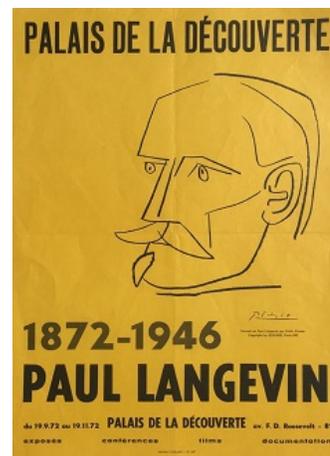
Title: Paul Langevin

Publisher, Museum or Gallery: Palais de la Découverte, Paris

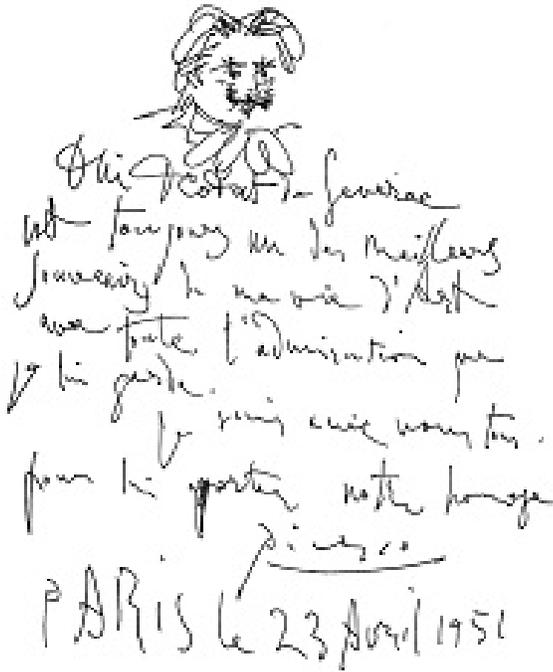
Date: 1972

Size in cm. Plate (sheet): (42 x 30)

Technique: Dual color on papier couché

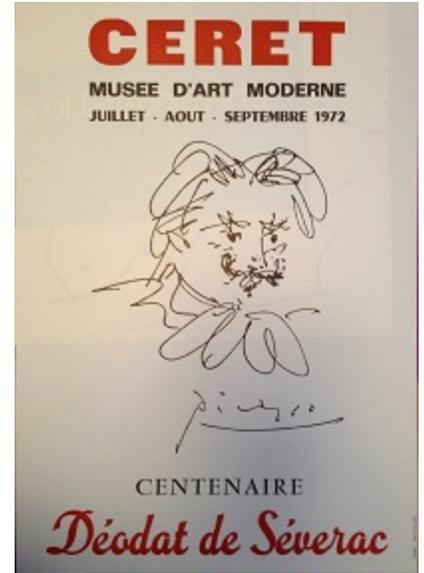


No.: 781
Czwiklitzer dtv No.: 442 **Rodrigo:** 240
Title: Centenaire Déodat de Séverac
Publisher, Museum or Gallery: Musée d'Art Moderne, Ceret
Date: 1972
Size in cm. Plate (sheet): (60 x 40)
Print run: Unknown
Technique: Lithography ; Typography (Czwiklitzer) ; Offset (Rodrigo)
Printer: Richard, Ceret



Comment : Rodrigo indicates that Picasso made this portrait of Déodat de Séverac especially for the centenary of his friend. However, we can state that the portrait used for this poster comes from a letter in homage to Déodat made by Picasso in 1951 (see photo). It is true,

however, that Picasso made another similar portrait, based on the one of 1951, for the anniversary, but someone kept this portrait in Ceret, and it was eventually sold by Christie's (Sale 3557 *Rendez-Vous - Intérieurs Contemporains*. Paris 9 October 2013 Lot 15 *Portrait de Déodat de Séverac* feutre sur papier 38.4 x 30 cm Provenance Collection particulière, Céret).



No.: 782

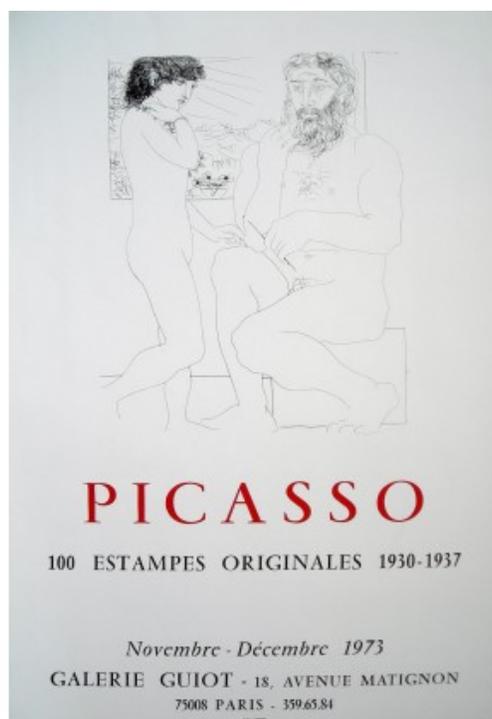
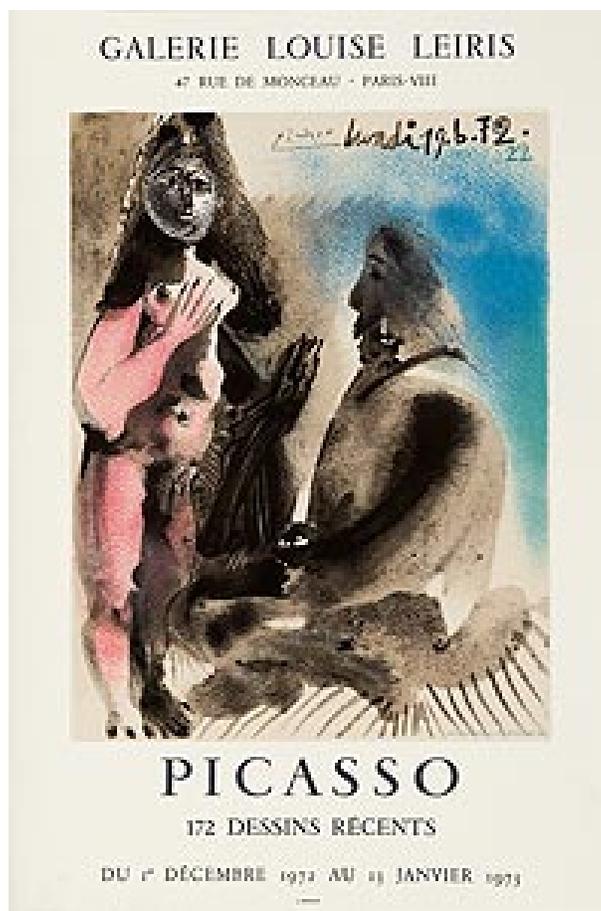
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Centenaire Déodat de Séverac (avant la lettre)
Publisher, Museum or Gallery: Musée d'Art Moderne, Ceret
Date: 1972
Size in cm. Plate (sheet): (60 x 40)
Print run: 200 numbered copies
Technique: Lithography
Printer: Richard, Ceret



No.: 783
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Centenaire Déodat de Séverac
Publisher, Museum or Gallery: Ville de Toulouse
Date: 1972
Size in cm. Plate (sheet): (60 x 40)
Printer: Richard, Ceret

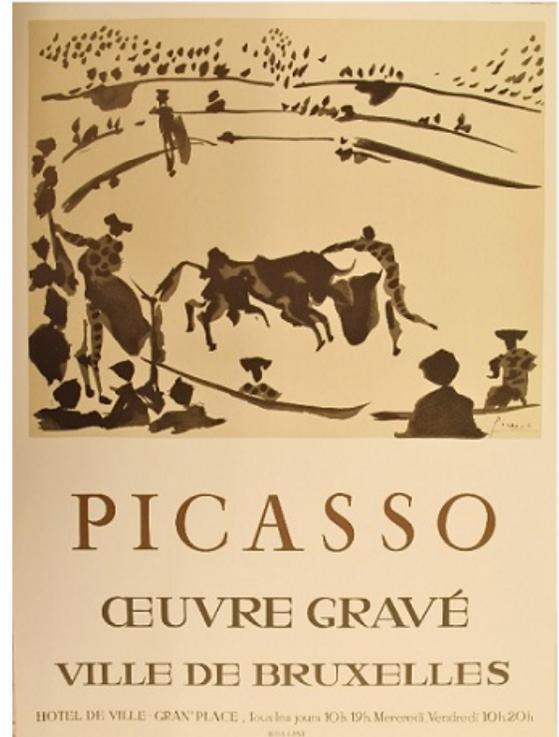


No.: 784
Czwiklitzer dtv No.: 446 **Rodrigo:** 241
Title: 172 dessins récents
Publisher, Museum or Gallery: Galerie Louise Leiris, Paris Du
 1er décembre 1972 au 13 janvier 1973
Date: 1972
Size in cm. Plate (sheet): (71,8 x 48)
Print run: 5250 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)
Comment : Rodrigo curiously indicates that this poster was
 printed in color offset, whereas it is actually clearly indicated that it
 is a lithograph engraved by Henri Deschamps



No.: 785
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 254
Title: 100 Estampes Originales 1930-1937
Publisher, Museum or Gallery: Galerie Guiot, Paris
Date: 1973
Size in cm. Plate (sheet): (65 x 44)
Technique: Lithograph
Printer: A.G.A. Libourne

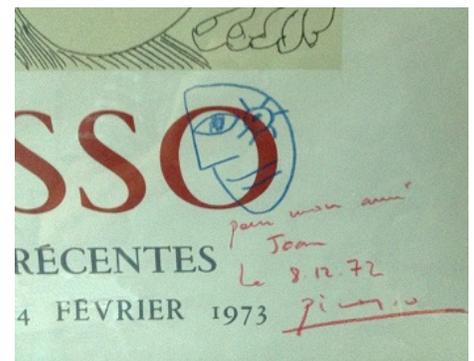
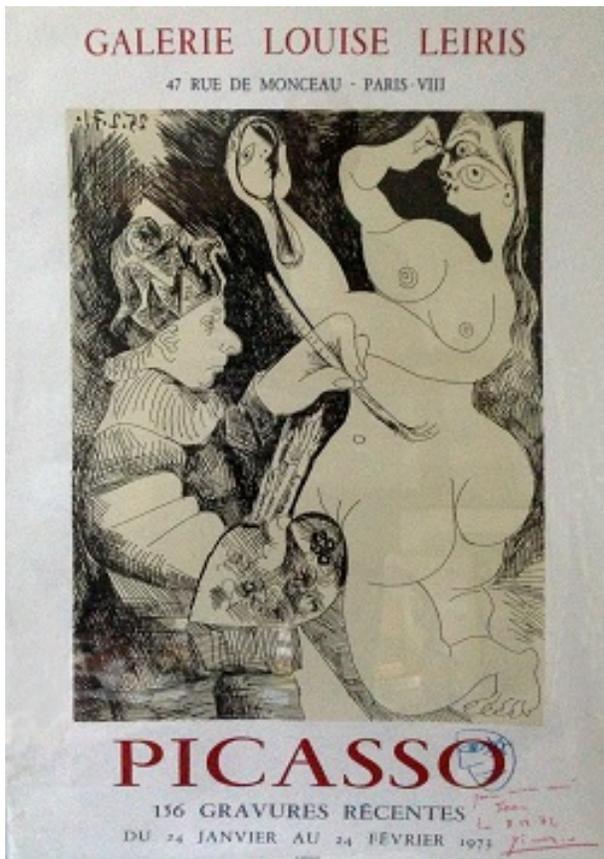
No.: 786
Czwiklitzer dtv No.: 449 **Rodrigo:** 242
Title: Picasso Oeuvre Gravé
Publisher, Museum or Gallery: Hotel de Ville, Bruxelles
Date: 1973
Size in cm. Plate (sheet): 78,5 x 57,5
Print run: unknown
Technique: Silkscreen
Printer: Bellini, Bruxelles
Catalogue graphic work : Cramer 100 ; Bloch



No.: 787
Czwiklitzer dtv No.: 450

Rodrigo: 243

Title: Picasso 156 Gravures Récentes
Publisher, Museum or Gallery: Galerie Louise Leiris
Date: 1973
Size in cm. Plate (sheet): 71 x 46,5
Print run: 4100 impressions
Technique: Photo lithograph (Czwiklitzer)
Printer: Mourlot Frères, Paris
Comment : Rodrigo indicates again that this poster was printed in color offset



No.: 788

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo**: 246 and 247

Title: Oeuvres de 1970 à 1972

Publisher, Museum or Gallery: Palais des papes. XXVIIe Festival d'Avignon Du 23 mai au 30 septembre 1973

Date: 1973

Size in cm. Plate (sheet): (73,4 x 50); (78 x 53 Rodrigo)

Print run: 250 numbered impressions plus an undetermined number without numbers

Technique: Lithograph

Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)

Comment: Rodrigo gives again different numbers to the numbered (246 photo below) and unnumbered (247 right photo) posters



No.: 789

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Polongation de l'exposition

Publisher, Museum or Gallery: Palais des papes. XXVIIe Festival d'Avignon

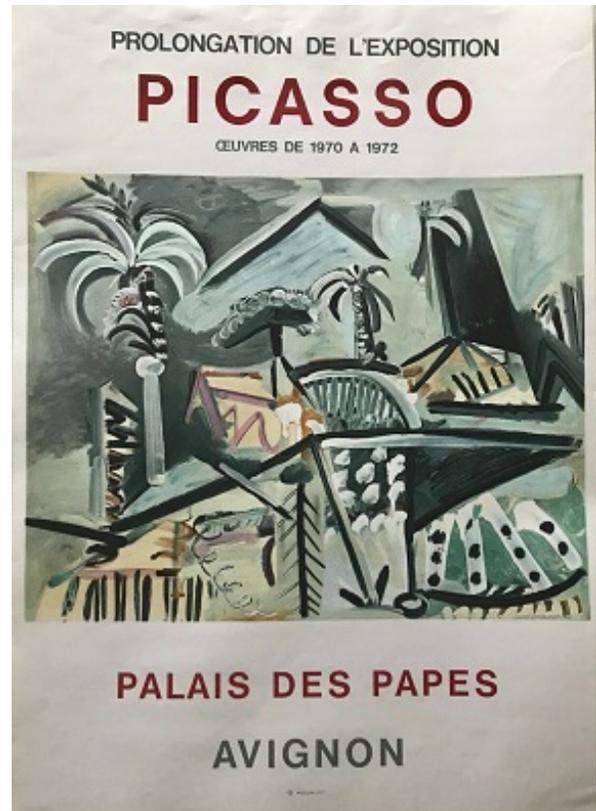
Date: 1973

Size in cm. Plate (sheet): (71 x 58)

Print run: unknown

Technique: Lithograph

Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)



No.: 790

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 252

Title: Picasso Avignon Prolongation

Publisher, Museum or Gallery: Palais des papes. XXVIIe Festival d'Avignon

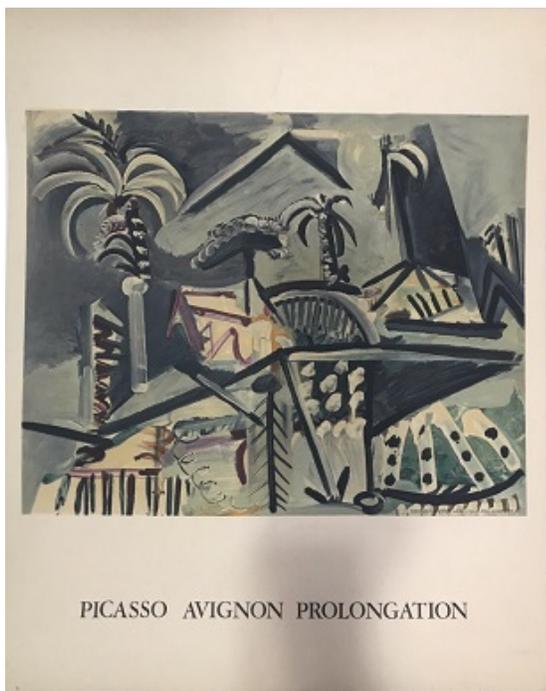
Date: 1973

Size in cm. Plate (sheet): (69 x 56); (71 x 58 Rodrigo)

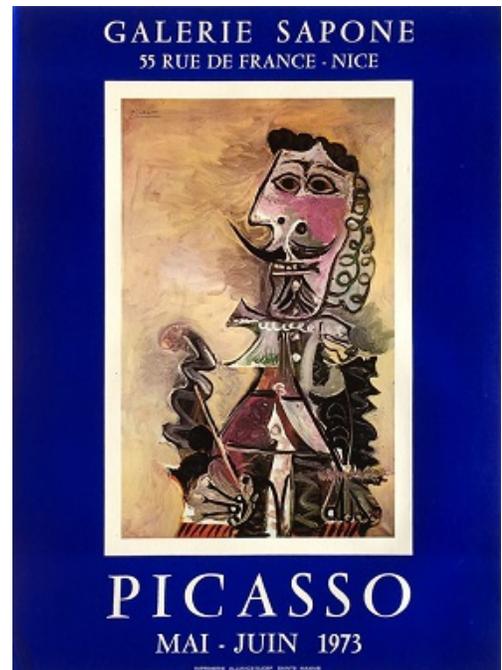
Print run: unknown

Technique: Lithograph

Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)



No.: 791
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 244
Title: Picasso
Publisher, Museum or Gallery: Galerie Sapone
Date: 1973
Size in cm. Plate (sheet): (75 x 54,5)
Print run: 1000 impressions on Vélín d'Arches
Technique: Lithograph; Color offset (Rodrigo)
Printer: Imprimerie Alliance SUDEF Sainte Maxime
Comment :



No.: 792



Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Picasso (avant la lettre)
Publisher, Museum or Gallery: Galerie Sapone
Date: 1973
Size in cm. Plate (sheet): (75 x 54,5)
Print run: 1000 impressions on Vélín d'Arches
Technique: Lithograph
Printer: Imprimerie Alliance SUDEF Sainte Maxime

No.: 793
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Chateau Mouton Rothschild (poster edition of the wine label)
Publisher, Museum or Gallery: Chateau Mouton Rothschild
Date: 1973
Size in cm. Plate (sheet): (46 x 33)
Print run: Unknown number of impressions on watermarked Vélín d'Arches paper
Technique: Lithograph
Comment : Signed in the stone by the artist and by Phillipe de Rothschild



No.: 797

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 251

Title: 100 European Drawings

Publisher, Museum or Gallery: Arts Council of Great Britain

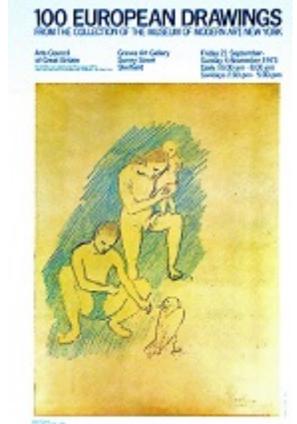
Date: 1973

Size in cm. Plate (sheet): (75 x 50)

Print run: Unknown

Technique: Offset

Printer: Print Processes Ltd.



PICASSO



GALERIE COMMETER
 2 HAMBURG 1 - HERMANNSTRASSE 37
 17. OKTOBER - 24. NOVEMBER 1973

No.: 798

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 253

Title: Picasso

Publisher, Museum or Gallery: Galerie Commeter, Hamburg

Date: 1973

Size in cm. Plate (sheet): (84 x 59)

Print run: 1000 impressions

Technique: Offset

Printer: Druckerei Weidmann, Hamburg

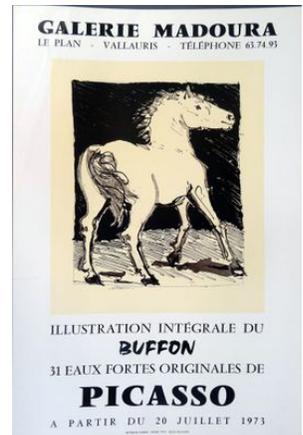
No.: 799

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:**

Not in Rodrigo

Title: Illustration Intégrale du Buffon

Publisher, Museum or Gallery: Galerie Madoura,



Vallauris

Date: 1973 Galerie Madoura, Buffon Picasso', H 61 cm, L 39 cm, Arnéra.

Size in cm. Plate (sheet): (61 x 39)

Technique: Typography

Printer: Arnéra, Vallauris



No.: 800

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Picasso

Publisher, Museum or Gallery: Galerie Matignon, Paris

Date: 1973

Size in cm. Plate (sheet): (70 x 50)

No.: 801

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

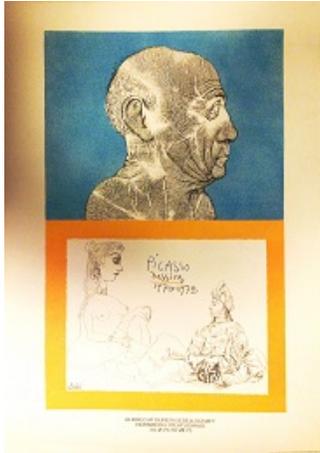
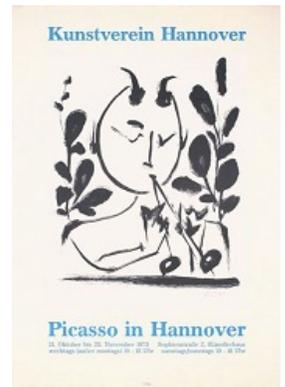
Title: 60 photos inédites

Publisher, Museum or Gallery: Palais des Papes, Festival d'Avignon

Date: 1973



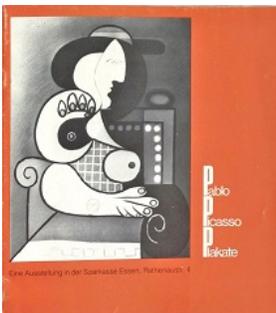
No.: 802
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Picasso in Hannover
Publisher, Museum or Gallery: Kunstverein Hannover
Date: 1973



No.: 803
Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo
Title: Picasso Dessins 1970-1972
Publisher, Museum or Gallery: Dürer Gesellschaft
Date: 1973

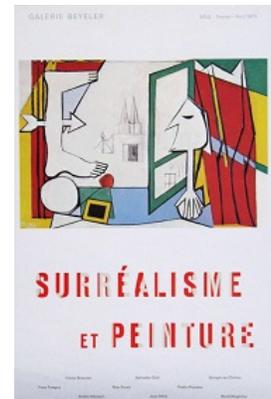
Date: 1973

No.: 804
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: La Tauromaquia Goya - Picasso
Publisher, Museum or Gallery: Kunstmuseum Dusseldorf



No.: 805
Czwiklitzer dtv No.: Not in Czwiklitzer
Rodrigo: Not in Rodrigo
Title: Pablo Picasso Plakate
Publisher, Museum or Gallery: Sparkasse Essen
Date: 1973

No.: 806
Rodrigo: 256
Title: Surréalisme et Peinture
Publisher, Museum or Gallery: Galerie Beyeler, Bale
Date: 1974
Size in cm. Plate (sheet): (75 x 50)



No.: 807
Rodrigo: Not in Rodrigo
Title: 4ème Biennale internationale de la céramique
Publisher, Museum or Gallery: Madoura Vallauris
Date: 1974
Printer : Arnera Vallauris
Comment: The same ceramic is reproduced in 1985 Ducht poster Rodrigo 510

No.: 808

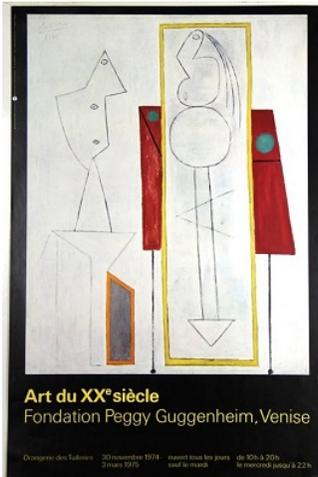
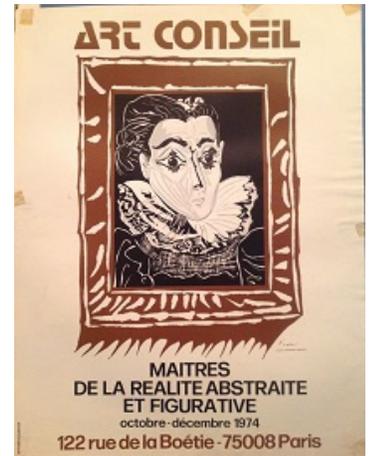
Rodrigo: Not in Rodrigo

Title: **Maîtres de la réalité abstraite et figurative**

Publisher, Museum or Gallery: Art Conseil, Paris

Date: 1974

Size in cm. Plate (sheet): (65 x 50)



No.: 809

Rodrigo: Not in Rodrigo

Title: **Art du XXe siècle**

Publisher, Museum or Gallery: Fondation Peggy Guggenheim

Date: 1974

Size in cm. Plate (sheet): (60 x 40)

