

# Miguel Orozco



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## Picasso Interpretation Prints I : Lithographs. Catalogue raisonné

# **Picasso Interpretation Prints I : Lithographs**

## **Catalogue raisonné**

**Miguel Orozco**

Published in Academia.edu February 2023

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Cover illustration: *Avant-la-lettre* edition of 1953 poster *Picasso de 1900 à 1953. Musée de Lyon*

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## Introduction

In 30 years of collecting artist's books, illustrated books, and graphic work by the great masters of 20th-century painting, I have had the privilege of being taught and accompanied by extraordinary characters to whom our society owes a tribute as a fundamental gear in the preservation and transmission of the artistic heritage of the era that has produced more and better artists in the history of humanity: art dealers, in my case the gallery owners of *livres d'artiste* and engravings. I have been fortunate to deal with the world's leading businessmen in this genre, and even become friends with some of them. The process was the natural one in any collector's career. In the early nineteen nineties internet did not exist, and if you wanted to document yourself about masters' prints you only had established catalogues raisonnés. If you wanted to actually see the prints, you had museums, which only had in their collections (and showed) a tiny selection of them. And then you had art galleries and dealers, where collectors like myself had the opportunity to admire and acquire the wonders they treasured, learn the secrets of the material and meet and learn from experts such as Matthias Bärmann or Castor Seibel, who often dropped by the galleries.

The biggest concentration of galleries specialized in prints of the masters of the School of Paris has always been in the *Quartier Latin*, in Paris' *Rive gauche*, where Picasso lived and painted until 1948, before moving to the *Côte d'Azur* in Southern France. The center of the area was the Rue de Seine, one of the small streets going from the Seine river banks to the Boulevard Saint-Germain. Near the *École Nationale Supérieure des Beaux-Arts* in Rue Bonaparte and 200 meters from the studio-residence where Picasso painted the *Guernica*, in Rue des Grands-Augustins. During many years I became an assiduous visitor to the tens of galleries in the area, and gallerists started to recognize me. Most of them had been part of the prints *milieu* around publishers and printers like Fernand Mourlot and were more than happy to share their knowledge with you... provided you actually bought prints periodically. In fact, I found some of the prints and *livres d'artiste* I saw there for sale at lower prices in less prestigious establishments, merchants or directly from collectors. These galleries were also the meeting point of print art critics and cataloguers, which often had very interesting talks among themselves and with the gallerists. I would watch and listen to the conversations, without participating in them, since I was only an uninvited guest.

As the internet developed in the late nineties and galleries, merchants and collectors started to advertise in the web, I compiled in preparation for my purchasing trips to Paris catalogues of what was available for sale anywhere in the world in the fields I was interested in, e.g., Picasso illustrated books, Chillida prints, etc... I would not show these catalogues to the gallerists, since they revealed how I sought to buy from the cheapest seller, and not necessarily from them. But eventually I was induced to show my catalogues to just a few of the gallerists, just to prove a point or to show how there was a state proof not included in the corresponding Catalogue Raisonné. Although they knew I would continue to buy periodically from them, they weren't too happy with my initiative and tried to guide me to a different endeavour. The three or four gallerists to whom

I showed my papers unanimously suggested that I seek to compile a catalogue of Picasso interpretation prints, the only one that had not yet been done. A bit late, but I am finally doing what they asked me to do.

The first of the dealers with whom I established a relationship –and a close friendship– was Alexander Verezhensky (Arik for friends). A master of dealers and collectors, Arik had a romantic life and was ideologically opposed to his admired Picasso, of whom he sold practically all of his artist books and of whom at his death he still had a considerable stock, including some exceptional lithographs, although prices that only the richest of men and women could afford to pay. Born in Moscow in 1946, the son of a family of enlightened Ashkenazi Jews (father a chemistry teacher and art collector, mother a Romanian language teacher), Arik had a PhD in applied cybernetics, and was a professor at one of the institutes of the Soviet Academy of Sciences. But he did not sympathize with the regime, and as soon as he could, in the late 1970s, he migrated to the United States thanks to the Jackson-Vanik Amendment of 1974, which was instrumental in eliminating barriers to the emigration of Soviet Jewry. He arrived there without speaking a word of English, but still a polyglot (Russian, Romanian, Italian and French). And he was hired by the Amoco oil company (now BP), for which he worked in Italy, Canada and Chicago, while cultivating his hobby, collecting artist books and graphic works by Russian artists and the great masters of European painting. In 2001, at the age of 55, he left the multinational to dedicate himself professionally to his hobby. In a short time he made his Gemini Fine Books & Arts store in Hinsdale, a suburb of Chicago, the most prestigious dealer in the world. It was around this time that I met him and we established a sincere transatlantic epistolary friendship, only interrupted at times by the heated disputes that Arik often had with Yves Sucre de Fontbrune, collector and publisher of *Cahiers d'Art*, with other friends and myself over political issues of Middle East. I also introduced Arik to the Picasso Foundation in Málaga, which bought him some works by the artist.

*Photo: Arik Verezhensky*

Arik was concerned about the continuity of his trade which, with some official help in France but left to its own devices in the rest of the world, has managed to save some of the artist's book masterpieces from the dismembering maelstrom of many gallery owners, who extract the lithographs, etchings and pochoirs to sell, discarding the rest. This work is now in danger due to the fragility of the most important element of the triangle that forms the brotherhood of lovers of the genre. In reality, collectors, dealers and catalogers or academics are the same type of people. A dealer is an amateur with a commercial vocation or who has tasted the forbidden apple of selling a “son”, just as an expert is another amateur with academic inclinations and a desire to write. And none of them began as a dealer or researcher, but rather as a simple collector, as it happened to Georges Bloch or Bernhard Geiser, the first catalogers of Picasso's graphic work.



Arik also worried about the future of his collection. He had magnificent proofs of works by Picasso, Miró, Chagall, Braque, Matisse, etc. in his shop –and in his private collection– and he sold them at market prices. He bought them either directly from American collectors who bought them in Europe in the last century, or on his annual trips to Europe, especially France, where he bought from dealers when he thought he could sell at a reasonable margin on the other side of the Atlantic. He also bought at the many auctions that are held on the European continent. And he was desperate to see that his son, monolingual, university dropout and ordinary American –whom he wanted to introduce to my multilingual daughters– showed no interest in art and went off to eat hamburgers while his parents visited the *Musée d'Orsay* or the *Louvre* on his trips to Paris. And indeed, upon his death his business was closed and his collection auctioned (Bonhams Auction House, 580 Madison Avenue New York *The Gemini collection of modern prints and illustrated books*, Oct 28, 2014, New York).

*Photo: Martijn Oleff*

### A disappearing profession

In recent years, the main dealers in graphic works and artist books or *livres d'artiste* have died or withdrew from the area around the Rue de Seine in Paris, close to Picasso's studio in the Latin Quarter, where the guild emerged in the 1950s thanks to the boom in lithography by Picasso, Braque, Chagall or Miró. The aforementioned Yves de Fontbrune has also died and Cahiers d'Art now belongs to the Swedish millionaire Staffan Ahrenberg. Mourlot's former printer Martijn Oleff, owner of Posada Art Books in Brussels (also defunct) and source of anecdotes about Charles Sorlier and other magicians of Rue Chabrol (Mourlot's printing house) also disappeared.



*Photo: Lucien Désalmand*

The endearing Lucien Désalmand, founder of the historic *Galerie Arenthon* at 3 Quai Malaquais, at the corner of the beginning of Rue de Seine, has died too. His business was acquired by his neighbor Yves Lebouc, from the mythical *Bouquinerie de l'Institut* on Rue Bonaparte –the one that acquired the collection of Chagall's factotum, the lithographer Charles

Sorlier. But Yves had to close his other artist's book gallery, *Les Arcades*, next to the luxurious Place Vendôme, and has retired. His son Marc Lebouc has lost interest in artist books and has turned the Bouquinerie into a simple art gallery.

*Photo: Yves Lebouc*

Also closed in Rue Mazarine, the parallel street to Rue de Seine was the Galerie 27 of Noëlle Prejger – the daughter of Lionel Prejger, the scrap dealer with whom Picasso made his metal sculptures. Closed for good is also the *Belle & Belle* gallery of Anne and Herbert Pfeffer on 31 Rue de Seine, although this time as a result of a matter of illicit trafficking: participating in the commercialization of more than 400 Picasso works stolen by an electrician from Catherine Hutin-Blay, the daughter of Jacqueline Picasso, and hundreds of prints by Miró, Calder, Braque and Giacometti, looted by the same person from Catherine's neighbour Sylvie Baltazart-Eon's, the illegitimate daughter –and heiress– of the gallery owner, publisher and Picasso's enemy Aimé Maeght.



None of the dealers I have dealt with became millionaires, although they dealt in goods often valued at tens or even hundreds of thousands of Euros. Some enjoyed a wealthy status, but I felt that their main concern was not to get rich, but to treat with the utmost affection and care the heritage whose safekeeping had been entrusted to them by fortune.

There are still galleries of artist's books scattered throughout France, and elsewhere in Europe, such as the Galerie Bordas in Venice, run by Hervé Bordas, grandson of the printer Fernand Mourlot. And some less important ones in Barcelona. But, especially in Spain, some official effort is needed to promote this original and beautiful specialty of modern art via acquisitions, exhibitions and educational activities. Only in this way will it be possible for the masterpieces we are talking about to survive and reach museums intact through acquisitions or donations from collectors. The Reina Sofía in Madrid does not have even a tiny fraction of the artist books that it should to compete with the Pompidou Center in Paris, or the Museums of Modern Art (MoMA) and the Metropolitan in New York... or the Casa Natal Picasso In Malaga.

In the United States there are still other prestigious dealers specializing in graphic work, artist and illustrated books. Among them are Marninart of Reston, Va.; Ursus Books on Madison Avenue in New York, founded more than 50 years ago by Peter Kraus and now run by himself and his daughter Nicole; Bauman Books & Gallery, also on New York's Madison Avenue (with stores in Philadelphia and Las Vegas), founded by Natalie and David Bauman in 1973. Not forgetting Wittenborn Art Books on Geary Blvd, San Francisco, which merged twenty years ago with Alan Wofsy Fine Arts. Alan is another of the great experts on the subject, and the editor of the catalogues raisonnés of the 19th century impressionists, as well as paintings, drawings and lithographs by Picasso, Miró, Rouault, Henry Moore, Max Ernst, Braque, etc. Alan is the promoter of the important initiative (*The Picasso Project*) to make –and edit– a monumental chronological and photographic catalog of all Picasso's works (paintings, watercolors, drawings, sculptures, etc.), publishing the first volumes in 1995. In total Wofsy has published 28 thick volumes of the work. In his herculean task, Alan had to face a lawsuit from Arik's friend, Yves Sucre de Fontbrune, who, as the owner of *Cahiers d'Art*, demanded royalties from him for the publication of black and white photos taken almost a century ago...

In the UK, the major dealer in both graphic work and artist's books is the prestigious Sims Reed in London SW1, founded in 1995 by Max Reed, which has two separate premises for artist's books and a graphic

gallery. At any time they have engravings and lithographs by Picasso, Miró, Chillida, Matisse, Braque, Bacon, etc. And even greater is its selection of artist and illustrated books.

### What matters is the quality of the print

As we mentioned in our Catalogue Raisonné of Picasso's Books, one of the flaws of Patrick Cramer's *Pablo Picasso. The Illustrated Books: Catalogue Raisonné*, which lists 156 items, is that while it describes page by page how the book is built, it leaves the reader without an idea of what it looked like. Because it only illustrates, without exception, the original prints the book contains. But in addition to the original prints they contain, present in Picasso-illustrated books are hundreds of interpretation prints, i.e., where the stones or plates were not made by Picasso, but by the chromists and technicians that helped the painter to prepare the stones or plates for original prints and also took care of the printing. All were closely supervised by Picasso, who had to give the *bon à tirer* for each lithograph of interpretation<sup>1</sup>.

Some of Picasso's most beautiful original lithographs can, in fact, be acquired for a few hundred dollars, and even if they are not hand-signed by the painter they have the same authenticity, originality and quality as many signed catalogued graphic works. In fact, these original, unsigned lithographs can enjoy a greater guarantee of authenticity than much work signed by Picasso, but in which the participation of the Spaniard was limited to draw in a lithographic paper and give the go-ahead to the work done by the engraver or chromist and the stamper in the printing press and sign it. That is the case of lithographs and etchings called "of interpretation" or "after Picasso", that is, reproductions by third parties of paintings, which have never been cataloged. The characteristic that unites them is that they are all made in color, so demanded by collectors. Some of them, like the etchings executed by the painter Jacques Villon, brother of Marcel Duchamp and probably the best engraver and lithographer of the 20th century, are authentic masterpieces and are worth tens of thousands of euros, but the author was not Picasso, but the "modest" Villon. The same can be said of the etchings "after" Picasso made by Aldo Crommelynck, the woodcuts of Gerard Angiolini or even the pochoirs printed by Daniel Jacomet or edited by Guy Spitzer, all numbered and signed by Picasso and that reach at auctions prices of several tens of thousand euros. Spitzer's specialty was limited edition pochoir/serigraph reproductions of paintings by late nineteenth and twentieth century School of Paris artists. His 1973 catalogue, *Éditions Guy Spitzer, Reproductions de Tableaux de Maîtres*, listed 7 works by Picasso, who received 30 of the 300 proofs printed. This book is about these often forgotten "after Picasso" prints.

We have also included many, but not all, of the lithographs printed since 1978 from the paintings in the collection of Marina Picasso, who had the audacity to sign them personally. They were made by painter and lithographer Laurent Marcel Salinas, who did for Picasso the *Portraits imaginaires* series, also lithographs of interpretation. It was a purely commercial, actually a financial operation, to pay Inheritance Tax after the painter's death in 1973. Marina Picasso, one of the official heirs to her grandfather's French estate, sold the collection's publication rights to investors in order to pay duties due to the French government after Picasso's death. Once the duties were paid the original paintings were released by the French *Ministère de l'Économie* and returned to the estate. The monumental *Dation Picasso*, which occurred in the seventies, led to the creation of the Picasso Museum in Paris. It was about paying the inheritance tax by the heirs of the painter. The French state thus obtained 203 paintings, 158 sculptures, 16 collages, 80 ceramics, 1,500 drawings and 1,600 engravings.

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<sup>1</sup> In an original lithograph it is the painter himself who draws on the stones -one for each color- while in a lithograph of interpretation, used above all to reproduce previous works, it is the chromist who is responsible for moving the painting to the stones, normally under the supervision of the painter. This explains for example that Picasso let co-sign many of his works to his chromist Henri Deschamps or that Chagall did the same with Charles Sorlier, also employed by Fernand Mourlot.

Regardless of the beauty of many of these works of interpretation, some argue that from a perspective of authenticity it is better to have a lithograph made by the hand of Picasso, even if unsigned. But then, one has to admit that many of the prints of interpretation are of an extreme complexity and beauty. It would have taken Picasso too long and a great effort to turn a painting of his into a lithograph of interpretation. It was much simpler for him, once decided that a print after a painting had to be done, to delegate the work to the chromists that helped make, or co-authored with him his original prints. People like Henri Deschamps, Jacques Frelaut, Roger Lacourière or Piero and Aldo Crommelynck. These prints of interpretation look often better than original Picasso lithographs or etchings because the chromist and printers were not subject to the constant scrutiny and tyranny of the painter. Once *pressier* Gaston Tutin eliminated from a stone a tiny dot that he thought Picasso had not noticed, but when the painter saw the first proofs, he immediately asked for the dot to be restored. After the chromists and *pressier* had finished their work, Mourlot would bring the result to Picasso, who would either sign the *bon à tirer* or asked for color changes. For Mourlot, the main reason for Picasso lithographs of interpretation was an excessive work load for the artist. In his first book of memoirs, the printer recalls that while at the beginning the painter did all posters for exhibitions, later he asked Mourlot to do interpretation prints. Picasso would choose the painting to be reproduced –without having to worry about the difficulty of transmitting the painting to a stone– and left all the work to the Mourlot work force, simply waiting for the result, which almost always was satisfactory to him. The printer even launched a *boutade* after the painter had died, saying that he wondered whether Picasso actually cared about it <sup>2</sup>.

When publisher Efstratios Eleftheriadis (Στρατής Ελευθεριάδης), known as *Tériade*, launched in the nineteen thirties his magazine *Verve* he surprised his American partners by choosing to use lithography in his publication, meant to be the most beautiful in the world. Industrial printer Draeger dealt with typography and reproduction of classic works of art and photographs of works by contemporary artists, but *Tériade* looked for someone to multiply the value of the publication, which he wanted to go beyond being a magazine to becoming a object of great beauty, and with its own intrinsic value. To do this, he looked for the best possible lithographer to convince the artists to come with him and cooperate in the lithographs of interpretation or even make original lithographs for the magazine. The leap from photogravure to lithography is fundamental for painters: in gravure, artists can correct proofs, request that a color be debased or enhanced, or choose colors from a sample (as Matisse would show in number 13 of *Verve*). But in lithography the painter chooses and directly touches the color that is going to be applied by a merely mechanical procedure. While a painter can never accept a photogravure reproduction as his own, they recognized lithographs as their own original work. When Georges Braque saw in 1938 the first lithograph made by Mourlot after one of his paintings for *Verve*, the painter's comment was significant: "It's not bad. With your procedure that is not photography, and all the better, you have made a Braque! I will make some small observations, but I am happy to see this result" <sup>3</sup>. There is a qualitative leap between photography and



<sup>2</sup> Mourlot 1979, pag. 23

<sup>3</sup> Mourlot 1979, p. 118

lithography, and the latter can be designated as an own work by the artist, even if it is only a lithograph of interpretation.

The printer chosen by Tériade could not be other than Fernand Mourlot. He had the best lithography workshop in France, extensive relations with the editors and was well known to the artists for having made for them or with them the posters of the French National Museums and their exhibitions in various galleries. In his memoirs, Mourlot pretends to have resisted the commission at the beginning, indicating that he only did it because Tériade was a 'nice guy' and because what he was really looking for was to return the prestige lost by lithography<sup>4</sup>. But his association with Tériade was precisely what he had been seeking for 10 years. For Verve he will print hundreds of original and interpretation lithographs in runs of several thousand copies if we count the French and English editions, both printed in Paris. This work for Tériade will allow Mourlot to know intimately the artistic medium and the artists themselves. It was a splendid letter of introduction to Braque, Picasso and other great masters, and it was undoubtedly this association that allowed him to make the next qualitative leap: to launch himself as publisher and printer of original and interpretation lithographs for the main French publishers and galleries.

The first issue of Verve, dated in the 'Winter of 1937' is presided over on its cover by a magnificent original composition by Matisse, a lithograph of interpretation made by cutting samples of lithographic color that Mourlot provides, in the manner of the gouaches découpés of his last period. Matisse pays special attention to this work, instructing publisher and printer not to touch the collages, that he sends pressed between two glasses, 'supplicating' – a word unknown in the vocabulary of the proud Matisse – them that if a piece of the collage were to come off he should be warned to replace it personally. In view of the historical circumstances in which it appears, Verve's first issue has a significant Spanish content, with a text by José Bergamín, a photo of Picasso's Guernica by Dora Maar, a splendid lithograph by Francisco Borés and a magnificent lithograph by Miró. Picasso appears therefore represented by the photo of his partner and will not do any work for Verve until eleven years later, that is, until much later than he began to collaborate with Mourlot. And this despite the friendship that united him with the publisher. The number 19-20 of Verve of April 1948, *Couleur de Picasso* is entirely dedicated to him. Follow number 25-26 of October 1951 *Picasso à Vallauris* and n° 29-30 of the autumn of 1954 entitled *Suite de cent quatre-vingt dessins de Picasso*.

The employees of Mourlot, coauthors of artistic feats so admired and who are ultimately responsible for the success of their employer, were a separate race among the printers. They knew that they worked in the best lithographic printing company in the country and tended to remain faithful to their boss Fernand. Some because they felt safer there and earned a little more than in the printing presses of the competition, although they were still workers' salaries of a time when they earned very little. Others, more educated or more savvy, knew



<sup>4</sup> Mourlot 1979, p. 117

how to take advantage of the perks that working in the printing press could provide them and even got other side jobs after hours. Some, like Charles Sorlier, used his employment in Mourlot's as a platform for social ascension, assiduously treating and even making friends with the main painters, dealers and publishers of the time. After helping Chagall make lithographs chez Mourlot, and doing all of his lithographs of interpretation, Sorlier became Chagall's factotum until the painter's death.

Henri Deschamps was the favorite chromist of Georges Braque, the one who had executed the first lithograph of interpretation for the painter in 1938 and made all of the book *Braque le Patron* between 1943 and 1945. Deschamps, one of the best chromists of the 20th century, felt an admiration and a boundless love for Braque, to whom he wanted to offer shortly before his death the splendid general catalog of lithographs *Braque Lithographe*, for which the chromist had to execute –by hand and with the salary of a worker– hundreds of new lithographic stones, all done by him and not by the painter. Braque supervised the work day by day and made several original lithographs for the work, but he did not see it finished, since he died months before it was put together in 1963.



Picasso 'displaces' Braque in the workshop of Mourlot, and knew without a doubt that Braque's chromist was Deschamps and his stamper Gaston Tutin. He went straight for them and filled them with flattery, so that they loved him more than Braque. But he did not get it. With his great stature, air and elegant dress and his gentle condescension, Braque seduced better than the easy-going Picasso, always willing to make jokes to be nice.

An anecdote illustrates the opportunities provided by the work in the Mourlot workshop. Sorlier recounts that at the beginning of working in the printing press, Picasso gave his admired *pressier* Gaston Tutin a dedicated and signed proof of each plate he printed. But Tutin did not appreciate this gift at all, because in spite of working thoroughly to satisfy the painter in all his technical desires, he did not stop considering what Picasso did as 'stupidities' without any value. On one occasion he told Sorlier: "They won't cheat me, Mr. Charles. You have to be credulous to think that these things are worth a lot. These are things that are said, and you may believe them, but I am not a dupe. Of course I am not a dupe..."<sup>5</sup>. Consistent with this opinion, the printer broke into pieces the lithographs dedicated by Picasso again and again, until in the end he got Picasso to stop giving them, offering him instead bottles of port wine, what the stamper interpreted as a sign that Picasso was becoming less stingy. If he had kept the trial proofs that the painter had dedicated to him, most of which were not published commercially and can only be admired now in one lucky museum, Tutin would have become a millionaire.

### **The hierarchy in Interpretation lithographs**

In this book about prints of interpretation, a key element, but not an exclusion criteria for including prints is knowing or having strong indications that Picasso knew about the interpretation print before its publication, approved the illustrations, selected them or even signed them, as it is often the case. Furthermore, if Picasso participated in the production, gave the *bon à tirer*, as is the case in most prints we have found but were

<sup>5</sup> Sorlier 1985, p. 135.

excluded by the established catalogues raisonnés of lithographs or etchings, these deserve to be in our list. Naturally, and particularly from the perspective of a collector, signed interpretation prints would top the pyramid, and the level of involvement of the painter in the making of the print would determine its placement in the hierarchy. Posthumous prints would normally be at the bottom. However, I personally place on top the items that for me have more technical and artistic quality, regardless of whether there was a signed and numbered edition, the print run, or the level of involvement of the painter in the production of the prints. After all, Picasso delegated the technical and artistic work of reproduction to those that, jointly with him, produced his original prints... and also the interpretation work. To give just one example, it is unconceivable to think that Henri Deschamps would have put less effort in the preparation of the 1978 lithograph for the poster *Cinquante années de lithographie aux ateliers Mourlot* (Prints Nos. 561-564 of the first volume of this book) than what he did in April 1949 when he assisted Picasso to do the original lithograph *Figure au corsage rayé* (Reuße 502, Mourlot 179, Bloch 604, Rau 464, Orozco's Picasso Original Lithographs 537). Naturally, when asked by Mourlot to remake the feast almost 30 years after helping to make the best known original Picasso lithograph, he dedicated to this task all his knowledge, technique and efforts.

### Interpretation prints brought Picasso to Mourlot

Picasso's secretary Jaime Sabartés' described first encounter between the painter and the printer Fernand Mourlot in a succinct way. He merely recalls that on November 2, 1945, Picasso renews his interest in lithography, appearing at the Mourlot press to smell what was cooking there. Sabartés pretends that the initiative corresponds in fact to Mourlot, arguing that the printer had come months before to the rue des Grands-Augustins to propose to the painter the edition of color lithographs of interpretation of his oil paintings, adding that Mourlot showed Picasso a folder of samples of reproductions of works of other painters<sup>6</sup>. The information provided by Sabartés is not convincing, both in substance and in form. In the first place, there is no record of Mourlot's visit to Picasso prior to that of October 30, 1945. In fact, the printer denies having made it. On the other hand, it is absurd to pretend that at the end of 1945 Mourlot would have proposed to Picasso to publish lithographic reproductions of his works. The initiative for this should come from established publishers. What Mourlot wanted was for the best painters to make original lithographs in his workshops. In short, Sabartés does not tell the truth, and if he invents the story of the folder it is to justify the fact that Picasso had seen prints by Mourlot, concealing that they are really those of Georges Braque. Since Picasso speaks through Sabartés, the interpretation is key: Picasso refuses to accept that he was the one who looked for the lithographer, being more comfortable with the version that it was Mourlot the printer who asked him to 'come back' to lithography. A year after the explanation of Sabartés, Fernand Mourlot does not dare to correct him, limiting himself to point out that he does not have anything to add to what Sabartés said in the preface to the first volume of the work<sup>7</sup>. Even 22 years later, when in April 1972 – still in Picasso's life – Fernand Mourlot publishes his first memoirs *Souvenirs et Portraits d'artistes*, the printer refrains again from contradicting Sabartés and therefore Picasso, avoiding making any reference to Braque. The printer tells how one morning in October 1945 (necessarily on Tuesday 30) he receives a telephone call from Sabartés telling him that Picasso wanted to see him. Immediately an appointment is set for the next day, on Wednesday the 31st. Mourlot willingly accepts.

Braque knew Mourlot well for the work of interpretation lithographs the latter's had done –under the careful supervision of the painter– for Tériade's *Verve* magazine. The magazine had used a Braque for the cover of No. 2, dated in the spring of 1938<sup>8</sup>, but it was a simple photograph reproduced in four-color process.

<sup>6</sup> Mourlot 1949, preface by Jaime Sabartés, pp. 6-7.

<sup>7</sup> Mourlot, Fernand *Picasso Lithographie II 1947-1949* André Sauret, Montecarlo 1950 ,p. 11

<sup>8</sup> See Anthonioz, Michel *L'album Verve*, Flammarion, Paris, 1987

Mourlot recounts in 1979 in his book *Gravés dans ma mémoire* that the first work he had done for Braque was for the “first issue” of *Verve* (actually it was number 5/6 dated in the spring of 1939). Braque had greatly appreciated that first work that chromist Henri Deschamps had done for him. When Mourlot brings the first proofs to his studio-domicile of the Rue du Douanier (now rue Georges Braque), near the Parc de Montsouris in Paris, the printer sees that the work of which they had reproduced a fragment from a color photo (*Figure*), was hanging on the wall of the studio. But Braque's reaction was as we saw earlier positive, indicating that Deschamps had managed to 'make a Braque', adding that he would only make some suggestions about the colors to use<sup>9</sup>. We recall that in lithography, stones or plates are painted with black ink, and that colors are only used at the time of printing, and can thus be changed or adjusted as many times as you want, even if the same plates are used.

Mourlot immediately feels great sympathy for Braque, and the feeling is shared by the painter. And they establish a friendship that their wives share and that will last until the death of the painter in 1963 and of his wife two years later. From 1938, Braque takes the habit of going down the Rue Chabrol to see Fernand, talking with the operators and asking questions to chromists like Deschamps. It is in this environment that the idea of making *Braque le Patron* arises<sup>10</sup>. Braque, despite being flattered by Jean Paulhan's text, does not want to make a show, out of modesty or perhaps because he felt that the book was going to irritate more than one. To illustrate a book dedicated to oneself, an original signed lithograph appears as a justified courtesy, almost obligatory, while illustrating it in its entirety could be interpreted as excessive. Hence, in view of the lack of interest of Braque for making original works for the book, the printer decides to illustrate Paulhan's text with lithographs of interpretation, made by his best chromists of the time, Henri Deschamps and Popineau. Braque therefore attends to the long process of elaboration of those lithographs of interpretation as a spectator, but reviewing each stage and with the right of correction that the fact of being the author of the canvas that the chromist is reproducing gives him.



According to Tate Gallery curator Jennifer Mundy, *Braque le Patron's* publication took place on February 13, 1945, but its genesis goes back several years<sup>11</sup>. The printer conceived the idea of publishing a monographic book about Braque illustrated with quality lithographic reproductions of his paintings in 1940, although he could not carry it out due to the scarcity of funds and supplies during the war. Mourlot points

<sup>9</sup> Mourlot 1979, p. 118, y Mourlot 1972, p. 87

<sup>10</sup> Mourlot 1979, p. 118

<sup>11</sup> Mundy, Jennifer *Georges Braque: Printmaker*, Tate Gallery, Londres, 1993. See also the Tate Gallery catalog reference (Tate Collection P08228 <http://www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=20122&searchid=9357&tabview=text>).

out that the making of the book took 'more than three years'<sup>12</sup>. This places the beginning of the work towards the end of 1941 or January 1942. That is, the lithographic work, since the text would be published in October 1942 in a magazine. Mourlot began thus to work on the lithographs of interpretation even before Paulhan's text was published, which seems logical, since Mourlot's idea was to reproduce in lithography the most recent works of the painter. The process of making the lithographs is slow and laborious. Each reproduction of a canvas requires the preparation of numerous lithographic stones, one for each color, and each color test must be approved by the painter, although this is facilitated by the fact that Braque often goes on his old bicycle to the Rue Chabrol. Maurice Gieure points out in his work *G. Braque*, that while Henri Deschamps executed the stones of *Braque le Patron*, for the painter it was a pleasure to follow his execution. He discusses non-stop with the chromist and with Mourlot himself on the techniques used and adding small additional touches to reach 'almost the matter of the painting'<sup>13</sup>. And once finished and printed, and to enhance the lithographs of interpretation, Mourlot and his workers decide to give them a little relief by applying to them one by one a retouching varnish, which gave the prints a certain thickness and made some colors shine. If the painter had been pleasantly surprised by the first work of Deschamps in 1938, when he sees the final result of the lithographs of interpretation of the book *Braque le Patron*, his reaction is much more enthusiastic, telling the printer: "My dear Mourlot, I have been eight days without painting after seeing the proofs. I looked at them every day, although in the end I went back to painting"<sup>14</sup>.

If it was Braque who led Picasso to the Mourlot workshop; if Braque is so impressed with the lithographs of interpretation of the book and had proofs of the lithographs in his house during the elaboration period from 1942 to the end of 1944; if Picasso has told Mourlot that he has seen the work that the printer had done for Braque, the only thing the Spaniard could have seen on this technique was necessarily the exceptional lithographic reproductions of *Braque le Patron* that Braque had been supervising from 1941 until the appearance of the book in February 1945 and there can be no doubt that the Spaniard saw these proofs made by Henri Deschamps. Undoubtedly, Braque had to show the Andalusian proofs of the lithographs of the book, as both did when they visited their respective studios.

The reason behind the Spaniard's interest in not remembering the introduction of Braque could be sought in a general way in the rivalry between the two painters. The artistic competition between them since they leave cubism is well documented. Pierre Cabanne says that the *Braque le Patron* book had upset him and his anger lasted several days. Paulhan had been trying for years to dismantle his primacy within Cubism, with articles, conversations or letters, which always reached the Andalusian. And Picasso naturally turns against Braque, who really has nothing to do with the strategy<sup>15</sup>.

If Picasso already had enough reasons to be irritated with Braque and with the friends who encumbered him as the great master of all painters, he will soon come across a new insult. Shortly after illustrating in 1948 with 125 magnificent lithographs *Le chant des morts* by Reverdy, which bibliophile master François Chapon describes as 'perhaps the most beautiful book made in the 20th century'<sup>16</sup>, Picasso learns that after the grievance of Jean Paulhan's book on Braque, Fernand Mourlot had reoffended too, preparing the following year another book by Reverdy with the same protagonist: Braque.

The artist's book, published under the title *Une aventure méthodique*, is a study by Reverdy on the work of Braque that he illustrated modestly with one lithograph in three colors on full page and 26 small ones in black. But Mourlot completes the work with 12 new and magnificent lithographs of interpretation

<sup>12</sup> Mourlot, 1973, pp.92-3

<sup>13</sup> Gieure, Maurice *G. Braque*, Éditions Pierre Tissue, Paris 1956, p. 94

<sup>14</sup> Mourlot 1979, p. 120

<sup>15</sup> Cabanne 1992 p. 230

<sup>16</sup> Chapon, François *Le peintre et le livre*, Flammarion, Paris 1987. p. 237

reproducing new works of the painter, exactly as he had done with *Braque le Patron*. This new book indicates explicitly on its last page that the painter had personally supervised the execution of these lithographs. As in the case *Braque le patron*, Henri Deschamps also completes here some of the lithographs one by one with touches of varnish that give thickness to the painting.

### *Éditions Cercle d'Art*

Picasso and his publishers would follow the example of Mourlot and Braque, and many of his books, particularly with a French Communist Party publisher, included too prints of interpretation. A large part of them were published by *Éditions Cercle d'Art*, which had been founded in 1950 by 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* in the rue des Plantes, which would print collotype reproductions and many interpretation lithographs. Feld was a resistant Jew who, after founding the Movement against Antisemitism, received the commission from the French Communist Party to launch the publishing house, whose main sustenance would be precisely Pablo Picasso. *Cercle d'Art* published dozens of books on the painter, and in 14 of them the Andalusian also contributed original prints without receiving any remuneration. The French Communist Party extracted from Picasso all it could, asking him to cede to the organization the reproduction rights of the popular illustrations of his books, also free of charge. In the case of the 1961 book *Toros y Toreros*, which drawings are reproduced ad nauseam in tableware, key chains, bookmarks, etc., millions flowed to the party and continued to give dividends until 1993, when the heirs of Picasso sued the publisher, claiming that the donation that Picasso had made of the rights of reproduction was only valid for the first edition. The case ended with a decision of the Paris Court of Appeal in 2001 that restored the right to the painter's heirs and obliged the publisher to pay reproduction rights for future editions of the book.

For major projects, however, and when Picasso felt particularly interested in the project, the interpretation lithographs were entrusted to Mourlot, not to Chenot. An example of these books is *La Guerre et la Paix* (Cramer 67) with the text of his communist friend and writer Claude Roy. This magnificent book published by Cercle d'Art in 1954 contains seven splendid lithographs of interpretation made with great skill by the Mourlot chromists. The best two are undoubtedly the reproductions of the two murals, of an exceptional quality and double page, but also of excellent quality are the interpretation lithograph that reproduces the painting of March 29, 1952 *Le hibou de la mort* (Zervos XV: 225), which is used as frontispiece, and the



two portraits of Dora Maar made on June 11, 1940 *Tête de femme (Dora)* (Zervos X: 526) and *Buste de figure féminine* (Zervos X: 552). The book also includes two lithographs of interpretation of two portraits of Françoise. Picasso was not the one who drew on the stones, but the proofs had to pass the same sieve as the original lithographs, that is, Picasso's *bon à tirer*. Mourlot chromists Deschamps and Sorlier put special attention and care into them, precisely because they were the only 'authors' of the work. In short, why not say it, these lithographs are of as good or better quality than many of the originals that the painter made and signed.

### Works for *Le Patriote* and other newspapers

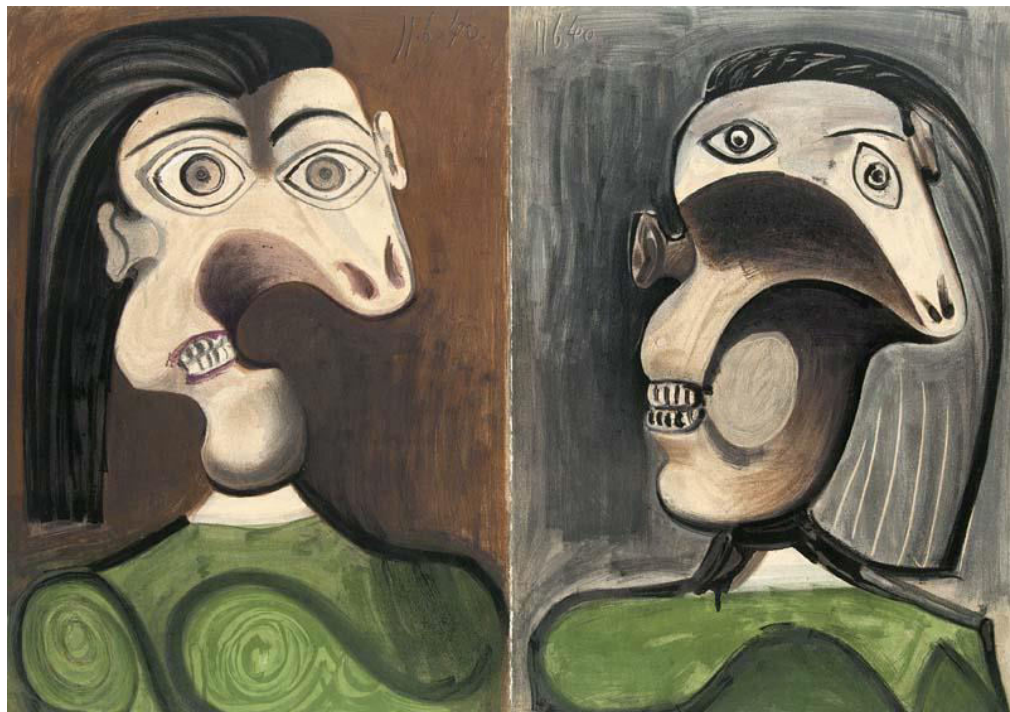
The works that we include in our Catalogue Raisonné of Original Picasso Lithographs do not give an idea of the painter's strong commitment to *Le Patriote* daily newspaper and the communists of the Cote d'Azur, nor of the important participation of Fernand Mourlot in all this business that escapes Kahnweiler.

In principle, the militant editions of the painter's lithographs should serve to popularize his art, making

it accessible to the popular classes. *Le Patriote* 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. 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. Theoretically, the idea was to make Picasso's art 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 citizens<sup>17</sup>. The party knew whom to sell to get more out of the generosity of the painter. And Picasso challenged his dealer Kahnweiler. In fact, the intervention of 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 down the price they paid to the party for the signed copies because of the existence of an unsigned print run<sup>18</sup>.