Technique: Offset

No.: 810

Rodrigo: 597

Title: **De Picasso a Pollock**

Publisher, Museum or Gallery: Centro de Arte Reina Sofia, Madrid

Date: 1991

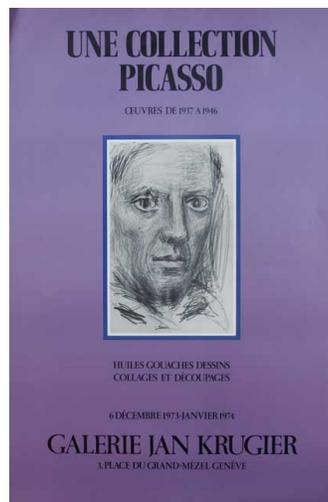
Size in cm. Plate (sheet): (98×68)

Print run: Unknown

Technique: Offset

Printer: Gráficas Jomagar, Móstoles

Comment : Rodrigo states that this illustration "has not been reproduced in any other poster"



No.: 811

Rodrigo: Not in Rodrigo

Title: **Une collection Picasso**

Publisher, Museum or Gallery:

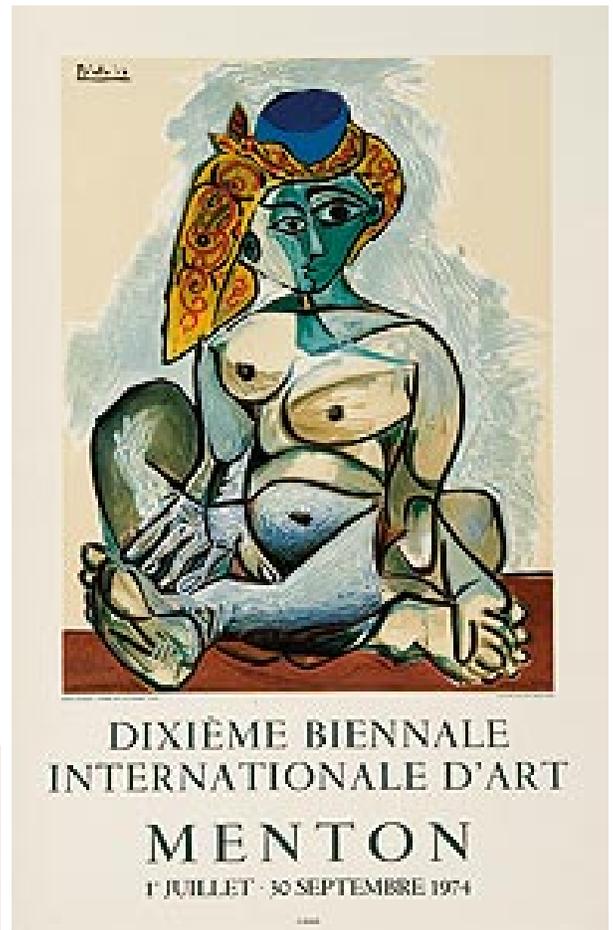
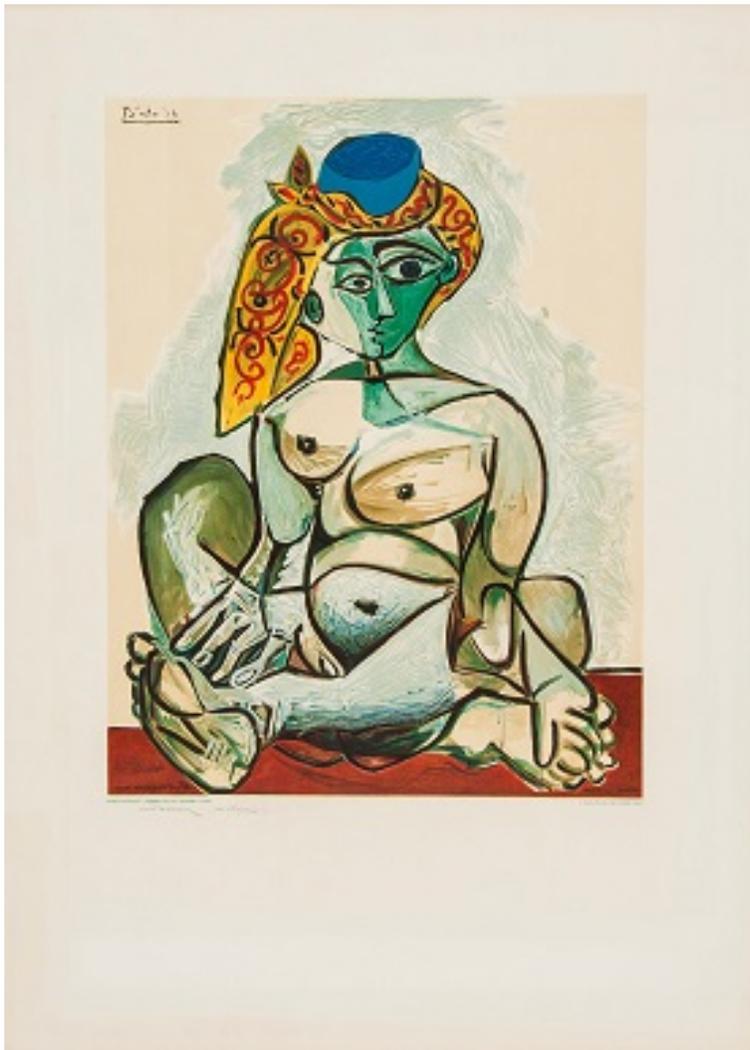
Date: Galerie Jan Krugier, Geneve

Size in cm. Plate (sheet): (59 x 39)

Technique: Offset

No.: 812
Rodrigo: 259
Title: Dixième Biennale Internationale d'Art
Publisher, Museum or Gallery: Ville de Menton
Date: 1974
Size in cm. Plate (sheet): 74 x 48
Print run: 2000 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)
Comment : Rodrigo claims again here that this poster was printed in color offset

No.: 813
Rodrigo: Not in Rodrigo
Title: Dixième Biennale Internationale d'Art (avant la lettre)
Publisher, Museum or Gallery: Ville de Menton



Date: 1974
Size in cm. Plate (sheet): 74 x 48
Print run: Unknown number of impressions avant la lettre
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)
Comment : The impression we illustrate here is signed by Henri Deschamps (See detail photo)



No.: 814

Rodrigo: 542 Title: Picasso (70 X 50 cm)

Publisher, Museum or Gallery: Musée National d'Art Moderne, Paris. Printed by J. London, Paris

Date: 1994



No.: 815

Rodrigo: Not in Rodrigo

Title: Picasso Voyages Imaginaires

Publisher, Museum or Gallery: Musées Marseille

Date: 2018



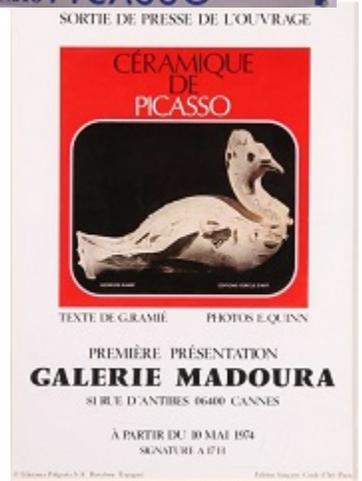
No.: 816

Rodrigo: Not in Rodrigo

Title: Céramique de Picasso

Publisher, Museum or Gallery: Galerie Madoura, Vallauris

Date: 1974



No.: 817

Rodrigo: Not in Rodrigo

Title: Picasso und die Antike

Publisher, Museum or Gallery: Badisches Landesmuseum, Karlsruhe Schloss

Date: 1974

Size in cm. Plate (sheet): (59 x 80)

No.: 818

Rodrigo: 258

Title: Auktionen im Juni

Publisher, Museum or Gallery: Kornfeld und Klipstein, Bern

Date: 1974



No.: 819

Rodrigo: Not in Rodrigo

Title: Games of the XXIIIrd Olympiad - Opening Ceremonies

Publisher, Museum or Gallery: US Olympic Committee

Date: 1974 when U.S. got the Games for Los Angeles Olympics

No.: 820

Rodrigo: 263

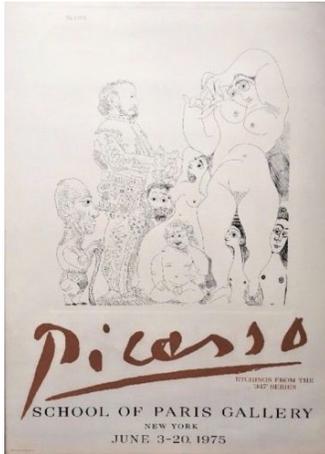
Title: Picasso Illustration Originale pour La Celestine

Publisher, Museum or Gallery: Galerie Madoura, Vallauris

Date: 1975

Size in cm. Plate (sheet): (65 x 40)

Printer: Arnéra, Vallauris



No.: 821

Rodrigo: Not in Rodrigo

Title: Picasso

Publisher, Museum or Gallery: School of Paris Gallery, New York

Date: 1975

No.: 822

Rodrigo: 270

Title: Pablo Picasso

Publisher, Museum or Gallery: Galerie Patrick Cramer, Geneva

Date: 1976 Galerie Patrick Cramer Pablo Picasso Dimensions 32 x 46 cm 12 x 18 inch Imprimeur

Size in cm. Plate (sheet): (46 x 32)

Technique: Offset



Printer: Imprimeries Réunies SA, Lausanne

No.: 823

Rodrigo: Not in Rodrigo

Title: Picasso, l'homme et son oeuvre

Publisher, Museum or Gallery: Galerie Patrick Cramer, Geneva

Date: 1976 Galerie Patrick Cramer Pablo Picasso Dimensions 32 x 46 cm 12 x 18 inch Imprimeur

Size in cm. Plate (sheet): (46 x 32)

Technique: Offset

Printer: Imprimeries Réunies SA, Lausanne

Comment : Presentation of the film by Edward Quinn

No.: 824

Rodrigo: 274

Title: Bacon - Picasso

Publisher, Museum or Gallery: Galería Theo,

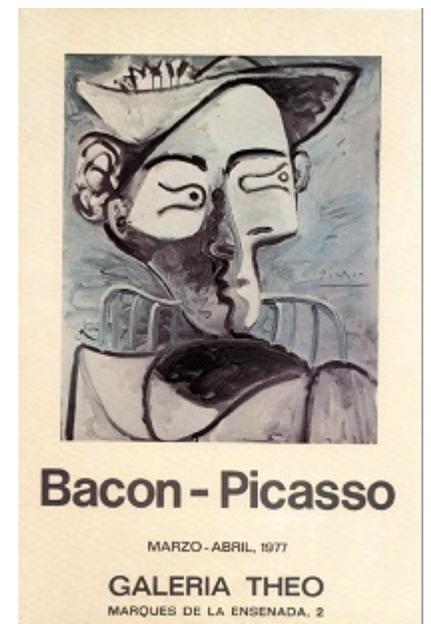
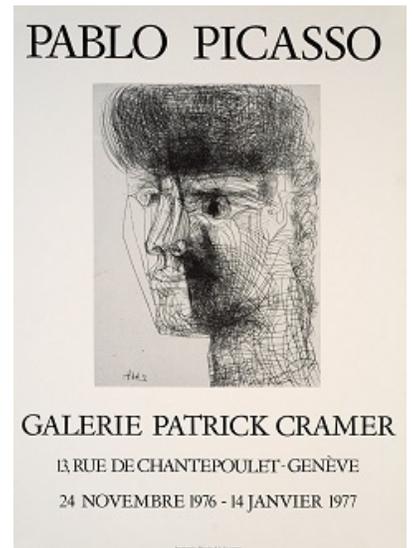
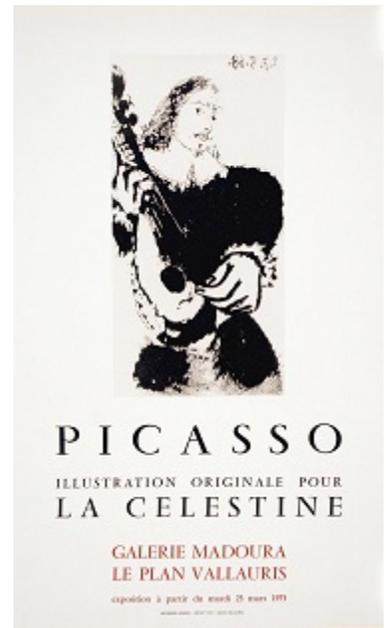
Madrid

Date: 1977

Size in cm. Plate (sheet): (65 x 43)

Technique: Offset

Printer: A.G. Luis Pérez, Madrid



No.: 825

Rodrigo: Not in Rodrigo

Title: Picasso ceramics

Publisher, Museum or Gallery: Holin Gallery, Palm Beach

Date: 1977

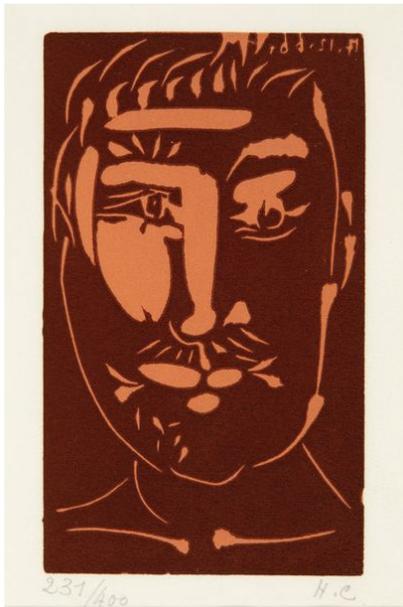
Size in cm. Plate (sheet): 46,5 x 28,5 (66 x 48,4)

Print run: 600

Technique:

Printer:

Catalogue graphic work : Bloch 1461, Baer 1851 Bb/C



No.: 826

Rodrigo: Not in Rodrigo **Title:** Tête d'homme moustachu

Publisher, Museum or Gallery: Galerie Madoura, Vallauris

Date: 1966

Size in cm. Plate (sheet): 17 x 11 (21 x 14,5)

Print run: 400 impressions used as greeting card for Galerie Madoura for 1968

Technique: Original linocut

Printer: Arnéra, Vallauris

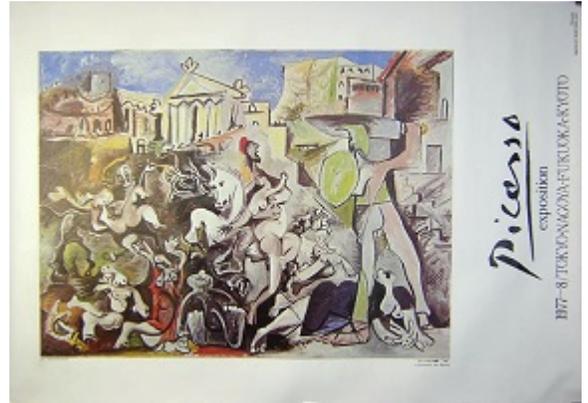
Catalogue graphic work : Bloch 1461, Baer 1851 Bb/C



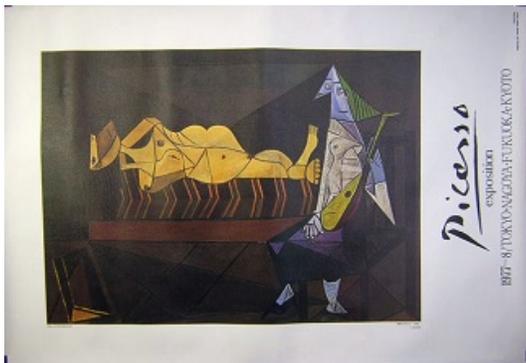
Picasso
 exposition
 1977-8/TOKYO-NAGOYA-FUKUOKA-KYOTO

No.: 827
Rodrigo: Not in Rodrigo
Title: **Picasso Exposition (L'entree de la plaza)**
Publisher, Museum or Gallery: Tokyo, Nagoya, Fukuoka, Kyoto
Date: 1977
Size in cm. Plate (sheet): 54 x 41 (80 x 55)
Technique: Offset
Printer: Japan Hard Coat

Title: **Picasso Exposition (L'enlevement des Sabines)**
Publisher, Museum or Gallery: Tokyo, Nagoya, Fukuoka, Kyoto
Date: 1977
Size in cm. Plate (sheet): 54 x 41 (80 x 55)
Technique: Offset
Printer: Japan Hard Coat



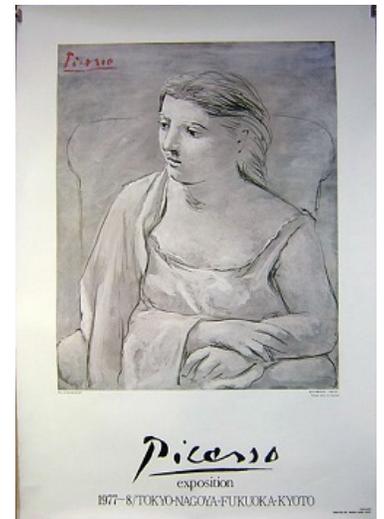
No.: 828
Rodrigo: Not in Rodrigo



No.: 829
Rodrigo: Not in Rodrigo
Title: **Picasso Exposition (L'aubade)**
Publisher, Museum or Gallery: Tokyo, Nagoya, Fukuoka, Kyoto
Date: 1977
Size in cm. Plate (sheet): 54 x 41 (80 x 55)
Technique: Offset
Printer: Japan Hard Coat

No.: 830
Rodrigo: Not in Rodrigo
Title: **Picasso Exposition (Femme dans un fauteuil)**
Publisher, Museum or Gallery: Tokyo, Nagoya, Fukuoka, Kyoto
Date: 1977
Size in cm. Plate (sheet): 54 x 41 (80 x 55)

Technique: Offset
Printer: Japan Hard Coat
Comment: The same illustration was used in Rodrigo 298, dated in 1979



No.: 831
Rodrigo: Not in Rodrigo
Title: **Les cinquante derniers Premiers Grands Prix de Rome**
Publisher, Museum or Gallery: Musée Picasso, Antibes
Date: 1977
Size in cm. Plate (sheet): 39 x 28 (65 x 50)

No.: 832

Rodrigo: Not in Rodrigo

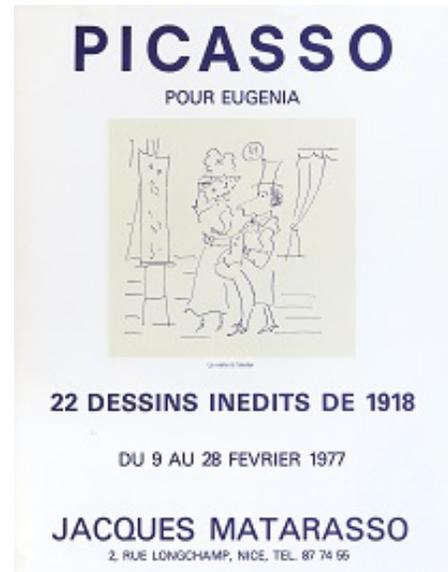
Title: Picasso Pour Eugenia - 22 dessins inédits de 1918

Publisher, Museum or Gallery: Galerie Jacques Matarasso, Nice

Date: 1977

Size in cm. Plate (sheet): 24 x 25 (58 x 45)

Print run: Unknown number of impression on Vélin



No.: 833

Rodrigo: 271

Title: Französische Zeichnungen aus dem Art Institute of Chicago im Städel

Publisher, Museum or Gallery: Städtische Galerie, Frankfurt

Date: 1977

Size in cm. Plate (sheet): (84 x 59,5)

Technique: Offset

No.: 834 A

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: *Figure au corsage rayé (Figure with Striped Bodice)*

Publisher, Museum or Gallery: Galerie Louise Leiris, Paris

Date: 1949

Size in cm. Plate (sheet): 67.8 x 48.7 (76 x 56.8)

Print run: Unknown number of impressions

Technique: Lithograph

Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)

Catalogue graphic work : Bloch 604 Reuße 503, Mourlot 179

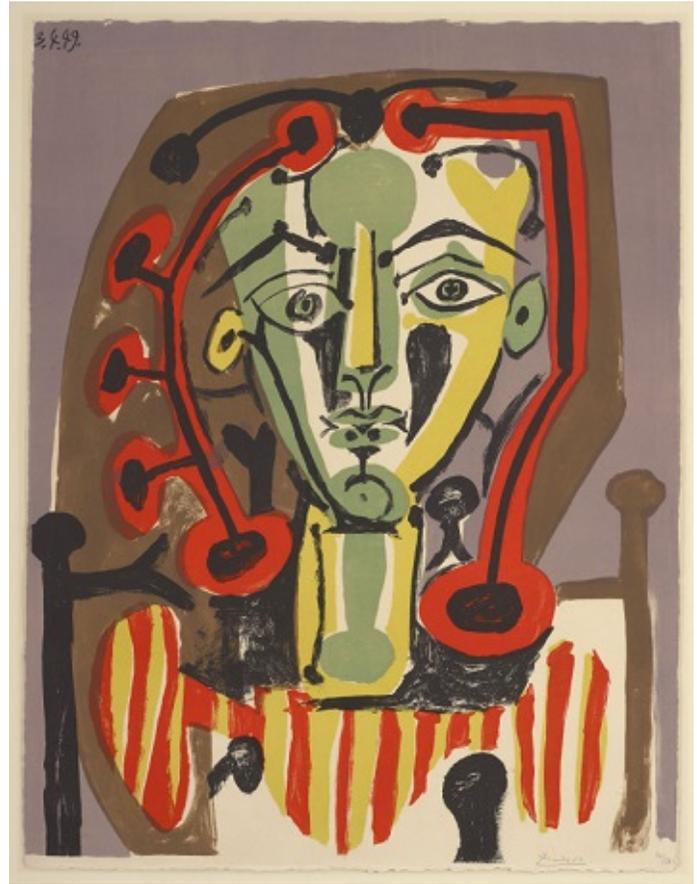
Comment : In the second week of the year 1949 and continuing the use of elements of the aesthetics of the *Chant des Morts*, Picasso starts a series of lithographs that, while serving the painter to improve his drawing technique of wash on zinc, will lead three months later to one of his most famous and accomplished achievements, *Figure au corsage rayé (Figure with Striped Bodice, Reuße 503, Mourlot 179)*.

Some confusion reigns over *Figure au corsage rayé*, probably Picasso's best-known color lithograph, and the most reproduced on the covers of books and posters. On one hand, Mourlot affirms that this typical work of the aesthetics of the *Chant des Morts* has been made with wash drawing on lithographic paper in stone. Necessarily six of them, one for each color: yellow, green, red, bistre, violet and black. But then adds that "the zinc plates have been preserved". This statement adds a new confusion.

According to the printer, Picasso has not had time to make a second state of the lithograph, leaving it, as *Femme aux cheveux verts*, in the state in which it was because of a trip

to the South of France. In fact, Mourlot closes the second volume of his catalog on October 10, 1950, noting that many of the stones for the works reproduced lithographically in the book have not erased definitively and that he hopes that the painter will one day give final orders and resume, retouch, print or erase those stones or zinc plates. Printing of the book is completed on November 25, 1950, and still no news of this lithograph. However, the official date of this work is still April 3, 1949. The reason is that the painter inscribed that date in the drawing on lithographic paper of the black plate. In addition, Mourlot notes that Picasso has made this project based on one of his paintings. We seem to have found the paintings to which the printer may refer. They are *Buste de femme* (Zervos XV.136), *Femme assise (Françoise)* (Zervos XV.140), *Femme en bleu assise dans fauteuil (Françoise)* (Zervos XV.141) and *Buste de femme* (Zervos XV.), dated between 21 and 24 March 1949. The dates match, and especially the first, *Buste de femme*, coincides almost exactly with the lithograph as we know it, and even has a very similar size (61 x 50 cm).

In view of Mourlot's statements, it is likely that the painter did not take the decision to commercially edit this lithograph, the same size as the previous ones, that is 65.6 by 50.3 cm, (R. 503, M. 179, Bloch 604) until one of his next long periods of stay in the printing shop, either in 1950, or in December 1952/January 1953. In any case, Reuße has found a proof of it (R. 502) containing all colors except black, handwritten by Mourlot and destined, like so many other proofs, to collector and expert Castor Seibel. But this is probably prior to the final proof that Mourlot includes on page 203 of the first volume of his catalog. It may happen, however, simply that Mourlot forgot in 1949/1950 that the lithograph had been published commercially in April 1949. In any case, of this precious lithograph only 50 copies were printed with a small number and signature in the lower right corner. Naturally, the market price with such popularity and such a small circulation has skyrocketed. Sotheby's sold copy number 30/50 of this fantastic lithograph at its Auction N08786 *Prints, New York* on October 27, 2011, the for \$ 80,500.



No.: 834

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** 289

Title: Cinquante années de lithographie aux ateliers Mourlot

Publisher, Museum or Gallery: XXXIe Festival d'Avignon au Palais des Papes

Date: 1978

Size in cm. Plate (sheet): (76 x 51)

Print run: Unknown number of impressions

Technique: Lithograph

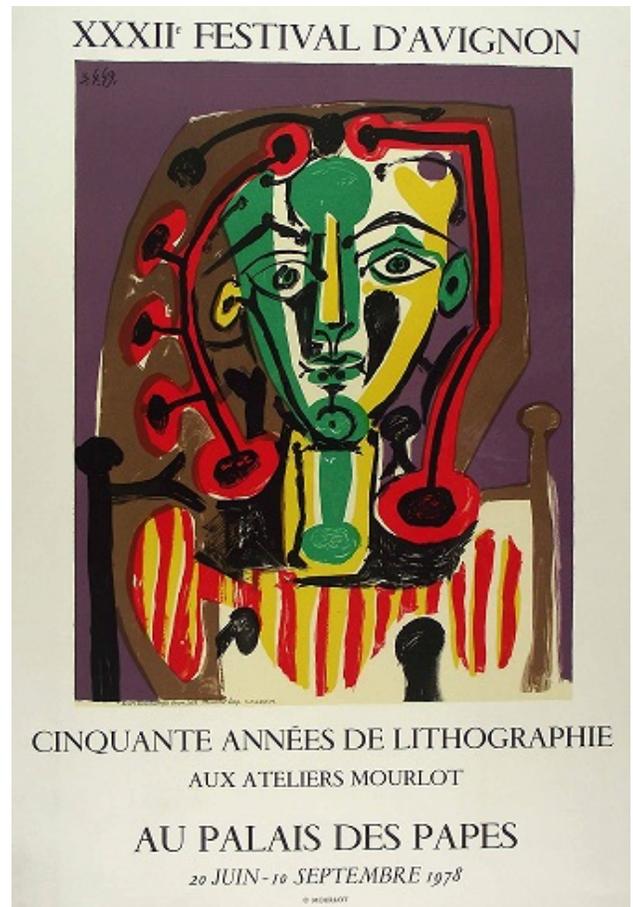
Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)

Catalogue graphic work : Bloch 604 Reuße 503, Mourlot 179

Comment : To compensate for this rarity and bring the beautiful and popular lithograph *Figure au corsage rayé* to a larger number of collectors, always taking advantage of the fact that chromist Henri Deschamps was still working for him, Mourlot decided, with the



agreement of Picasso's heirs, to make a reprint (see photo of



Deschamps preparing this work). It was the year 1978 and France

wanted to give a farewell to the printing press in the prestigious *Festival d'Avignon* with a magnificent exhibition held between June and September at the Palace of the Popes, with the title *Cinquante Années de Lithographie aux Ateliers Mourlot*. Well, Mourlot used for the poster the same lithograph, made in new stones by Deschamps, with a size similar but not exactly the same as the original. The lithograph is magnificent, but the 75.5 by 51 cm paper is rather thin.

No.: 835

Czwiklitzer dtv No.: Not in Czwiklitzer **Rodrigo:** Not in Rodrigo

Title: Cinquante années de lithographie aux ateliers Mourlot

Publisher, Museum or Gallery: Fernand Mourlot, Paris

Date: 1978

Size in cm. Plate (sheet): (65 x 50)

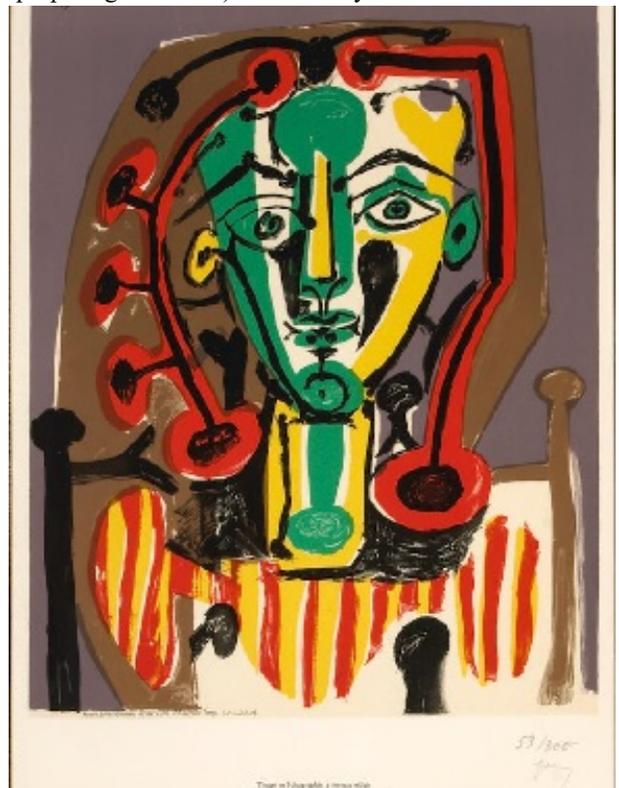
Print run: 300 numbered impressions signed by Mourlot plus some unnumbered and Hors Commerce unsigned (see photos below).

Technique: Lithograph

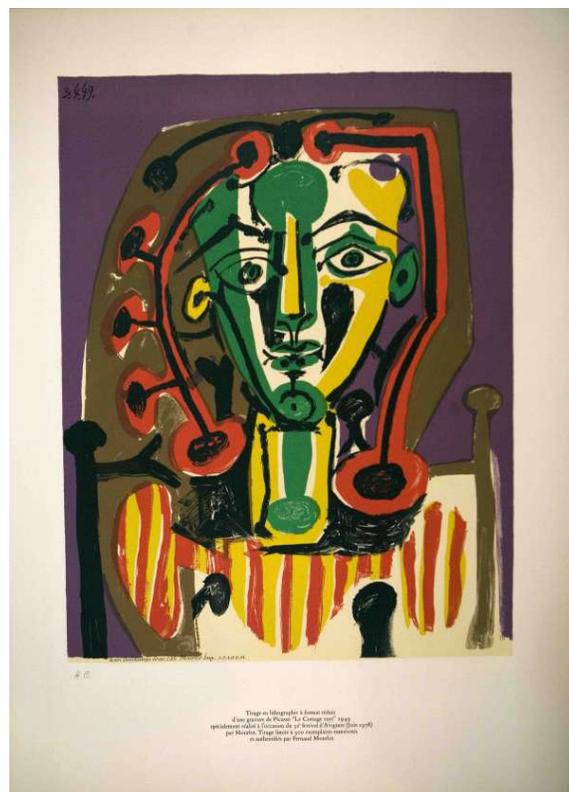
Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)

Catalogue graphic work : Bloch 604 Reuße 503, Mourlot 179

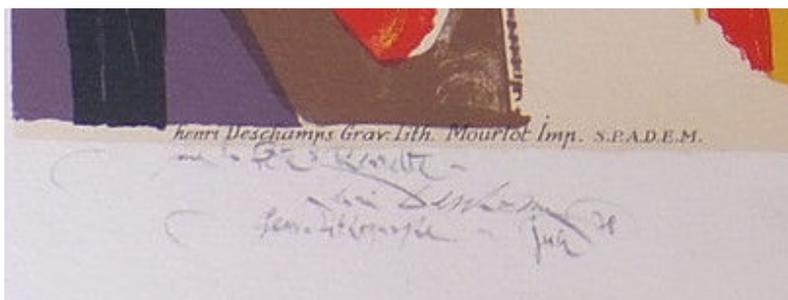
And Mourlot also made at the same time another limited edition of 300 copies on stronger paper, numbered and 'authenticated' by Mourlot himself with his signature. But this time in reduced sheet size of 65 x 50 cm. Given the formality with which the latter



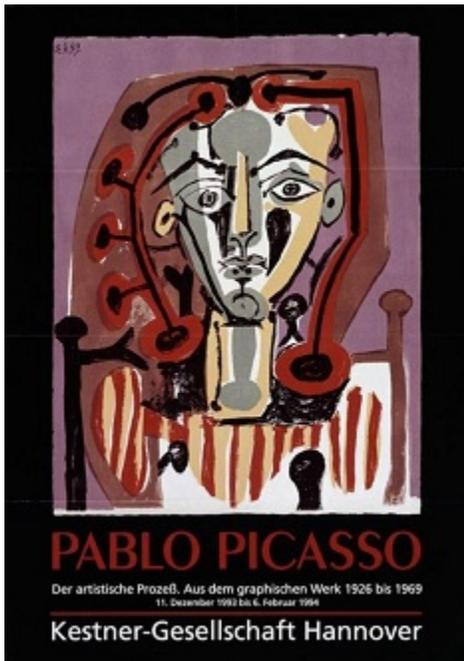
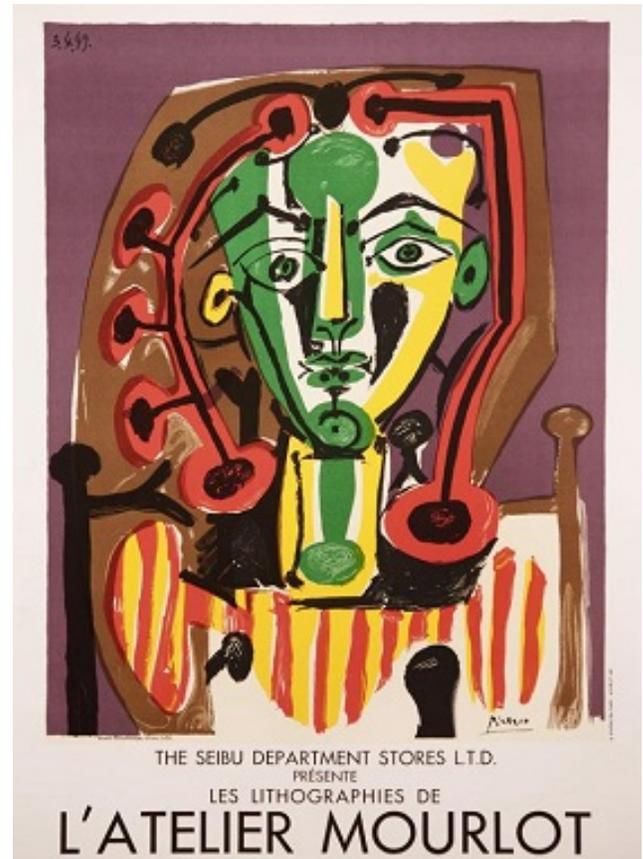
performs, one should think that the new stones are those used in this reduced print run, and that the poster print has been made in offset lithography. In any case, copies of the short run are sold today in the market and in auctions for several thousand euros, while the magnificent poster costs several hundred.



No.: 836
Rodrigo: Not in Rodrigo
Title: Cinquante années de lithographie aux ateliers Mourlot (avant la lettre)
Publisher, Museum or Gallery: Fernand Mourlot
Date: 1978
Size in cm. Plate (sheet): (65 x 50)
Print run: Unknown number of impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)
Catalogue graphic work : Bloch 604 Reuße 503, Mourlot 179
Comment: Not only there were impressions of the above lithograph beyond the 300 signed by Mourlot (see above unsigned impressions, one of them numbered), but there were also avant la lettre impressions without the poster letters or the short explanatory text. We are illustrating here one signed and dedicated by Henri Deschamps.



No.: 837
Rodrigo: 461
Title: Les lithographies de l'Atelier Mourlot
Publisher, Museum or Gallery: Seibu Department Stores, Tokyo
Date: 1984
Size in cm. Plate (sheet): (72 x 52)
Print run: Unknown number of impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)
Catalogue graphic work : Bloch 604 Reuße 503, Mourlot 179
Comment: Mourlot did a final reprint of this lithograph in 1984 for an exhibition held at the Seibu Department Store in Tokyo.



No.: 838
Rodrigo: Not in Rodrigo
Title: Pablo Picasso - Der artistische Prozess - Aus dem graphischen Werk 1926 bis 1969
Publisher, Museum or Gallery: Kestner Gesellschaft, Hannover - 11. Dezember 1993 bis 6. Februar 1994
Date: 1994
Size in cm. Plate (sheet): (72 x 52)
Print run: Unknown number of impressions
Technique: Offset
Printer: unknown
Catalogue graphic work : Bloch 604 Reuße 503, Mourlot 179
Comment:

arena
Publisher, Museum or Gallery: Stadt Nürtingen
Size in cm. Plate (sheet): (62 x 42)

No.: 839
Rodrigo: Not in Rodrigo
Title: Picasso Zwischen Eros und



No.: 840

Rodrigo: Not in Rodrigo

Title: **Indépendants Picasso**

Publisher, Museum or Gallery: Grand Palais, Paris

Date: 1978

Size in cm. Plate (sheet): (66 x 37)

Print run:

Technique: **Lithograph**

Printer: Bellini, Paris



Date: 1978

Size in cm. Plate (sheet): (86 x 61)

No.: 841

Rodrigo: Not in Rodrigo

Title: **Indépendants Picasso (avant la lettre)**

Publisher, Museum or Gallery: Grand Palais, Paris

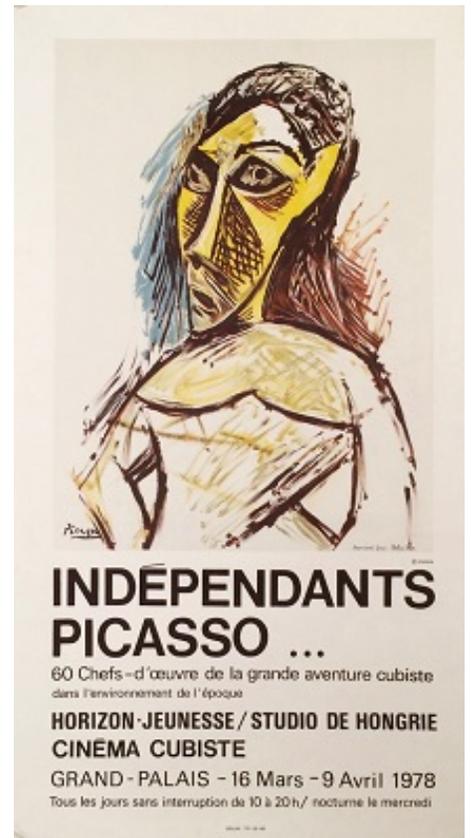
Date: 1978

Size in cm. Plate (sheet): (56 x 40)

Print run: Unknown number of impressions on Vélín d'Arches

Technique: **Lithograph**

Printer: Bellini, Paris



No.: 842

Rodrigo: Not in Rodrigo

Title: **Pablo Picasso Graphik Ceramic Bücher**

Publisher, Museum or Gallery: Galerie Ursus Presse, Dusseldorf



No.: 843

Rodrigo: 288

Title: **Petits formats**

Publisher, Museum or Gallery: Galerie Beyeler, Bale

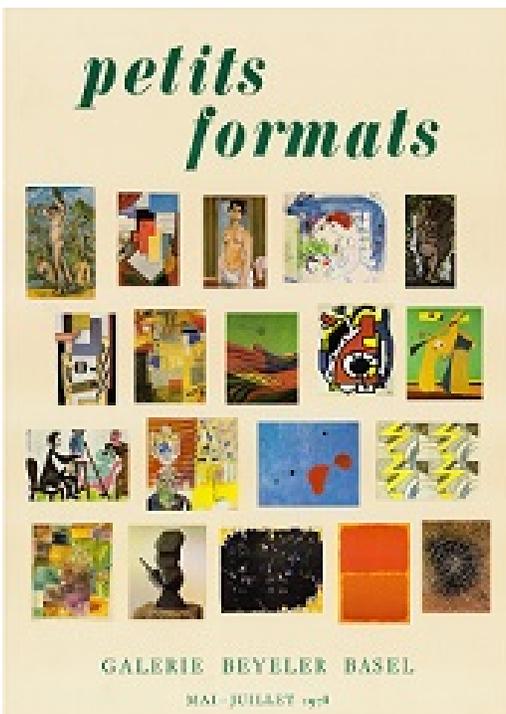
Date: 1978

Size in cm. Plate (sheet): (70 x 50)

Print run: Unknown

Technique: **Photo lithograph**

Printer: Werner Druck AG., Bale



No.: 844

Rodrigo: Not in Rodrigo

Title: Picasso at PACE/Columbus

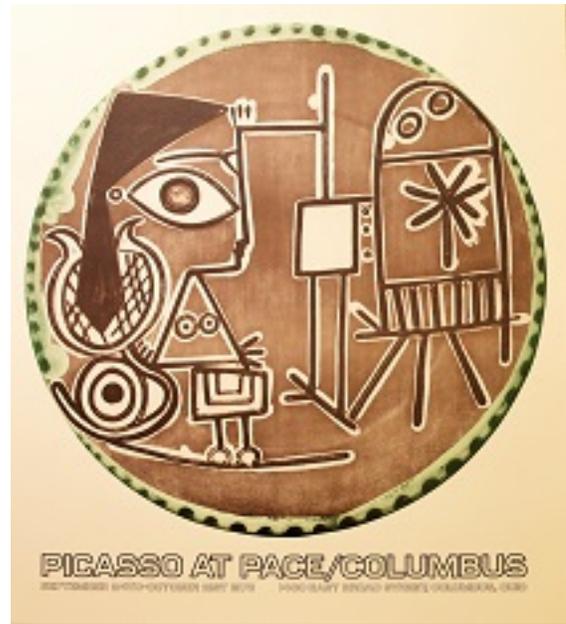
Publisher, Museum or Gallery:

Date: 1978

Size in cm. Plate (sheet): (71 x 64)

Print run: 2000 impressions

Technique: Offset Lithograph



No.: 845

Rodrigo: Not in Rodrigo

Title: Picasso at PACE/Columbus

Publisher, Museum or Gallery:

Date: 1978

Size in cm. Plate (sheet): (71 x 64)

Print run: 2000 impressions

Technique: Offset Lithograph



No.: 844 A

Rodrigo: Not in Rodrigo

Title: Picasso at PACE/Columbus

Publisher, Museum or Gallery:

Date: 1978

Size in cm. Plate (sheet): (26,67 x 26,67)

Print run: unknown number of impressions in small size

Technique: Offset Lithograph



No.: 846

Rodrigo: 302

Title: Picasso Linogravure

Publisher, Museum or Gallery: Musée Municipal de Vallauris 21 juillet au 30 septembre 1979

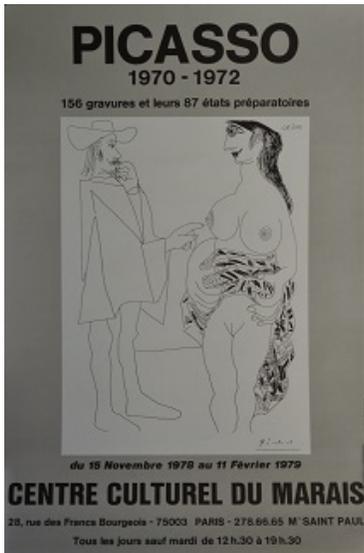
Date: 1979

Size in cm. Plate (sheet): (65 x 46)

Print run: Unknown

Technique: Typography

Printer: Arnéra, Vallauris



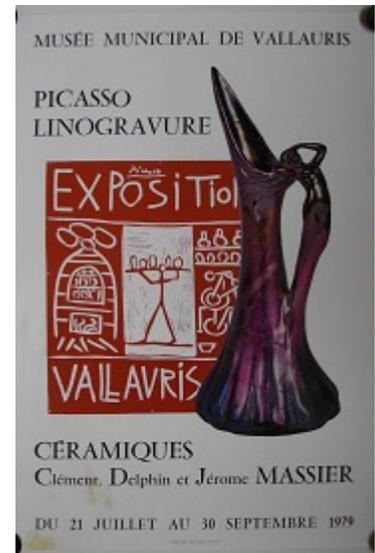
No.: 847

Rodrigo No.: Not in Rodrigo

Title: Picasso 1970-1972

Publisher, Museum or Gallery: Centre Culturel du Marais 60x40 cm

Date: 1979



No.: 848

Rodrigo No.: 317

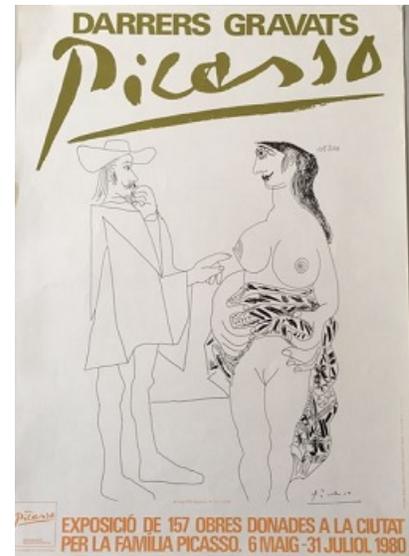
Title: Darrers Gravats Picasso

Publisher, Museum or Gallery: Picasso Museum, Barcelona 62x45 cm

Date: 1980

Technique: Offset

Printer: Seven Graf, S.A.



No.: 849

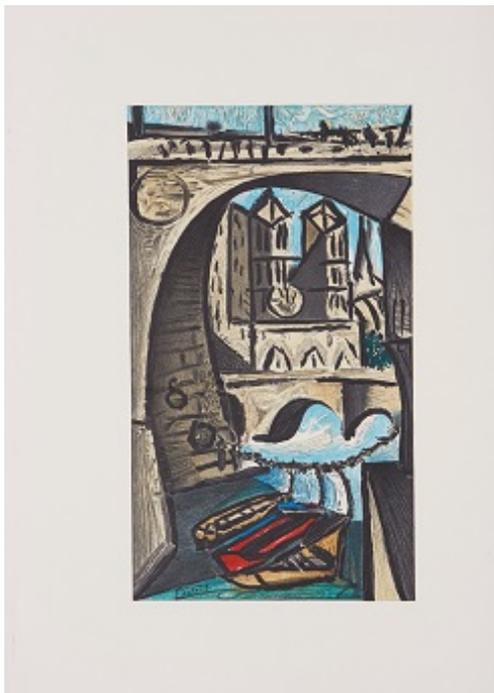
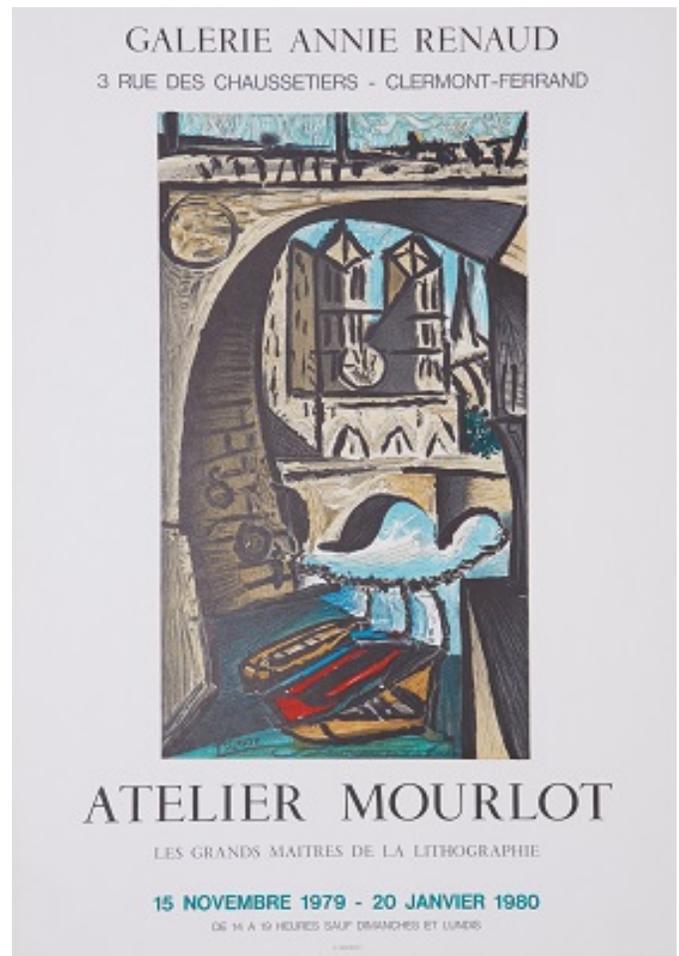
Rodrigo No.: 312

Title: Grabados y litos (88 x 62 cms)

Publisher, Museum or Gallery: Galería Carmen Bores, Madrid

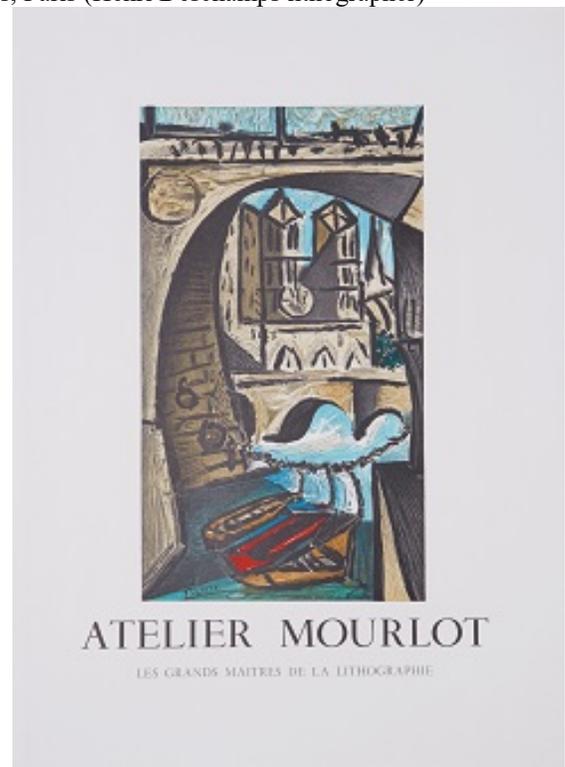
Date: 1979

No.: 850
Rodrigo: 313
Title: Atelier Mourlot - Les grands maîtres de la lithographie
Publisher, Museum or Gallery: Galerie Annie Renaud
Date: 1979
Size in cm. Plate (sheet): 68 x 48
Print run: Unknown
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)
Comment : Rodrigo claims that this is an offset poster