### Pochoirs after Picasso

When we were compiling our Catalogue Raisonné of Picasso's Books we had to make a decision as to letting in or leaving out a book. Two main criteria that prevailed in our case over others. The first was an artistic one, and we tend to include in our listing books or portfolios that include original art work, and in this category we opted for including pochoirs. It was a deliberate move on our part. We thought that the fact



<sup>17</sup> Utley 2000, p. 100

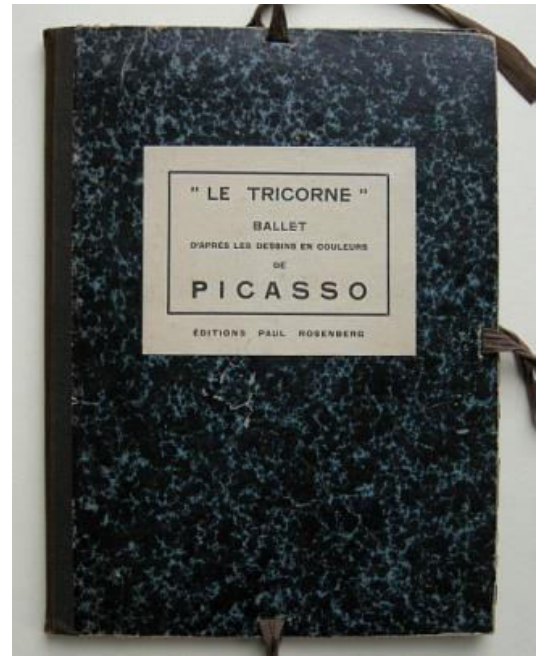
<sup>18</sup> Tabaraud, Georges. *Picasso et le Patriote*, publicado en Gosselin, Gérard (Editor) *Picasso & la Presse*, Éditions Cercle d'Art y L'Humanité, Paris 2000, p. 126.

that two of the best *livres d'artiste* made in the twentieth century were deliberately chosen by the artists to be done in pochoir justifies the move.

The pochoir method was chosen by Henri Matisse to make the majestic *livre d'artiste Jazz*, published in 1947 by Tériade. In this case, easier to make given the much larger size of the gouaches decoupés of the fauve painter, the work was executed by book illustration specialist of the first half of the 20th century, Edmond Vairel. But for Joan Miro's *Constellations* of 1959, also made with this technique, a much more delicate work was needed: the preparation of the papers was achieved by collotype, the ideal selection of the gouache colors to be used –which Vairel could have also made– and a meticulousness that only Daniel Jacomet's workers could provide. Daniel Jacomet (1894-1966) had already made, in 1920, the splendid Picasso pochoirs for *Le Tricorne*, the book published by Paul Rosenberg that reproduced the 32 sets and figurines by the painter for the representation of *The Three-Cornered Hat* by Manuel de Falla, released with Diaghilev's choreography at the Alhambra Theater in London in 1919.

And since 1952 Jacomet worked with Heinz Berggruen, doing in collotype and pochoir the illustrations of the interior of the small catalogs of the gallerist's exhibitions. These, with a Mourlot lithograph on the cover, were sold to visitors and today reach high prices in the art market. His first works were the catalogs or plaquettes for the exhibitions of Paul Klee (24 Gravures) and Henri Matisse (Gravures récentes), both in 1952. The following year, and in view of the enthusiasm of Berggruen and small collectors, Jacomet repeated the feat with Arp, Braque, Matisse and Seuphor. In 1954 he made the catalogs of the exhibitions by Kandinsky, Picasso and Matisse in the Berggruen Gallery with the same technique of pochoir over phototype. In 1955 Klee, Laurens, Marini and Arp came again, and in 1956 Picasso, Severini and Ernst. In 1957, when gallerist Pierre Matisse decided to launch the reissue of Joan Miró's *Constellations*, the collaboration between Jacomet and Berggruen had intensified. The following year, Jacomet realizes the facsimile of the *Carnet Catalán* de Picasso, also for Berggruen. That same year of 1958, Jacomet will print the impressive portfolio *Mes dessins d'Antibes* by Picasso, but his main task that year, and the one that will occupy his employees, will be the reissue of the *Constellations*.

Picasso loved this technique. Once, Fernand Mourlot was with Picasso at his Rue des Grands Augustins studio when Guy Spitzer arrived to obtain Picasso's *bon à tirer* for one of his pochoirs. Picasso complained that the print did not satisfy him, since it did not correspond exactly to his original gouache. He then asked Mourlot, in this instance a competitor of Spitzer, to corroborate his impression. The printer elegantly answered that while Picasso might be right, the proof he was examining was very beautiful and amusing. "It is not the model, but it is a Picasso", he said. The painter answered: "You are right. Spitzer, I give you the *bon à tirer*, you can proceed to print!"<sup>19</sup>. And Picasso had a strong sympathy for Jacomet and cooperated closely with him in many publications that contained pochoir reproductions of his paintings, sometimes throwing into the lot an original print to add more market value. Had we left out books or portfolios illustrated with pochoirs we would have deprived readers from access to some of the most beautiful productions of the painter. And pochoirs will thus constitute the main technique included in the second volume of the present book dedicated to Picasso's prints of interpretation.



<sup>19</sup> Mourlot 1979, pag. 23

Also in our catalogue are individual issues of art magazines, like *XXe Siècle* or *Verve*. Picasso was a close friend of the publishers and in at least one case (*Suite de 180 dessins de Picasso*) dedicated more than two months to make the 180 drawings destined to be in this volume. It is excluded from the Cramer on the pretext that the illustrations are *after* Picasso. But we should not forget that Picasso designed personally the covers, the frontispiece and had included in the book 12 color lithographs of interpretation, lithographic front and back covers, title page and 166 héliogravures, 3 of which colored lithographically. And the 12 lithographs and 3 colored héliogravures were also released in a numbered and signed separate edition (prints Nos. 1-15 of Volume I of this book). Much more Picasso involvement than in most of the books included in the Cramer. Summing up, our purpose has been to produce a catalog that is as comprehensive as possible, always meeting the main criteria of Picasso involvement. If Picasso wanted to illustrate and did what was necessary to achieve that goal, we see no reason to exclude the result of that endeavour from our list.

As for the Picasso drawing notebooks (*Carnets*), Sebastian Goeppert includes the *Carnet de la Californie* (1959) and *Toros y Toreros* (1961). Both are accompanied by original prints by Picasso, which justifies their inclusion in the Cramer, but they are quite large in size. Cramer also includes two other tiny *Carnets*: *El carnet de La Tauromaquia de Pepe Illo* (1963) and *Le Picasso de Poche* (1964), in both cases also because they are accompanied by original etchings. But these two are not actually drawing notebooks, but carnets filled with drawings as a present for one person: Gustavo Gili, Jr. and Marcel Duhamel respectively. In this connection, we have added another carnet to the Cramer lot: *Le Carnet Des Carnets* (1965), which constitutes a true curiosity that has caused confusion in the art market. In fact, this last item originates in the fact that when Picasso saw *Le Picasso de Poche*, he thought it needed improvement and changed considerably both the notebook and the envelope that housed it. But the printing had already been done by Daniel Jacomet, and in fact, many of the english version copies of this item (notably the de luxe copies that also contain a modified etching) have the new carnet and envelope of *Le Carnet Des Carnets*. For the French market it was decided to issue a second edition, i.e., that of 1965.

We include in our catalog, in addition to those, four more tiny items that are true drawing notebooks: the *Carnet Catalán* (1958), the *Carnet de La Coruña 1894-1895* (1971), the *Carnet de Paris, 1900* (1972) and the *Carnet Picasso Madrid 1898* (1976). We have decided to incorporate them because all but one were published during Picasso's lifetime, because in three of them he supervised the work and gave the *bon à tirer*, and particularly because the four of them were made in pochoir by Daniel Jacomet. With respect to the *Carnet de Paris, 1900*, it should be noted that this item has been subject of two ulterior editions: in Germany in 1994 by Akademische Druck- u. Verlagsanstalt, Graz (Austria) and in 1995 by Editorial Casariego, Madrid. Neither of these two editions contain pochoirs and are thus not covered by our catalog.

We have, however, left out of the compilation the prints included in the four volumes of the book *Picasso Lithographe*, the first edition of the catalogue raisonné of Picasso lithographs prepared by Fernand Mourlot in 1949, 1950, 1956 and 1964 (volumes I, II, III & IV), published by

Andre Sauret, Montecarlo. Many of these prints are sold in the internet as Picasso Lithographs. The justification is that Mourlot only indicates in these volumes that the printing has been done by Atelier



Mourlot and Atelier Duval, the specialist in collotype. He does not specify that Mourlot only printed the original lithographs, thus leaving open the possibility of the color reproductions being lithographs of interpretation printed by Mourlot, either entirely or over Duval collotypes. And the color reproductions are of high quality, resembling lithographs. We feel it would be redundant to include all these prints, most in our volume dealing with collotypes and pochoirs and only the color ones in the first volume of lithographs of interpretation. But we do want to stress that these 356 prints do exist. They are reproductions of some, but certainly not all, of the original lithographs we included in our book devoted to that subject, which raised the number of original lithographs from Mourlot's 356 to 946.

### **Other printing techniques**

In addition to lithographs, etchings and pochoirs, we have included the second of these two volumes of interpretation prints works made through other printing methods, like woodcuts, Zircongographs, Dietz-Offizin process prints and Vercors process callichrome. The reason is that we have proofs of Picasso's interest in these new techniques and of that he participated in the process by vetting them and the resulting prints, giving the usual *bon à tirer* to each of them.

**Miguel Orozco**  
**March 2023**

## 1. Signed and numbered lithograph editions

### Revue Verve

No. : 1

**Title:** *Artist with Self Portrait and Model I (Suite de 15 dessins de Picasso)*

**Medium:** Interpretation lithograph

**Date:** 1954

**Publisher:** Éditions de la Revue

Verve, Paris

**Printer:** Mourlot

**Paper:** Vélin d'Arches with  
blindstamp

**Plate:** 24 x 32 cm

**Sheet:** 28,5 x 37,5 cm

**Print run:** 75 numbered and signed  
proofs in suite. Around 5000 unsigned  
proofs in the book *Suite de 180 dessins de  
Picasso / Picasso & The Human Comedy:  
A Suite of 180 Drawings* (Revue VERVE  
n°29-30. Vol. VIII)

**Catalogue raisonné:** Not included in  
Reuße, Mourlot, Bloch or Rau. Not  
included either on Cramer or Horodisch.

Orozco Picasso books 145.

**Comment:** Three days before making the original lithograph for Roy's book *La Guerre et la paix*, Picasso makes another of the endless series of the painter and the model, based on the series of drawings he makes between November 1953 and February 1954 that will be largely reproduced, 16 of them in lithography, in number 29-30 Vol. VIII of *Verve* magazine. In addition to the current edition of the Revue VERVE n°29-30 (*Suite de 180 dessins de Picasso / Picasso & The Human Comedy: A Suite of 180 Drawings*), published by Éditions de la Revue Verve, Paris and Harcourt, Brace and Company, New York, with 12 color lithographs after Picasso; lithographic front and back covers and title page; 166 héliogravures, 3 of which colored lithographically, there was also a separate edition of a portfolio with just the 12 Picasso lithographs, the frontispiece and three lithographically colored héliogravures on slightly larger paper (37 x 28 cm), signed and numbered 1/75 to 75/75 with the embossed mark "ED. VERVE" at the lower left corner. The Verve edition *Suite de 180 dessins de Picasso* and the American one *Picasso & The Human Comedy: A Suite of 180 Drawings* had as frontispiece a Picasso lithograph entitled *Suite de 180 dessins*, whereas the lithograph had been changed for the separate portfolio edition to read *Suite de 15 dessins*. The front and back cover of the revue Verve were also separately printed with margins and signed by Picasso in an edition of 75.

This issue of Revue Verve contained an essay, *Picasso and the human comedy*, by Michel Leiris, and an appreciation by renowned author, Rebecca West. From the front dustjacket flap: "In this magnificent series of drawings Picasso reviews and comments upon his whole prodigious career. Styles and periods, the persons and inventions that have filled his incomparable canvases are held up before the detached eye of the master. This work has been produced under the direction of Teriade by the Master Printes Draeger Freres for the heliogravure in black and white and Moulot Freres for the lithography in color. The American edition is published through the co-operation of Verve and stands as one of their finest creations."



No. : 2

**Title:** *King on Horse with Sitting Nude (Suite de 15 dessins de Picasso)***Medium:** Interpretation lithograph**Date:** 1954**Publisher:** Éditions de la Revue  
Verve, Paris**Printer:** Mourlot**Paper:** Vélin d'Arches with  
blindstamp**Plate:** 24 x 32 cm**Sheet:** 28,5 x 37,5 cm**Print run:** 75 numbered and signed  
proofs in suite. Around 5000 unsigned  
proofs in the book *Suite de 180 dessins  
de Picasso / Picasso & The Human  
Comedy: A Suite of 180 Drawings*  
(Revue VERVE n°29-30. Vol. VIII)**Catalogue raisonné:** Not included in  
Reuße, Mourlot, Bloch or Rau. Not  
included either on Cramer or Horodisch.  
Orozco Picasso books 145.

No. : 3

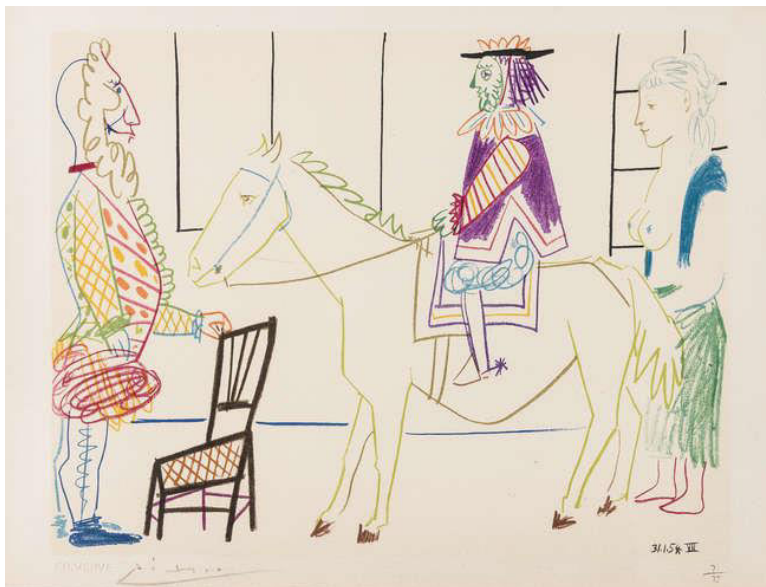
**Title:** *The Two Thinkers (Suite  
de 15 dessins de Picasso)***Medium:** Interpretation lithograph**Date:** 1954**Publisher:** Éditions de la Revue  
Verve, Paris**Printer:** Mourlot**Paper:** Vélin d'Arches with  
blindstamp**Plate:** 24 x 32 cm**Sheet:** 28,5 x 37,5 cm**Print run:** 75 numbered and signed  
proofs in suite. Around 5000 unsigned  
proofs in the book *Suite de 180 dessins  
de Picasso / Picasso & The Human  
Comedy: A Suite of 180 Drawings*  
(Revue VERVE n°29-30. Vol. VIII)**Catalogue raisonné:** Not included in  
Reuße, Mourlot, Bloch or Rau. Not

included either on Cramer or Horodisch. Orozco Picasso books 145.

No. : 4

**Title:** *Pierrot and the Acrobat (Suite de 15 dessins de Picasso)***Medium:**Interpretation  
lithograph**Date:** 1954**Publisher:**Éditions de la  
Revue Verve, Paris**Printer:**

Mourlot

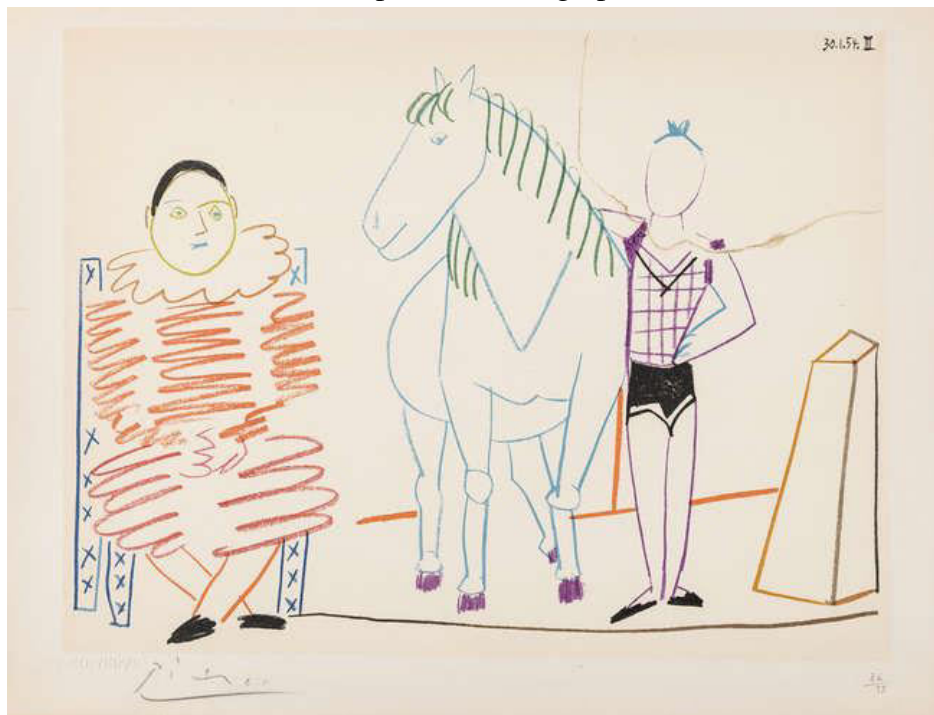
**Paper:** Vélin  
d'Arches with  
blindstamp**Plate:** 24 x  
32 cm**Sheet:** 28,5 x  
37,5 cm**Print run:** 75  
numbered and signed  
proofs in suite.Around 5000  
unsigned proofs in  
the book *Suite de 180  
dessins de Picasso /**Picasso & The Human Comedy: A Suite of 180 Drawings* (Revue VERVE n°29-30. Vol. VIII)**Catalogue raisonné:** Not included in Reuße, Mourlot, Bloch or Rau. Not included either on Cramer or Horodisch. Orozco Picasso books 145.

No. : 5

**Title:** *(Suite de 15 dessins de Picasso)***Medium:** Interpretation lithograph**Date:** 1954**Publisher:** Éditions de la Revue Verve, Paris**Printer:** Mourlot**Paper:** Vélin d'Arches with blindstamp**Plate:** 24 x 32 cm**Sheet:** 28,5 x 37,5 cm**Print run:** 75 numbered and signed proofs in  
suite. Around 5000 unsigned proofs in the book *Suite  
de 180 dessins de Picasso / Picasso & The Human  
Comedy: A Suite of 180 Drawings* (Revue VERVE  
n°29-30. Vol. VIII)**Catalogue raisonné:** Not included in Reuße,  
Mourlot, Bloch or Rau. Not included either on  
Cramer or Horodisch. Orozco Picasso books 145.

**No. :** 6**Title:** *Artist with Self Portrait and Model II (Suite de 15 dessins de Picasso)***Medium:** Interpretation  
lithograph**Date:** 1954**Publisher:** Éditions de la  
Revue Verve, Paris**Printer:** Mourlot**Paper:** Vélín d'Arches with  
blindstamp**Plate:** 24 x 32 cm**Sheet:** 28,5 x 37,5 cm**Print run:** 75 numbered and  
signed proofs in suite. Around  
5000 unsigned proofs in the book  
*Suite de 180 dessins de Picasso /*  
*Picasso & The Human Comedy: A*  
*Suite of 180 Drawings* (Revue  
VERVE n°29-30. Vol. VIII)**Catalogue raisonné:** Not

included in Reuße, Mourlot, Bloch or Rau. Not included either on Cramer or Horodisch. Orozco Picasso books 145.

**No. :** 7**Title:** *Clown and Horse with Rider (Suite de 15 dessins de Picasso)***Medium:** Interpretation lithograph**Date:** 1954**Publisher:** Éditions de la Revue Verve,  
Paris**Printer:** Mourlot**Paper:** Vélín d'Arches with  
blindstamp**Plate:** 24 x 32 cm**Sheet:** 28,5 x 37,5 cm**Print run:** 75 numbered and signed  
proofs in suite. Around 5000 unsigned  
proofs in the book *Suite de 180 dessins de*  
*Picasso / Picasso & The Human Comedy:*  
*A Suite of 180 Drawings* (Revue VERVE  
n°29-30. Vol. VIII)**Catalogue raisonné:** Not included in  
Reuße, Mourlot, Bloch or Rau. Not  
included either on Cramer or Horodisch.  
Orozco Picasso books 145.

Miguel Orozco

No. : 8

**Title:** *Man with Mirror and Woman with Child (Suite de 15 dessins de Picasso)***Medium:** Interpretation lithograph**Date:** 1954**Publisher:** Éditions de la Revue  
Verve, Paris**Printer:** Mourlot**Paper:** Vélín d'Arches with  
blindstamp**Plate:** 24 x 32 cm**Sheet:** 28,5 x 37,5 cm**Print run:** 75 numbered and signed  
proofs in suite. Around 5000 unsigned  
proofs in the book *Suite de 180 dessins  
de Picasso / Picasso & The Human  
Comedy: A Suite of 180 Drawings*  
(Revue VERVE n°29-30. Vol. VIII)**Catalogue raisonné:** Not included in  
Reuße, Mourlot, Bloch or Rau. Not  
included either on Cramer or Horodisch. Orozco Picasso books 145.

No. : 9

**Title:** *Man and Woman Sitting (Suite de 15 dessins de Picasso)***Medium:** Interpretation lithograph**Date:** 1954**Publisher:** Éditions de la Revue Verve,  
Paris**Printer:** Mourlot**Paper:** Vélín d'Arches with blindstamp**Plate:** 24 x 32 cm**Sheet:** 28,5 x 37,5 cm**Print run:** 75 numbered and signed proofs  
in suite. Around 5000 unsigned proofs in the  
book *Suite de 180 dessins de Picasso /  
Picasso & The Human Comedy: A Suite of  
180 Drawings* (Revue VERVE n°29-30. Vol.  
VIII)**Catalogue raisonné:** Not included in Reuße,  
Mourlot, Bloch or Rau. Not included either on  
Cramer or Horodisch. Orozco Picasso books  
145.

Miguel Orozco

Picasso Interpretation Lithographs

No. : 10

**Title:** *Two dancers (Suite de 15 dessins de Picasso)*

**Medium:** Interpretation lithograph

**Date:** 1954

**Publisher:** Éditions de la Revue Verve, Paris

**Printer:** Mourlot

**Paper:** Vélín d'Arches with blindstamp

**Plate:** 24 x 32 cm

**Sheet:** 28,5 x 37,5 cm

**Print run:** 75 numbered and signed proofs in suite. Around 5000 unsigned proofs in the book *Suite de 180 dessins de Picasso / Picasso & The Human Comedy: A Suite of 180 Drawings* (Revue VERVE n°29-30. Vol. VIII)

**Catalogue raisonné:** Not included in Reuße, Mourlot, Bloch or Rau. Not included either on Cramer or Horodisch. Orozco Picasso books 145.



No. : 11

**Title:** *Artist and Model Sitting (Suite de 15 dessins de Picasso)*

**Medium:** Interpretation lithograph

**Date:** 1954

**Publisher:** Éditions de la Revue Verve, Paris

**Printer:** Mourlot

**Paper:** Vélín d'Arches with blindstamp

**Plate:** 24 x 32 cm

**Sheet:** 28,5 x 37,5 cm

**Print run:** 75 numbered and signed proofs in suite. Around 5000 unsigned proofs in the book *Suite de 180 dessins de Picasso / Picasso & The Human Comedy: A Suite of 180 Drawings* (Revue VERVE n°29-30. Vol. VIII)

**Catalogue raisonné:** Not included in

Reuße, Mourlot, Bloch or Rau. Not included either on Cramer or Horodisch. Orozco Picasso books 145.

Miguel Orozco

Picasso Interpretation Lithographs

No. : 12

**Title:** *Ringmaster with Horse and Rider (Suite de 15 dessins de Picasso)*

**Medium:** Interpretation lithograph

**Date:** 1954

**Publisher:** Éditions de la Revue Verve, Paris

**Printer:** Mourlot

**Paper:** Vélin d'Arches with blindstamp

**Plate:** 24 x 32 cm

**Sheet:** 28,5 x 37,5 cm

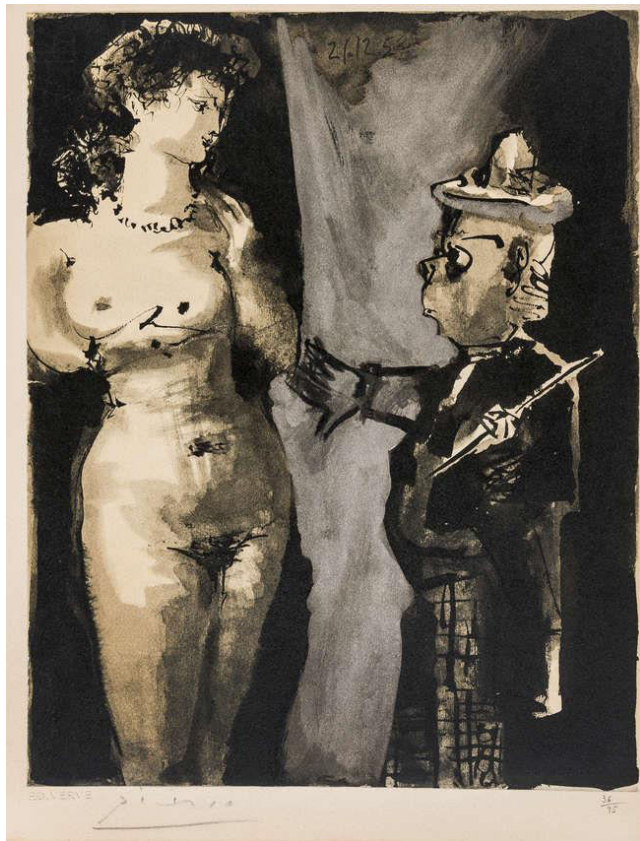
**Print run:** 75 numbered and signed proofs in suite. Around 5000 unsigned proofs in the book *Suite de 180 dessins de Picasso / Picasso & The Human Comedy: A Suite of 180 Drawings* (Revue VERVE n°29-30. Vol. VIII)

**Catalogue raisonné:** Not included in Reuße, Mourlot, Bloch or Rau. Not included either on Cramer or Horodisch. Orozco Picasso books 145.

Swann Sale 2566 - Lot 288

Price Realized: \$ 2,750 Estimate: \$ 4,000 - \$ 6,000

Cavalier de cirque II. Color lithograph, 1954. 240x320 mm; 9 3/8x12 1/2 inches, full margins. The deluxe edition signed and numbered 34/75 in pencil, lower margin. Published by Editions Verve, Paris, with the blind stamp lower left.



No. : 13

**Title:** *Nude with Ringmaster (Suite de 15 dessins de Picasso)*

**Medium:** lithographically colored héliogravure

**Date:** 1954

**Publisher:** Éditions de la Revue Verve, Paris

**Printer:** Mourlot

**Paper:** Vélin d'Arches with blindstamp

**Plate:** 32 x 24 cm

**Sheet:** 37,5 x 28,5 cm

**Print run:** 75 numbered and signed proofs in suite. Around 5000 unsigned proofs in the book *Suite de 180 dessins de Picasso / Picasso & The Human Comedy: A Suite of 180 Drawings* (Revue VERVE n°29-30. Vol. VIII)

**Catalogue raisonné:** Not included in Reuße, Mourlot, Bloch or Rau. Not included either on Cramer or Horodisch. Orozco Picasso books 145.

No. : 14

**Title:** *Woman with monkey and Buddha (Suite de 15 dessins de Picasso)*

**Medium:**

lithographically colored héliogravure

**Date:** 1954

**Publisher:** Éditions de la Revue Verve, Paris

**Printer:** Mourlot

**Paper:** Vélín

d'Arches with blindstamp

**Plate:** 24 x 32 cm

**Sheet:** 28,5 x 37,5 cm

**Print run:** 75 numbered and signed proofs in suite.

Around 5000 unsigned proofs in the book *Suite de 180 dessins de Picasso / Picasso & The Human*



*Comedy: A Suite of 180 Drawings (Revue VERVE n°29-30. Vol. VIII)*

**Catalogue raisonné:** Not included in Reuße, Mourlot, Bloch or Rau. Not included either on Cramer or Horodisch. Orozco Picasso books 145.

No. : 15

**Title:** *Artist and Model (Suite de 15 dessins de Picasso)*

**Medium:** lithographically colored héliogravure

**Date:** 1954

**Publisher:** Éditions de la Revue Verve, Paris

**Printer:** Mourlot

**Paper:** Vélín d'Arches with blindstamp

**Plate:** 23.7 x 18 cm

**Sheet:** 37,5 x 28,5 cm

**Print run:** 75 numbered and signed proofs in suite.

Around 5000 unsigned proofs in the book *Suite de 180 dessins de Picasso / Picasso & The Human Comedy: A Suite of 180 Drawings (Revue VERVE n°29-30. Vol. VIII)*

**Catalogue raisonné:** Not included in Reuße, Mourlot, Bloch or Rau. Not included either on Cramer or Horodisch. Orozco Picasso books 145.



Miguel Orozco

Picasso Interpretation Lithographs

No. : 16

**Title:** *Title page (Suite de 15 dessins de Picasso. Portfolio cover)*

**Medium:** Interpretation lithograph

**Date:** 1954

**Publisher:** Éditions de la Revue Verve, Paris

**Printer:** Mourlot

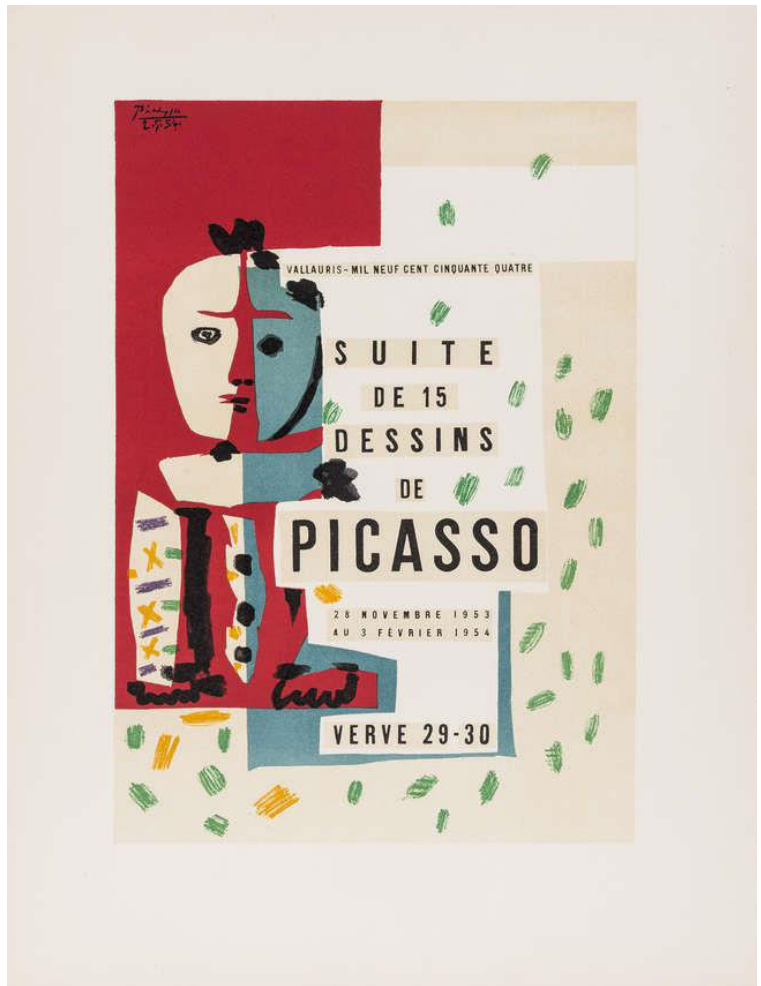
**Paper:** Vélin d'Arches with blindstamp

**Plate:** 23.7 x 18 cm

**Sheet:** 37,5 x 28,5 cm

**Print run:** 75 numbered and signed proofs in suite.

**Catalogue raisonné:** Not included in Reuße, Mourlot, Bloch or Rau. Not included either on Cramer or Horodisch. Orozco Picasso books 145.



No. : 17

**Title:** *Title page (Suite de 180 dessins de Picasso)*

**Medium:** Interpretation lithograph

**Date:** 1954

**Publisher:** Éditions de la Revue Verve, Paris

**Printer:** Mourlot

**Paper:** Vélin d'Arches

**Plate:** 23.7 x 18 cm

**Sheet:** 37,5 x 28,5 cm

**Print run:** Around 5000 unsigned proofs in the book *Suite de 180 dessins de Picasso / Picasso & The Human Comedy: A Suite of 180 Drawings* (Revue VERVE n°29-30. Vol. VIII)

**Catalogue raisonné:** Not included in Reuße, Mourlot, Bloch or Rau. Not included either on Cramer or Horodisch. Orozco Picasso books 145.

**No. :** 18

**Title:** *Poster (Suite de 180 dessins de Picasso)*

**Medium:** Interpretation lithograph

**Date:** 1953

**Publisher:** Éditions de la Revue Verve, Paris

**Printer:** Mourlot

**Paper:** Vélin d'Arches

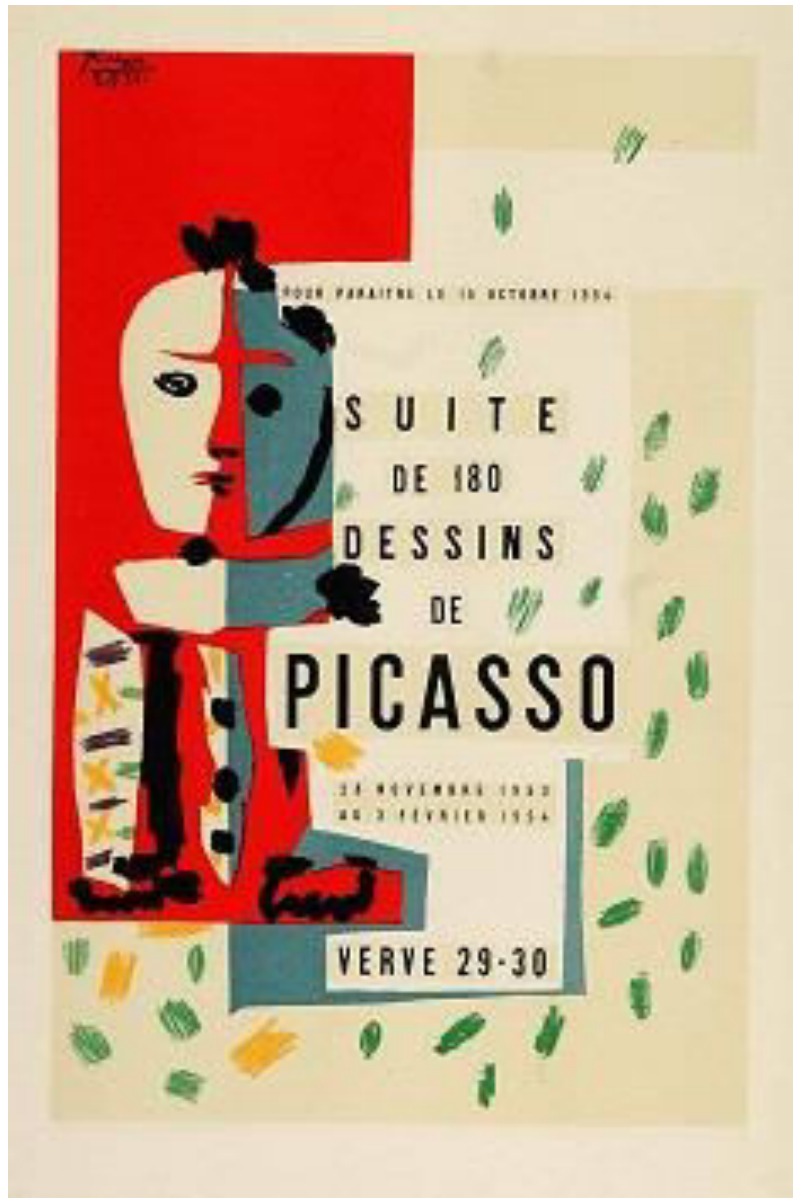
**Sheet:** 61 x 39,5 and 70 x 47 cm

(Czwiklitzer and Rodrigo)

**Print run:** Around 5000 unsigned proofs in the book *Suite de 180 dessins de Picasso / Picasso & The Human Comedy: A Suite of 180 Drawings* (Revue VERVE n°29-30. Vol. VIII)

**Catalogue raisonné:** Not included in Reuße, Mourlot, Bloch or Rau. Not illustrated in Czwiklitzer, Not in Rodrigo. Orozco Picasso Posters 121 Orozco Picasso books 145.

**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. Mourlot only mentions one size: 61 x 40 cm.



No. : 19

**Title:** *Portrait de Sylvette David (Front and back covers of Revue VERVE n°29-30 Suite de 180 dessins de Picasso)*

**Medium:** Interpretation lithograph

**Date:** 1954

**Publisher:** Éditions de la Revue Verve, Paris

**Printer:** Mourlot

**Paper:** Vélín d'Arches with blindstamp

**Plate:** 38,4 x 58,7 cm

**Sheet:** 44,2 x 62,8 cm

**Print run:** 75 numbered and signed proofs. Around 5000 unsigned proofs as front and back cover of the book *Suite de 180 dessins de Picasso / Picasso & The Human Comedy: A Suite of 180 Drawings* (Revue VERVE n°29-30. Vol. VIII)

**Catalogue raisonné:** Not included in Reuße, Mourlot, Bloch or Rau. Not included either on Cramer or Horodisch. Orozco Picasso books 145.