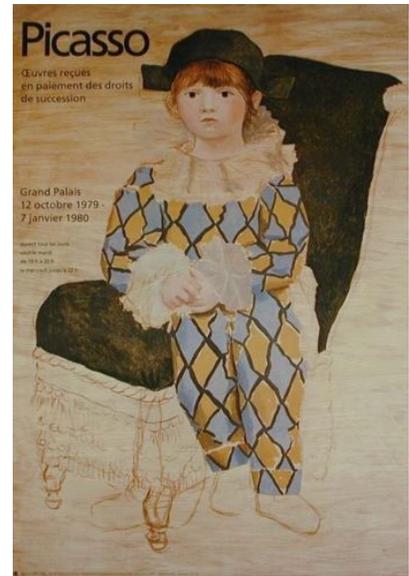


No.: 851
Rodrigo: Not in Rodrigo
Title: Atelier Mourlot (avant la lettre)
Publisher, Museum or Gallery: Galerie Annie Renaud
Date: 1979
Size in cm. Plate (sheet): 68 x 48
Print run: Unknown
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)

No.: 852
Rodrigo: Not in Rodrigo
Title: Atelier Mourlot (avant la lettre some text)
Publisher, Museum or Gallery: Galerie Annie Renaud
Date: 1979
Size in cm. Plate (sheet): 68 x 48
Print run: Unknown
Technique: Lithograph
Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)



No.: 853
Rodrigo No.: 308
Title: Oeuvres reçues en paiement des droits de succession 76.2 x 52.07 cm
Publisher, Museum or Gallery: Grand Palais, Paris
Date: 1979



No.: 854
Rodrigo No.: 310
Title: Oeuvres reçues en paiement des droits de succession 76.2 x 52.07 cm
Publisher, Museum or Gallery: Grand Palais, Paris
Date: 1979



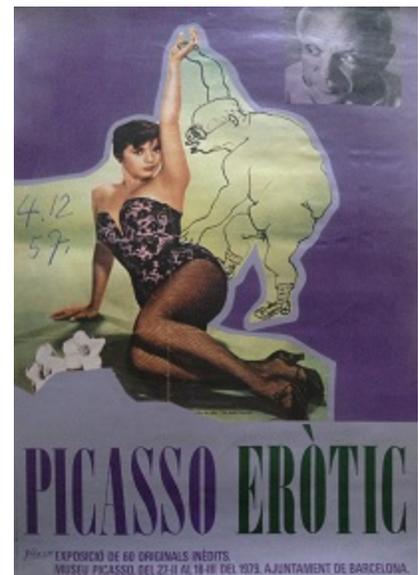
No.: 855
Rodrigo No.: 305
Title: Oeuvres reçues en paiement des droits de succession (59 x 42 cm)
Publisher, Museum or Gallery: Grand Palais, Paris
Date: 1979



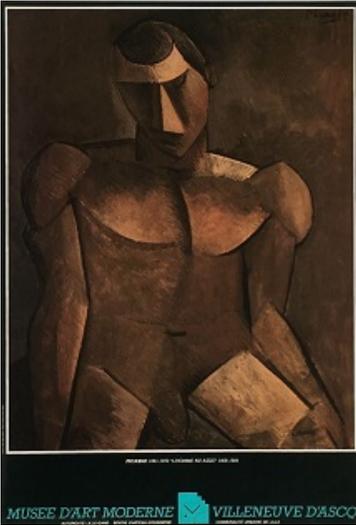
No.: 856
Rodrigo No.: 304
Title: Oeuvres reçues en paiement des droits de succession (120 x 160 cm)
Publisher, Museum or Gallery: Grand Palais, Paris
Date: 1979



No.: 857
Rodrigo No.: 297
Title: Picasso eròtic
Publisher, Museum or Gallery: Picasso Museum, Barcelona
Date: 1979



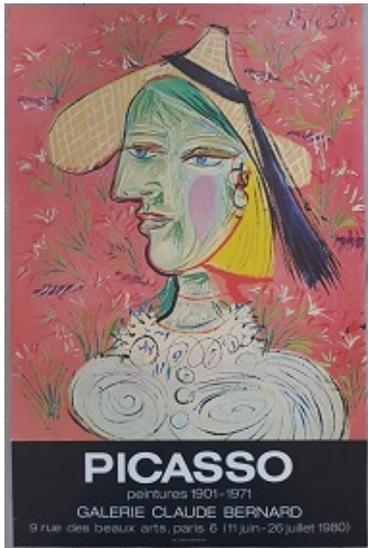
No.: 858
Rodrigo No.: 370



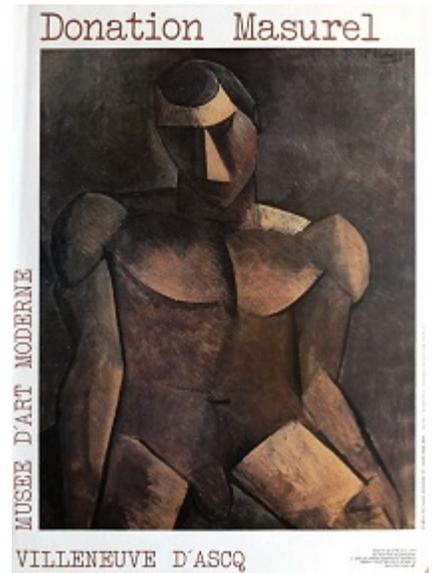
Title: Picasso (80 x 60 cm)
Publisher, Museum or Gallery: Centre Georges Pompidou, Paris
Date: 1980



No.: 859
Rodrigo No.: Not in Rodrigo
Title: Picasso (88 x 65 cm)
Publisher, Museum or Gallery: Musée d'Art Moderne Villeneuve d'Ascq
Date: 1980

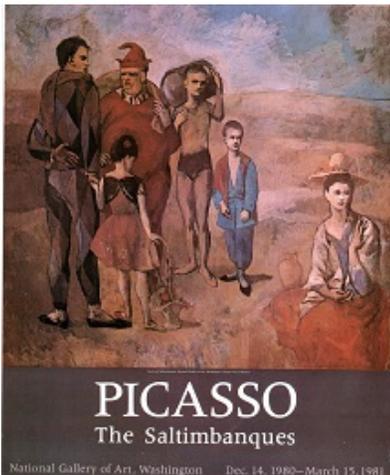
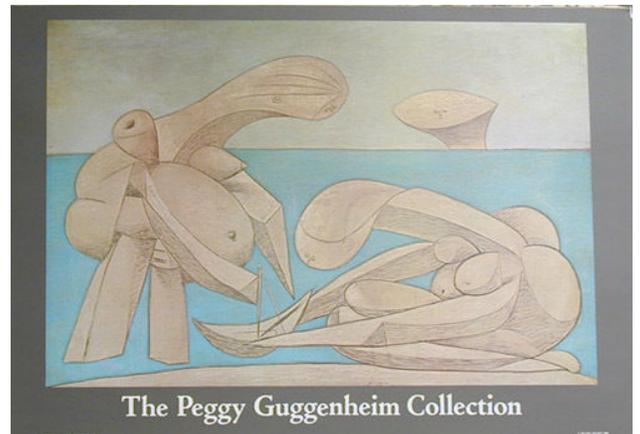


No.: 860
Rodrigo No.: Not in Rodrigo
Title: Donation Masurel 88 x 65 cm
Publisher, Museum or Gallery: Musée d'Art Moderne Villeneuve d'Ascq
Date: 1980



No.: 861
Rodrigo No.: 322
Title: Picasso Peintures 1901-1971 68 x 44,5 cm
Publisher, Museum or Gallery: Galerie Claude Bernard, Paris
Date: 1980

Rodrigo No.: Not in Rodrigo
Title: The Peggy Guggenheim Collection 96 x 66 cm
Publisher, Museum or Gallery: Helion Salant
Date: 1980



No.: 862
Rodrigo No.: 330
Title: Picasso The Saltimbanques (74 x 61 cm)
Publisher, Museum or Gallery: National Gallery of Art, Washington
Date: 1980

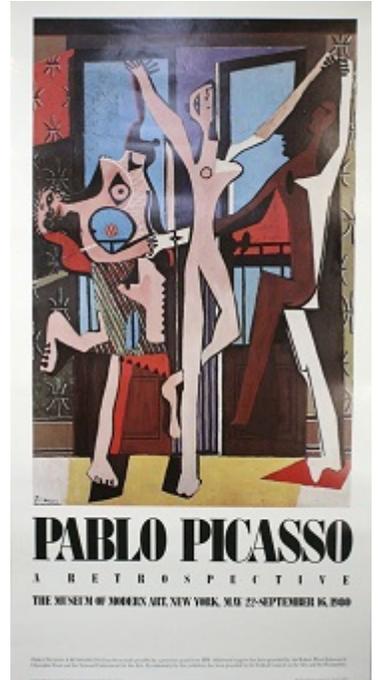
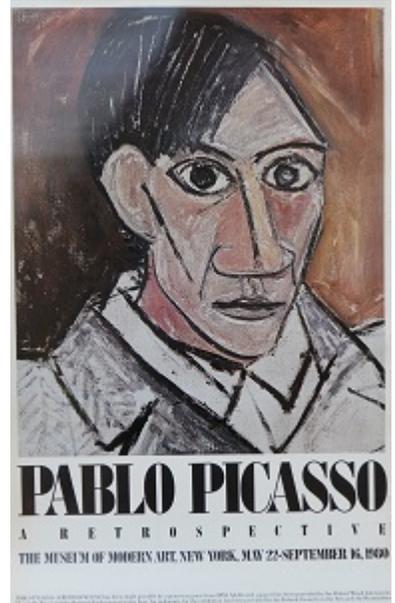
No.: 864
Rodrigo No.: 318
Title: Pablo Picasso A Retrospective (94 x 61 cm)
Publisher, Museum or Gallery: Museum of Modern Art, New York
Date: 1980



No.: 865
Rodrigo No.: 321
Title: Pablo Picasso A Retrospective
Publisher, Museum or Gallery: Museum of Modern Art, New York
Date: 1980

No.: 866
Rodrigo No.: 320

Title: Pablo Picasso A Retrospective
Publisher, Museum or Gallery: Museum of Modern Art, New York
Date: 1980



No.: 867
Rodrigo No.: 606
Title: Modern Masters
Publisher, Museum or Gallery: Tate Gallery, London

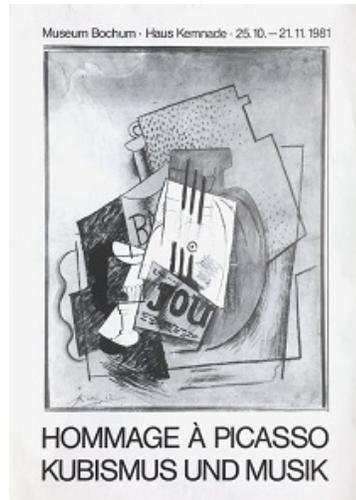
No.: 868
Rodrigo No.: 324
Title: Picasso Graphik
Publisher, Museum or Gallery: Kunstverein Braunschweig
Date: 1980



No.: 869
Rodrigo No.: 382
Title: Picasso Dessins et gouaches 1899-1972 68 x 47 cm
Publisher, Museum or Gallery: Galerie Louis Leiris, Paris
Date: 1981

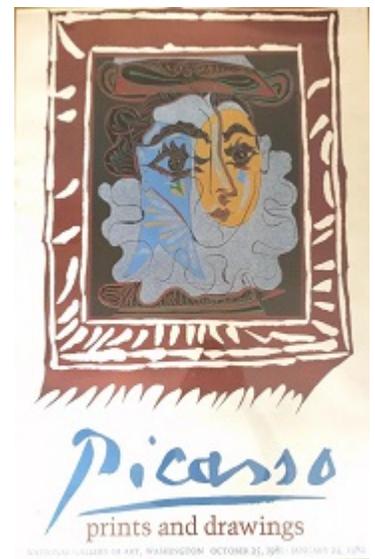


No.: 870
Rodrigo No.: Not in Rodrigo
Title: Hommage à Picasso (59 x 42 cm)
Publisher, Museum or Gallery: Museum Bochum
Date: 1981

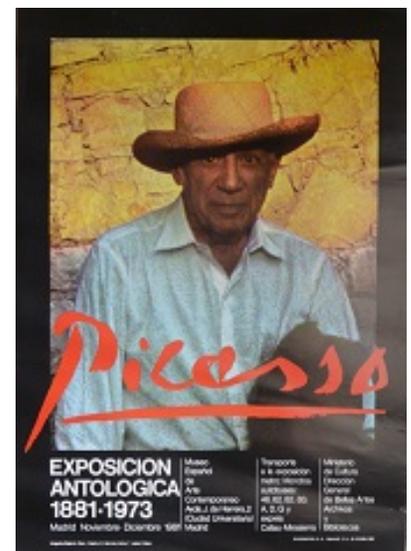


Date: 1981

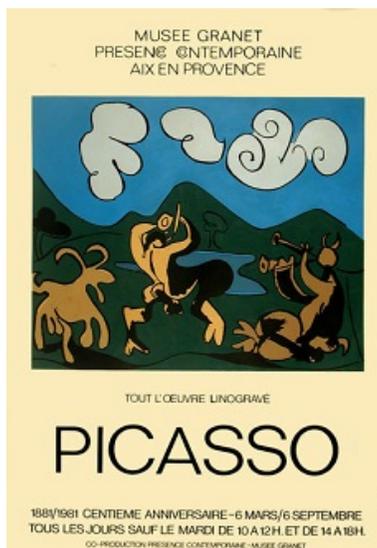
No.: 871
Rodrigo No.: Not in Rodrigo
Title: Picasso prints and drawings
Publisher, Museum or Gallery: National Gallery Of Art, Washington DC



No.: 872
Rodrigo No.: Not in Rodrigo
Title: Letzte graphische Blätter 80 x 57 cm
Publisher, Museum or Gallery: Kunstsammlungen Dresden
Date: 1980



No.: 873
Rodrigo No.: 394
Title: Picasso Exposición Antológica (68 x 48 cm)
Publisher, Museum or Gallery: Museo Español de Arte Contemporáneo, Madrid
Date: 1981



No.: 874
Rodrigo No.: Not in Rodrigo
Title: Picasso Tout l'oeuvre linogravé (68,5 x 47,5 cm)
Publisher, Museum or Gallery: Musée Granet, Aix en Provence
Date: 1981

No.: 875

Rodrigo No.: Not in Rodrigo

Title: Pablo Picasso 79 x 45 cm

Publisher, Museum or Gallery: Fondation Maeght, Saint Paul de Vence

Date: 1981



No.: 876

Rodrigo No.: Not in Rodrigo

Title: Pablo Picasso 79 x 45 cm

Publisher, Museum or Gallery: Fondation Maeght, Saint Paul de Vence

Date: 1981

Printer: Imprimerie Moderne du Lion, Paris



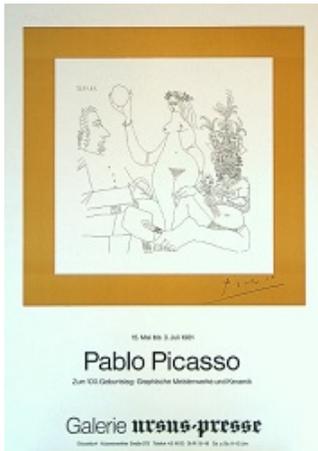
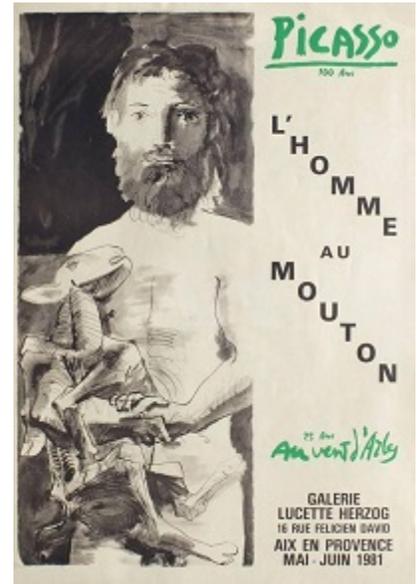
No.: 877

Rodrigo No.: Not in Rodrigo

Title: L'homme au mouton

Publisher, Museum or Gallery: Galerie Lucette Herzog, Aix en Provence

Date: 1981



No.: 878

Rodrigo No.:

Title: Pablo Picasso

Publisher, Museum or Gallery: Galerie Ursus Presse, Dusseldorf

Date: 1981

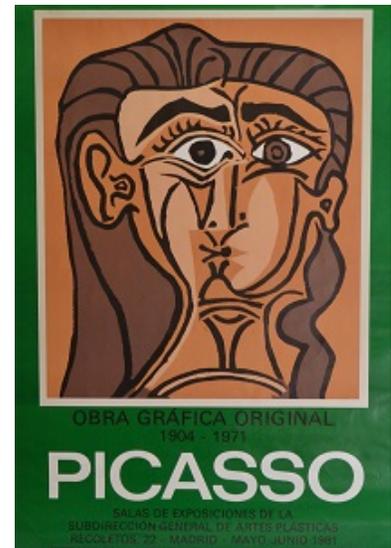
No.: 879

Rodrigo No.:

Title: Picasso obra gráfica original 1904 – 1971 – (100 x 68 cm)

Publisher, Museum or Gallery: Ministry of Culture, Madrid

Date: 1981



No.: 880
Rodrigo: 334
Title: Picasso im Städel Frankfurt 1981
Publisher, Museum or Gallery: Städel Frankfurt
Date: 1981
Size in cm. Plate (sheet): (84 x 59,5)
Print run: Unknown
Technique: Collotype
Printer: Unknown

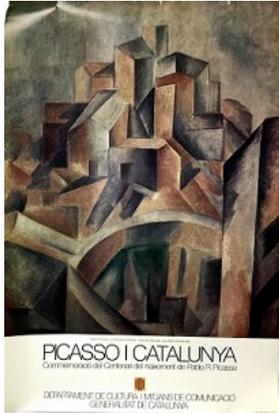
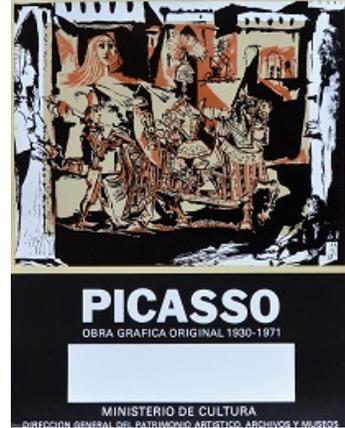


No.: 881
Rodrigo: 367
Title: Picasso's Picassos
Publisher, Museum or Gallery: Hayward Gallery, London
Date: 1981
Size in cm. Plate (sheet): (76 x 51)
Print run: 1000 impressions on 130 gr. Paper and 1700 on 100 gr paper
Technique: Offset lithograph
Printer: Westerham Press, London

No.: 882
Rodrigo: Not in Rodrigo
Title: 25 Gravures de Picasso
Publisher, Museum or Gallery: Association de Peuy, Sclos-de-Contes
Date: 1981



No.: 883
Rodrigo No.: 325
Title: Picasso obra gráfica original 1904 – 1971 – 66 x 52 cm
Publisher, Museum or Gallery: Ministry of Culture, Madrid
Date: 1981

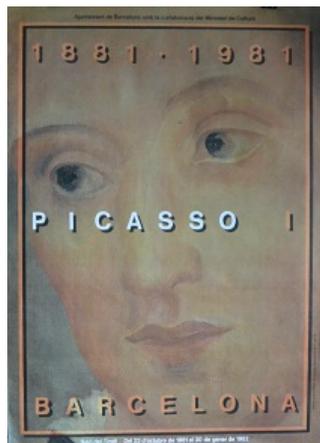


No.: 884
Rodrigo No.: Not in Rodrigo
Title: Picasso I Catalunya 80 x 54 cm
Publisher, Museum or Gallery: Catalan Regional Government, Barcelona
Date: 1981

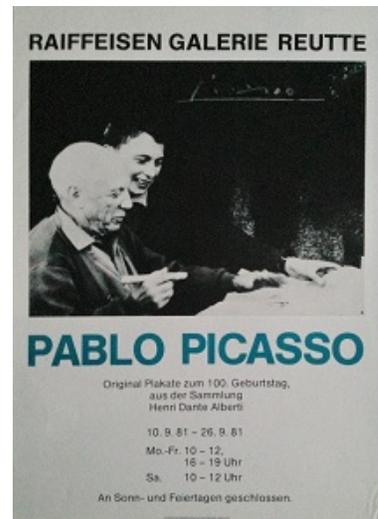
No.: 885
Rodrigo No.: Not in Rodrigo
Title: Picasso I Catalunya 80 x 46 cm
Publisher, Museum or Gallery: Catalan Regional Government, Barcelona
Date: 1981



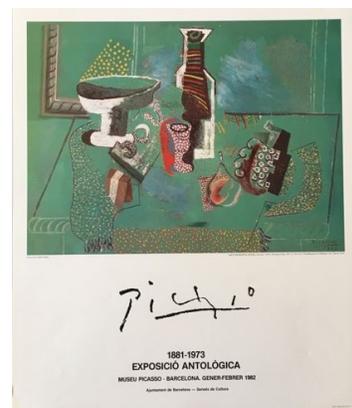
No.: 886
Rodrigo No.: 365
Title: Picasso Intime 99 x 65 cm
Publisher, Museum or Gallery: Musée de l'Athénée, Geneva
Date: 1981



No.: 888
Rodrigo No.: Not in Rodrigo
Title: Picasso 95 x 67 cm
Publisher, Museum or Gallery: Saló del Tinell, Barcelona
Date: 1981



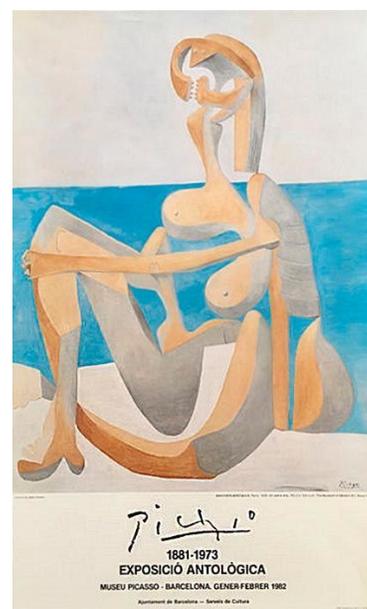
No.: 889
Rodrigo No.: 406
Title: Exposició Antologica
Publisher, Museum or Gallery: Picasso Museum, Barcelona
Date: 1981



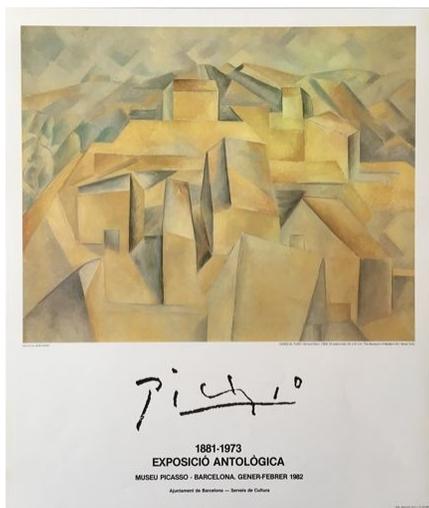
No.: 890
Rodrigo No.: 403
Title: Exposició Antologica
Publisher, Museum or Gallery: Picasso Museum, Barcelona
Date: 1981



No.: 891
Rodrigo No.: 407
Title: Exposició Antologica
Publisher, Museum or Gallery: Picasso Museum, Barcelona
Date: 1981



No.: 892
Rodrigo No.: 404
Title: Exposició Antologica
Publisher, Museum or Gallery: Picasso Museum, Barcelona
Date: 1981



No.: 893

Rodrigo No.: Not in Rodrigo

Title: **Billeder i bøger. Franske illustrerede bøger fra det 20. århundrede. 26. juni – 28. november 1982**