## 2. Posters with numbered and signed *avant-la-lettre* editions

**No. :** 20

**Title:** *Harlequin 1907 (poster)*

**Medium:** Lithograph of interpretation (offset)

**Date:** 1966

**Publisher:** Museo Picasso Palacio Aguilar, Barcelona

**Printer:** Foto-Repro, S.A., Barcelona

**Plate:** 57,5 x 43,5 cm

**Sheet size:** 75 x 52,5 cm

**Print run:** 20000

**Catalogue raisonné:** Orozco's Picasso Posters No. 519.  
Czwiklitzer dtv 270. Rodrigo 151. Zervos III :28 (painting)



**No. :** 21

**Title:**

*Harlequin  
1907 (avant la lettre  
signed)*

**Medium:**  
Lithograph of  
interpretation (offset)

**Date:** 1966

**Publisher:** Museo Picasso Palacio Aguilar, Barcelona

**Printer:** Foto-Repro, S.A., Barcelona

**Plate:** 57,5 x 43,5 cm **Sheet size:** 75 x 52,5 cm

**Print run:** 60 signed and numbered *avant la lettre* impressions

**Catalogue raisonné:** Orozco's Picasso Posters No. 520. Rodrigo  
151. Zervos III :28 (painting)



**No. :** 22

**Title:** *Harlequin  
1907 (avant la lettre  
unsigned)*

**Medium:** Lithograph of  
interpretation (offset)

**Date:** 1966

**Publisher:** Museo Picasso Palacio Aguilar, Barcelona

**Printer:** Foto-Repro, S.A., Barcelona

**Plate:** 57,5 x 43,5 cm **Sheet size:** 75 x 52,5 cm

**Print run:** A few hundred unsigned, unnumbered *avant la lettre* impressions

**Catalogue raisonné:** Orozco's Picasso Posters No. 521. Rodrigo  
151. Zervos III :28 (painting)



Miguel Orozco

Picasso Interpretation Lithographs

No. : 23

**Title:** *Maternité 1903 / Mère et enfant au fichu (poster)*

**Medium:** Lithograph of interpretation (offset)

**Date:** 1966

**Publisher:** Museo Picasso Palacio Aguilar, Barcelona

**Printer:** Foto-Repro, S.A., Barcelona

**Plate:** 45,8 x 41 cm **Sheet size:** 75 x 52,5 cm

**Print run:** 20000

**Catalogue raisonné:** Orozco's Picasso Posters No. 522.  
Czwiklitzer dtv 270. Rodrigo 151. Zervos I :169 (painting)

No. : 24

**Title:** *Maternité 1903 / Mère et enfant au fichu (avant la lettre signed)*



**Medium:**

Lithograph  
of interpretation  
(offset)

**Date:**

1966

**Publisher:**

Museo

Picasso Palacio Aguilar, Barcelona

**Printer:** Foto-Repro, S.A., Barcelona

**Plate:** 45,8 x 41 cm **Sheet size:** 75 x 52,5 cm

**Print run:** 60 signed and numbered avant la lettre  
impressions

**Catalogue raisonné:** Orozco's Picasso Posters No. 523.  
Czwiklitzer dtv 270. Rodrigo 151. Zervos I :169 (painting)

No. : 25

**Title:** *Maternité 1903 /  
Mère et enfant au fichu  
(avant la lettre unsigned)*

**Medium:** Lithograph  
of interpretation (offset)

**Date:**

1966

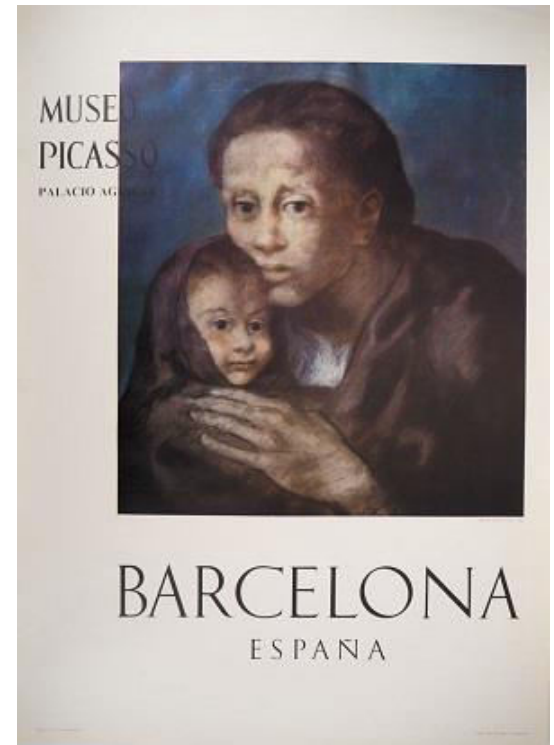
**Publisher:** Museo Picasso Palacio Aguilar, Barcelona

**Printer:** Foto-Repro, S.A., Barcelona

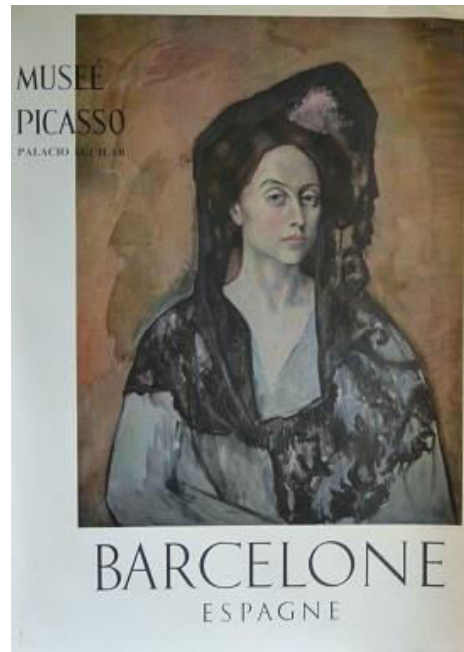
**Plate:** 45,8 x 41 cm **Sheet size:** 75 x 52,5 cm

**Print run:** A few hundred unsigned, unnumbered avant la lettre  
impressions

**Catalogue raisonné:** Orozco's Picasso Posters No. 524. Czwiklitzer dtv  
270. Rodrigo 151. Zervos I :169 (painting)



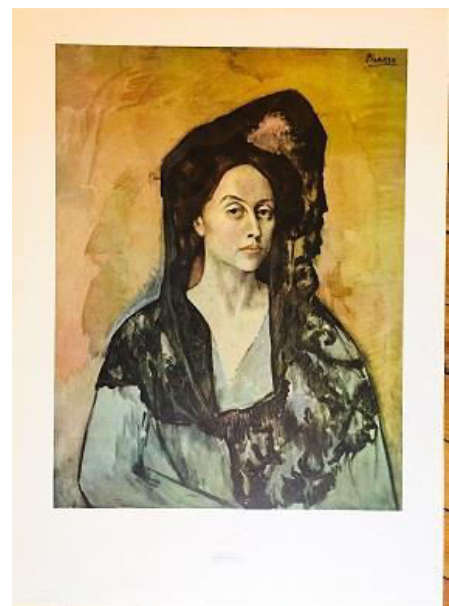
**No. :** 26  
**Title:** *Madame Ricardo Canals 1905 (poster)*  
**Medium:** Lithograph of interpretation (offset)  
**Date:** 1966  
**Publisher:** Museo Picasso Palacio Aguilar, Barcelona  
**Printer:** Foto-Repro, S.A., Barcelona  
**Plate:** 57,5 x 43,5 cm  
**Sheet size:** 75 x 52,5 cm  
**Print run:** 20000  
**Catalogue raisonné:** Orozco's Picasso Posters No. 525.  
 Czwiklitzer dtv 272. Rodrigo 150. Zervos I :263 (painting)



**No. :** 27  
**Title:** *Madame Ricardo Canals (avant la lettre signed)*  
**Medium:** Lithograph of interpretation (offset)  
**Date:** 1966  
**Publisher:** Museo Picasso Palacio Aguilar, Barcelona  
**Printer:** Foto-Repro, S.A., Barcelona  
**Plate:** 57,5 x 43,5 cm  
**Sheet size:** 75 x 52,5 cm  
**Print run:** 60 signed and numbered avant la lettre impressions  
**Catalogue raisonné:** Orozco's Picasso Posters No. 526.  
 Czwiklitzer dtv 272. Rodrigo 150. Zervos I :263 (painting)

**No. :** 28  
**Title:** *Madame Ricardo Canals 1905 (avant la lettre unsigned)*  
**Medium:** Lithograph of

interpretation (offset)  
**Date:** 1966  
**Publisher:** Museo Picasso Palacio Aguilar, Barcelona  
**Printer:** Foto-Repro, S.A., Barcelona  
**Plate:** 57,5 x 43,5 cm  
**Sheet size:** 75 x 52,5 cm  
**Print run:** A few hundred unsigned, unnumbered avant la lettre impressions  
**Catalogue raisonné:** Orozco's Picasso Posters No. 527.  
 Czwiklitzer dtv 272. Rodrigo 150. Zervos I :263 (painting)



Miguel Orozco

Picasso Interpretation Lithographs

No. : 29

**Title:** *L'Attente 1901 (poster)*

**Medium:** Lithograph of interpretation (offset)

**Date:** 1966

**Publisher:** Museo Picasso Palacio Aguilar, Barcelona

**Printer:** Foto-Repro, S.A., Barcelona

**Plate:** 57,5 x 43,5 cm

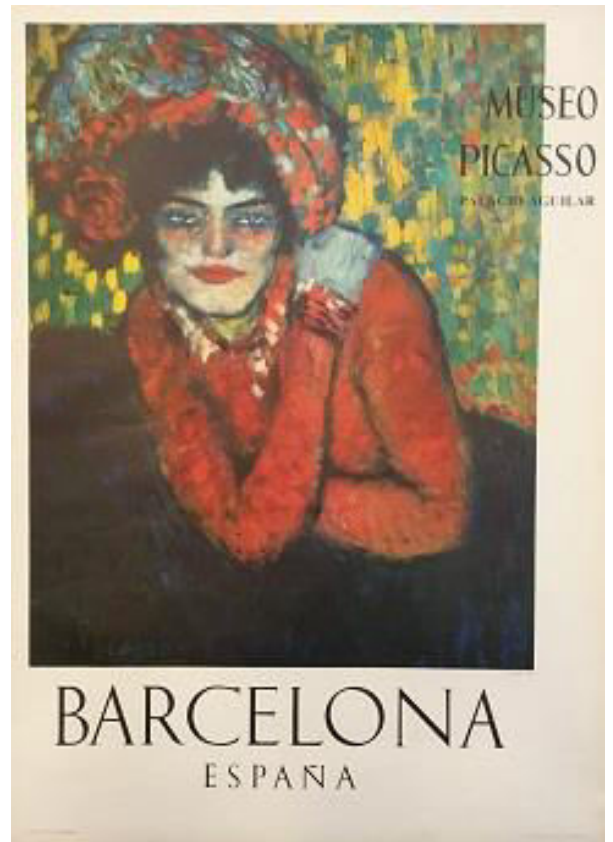
**Sheet size:** 76 x 55 cm

**Print run:** 20000

**Catalogue raisonné:** Orozco's Picasso Posters No. 528.

Czwiklitzer dtv 273. Rodrigo 147. Zervos I :63 (painting)

**Comment:**



No. : 30

**Title:**



*L'Attente 1901 (avant la lettre signed)*

**Medium:** Lithograph of interpretation (offset)

**Date:** 1966

**Publisher:** Museo Picasso Palacio Aguilar, Barcelona

**Printer:** Foto-Repro, S.A., Barcelona

**Plate:** 57,5 x 43,5 cm

**Sheet size:** 76 x 55 cm

**Print run:** 60 signed and numbered avant la lettre impressions

**Catalogue raisonné:** Orozco's Picasso Posters No. 529.

Czwiklitzer dtv 273. Rodrigo 147. Zervos I :63

(painting)

**Comment:** We have not located unsigned avant la lettre proofs of this print

Miguel Orozco

Picasso Interpretation Lithographs

No. : 31

**Title:** *Danseuse naine 1901 (poster)*

**Medium:** Lithograph of interpretation (offset)

**Date:** 1966

**Publisher:** Museo Picasso Palacio Aguilar,  
Barcelona

**Printer:** Foto-Repro, S.A., Barcelona

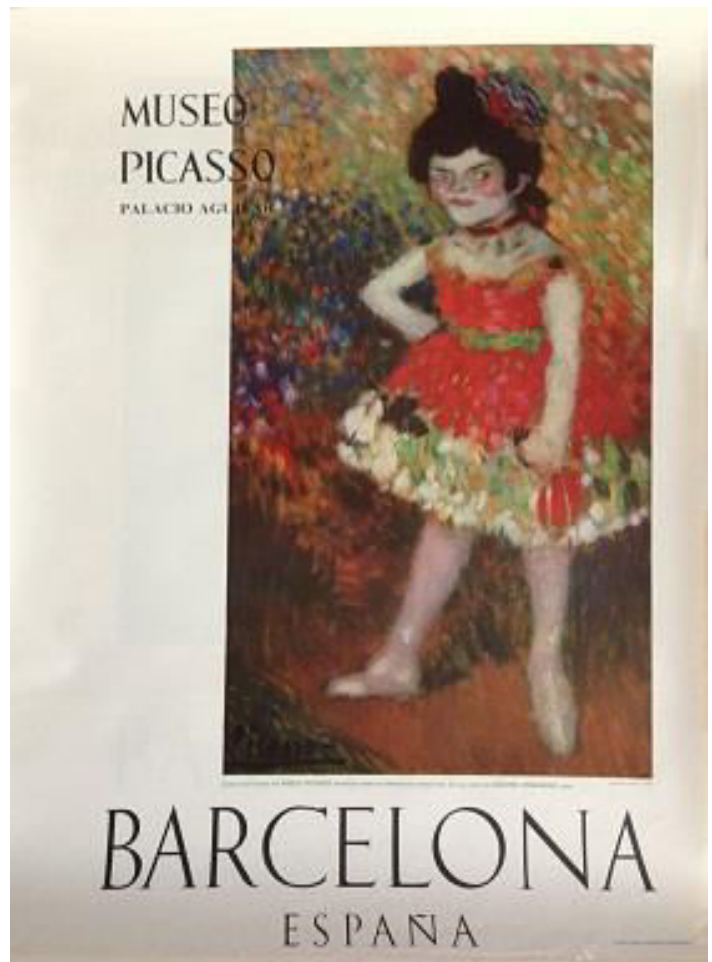
**Plate:** 57.2 x 31.8 cm

**Sheet size:** 76 x 55 cm

**Print run:** 20000

**Catalogue raisonné:** Orozco's Picasso Posters No. 530. Czwiklitzer dtv 274. Rodrigo 145. Zervos I :66 (painting)

**Comment:**



No. : 32

**Title:**

*Danseuse naine 1901 (avant la lettre signed)*

**Medium:** Lithograph of interpretation (offset)

**Date:** 1966

**Publisher:** Museo Picasso Palacio Aguilar, Barcelona

**Printer:** Foto-Repro, S.A., Barcelona

**Plate:** 57.2 x 31.8 cm

**Sheet size:** 76 x 55 cm

**Print run:** 60 signed and numbered avant la lettre impressions

**Catalogue raisonné:** Orozco's Picasso Posters No. 531.

Czwiklitzer dtv 274. Rodrigo 145. Zervos I :66 (painting)

**Comment:** We have not located unsigned avant la lettre proofs of this print



Miguel Orozco

No. : 33

**Title:** *Centre Culturel International (poster)*

**Medium:** Lithograph of interpretation (photo lithograph)

**Date:** 1968

**Publisher:** Centre Culturel International Université de Genève

**Printer:** Mourlot Frères, Paris

**Plate:** 39.5 x 33.3 cm **Sheet size:** 63,5 x 48 cm

**Print run:** 1500 impressions on poster paper

**Catalogue raisonné:** Orozco's Picasso Posters No. 593.

Czwiklitzer dtv 321. Rodrigo 170.

No. : 34

**Title:** *Centre Culturel International (avant la lettre signed)*

**Medium:** Lithograph of interpretation (offset)

**Date:** 1968

**Publisher:** Centre Culturel International Université de Genève

**Printer:** Mourlot

Frères, Paris

**Plate:** 39.5 x 33.3 cm

**Sheet size:** 63,5 x 48 cm

**Print run:** 50 numbered and signed impressions avant la lettre on Vélin d'Arches

**Catalogue raisonné:** Orozco's Picasso Posters No. 594. Czwiklitzer dtv 321. Rodrigo 170.

**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. : 35

**Title:** *Centre Culturel International (avant la lettre unsigned)*

**Medium:** Lithograph of interpretation (offset)

**Date:** 1968

**Publisher:** Centre Culturel

International Université de Genève

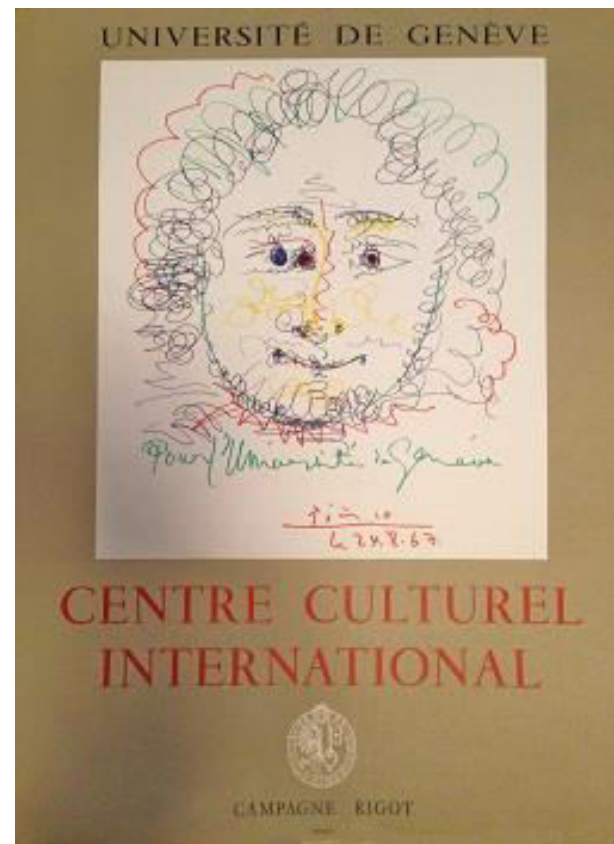
**Printer:** Mourlot Frères, Paris

**Plate:** 39.5 x 33.3 cm **Sheet size:** 63,5 x 48 cm

**Print run:** Unknown number of unsigned, unnumbered avant la lettre impressions

**Catalogue raisonné:** Orozco's Picasso Posters No. 595. Czwiklitzer dtv 321. Rodrigo 170.

Picasso Interpretation Lithographs



Miguel Orozco

Picasso Interpretation Lithographs

No. : 36

**Title:** *Le Cavalier*

**Medium:** Lithograph of interpretation

**Date:** 1968

**Publisher:** Yamet Fine Arts, New York

**Printer:** Mourlot Frères, Paris (Henri Deschamps chromist)

**Sheet size:** 46,2 x 30 cm

**Print run:** 300 numbered and signed proofs

**Catalogue raisonné:** None



No. : 37

**Title:** *Musée dynamique de Dakar (poster)*

**Medium:** Lithograph of interpretation (offset)

**Date:** 1972

**Publisher:** Musée dynamique, Dakar

**Printer:** Mourlot Frères, Paris (Henri Deschamps lithographer)

**Paper:** offset paper

**Plate size:** 57,5 x 44,5 cm

**Sheet size:** 76 x 56,6 cm7

**Print run:** unknown number of impressions on poster paper

**Catalogue raisonné:** Orozco's Picasso Posters No. 775. Czwiklitzer dtv 437. Rodrigo 236



Miguel Orozco

Picasso Interpretation Lithographs

No. : 38

**Title:** *Musée dynamique de Dakar (avant la lettre signed)*

**Medium:** Lithograph of interpretation (offset)

**Date:** 1972

**Publisher:** Musée dynamique, Dakar

**Printer:** Mourlot Frères, Paris (Henri Deschamps lithographer)

**Paper:** Vélín d'Arches

**Plate size:** 57,5 x 44,5 cm

**Sheet size:** 76 x 56,6 cm

**Print run:** 200 numbered and signed impressions on Vélín d'Arches. Some were also signed by Henri Deschamps, .e.g., **Swann Galleries:** 19th & 20th Century Prints & Drawings

Sep 20, 2007 - Sale 2121 Lot 630 Picasso: Musée Dynamique-Dakar. Color lithograph, 1972. 778x541 mm (sheet), full margins. Signed in pencil, lower right. Also signed by the printer, Henri Deschamps, in pencil, lower left.

**Catalogue raisonné:** Orozco's Picasso Posters No. 776. Czwiklitzer dtv 437. Rodrigo 236



No. : 39

**Title:** *Musée dynamique de Dakar (avant la lettre unsigned)*

**Medium:** Lithograph of interpretation (offset)

**Date:** 1972

**Publisher:** Musée dynamique, Dakar

**Printer:** Mourlot Frères, Paris (Henri Deschamps lithographer)

**Paper:** offset, Vélín d'Arches

**Plate size:** 57,5 x 44,5 cm

**Sheet size:** 76 x 56,6 cm

**Print run:** unknown number of impressions

**Catalogue raisonné:** Orozco's Picasso Posters No. 777. Czwiklitzer dtv 437. Rodrigo 236

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 40

**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 Vélín d'Arches

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 111. Czwiklitzer dtv 81. Rodrigo 20.

**Comment :** This is an original poster by Picasso, made by Mourlot following the artist's instructions.

**No.:** 41

**Title:** *Le cubisme 1907 –1914 (avant la lettre)*

**Publisher, Museum or Gallery:** Musée National d'Art Moderne, Paris

**Date:** 1953

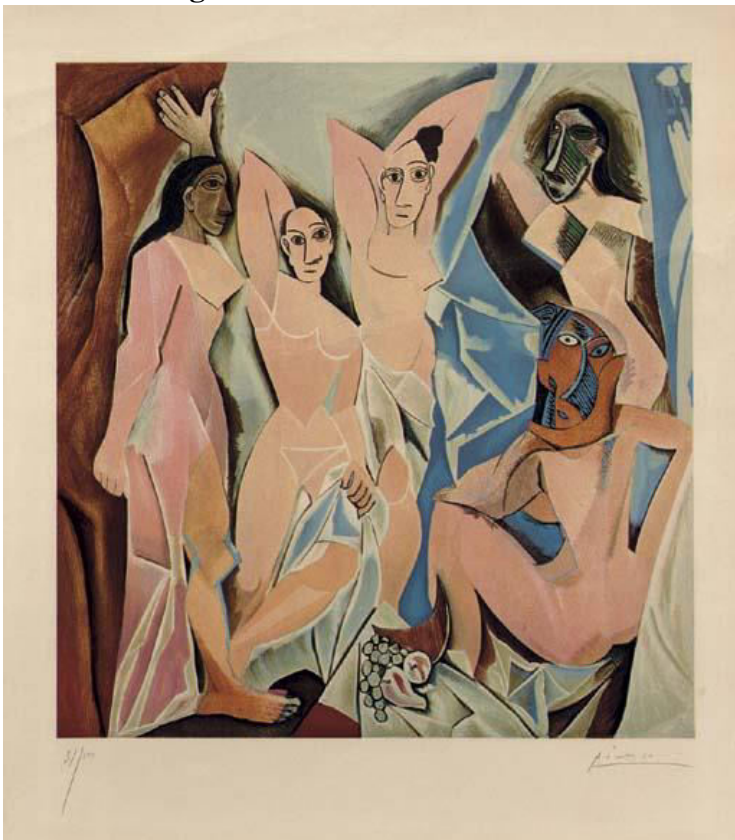
**Size in cm. Plate (sheet):** 49,5 x 47 cm (59 x 53); others (66 x 55 cm)

**Print run:** 100 signed and numbered impressions on Vélín d'Arches; 125 unsigned impressions

**Technique:** Lithograph of interpretation

**Printer:** Mourlot

**Catalogue raisonné:** Orozco's Picasso Posters No.



112. Not in Czwiklitzer Not in Rodrigo .

**Comment :** Czwiklitzer and Rodrigo mention the impressions on Vélín d'Arches, but do not say that this was the avant la lettre edition.

**Sold by:**

**Christie's:** 2006 | Live Auction 1719

Prints And Multiples Lot 265

After Pablo Picasso. Property From The Cleveland Museum Of Art Sold To Benefit Future Acquisitions Les Demoiselles d'Avignon Price realised USD 36,000 Estimate USD 10,000 – USD 15,000 Closed: 1 Nov 2006 lithograph in colors, circa 1955, on Arches, signed in pencil, numbered 31/100, with margins, the paper slightly toned, traces of old creasing, two lightly skinned areas at the reverse of the upper margin corners, otherwise in good condition L. 19 5/8 x 18 1/2 in. (498 x 470 mm.) S. 26 1/4 x 22 in. (667 x 559 mm.)

Miguel Orozco

No.: 42

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

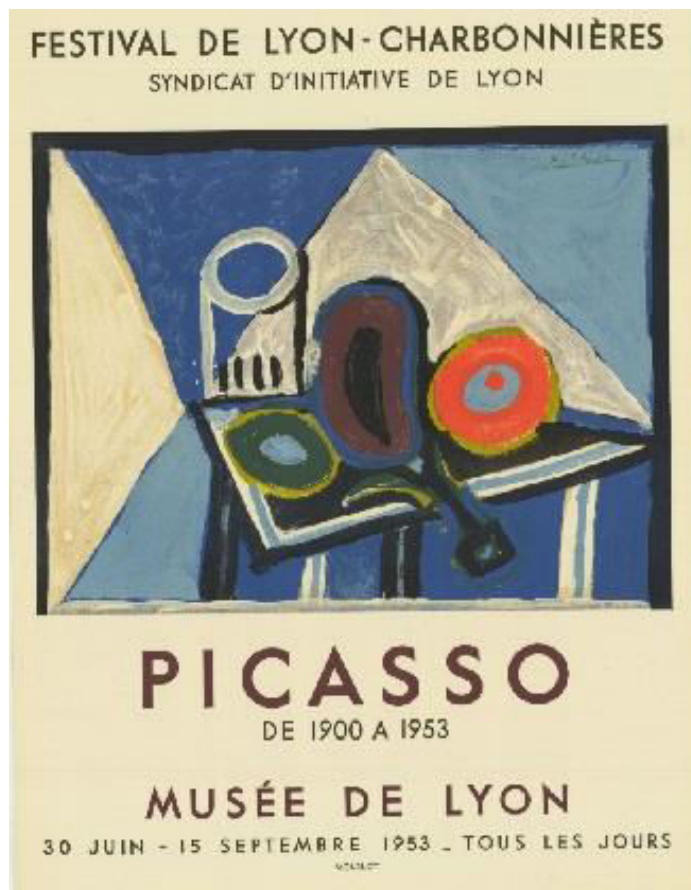
Print run: 1000 impressions

Technique: Lithograph of interpretation

Printer: Mourlot Frères, Paris

Catalogue raisonné: Orozco's Picasso Posters No. 117. Czwiklitzer dtv 85. Rodrigo 23.

Picasso Interpretation Lithographs



No.: 43

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 Vélin 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 below)

Technique: Lithograph of interpretation

Printer: Mourlot Frères, Paris

Catalogue raisonné: Orozco's Picasso Posters No. 118. Not in Czwiklitzer Not in Rodrigo .



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 44

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 133. Czwiklitzer dtv 92. Rodrigo 27.

**Comment :** This is again an original poster designed by Picasso

**No.:** 45

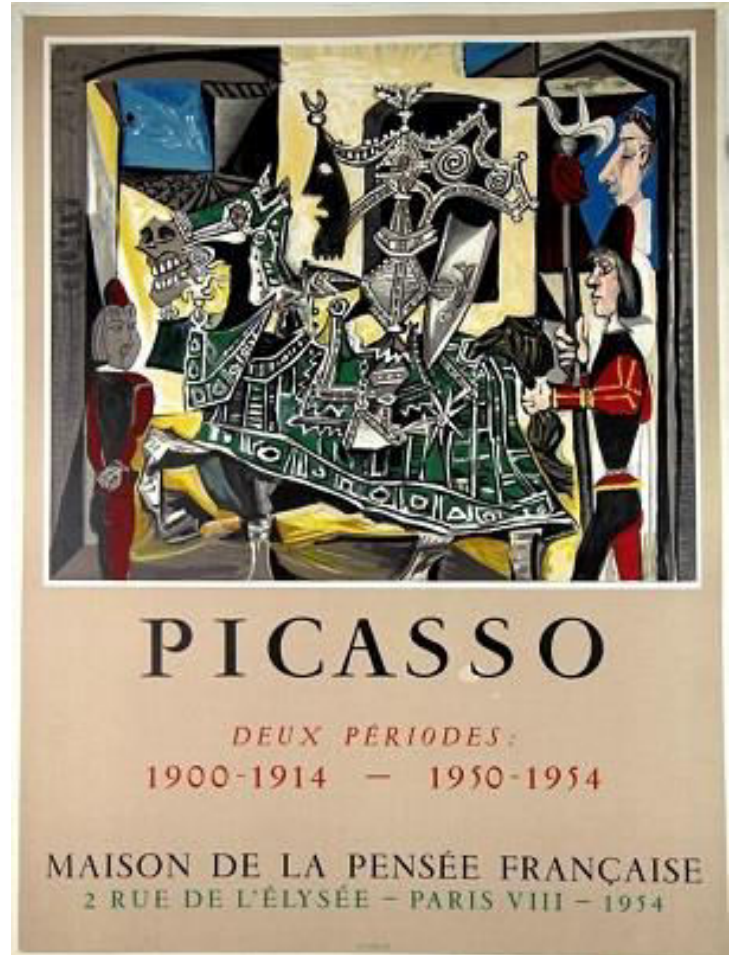
**Title:** *Picasso Deux periodes (avant la lettre)*

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 134. Not in Czwiklitzer Not in Rodrigo .

**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.

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 46

**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

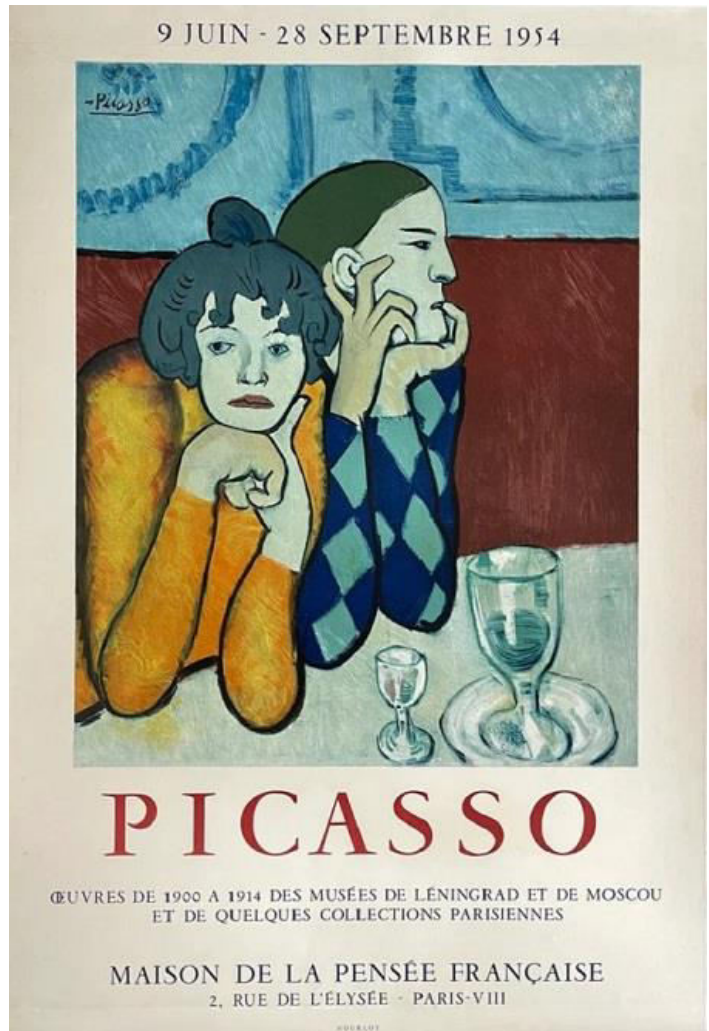
**Print run:** 1000 impressions

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 143. Czwiklitzer dtv 97. Rodrigo 30.

**No.:** 47



**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 Vélín d'Arches (Czwiklitzer). Actually the signed edition is only of 125 impressions

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 143. Not illustrated in Czwiklitzer. Not in Rodrigo

**Comment :** Rodrigo ignores the existence of avant la lettre impressions

**No.:** 48

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 191. Czwiklitzer dtv 119. Not in Rodrigo .



**No.:** 49

**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 Vélín d'Arches. There were in fact 50 avant la lettre signed and numbered impressions

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 192. Not in Czwiklitzer Not in Rodrigo .



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 50

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 168. Czwiklitzer 104 Rodrigo 38 Zervos XIII :302

**No.:** 51

**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 of interpretation

**Printer:**

Mourlot Frères, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 169. Not in Czwiklitzer Not in Rodrigo 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

**Sold by:**

**Swann:** 19th & 20th Century Prints & Drawings

Sep 24, 2009 - Sale 2187 Lot 623 Price Realized: \$ 27,600

Estimate: \$ 15,000 - \$ 20,000

Dame assise. Color lithograph, 1955. 920x603 mm; 36 1/4x23 3/4 inches. Signed and numbered 7/100 in pencil, lower margin.

Printed by Mourlot, Paris. Czwiklitzer 104.

**Christie's** 2014 | LIVE AUCTION 1553 PRINTS & MULTIPLES LOT 106

Dora Maar Price realised GBP 30,000 Estimate GBP 12,000 – GBP 18,000 Closed: 17 Sep 2014

lithograph in colours, 1955, on Arches wove paper, signed in pencil, numbered 87/100 (there was also an unsigned poster edition of five hundred copies), published by the Musée des Arts Décoratifs, printed by Mourlot, Paris, with wide margins, probably

the full sheet, in good condition L. 920 x 600 mm., S. 1040 x 695 mm.

Miguel Orozco

Picasso Interpretation Lithographs

No.: 52

Title: *Les déjeuners Dessins Originaux de Picasso.*

Publisher, Museum or Gallery: Galerie Madoura, Cannes

Date: 1962

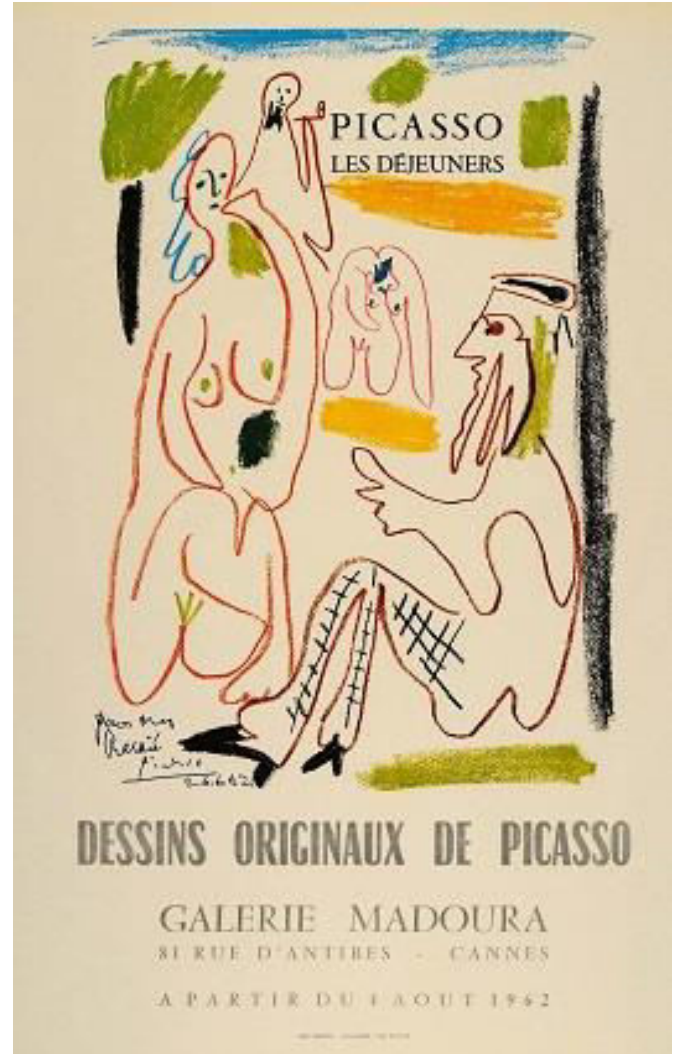
Size in cm. Plate (sheet): 52 x 37,5

Print run: 1025 impressions

Technique: Typography (Czwiklitzer). Most likely offset lithograph

Catalogue raisonné: Orozco's Picasso Posters No. 429. Czwiklitzer 218 Rodrigo 130

Printer: Arnéra, Vallauris



No. 53

Title: *Les déjeuners Dessins Originaux de Picasso (avant la lettre signed)*

Publisher, Museum or Gallery: Galerie Madoura, Cannes

Date: 1962

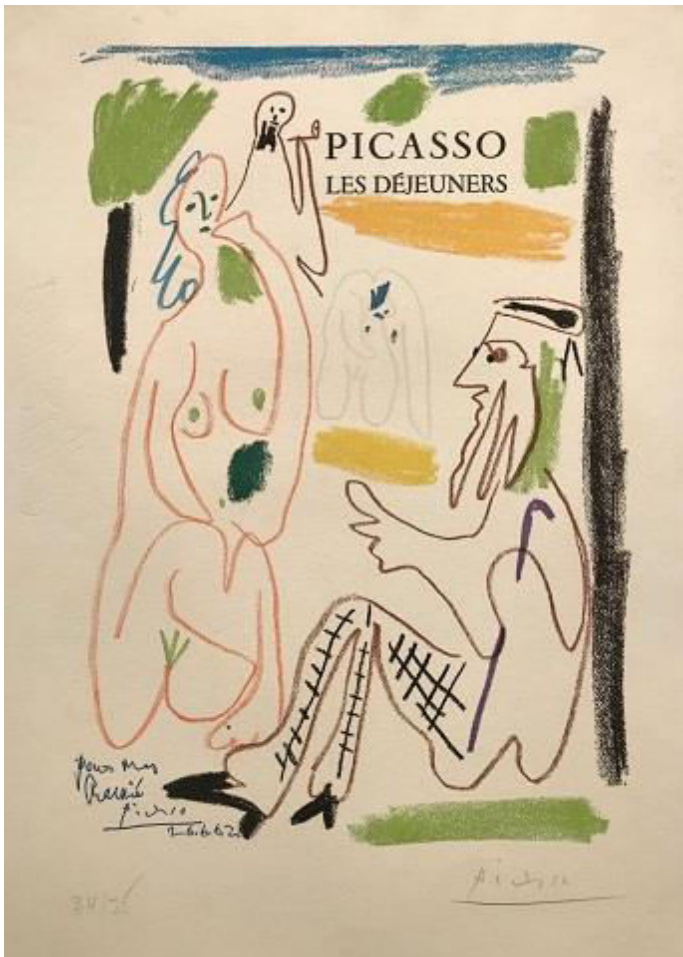
Size in cm. Plate (sheet): 52 x 37,5

Print run: 75 signed and numbered impressions on Vélín d'Arches

Technique: Typography (Czwiklitzer). Most likely offset lithograph

Printer: Arnéra, Vallauris

Catalogue raisonné: Orozco's Picasso Posters No. 430. Not in Czwiklitzer Not in Rodrigo



Miguel Orozco

No.: 54

Title: *Sculptures – Dessins*

Publisher, Museum or Gallery: Maison de la Pensée Française

Date: 1958

Size in cm. Plate (sheet): 74 x 52

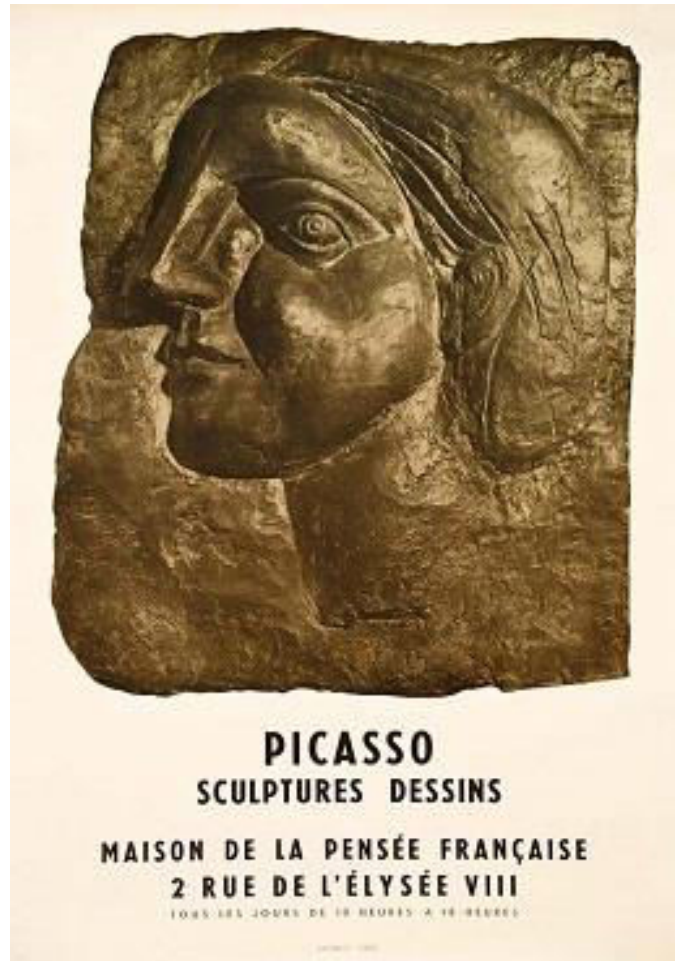
Print run: 800 impressions of the poster

Technique: Lithograph of interpretation

Printer: Mourlot Frères, Paris

Catalogue raisonné: Orozco's Picasso Posters No. 280. Czwiklitzer 146 Not in Rodrigo

Picasso Interpretation Lithographs



No.: 55

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 of interpretation

Printer: Mourlot Frères, Paris

Catalogue raisonné: Orozco's Picasso Posters No. 281. Not illustrated in Czwiklitzer Not in Rodrigo

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.

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 56

**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 of interpretation

**Printer:** Unknown

**Catalogue raisonné:** Orozco's Picasso Posters No. 372.

Not in Czwiklitzer Not in Rodrigo Not in Bloch nor Murlot



Miguel Orozco

Picasso Interpretation Lithographs

No.: 57

Title: *Ceramiques Editions Madoura Gravures Originales*

Publisher, Museum or Gallery: Galerie Lucie Weill, Paris December 1967 – January 1968

Date: 1967

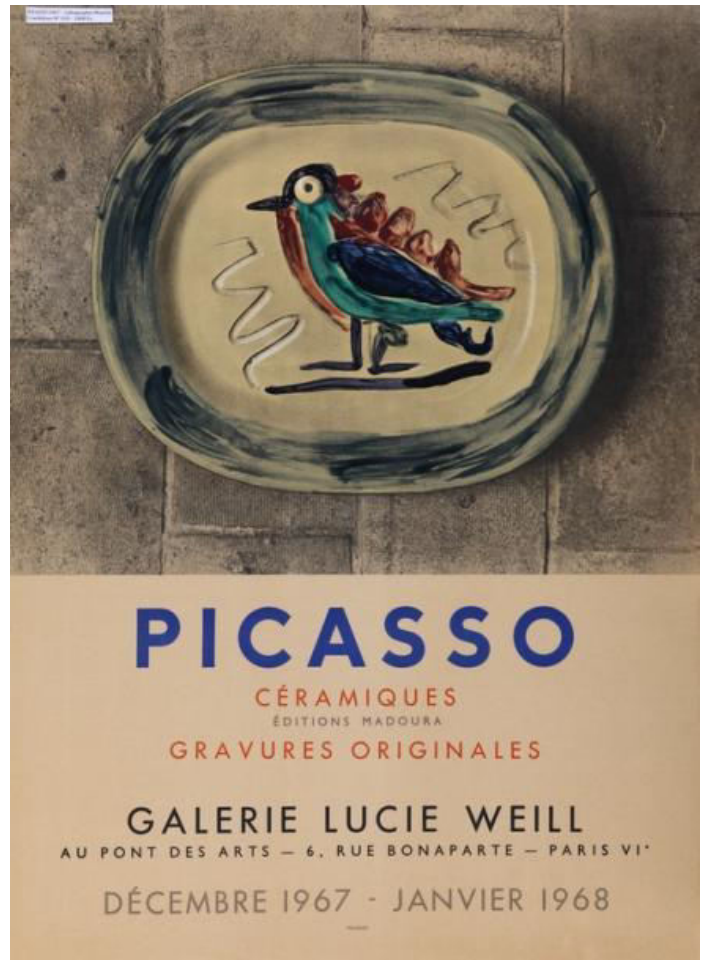
Size in cm. Plate (sheet): 67 x 48,5

Print run: 1000 impressions

Technique: Lithograph of interpretation

Printer: Mourlot Frères, Paris

Catalogue raisonné: Orozco's Picasso Posters No. 591. Czwiklitzer 319 Rodrigo 169



No.: 58

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 x 48,5

Print run: 100 signed and numbered avant la lettre

impressions plus many unsigned, unnumbered proofs

Technique: Lithograph of interpretation

Printer: Mourlot Frères, Paris

Catalogue raisonné: Orozco's Picasso Posters No. 592. Not in Czwiklitzer Not in Rodrigo

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.

Miguel Orozco

Picasso Interpretation Lithographs

No. : 59

**Title:** *La Provence point Oméga*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Imprimerie Union, Paris

**Printer:** Imprimerie Union, Paris

**Paper:** Auvergne

**Plate size:**

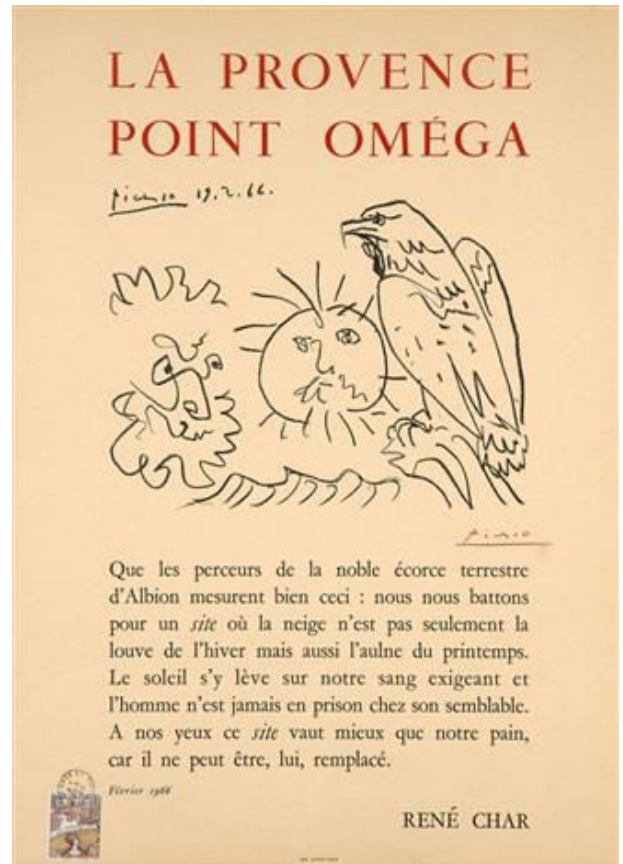
**Sheet size:** 15,5 x 11 cm (booklet) 76,5 x 56 cm (poster)

**Print run:** 45 copies with the poster

**Catalogue raisonné:** Orozco's Picasso Books No. 235.

Not in Cramer Not in Reuße Not in Mourlot

**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.



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 60  
**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 of interpretation  
**Printer:** Imprimeries Réunis, Lausanne  
**Catalogue raisonné:** Orozco's Picasso Posters No. 697. Czwiklitzer 387 Not in Rodrigo



**No.:** 61



**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 of interpretation  
**Printer:** Imprimeries Réunis, Lausanne  
**Catalogue raisonné:** Orozco's Picasso Posters No. 698. Not in Czwiklitzer Not in Rodrigo

**3. Other signed interpretation lithographs**

**No. :** 62

**Title:** *Portrait de Nusch Éluard /  
Femme nue*

**Medium:** Offset Lithograph of  
interpretation

**Date:** circa 1950

**Publisher:** Unknown

**Printer:** Mourlot

**Sheet size:** 91 × 67 cm

**Print run:** 200 ?

**Catalogue raisonné:** None

**Comment :** See below original 1941 oil  
on canvas *Portrait de Nusch*. Paris,  
Centre Georges Pompidou 73 x 60 cm



Miguel Orozco

Picasso Interpretation Lithographs

No. : 63

**Title:** *Jacqueline (La Dame aux Dés)*

**Medium:** Lithograph of interpretation

**Date:** 1958

**Publisher:** Mourlot, Paris

**Printer:** Mourlot, Paris

**Paper:** Vélín. Japon,

**Plate size:** 50 x 30 cm (48,5 x 29 cm)

**Sheet size:** 55,5 x 38cm

**Print run:** 100 numbered and signed proofs

**Catalogue raisonné:** None

**Comment :** The following lithographs have been showing up in auctions and art galleries over the last 30 years, but there is no certainty about their authenticity, particularly the second signatures. But they constitute a joyful –and picassian– way to play with colors



No. :64

**Title:** *Jacqueline (La Dame aux Dés)*

**Medium:** Lithograph of interpretation

**Date:** 1958

**Publisher:** Mourlot, Paris

**Printer:** Mourlot, Paris

**Paper:** Vélín. Japon,

**Plate size:** 50 x 30 cm (48,5 x 29 cm)

**Sheet size:** 55,5 x 38cm

**Print run:** 100 numbered and signed proofs

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 65

Title: *Jacqueline (La Dame aux Dés)*

Medium: Lithograph of interpretation

Date: 1958

Publisher: Mourlot, Paris

Printer: Mourlot, Paris

Paper: Vélin. Japon,

Plate size: 50 x 30 cm (48,5 x 29 cm)

Sheet size: 55,5 x 38cm

Print run: 100 numbered and signed proofs

Catalogue raisonné: None



No. : 66

Title:

*Jacqueline (La Dame aux Dés)*

Medium:

Lithograph of interpretation

Date: 1958

Publisher:

Mourlot, Paris

Printer: Mourlot, Paris

Paper: Vélin. Japon,

Plate size: 50 x 30 cm (48,5 x 29 cm)

Sheet size: 55,5 x 38cm

Print run: 100 numbered and signed proofs

Catalogue raisonné: None



No. : 67

Title: *Jacqueline (La Dame aux Dés)*

Medium: Lithograph of interpretation

Date: 1958

Publisher: Mourlot, Paris

Printer: Mourlot, Paris

Paper: Vélin. Japon,

Plate size: 50 x 30 cm (48,5 x 29 cm)

Sheet size: 55,5 x 38cm

Print run: 100 numbered and signed proofs

Catalogue raisonné: None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 68

**Title:** *Jacqueline (La Dame aux Dés)*

**Medium:** Lithograph of interpretation

**Date:** 1958

**Publisher:** Mourlot, Paris

**Printer:** Mourlot, Paris

**Paper:** Vélin. Japon,

**Plate size:** 50 x 30 cm (48,5 x 29 cm)

**Sheet size:** 55,5 x 38cm

**Print run:** 100 numbered and signed proofs

**Catalogue raisonné:** None



No. : 69

**Title:**  
*Jacqueline  
(La Dame aux  
Dés)*

**Medium:**  
Lithograph  
of interpretation

**Date:** 1958

**Publisher:** Mourlot, Paris

**Printer:** Mourlot, Paris

**Paper:** Vélin. Japon,

**Plate size:** 50 x 30 cm (48,5 x 29 cm)

**Sheet size:** 55,5 x 38cm

**Print run:** 100 numbered and signed proofs

**Catalogue raisonné:** None



No. : 70

**Title:** *Jacqueline (La Dame aux Dés)*

**Medium:** Lithograph of interpretation

**Date:** 1958

**Publisher:** Mourlot, Paris

**Printer:** Mourlot, Paris

**Paper:** Vélin. Japon,

**Plate size:** 50 x 30 cm (48,5 x 29 cm)

**Sheet size:** 55,5 x 38cm

**Print run:** 100 numbered and signed proofs

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 71

**Title:** *Jacqueline (La Dame aux Dés)*

**Medium:** Lithograph of interpretation

**Date:** 1958

**Publisher:** Mourlot, Paris

**Printer:** Mourlot, Paris

**Paper:** Vélin. Japon,

**Plate size:** 50 x 30 cm (48,5 x 29 cm)

**Sheet size:** 55,5 x 38cm

**Print run:** 100 numbered and signed proofs

**Catalogue raisonné:** None

**Comment:**

No. : 72

**Title:** *Jacqueline (La Dame aux Dés)*

**Medium:** Lithograph of interpretation

**Date:** 1958-1960

**Publisher:** Mourlot, Paris



**Printer:**

Mourlot, Paris

**Paper:** Vélin. Japon,

**Plate size:** 50 x 30 cm (48,5 x 29 cm)

**Sheet size:** 55,5 x 38cm

**Print run:** 100 numbered and signed proofs

**Catalogue raisonné:** None

**Sold by**

**Ketterer:** Sale: 486 / *Art of the 20/21 Century III*, June 08. 2019 in Munich Lot 366 Pablo Picasso - Jacqueline (La Dame aux Dés) Lot description Jacqueline (La Dame aux Dés). Um 1960. Lithograph in colors after a color chalk drawing by Picasso from 1958. Signed and numbered. Dated in the stone as well as with the name and the register mark. From an edition of 100 copies. On black wove paper. 54.5 x 39 cm (21.4 x 15.3 in) , size of sheet. Estimate:€ 4,000 / \$ 3,760 Sold:€ 11,250 / \$ 10,575 (incl. 25% surcharge)

Jacqueline (La Dame aux Dés). Um 1960.

Lithograph in colors after a color chalk drawing by Picasso from 1958.

Signed and numbered. Dated in the stone as well as with the name and the register mark. From an edition of 100 copies. On black wove paper. 54.5 x 39 cm (21.4 x 15.3 in) , size of sheet.



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 73

**Title:** *Venus et l'Amour voleur de miel*

**Publisher, Museum or Gallery:**

Editions Paul Rosenberg, Paris

**Date:** 1960

**Size in cm. Plate (sheet):** 64.1 x

50.2 cm (76.2 x 57.5 cm)

**Print run:** 300 signed and numbered proofs

**Technique:** Lithograph of interpretation

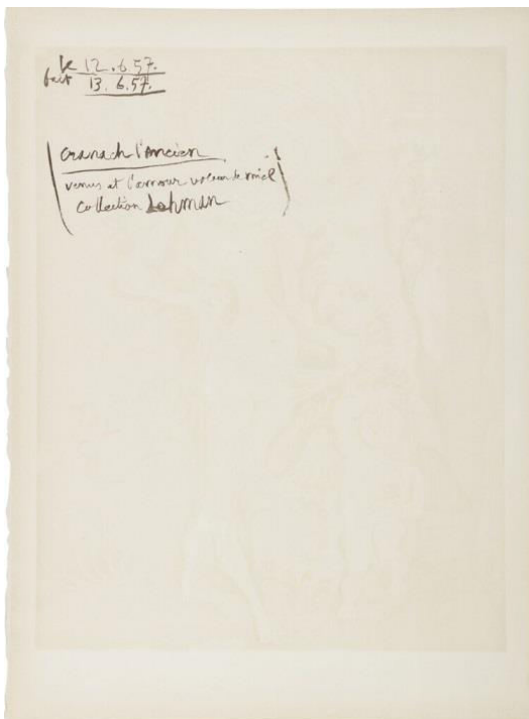
**Paper:** Vélín d'Arches

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Not in Czwiklitzer; Not in Rodrigo 225. Not in Orozco's Picasso Posters

**Comment :** The reverse contains the following printed inscription from an additional plate: 'Venus et l'amour voleur de miel, collection Lehman, le 12.6.57, fait. 13.6.57, Cranach l'Ancien.' This text was printed in script on a second plate to reflect the original paintings provenance association in the Lehman collection.

**Proofs sold by: Swann Galleries:**  
Sale 2585 - Lot 343 Price Realized: \$



16,250 Estimate: \$ 7,000 - \$ 10,000 PABLO PICASSO (after) Venus et l'Amour voleur de miel. Color lithograph, circa 1960. 642x496 mm; 25 1/4x19 1/2 inches, full margins. Signed in red crayon, lower right. With the lithographed text verso. Printed by Mourlot, Paris. A very good impression of this large lithograph, with strong colors. Signature: Signed in blue pencil lower right; dated 12.6.57 in plate upper left in image; printed le 12.6.57/fait 13.6.57/Cranach l'Ancien/Venus et l'amour voleur de miel/Collection Lehman verso. Published by Editions Paul Rosenberg, Paris; printed by Mourlot, Paris Edition: Proof aside from the edition of 300

Miguel Orozco

No. : 74

**Title:** *Nature Morte avec Fleur*

**Medium:** Lithograph of interpretation

**Date:** 1961

**Publisher:** Unknown

**Printer:** Unknown

**Paper:** cream wove paper

**Sheet size:** 41 x 30 cm

**Print run:** 150 numbered and signed proofs

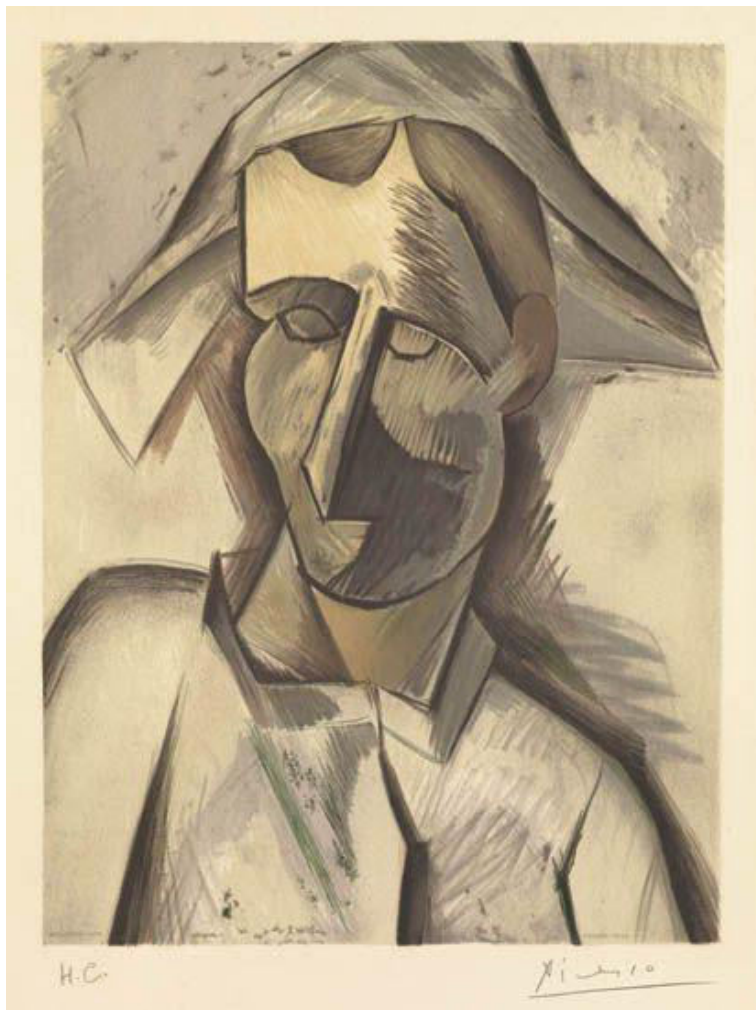
**Catalogue raisonné:** None

**Sold by: Swann:** 19th & 20th Century Prints & Drawings  
Sep 24, 2009 - Sale 2187 Lot 628 Price Realized: \$ 1,800  
Estimate: \$ 2,000 - \$ 3,000 Nature Morte avec Fleur. Color lithograph on cream wove paper. 410x300 mm; 16 1/8x11 3/4 inches, full margins. Signed and numbered 26/150 in pencil, lower margin. A good impression.

No. : 75

**Title:** *Arlequin (Un éventail I signed)*

**Medium:** Offset Lithograph of interpretation



Picasso Interpretation Lithographs



**Date:** 1962

**Publisher:** Editions Leda, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

**Paper:** Vélin d'Arches

**Size:** 28 x 35 cm

**Print run:** 60 hors commerce for the artist, who signed a number of them

**Catalogue raisonné:** Orozco's Picasso Books No.213; Not in Cramer

**Sold by:**

**Swann:** 19th & 20th Century Prints & Drawings

Sep 21, 2010 - Sale 2222

Lot 519

Price Realized: \$ 7,800

Show Hammer Price?

Estimate: \$ 8,000 - \$ 12,000

PABLO PICASSO (after)

Tête d'Arlequin.

Color lithograph on cream wove Arches, circa 1960. 460x345 mm; 18 1/8x13 5/8 inches, full margins. An hors commerce impression.

Signed and inscribed "H.C." in pencil, lower margin. Lithographed by Henri Deschamps, Paris. A very good impression.

Miguel Orozco

No. : 76

**Title:** *Portrait d'une fille (Maya)*

**Medium:** Offset Lithograph of interpretation

**Date:** 1950

**Publisher:** Mourlot, Paris

**Printer:** Mourlot, Paris

**Paper:** Vélin. Japon,

**Plate size:** 73 x 53.3 cm

**Sheet size:** 87 x 61 cm

**Print run:** 200 numbered and signed proofs

**Catalogue raisonné:** None

*Photo. Mourlot and Gaston Tutin, 1950*



Picasso Interpretation Lithographs



No. : 77

**Title:** *L'Arrivée du Chevalier*

**Medium:** Lithograph of interpretation



**Date:** 1971

**Publisher:** Mourlot, Paris

**Printer:** Mourlot, Paris

**Paper:** Vélin. Japon,

**Plate size:** 50 x 30 cm

(48,5 x 29 cm)

**Sheet size:** 47,5 x 74,5 cm

**Print run:** 350 numbered and signed proofs

**Catalogue raisonné:** None

#### 4. Picasso's lithographs for the communist press and other leftist causes

##### Works for *Le Patriote* and other newspapers

**No.:** 78

**Title:** *Le Roi (Nice Carnaval)*

**Publisher:** 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 of interpretation

**Printer:** Imprimerie de la Victoire, Nice

**Catalogue graphic work :** Orozco's Picasso Posters No. 90. Not in Czwiklitzer. Not in Rodrigo

**Comment :** This print reproduces in lithography 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. *Le Patriote* 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<sup>20</sup>, 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. There is another, more recent edition published by the *Mouvement pour la Paix*



**No.:** 79

**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 Lithograph of interpretation

**Printer:** Le Patriote, Nice

**Catalogue graphic work :** Orozco's Picasso Posters No. 91

**Comment :** This is a repeat poster of the cover page for *Le Patriote* published on April 6, 2013 on the 40<sup>th</sup> anniversary of Picasso's death.



<sup>20</sup> Tabaraud, Georges *Mes années Picasso*, Éditions Plon, Paris, 2002

Miguel Orozco

Picasso Interpretation Lithographs

No. : 80

**Title:** *L'Année nouvelle (Humanité Dimanche)*

**Medium:** offset Lithograph of interpretation

**Date:** December 1953 L'Humanité dimanche 6<sup>o</sup> année, n° 274", 1953

**Publisher:** Journal l'Humanité,  
Paris

**Printer:** Mourlot, Paris

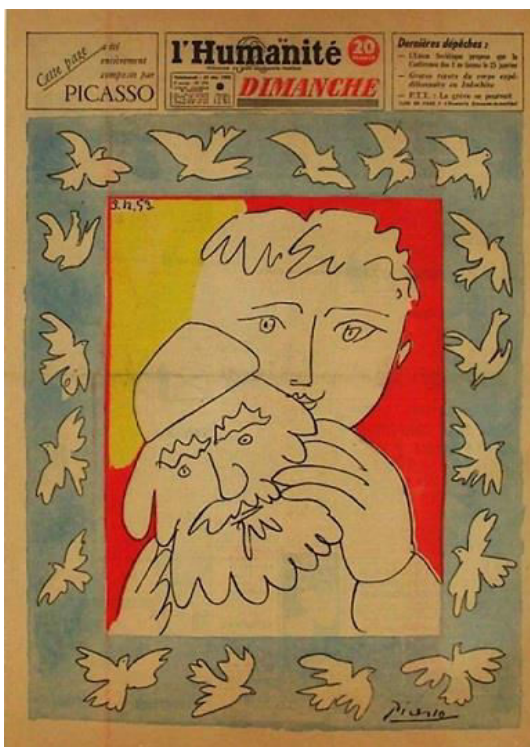
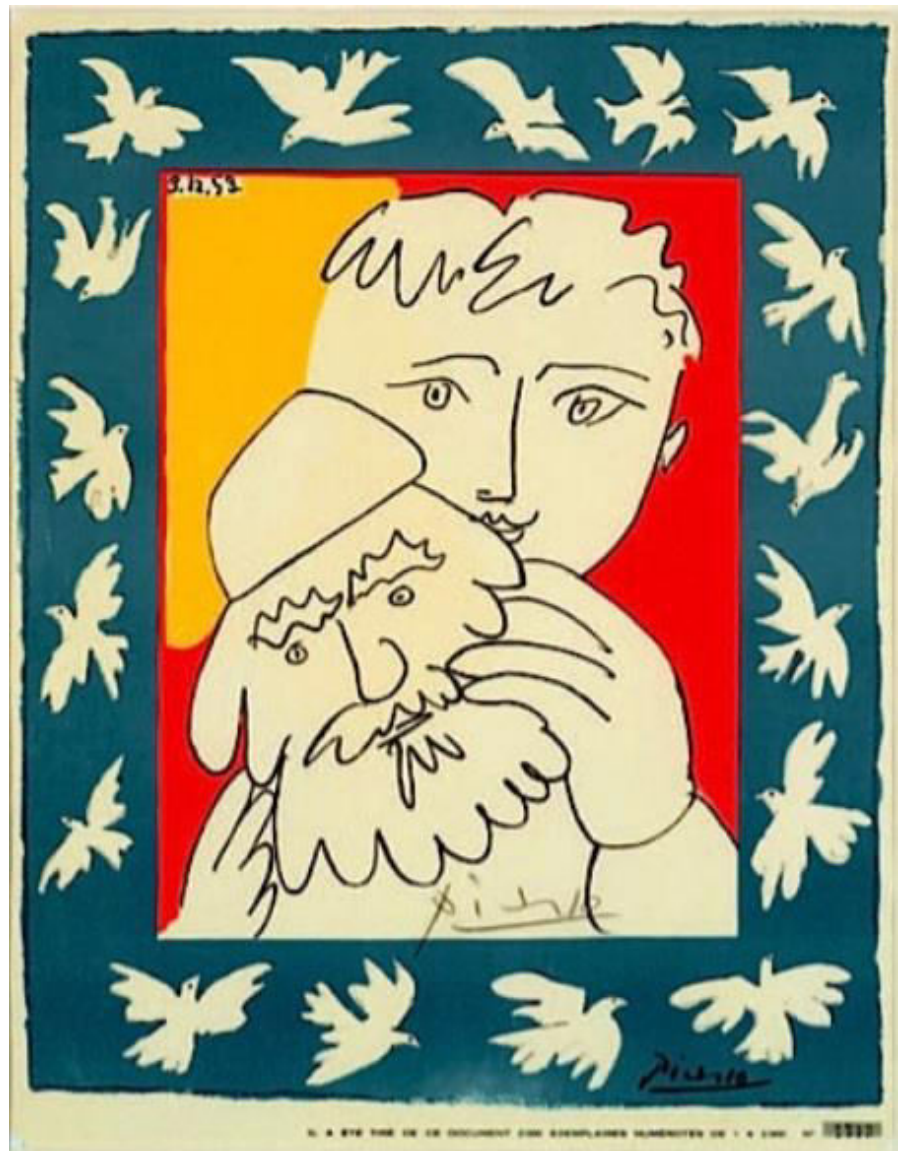
**Paper:** Vélín d'Arches

**Sheet size:** 51,2 x 40 cm

**Print run:** 2,000 numbered proofs,  
some signed by Picasso

**Catalogue Raisonné:** Orozco Posters  
No. 125 ; Not in Czwiklitzer; Not in  
Rodrigo; Not in Bloch; Picasso dessins  
pour la presse No. 32

**Comment:** 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.



No. : 81

Title: *Fou du Roi (Carnival)*

Medium: offset Lithograph of interpretation

Date: 1958

Publisher: Mouvement pour la Paix / Succession Picasso

Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 48 x 40 cm

Sheet size: 65 x 50 cm

Print run: 300 numbered and signed proofs ? plus 1000 unsigned proofs

Catalogue Raisonné: Not in Orozco Posters; Not in Czwiklitzer; Not in Rodrigo; Not in Bloch;

Comment: One proof sold by

Swann: 19th & 20th Century Prints & Drawings Sep 20, 2018 - Sale 2485 Lot 391 La Folie. Price Realized: \$ 11,250 Estimate: \$ 3,000 - \$ 5,000 PABLO PICASSO (after) La Folie. Lithograph, 1958. 470x370 mm; 18



1/2x14 1/2 inches, full margins. Artist's proof, aside from the edition of 300. Signed and inscribed "E.A" in pencil, lower margin. A very good impression with strong colors.

**No.:** 82

**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 Vélín d'Arches

**Technique:** Lithograph of interpretation

**Printer:** Unknown

**Catalogue Raisonné:** Orozco Posters No. 363 ; Not in Czwiklitzer; Not in Rodrigo; Not in Bloch;

**Comment :** Based on Le patriote's cover page for February 14th, 1961



**No.:** 83

**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 of interpretation

**Printer:** Unknown

**Catalogue Raisonné:** Orozco Posters No. 414

Not in Czwiklitzer; Not in Rodrigo; Not in Bloch;

**Comment :** Based on Le patriote's cover page for 6 March 1962



**No.:** 84

**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 of interpretation

**Printer:** Unknown

**Catalogue Raisonné:** Orozco Posters No. 456 ; Not in Czwiklitzer; Not in Rodrigo; Not in Bloch

**Comment :** Based on *Le patriote*'s cover page for February 11, 1964



**No.:** 85

**Title:** *Carnaval 1966*

**Publisher, Museum or Gallery:** Le Patriote

**Date:** 1966

**Size in cm. Plate (sheet):** (52 x 43)

**Technique:** Lithograph of interpretation

**Printer:** Mourlot

**Catalogue Raisonné:** Orozco Posters No. 565 ;

Not in Czwiklitzer;  
Not in Rodrigo; Not  
in Bloch Zervos  
XXV.194

**Comment :** Based  
on *Le patriote's*  
cover page for  
February 22, 1966



**No.:** 86

**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 of interpretation

**Printer:** Unknown  
**Catalogue Raisonné:**  
Orozco Posters No.  
569 ; Not in  
Czwiklitzer; Not in  
Rodrigo; Bloch 1242  
Baer 1852  
Lieberman 117

**Comment :** Based on  
*Le patriote's* cover  
page for 7 October  
1967. Drawn by  
Picasso on 27  
September 1967.



**No.:** 87

**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 of interpretation

**Printer:** Mourlot

**Catalogue Raisonné:** Orozco Posters No. 606 ; Not in Czwiklitzer; Not in Rodrigo; Not in Bloch

**Comment :** Based on *Le patriote*'s cover page for February 24- March 1st, 1968 . Commercialized by Le Patriote



Miguel Orozco

Picasso Interpretation Lithographs

No.: 88

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 of interpretation

Printer: Unknown

Catalogue Raisonné: Orozco Posters No.  
235 ; Not in Czwiklitzer; Not in Rodrigo; Not  
in Bloch

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



Miguel Orozco

No.: 89

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 Vélín d'Arches

Technique: Lithograph of interpretation

Printer: Unknown

Catalogue Raisonné: Orozco Posters No. 363 ; Not in Czwiklitzer; Not in Rodrigo; Not in Bloch

offset lithograph and collotype in colors

Comment : Based on *Le patriote's* cover page for February 14th, 1961

Picasso Interpretation Lithographs



**No.:** 90

**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 of interpretation

**Printer:** Unknown

**Catalogue Raisonné:** Orozco Posters No. 414 ; Not in Czwiklitzer; Not in Rodrigo; Not in Bloch

**Comment :** Based on *Le patriote's* cover page for 6 March 1962



Miguel Orozco

Picasso Interpretation Lithographs

No. : 91

Title: *La danse/ Vive la paix*

Medium: Lithograph of interpretation

Date: 1954

Publisher: L'Humanite, Paris

Printer:

Paper: Johannot

Plate size: 59.69 x 45.72 cm

Sheet size: 65,5 x 50,4 cm

Print run: Unknown

Catalogue raisonné: Not in any catalogue

Comment: One proof sold by

Swann: 19th & 20th Century Prints & Drawings Mar 04, 2003 - Sale 1962 Lot 512 Price Realized: \$ 2,530 Estimate: \$ 1,200 - \$ 1,800 PABLO PICASSO (after)

La Danse. Lithograph, 1960. 65,5 x 50,4 mm; 25 3/4x20 inches (sheet), full margins. Signed in pencil, lower right. A very good impression.

For sale in 2023:

: ([https://www.1stdibs.com/art/prints-works-on-paper/figurative-prints-works-on-paper/pablo-picasso-vive-la-paix/id-a\\_198732/](https://www.1stdibs.com/art/prints-works-on-paper/figurative-prints-works-on-paper/pablo-picasso-vive-la-paix/id-a_198732/)) Title: Vive la Paix! Year:

1954 Medium: Lithograph on Johannot Paper, signed in the plate Size: 23.5 x 18 in. (59.69 x 45.72 cm) Frame Size: 34 x

28 inches Gallery Location Long Island City, NY Reference Number 1stDibs: LU466198732



Miguel Orozco

Picasso Interpretation Lithographs

No. : 92

Title: *Don Quixote*

Medium: Lithograph of interpretation

Date: 1955

Publisher: Les Lettres Françaises, Paris

Printer:

Paper: Arches, Ingres

Plate size: 36 x 29 cm

Sheet size: 55 x 37 cm

Print run: 400 copies on Arches paper and 1,000 copies on Ingres paper, sold by Les Lettres Françaises;

Catalogue raisonné: Czwiklitzer 163

Comment:

The drawing was made on August 10, 1955 for the August 18-24 issue (No. 581) of Les LETTRES françaises, a weekly French journal directed by Aragon, in celebration of the 350th anniversary of the publication of Don Quixote, Part I. The journal presented articles (p 1, 9-11) by José Bergamín, Jean Marcenac, Antoine Adam, Alice Ahrweiler, and Pierre Darmangeat, and in a small headline on its first page proudly announced “Un document exclusif: Don Quichotte vu par Picasso.” The drawing takes up an entire page (12), and at the bottom appears this announcement: “Un tirage spécial de ce dessin de Picasso sera mis en vente au stand des ‘LETTRES françaises’ à la ‘fête de l’Humanité’ le 4 septembre à Vincennes, ainsi qu’aux prochaines ‘Six heures du livre’ du Comité National des Ecrivains’.” Proceeds probably went to help the Communist cause in France. Picasso had attended a corrida on August 7 at Vallauris (the notice appears in the same journal on page 8), and three days later (the drawing is dated), according to Timothy Hilton (Picasso, New York, Praeger Publishers, 1975, 64) sketched his Quixote for his friend, Pierre Daix, who “ran the magazine”.