Publisher, Museum or Gallery: Statens Museum for Kunst, Copenhagen

Date: 1982



No.: 894

Rodrigo No.: 418

Title: **Picasso 25 mai 1982 (60 x 40 cm)**

Publisher, Museum or Gallery: Centre Culturel du Marais - Guillaud Editions

Date: 1982

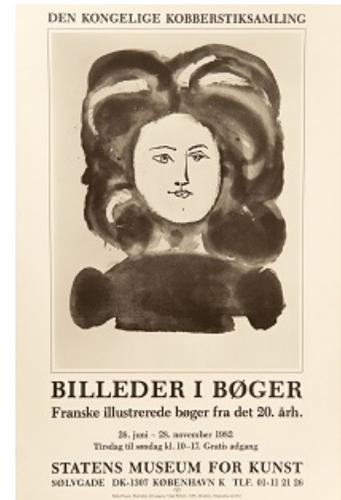
Date: 1982

No.: 895

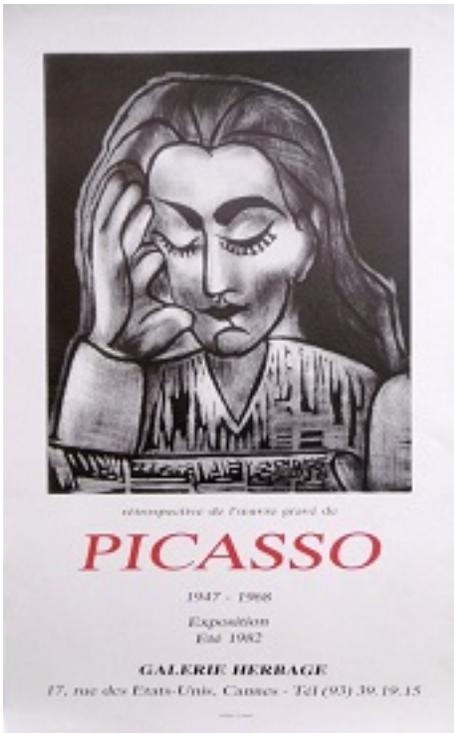
Rodrigo No.: Not in Rodrigo

Title: **347 Incisioni di Pablo Picasso**

Publisher, Museum or Gallery: Bergamini, Seno and Marconi galleries, Milan



No.: 896
Rodrigo No.: 419
Title: Picasso and Barcelona 98 x 38cm and 54 x 21 cm
Publisher, Museum or Gallery: Ayuntamiento de barcelona
Date: 1982

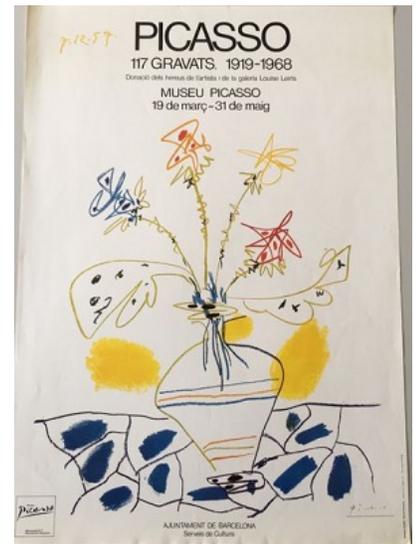


No.: 897
Rodrigo No.: Not in Rodrigo
Title: Rétrospective de l'oeuvre gravé 1947 – 1968
Publisher, Museum or Gallery: Galerie Herbage, Cannes
Date: 1982

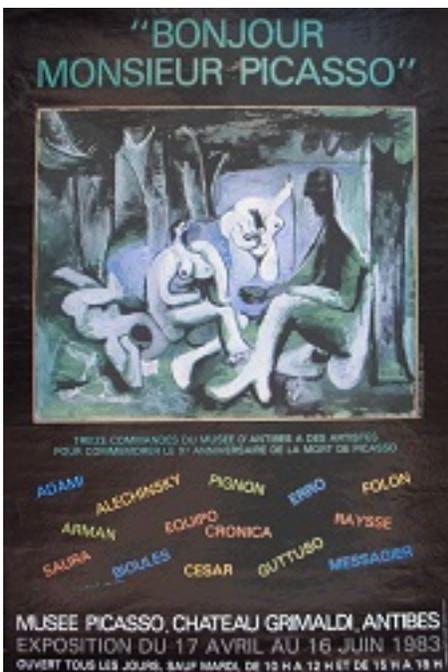


No.: 898
Rodrigo No.: 437
Title: 117 Gravats 1919-1968

Publisher, Museum or Gallery: Picasso Museum Barcelona
Date: 1982



No.: 899
Rodrigo No.: 439
Title: Bonjour Monsieur Picasso
Publisher, Museum or Gallery: Musée Picasso, Antibes
Date: 1983



No.: 900

Rodrigo: 416

Title: Picasso et la Tauromachie

Publisher, Museum or Gallery: Musée d'Art Moderne, Ceret

Date: 1982

Size in cm. Plate (sheet): (80 x 60)

Print run: Unknown

Technique: Lithograph (Rodrigo claims this is a plain 4-color offset)

Printer: Mourlot Frères, Paris

Catalogue graphic work : Reuße 713, Mourlot 302

Comment : Since June, Picasso does not take up lithography again until the end of November 1957. And here we see again his game with Galerie Louise. On Saturday, November 23, he makes a beautiful bullfighting lithograph for XXe Siècle magazine, an art magazine founded in 1934 and directed until his death in 1974 by publisher Gualtieri di San Lazzaro. This historical number X of the second period of the magazine, entitled *L'écriture plastique*, includes lithographs by Pablo Picasso, Jean Dubuffet, Serge Poliakoff and Zao Wou-ki, an engraving by Raoul Ubac, a zincography by Henri Michaux, and pochoirs by Joan Miró, Max Ernst, Giuseppe Capogrossi and Victor Vasarely. The contribution of Picasso is a small lithograph of 20 by 29 cm with one of the themes that has been reproduced most in posters, the bullring. It is *La petite Corrida* (R. 713, M. 302) printed on vellum paper of 30.3 by 23.9 cm. It is made in four colors (yellow, blue, red and black) with lithographic pencil on paper transferred to stone. But Picasso also authorizes San Lazzaro to market an edition with margins of 50 numbered copies signed on Arches paper of 42.5 by 29.5 cm, also printed by Mourlot. Nowadays, the complete copies of the issue of XXe Siècle magazine, printed at 2,000 copies, are sold at more than 1,000 euros per unit. But there is still a way to procure a proof of this beautiful lithograph of a bullfighting ring, since, although the reasoned catalogs do not indicate it, Mourlot printed it again for San Lazzaro in 1971, to be included in his special issue *Hommage à Picasso*, from which an English and a German edition were also printed in 1976. And there is the present 1982 poster.



No.: 901
Rodrigo: 417
Title: Masters of Modern Art
Publisher, Museum or Gallery: Tel Aviv Museum
Date: 1982
Size in cm. Plate (sheet): (57 x 70)
Print run: Unknown
Technique: Lithograph
Printer: Arieli Press, Israel
Catalogue graphic work : 1901 painting *Mère et fille au bord de la mer (Maternité)* Barcelona Oil [with pastel & charcoal] on cardboard mounted on cradled panel 52 x 67 cm Tel Aviv Museum



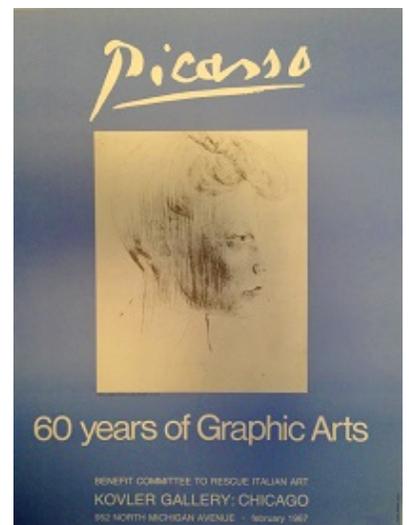
masters of modern art מוזיאון תל אביב
 the tel aviv museum 24.5-9.982 תל אביב 2000



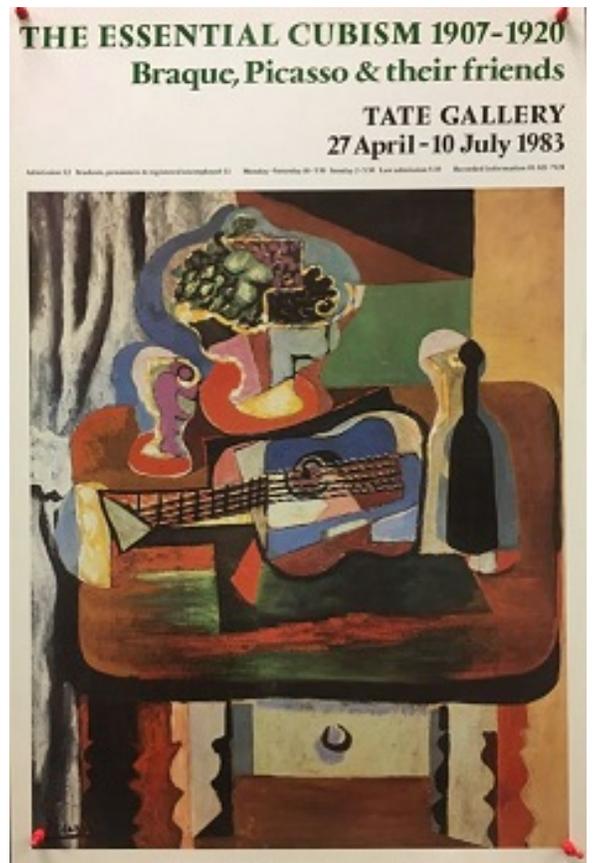
GRAVURES DE PICASSO
 PROVENANT DU LEGS ZERVOS
 17 juillet - 30 septembre 1982
 VÉZELAY
 ANCIEN DORTOIR DES MOINES
 HAS LES BURS, SUR L'INDRE DE 10 H 1/2 À 12 H 1/2

No.: 902
Rodrigo: 422
Title: Gravures de Picasso provenant du legs Zervos
Publisher, Museum or Gallery: Ancien dortoir des moines, Vézelay
Date: 1982
Size in cm. Plate (sheet): (62,5 x 39,5)
Print run: Unknown
Technique: Lithograph
Printer: S.C.O.P. L'Yonne Republicaine Auxeme, Vézelay
Catalogue graphic work : tête de femme, de profil (Madeleine), 1905

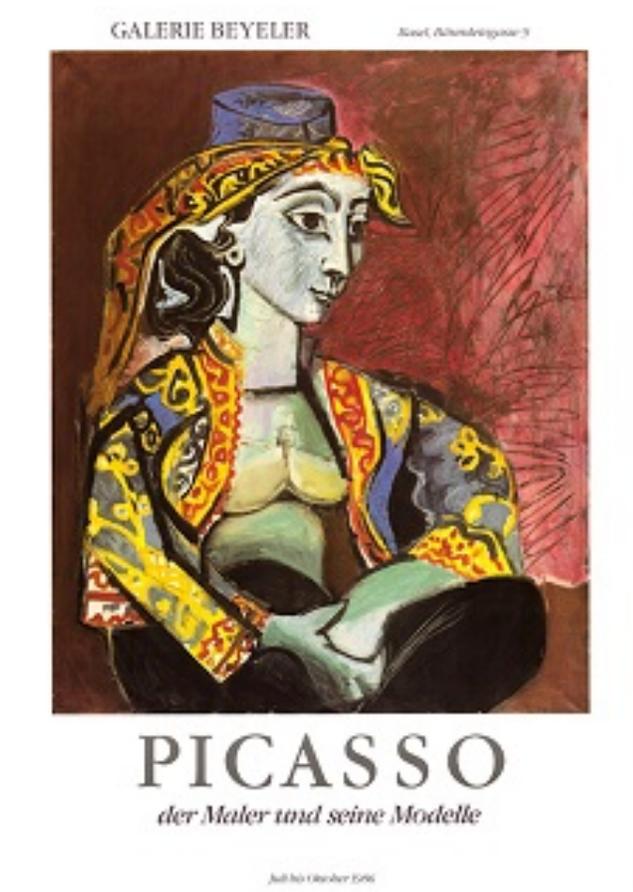
No.: 903
Czwiklitzer dtv No.: 300 **Rodrigo:** Not in Rodrigo
Title: Picasso 60 years of Graphic Arts
Publisher, Museum or Gallery: Kovler Gallery, Chicago, 1962
Date: 1967
Size in cm. Plate (sheet):
Print run: Unknown
Technique: Typography
Printer: Racine Printing, Chicago



No.: 904
Rodrigo: 440
Title: The Essential Cubism 1907-1920 Braque, Picasso & their friends
Publisher, Museum or Gallery: Tate Gallery, London
Date: 1983
Size in cm. Plate (sheet): (76 x 51)
Print run: 2000 impressions on Invercote paper
Technique: Offset lithograph
Printer: The Hillingdon Press, Uxbridge, Middlesex



No.: 905
Rodrigo: 527
Title: Picasso der Maler und seine Modelle
Publisher, Museum or Gallery: Galerie Beyeler, Basel
Date: 1986
Size in cm. Plate (sheet): (84 x 54)
Print run: Unknown
Technique: Photo lithograph
Printer: Kirschgarten-Druckerei AG, Basel



No.: 906

Rodrigo: 436

Title: *A Même La Pierre*, Fernand Mourlot Lithographe

Publisher, Museum or Gallery: Galerie du 7, Paris

Date: 1983

Size in cm. Plate (sheet): (56.5 x 36)

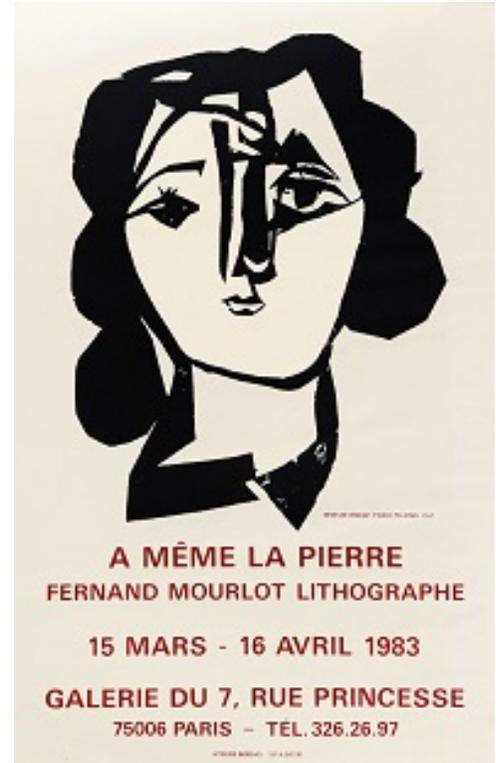
Print run: Unknown

Technique: Lithograph

Printer: Atelier Bordas, Paris.

Catalogue graphic work : Tête de Femme Bloch 375 Reuße 34, Mourlot 1, Rau 31

Comment :



No.: 906 A

Rodrigo:

Title: *Tête de Femme*

Publisher, Museum or Gallery: Galerie Louise Leiris

Date: 1945

Size in cm. Plate (sheet): 34 x 25,9 (44,3 x 32,7)

Print run: 50 signed and numbered impressions

Technique: Original Lithograph

Printer: Mourlot Frères, Paris

Catalogue graphic work : Bloch 375 Reuße 34, Mourlot 1, Rau 31

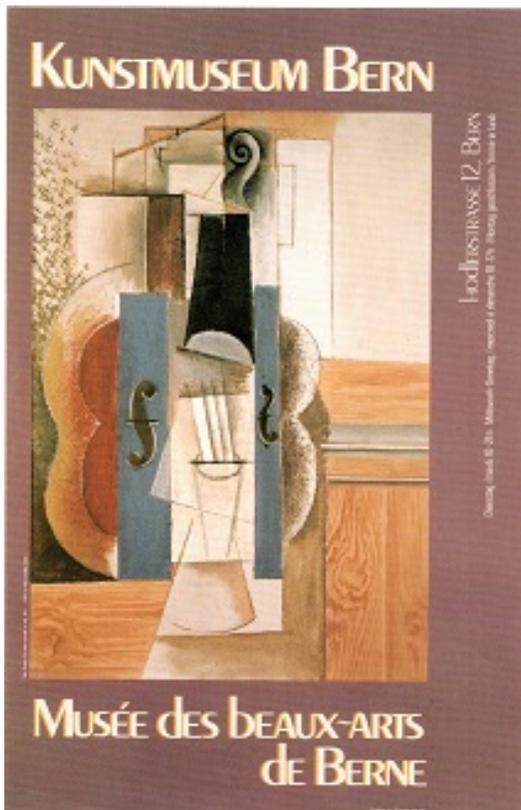
Comment : This is the first original lithograph Picasso did with Mourlot on the 2nd of November 1945 on Chabrol Street. He did not simply show an interest in making lithographs, but in fact literally installs himself in the printing press. When he arrives, Mourlot descends from the top floor where the studios and the painters were, as well as the management, to the ground floor where the manual presses and large machines are located. Upon arrival, the artist points out to the printer that he had already prepared his first work the day before, showing him a collage representing a woman's head made of

lithographic paper cutouts painted in black, but also full of fingerprints. Bad start for the first printer that Mourlot assigns him, Tutin the father. Picasso asks him to print a proof of his work. Gaston Tutin sees no problem and gets down to work. First he passes the Picasso card to a transfer paper. Then he takes a polished and ready-sized stone, moistens it, makes it dry, passes the lithograph and prepares the stone for printing. He immediately pulls a proof he gives to the painter, who approves the result without any observation for its commercial edition to 50 numbered and signed copies (*Tête de femme*, Reuße 34, Mourlot 1, Rau 31, Bloch 375).

No.: 907
Rodrigo: 545
Title: *Moderne Kunst des 19. und 20. Jahrhunderts*
Publisher, Museum or Gallery: Galerie Kornfeld, Bern
Date: 1987
Size in cm. Plate (sheet): (127 x 89,5)
Print run: Unknown
Technique: Silkscreen
Printer: Stämpfli & Cie AG, Bern

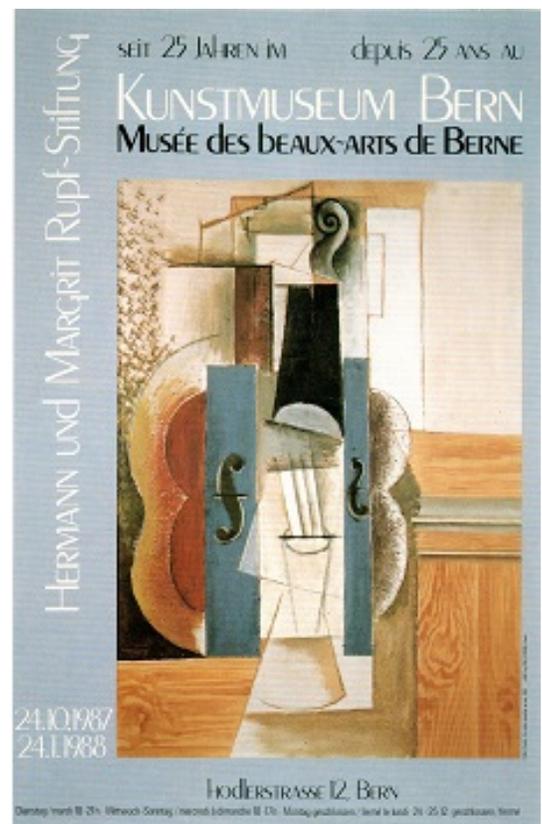


No.: 908
Rodrigo: 555
Title: *Hermann und Margrit Rupf*
Stiftung
Publisher, Museum or Gallery: Kunstmuseum Bern
 24.10.1987-24.1.1988
Date: 1987
Size in cm. Plate (sheet): (84 x 55)
Print run: Unknown
Technique: Silkscreen
Printer: Pro Utteris, Zürich



No.: 909
Rodrigo: 556
Title: *Hermann und Margrit Rupf*

Stiftung
Publisher, Museum or Gallery: Kunstmuseum Bern 24.10.1987-24.1.1988
Date: 1987
Size in cm. Plate (sheet): (84 x 55)
Print run: Unknown
Technique: Silkscreen
Printer: Pro Utteris, Zürich



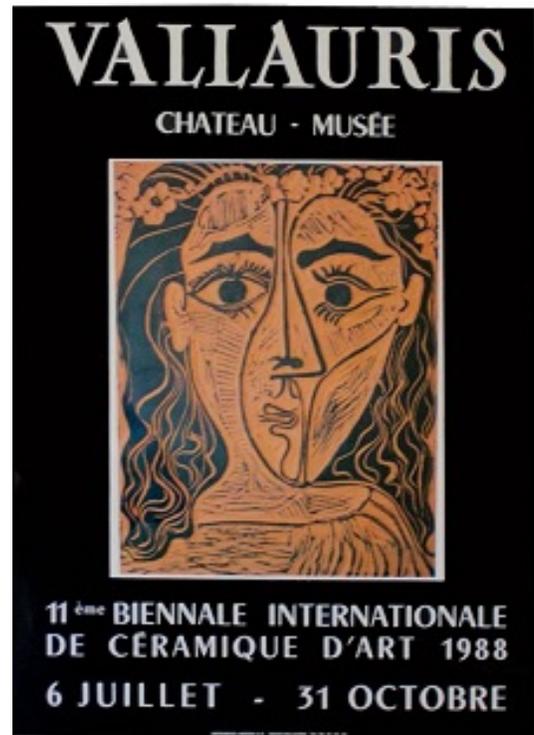
No.: 910
Rodrigo: 558
Title: Picasso 1968-1973 les dernières années
Publisher, Museum or Gallery: Accademia de Francia a Roma
Date: 1987
Size in cm. Plate (sheet): (41 x 29)
Print run: Unknown
Technique: Photo lithograph
Printer: Lito Service di P. Fiorani, Rome



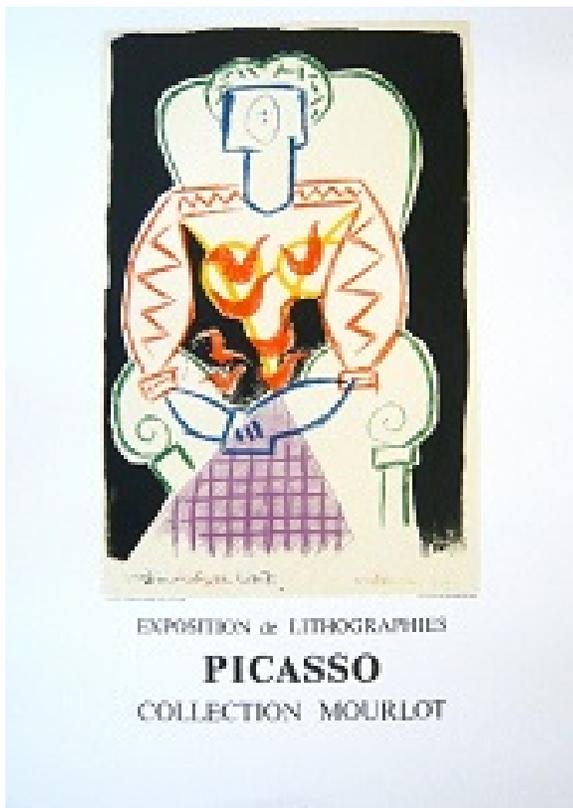
No.: 911
Rodrigo: 554
Title: Fiac '87
Publisher, Museum or Gallery: Galerie Krikhaar, Paris
Date: 1987
Size in cm. Plate (sheet):
Print run: Unknown
Technique: Photo lithograph (Rodrigo says it is Offset)
Printer: Unknown



Title: 11^{ème} Biennale Internationale de Céramiques d'Art 1988
Chateau – Musée Vallauris
Publisher, Museum or Gallery: Association des Potiers de Vallauris
Date: 1988
Size in cm. Plate (sheet): (84 x 59); (68 x 49 Rodrigo)
Print run: Unknown
Technique: Lithograph
Printer: Arnéra, Vallauris
Comment :



No.: 913
Rodrigo: 460
Title: L'Atelier Mourlot
Publisher, Museum or Gallery: Galleri Jorgen, Oslo
Date: 1984
Size in cm. Plate (sheet): (78 x 50)
Print run: 1000 impressions
Technique: Lithograph
Printer: Mourlot Frères, Paris
Catalogue graphic work :
Comment : Rodrigo indicates, once again that this poster is a simple 4-color process



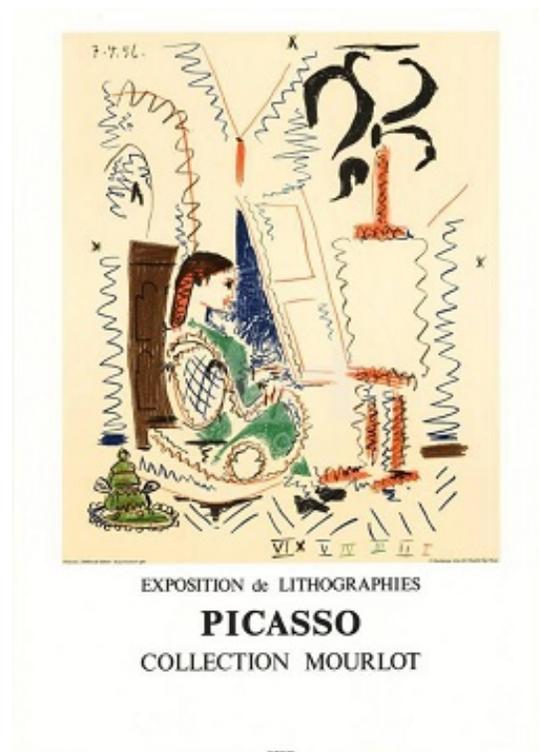
No.: 914
Rodrigo No.: Not in Rodrigo
Title: Exposition de Lithographies – Collection Mourlot
76 x 54 cm
Publisher, Museum or Gallery: Galerie Mourlot, New York
Date: 1988
Print run: Unknown
Technique: Lithograph
Printer: Mourlot



Comment: In the late 1960's, Fernand Mourlot sent his son Jacques, born in 1933, to New York to open a branch of the studio on Bank Street. The adventure did not last long, and the family returned to Paris, and Jacques took over the main Mourlot studio. But the New York printing press continued, thus continuing the print shop's legacy, collaborating with artists such as Rauschenberg, Bacon, Lichtenstein, Calder, Kelly, and Katz to produce contemporary

lithographic masterpieces. While the studio closed in 1999, the works and the process established by its inception remain accessible through Galerie Mourlot in 16 East 79th Street, New York, headed by Fernand's grandson Eric Mourlot, born in 1970 in the Big Apple and returned later to take over the enterprise.

No.: 915
Rodrigo No.: Not in Rodrigo
Title: Exposition de Lithographies –Collection Mourlot 76 x 54 cm
Publisher, Museum or Gallery: Galerie Mourlot, New York
Date: 1988
Print run: Unknown
Technique: Lithograph
Printer: Mourlot



No.: 916

Rodrigo No.: Not in Rodrigo

Title: Exposition de Lithographies –Collection Mourlot 76 x 54 cm

Publisher, Museum or Gallery: Galerie Mourlot, New York

Date: 1988

1988 exposition de lithographies de picasso collection mourlot

Print run: Unknown

Technique: Lithograph

Printer: Mourlot

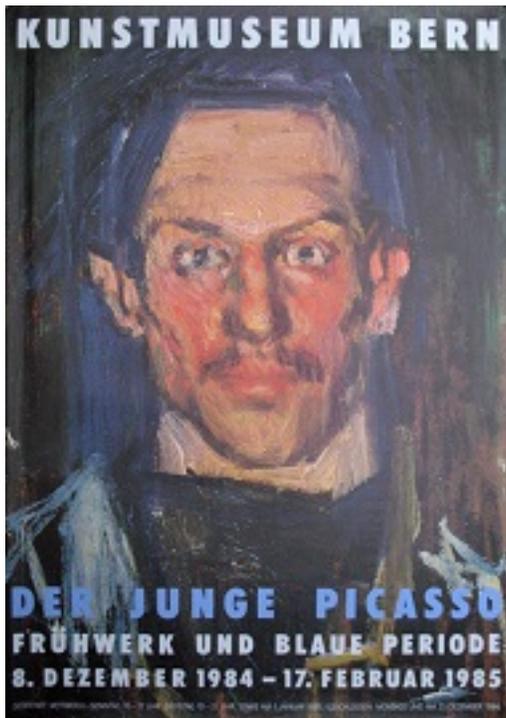
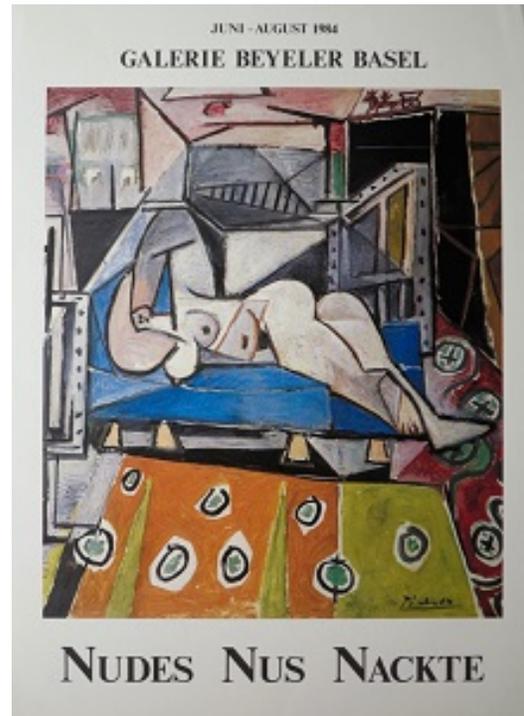


EXPOSITION de LITHOGRAPHIES

PICASSO

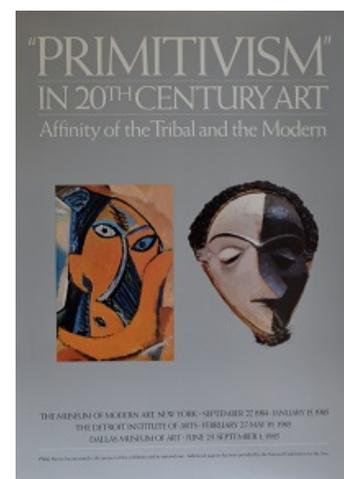
COLLECTION MOURLOT

No.: 917
Rodrigo: 468
Title: Nudes Nus Nackte
Publisher, Museum or Gallery: Galerie Beyeler, Basel
Date: 1984
Size in cm. Plate (sheet): (81,5 x 58,5)
Print run: Unknown
Technique: Photo lithograph
Printer: Kirschgarten-Druckerei AG. Basel

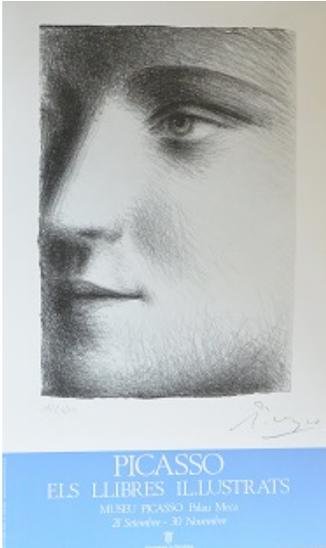


No.: 918
Rodrigo No.: 485
Title: Der Junge Picasso
Publisher, Museum or Gallery: Kunstmuseum, Bern
Date: 1984
Size in cm. Plate (sheet): (128 x 90)
Print run: Unknown
Technique: Silkscreen
Printer: Urs Stoss. Screen prepared by Albine Uldry
Catalogue graphic work :
Comment :

No.: 919
Rodrigo No.: Not in Rodrigo
Title: Primitivism in the 20th Century 84 x 59 cm
Publisher, Museum or Gallery: Museum of Modern Art, New York
Date: 1984



No.: 920
Rodrigo No.: 479
Title: Els Llibres II.Lustrats
Publisher, Museum or Gallery: Picasso Museum, Barcelona
Date: 1984



No.: 921
Rodrigo No.: 477
Title: Els Llibres II.Lustrats
Publisher, Museum or Gallery: Picasso Museum, Barcelona
Date: 1984



Date: 1984

No.: 922
Rodrigo No.: 467
Title: Peintures 1904-1972 71 x 48 cm
Publisher, Museum or Gallery: Galerie Louise Leiris, Paris 17 Mai – 9 Juin 1984

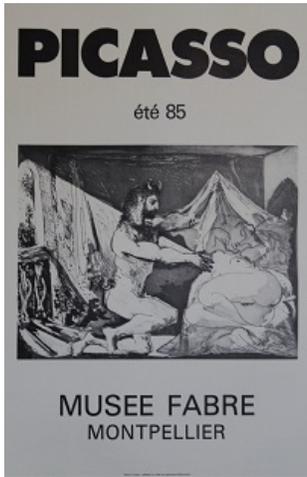
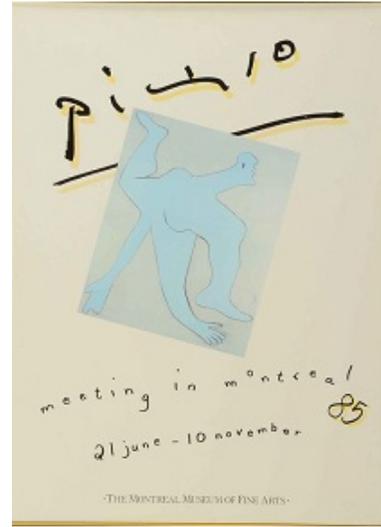


No.: 923
Rodrigo No.: 508
Title: Meeting in Montreal (87,5 x 60 cm)
Publisher, Museum or Gallery: Musée des Beaux-Arts de Montreal
Date: 1985

No.: 924
Rodrigo No.: 507
Title: Meeting in Montreal 96 x 55 cm
Publisher, Museum or Gallery: Musée des Beaux-Arts de Montreal
Date: 1985



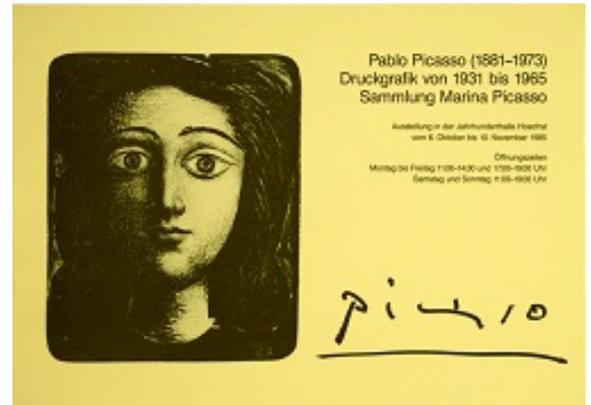
No.: 925
Rodrigo No.: 505
Title: Meeting in Montreal 96 x 55 cm
Publisher, Museum or Gallery: Musee des Beaux-Arts de Montreal
Date: 1985



No.: 926
Rodrigo No.: Not in Rodrigo
Title: Picasso été 85 64 x 43 cm
Publisher, Museum or Gallery: Musée Fabre, Montpellier
Date: 1985

cm)
Publisher, Museum or Gallery: Jahrhunderthalle Höchst
Date: 1985

No.: 927
Rodrigo No.: 513
Title: Druckgrafik von 1931 bis 1965
 - Sammlung Marina Picasso (42 x 59



No.: 928
Rodrigo No.: 497
Title: Picasso Linoleum Cuts (64 x 68,5 cm)
Publisher, Museum or Gallery: Metropolitan Museum of New York
Date: 1985

No.: 929
Rodrigo No.: 530
Title: Picasso en Madrid 71 x 49 cm
Publisher, Museum or Gallery: Museo de Arte Contemporaneo, Madrid
Date: 1986



No.: 930

Rodrigo No.: Not in Rodrigo

Title: Pablo Picasso Collection of European Masters

Publisher, Museum or Gallery: Kunstsammlung Nordrhein-Westfalen in Dusseldorf

Date: 1986



Pablo Picasso
COLLECTION OF EUROPEAN MASTERS



No.: 931

Rodrigo No.: Not in Rodrigo

Title: Choix d'Oeuvres du
Legs Zervos 46 x 51 cm

Publisher, Museum or Gallery: Musée de Clamecy

Date: 1986

No.: 932

Rodrigo No.: 524

Title: Picasso: Sculptures en tôle découpée

Publisher, Museum or Gallery: Galerie Sapone, Nice, Juin-Juillet 1986

Date: 1986



No.: 933

Rodrigo: Not in Rodrigo

Title: Maitres Français XIX et Xxe Siècles

Publisher, Museum or Gallery: Galerie Schmit, Paris

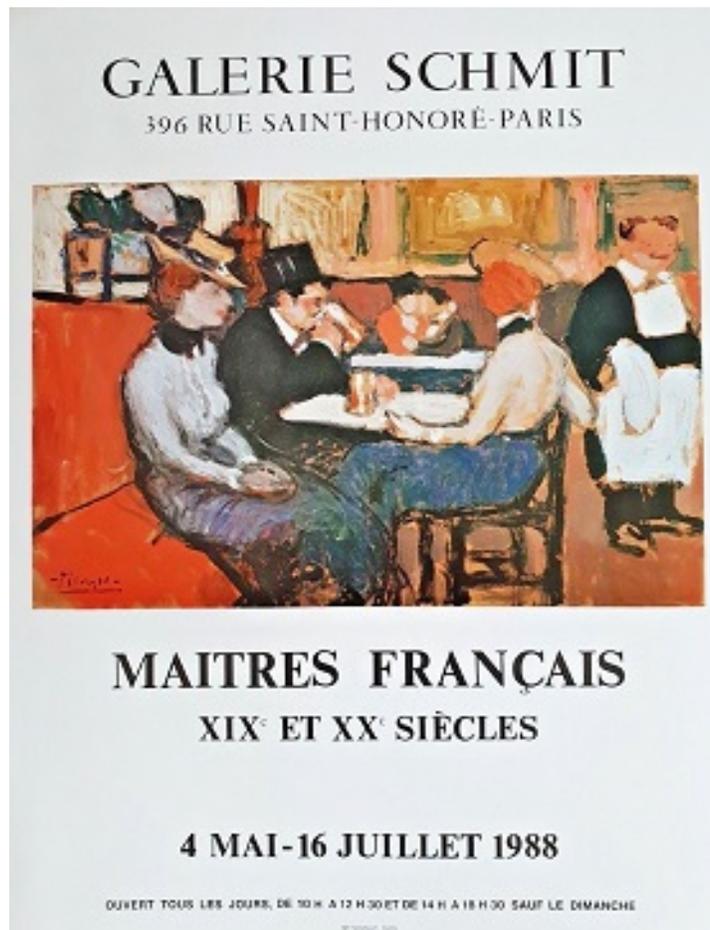
Date: 1988

Size in cm. Plate (sheet): (65 x 50)

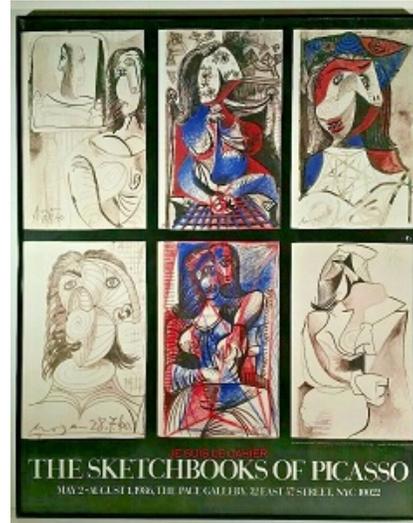
Print run: Unknown number of impressions

Technique: Lithograph

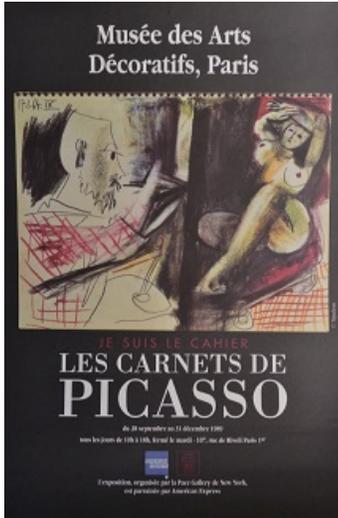
Printer: Mourlot Frères, Paris



No.: 934
Rodrigo No.: Not in Rodrigo
Title: The sketchbooks of picasso 76 x 61 cm
Publisher, Museum or Gallery: Pace Gallery, New York
Date: 1986

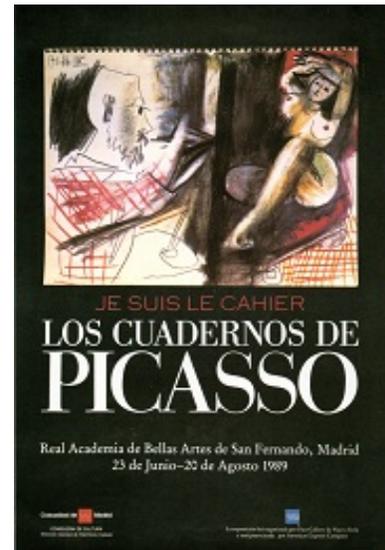


No.: 935
Rodrigo No.: Not in Rodrigo
Title: Les Carnets de Picasso 60 x 40 cm
Publisher, Museum or Gallery: Musée des Arts Decoratives, Paris
Date: 1989



No.: 936

Rodrigo No.: 591
Title: Los cuadernos de Picasso (97 x 67 cm)
Publisher, Museum or Gallery: Academia de Bellas Artes, Madrid
Date: 1989



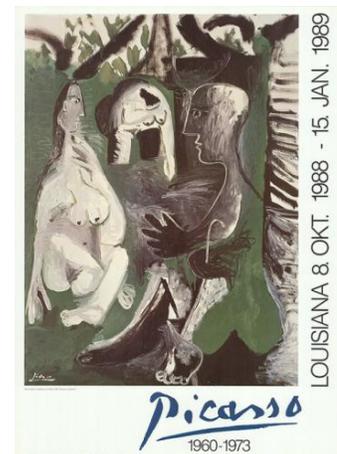
x 67 cm)

No.: 937
Rodrigo No.: 589
Title: Die Skizzenbücher von Picasso (97 x 67 cm)
Publisher, Museum or Gallery: Schirn Kunsthalle, Frankfurt
Date: 1989



No.: 938
Rodrigo No.: 577
Title: Picasso 1960 - 1973 (86 x 62 cm)

Publisher, Museum or Gallery: Louisiana Museum, Copenhagen
Date: 1988



No.: 939

Rodrigo: Not in Rodrigo

Title: Neueröffnung Picasso Keller Treffpunkt Der Existentialisten Frankfurt Am Main

Publisher, Museum or Gallery:

Date: Unknown

Size in cm. Plate (sheet):



No.: 940

Rodrigo No.: 579

Title: Picasso (80 x 120 cm)

Publisher, Museum or Gallery: Louisiana Museum, Copenhagen

Date: 1988



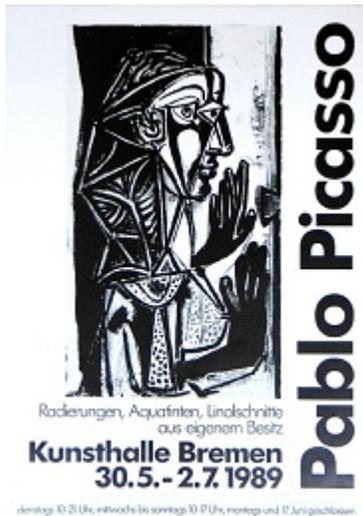
No.: 941

Rodrigo: Not in Rodrigo

Title: Pablo Picasso

Publisher, Museum or Gallery: Moderna Museet, Stockholm 15 okt.1988 - 8 jan 1989

Date: 1988



No.: 942

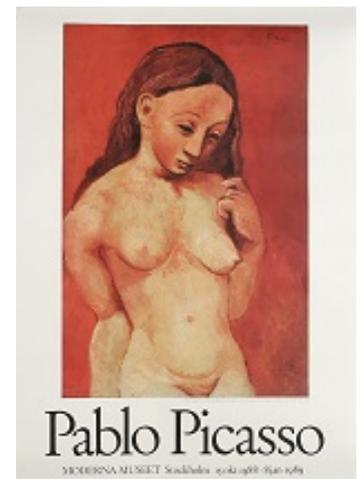
Rodrigo: Not in Rodrigo

Title: Radierungen, Aquatinten, Linolschnitte

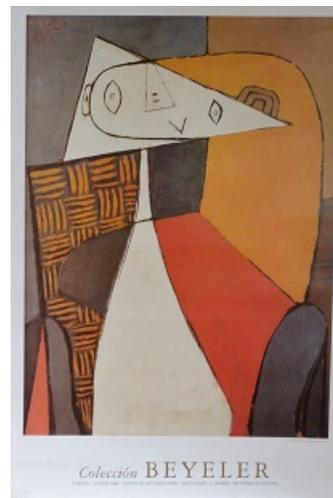
Publisher, Museum or Gallery: Kunsthalle Bremen

Date: 1989

Size in cm. Plate (sheet): (84 x 59)



No.: 943
Rodrigo: 590
Title: Colección Beyeler
Publisher, Museum or Gallery: Reina Sofía, Madrid
Date: 1989
Size in cm. Plate (sheet): (68x48)
Technique: Offset



No.: 944
Rodrigo: Not in Rodrigo
Title: Peintures et Dessins 1932-1972
Publisher, Museum or Gallery: Galerie Louise Leiris, Paris
Date: 1989 **Size in cm. Plate (sheet):** (62 x 44)
Technique: Offset
Printer: Studio Draeger, Paris

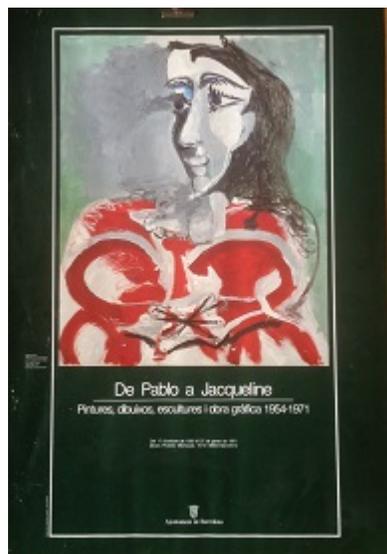


Size in cm. Plate (sheet): (74x54)

No.: 945
Rodrigo: Not in Rodrigo
Title: Le Miroir, to be sold on November 15, 1989
Publisher, Museum or Gallery: Sotheby's New York
Date: 1989 le-miroir--Sotheby-



No.: 946
Rodrigo: Not in Rodrigo
Title: De Pablo a Jacqueline. Pintures, dibuxidos, escultures i obra grafica 1954-1971
Publisher, Museum or Gallery: Picasso Museum, Barcelona
Date: 1990. Barcelone, Musée Picasso, 1990, Affiche en couleurs de 48 cm x 69 cm.
Size in cm. Plate (sheet): (69 x 48)



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List of leading posters printed in "noble" techniques like lithography, linocuts, silkscreens, pochoir, etc.

This list includes posters that, according to the information available at the moment of writing to the author, were realized with techniques used in the art print world. Some were directly engraved or drawn by Picasso, while most are what we know as works or interpretation or works "after Picasso". The former are included in the catalogues raisonnés of Picasso's graphic work, like Bloch, Mourlot, Reuße or Rau. Among the interpretation posters, most were printed in the Mourlot workshop by Picasso's top lithograph printer, Henri Deschamps, under the control of Picasso, who gave the *bon à tirer* for every work.

We have opted for accepting in this list posters not made by the top Picasso printers but made in a noble technique. The reader should decide whether they deserve to be included in the top-class Picasso posters. As for our view, it can be seen in the description of each poster, and the leading places correspond obviously to those printed by Mourlot.

In case the same Picasso design was used in a series of posters, this list only includes the leading poster. The reader will easily find the other posters of the series next to the entry cited here.