**Bulletin of the Cervantes Society of America**

Miguel Orozco

Picasso Interpretation Lithographs

**Other Militant lithographs:**

**No.: 93**

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

**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

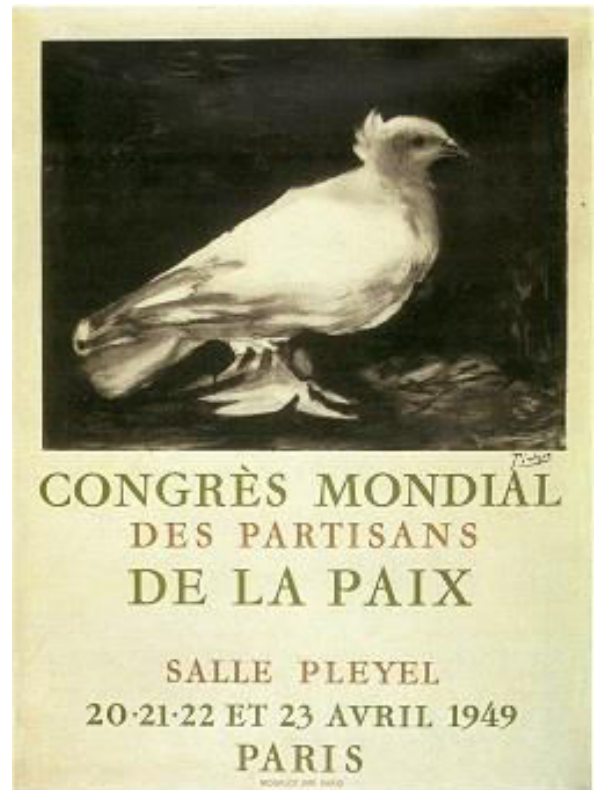
**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No 67

Czwiklitzer dtv No.: 68 Not in Rodrigo Bloch 583;

Mourlot 141 Reuße 443 Rau 414

**Comment :**



**No.: 94**

**Title:** *Exposition de la Paix – Cirque d'hiver*

**Publisher, Museum or Gallery:**

**Date:** 1949

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

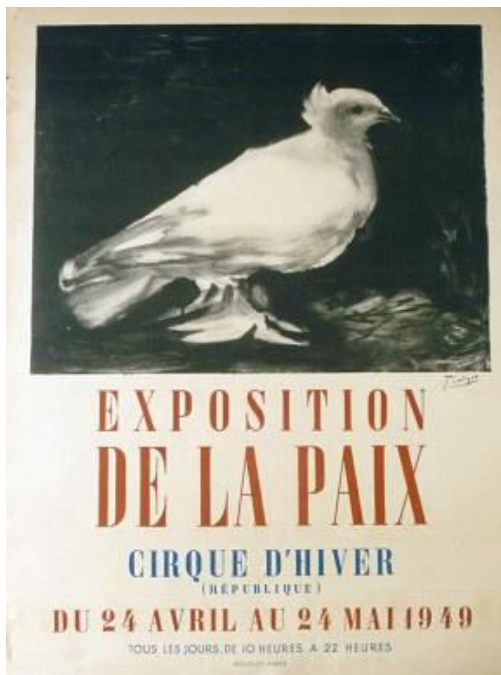
80 x 60

**Print run:** unknown

**Technique:** photo lithograph

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 68; Czwiklitzer dtv No.: 68A; Not in Rodrigo, Bloch 583; Mourlot 141 Reuße 443 Rau 414



**No. 95**

**Title:** *Lithographies de Maitres Contemporains*

**Publisher, Museum or Gallery:**

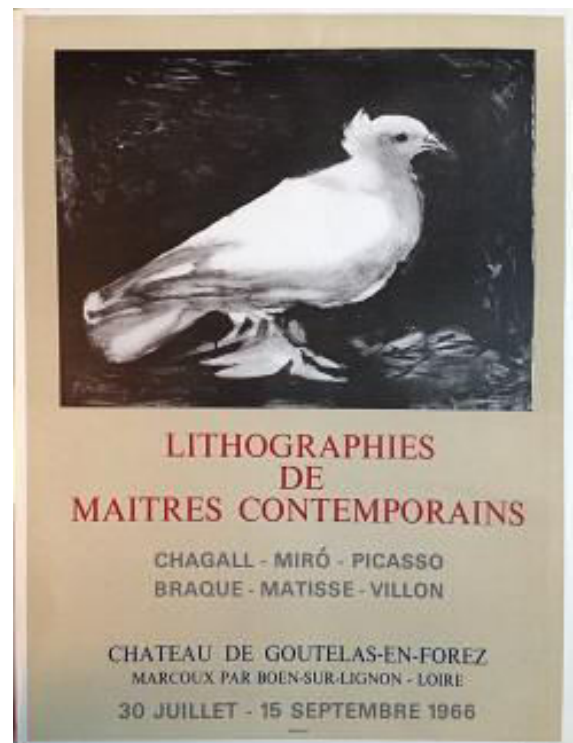
Chateau de Goutelas-en-Forez

**Date:** 1966

**Size in cm. Plate**

**(sheet):** 72 x 53

**Print run:** 500



impressions

**Technique:** photo lithograph

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 69;

Czwiklitzer dtv No.: 68C; Rodrigo 157, Bloch 583;

Mourlot 141 Reuße 443 Rau 414

Miguel Orozco

Picasso Interpretation Lithographs

**No.: 96**

**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 Raisonné:** Orozco's Picasso Posters No.: 70; Czwiklitzer dtv No.: 68D; Rodrigo 181, Bloch 583; Mourlot 141 Reuße 443 Rau 414



**No.: 97**

**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 Raisonné:** Orozco's Picasso Posters No.: 71; Not in Czwiklitzer Not in Rodrigo, Bloch 583; Mourlot 141 Reuße 443 Rau 414

**No.:** 98

**Title:** *Rencontre Internationale de Nice*

**Publisher, Museum or Gallery:** Relais de la jeunesse (French Communist Party)

**Date:** 1950

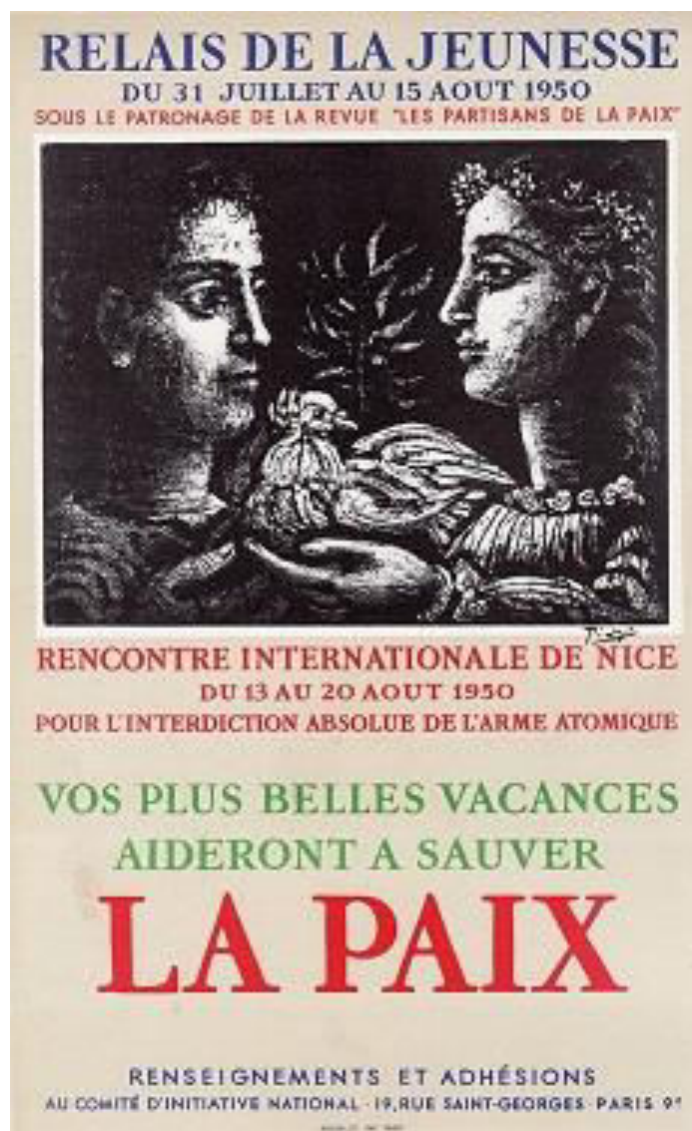
**Size in cm. Plate (sheet):** (75 x 54)

**Print run:** 500

**Technique:** Photo-lithograph

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 73; Czwiklitzer dtv No.: 71; Not in Rodrigo , Bloch 576; Mourlot 188 Reuße : 545



Miguel Orozco

**No.: 99**

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

**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

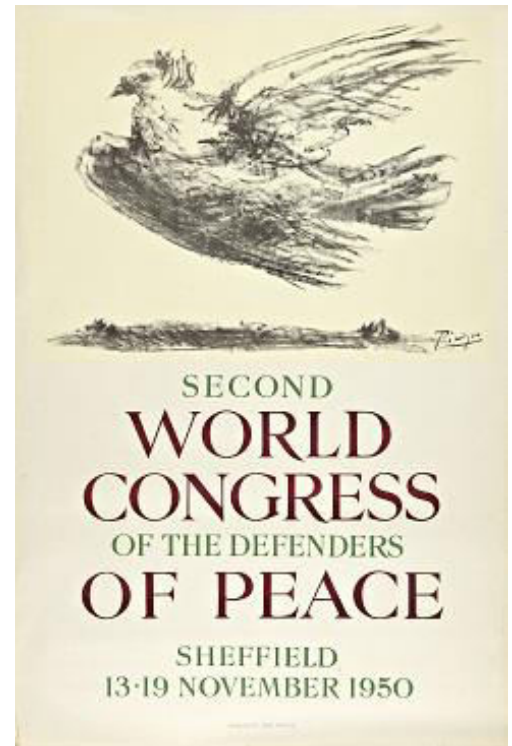
**Catalogue Raisonné:** Orozco's Picasso Posters No.: 76; Not in Czwiklitzer; Not in Rodrigo , Bloch 679; Mourlot 193 Reuße : 549 Rau 507

**Comment :** This is a reprint reduced in size and in both languages of the original poster.



*photo of a street in Paris in 1950*

Picasso Interpretation Lithographs



**No.: 100**  
**Title:**  
*Deuxième Congrès Mondial des Partisans de la Paix*

*Partisans de la Paix (French/London)*

**Date:** 1950

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

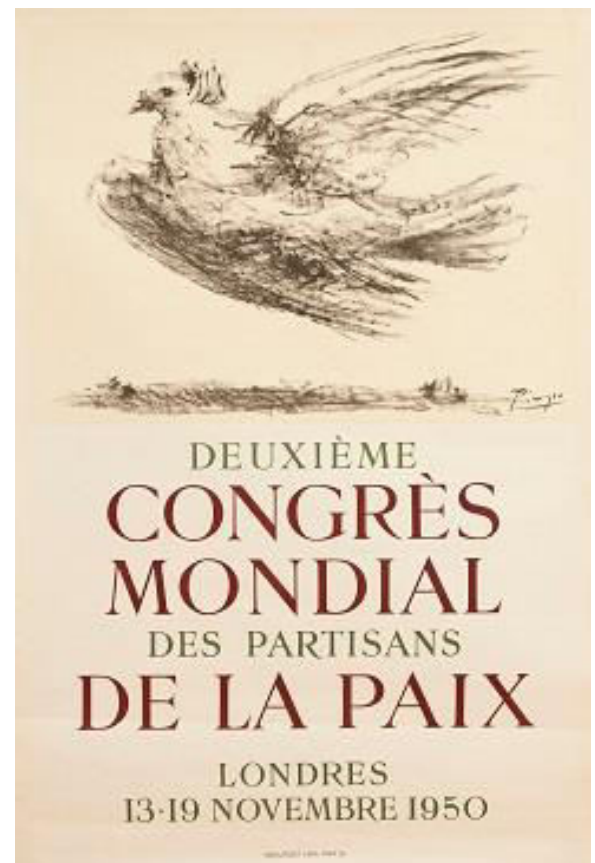
**Print run:** 5000 in total of both languages

**Technique:** Photo-lithograph

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 77; Czwiklitzer dtv No.: 72 ; Not in Rodrigo , Bloch 679; Mourlot 193 Reuße : 549 Rau 507

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



Miguel Orozco

Picasso Interpretation Lithographs

**No.: 101**

**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

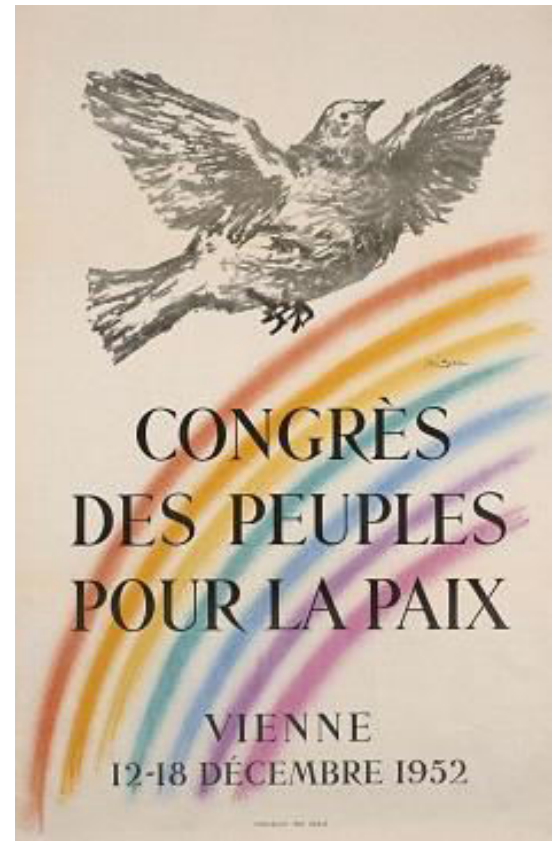
**Technique:** Photo lithograph

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 80; Czwiklitzer 78; Rodrigo 17, Not in Mourlot Not in Reuße Not in Rau

**Comment :** 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).

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.

*This is the original drawing used for the illustration of the above poster*



**No.: 102**

**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

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 81; Czwiklitzer 78A (Not illustrated) ; Not in Rodrigo, Not in Mourlot Not in Reuße Not in Rau



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 103

**Title:** *Collection Murlot*

**Publisher, Museum or Gallery:**

Mourlot Editions, N.Y.

**Date:** 1988

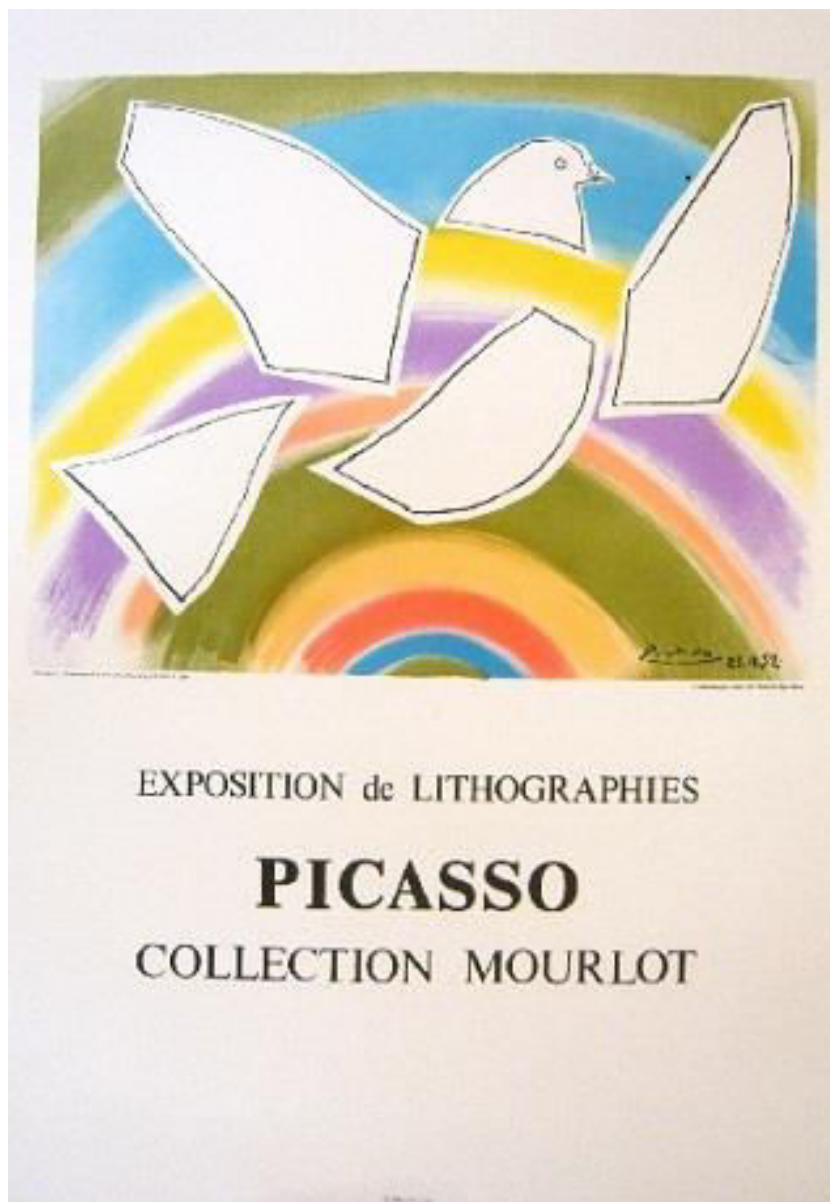
**Size in cm. Plate (sheet):** 76.2 x 53.34

**Print run:** unknown number of impressions

**Technique:** Lithographic reproduction

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 336; Not in Czwiklitzer ; Not in Rodrigo , Mourlot 215 Reuße 600 Rau 549



No. : 104

**Title:** *La colombe bleue volant devant les barreaux (Amnistía poster edition)***Medium:** Interpretation? Lithograph (crayon on lithographic paper, transferred to stone)**Date:** 6.11.1959**Publisher:** Comité National d'Aide aux Victimes du Franquisme, Paris**Printer:** Unknown, Paris**Paper:** Vélin d'Arches**Plate:** cm**Sheet:** 75 x 52 cm**Print run:** undetermined number of posters**Catalogue raisonné:** Czwiklitzer dtv 152 Rodrigo 95 Orozco's Picasso Posters 293

**Comment:** It is very likely that many of the militant collaborations with the PCF and *Le patriote* such as this 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*<sup>21</sup>), 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*<sup>22</sup> 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.



<sup>21</sup> Benenson, Peter *The forgotten prisoners*, *The Observer*, 28 Mayo 1961. <http://www.hrweb.org/ai/observer.html>

<sup>22</sup> *Persecution 1961*, Penguin Books, Middlesex, 1961. The six prisoners mentioned in the book were Maurice Adin, Ashton Jones, Agostinho Neto, Patrick Duncan, Olga Ivinskaya, Luis Taruc, Constantin Noica, Spanish lawyer Antonio Amat and Hu Feng.

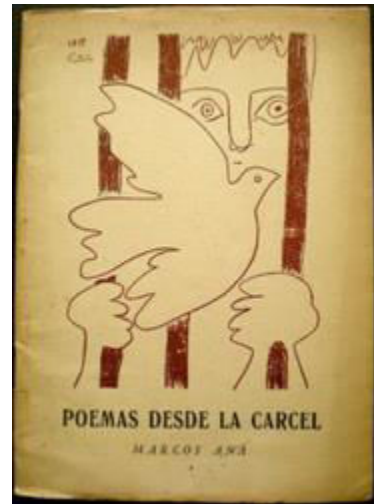
A poster was then made with the Picasso drawing as probably an interpretation lithograph, with the title in Spanish *Amnistía*, edited by the *Comité National d'Aide aux Victimes du Franquisme*. It was 75 cm high and 52 cm wide. It had a date and signature in blue, and the indicated text. One of these 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. 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 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

for the

surprise a copy of this booklet while he was incarcerated. And the same drawing of the prisoner and the pigeon was in fact by Amnesty International, first in 1961 in France for a discreet black of 60 by 40 cm of very little diffusion and the text *Un espoir pour prisonniers d'opinion dans le monde*. Another edition in English followed, also in 1961, in black and with the text *A conspiracy of* and there is still another edition made 40 years later. In reality it is a 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.



with

used  
poster  
leshope  
gross

The person in charge of taking Picasso's help to Marcos Ana (and probably the author and organizer of the initiatives) was none other than Eugenio Arias, known as Picasso's hairdresser, a character less banal than it seems and founder in 1985 of the Picasso Museum in Buitrago del Lozoya<sup>23</sup>. 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 was 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 access to him. In fact,

<sup>23</sup> See Czernin y Müller, 2002.

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<sup>24</sup>.

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.

**No. :** 105

**Title:** *La colombe bleue volant devant les barreaux (avant la lettre edition)*

**Medium:** Interpretation? Lithograph (crayon on lithographic paper, transferred to stone)

**Date:** 6.11.1959

**Publisher:** Comité National d'Aide aux Victimes du Franquisme, Paris

**Printer:** Unknown, Paris

**Paper:** Vélín d'Arches

**Plate:** cm

**Sheet:** 72 x 52 cm

**Print run:** undetermined number of posters

**Catalogue raisonné:** Orozco's Picasso Posters 294; Not in Czwiklitzer Not in Rodrigo

**Comment:** The Picasso drawing was also printed *avant la lettre* 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 right. 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<sup>25</sup>, but we believe the second signature is authentic, Picasso adding the third to authenticate the dedication to Arias.

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



<sup>24</sup> 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.

<sup>25</sup> Jiménez-Blanco, María Dolores *Catálogo Razonado Museo Picasso Colección Eugenio Arias*, Consejería de Cultura y Turismo de la Comunidad de Madrid, Madrid 2008, pp. 36-37

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 <sup>26</sup>. The second signature is in graphite pencil and numbered over 200. 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 <sup>27</sup>.

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 <sup>28</sup>. 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 in the nineteen seventies to discuss African politics.

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<sup>26</sup> Romero, Marco *Un Picasso en el vertedero*, Diario de León, 6 May 2012. [http://www.diariodeleon.es/noticias/afondo/un-picasso-en-vertedero\\_688916.html](http://www.diariodeleon.es/noticias/afondo/un-picasso-en-vertedero_688916.html)

<sup>27</sup> Czwiklitzer, Christoph *Pablo Picasso, Plakate 1923 - 1973 : Werkverzeichnis*, Deutscher Taschenbuch-Verlag, Munich 1981

<sup>28</sup> Romero 2012

Miguel Orozco

**No.:** 106

**Title:** *Congres 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

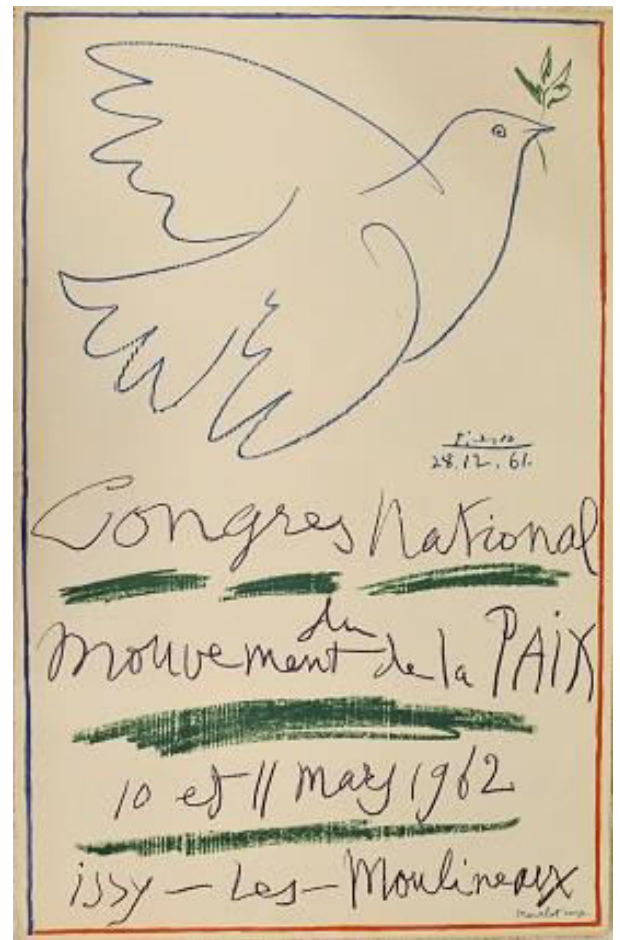
**Technique:** Photo Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Czwiklitzer dtv 207; Rodrigo 121  
Orozco's Picasso Posters 410

**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. One proof, numbered 150/200, is in the BBVA Collection Spain (Inv. no. 556207) We believe, however that they are not very reliable. And of course there have been reprints of this lithograph in the 1990s and 2000s.

Picasso Interpretation Lithographs



**No.:** 107

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Not in Czwiklitzer ;  
Rodrigo 122 Orozco's Picasso Posters 398



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 108

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Czwiklitzer dtv 201;  
Rodrigo 127 Orozco's Picasso Posters 396



**No.:**

**109**

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Not illustrated in Czwiklitzer dtv 201;  
Rodrigo 125 Orozco's Picasso Posters 397

**No.:** 110

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Not in Czwiklitzer ; Not in Rodrigo Orozco's Picasso Posters 399



**No.:**

111

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Not illustrated in Czwiklitzer dtv 201; Rodrigo 129 Orozco's Picasso Posters 400



**No.:** 112

**Title:** *World Congress for General Disarmament and Peace*

**Publisher, Museum or Gallery:** Moscow

**Date:** 1962

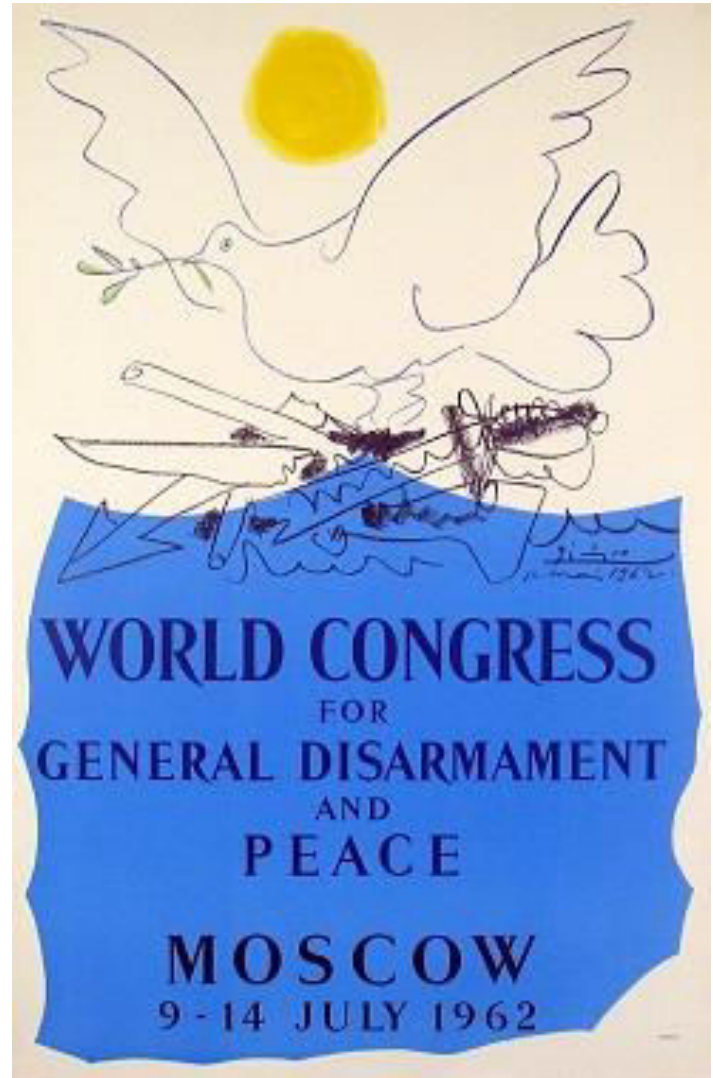
**Size in cm. Plate (sheet):** 100 x 66

**Print run:** 8000 impressions all five languages included

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Not illustrated in Czwiklitzer dtv 201; Rodrigo 128 Orozco's Picasso Posters 401



**No.:** 113

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Not illustrated in Czwiklitzer dtv 201; Rodrigo 126 Orozco's Picasso Posters 402

Miguel Orozco

Picasso Interpretation Lithographs

No. : 114

**Title:** *À la mémoire de Julius et Ethel Rosenberg*

**Medium:** Lithograph of interpretation

**Date:** 1954

**Publisher:** Comité français de défense des Rosenberg, Paris

**Printer:** Imprimerie Repiquet et Cie, Paris

**Paper:** Vélin

**Plate size:** 29 x

21,5 cm each

**Sheet size:** 41 x

57,5 cm

**Print run:** 100

numbered and  
signed copies plus a

few hundred  
unnumbered and

unsigned

**Catalogue**

**raisonné:**

Orozco's

Picasso Books No.

140, Not in Cramer

**Comment:**

Illustration

for a philharmonic  
concert programme

in memory of Julius  
and Ethel

Rosenberg.

Published on the occasion of the first anniversary (Hall evening Pleyel June 19, 1954) of the execution of Julius and Ethel Rosenberg, convicted for espionage and treason.

Ethel Rosenberg and her husband Julius Rosenberg were a couple of New York Communists who spied for the Soviet Union and were tried, convicted, and executed by the federal government of the United States, the only people executed for espionage in the western world after the end of the Second World War. They provided top-secret information about radar, sonar, and jet propulsion engines to the USSR and were accused of transmitting valuable nuclear weapon designs to the Soviet Union when the United States was the only country in the world with nuclear weapons. After the fall of the Soviet Union, much information concerning them was declassified, including a trove of decoded Soviet cables, code-named VENONA, which detailed Julius's role as a courier and recruiter for the Soviets and Ethel's role as an accessory.

One proof sold by:

**Swann:** 19th & 20th Century Prints & Drawings. Mar 06, 2007 - Sale 2106

Lot 627 Price Realized: \$ 2,640 Estimate: \$ 3,000 - \$ 5,000. *À la Mémoire de Julius et Ethel Rosenberg, Exécutés le 19 Juin 1953.* Lithograph, 1954. 412x580 mm; 16 1/4x22 7/8 inches (sheet), full margins.

Signed and numbered 97/100 in pencil, lower center. Soft central vertical fold, as issued. The lithograph for a memorial concert for the Rosenbergs at la Salle Pleyel, Paris, in 1954. A very good impression of this extremely scarce print.



**No.:** 115

**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

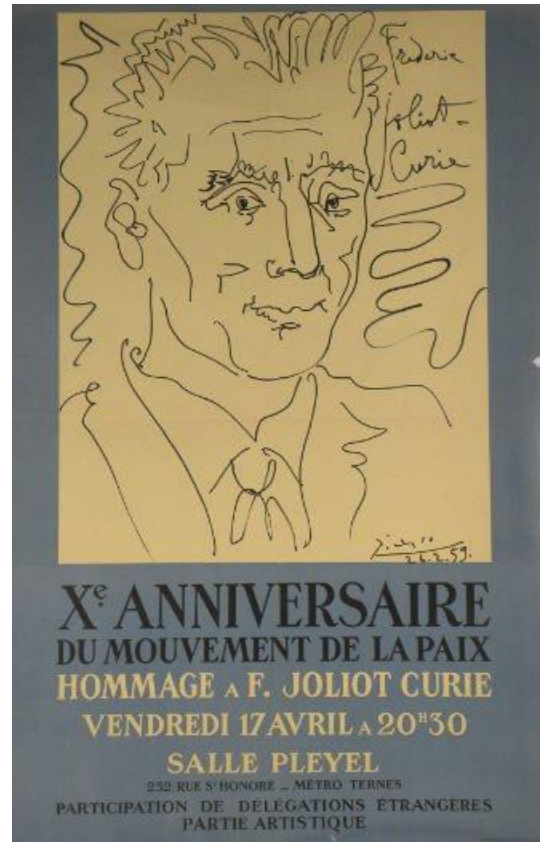


**Catalogue raisonné:** Orozco Picasso

Posters No. 308. Czwiklitzer 157

Rodrigo 89 Not in Reuße, Not in Mourlot, not in Bloch Zervos XVIII.335 (drawing)

**Comment :** The Picasso drawing was also used for the cover for the journal *Combat pour la Paix*, mars-avril 1959



**No.:**

**116**

**Title:**

*pour*

*congrès de la Paix (avant la lettre)*

**Museum or Gallery:** Editions de Paris

**Plate (sheet):** 65 x 51,5

200 numbered and signed impressions for the *Mouvement de la Paix*. plus unknown number (many of which Picasso dedicated and signed

**Offset lithograph** on Vélin d'Arches  
Shuster Imprimeur, Paris

**raisonné:** Orozco Picasso Posters No.

*Affiche réalisée le dixième anniversaire du premier*

**Publisher,**  
L'Humanité,  
**Date:** 1959

**Size in cm.**

**Print run:**  
benefit of the  
of artist proofs  
afterwards).

**Technique:**

**Printer:**

**Catalogue**

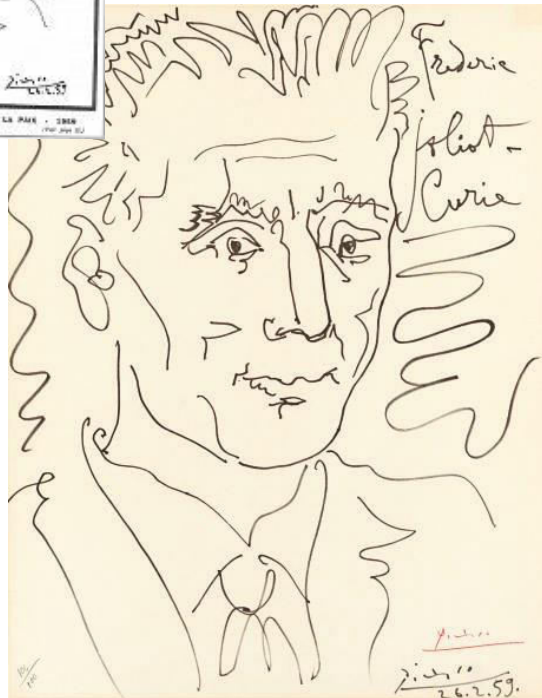
309. Not in Czwiklitzer Rodrigo 88 Not in Reuße, Not in Mourlot, not in Bloch Zervos XVIII.335 (drawing)

**Comment :** Czwiklitzer mentions that No. 157 has avant la lettre impressions.

**Proof sold by:**

**Swann:** Sale 2532 - Lot 308 Price Realized: \$ 1,950 Estimate: \$ 2,000 - \$ 3,000

PABLO PICASSO (after)Frédéric Joliot-Curie. Offset lithograph, 1959. 655x495 mm; 25 3/4x19 1/2 inches (sheet), wide margins. Signed in red crayon, lower right, and numbered 21/200 in pencil, lower left. Printed by Shuster, Paris. Czwiklitzer 138.



Miguel Orozco

No. : 117

**Title:** *Danseur et musicien / Musicien, danseur, chevre, et oiseau*

**Medium:** Lithograph of interpretation

**Date:** 1959

**Publisher:** Libération

**Printer:**

**Paper:** Vélin

**Plate size:**

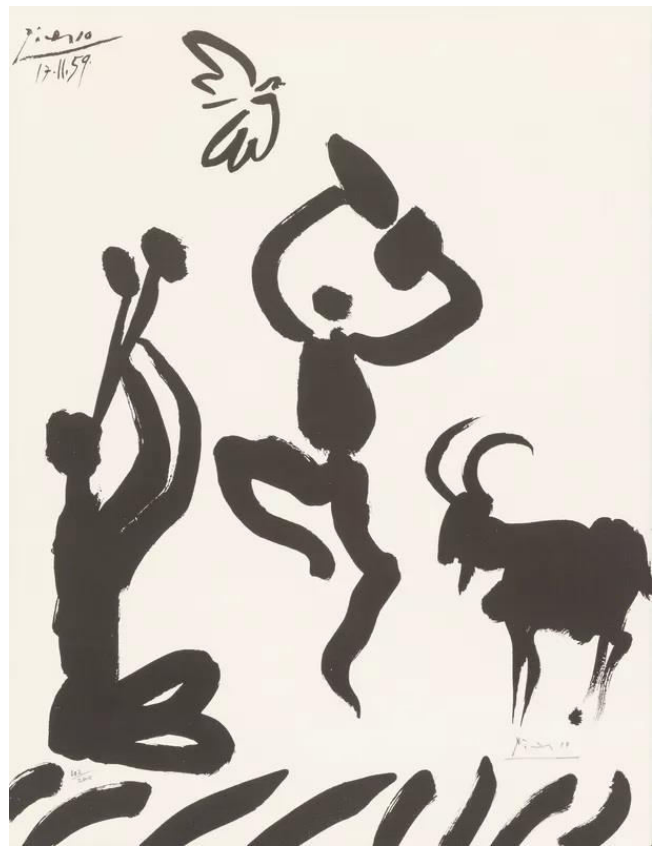
**Sheet size:** 65 x 49.5 cm

**Print run:** 200 numbered copies signed by Picasso and 2,000 current copies, all of them sold for the benefit of the newspaper Libération.

**Catalogue raisonné:** Not in any catalogue **Comment:**

Signée et datée 17.11.59 dans la planche en haut à gauche. Contresignée en haut à gauche et numérotée 21/200 en bas à droite. 69,8 x 52,5 cm (à vue)

Picasso Interpretation Lithographs



No. : 118

**Title:** *La Ronde de l'amitié*

**Medium:** Lithograph of interpretation

**Date:** 1959

**Publisher:** 7th World Festival of Youth and Students

**Printer:**

**Paper:** Vélin d'Arches

**Plate size:** 43.2 x 44.2 cm

**Sheet size:** 65.3 x 50.3 cm

**Print run:**

**Catalogue raisonné:** Picasso et la presse (2000) 269, cf. Picasso. 145 dessins pour la presse (1973) 37



**No. :** 119

**Title:** *La Ronde de l'amitié*

**25.7.1961**

**Medium:** Lithograph of interpretation

**Date:** 1959

**Publisher:** Eighth World Festival of Youth and Students for Peace and Friendship in Helsinki, Finland

**Printer:**

**Paper:** Vélín d'Arches

**Plate size:** 61 x 45.7 cm

**Sheet size:** 67 x 53.5 cm

**Print run:** 350 proofs

**Catalogue raisonné:** Catalogue raisonné: Not in any catalogue



Miguel Orozco

**No.:** 120

**Title:** *Paz. Estocolmo*

**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:** Lithograph of interpretation

**Printer:** Imprimerie Schuster, Paris

**Catalogue raisonné:** Orozco Picasso Posters No. 282 ,  
Czwiklitzer dtv 147 Not in Rodrigo, Zervos XVIII.55 (*Bouquet  
avec mains*)

**Comment :** Apart from the Spanish, French, English and Dutch  
languages illustrated here, the poster was also issued in German and  
Swedish

Picasso Interpretation Lithographs



**No.:** 121

**Title:** *Paz. Estocolmo  
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:** Lithograph of interpretation

**Printer:** Imprimerie Schuster, Paris

**Catalogue raisonné:**  
Orozco Picasso  
Posters No. 283 , Not  
in Czwiklitzer Not in  
Rodrigo, Zervos  
XVIII.55 (*Bouquet  
avec mains*)

**No.:** 122

**Title:** *Paix Stockholm*

**Publisher, Museum or Gallery:** Rassemblement pour la paix

**Date:** 1958

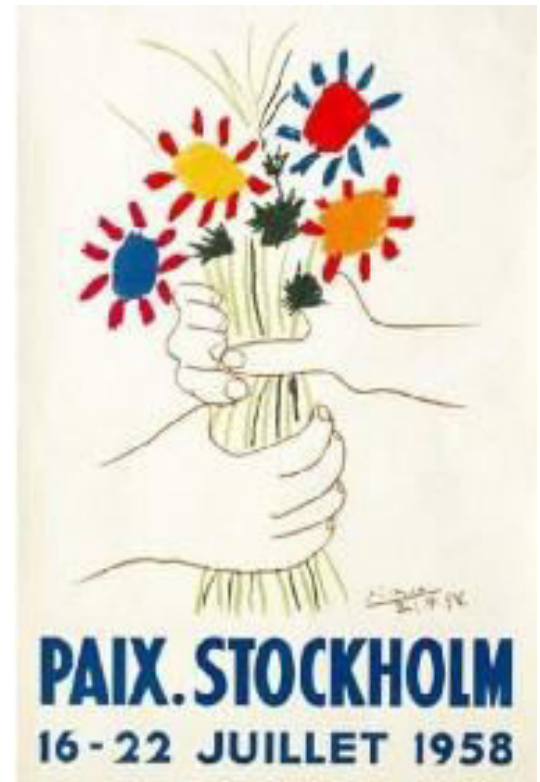
**Size in cm. Plate (sheet):** (78 x 50)

**Print run:** 100000 impressions distributed in several  
languages

**Technique:** Lithograph of interpretation

**Printer:** Imprimerie Schuster, Paris

**Catalogue raisonné:** Orozco Picasso Posters No. 284 , Not  
illustrated in Czwiklitzer Not in Rodrigo,



Miguel Orozco

No.: 123

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: Lithograph of interpretation

Printer: Imprimerie Schuster, Paris

Catalogue raisonné: Orozco Picasso Posters No. 285, Not illustrated in Czwiklitzer Not in Rodrigo



Picasso Interpretation Lithographs



No.: 124

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: Lithograph of interpretation

Printer: Imprimerie Schuster, Paris

Catalogue raisonné: Orozco Picasso Posters No. 286, Not illustrated in Czwiklitzer Not in Rodrigo

Miguel Orozco

Picasso Interpretation Lithographs

No. : 125

Title: *La Grande Maternité /  
Maternité*

Medium: Lithograph of  
interpretation

Date: 1963

Publisher: Editions Combat de la  
Paix, Paris

Printer: Mourlot, Paris

Paper: Vélín d'Arches

Plate size: 64.8 x 62.9 cm

Sheet size: 88.9 x 62.9 cm

Print run: 200 numbered and  
signed proofs

Catalogue raisonné: Not in  
Czwiklitzer; Not in Rodrigo Not in  
Orozco's Picasso Posters Not in  
Reuße Not in Mourlot Not in Bloch

Comment: There was a 1983 re-  
edition of 1,000 proofs in 51 x 66 cm  
paper by SPADEM, Paris

One proof was sold by

Christie's 2012 | Live Auction 5088  
Old Master, Modern &

Contemporary Prints Lot 109 After

Pablo Picasso Maternité Price

realised GBP 9,375 Estimate GBP

8,000 – GBP 12,000 Closed: 28 Mar

2012

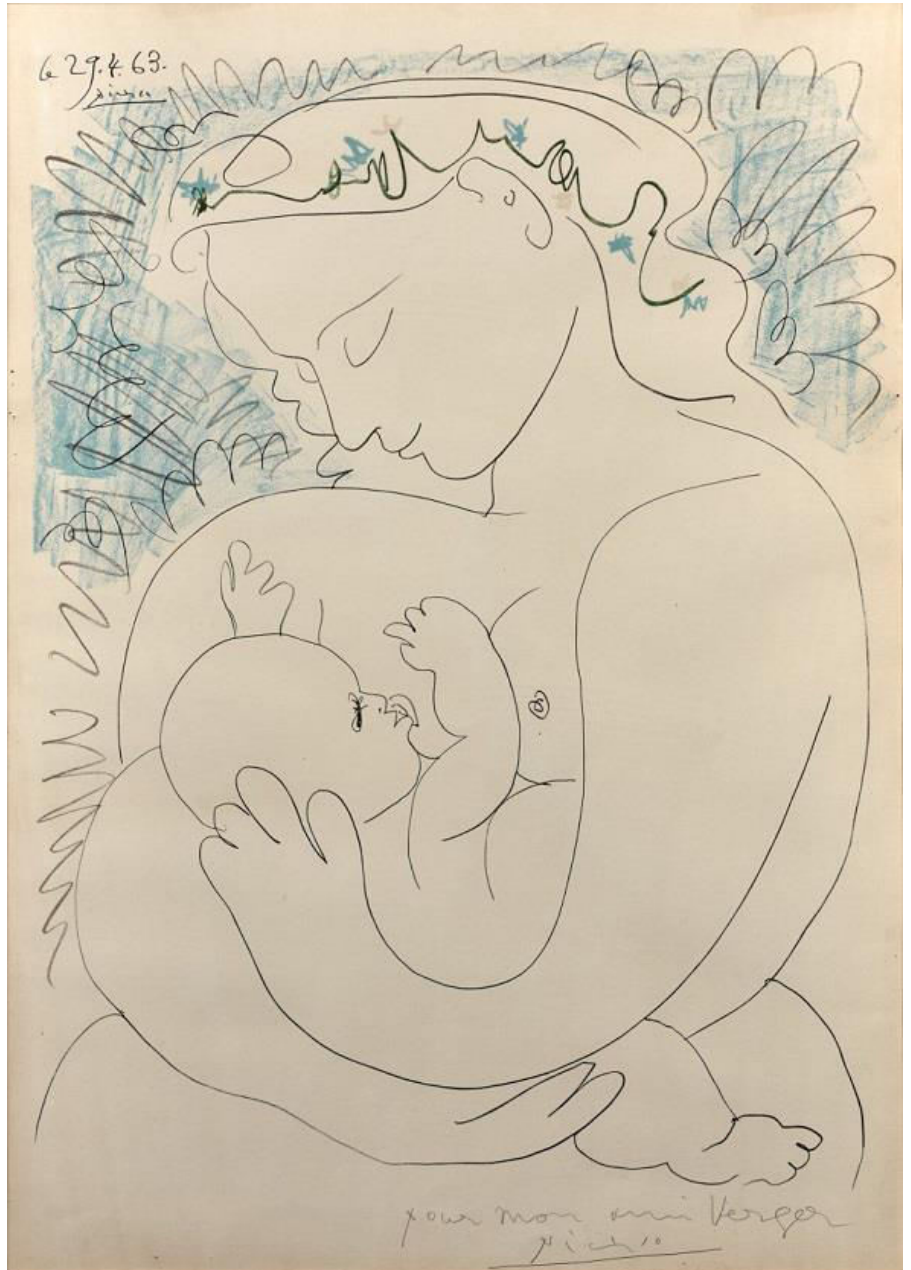
offset lithograph in colours, 1963, on

Arches wove paper, signed in pencil,

numbered 83/200, published by

Editions Combat de la Paix, Paris. L.

800 x 600 mm., S. 895 x 632 mm.



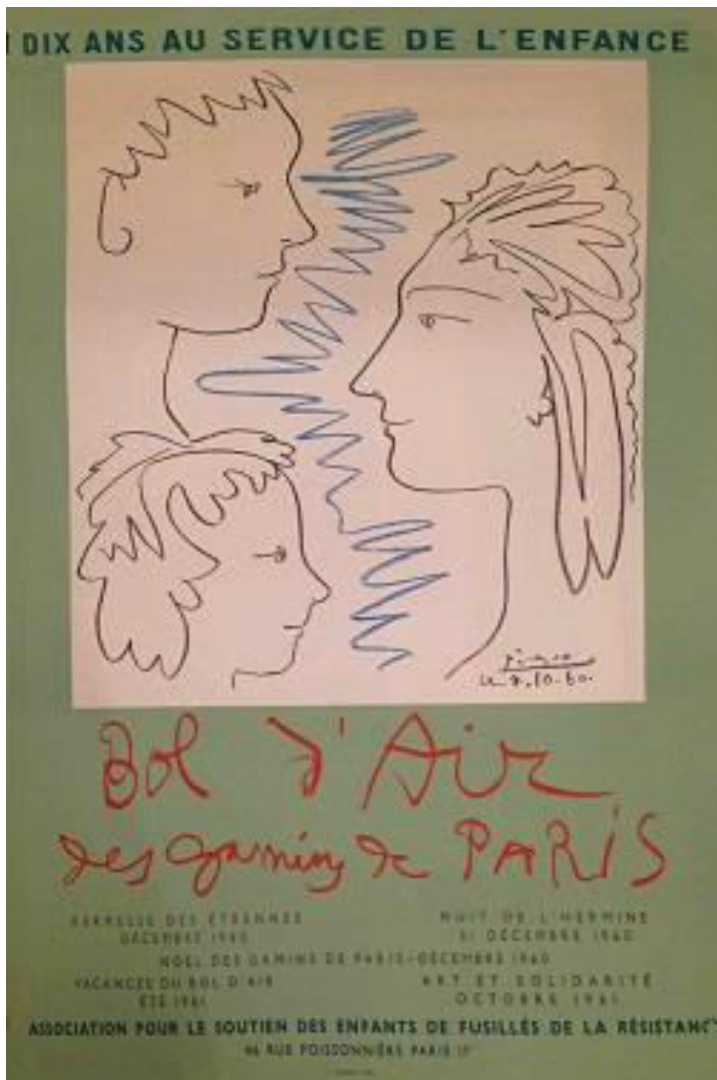
Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 126  
**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 of interpretation  
**Printer:** Mourlot Frères, Paris  
**Catalogue raisonné:** Czwiklitzer dtv 197 ;  
Not in Rodrigo Orozco's Picasso Posters 383



**No.:** 127  
**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 of interpretation  
**Printer:** Mourlot Frères, Paris  
**Catalogue raisonné:** Czwiklitzer dtv 197 A (Not illustrated); Rodrigo 107 Orozco's Picasso Posters 384



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 128

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Not in Czwiklitzer; Not in Rodrigo Orozco's Picasso Posters 385

**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.

One proof sold by

**Swann:** Sale 2597 - Lot 274

Price Realized: \$ 6,750

Estimate: \$ 4,000 - \$ 6,000

PABLO PICASSO (after)

Art et Solidarité.

Color photolithograph, 1960-

61. 656x512 mm; 25 3/4x20

1/8 inches (sheet), full margins. From the total deluxe edition of 400 before letters, aside from the unsigned poster edition of 1000. Signed and numbered 30/200 in pencil, lower margin. Printed by Mourlot, Paris.



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 129

**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 of interpretation

**Printer:** Imprimerie Moderne du Lion (Robert Bosson Graveur)

**Catalogue raisonné:** Czwiklitzer dtv 241; Not in Rodrigo. Orozco's Picasso Posters 483



**No.:** 130

**Title:** *Au profit des réfugiés 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

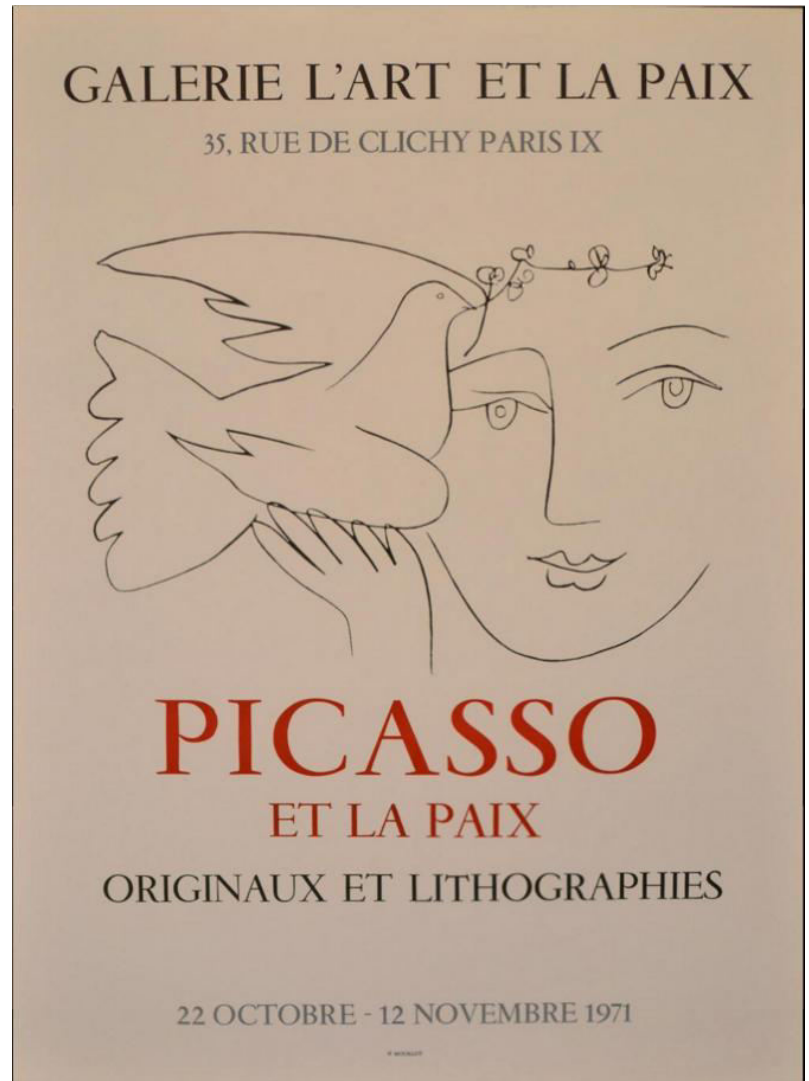
**Technique:** Lithograph of interpretation

**Printer:** Imprimerie Moderne du Lion (Robert Bosson Graveur)

**Catalogue raisonné:** Not in Czwiklitzer; Not in Rodrigo. Orozco's Picasso Posters 484

**No.:** 131**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 of interpretation (Czwiklitzer) ; offset (Rodrigo)**Printer:** Mourlot Frères, Paris**Catalogue raisonné:** Czwiklitzer dtv 76 A ; Rodrigo 225. Orozco's Picasso Posters 693

**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 returned, the Spaniard 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.



**5. Posters where Picasso signed numerous proofs**

**No.:** 132

**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

**Printer:** Mourlot Frères, Paris (Henri Deschamps)

**Technique:** Lithograph of interpretation

**Catalogue raisonné:** Orozco's Picasso Posters 193;  
Czwiklitzer dtv No.: 120; Rodrigo: 51; Zervos X.1

**No.:** 133

**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

**Printer:** Mourlot Frères, Paris (Henri Deschamps)

**Technique:** Lithograph of interpretation

**Catalogue raisonné:** Orozco's Picasso Posters 194; Not in Czwiklitzer ; Not in Rodrigo ; 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)



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 134

**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

**Printer:** Mourlot Frères, Paris

**Technique:** Lithograph of interpretation

**Catalogue raisonné:** Orozco's Picasso Posters 195; Not in Czwiklitzer Not in Rodrigo;

**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. :** 135

**Title:**

*Plato*

*de Toritos Fritos*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Mourlot, Paris

**Printer:** Ateliers Mourlot, Paris

**Paper:** Vélin d'Arches

**Sheet size:** 66 x 50,5 cm (51 x 42,5 cm)

**Print run:** Unknown number of proofs

**Catalogue raisonné:** Orozco's Picasso Posters Nos. 243, 244, 245 & 246. Zervos XVII.322

**Comment:** Plate signed. Some were additionally pencil signed by Picasso



Miguel Orozco

Picasso Interpretation Lithographs

No.: 136

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

Printer: Not indicated by Czwiklitzer. Either Mourlot or Chenot

Technique: Typography (Czwiklitzer). Actually offset lithograph of interpretation

Catalogue raisonné: Orozco's Picasso Posters 570; Czwiklitzer dtv No.: 293; Not in Rodrigo ; Zervos XVI :324

No.: 137

Czwiklitzer dtv No.:

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

Technique: Typography (Czwiklitzer). Actually offset lithograph of interpretation

Catalogue raisonné: Orozco's Picasso Posters 571; Not in Czwiklitzer; Not in Rodrigo ; Zervos XVI :324

Comment : We illustrate here three avant la lettre prints, each signed and dedicated by Picasso



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.



Picasso  
p. 2. 67



A yvis  
Picasso



pour Anna  
Picasso

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 138

**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)

**Technique:** Lithograph of interpretation

**Catalogue raisonné:** Orozco's Picasso Posters 631; Czwiklitzer 348; Rodrigo 185;



**No.:** 139

**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

**Printer:** Mourlot Frères, Paris (Henri Deschamps Lithographer)

**Technique:** Lithograph of interpretation

**Catalogue raisonné:** Orozco's Picasso Posters 632; Not illustrated in Czwiklitzer Not in Rodrigo

**Comment :** This impression keeps the printed date, signature and credit to Henri Deschamps)

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 140

**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):** 64 x 45 cm

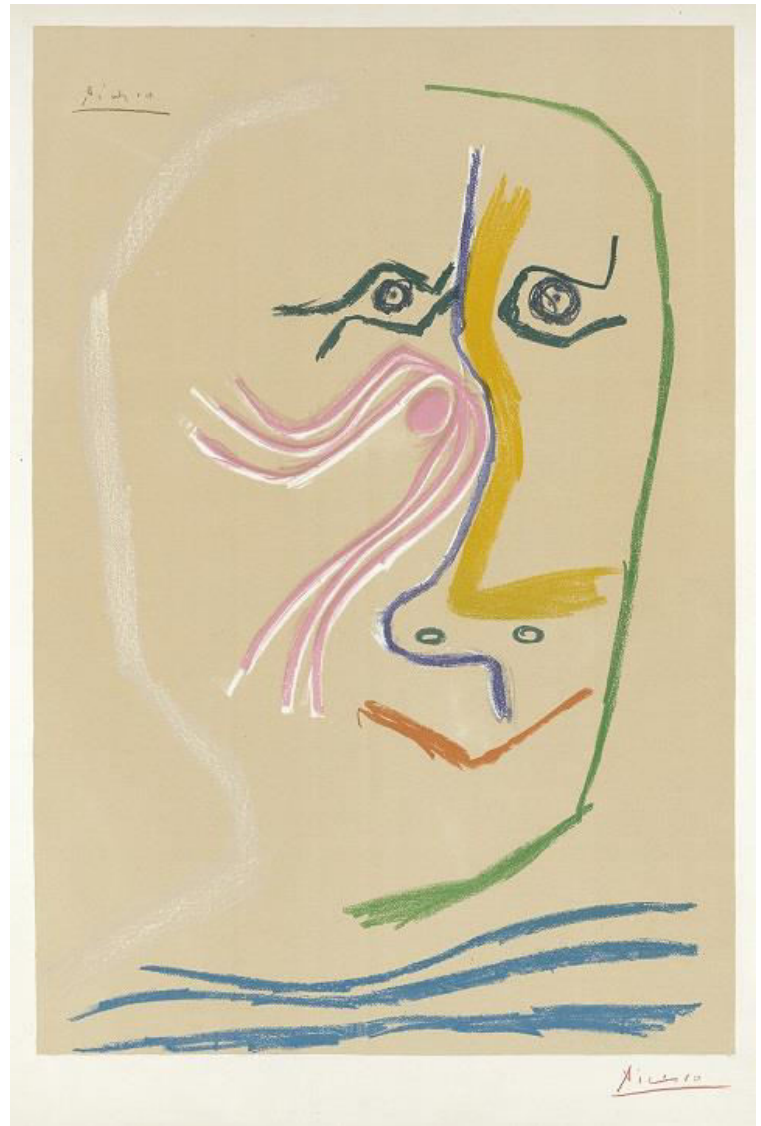
**Print run:** unknown number of impressions on Vélín d'Arches

**Printer:** Mourlot Frères, Paris (Henri Deschamps Lithographer)

**Technique:** Lithograph of interpretation

**Catalogue raisonné:** Orozco's Picasso Posters 633; Not illustrated in Czwiklitzer Not in Rodrigo

**Comment :** This impression has eliminated the printed date and credit to Henri Deschamps, but has kept the Picasso plate signature in the upper left corner



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 141

**Title:** *Peintures recentes*

**Publisher, Museum or Gallery:** Maison la Pensée Française

**Date:** 1949

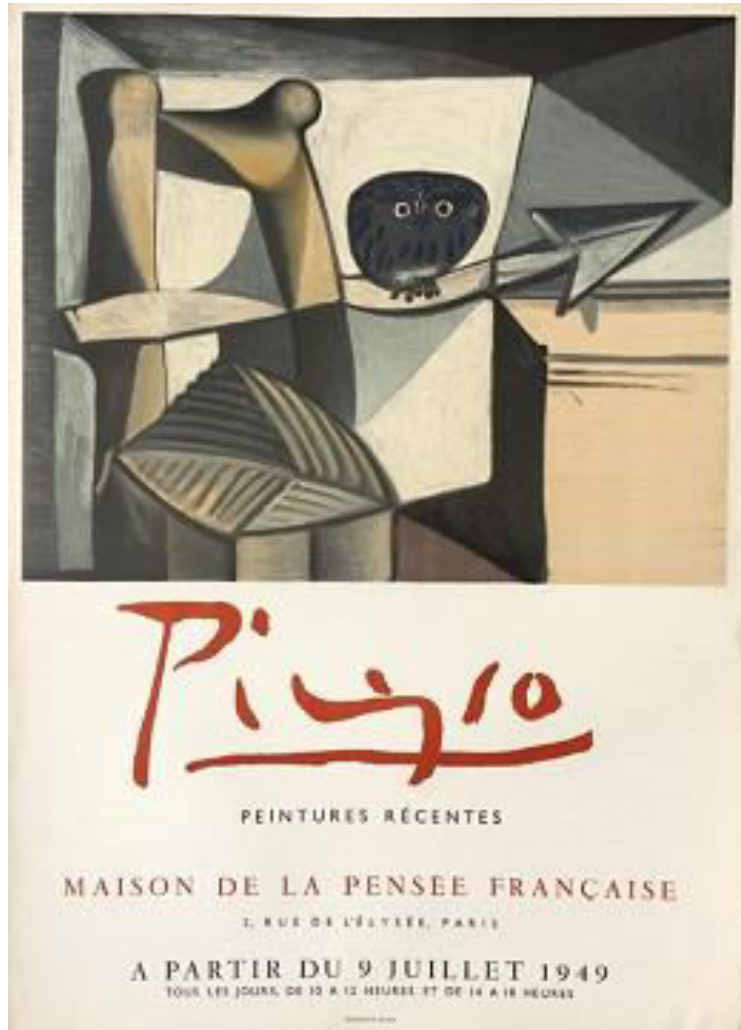
**Size in cm. Plate (sheet):** 73 x 52

**Print run:** unknown

**Printer:** Mourlot Frères, Paris

**Technique:** Lithograph of interpretation

**Catalogue raisonné:** Orozco's Picasso Posters 64; Czwiklitzer 69 Not in Rodrigo



de



**No.:** 142

**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

**Printer:** Mourlot Frères, Paris

**Technique:** Lithograph of interpretation

**Catalogue raisonné:** Orozco's Picasso Posters 65; Not in Czwiklitzer Not in Rodrigo

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 143

**Title:** *Picasso: An Arts Council exhibition*

**Publisher, Museum or Gallery:** Tate Gallery,  
London 6 July to 18 September 1960

**Date:** 1960

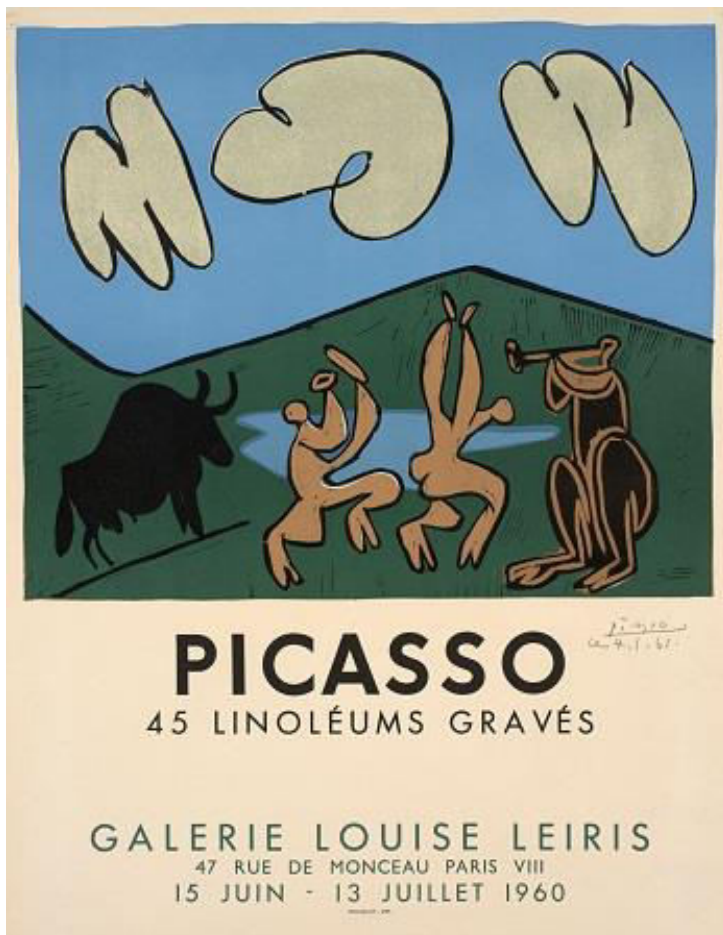
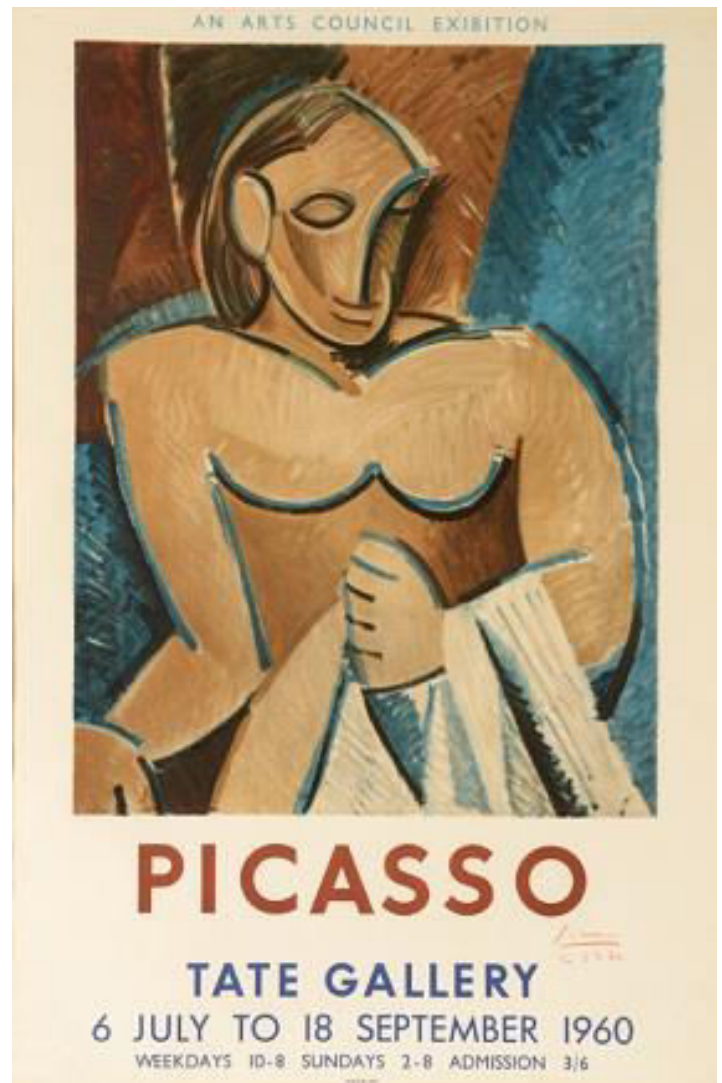
**Size in cm. Plate (sheet):** 75,5 x 50,5

**Print run:** 1000

**Printer:** Mourlot Frères, Paris

**Technique:** Lithograph of interpretation

**Catalogue raisonné:** Orozco's Picasso Posters  
344; Czwiklitzer 176; Rodrigo 103 ; Zervos  
II :48



**No.:** 144

**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

**Technique:** Lithograph of interpretation

**Catalogue raisonné:** Orozco's Picasso Posters 348;  
Czwiklitzer 174; Not in Rodrigo ; Zervos II :48 ; Bloch  
935

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 145

**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

**Printer:** Mourlot Frères, Paris (Henri Deschamps)

**Technique:** Lithograph of interpretation

**Catalogue raisonné:** Orozco's Picasso Posters 405; Czwiklitzer 205; Rodrigo 118 ; Zervos XVII :400



**No.:** 146

**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

**Printer:** Mourlot Frères, Paris (Henri Deschamps)

**Technique:** Lithograph of interpretation

**Catalogue raisonné:** Orozco's Picasso Posters 406; Not illustrated in Czwiklitzer ; Rodrigo 117 ; 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".



Miguel Orozco

Picasso Interpretation Lithographs

No.: 147

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

Printer: Mourlot Frères, Paris (Henri Deschamps)

Technique: Lithograph of interpretation

Catalogue raisonné: Orozco's Picasso Posters 407;

Not in Czwiklitzer; Not in Rodrigo ; Zervos

XVII :400



Miguel Orozco

Picasso Interpretation Lithographs

No.: 148

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)

Technique: Lithograph of interpretation

Catalogue raisonné: Orozco's Picasso Posters 481; Czwiklitzer 240; Rodrigo 142; Zervos XVI :342



No.: 149  
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. There were probably only a few avant la lettre impressions.

Technique: **Lithograph**

Printer: Mourlot Frères, Paris (Henri Deschamps)

Technique: Lithograph of interpretation

Catalogue raisonné: Orozco's Picasso Posters 482; Not illustrated in Czwiklitzer; Not in Rodrigo ; Zervos XVI :342

Comment : We illustrate an unnumbered impression, signed by Picasso. We illustrate also an additional impression of the poster, signed by both Picasso (left) and Henri Deschamps (right)



L'HÉRITAGE  
DE DELACROIX  
M. KNOEDLER ET C<sup>ie</sup>  
85 - RUE DU FAUBOURG SAINT-HONORÉ - PARIS VIII  
JUN 1964



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 150

**Title:** *Picasso 156 Gravures Récentes*

**Publisher, Museum or Gallery:**  
Galerie Louise Leiris

**Date:** 1973

**Size in cm. Plate (sheet):** 71 x 46,5

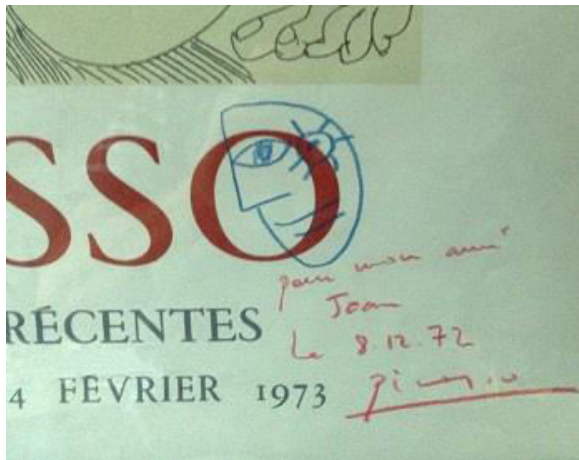
**Print run:** 4100 impressions

**Printer:** Mourlot Frères, Paris

**Technique:** Lithograph of interpretation

**Catalogue raisonné:** Orozco's Picasso Posters 787; Czwiklitzer 450; Rodrigo 243;

**Comment :** Rodrigo indicates again that this poster was printed in color offset



## 6. Portfolios with unsigned interpretation lithographs

No. : 151

**Title:** *Toros y Toreros suite 1*

**Medium:** Lithograph of interpretation

**Date:** 1961

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélin d'Arches

**Size:** 36.5 x 26.5 cm

**Print run:** 150 copies of the portfolio with the lithograph and the suite of 16 drawings reproduced in offset lithography on Arches. The suite on Arches is housed in a portfolio in Bordeaux cloth covered with a drawing reproduced on paper (front and back) with the original lithograph signed in pencil and 16 lithographs.

**Catalogue raisonné:** Orozco's Picasso Books No.202; Cramer 112

**Comment:** The book contains the reproduction of 16 drawings in sepia wash made on October 4, 1959, as well as the drawings, washes and sketches contained in



three sketchbooks, one made between June 1957 and July 1959, another on March 1959 and the third on April 3, 59. The book was published in 1961 by *Cercle d'Art* at 150 luxury copies and a massive current edition of no less than 48,000 copies, a part of them in English distributed by H. Abrams of New York, another in Spanish distributed by Gustavo Gili of Barcelona (who reissued it in 1980) and another in Italian by Banca Popolare. The luxury edition of 1961, contained the original lithograph and was made with an unusual care by: Imprimerie Union for the text and the typography, Imprimerie Moderne du Lion offset lithographs, Bosson and Auclair for photoetched prints, Barast and Adine for binding and Mourlot for original lithography.

**Miguel Orozco**

*Photo: Lucía Bosé, Dominguín, Picasso and Jacqueline*

Miguel Orozco

Picasso Interpretation Lithographs

No. : 152

**Title:** *Toros y Toreros suite 2*

**Medium:** Lithograph of interpretation

**Date:** 1961

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélín d'Arches

**Size:** 36.5 x 26.5 cm

**Print run:** 150 copies of the portfolio with the lithograph and the suite of 16 drawings reproduced in offset lithography on Arches. The suite on Arches is housed in a portfolio in Bordeaux cloth covered with a drawing reproduced on paper (front and back) with the original lithograph signed in pencil and 16 lithographs.

**Catalogue raisonné:** Orozco's Picasso Books No.202; Cramer 112



No. : 153

**Title:** *Toros y Toreros suite 3*

**Medium:** Lithograph of interpretation

**Date:** 1961

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélín d'Arches

**Size:** 36.5 x 26.5 cm

**Print run:** 150 copies of the portfolio with the lithograph and the suite of 16 drawings reproduced in offset lithography on Arches. The suite on Arches is housed in a portfolio in Bordeaux cloth covered with a drawing reproduced on paper (front and back) with the original lithograph signed in pencil and 16 lithographs.

**Catalogue raisonné:** Orozco's Picasso Books No.202; Cramer 112

No. : 154

**Title:** *Toros y Toreros suite 4*

**Medium:** Lithograph of interpretation

**Date:** 1961

**Publisher:** Cercle d'Art,  
Paris

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

**Paper:** Vélin  
d'Arches

**Size:** 36.5 x 26.5 cm

**Print run:** 150 copies of  
the portfolio with the  
lithograph and the suite of 16  
drawings reproduced in  
offset lithography on Arches.  
The suite on Arches is  
housed in a portfolio in  
Bordeaux cloth covered with  
a drawing reproduced on  
paper (front and back) with  
the original lithograph signed  
in pencil and 16 lithographs.

**Catalogue raisonné:** Orozco's Picasso Books No.202; Cramer 112



No. : 155

**Title:** *Toros y Toreros suite 5*

**Medium:** Lithograph of interpretation

**Date:** 1961

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélin d'Arches

**Size:** 36.5 x 26.5 cm

**Print run:** 150 copies of the portfolio with the lithograph  
and the suite of 16 drawings reproduced in offset lithography on  
Arches. The suite on Arches is housed in a portfolio in  
Bordeaux cloth covered with a drawing reproduced on paper  
(front and back) with the original lithograph signed in pencil and  
16 lithographs.

**Catalogue raisonné:** Orozco's Picasso Books No.202; Cramer  
112

Miguel Orozco

No. : 156

**Title:** *Toros y Toreros suite 6*

**Medium:** Lithograph of interpretation

**Date:** 1961

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélin d'Arches

**Size:** 36.5 x 26.5 cm

**Print run:** 150 copies of the portfolio with the lithograph and the suite of 16 drawings reproduced in offset lithography on Arches. The suite on Arches is housed in a portfolio in Bordeaux cloth covered with a drawing reproduced on paper (front and back) with the original lithograph signed in pencil and 16 lithographs.

**Catalogue raisonné:** Orozco's Picasso Books No.202; Cramer 112

Picasso Interpretation Lithographs



No. : 157

**Title:** *Toros y Toreros suite 6 wide margins*

**Medium:** Lithograph of interpretation

**Date:** 1961

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélin d'Arches

**Size:**

**Print run:** Unknown number of proofs

**Catalogue raisonné:** Orozco's Picasso Books No.202; Cramer 112

Miguel Orozco

Picasso Interpretation Lithographs

No. : 158

**Title:** *Toros y Toreros suite 7*

**Medium:** Lithograph of interpretation

**Date:** 1961

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélin d'Arches

**Size:** 36.5 x 26.5 cm

**Print run:** 150 copies of the portfolio with the lithograph and the suite of 16 drawings reproduced in offset lithography on Arches. The suite on Arches is housed in a portfolio in Bordeaux cloth covered with a drawing reproduced on paper (front and back) with the original lithograph signed in pencil and 16 lithographs.  
**Catalogue raisonné:** Orozco's Picasso Books No.202; Cramer 112



No. :

159

**Title:** *Toros y Toreros suite 8*

**Medium:** Lithograph of interpretation

**Date:** 1961

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélin d'Arches

**Size:** 36.5 x 26.5 cm

**Print run:** 150 copies of the portfolio with the lithograph and the suite of 16 drawings reproduced in offset lithography on Arches. The suite on Arches is housed in a portfolio in Bordeaux cloth covered with a drawing reproduced on paper (front and back) with the original lithograph signed in pencil and 16 lithographs.  
**Catalogue raisonné:** Orozco's Picasso Books No.202; Cramer 112



**No. :** 160

**Title:** *Toros y Toreros suite* 9

**Medium:** Lithograph of interpretation

**Date:** 1961

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélin d'Arches

**Size:** 36.5 x 26.5 cm

**Print run:** 150 copies of the  
portfolio with the lithograph and  
the suite of 16 drawings  
reproduced in offset lithography on  
Arches. The suite on Arches is  
housed in a portfolio in Bordeaux  
cloth covered with a drawing  
reproduced on paper (front and  
back) with the original lithograph  
signed in pencil and 16  
lithographs.

**Catalogue raisonné:** Orozco's  
Picasso Books No.202; Cramer  
112



No.202; Cramer 112

**No. :** 161

**Title:** *Toros y Toreros suite* 10

**Medium:** Lithograph of interpretation

**Date:** 1961

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélin d'Arches

**Size:** 36.5 x 26.5 cm

**Print run:** 150 copies of the portfolio with  
the lithograph and the suite of 16 drawings  
reproduced in offset lithography on Arches.  
The suite on Arches is housed in a portfolio in  
Bordeaux cloth covered with a drawing  
reproduced on paper (front and back) with the  
original lithograph signed in pencil and 16  
lithographs.

**Catalogue raisonné:** Orozco's Picasso Books

Miguel Orozco

No. : 162

**Title:** *Toros y Toreros suite II*

**Medium:** Lithograph of interpretation

**Date:** 1961

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélin d'Arches

**Size:** 36.5 x 26.5 cm

**Print run:** 150 copies of the portfolio with the lithograph and the suite of 16 drawings reproduced in offset lithography on Arches. The suite on Arches is housed in a portfolio in Bordeaux cloth covered with a drawing reproduced on paper (front and back) with the original lithograph signed in pencil and 16 lithographs.

**Catalogue raisonné:** Orozco's Picasso Books No.202; Cramer 112



No. : 163

**Title:** *Toros y Toreros suite 12*

**Medium:** Lithograph of interpretation

**Date:** 1961

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélin d'Arches

**Size:** 36.5 x 26.5 cm

**Print run:** 150 copies of the portfolio with the lithograph and the suite of 16 drawings reproduced in offset lithography on Arches. The suite on Arches is housed in a portfolio in Bordeaux cloth covered with a drawing reproduced on paper (front and back) with the original lithograph signed in pencil and 16 lithographs.

**Catalogue raisonné:** Orozco's Picasso Books No.202; Cramer 112



No. : 164

**Title:** *Toros y Toreros suite 13***Medium:** Lithograph of interpretation**Date:** 1961**Publisher:** Cercle d'Art,  
Paris**Printer:** Imprimerie  
Moderne du Lion, Paris  
(Fernand Chenot);**Paper:** Vélín d'Arches**Size:** 36.5 x 26.5 cm**Print run:** 150 copies of  
the portfolio with the  
lithograph and the suite of 16  
drawings reproduced in offset  
lithography on Arches. The  
suite on Arches is housed in a  
portfolio in Bordeaux cloth  
covered with a drawing  
reproduced on paper (front and  
back) with the original  
lithograph signed in pencil and  
16 lithographs.**Catalogue raisonné:** Orozco's Picasso Books No.202; Cramer 112

No. : 165

**Title:** *Toros y Toreros suite 14***Medium:** Lithograph of interpretation**Date:** 1961**Publisher:** Cercle d'Art, Paris**Printer:** Imprimerie Moderne du  
Lion, Paris (Fernand Chenot);**Paper:** Vélín d'Arches**Size:** 36.5 x 26.5 cm**Print run:** 150 copies of the  
portfolio with the lithograph and the  
suite of 16 drawings reproduced in offset  
lithography on Arches. The suite on  
Arches is housed in a portfolio in  
Bordeaux cloth covered with a drawing  
reproduced on paper (front and  
back) with the original lithograph signed in  
pencil and 16 lithographs.**Catalogue raisonné:** Orozco's Picasso  
Books No.202; Cramer 112

Miguel Orozco

No. : 166

**Title:** *Toros y**Toreros suite 15***Medium:** Lithograph  
of interpretation**Date:** 1961**Publisher:** Cercle  
d'Art, Paris**Printer:** Imprimerie  
Moderne du Lion, Paris  
(Fernand Chenot);**Paper:** Vélin  
d'Arches**Size:** 36.5 x 26.5  
cm**Print run:** 150 copies  
of the portfolio with the  
lithograph and the suite  
of 16 drawings  
reproduced in offset  
lithography on Arches.The suite on Arches is  
housed in a portfolio in  
Bordeaux cloth covered with a drawing reproduced on paper (front and back) with the original lithograph  
signed in pencil and 16 lithographs.**Catalogue raisonné:** Orozco's Picasso Books No.202; Cramer 112

No. : 167

**Title:** *Toros y Toreros suite 16***Medium:** Lithograph of interpretation**Date:** 1961**Publisher:** Cercle d'Art, Paris**Printer:** Imprimerie Moderne du  
Lion, Paris (Fernand Chenot);**Paper:** Vélin d'Arches**Size:** 36.5 x 26.5 cm**Print run:** 150 copies of the portfolio  
with the lithograph and the suite of 16  
drawings reproduced in offset lithography  
on Arches. The suite on Arches is housed  
in a portfolio in Bordeaux cloth covered  
with a drawing reproduced on paper (front  
and back) with the original lithograph  
signed in pencil and 16 lithographs.**Catalogue raisonné:** Orozco's Picasso  
Books No.202; Cramer 112

Miguel Orozco

Picasso Interpretation Lithographs

No. : 168

**Title:** *Les Déjeuners suite 1*

**Medium:** Offset

Lithograph of interpretation

**Date:** 1962

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélín d'Arches

**Size:** 39,1 x 29,9 cm

**Print run:** 150 copies of the portfolio on Vélín d'Arches

**Catalogue raisonné:** Orozco's



Picasso Books No.211; Cramer 118

**Comment :** Picasso contributed an original lithograph (*Le déjeuner sur l'herbe*, R. 826, M. 352) to a book for Cercle d'Art. In this case it is *Les Déjeuners*, which reproduces the 138 drawings and 27 preparatory paintings for the canvas of the same title, Picasso's version of Édouard Manet's painting and in which he had worked intensely in 1961. Cramer says that of the current edition, without the lithograph and the 12 color photolithographs after Picasso drawings in the suite, 14,000 copies were printed, distributed in editions in French, Spanish, Italian and English.