No.: 6 **L'Avant Garde Catalane** - Centre d'Etudes Catalanes 1980

No.: 16 **Ballets Russes de Diaghilew** Théâtre des Champs Elysées, Paris 1917

No. : 17 **Russian Ballets** - Alhambra Theater, London 1919

No.: 18 **Ballets Russes de Diaghilew** - Théâtre de la Gaîté-Lyrique, Paris 1923

No.: 19 **Ballets Russes de Diaghilew** Musée des Arts Décoratifs 1939

No.: 20 **Ballets Russes de Diaghilew** Musée des Arts Décoratifs 1939

No.: 21.: **Ballets Russes de Diaghilew** Musée des Arts Décoratifs 1939

No.: 23 **Bal Banal - Salle Bullier**, Paris Union des Artistes Russes 1924

No.: 42 **Picasso 40 years of his art** Art Institute of Chicago Feb. 1 to Mar. 3 1940

No.: 45 **Traits** Revue Traits, Geneva 1945

No.: 46 **Conference Abbe Morel** 01.02.1946 Grand Amphithéâtre de la Sorbonne 1946

No.: 47 **Sorbonne** Travail et Culture, Paris 1946

No.: 49 **Igor Strawinsky Conférence par Nadia Boulanger** T.E.C. Travail et Culture Grand amphithéâtre de la Sorbonne, Paris Le 30 avril 1946

No.: 51 **Picasso et notre temps** Grand Amphithéâtre de la Sorbonne 1946

No.: 54 **Meister Französischer Graphic der Gegenwart** Staatliche Kunsthalle, Karlsruhe 1947

No.: 57 **Poteries de Picasso** Maison de la Pensée Française 1948

No.: 58 **Première Affiche Vallauris** Association des Potiers de Vallauris 1948

No.: 60 **Deuxième Affiche Vallauris** Madoura, Vallauris 1948

No.: 61 **Troisième Affiche Vallauris** Association des Potiers de Vallauris 1948

No.: 63 **Le chant des morts** Louis Carré, Paris 1948

- No.: 64 **Peintures recentes** Maison de la Pensée Française 1949
- No.: 66 **Vallauris L'Homme au Mouton** (Fleurs dans un vase) Madoura 1950
- No.: 67 **Congrès Mondial des Partisans de la Paix** – Salle Pleyel 1949
- No.: 68 **Exposition de la Paix** – Cirque d'hiver 1949
- No.: 69 **Lithographies de Maitres Contemporains** Chateau de Goutelas-en-Forez 1966
- No.: 70 **XXe Anniversaire Mouvement pour la Paix** Mouvement pour la Paix 1969
- No.: 72 **Rencontre Internationale de Nice** Relais de la jeunesse (French Communist Party) 1950
- No.: 74 **Deuxième Congrès Mondial des Partisans de la Paix** Mouvement pour la Paix 1950
- No.: 79 **Internationale Zeitschrift Friedenswacht**
- No.: 80 **Congrès des peuples pour la paix, Vienne** Mouvement pour la Paix 1952
- No.: 81 **Völkerkongress für den frieden, Wien** Mouvement pour la Paix 1952
- No.: 83 **Vallauris 1951** Association des Potiers de Vallauris 1951
- No.: 85 **Exposition Hispano-américaine** Galerie Henri Tronche 1951
- No.: 86 **Exposition Hispano-américaine II** Galerie Henri Tronche 1951
- No.: 87 **Exposition Hispano-américaine III** Galerie Henri Tronche 1951
- No.: 88 **Exposition du livre de Tristan Tzara de memoire d'homme** Bordas Éditeur, Paris 1951
- No.: 95 **Exposition Vallauris 1952** Association des Potiers de Vallauris 1952
- No.: 111 **Le cubisme 1907 -1914** Musée National d'Art Moderne, Paris 1953
- No.: 113 **Retrospectiva de 1907 a 1953 II** Biennale de Sao Paulo 1953
- No.: 114 **Oeuvres recentes** Galerie Louise Leiris, Paris 1953
- No.: 117 **Picasso de 1900 à 1953** Musée de Lyon Syndicat d'Initiative de Lyon 1953
- No.: 121 **Suite des 180 dessins de Picasso** Éditions Verve, Paris 1953
- No.: 133 **Picasso Deux periodes** Maison de la Pensée Française 1954
- No.: 136 **Das Graphische Werk** Kunsthaus Zürich 1954
- No.: 137 **L'Oeuvre Gravé** Bibliothèque Nationale, Paris 1955
- No.: 140 **Dessins 1903 - 1907** Galerie Berggruen & Cie. 1954
- No.: 143 **Œuvres de 1900 à 1914** Maison de la Pensée Française 1954
- No.: 145 **Œuvres de 1900 à 1914 des musées de Léningrad et Moscou** Maison de la Pensée Française 1954
- No.: 146 **Tauromachies Gravures - Lithographies - Empreintes - Céramiques** Galerie La Hune, Paris 1954
- No.: 148 **Oeuvre Grave Livres Illustrés** Musee Rath Geneve 1954
- No.: 149 **Vallauris Exposition 1954** Association des Potiers de Vallauris 1954

- No.: 150 **Toros en Vallauris 1954** Association des Potiers de Vallauris 1954
- No.: 151 **Toros en Vallauris 1955** Association des Potiers de Vallauris 1955
- No.: 152 **Exposition Vallauris 1955** Association des Potiers de Vallauris 1955
- No.: 155 **Exposition Vallauris 1955 II** Association des Potiers de Vallauris 1955
- No.: 156 **Exposition Vallauris 1955 III** Association des Potiers de Vallauris 1955
- No.: 158 **Hommage des Artistes Espagnols au Poete Antonio Machado** Maison de la Pensée Française, Paris 1955
- No.: 160 **Antonio Machado Hommage à sa mémoire** Sorbonne, Paris 1959
- No.: 163 **Don Quichotte** Les Lettres Francaises, Paris 1955
- No.: 166 **Maitres de l'Art moderne** Galerie Beyeler, Bâle Juin - juillet - août 1955
- No.: 168 **Exposition Picasso** Musée des Arts Décoratifs, Paris. Juin - Octobre 1955.
- No.: 170 **Picasso** Musée des Arts Décoratifs, Paris Juin - octobre 1955
- No.: 171 **Toros en Vallauris 1956** Association des Potiers de Vallauris 1956
- No.: 173 **Exposition Vallauris 1956** Association des Potiers de Vallauris 1956
- No.: 180 **Papiers collés – Dessins** Au pont des Arts, Galerie Lucie Weill, Paris 26 janvier - 16 février 1956
- No.: 184 **Chevaux de minuit** Galerie Bignou, Paris 1956
- No.: 188 **Dessins d'un demi-siècle** Berggruen Et Cie, Paris Mai - Juillet 1956
- No.: 189 **Gemälde und Zeichnungen** (Paintings and drawings) Galerie Riosengart, Luzern, June-September 1956
- No.: 191 **Les Peintres Témoins de leur temps** Musée Galliéra 9.03 au 3.06.56
- No.: 193 **Maitres de l'Art Moderne** Galerie Beyeler, Bale 15 août - 15 octobre 1956
- No.: 197 **Galerie 65**, Cannes 1956
- No.: 199 **Présence Africaine 1er Congrès des écrivains et artistes noirs** Sorbonne, Amphithéâtre Descartes, Paris 19 - 22 septembre 1956
- No.: 201 **Présence Africaine - Deuxième Congrès des Ecrivains et Artistes Noirs** Instituto Italiano per l'Africa, Roma 1959
- No.: 206 **Paul Éluard** Musée Municipal d'Art et d'Histoire, Saint-Denis 1963
- No.: 207 **Picasso** Kunstnernes Hus, Oslo November-December 1956
- No.: 214 **Gemmaux de Picasso 1900-1957** Grande Galerie du Faubourg Saint-Honoré 1957
- No.: 215 **XIIIème Salon de Mai** Musée d'Art Moderne de la ville de Paris Du 4 au 30 mai 1957
- No.: 216 **Picasso L'Atelier** Galerie Rosengart, Luzern 1957
- No.: 217 **Dessins - Gouaches - Aquarelles 1898-1957** Musée Reattu, Arles 6 juillet - 2 septembre 1957
- No.: 222 **Maîtres de l'Art Moderne** Galerie Beyeler, Bale. Septembre - Octobre 1957
- No.: 224 **Portrait de Jacqueline, Un demi-siècle de Livres Illustrés** Galerie H. Matarasso, Nice 1956

- No.: 230 **Picasso peintures 1955-1956** Galerie Louise Leiris, Paris 1957
- No.: 232 **Manolo Huguet (Sic)** Musée d'Art Moderne de Céret 1957
- No.: 243 **Plato de Toritos Fritos** 1957
- No.: 247 Exposition Vallauris 1957 Association des Potiers de Vallauris 1957
- No.: 250 **Dans l'argile de Picasso** Henri-Dante Alberti, Vallauris 1957
- No.: 251 **Exposition Vallauris 1958** Association des Potiers de Vallauris 1958
- No.: 255 **Toros en Vallauris 1958** Association des Potiers de Vallauris 1958
- No.: 259 **Céramiques et pâtes blanches** Musée Municipal d'Art Moderne de Céret 1958
- No.: 261 **Exposition de Ceramiques Pâques 1958** Association des Potiers de Vallauris 1958
- No.: 263 **Exposition de Ceramiques first state** Maison de la Pensée Française, Paris 1958
- No.: 264 **Exposition de Ceramiques** Maison de la Pensée Française, Paris 1958
- No.: 265 **Mes dessins d'Antibes** Au Pont des Arts, Galerie Lucie Weil, Paris Février - avril 1958
- No.: 267 **Collection Guggenheim** Musée des Arts Décoratifs, Paris April-June 1958
- No.: 276 Collages - Aquarelles – Gouaches Galerie Craven, Paris Juin - septembre 1958
- No.: 279 Collection d'un amateur parisien Pavillon de Vendôme, Aix-En-Provence 10 juillet - 28 septembre 1958
- No.: 280 **Sculptures – Dessins** Maison de la Pensée Française 1958
- No.: 289 **Maitres de l'Art Moderne** Galerie Beyeler, Bale 1958
- No.: 292 **Affiches originales des Maîtres de l'École de Paris** Maison de la Pensée Française, Paris 1959
- No.: 293 **La colombe bleue volant devant les barreaux** Comité National d'Aide aux Victimes du Franquisme 1959
- No.: 308 **Dixième anniversaire du premier congrès de la Paix** Mouvement de la Paix, Paris 1959
- No.: 312 **Cinquante chefs - d'oeuvre** Musée Cantini, Marseille 11 mai - 31 juillet 1959
- No.: 315 **Les Ménines** Galerie Louise Leiris Paris, du 22 mai au 27.6.59
- No.: 317 **Peintres d'aujourd'hui** Musée de Grenoble 1er juillet - 6 septembre 1959
- No.: 322 **Toros en Vallauris 1959** Association des Potiers de Vallauris 1959
- No.: 323 **Exposition Ceramique Vallauris 1959** Association des Potiers de Vallauris 1959
- No.: 325 **Exposition Vallauris 1960** Association des Potiers de Vallauris 1960
- No.: 327 **Toros in Vallauris 1960** Association des Potiers de Vallauris 1960
- No.: 329 **Oeuvre gravé** Galerie des Ponchettes, Nice 1960
- No.: 331 **Faunes et Flore** Galerie Lucie Weill, Paris 12 January – 10 February 1960
- No.: 333 **Paix désarmement. Pour le succès de la Conférence au Sommet** Le Mouvement de la Paix 1960

- No.: 335 **Paix désarmement. Pour le succès de la Conférence au Soimmet** Le Mouvement de la Paix 1960
- No.: 336 **Collection Murlot** Murlot Editions, N.Y. 1988
- No.: 338 **La Femme -- Peintures, Sculptures.** Galerie Beyeler, Basel. Mai - Juin (1960)
- No.: 341 **La Tauromaquia** Au Pont des Arts, Galerie Lucie Weill, Paris 1960
- No.: 344 **Picasso: An Arts Council exhibition** Tate Gallery, London 6 July to 18 September 1960
- No.: 348 **45 Linoléums Gravés** Galerie Louise Leiris 1960
- No.: 354 **Thompson Collection.** Kunsthaus Zurich. 16 Oktober - 27 November 1960
- No.: 357 **Pinturas de Picasso** Sala Gaspar, Barcelona 1960
- No.: 358 **Dessins 1959-1960** Galerie Louise Leiris, Paris 1960
- No.: 359 **Dibujos de Picasso** Sala Gaspar, Barcelona 1961
- No.: 360 **Dibujos de Picasso** Sala Gaspar, Barcelona 1961
- No.: 361 **Dibujos de Picasso** Sala Gaspar, Barcelona 1961
- No.: 365 **Picasso Toros** Gallerie Bellechasse Au vent d'Arles Éditeur 1961
- No.: 366 **"Bonne Fête" Monsieur Picasso** UCLA Art Council 1961
- No.: 367 **Fleurs for U.C.L.A.** UCLA Art Council 1961
- No.: 368 **60 Years of graphic works** Los Angeles County Museum 1966
- No.: 369 **60 Years of graphic works (signed avant la lettre)** Los Angeles County Museum 1966
- No.: 375 **Gemälde Paintings Peintures** Galerie Rosengart Luzern 1961
- No.: 377 **Toros y Toreros** Galerie du Passeur, Paris 1961
- No.: 379 **Picasso. Druckgraphik, Handzeichnungen, Gemälde, Plastik** Kunsthalle, Bremen. 23 Juni - 6 August 1961.
- No.: 380 **Moderne Graphik aus eigenem Besitz** Museum, Ulm 1961
- No.: 383 **Art et Solidarité** Galerie Coard, Paris 1961
- No.: 384 **Bol d'air des gamins de Paris** Association pour le soutien des enfants de fusillés de la résistance 1960-61
- No.: 387 **Madoura** Galerie Madoura, Cannes 1961
- No.: 389 **Exposition Vallauris 1961** Association des Potiers de Vallauris 1961
- No.: 392 **Exposition Vallauris 1962** Association des Potiers de Vallauris 1962
- No.: 394 **Exposition Vallauris 1963** Association des Potiers de Vallauris 1963
- No.: 396 **World Congress for General Disarmament and Peace** Moscow 1962
- No.: 405 **Côte d'Azur** Ministère des Travaux Publics, Paris 1962
- No.: 408 **7 tableaux majeures** Galerie Alex Maguy 1962

- No.: 409 **Peintures (Vauvenargues 1959-1961)** Galerie Louise Leiris 1962
- No.: 410 **Congres National du Mouvement de la Paix** Mouvement pour la Paix 1962
- No.: 422 **Le déjeuner sur l'herbe 1960 – 1961** Galerie Louise Leiris, Paris 6 juin - 13 juillet 1962
- No.: 423 **Les Déjeuners - Dessins** Galerie du Passeur 1962
- No.: 429 **Les déjeuners Dessins Originaux de Picasso.** Galerie Madoura, Cannes 1962
- No.: 432 **Picasso** Galeriji Suvremene Umjetnosti, Zagreb 1962
- No.: 440 **Picasso Graphic Exhibition** Gallery International 1975
- No.: 449 **Picasso. Deux époques. Peintures 1912-27 - 1952-61** Galerie Rosengart, Lüzern 1963
- No.: 451 **Picasso Lecture Programs.** Kunstverein Bremen, Kunsthalle Bremen 1963
- No.: 452 **Les Bleus de Barcelone** Éditions Au vent d'Arles -Galerie de Cannes, La Croisette 1963
- No.: 457 **Vallauris peinture et lumiere** Association des Potiers de Vallauris 1964
- No.: 460 **Exposition Vallauris 1964** Association des Potiers de Vallauris 1964
- No.: 462 **Gravures originales** Galerie Nierendorf, Berlin 1964
- No.: 464 **Peintures 1962-1963** Galerie Louise Leiris, Paris 1964
- No.: 465 **Keramik, Mosaiken, Lithographien, Linolschnitte II, Folge, Plakate** Museum für Kunst und Gewerbe, Hamburg 1964
- No.: 472 **Chefs-d'Oeuvre des Collections Suisses** Palais de Beaulieu, Lausanne. 1 Mai - 25 Octobre 1964
- No.: 475 **Braque, Picasso, Rouault et maîtres contemporains** Galerie Charpentier, Paris 1964
- No.: 477 **Picasso Bilder del Jahre 1945-1961** Gimpel & Hanover Galerie Zürich 1964
- No.: 481 **L'héritage de Delacroix** M. Knoedler et Cie Juin 1964
- No.: 483 **Au profit des réfugiés handicapés de France** Palais Galliera, Paris 1964
- No.: 485 **Les Bleus de Barcelone** C.H. Zalber G.L. Galerie Bellechasse, Paris 1964
- No.: 486 **Les Bleus de Barcelone** Galerie Alain Digard, Paris 1981
- No.: 489 **Picasso Graphik aus Eigenem Bestand** Kaiser Wilhelm Museum Krefeld 1979
- No.: 491 **Affiches de Picasso, Collection Czwicklitzer** Staatliches Museum für Angewandte Kunst, München. 21 September - 1 November 1964
- No.: 494 **Aquatinta-Radierungen "Tauromachia"** Galerie Valentien Stuttgart 1964
- No.: 496 **Devoted solely to the arts of Picasso** Picasso Arts Inc., New York 1965
- No.: 498 **Jean Cocteau et son temps** Musée Jacquemart - André, Paris mars - mai 1965
- No.: 503 **Nanterre** Théâtre des Amandiers Nanterre 1965
- No.: 510 **Livres de Picasso Réalisés par PAB** Galerie Le demi-jour 1966
- No.: 515 **85 Gravures** Berggruen & Cie., Paris 1966

- No.: 536 **Picasso Graphics** Arts Council of Great Britain 1981
- No.: 538 **La peinture française Collections américaines** Galerie des Beaux-Arts, Bordeaux 1966
- No.: 540 **Peintures, Gemälde, Paintings** Galerie Rosengart, Luzern 1966
- No.: 541 **Dessins, Peintures** Galerie du Passeur, Paris 1966
- No.: 543 **Sixième biennale de peinture** Menton 1er juillet - 15 septembre 1966
- No.: 545 **Picasso et la Gravure Contemporaine** Mairie de Vallauris. 8 Juillet - 25 Septembre 1966
- No.: 553 **Papiers Colles** Galerie Lucie Weill 1966
- No.: 570 **Hommage A Pablo Picasso** Grand Palais Paris, Petit Palais et Bibliotheque Nationale à Paris 1967
- No.: 572 **100 Affiches** Librairie Fischbacher, Paris a partir du 19 novembre 1966
- No.: 576 **Picasso** Galerie Beyeler, Bâle Janvier - Mars 1967
- No.: 579 **Picasso Aquatintes Originales pour Reverdy** Louis Broder Éditeur, Paris. Avril 1967
- No.: 584 **Exposition Picasso** Château de Culan Du 1er juillet au 10 septembre 1967
- No.: 587 **Picasso** Nationalmuseum, Stockholm. 14 November 1967 - 7 January 1968
- No.: 588 **Picasso 1967** Galerija Suvremene Umjetnosti, Zagreb. 17 November - 30 December 1967
- No.: 593 **Picasso** Centre Culturel International Université de Genève (Février 1968)
- No.: 597 **Dessins 1966 – 1967** Galerie Louise Leiris, Paris 28 février - 23 mars 1968
- No.: 598 **Picasso Pintura Dibujo Grabado** Sala Gaspar, Barcelona March 1968
- No.: 607 **Los Minotauros** Galería Colibri, San Juan de Puerto Rico 1968
- No.: 608 **Picasso Das Graphische Werk 1958 - 1963** Kunsthaus Zürich May 28 – July 28, 1968
- No.: 629 **Braque Chagall Picasso Graphic** Galerie Valentin, Stuttgart 1968
- No.: 622 **Picasso d'aujourd'hui** Musée Réattu, Arles 1969
- No.: 627 **Kleine Formate großer Meister** Galerie Wünsche, Bonn 1968
-
- No.: 628 **Picasso Bilder, Zeichnungen, Graphik, Keramik** Kunstverein, Braunschweig 1969
- No.: 631 **Hommage à René Char** Musée d'Art Moderne de Céret Juillet - Août - septembre 1969
- No.: 642 **Picasso** Pace Columbus November-December 1969
- No.: 644 **Festival d'Avignon - Picasso Oeuvres de 1969-1970** Palais des Papes, Avignon 1969
- No.: 652 **Donation Picasso** Musée Réattu, Arles 1970
- No.: 653 **Collection de Menil - Œuvres Cubistes** Musée de Beaux Arts, Rouen 1970
- No.: 656 **Linos rehaussés (Köln)** Josef Haubrich Kunsthalle, Köln 5 September – 8 October 1969
- No.: 661 **Picasso** Galleria Arte Borgogna, Milan 1970
- No.: 662 **Picasso** Anthea Galleria dell Arte Maggio, Róma 1970

- No.: 663 **À la rencontre de Pierre Reverdy et ses amis** Fondation Maeght, Saint Paul de Vence 1970
- No.: 671 **Salon de Mai** Centre Culturel de Saint-Germain-En-Laye Du 7 mai au 18 juin 1970
- No.: 673 **Picasso Graphik aus 20 Jahren** Kaiser Wilhem Museum, 1970
- No.: 677 **L'dee pour une sculpture. Themes et variations** Galerie Rosengart, Luzern 1970
- No.: 678 **Picasso** Marlborough Galleria d'Arte, Rome 1970
- No.: 684 **Das Ballett Bonn Center** - Galerie Wünsche, Bonn 25 November - 1st December 1970
- No.: 688 **Hommage à Christian et Yvonne Zervos** Grand Palais 11 December 1970 - 17 January 1971
- No.: 690 **90 Gravures** Berggruen & Cie, Paris 1971
- No.: 693 **Picasso et la paix Originaux et lithographies** Galerie L'Art et la Paix 22 October – 12 November 1971
- No.: 697 **Peinture contemporaine dans les collections vaudoises** Musée des Arts Decoratifs, Lausanne 16 January – 17 February 1971
- No.: 699 **Picasso Affiches** Salon International du Livre d'Art et de Bibliophilie, Geneve 1971
- No.: 703 **Dessins récents** Galerie Louise Leiris, Paris 1971
- No.: 704 **Picasso** Die Kleine Galerie, Kampen auf Sylt 1971
- No.: 706 **31-XII-70 Dessins inédits 4-II-71** Musée Réattu, Arles 1970
- No.: 709 **Gravures Dessins** Musee De L'Athenee Geneve - 1971
- No.: 710 **Graphik – Keramik** - Zeichnungen Galerie Ardelt, Wiesbaden 1971
- No.: 713 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 715 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 717 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 719 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 721 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 725 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 728 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 731 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 734 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 736 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 738 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 740 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 742 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 749 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 753 **Portraits Imaginaires** Galerie du Passeur 1971

- No.: 755 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 758 **Portraits Imaginaires** Galerie du Passeur 1971
- No.: 761 **Portraits Imaginaires** Honfleur 1972
- No.: 764 **Hommage à Picasso pour son 90eme anniversaire** Galerie de la Colombe, Vallauris 1971
- No.: 766 **Picasso Frauenportraits** Galerie Wünsche, Bonn 1971
- No.: 767 **Picasso** Galerie Knoedler 1971
- No.: 771 **90 Zeichnungen und farbige Arbeiten** Galerie Beyeler, Basel 1971
- No.: 775 **Picasso** Musée dynamique de Dakar 1972
- No.: 778 **3éme Biennale Internationale de Céramique d'Art** Association des Potiers de Vallauris 1972
- No.: 784 **172 dessins récents** Galerie Louise Leiris, Paris Du 1er décembre 1972 au 13 janvier 1973
- No.: 785 **100 Estampes Originales 1930-1937** Galerie Guiot, Paris 1973
- No.: 786 **Picasso Oeuvre Gravé** Hotel de Ville, Bruxelles 1973
- No.: 787 **Picasso 156 Gravures Recentes** Galerie Louise Leiris 1973
- No.: 788 **Oeuvres de 1970 à 1972** Palais des papes. XXVIIe Festival d'Avignon Du 23 mai au 30 septembre 1973
- No.: 789 **Polongation de l'exposition Palais des papes.** XXVIIe Festival d'Avignon 1973
- No.: 791 **Picasso** Galerie Sapone 1973
- No.: 793 **Chateau Mouton Rothschild** (poster edition of the wine label) Chateau Mouton Rothschild 1973
- No.: 794 **Fête de l'Humanité 1973** L'Humanité, Paris 1973
- No.: 795 **Le dessin pour quoi** (Fête de l'Humanité 1973) L'Humanité, Paris 1973
- No.: 796 **Picasso at the Israel Museum** Israel Museum 1973
- No.: 812 **Dixième Biennale Internationale d'Art** Ville de Menton 1974
- No.: 834 **Cinquante années de lithographie aux ateliers Mourlot** XXXIIe Festival d'Avignon au Palais des Papes 1978
- No.: 840 **Indépendants Picasso** Grand Palais, Paris 1978
- No.: 843 **Petits formats** Galerie Beyeler, Bale 1978
- No.: 844 **Picasso at PACE/Columbus** 1978
- No.: 850 **Atelier Mourlot - Les grands maîtres de la lithographie** Galerie Annie Renaud 1979
- No.: 880 **Picasso im Städel Frankfurt** 1981 Städel Frankfurt 1981
- No.: 881 **Picasso's Picassos** Hayward Gallery, London 1981
- No.: 900 **Picasso et la Tauromachie** Musée d'Art Moderne, Ceret 1982
- No.: 901 **Masters of Modern Art** Tel Aviv Museum 1982
- No.: 902 **Gravures de Picasso provenant du legs Zervos** Ancien dortoir des moines, Vézelay 1982

- No.: 904 **The Essential Cubism 1907-1920 Braque, Picasso & their friends** Tate Gallery, London 1983
- No.: 905 **Picasso del Maler und seine Modelle** Galerie Beyeler, Basel 1986
- No.: 906 **A Même La Pierre, Fernand Mourlot Lithographe** Galerie du 7, Paris 1983
- No.: 907 **Moderne Kunst des 19. und 20. Jahrhunderts** Galerie Kornfeld, Bern 1987
- No.: 908 **Hermann und Margrit Rupf Stiftung** Kunstmuseum Bern 24.10.1987-24.1.1988 1987
- No.: 909 **Hermann und Margrit Rupf Stiftung** Kunstmuseum Bern 24.10.1987-24.1.1988 1987
- No.: 910 **Picasso 1968-1973 les dernières années** Accademia de Francia a Roma 1987
- No.: 911 **Fiac '87** Galerie Krikhaar, Paris 1987
- No.: 912 **11ème Biennale Internationale de Céramiques d'Art 1988** Chateau – Musée Vallauris
Association des Potiers de Vallauris 1988
- No.: 913 **L'Atelier Mourlot** Galleri Jorgen, Oslo 1984
- No.: 915 **Exposition de Lithographies –Collection Mourlot** Galerie Mourlot, New York 1988
- No.: 916 **Exposition de Lithographies –Collection Mourlot** Galerie Mourlot, New York 1988
- No.: 917 **Nudes Nus Nackte** Galerie Beyeler, Basel 1984
- No.: 918 **Der Junge Picasso** Kunstmuseum, Bern 1984
- No.: 933 **Maitres Français XIX et Xxe Siècles** Galerie Schmit, Paris 1988

Conversion table among catalogues raisonnés Orozco/ Czwiklitzer dtv/Rodrigo (Orozco based)

Orozco	Czwiklitzer	Rodrigo	53	63	-	106	-	245	158	102	34
1	-	-	54	64	-	107	-	-	159	-	-
2	-	-	55	65	2	108	-	18	160	-	-
3	-	-	56	-	-	109	79	19	161	156	87
4	-	-	57	66	6, 7	110	80	21	162	-	-
5	-	-	58	1	3	111	81	20	163	-	-
6	-	-	59	-	-	112	-	-	164	184	-
7	-	-	60	2	5	113	82	-	165	-	116
8	-	602	61	3	4	114	83	22	166	103	36
9	-	-	62	-	595	115	-	-	167	-	-
10	-	-	63	4	8	116	84	-	168	104	38
11	-	-	64	69	-	117	85	23	169	-	-
12	-	-	65	-	-	118	-	-	170	105	37
13	-	-	66	5	9	119	86	25	171	18	47
14	-	-	67	68	-	120	88	-	172	-	389
15	-	-	68	68A	-	121	-	-	173	19	48
16	56A	-	69	68C	157	122	89	-	174	-	-
17	-	-	70	68D	181	123	89A	-	175	107	-
18	56	-	71	-	-	124	-	-	176	108	-
19	56B	1	72	6	10	125	-	-	177	109	43
20	-	-	73	71	-	126	-	484	178	110	-
21	-	-	74	7	-	127	-	-	179	-	-
22	-	-	75	-	-	128	-	-	180	111	44
23	57	-	76	-	-	129	91	-	181	112	-
24	58	-	77	72	-	130	-	-	182	113	-
25	-	-	78	-	-	131	90	-	183	114	45
26	87	24	79	-	-	132	-	-	184	20	-
27	87A	-	80	78	17	133	92	27	185	115	-
28	123	53	81	78A	-	134	-	-	186	-	-
29	199	-	82	70	-	135	93	-	187	159	-
30	245	-	83	8	11	136	94	-	188	116	46
31	-	277	84	8	-	137	94A	35	189	117	-
32	-	613	85	10	12	138	94B	153	190	118	-
33	-	387	86	-	-	139	94C	-	191	119	-
34	-	386	87	-	-	140	95	29	192	-	-
35	-	-	88	9	-	-	-	-	193	120	51
36	-	-	89	-	-	141	96	-	194	-	-
37	-	553	90	-	-	142	96	-	195	-	-
38	-	544	91	-	-	143	97	30	196	121	-
39	-	-	92	74	-	144	-	-	197	21	50
40	-	279	93	74A	-	145	98	31	198	21	49
41	-	-	94	74B	-	146	99	32	199	122	52
42	-	-	95	11	13	147	100	-	200	-	-
43	-	-	96	-	-	148	-	-	201	-	-
44	203	-	97	77	-	149	12	-	202	124	55
45	-	-	98	-	14	150	13	28	203	-	54
46	59	-	99	77	16	151	14	41	204	-	-
47	60	-	100	-	-	152	15	39	205	-	-
48	-	-	101	-	-	153	-	-	206	222	131
49	61	-	102	-	-	154	-	40	207	125	-
50	-	473	103	-	15	155	16	42	208	-	-
51	62	-	104	-	-	156	17	33	209	-	-
52	-	-	105	-	-	157	101	-	210	-	-

Orozco	Czwiklitzer	Rodrigo	267	141	75	323	35	86	381	-	-
211	-	-	268	-	-	324	153	-	382	196	-
212	-	-	269	-	-	325	38	96	383	197	-
213	-	-	270	-	-	326	178	104	384	197A	-
214	128	-	271	142	-	327	37	97	385	-	-
215	129	59	272	-	-	328	-	-	386	198	-
216	130	-	273	-	-	329	39	99	387	42	109
217	131	62	274	-	-	330	39	98	388	187	-
218	-	-	275	-	-	331	167	100	389	43	114
219	-	-	276	143	76	332	-	-	390	-	-
220	131A	179	277	-	-	333	169	101	391	-	-
221	133	67	278	144	-	334	-	-	392	49	119
222	134	-	279	145	79	335	-	-	393	204	-
223	-	-	280	146	-	336	-	-	394	51	132
224	22	-	281	-	-	337	168	-	395	220	133
225	-	-	282	147	-	338	170	-	396	201	127
226	-	-	283	-	-	339	-	-	397	-	125
227	-	-	284	-	-	340	171	-	398	-	122
228	126	56	285	-	-	341	172	102	399	-	-
229	-	188	286	-	-	342	-	-	400	-	129
230	25	58	287	148	-	343	173	-	401	-	128
231	-	-	288	149	-	344	176	103	402	-	126
232	27	65-6	289	150	82	345	177	-	403	-	-
233	-	-	290	-	-	346	179	-	404	-	-
234	-	-	291	-	-	347	180	-	405	205	118
235	-	-	292	36	92	348	174	-	406	-	117
236	135	-	293	152	95	349	185	-	407	-	-
237	-	-	294	-	-	350	181	-	408	50	123
238	-	-	295	-	-	351	181A	-	409	206	120
239	136	68	296	-	-	353	-	-	410	207	121
240	-	388	297	-	-	354	182	-	411	207A	-
241	137	-	298	-	-	355	186	-	412	-	-
242	138	-	299	-	-	356	-	-	413	-	-
243	-	-	300	-	-	357	40	105	414	-	-
244	-	-	301	-	493	358	41	106	415	208	-
245	247	-	302	-	-	359	44	108	416	209	-
246	-	490	303	-	-	360	45	111	417	210	-
247	24	60	304	155	-	361	46	110	418	211	-
248	23	61	305	-	-	362	-	-	419	212	-
249	-	-	306	-	-	363	-	-	420	212A	-
250	26	63-4	307	-	-	364	-	-	421	213	-
251	28	77	308	157	89	365	47	112	422	214	124
252	28	78	309	-	88	366	48	115	423	215	-
253	-	-	310	-	-	367	-	113	424	-	-
254	-	482	311	-	-	368	55	159	425	-	-
255	29	71	312	158	90	369	-	-	426	216	-
256	-	-	313	158A	617	370	-	-	427	-	273
257	166	-	314	-	618	371	189	-	428	217	-
258	166A	-	315	160	91	372	-	-	429	218	130
259	33	80-1	316	161	-	373	-	-	430	-	-
260	139	69	317	162	93	374	-	-	431	-	-
261	30	-	318	163	-	375	190	-	432	219	-
262	-	70	319	164	-	376	191	-	433	221	-
263	31	74	320	165	-	377	193	-	434	223	-
264	32	73	321	-	-	378	-	-	435	223A	174
265	140	72	322	34	83-	379	194	-	436-7	223A	-
266	-	-	85			380	195	-	438	-	210

Orozco	Czwiklitzer	Rodrigo	495	255	-	552	-	-	609	329A	-
439	-	239	496	256	-	553	290	161	610	-	-
440	-	-	497	-	-	554	-	163	611	-	-
441	-	480	498	257	-	555	-	-	612	-	-
442	-	496	499	-	-	556	291	-	613	-	-
443	-	-	500	258	-	557	-	220	614	330	175
444	-	-	501	259	-	558	-	257	615	332	177
445	-	-	502	260	-	559	-	-	616	334	180
446	-	-	503	261	-	560	-	-	617	-	-
447	-	-	504	262	146	561	292	160	618	335	-
448	224	-	505	-	145	562	-	276	619	337	-
449	225	-	506	-	-	563	-	-	620	338	-
450	226	-	507	263	-	564	-	-	621	-	-
451	227	-	508	-	-	565	-	-	622	340	182
452	228	-	509	-	-	566	-	-	623	343	183
453	-	-	510	54	-	567	-	-	624	341	-
454	-	-	511	-	-	568	-	-	625	341A	-
455	-	-	512	471	158	569	-	-	626	-	621
456	-	-	513	-	-	570	293	-	627	342	-
457	52	136-7	514	269	-	571	-	-	628	346	-
458	-	-	515	268	155	572	294	162	629	-	-
459	243	-	516	-	-	573	294	-	630	-	-
460	53	138	517	-	331	574	294A	-	631	348	185
461	229	144	518	-	364	575	296	165	632	-	-
462	466	140	519	270	151	576	298	166	633	-	-
463	230	134	520	-	-	577	-	-	634	349	-
464	231	139	521	-	-	578	301	-	635	-	-
465	232	-	522	271	149	579	302	-	636	350	186
466	234	-	523	-	-	580	-	-	637	-	-
467	235	-	524	-	-	581	306	-	638	351	-
468	237	-	525	272	150	582	306	-	639	352	187
469	-	-	526	-	-	583	307	-	640	352A	-
470	-	-	527	-	-	584	308	167	641	354	189
471	-	319	528	273	147	585	-	-	642	355	-
472	238	141	529	-	-	586	311	168	643	356	-
473	-	-	530	274	148	587	315	-	644	364	195
474	-	-	531	-	-	588	316	-	645	-	-
475	238A	135	532	277	-	589	318	-	646	357	-
476	-	-	533	-	-	590	-	-	647	372	-
477	239	-	534	279	152	591	319	169	648	-	-
478	-	-	535	-	-	592	-	-	649	-	-
479	-	-	536	-	339	593	321	170	650	-	-
480	-	-	537	-	-	594	-	-	651	-	-
481	240	142	538	280	154	595	-	-	652	-	212
482	-	-	539	-	-	596	322	-	653	359	-
483	241	-	540	241	-	597	323	171	654	359A	205
484	-	-	541	282	-	598	324	172	655	-	-
485	244	-	542	-	-	599	-	-	656	-	-
486	-	343	543	284	156	600	325	173	657	360	192
487	246	-	544	-	-	601	325A	190	658	-	-
488	-	-	545	285	-	602	-	-	659	-	191
489	-	299	546	-	-	603	326	-	660	-	-
490	-	593	547	289	-	604	327	-	661	361	-
491	248	-	548	287	-	605	-	-	662	-	-
492	-	-	549	-	-	606	-	-	663	362	193
493	-	-	550	-	-	607	-	-	664	362A	199
494	249	-	551	288	-	608	329	-	665	363	194

Orozco	Czwiklitzer	Rodrigo	722	-	-	779	441	238	836	-	-
666	365	196	723	-	275	780	-	-	837	-	461
667	-	-	724	347	184	781	442	240	838	-	-
668	-	203	725	407	-	782	-	-	839	-	-
669	375	204	726	-	-	783	-	-	840	-	-
670	-	623	727	-	-	784	446	241	841	-	-
671	366	197	728	408	-	785	-	254	842	-	-
672	367	-	729	-	-	786	449	242	843	-	288
673	368	-	730	-	-	787	450	243	844	-	-
674	370	198	731	409	-	788	-	246-7	845	-	-
675	371	200	732	-	224	789	-	-	846	-	302
676	373	202	733	-	-	790	-	252	847	-	-
677	374	-	734	410	-	791	-	244	848	-	317
678	377	-	735	-	-	792	-	-	849	-	312
679	378	-	736	411	-	793	-	-	850	-	313
680	379	-	737	-	-	794	-	249	851	-	-
681	380	207	738	412	-	795	-	250	852	-	-
682	-	-	739	-	-	796	-	611	853	-	308
683	-	303	740	413	-	797	-	251	854	-	310
684	381	-	741	-	-	798	-	253	855	-	305
685	-	478	742	414	-	799	-	-	856	-	304
686	382	208	743	-	-	800	-	-	857	-	297
687	383	-	744	-	-	801	-	-	858	-	370
688	384	209	745	-	-	802	-	-	859	-	-
689	385	211	746	-	314	803	-	-	860	-	-
690	386	213	747	-	329	804	-	-	861	-	322
691	-	-	748	-	-	805	-	-	862	-	-
692	-	-	749	415	-	806	-	256	863	-	330
693	76A	225	750	-	-	807	-	-	864	-	318
694	-	-	751	-	-	808	-	-	865	-	321
695	-	-	752	-	626	809	-	-	866	-	320
696	76	-	753	416	-	810	-	597	867	-	606
697	387	-	754	-	222	811	-	-	868	-	324
698	-	-	755	417	-	812	-	259	869	-	382
699	388	-	756	-	-	813	-	-	870	-	-
700	-	215	757	-	-	814	-	542	871	-	-
701	-	216	758	-	223	815	-	-	872	-	-
702	-	-	759	-	627	816	-	-	873	-	394
703	390	217	760	-	-	817	-	-	874	-	-
704	391	-	761	443	-	818	-	258	875	-	-
705	393	-	762	-	-	819	-	-	876	-	-
706	394	-	763	-	-	820	-	263	877	-	-
707	-	-	764	421	226	821	-	-	878	-	-
708	395	218	765	422	228	822	-	270	879	-	-
709	396	214	766	423	-	823	-	-	880	-	334
710	397	-	767	424	229	824	-	274	881	-	367
711	-	-	768	-	511	825	-	-	882	-	-
712	399	-	769	-	518	826	-	-	883	-	325
713	402	-	770	425	230	827	-	-	884	-	-
714	-	-	771	426	231	828	-	-	885	-	-
715	403	-	772	-	398	829	-	-	886	-	365
716	-	550	773	432	-	830	-	-	887	-	375
717	404	-	774	-	-	831	-	-	888	-	-
718	-	221	775	437	236	832	-	-	889	-	406
719	405	-	776	-	-	833	-	271	890	-	403
720	-	-	777	-	-	834	-	289	891	-	407
721	406	-	778	-	237	835	-	-	892	-	404

Orozco Czwiklitzer Rodrigo			907	-	545	922	-	467	937	-	589
893	-	-	908	-	555	923	-	508	938	-	577
894	-	418	909	-	556	924	-	507	939	-	-
895	-	-	910	-	558	925	-	505	940	-	579
896	-	419	911	-	554	926	-	-	941	-	-
897	-	-	912	-	576	927	-	513	942	-	-
898	-	437	913	-	460	928	-	497	943	-	590
899	-	439	914	-	-	929	-	530	944	-	-
900	-	416	915	-	-	930	-	-	945	-	-
901	-	417	916	-	-	931	-	-	946	-	-
902	-	422	917	-	468	932	-	524			
903	300	-	918	-	485	933	-	-			
904	-	440	919	-	-	934	-	-			
905	-	527	920	-	479	935	-	-			
906	-	-	921	-	477	936	-	591			

**Conversion table among catalogues raisonnés Orozco/ Czwiklitzer dtv/Rodrigo
(Czwiklitzer dtv based)**

Orozco	Czwiklitzer	Rodrigo	394	51	132	139	94C	-	279	145	79
58	1	3	457	52	136-7	140	95	29	280	146	-
60	2	5	460	53	138	141	96	-	282	147	-
61	3	4	510	54	-	142	96	-	287	148	-
63	4	8	368	55	159	143	97	30	288	149	-
66	5	9	16	56A	-	145	98	31	289	150	82
72	6	10	18	56	-	146	99	32	293	152	95
74	7	-	19	56B	1	147	100	-	304	155	-
83	8	11	23	57	-	157	101	-	308	157	89
84	8	-	24	58	-	158	102	34	312	158	90
88	9	-	46	59	-	161	156	87	313	158A	617
85	10	12	47	60	-	164	184	-	315	160	91
95	11	13	49	61	-	166	103	36	316	161	-
149	12	-	51	62	-	168	104	38	317	162	93
150	13	28	53	63	-	4170	105	37	318	163	-
151	14	41	54	64	-	175	107	-	319	164	-
152	15	39	55	65	2	176	108	-	320	165	-
155	16	42	57	66	6, 7	177	109	43	324	153	-
156	17	33	64	69	-	178	110	-	257	166	-
171	18	47	67	68	-	180	111	44	258	166A	-
173	19	48	68	68A	-	181	112	-	331	167	100
184	20	-	69	68C	157	182	113	-	333	169	101
197	21	50	70	68D	181	183	114	45	337	168	-
198	21	49	82	70	-	185	115	-	338	170	-
224	22	-	73	71	-	187	159	-	340	171	-
248	23	61	77	72	-	188	116	46	341	172	102
247	24	60	92	74	-	189	117	-	343	173	-
230	25	58	93	74A	-	190	118	-	344	176	103
250	26	63-4	94	74B	-	191	119	-	345	177	-
232	27	65-62	696	76	-	193	120	51	326	178	104
51	28	77	693	76A	225	196	121	-	346	179	-
252	28	78	97	77	-	199	122	52	347	180	-
255	29	71	99	77	16	28	123	53	348	174	-
261	30	-	80	78	17	202	124	55	350	181	-
263	31	74	81	78A	-	207	125	-	351	181A	-
264	32	73	109	79	19	214	128	-	354	182	-
259	33	80-1	110	80	21	215	129	59	349	185	-
322	34	83-85	111	81	20	216	130	-	355	186	-
323	35	86	113	82	-	217	131	62	388	187	-
292	36	92	114	83	22	220	131A	-	371	189	-
327	37	97	116	84	-	179	-	-	375	190	-
325	38	96	117	85	23	221	133	67	376	191	-
329	39	99	119	86	25	222	134	-	377	193	-
330	39	98	26	87	24	228	126	56	379	194	-
357	40	105	27	87A	-	228	126	56	380	195	-
358	41	106	120	88	-	236	135	-	382	196	-
387	42	109	122	89	-	239	136	68	383	197	-
389	43	114	123	89A	-	241	137	-	384	197A	-
359	44	108	129	91	-	242	138	-	386	198	-
360	45	111	131	90	-	260	139	69	29	199	-
361	46	110	133	92	27	265	140	72	396	201	127
365	47	112	135	93	-	267	141	75	44	203	-
366	48	115	136	94	-	271	142	-	393	204	-
392	49	119	137	94A	35	276	143	76	405	205	118
408	50	123	138	94B	153	278	144	-	409	206	120

Orozco Czwiklitzer Rodrigo			501	259	-	604	327	-	687	383	-
410	207	121	502	260	-	608	329	-	688	384	209
411	207A	-	503	261	-	609	329A	-	689	385	211
415	208	-	504	262	146	614	330	175	690	386	213
416	209	-	507	263	-	615	332	177	697	387	-
417	210	-	514	269	-	616	334	180	699	388	-
418	211	-	515	268	155	618	335	-	703	390	217
419	212	-	519	270	151	619	337	-	704	391	-
420	212A	-	522	271	149	620	338	-	705	393	-
421	213	-	525	272	150	622	340	182	706	394	-
422	214	124	528	273	147	624	341	-	708	395	218
423	215	-	530	274	148	625	341A	-	709	396	214
426	216	-	532	277	-	627	342	-	710	397	-
428	217	-	534	279	152	623	343	183	712	399	-
429	218	130	538	280	154	628	346	-	713	402	-
432	219	-	540	281	-	724	347	184	715	403	-
395	220	133	541	282	-	631	348	185	717	404	-
433	221	-	543	284	156	634	349	-	719	405	-
206	222	131	545	285	-	636	350	186	721	406	-
434	223	-	548	287	-	638	351	-	725	407	-
435	223A	174	551	288	-	639	352	187	728	408	-
436-7	223A	-	547	289	-	640	352A	-	731	409	-
448	224	-	553	290	161	641	354	189	734	410	-
449	225	-	556	291	-	642	355	-	736	411	-
450	226	-	561	292	160	643	356	-	738	412	-
451	227	-	570	293	-	646	357	-	740	413	-
452	228	-	572	294	162	653	359	-	742	414	-
459	243	-	573	294	-	654	359A	205	749	415	-
461	229	144	574	294A	-	657	360	192	753	416	-
463	230	134	575	296	165	661	361	-	755	417	-
464	231	139	576	298	166	663	362	193	764	421	226
465	232	-	903	300	-	664	362A	199	765	422	228
466	234	-	578	301	-	665	363	194	766	423	-
467	235	-	579	302	-	644	364	195	767	424	229
468	237	-	581	306	-	666	365	196	770	425	230
472	238	141	582	306	-	671	366	197	771	426	231
475	238A	135	583	307	-	672	367	-	773	432	-
477	239	-	584	308	167	673	368	-	775	437	236
481	240	142	586	311	168	674	370	198	779	441	238
483	241	-	587	315	-	675	371	200	781	442	240
485	244	-	588	316	-	647	372	-	761	443	-
30	245	-	589	318	-	676	373	202	784	446	241
487	246	-	591	319	169	677	374	-	786	449	242
245	247	-	593	321	170	669	375	204	787	450	243
491	248	-	596	322	-	678	377	-	462	466	140
494	249	-	597	323	171	679	378	-	512	471	158
495	255	-	598	324	172	680	379	-			
496	256	-	600	325	173	681	380	207			
498	257	-	601	325A	190	684	381	-			
500	258	-	603	326	-	686	382	208			

Conversion table among catalogues raisonnés Orozco/ Czwiklitzer dtv/Rodrigo (Rodrigo based)

Orozco	Czwiklitzer	Rodrigo	203	-	54	389	43	114	591	319	169
19	56B	1	202	124	55	366	48	115	593	321	170
55	65	2	228	126	56	165	-	116	597	323	171
58	1	3	230	25	58	406	-	117	598	324	172
61	3	4	215	129	59	405	205	118	600	325	173
60	2	5	247	24	60	392	49	119	435	223A	174
57	66	6, 7	248	23	61	409	206	120	614	330	175
63	4	8	217	131	62	410	207	121	615	332	177
66	5	9	2250	26	63-4	398	-	122	220	131A	179
72	6	10	232	27	65-6	408	50	123	616	334	180
83	8	11	221	133	67	422	214	124	70	68D	181
85	10	12	239	136	68	397	-	125	622	340	182
95	11	13	260	139	69	402	-	126	623	343	183
98	-	14	262	-	70	396	201	127	724	347	184
103	-	15	255	29	71	401	-	128	631	348	185
99	77	16	265	140	72	400	-	129	636	350	186
80	78	17	264	32	73	429	218	130	639	352	187
108	-	18	263	31	74	206	222	131	229	-	188
109	79	19	267	141	75	394	51	132	641	354	189
111	81	20	276	143	76	395	220	133	601	325A	190
110	80	21	251	28	77	463	230	134	659	-	191
114	83	22	252	28	78	475	238A	135	657	360	192
117	85	23	279	145	79	457	52	136-7	663	362	193
26	87	24	259	33	80-81	460	53	138	665	363	194
119	86	25	289	150	82	464	231	139	644	364	195
133	92	27	322	34	83-85	462	466	140	666	365	196
150	13	28	323	35	86	472	238	141	671	366	197
140	95	29	161	156	87	481	240	142	674	370	198
143	97	30	309	-	88	461	229	144	664	362A	199
145	98	31	308	157	89	505	-	145	675	371	200
146	99	32	312	158	90	504	262	146	676	373	202
156	17	33	315	160	91	528	273	147	668	-	203
158	102	34	292	36	92	530	274	148	669	375	204
137	94A	35	317	162	93	522	271	149	654	359A	205
166	103	36	293	152	95	525	272	150	681	380	207
170	105	37	325	38	96	519	270	151	686	382	208
168	104	38	327	37	97	534	279	152	688	384	209
152	15	39	330	39	98	138	94B	153	438	-	210
154	-	40	329	39	99	538	280	154	689	385	211
151	14	41	331	167	100	515	268	155	652	-	212
155	16	42	333	169	101	543	284	156	690	386	213
177	109	43	341	172	102	69	68C	157	709	396	214
180	111	44	344	176	103	512	471	158	700	-	215
183	114	45	326	178	104	368	55	159	701	-	216
188	116	46	357	40	105	561	292	160	703	390	217
171	18	47	358	41	106	553	290	161	708	395	218
173	19	48	359	44	108	572	294	162	557	-	220
198	21	49	387	42	109	554	-	163	718	-	221
197	21	50	361	46	110	575	296	165	754	-	222
193	120	51	360	45	111	576	298	166	758	-	223
199	122	52	365	47	112	584	308	167	732	-	224
28	123	53	367	-	113	586	311	168	693	76A	225

Orozco Czwiklitzer Rodrigo			843	-	288	172	-	389	769	-	518
764	421	226	834	-	289	873	-	394	932	-	524
765	422	228	857	-	297	772	-	398	905	-	527
767	424	229	489	-	299	890	-	403	929	-	530
770	425	230	846	-	302	892	-	404	814	-	542
771	426	231	683	-	303	889	-	406	38	-	544
775	437	236	856	-	304	891	-	407	907	-	545
778	-	237	855	-	305	900	-	416	716	-	550
779	441	238	853	-	308	901	-	417	37	-	553
439	-	239	854	-	310	894	-	418	911	-	554
781	442	240	849	-	312	896	-	419	908	-	555
784	446	241	850	-	313	902	-	422	909	-	556
786	449	242	746	-	314	898	-	437	910	-	558
787	450	243	848	-	317	899	-	439	912	-	576
791	-	244	864	-	318	904	-	440	938	-	577
106	-	245	471	-	319	913	-	460	940	-	579
88	-	246-7	866	-	320	837	-	461	937	-	589
794	-	249	865	-	321	922	-	467	943	-	590
795	-	250	861	-	322	917	-	468	936	-	591
797	-	251	868	-	324	50	-	473	490	-	593
790	-	252	883	-	325	921	-	477	62	-	595
798	-	253	747	-	329	685	-	478	810	-	597
785	-	254	863	-	330	920	-	479	8	-	602
806	-	256	517	-	331	441	-	480	867	-	606
558	-	257	880	-	334	254	-	482	796	-	611
818	-	258	536	-	339	126	-	484	32	-	613
812	-	259	486	-	343	918	-	485	313	158A	617
820	-	263	518	-	364	246	-	490	314	-	618
822	-	270	886	-	365	301	-	493	626	-	621
833	-	271	881	-	367	442	-	496	670	-	623
427	-	273	858	-	370	928	-	497	752	-	626
824	-	274	887	-	375	925	-	505	759	-	627
723	-	275	869	-	382	924	-	507			
562	-	276	34	-	386	923	-	508			
31	-	277	33	-	387	768	-	511			
40	-	279	240	-	388	927	-	513			