No. : 169

**Title:** *Les Déjeuners suite 2*

**Medium:** Offset

Lithograph of interpretation

**Date:** 1962

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélín d'Arches

**Size:** 39,1 x 29,9 cm

**Print run:** 150 copies of the portfolio on Vélín d'Arches

**Catalogue raisonné:** Orozco's Picasso Books No.211; Cramer 118



Miguel Orozco

Picasso Interpretation Lithographs

No. : 170

**Title:** *Les Déjeuners suite 3*

**Medium:** Offset Lithograph of interpretation

**Date:** 1962

**Publisher:** Cercle d'Art, Paris

**Printer:** Imprimerie

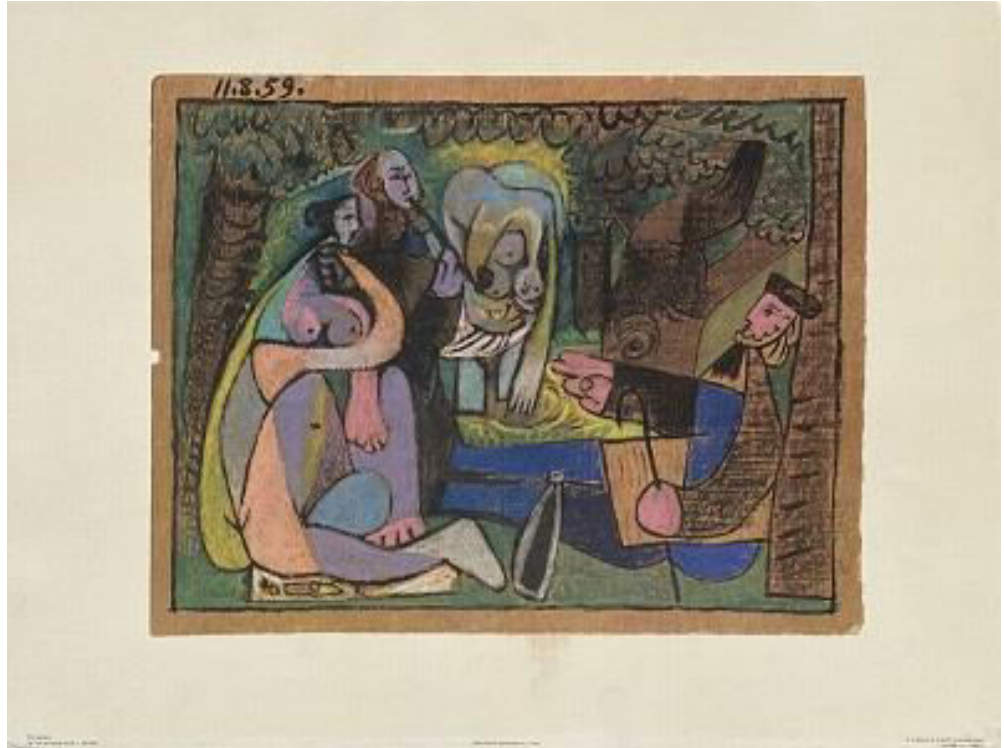
Moderne du Lion, Paris (Chenot)

**Paper:** Vélín d'Arches

**Size:** 39,1 x 29,9 cm

**Print run:** 150 copies of the portfolio on Vélín d'Arches

**Catalogue raisonné:** Orozco's Picasso Books No.211; Cramer 118



No. : 171

**Title:** *Les Déjeuners suite 4*

**Medium:** Offset Lithograph of interpretation

**Date:** 1962

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélín d'Arches

**Size:** 39,1 x 29,9 cm

**Print run:** 150 copies of the portfolio on Vélín d'Arches

**Catalogue raisonné:** Orozco's Picasso Books No.211; Cramer 118



Miguel Orozco

Picasso Interpretation Lithographs

No. : 172

Title: *Les Déjeuners suite 5*

Medium: Offset Lithograph of interpretation

Date: 1962

Publisher:

Cercle  
d'Art, Paris

Printer:

Imprimerie  
Moderne du Lion,  
Paris (Chenot)

Paper: Vélin  
d'Arches

Size: 39,1  
x 29,9 cm

Print run: 150  
copies of the  
portfolio on Vélin  
d'Arches

Catalogue  
raisonné:

Orozco's  
Picasso Books  
No.211; Cramer  
118

**Comment :** We illustrate also here below the Original Color Chalk drawing by Picasso on which this print is based, measuring 27 x 42 cm. This should help understand the closeness between the original and the interpretation print made by Chenot.



Miguel Orozco

Picasso Interpretation Lithographs

No. : 173

**Title:** *Les Déjeuners suite 6*

**Medium:** Offset

Lithograph of interpretation

**Date:** 1962

**Publisher:** Cercle d'Art, Paris

**Printer:**

Imprimerie Moderne du Lion, Paris (Chenot)

**Paper:** Vélín d'Arches

**Size:** 39,1 x 29,9 cm

**Print run:** 150 copies of the portfolio on Vélín d'Arches

**Catalogue raisonné:**

Orozco's Picasso Books No.211; Cramer 118



No. : 174

**Title:** *Les Déjeuners suite 7*

**Medium:** Offset Lithograph of interpretation

**Date:** 1962

**Publisher:** Cercle d'Art, Paris

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

**Paper:** Vélín d'Arches

**Size:** 39,1 x 29,9 cm

**Print run:** 150 copies of the portfolio on Vélín d'Arches

**Catalogue raisonné:** Orozco's Picasso Books No.211; Cramer 118

Miguel Orozco

Picasso Interpretation Lithographs

No. : 175

Title: *Les Déjeuners suite 8*

Medium: Offset Lithograph  
of interpretation

Date: 1962

Publisher: Cercle d'Art, Paris

Printer: Imprimerie  
Moderne du Lion, Paris (Chenot)

Paper: Vélín d'Arches

Size: 39,1 x 29,9 cm

Print run: 150 copies of the  
portfolio on Vélín d'Arches

Catalogue raisonné: Orozco's  
Picasso Books No.211; Cramer  
118



No. : 176

Title: *Les Déjeuners suite 9*

Medium: Offset  
Lithograph of interpretation

Date: 1962

Publisher: Cercle d'Art,  
Paris

Printer: Imprimerie  
Moderne du Lion, Paris  
(Chenot)

Paper: Vélín  
d'Arches

Size: 39,1 x 29,9  
cm

Print run: 150 copies  
of the portfolio on Vélín  
d'Arches

Catalogue raisonné:  
Orozco's Picasso  
Books No.211; Cramer 118



Miguel Orozco

Picasso Interpretation Lithographs

No. : 177

**Title:** *Les Déjeuners suite 10*

**Medium:** Offset Lithograph of interpretation

**Date:** 1962

**Publisher:** Cercle d'Art, Paris

**Printer:** Imprimerie

Moderne du Lion, Paris (Chenot)

**Paper:** Vélín d'Arches

**Size:** 39,1 x 29,9 cm

**Print run:** 150 copies of the portfolio on Vélín d'Arches

**Catalogue raisonné:** Orozco's Picasso Books No.211; Cramer 118



No. : 178

**Title:** *Les Déjeuners suite 11*

**Medium:** Offset Lithograph of interpretation

**Date:** 1962

**Publisher:** Cercle d'Art, Paris

**Printer:**

Imprimerie  
Moderne du Lion,  
Paris (Chenot)

**Paper:** Vélín  
d'Arches

**Size:** 39,1  
x 29,9 cm

**Print run:** 150  
copies of the  
portfolio on Vélín  
d'Arches

**Catalogue  
raisonné:**

Orozco's  
Picasso Books  
No.211; Cramer  
118



**No. :** 179

**Title:** *Les Déjeuners suite 12*

**Medium:** Offset

Lithograph of interpretation

**Date:** 1962

**Publisher:** Cercle d'Art, Paris

**Printer:**

Imprimerie Moderne du Lion, Paris (Chenot)

**Paper:** Vélín d'Arches

**Size:** 39,1 x 29,9 cm

**Print run:** 150 copies of the portfolio on Vélín d'Arches

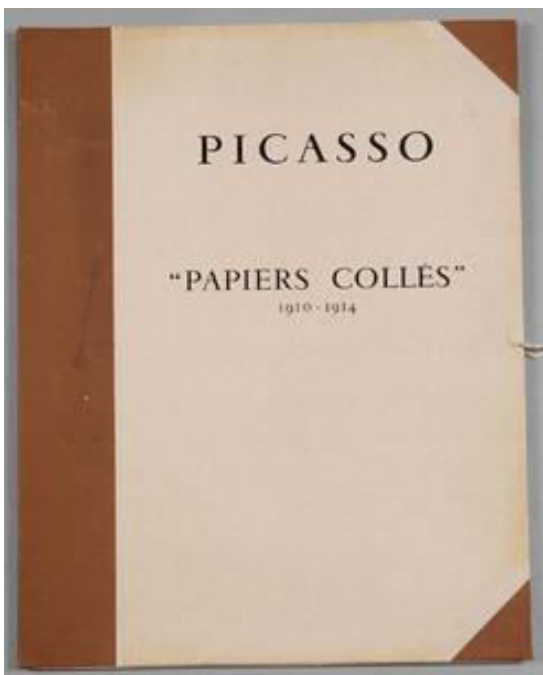
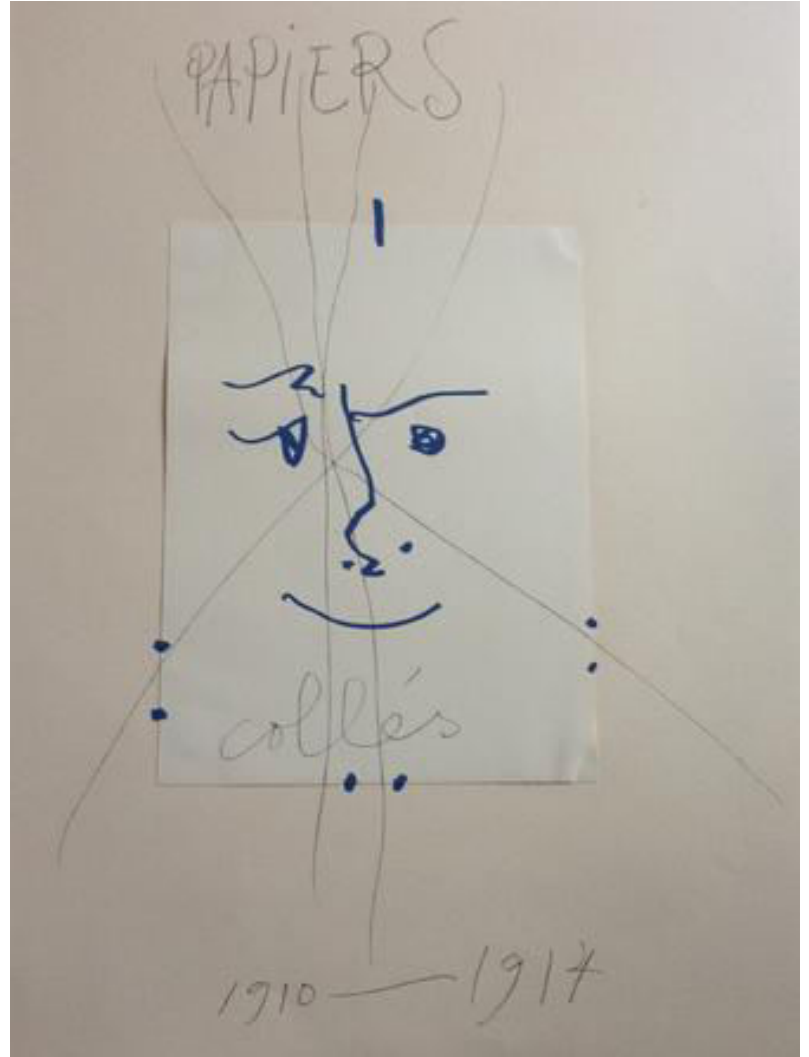
**Catalogue raisonné:**

Orozco's  
Picasso Books  
No.211; Cramer 118



**No. :** 180**Title:** *Papiers collés 1910-1914 (collage)***Medium:** Lithograph and collage of interpretation**Date:** 1966**Publisher:** Au Pont Des Arts, Paris**Printer:** Mourlot, Paris**Paper:** Grand Vélin de Rives**Plate size:****Sheet size:** 66,2 x 51,2 cm**Print run:** 300 copies of the portfolio of the same title**Catalogue raisonné:** Orozco's Picasso Books No. 234. Cramer 137 Not in Reuße Not in Mourlot

**Comment:** Portfolio reproducing 10 Picasso paintings, drawings and collages, which were donated to the Musée National d'Art Moderne, in Paris, by Marie Cuttoli and Henri Laugier. Picasso collaborated actively with the production of the portfolio, gave the *bon à tirer* for each lithograph and composed especially for this edition on October 30, 1966 a collage for the frontispiece. The portfolio contains a collection of 10 lithographs in color, reproducing 10 Picasso paintings, drawings and collages created between 1910 and 1914. Six of ten



lithographs are signed in the stone. Pablo Picasso, through his Papiers Collés Collection, once again proved himself an innovative force in the world of modern art. Working outside of the classical traditions of his day, Picasso pushed boldly forward in giving credibility not only to the eye and hand, but to the mind of the artist as well.

Created between the years of 1910 and 1914, this collection embodies the emerging art form of the collage. Both Picasso and his contemporary, Braque, the two founders of cubism, explored the idea of collage and were among the first to introduce this new art form into the high art world. From the French word *coller* which means to stick, a collage is a composition of bits of objects, such as newspaper or cloth, glued to a surface. Papier Collés refers specifically to paper collage. Picasso often utilized cuttings from the newspaper, *Le Journal*, to introduce the possibility of allusion

to everyday events in the very fabric of the work.

**No. :** 181

**Title:** *Tête à la pipe (Papiers collés 1910-1914 I)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Au Pont Des Arts, Paris

**Printer:** Mourlot, Paris

**Paper:** Grand Vélin de Rives

**Plate size:**

**Sheet size:** 66,2 x 51,2 cm

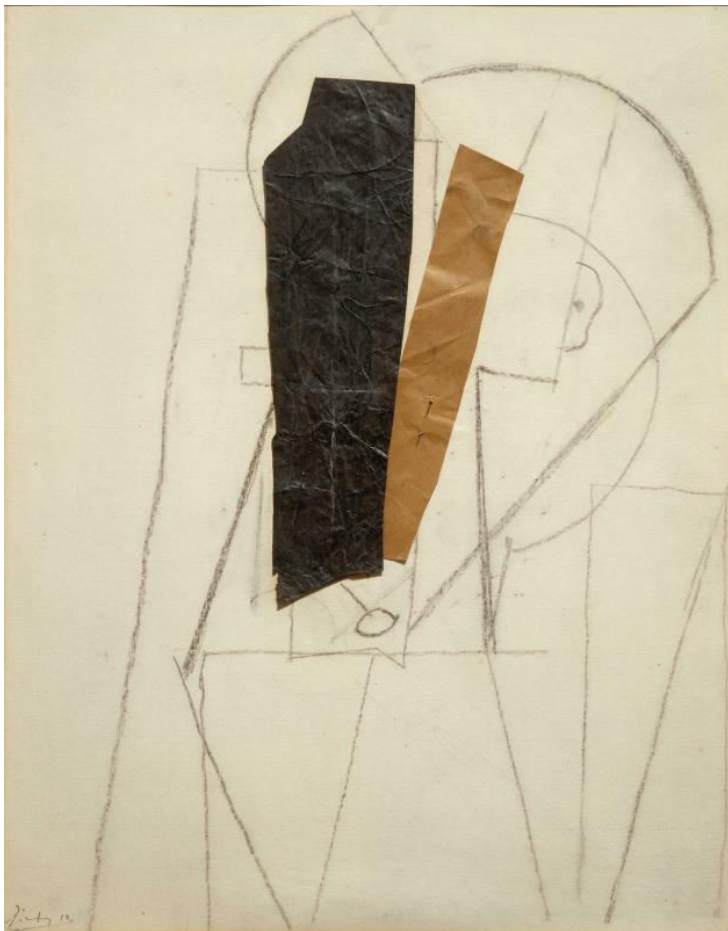
**Print run:** 300 copies of the portfolio of the same title

**Catalogue raisonné:** Orozco's Picasso Books No. 234. Cramer 137 Not in Reuße Not in Mourlot

**Comment:** We reproduce also here below the original Charcoal, chalk and paper cutouts pinned



on paper, now at the Centre Pompidou (Inventory number AM 2920 D, 60 x 47 cm)



Miguel Orozco

Picasso Interpretation Lithographs

No. : 182

**Title:** *La Bouteille de vieux marc (Papiers collés 1910-1914 II)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Au Pont Des Arts, Paris

**Printer:** Mourlot, Paris

**Paper:** Grand Vélín de Rives

**Plate size:**

**Sheet size:** 66,2 x 51,2 cm

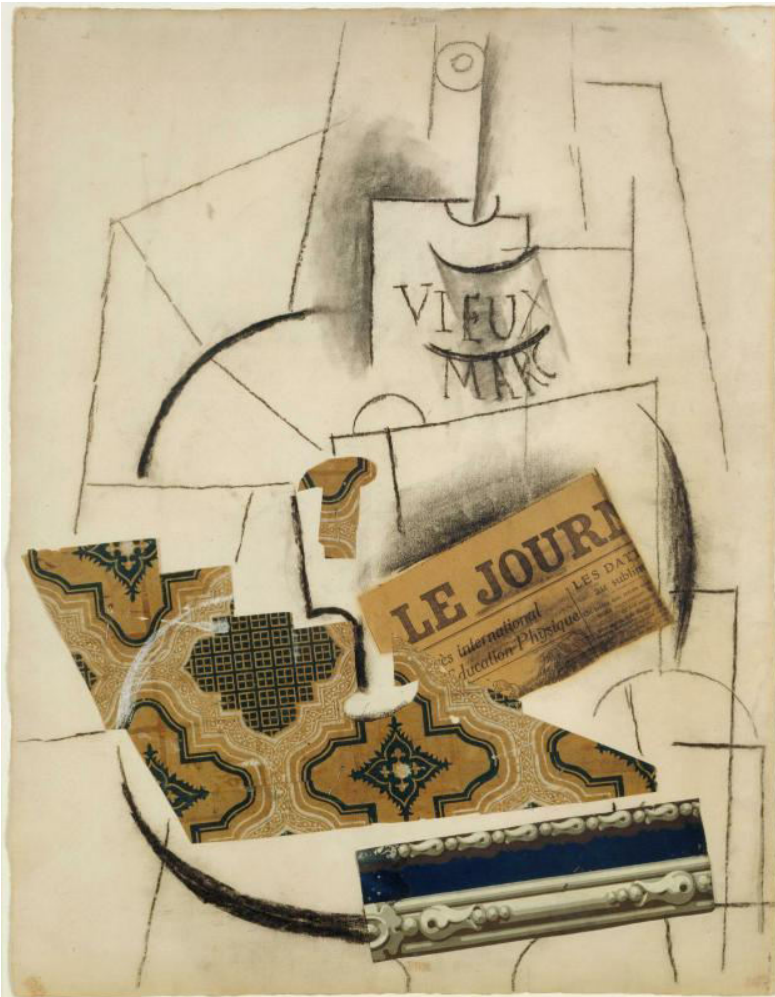
**Print run:** 300 copies of the portfolio of the same title

**Catalogue raisonné:** Orozco's Picasso Books No. 234. Cramer 137 Not in Reuße Not in Mourlot

**Comment:** We reproduce also here below the original Charcoal, gouache, glued and pinned papers on paper,



now at the Centre Pompidou (Inventory number AM 2917 D, 63 x 49 cm)



Miguel Orozco

Picasso Interpretation Lithographs

No. : 183

**Title:** *Nature morte au Bass (Papiers collés 1910-1914 III)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Au Pont Des Arts, Paris

**Printer:** Mourlot, Paris

**Paper:** Grand Vélín de Rives

**Plate size:**

**Sheet size:** 66,2 x 51,2 cm

**Print run:** 300 copies of the portfolio of the same title

**Catalogue raisonné:** Orozco's Picasso Books No. 234. Cramer 137 Not in Reuße Not in Mourlot

**Comment:** We reproduce also here below the original Graphite, watercolor and oil painting, now at the Centre Pompidou (Inventory number AM 2915 D)



Miguel Orozco

Picasso Interpretation Lithographs

No. : 184

**Title:** *Etude de tête d'homme au chapeau (Papiers collés 1910-1914 IV)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Au Pont Des Arts, Paris

**Printer:** Mourlot, Paris

**Paper:** Grand Vélín de Rives

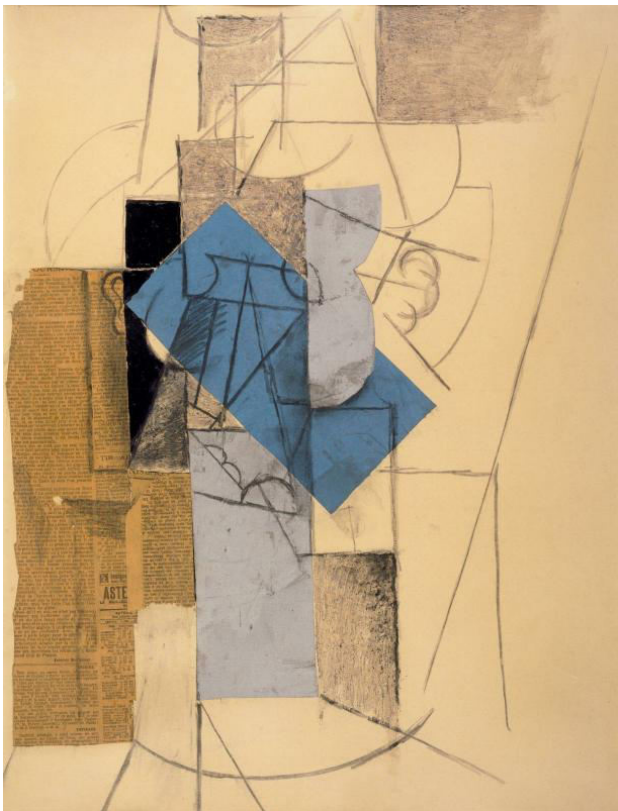
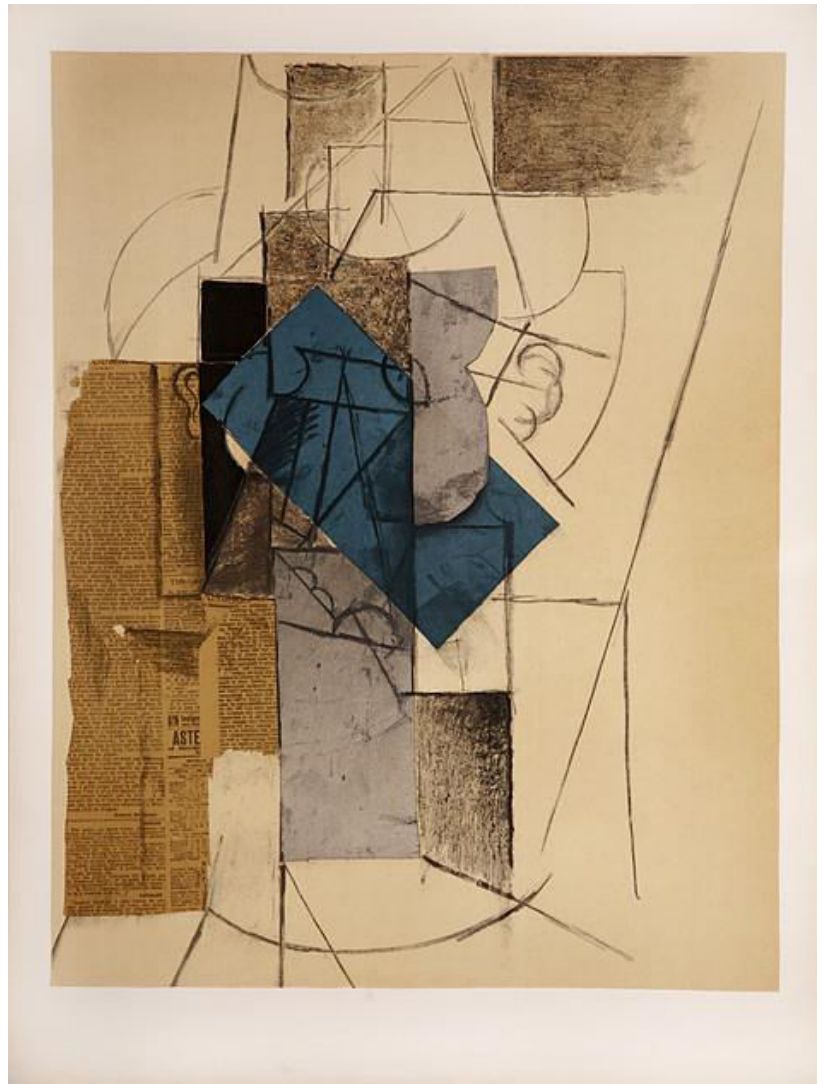
**Plate size:**

**Sheet size:** 66,2 x 51,2 cm

**Print run:** 300 copies of the portfolio of the same title

**Catalogue raisonné:** Orozco's Picasso Books No. 234. Cramer 137 Not in Reuße Not in Mourlot

**Comment:** We reproduce also here below the original Charcoal, oil paint, Indian ink, sand and papers glued on paper, now at the Centre Pompidou (Inventory number AM 2916 D)



Miguel Orozco

Picasso Interpretation Lithographs

No. : 185

**Title:** *Nature morte Qui (Papiers collés 1910-1914 V)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Au Pont Des Arts, Paris

**Printer:** Mourlot, Paris

**Paper:** Grand Vélin de Rives

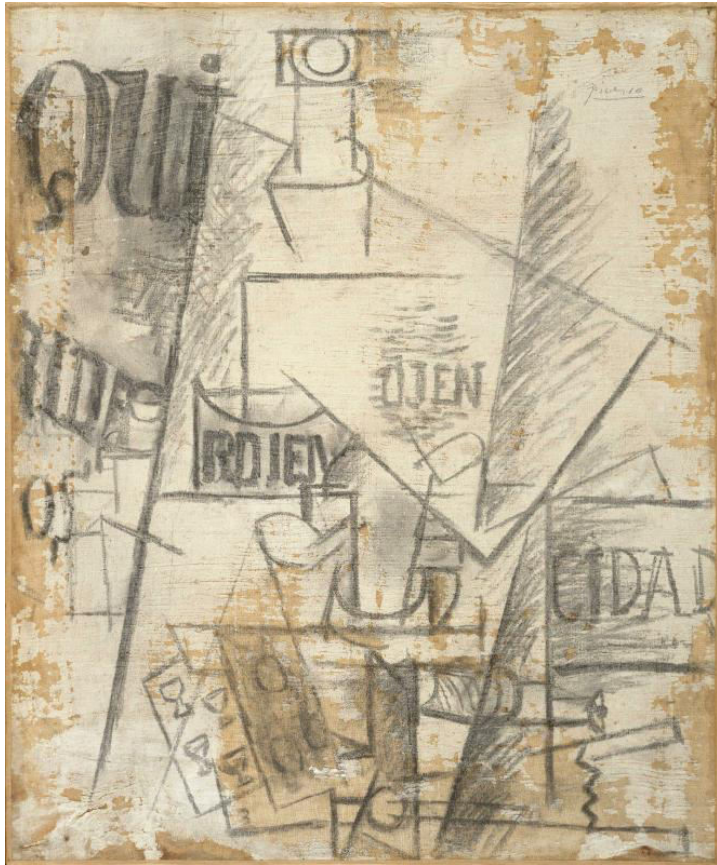
**Plate size:**

**Sheet size:** 66,2 x 51,2 cm

**Print run:** 300 copies of the portfolio of the same title

**Catalogue raisonné:** Orozco's Picasso Books No. 234. Cramer 137 Not in Reuße Not in Mourlot

**Comment:** We reproduce also here below the original Charcoal on coated and scratched canvas, now at the Centre Pompidou (Inventory number AM 4213 P, 46 x 38 cm)



Miguel Orozco

No. : 186

**Title:** *La Bouteille de Bass (Papiers collés 1910-1914 VI)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Au Pont Des Arts, Paris

**Printer:** Mourlot, Paris

**Paper:** Grand Vélín de Rives

**Plate size:**

**Sheet size:** 66,2 x 51,2 cm

**Print run:** 300 copies of the portfolio of the same title

**Catalogue raisonné:** Orozco's Picasso Books No. 234. Cramer 137 Not in Reuße Not in Mourlot

**Comment:** We reproduce also here below the original Gouache, watercolour, charcoal, graphite and pastel on paper, now at the



Centre Pompidou (Inventory number AM 2919 D, 61 x 48 cm). This gouache was also reproduced, this time in pochoir by Daniel Jacomet, in the portfolio *Douze Contemporains* (1959)



Miguel Orozco

Picasso Interpretation Lithographs

No. : 187

**Title:** *Violon (Papiers collés 1910-1914 VII)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Au Pont Des Arts, Paris

**Printer:** Mourlot, Paris

**Paper:** Grand Vélín de Rives

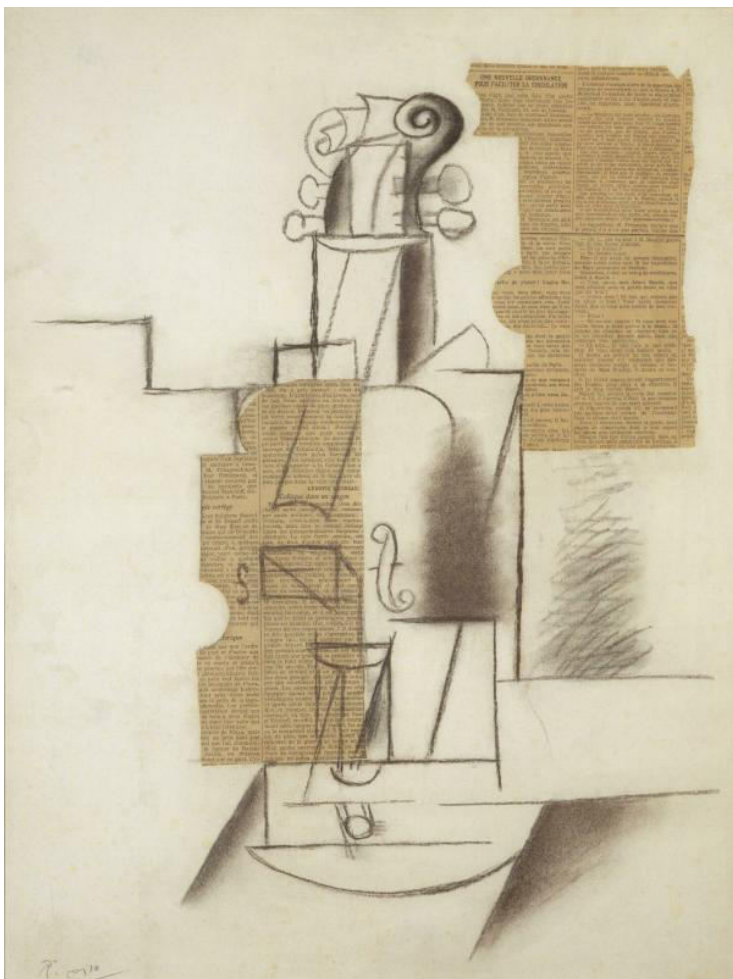
**Plate size:**

**Sheet size:** 66,2 x 51,2 cm

**Print run:** 300 copies of the portfolio of the same title

**Catalogue raisonné:** Orozco's Picasso Books No. 234. Cramer 137 Not in Reuße Not in Mourlot

**Comment:** We reproduce also here below the original Charcoal and papers glued on paper, now at the Centre Pompidou (Inventory number AM 2914 D, 62 x 47 cm)



Miguel Orozco

Picasso Interpretation Lithographs

No. : 188

**Title:** *Tête de jeune fille (Papiers collés 1910-1914 VIII)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Au Pont Des Arts, Paris

**Printer:** Mourlot, Paris

**Paper:** Grand Vélin de Rives

**Plate size:** 53.3 x 35.6 cm

**Sheet size:** 66,2 x 51,2 cm

**Print run:** 300 copies of the portfolio  
of the same title

**Catalogue raisonné:** Orozco's Picasso

Books No. 234. Cramer 137 Not in

Reuße Not in Mourlot

**Comment:** We reproduce also here below  
the original oil on canvas, now at the  
Centre Pompidou (Inventory number AM  
4212 P, 55 x 38 cm)



Miguel Orozco

Picasso Interpretation Lithographs

No. : 189

**Title:** *Papiers collés*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Galerie Lucie Weill

**Printer:** Mourlot Frères, Paris

**Paper:** Grand Vélín de Rives

**Plate size:** 53.3 x 35.6 cm

**Sheet size:** 75,5 x 48,5 cm

**Print run:** 500 impressions

**Catalogue raisonné:** Orozco's Picasso Posters  
No. 553. Czwiklitzer dtv 290 Rodrigo 161 Not  
in Reuße Not in Mourlot Zervos II :426



**PICASSO**

GALERIE LUCIE WEILL  
AU PONT DES ARTS - 6 RUE BONAPARTE-VI

NOVEMBRE - DÉCEMBRE 1966

No. : 190

**Title:** *Papiers collés*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Galerie Madoura, Vallauris

**Printer:** Mourlot Frères, Paris

**Paper:** Vélín de Rives

**Plate size:** 53.3 x 35.6 cm

**Sheet size:** 75.5 x 48.5 cm

**Print run:** 500 impressions

**Catalogue raisonné:** Orozco's Picasso Posters No.  
554. Not in Czwiklitzer Rodrigo 163 Not in Reuße  
Not in Mourlot Zervos II :426



Miguel Orozco

No. : 191

**Title:** *Bouteille, journal et verre sur une table (Papiers collés 1910-1914 IX)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Au Pont Des Arts, Paris

**Printer:** Mourlot, Paris

**Paper:** Grand Vélin de Rives

**Plate size:**

**Sheet size:** 66,2 x 51,2 cm

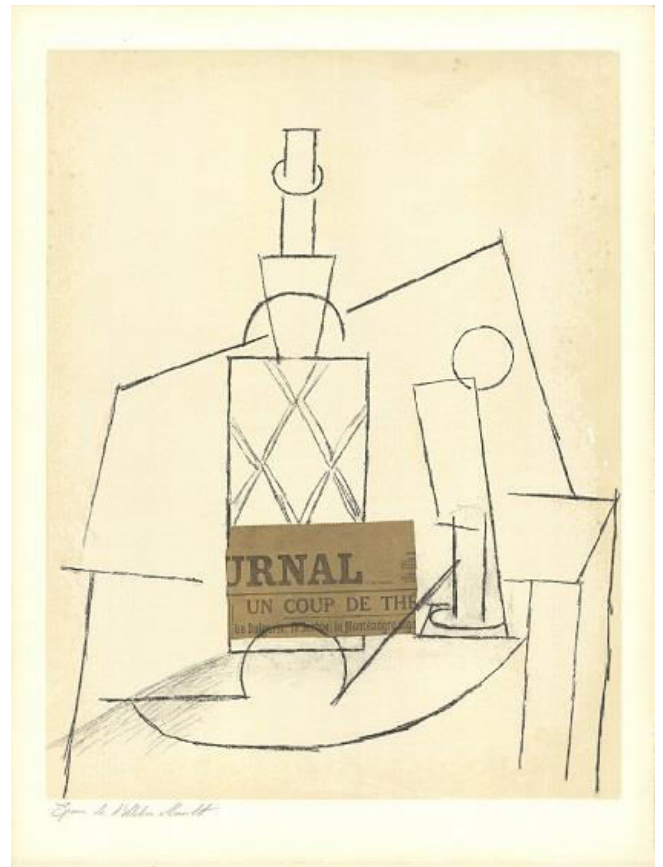
**Print run:** 300 copies of the portfolio of the same title

**Catalogue raisonné:** Orozco's Picasso Books No. 234. Cramer 137 Not in Reuße Not in Mourlot

**Comment:** We reproduce also here below the original Charcoal, gouache and papers glued on



Picasso Interpretation Lithographs



paper, now at the Centre Pompidou (Inventory number AM 2911 D, 62 x 48 cm)

Miguel Orozco

Picasso Interpretation Lithographs

No. : 192

**Title:** *Violon, verre et bouteille (Papiers collés 1910-1914 X)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Au Pont Des  
Arts, Paris

**Printer:** Mourlot, Paris

**Paper:** Grand Vélín de  
Rives

**Plate size:**

**Sheet size:** 66,2 x 51,2 cm

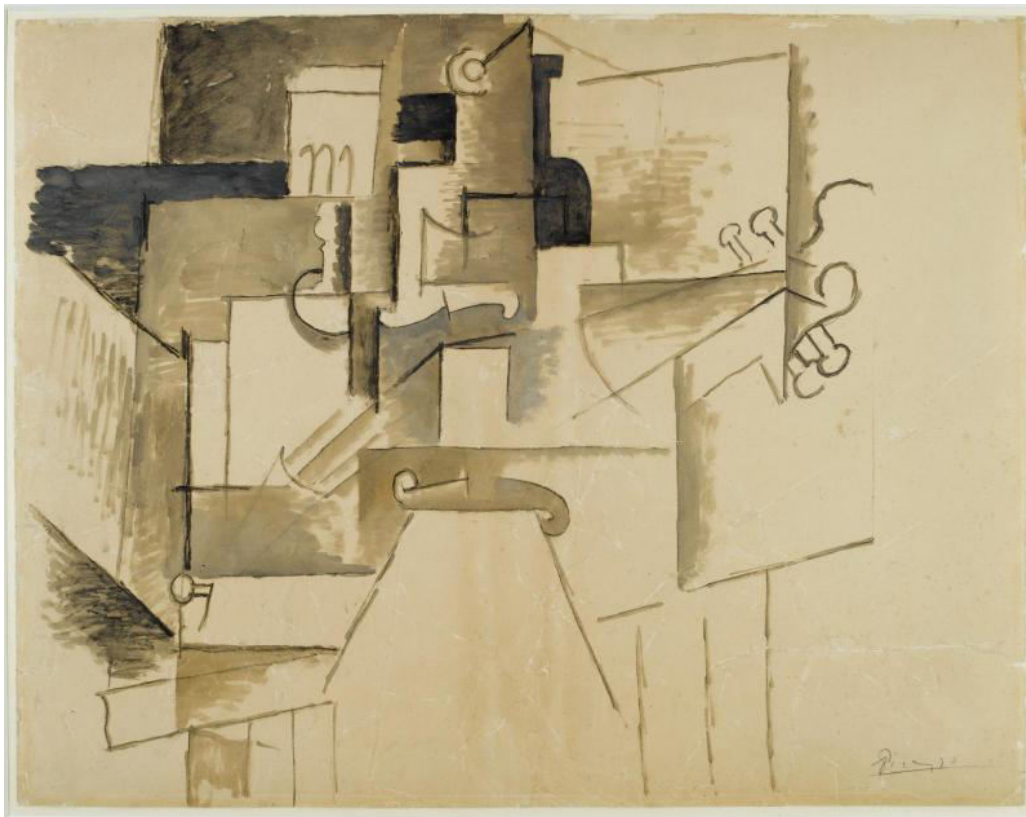
**Print run:** 300 copies of  
the portfolio of the same title

**Catalogue raisonné:** Orozco's  
Picasso Books No. 234.

Cramer 137 Not in Reuße

Not in Mourlot

**Comment:** We reproduce also  
here below the original  
Charcoal and oil paint wash on  
paper, now at the Centre  
Pompidou (Inventory number  
AM 2918 D, 50 x 64,5 cm)



Miguel Orozco

Picasso Interpretation Lithographs

No. : 193

**Title:** *Au Baiser d'Avignon I*

**Medium:** Lithograph of interpretation

**Date:** 1972

**Publisher:** Le Vent d'Arles, Paris

**Printer:** Mourlot, Paris

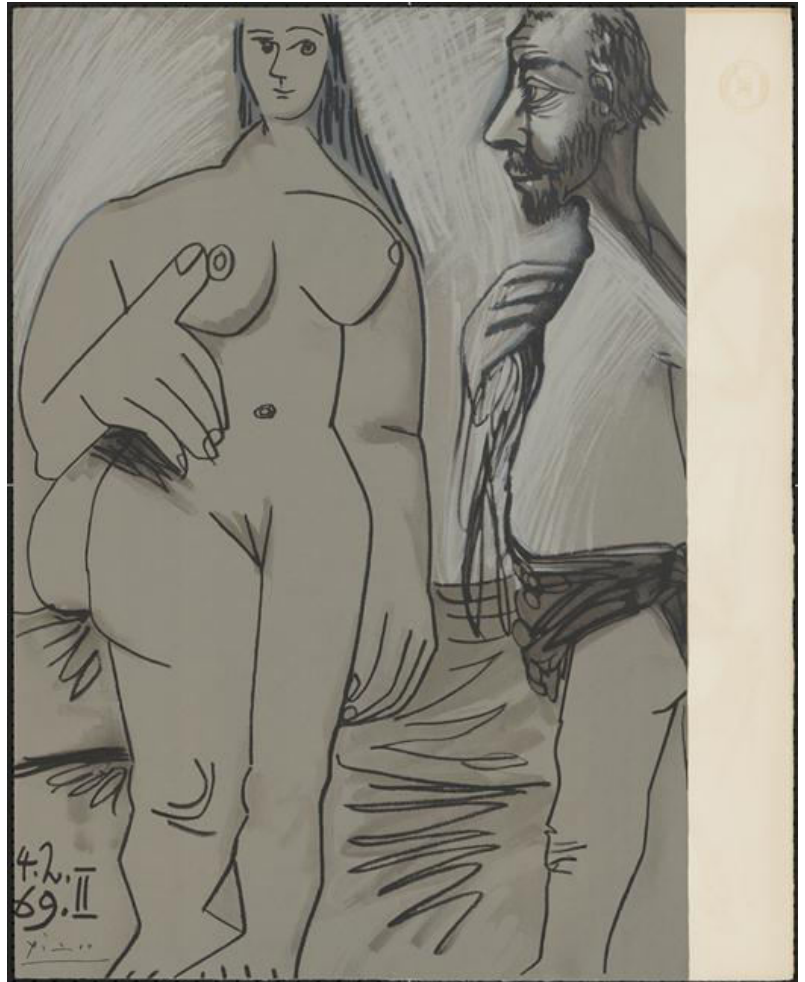
**Paper:** Vélín d'Arches

**Sheet size:** 50 x 40 cm

**Print run:** 300 copies of the portfolio on Vélín d'Arches: 270 plus 30 hors commerce

**Catalogue raisonné:** Orozco's Picasso Books No. 256. Not in Cramer. Not in Reuße Not in Mourlot

**Comment:** Portfolio on linen-covered folder, with the artist's signature printed on the front. Text by Jean Vilar, 12 full page lithographs (7 in colours), printed by Mourlot after drawings, lavis and watercolours by Pablo Picasso.



Miguel Orozco

No. : 194

**Title:** *Au Baiser d'Avignon II*

**Medium:** Lithograph

of interpretation

**Date:** 1972

**Publisher:** Le Vent

d'Arles, Paris

**Printer:** Mourlot,

Paris

**Paper:** Vélín

d'Arches

**Sheet size:** 40 x 50 cm

**Print run:** 300 copies

of the portfolio on Vélín

d'Arches: 270 plus 30 hors

commerce

**Catalogue raisonné:**

Orozco's Picasso

Books No. 256. Not in

Cramer. Not in Reuße Not

in Mourlot



No. : 195

**Title:** *Au Baiser*

*d'Avignon III*

**Medium:** Lithograph of

intertation

**Date:** 1972

**Publisher:** Le Vent d'Arles,

Paris

**Printer:** Mourlot, Paris

**Paper:** Vélín d'Arches

**Sheet size:** 40 x 50 cm

**Print run:** 300 copies of the

portfolio on Vélín d'Arches: 270

plus 30 hors commerce

**Catalogue raisonné:** Orozco's

Picasso Books No. 256. Not in

Cramer. Not in Reuße Not in

Mourlot



Miguel Orozco

Picasso Interpretation Lithographs

No. : 196

**Title:** *Au Baiser d'Avignon IV*

**Medium:** Lithograph of interpretation

**Date:** 1972

**Publisher:** Le Vent d'Arles, Paris

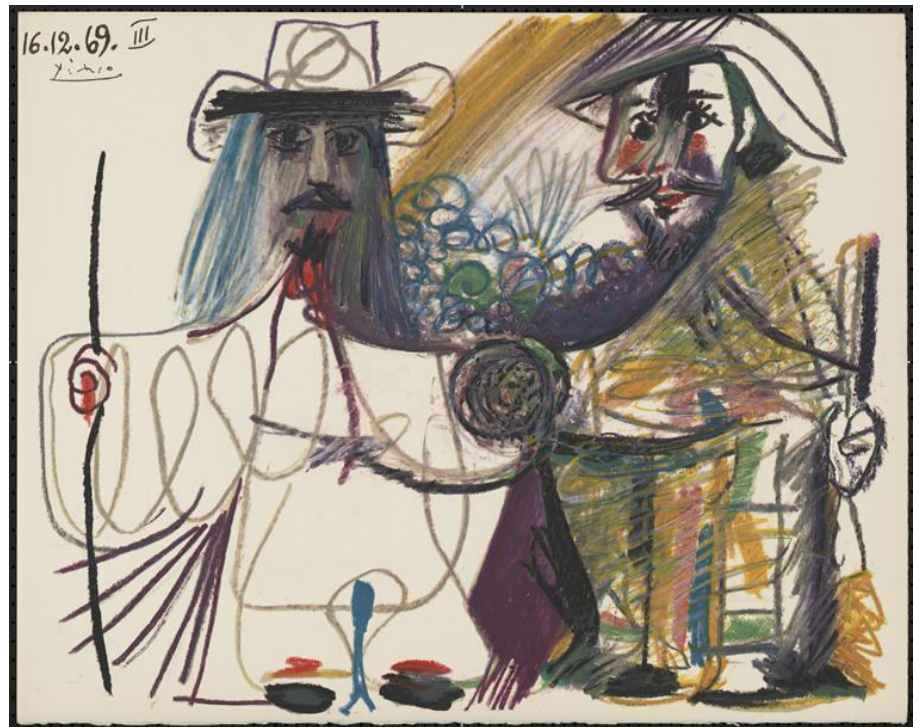
**Printer:** Mourlot, Paris

**Paper:** Vélín d'Arches

**Sheet size:** 40 x 50 cm

**Print run:** 300 copies of the portfolio on Vélín d'Arches: 270 plus 30 hors commerce

**Catalogue raisonné:** Orozco's Picasso Books No. 256. Not in Cramer. Not in Reuße Not in Mourlot



No. : 197

**Title:** *Au Baiser d'Avignon V*

**Medium:** Lithograph of interpretation

**Date:** 1972

**Publisher:** Le Vent d'Arles, Paris

**Printer:** Mourlot, Paris

**Paper:** Vélín d'Arches

**Sheet size:** 40 x 50 cm

**Print run:** 300 copies of the portfolio on Vélín d'Arches: 270 plus 30 hors commerce

**Catalogue raisonné:** Orozco's Picasso Books No. 256. Not in Cramer. Not in Reuße Not in Mourlot

Miguel Orozco

Picasso Interpretation Lithographs

No. : 198

**Title:** *Au Baiser d'Avignon VI*

**Medium:** Lithograph of interpretation

**Date:** 1972

**Publisher:** Le Vent  
d'Arles, Paris

**Printer:** Mourlot,  
Paris

**Paper:** Vélín  
d'Arches

**Sheet size:** 40 x 50  
cm

**Print run:** 300  
copies of the portfolio  
on Vélín d'Arches: 270  
plus 30 hors commerce

**Catalogue raisonné:**  
Orozco's  
Picasso Books No. 256.  
Not in Cramer. Not in  
Reuße Not in Mourlot



No. : 199

**Title:** *Au Baiser d'Avignon VII*

**Medium:** Lithograph of  
interpretation

**Date:** 1972

**Publisher:** Le Vent d'Arles,  
Paris

**Printer:** Mourlot, Paris

**Paper:** Vélín d'Arches

**Sheet size:** 40 x 50 cm

**Print run:** 300 copies of the  
portfolio on Vélín d'Arches: 270  
plus 30 hors commerce

**Catalogue raisonné:** Orozco's  
Picasso Books No. 256. Not in  
Cramer. Not in Reuße Not in  
Mourlot

Miguel Orozco

Picasso Interpretation Lithographs

No. : 200

Title: *Au Baiser d'Avignon VIII*

Medium: Lithograph  
of interpretation

Date: 1972

Publisher: Le Vent  
d'Arles, Paris

Printer: Mourlot,  
Paris

Paper: Vélin  
d'Arches

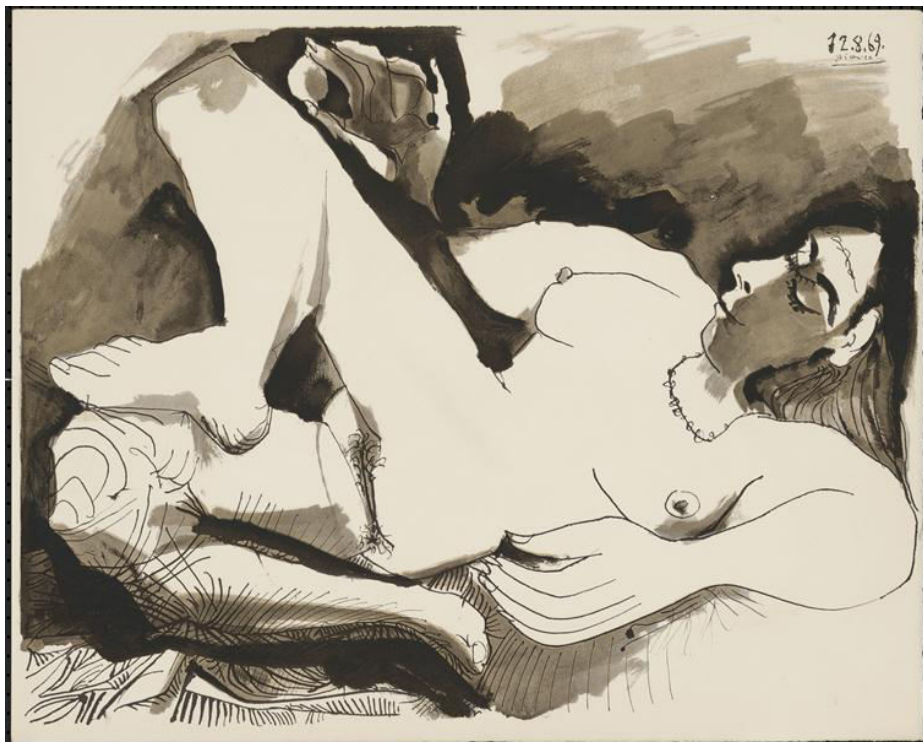
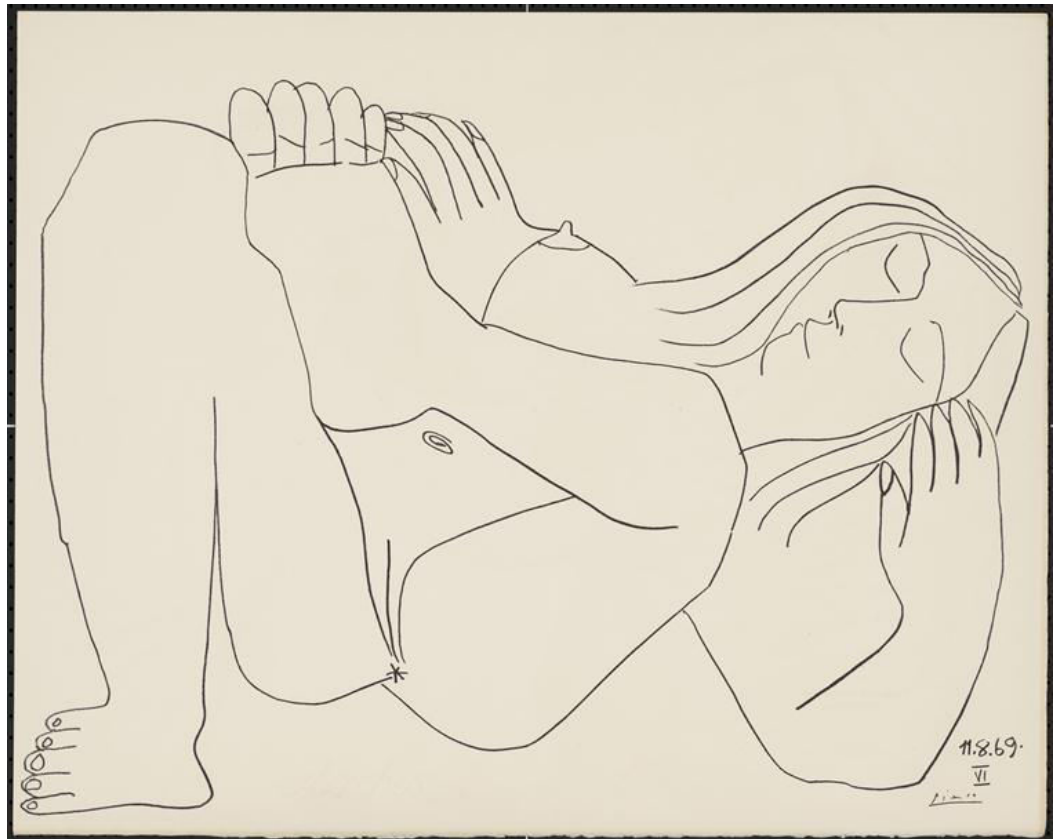
Sheet size: 40 x 50 cm

Print run: 300 copies  
of the portfolio on Vélin  
d'Arches: 270 plus 30 hors  
commerce

Catalogue raisonné:

Orozco's Picasso

Books No. 256. Not in  
Cramer. Not in Reuße Not  
in Mourlot



No. : 201

Title: *Au Baiser  
d'Avignon IX*

Medium: Lithograph of  
interpretation

Date: 1972

Publisher: Le Vent d'Arles,  
Paris

Printer: Mourlot, Paris

Paper: Vélin d'Arches

Sheet size: 40 x 50 cm

Print run: 300 copies of the  
portfolio on Vélin d'Arches: 270  
plus 30 hors commerce

Catalogue raisonné: Orozco's  
Picasso Books No. 256. Not in  
Cramer. Not in Reuße Not in  
Mourlot

Miguel Orozco

Picasso Interpretation Lithographs

No. : 202

**Title:** *Au Baiser d'Avignon X*

**Medium:** Lithograph  
of interpretation

**Date:** 1972

**Publisher:** Le Vent  
d'Arles, Paris

**Printer:** Mourlot,  
Paris

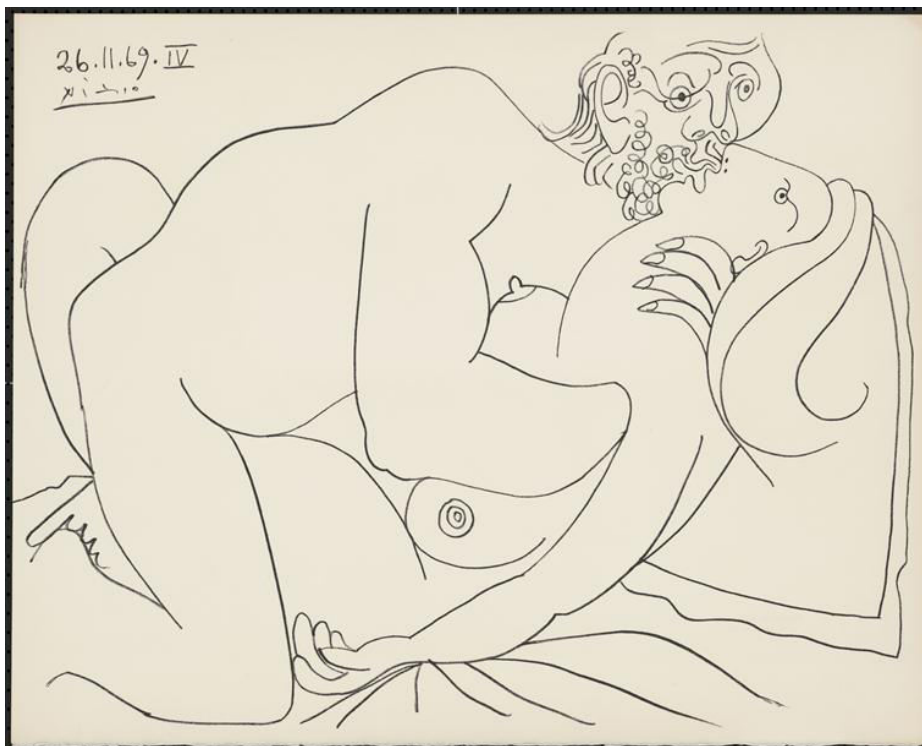
**Paper:** Vélin  
d'Arches

**Sheet size:** 40 x 50 cm

**Print run:** 300 copies  
of the portfolio on Vélin  
d'Arches: 270 plus 30 hors  
commerce

**Catalogue raisonné:**

Orozco's Picasso  
Books No. 256. Not in  
Cramer. Not in Reuße Not  
in Mourlot



No. : 203

**Title:** *Au Baiser d'Avignon XI*

**Medium:** Lithograph of  
interpretation

**Date:** 1972

**Publisher:** Le Vent d'Arles,  
Paris

**Printer:** Mourlot, Paris

**Paper:** Vélin d'Arches

**Sheet size:** 40 x 50 cm

**Print run:** 300 copies of the  
portfolio on Vélin d'Arches: 270  
plus 30 hors commerce

**Catalogue raisonné:** Orozco's  
Picasso Books No. 256. Not in  
Cramer. Not in Reuße Not in  
Mourlot

Miguel Orozco

Picasso Interpretation Lithographs

No. : 204

**Title:** *Au Baiser d'Avignon XII*

**Medium:** Lithograph of interpretation

**Date:** 1972

**Publisher:** Le Vent

d'Arles, Paris

**Printer:** Mourlot, Paris

**Paper:** Vélin

d'Arches

**Sheet size:** 40 x 50 cm

**Print run:** 300 copies of

the portfolio on Vélin

d'Arches: 270 plus 30 hors

commerce

**Catalogue raisonné:**

Orozco's Picasso

Books No. 256. Not in

Cramer. Not in Reuße Not

in Mourlot



**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



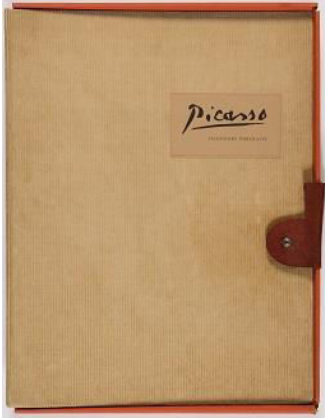
illustrate here the original poster with text, the partial avant la lettre edition and the full avant la lettre version, which corresponds to the original portfolio edition.

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



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.:** 205

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Print run:** 500 copies of the portfolio: 250 for the United States (A1/250 to A250/250) and 250 for France (F1/250 to F250/250)

**Catalogue raisonné:** Orozco's Picasso Posters No. 713. Czwiklitzer dtv No.: 402 Not in Rodrigo

**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.



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 206

**Title:** Portraits Imaginaires (avant la lettre)

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Print run:** 500 copies

**Catalogue raisonné:** Orozco's Picasso Posters No. 714. Not in Czwiklitzer Not in Rodrigo



**No.:** 207

**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

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 713A. Not in Czwiklitzer Not in Rodrigo

**No.:** 208

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

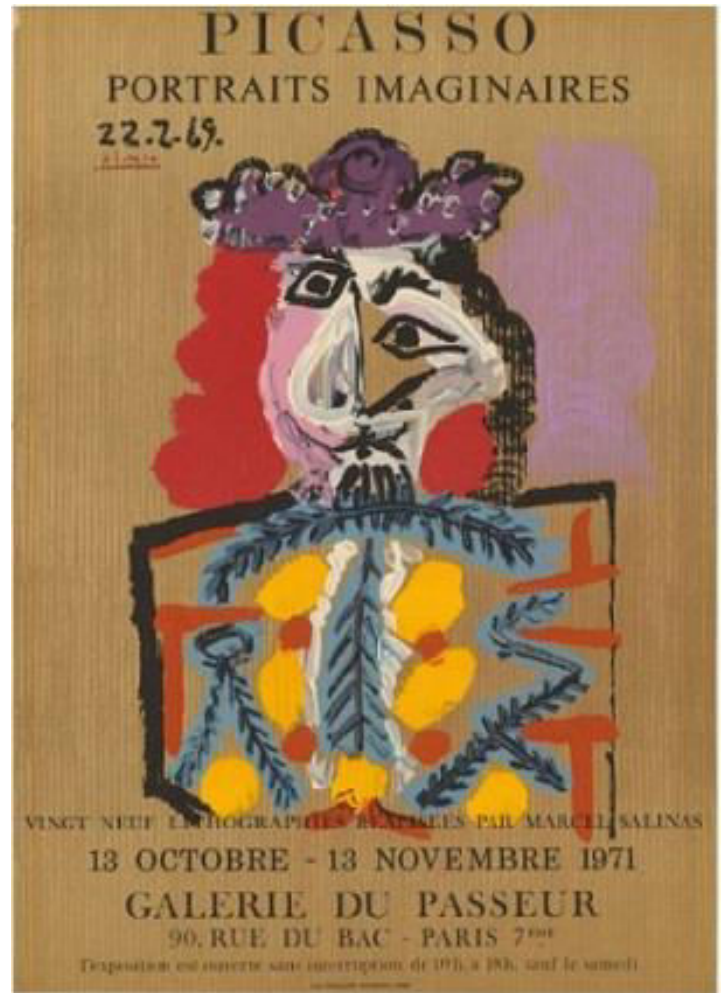
**Print run:** 500 copies

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 715. Czwiklitzer 403. Not in Rodrigo

**Comment :** In this poster there was apparently no edition without the Gallery details at the bottom.



**No.:** 209

**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

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 715A. Not in Czwiklitzer 403. Not in Rodrigo

Miguel Orozco

**No.:** 210

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500 copies on Vélin d'Arches

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 717.

Czwiklitzer 404. Not in Rodrigo

Picasso Interpretation Lithographs



**No.:** 211

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500 copies on Vélin d'Arches

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 717. Not in Czwiklitzer. Rodrigo 221

**No.:** 212

**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) 57 x 40,5 cm

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 718A. Not in Czwiklitzer. Not in Rodrigo 221



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 213

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500 copies

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 719. Czwiklitzer 405. Not in Rodrigo



**No.:** 214

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

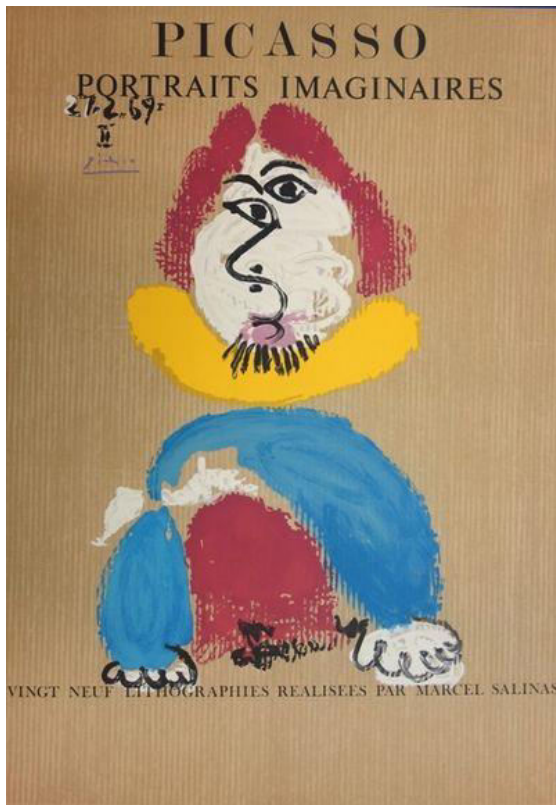
**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 720. Not in Czwiklitzer. Not in Rodrigo



**No.:** 215

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 719A. Not in Czwiklitzer Not in Rodrigo



Miguel Orozco

**No.:** 216

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 721. Czwiklitzer  
Not in Rodrigo

Picasso Interpretation Lithographs



406



**No.:** 217

**Title:** Portraits Imaginaires about the letter

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 722.  
Not in Czwiklitzer Not in Rodrigo

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 218

**Title:** Portraits Imaginaires (avant la lettre)

**Publisher, Museum or Gallery:** Éditions Cercle d'Art, Paris and Harry N. Abrams Inc., New York

**Date:** 1969

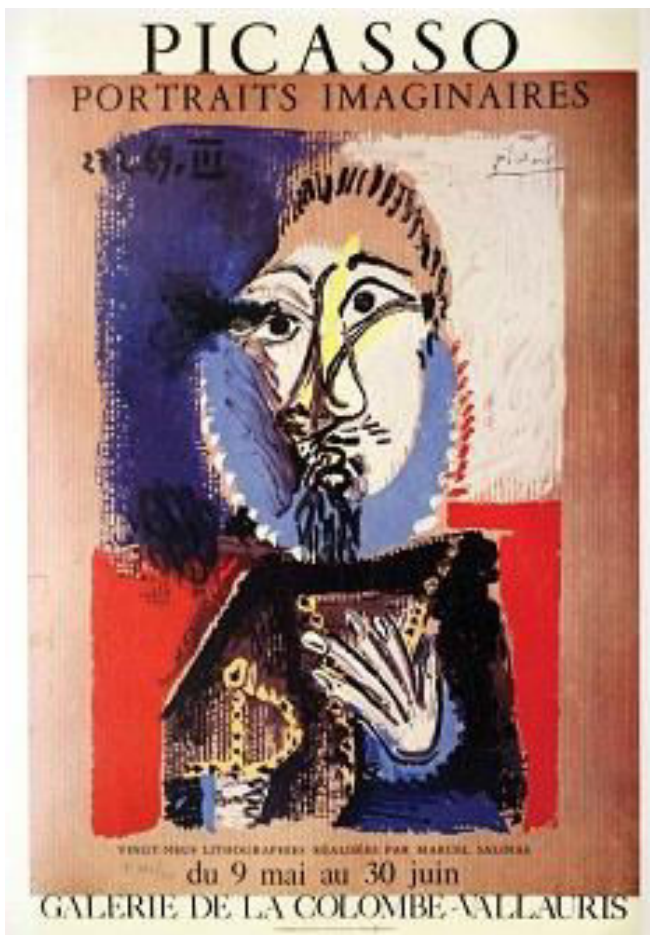
**Size in cm. Plate (sheet):** (66 x 50)

**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 of interpretation (Marcel Salinas)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 721A. Not in Czwiklitzer  
Not in Rodrigo



**No.:** 219

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 723. Not in Czwiklitzer  
Rodrigo 275

Miguel Orozco

**No.:** 220

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 725.

Czwiklitzer 407 Not in Rodrigo

Picasso Interpretation Lithographs



**No.:** 221

**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:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 726. Not in Czwiklitzer Not in Rodrigo

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 222

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 725A. Not in Czwiklitzer Not in Rodrigo



**No.:** 223

**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

**Catalogue raisonné:** Orozco's Picasso Posters No. 727. Not in Czwiklitzer Not in Rodrigo

Miguel Orozco

No.: 224

Title: Portraits Imaginaires

Publisher, Museum or Gallery: Galerie du Passeur

Date: 1971

Size in cm. Plate (sheet): (74 x 52,5)

Print run: 500

Technique: Lithograph of interpretation (Marcel Salinas lithographer)

Printer: Guillard Gourdon, Paris

Catalogue raisonné: Orozco's Picasso Posters No. 728. Czwiklitzer 408  
Not in Rodrigo

Picasso



No.: 225

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: 500

Technique: Lithograph of interpretation (Marcel Salinas lithographer)

Printer: Guillard Gourdon, Paris

Catalogue raisonné: Orozco's Picasso Posters No. 729.  
Not in Czwiklitzer Not in Rodrigo

No.: 226

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 of interpretation (Marcel Salinas lithographer)

Printer: Guillard Gourdon, Paris

Catalogue raisonné: Orozco's Picasso Posters No. 730. Not in Czwiklitzer Not in Rodrigo



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 227

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

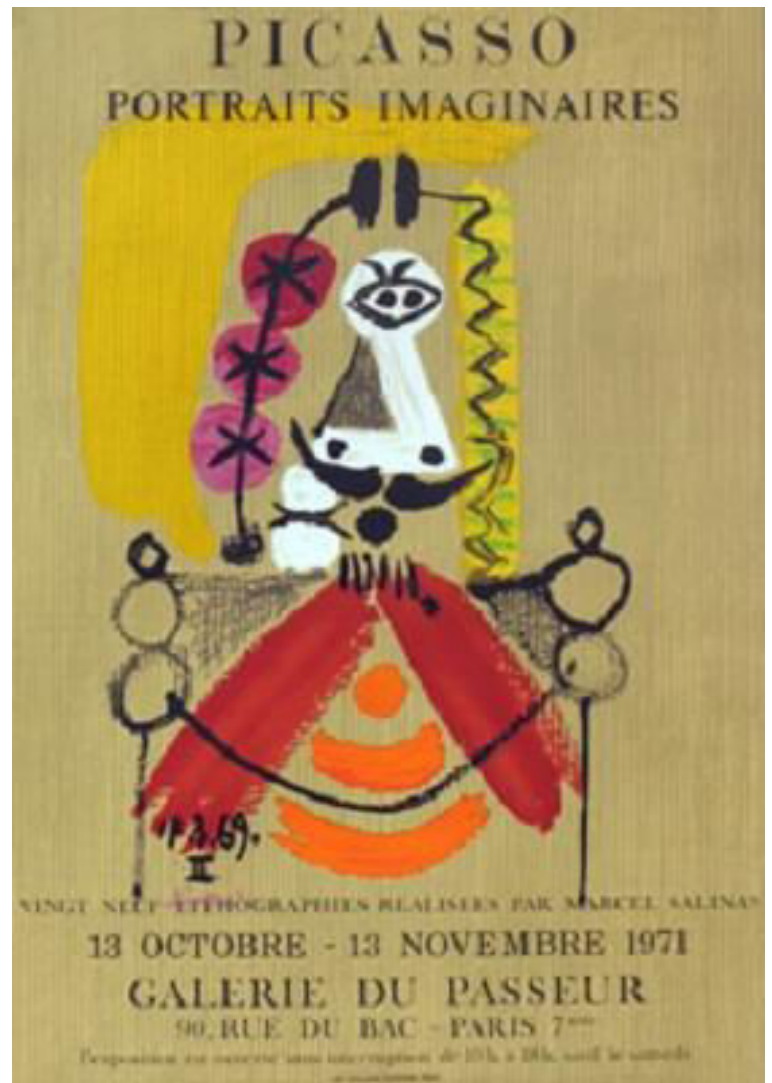
**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 731. Czwiklitzer 409 Not in Rodrigo



**No.:** 228

**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:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 732. Not in Czwiklitzer Rodrigo 224

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 229

**Title:** Portraits Imaginaires (avant la lettre)

**Publisher, Museum or Gallery:** Éditions Cercle d'Art, Paris and Harry N. Abrams Inc., New York

**Date:** 1969

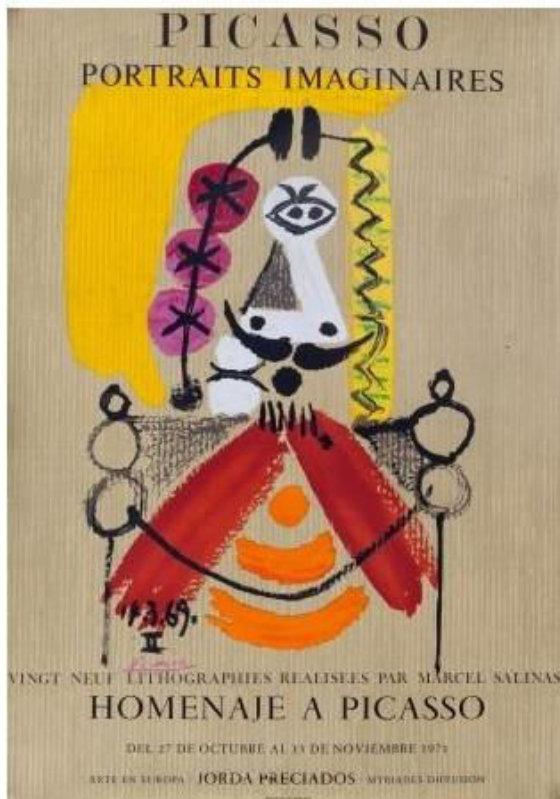
**Size in cm. Plate (sheet):** (66 x 50)

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 731A. Not in Czwiklitzer Not in Rodrigo



**No. :** 230

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 733. Not in Czwiklitzer Not in Rodrigo

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 231

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

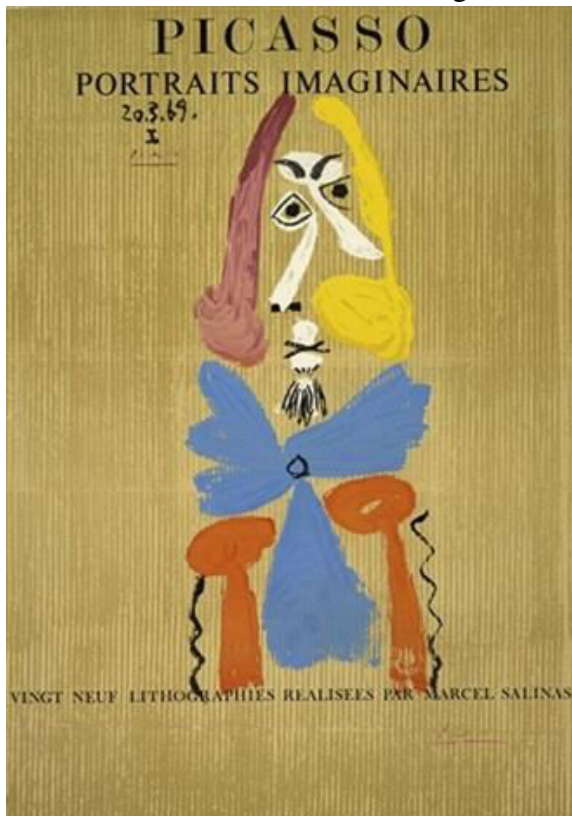
**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 734.

Czwiklitzer 410 Not in Rodrigo



**No.:** 232

**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:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 735 Not in Czwiklitzer Not in Rodrigo



**No.:** 233

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 734A Not in Czwiklitzer Not in Rodrigo



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 234

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

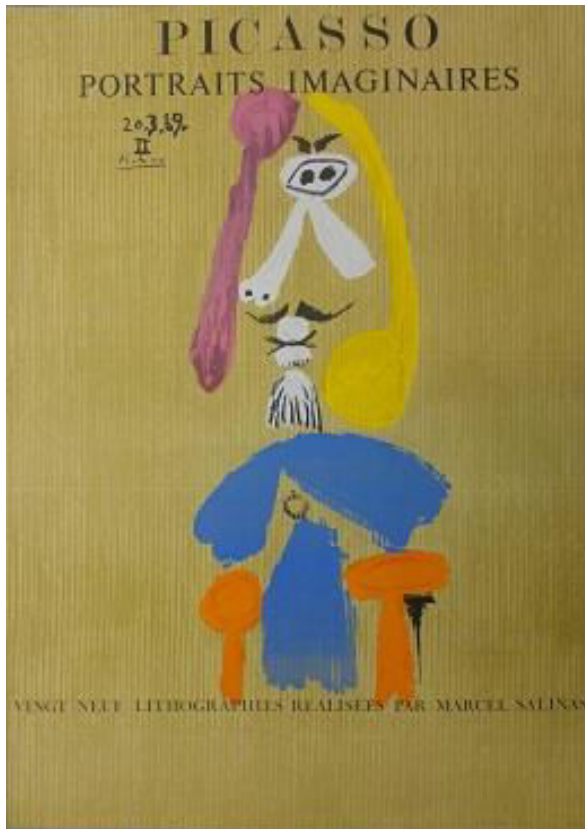
**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 736 Czwiklitzer 411 Not in Rodrigo



**No.:** 235

**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:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 737 Not in Czwiklitzer Not in Rodrigo

**No.:** 236

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 736A Not in Czwiklitzer Not in Rodrigo

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 237

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 738 Czwiklitzer 412 Not in Rodrigo



**No.:** 238

**Title:** Portraits Imaginaires  
(without gallery )

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

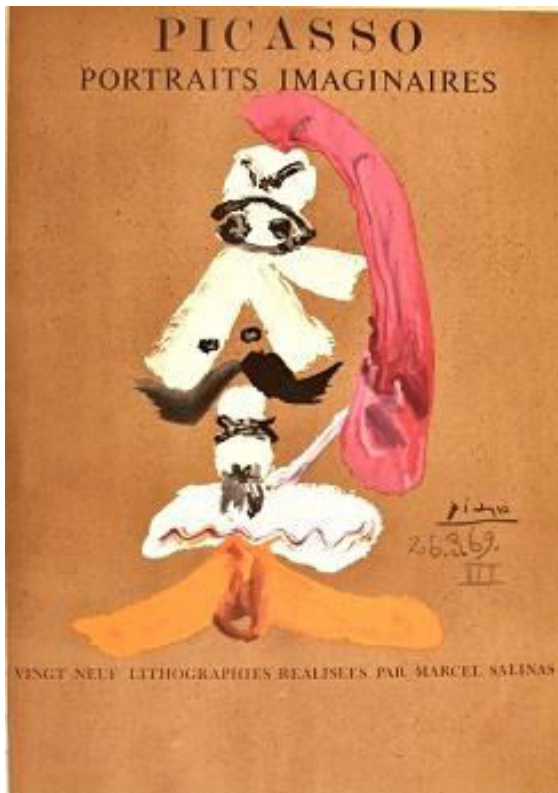
**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 739 Not in Czwiklitzer Not in Rodrigo



**No.:** 239

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 738A Not in Czwiklitzer Not in Rodrigo



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 240

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 740 Czwiklitzer 413  
Not in Rodrigo



**No.:** 241

**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:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 741 Not in Czwiklitzer Not in Rodrigo



**No.:** 242

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 740A Not in Czwiklitzer Not in Rodrigo



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 243

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 742  
Czwiklitzer 414 Not in Rodrigo



**No.:** 244

**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:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 743 Not in Czwiklitzer Not in Rodrigo



**No.:** 245

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 742A Not in Czwiklitzer Not in Rodrigo



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 246

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 749 Czwiklitzer 415 Not in Rodrigo



**No.:** 247

**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:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 750 Not in Czwiklitzer Not in Rodrigo



**No.:**

**248**

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 749A Not in Czwiklitzer Not in Rodrigo

Miguel Orozco

No.: 249

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 of interpretation (Marcel Salinas lithographer)

Printer: Guillard Gourdon, Paris

Catalogue raisonné: Orozco's Picasso Posters No. 751 Not in Czwiklitzer Not in Rodrigo

Picasso Interpretation Lithographs



No.: 250

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

Catalogue raisonné: Orozco's Picasso Posters No. 752 Not in Czwiklitzer Rodrigo 626



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 251

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 753  
Czwiklitzer 416 Not in Rodrigo



**No.:** 252

**Title:** Portraits Imaginaires (without gallery )

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

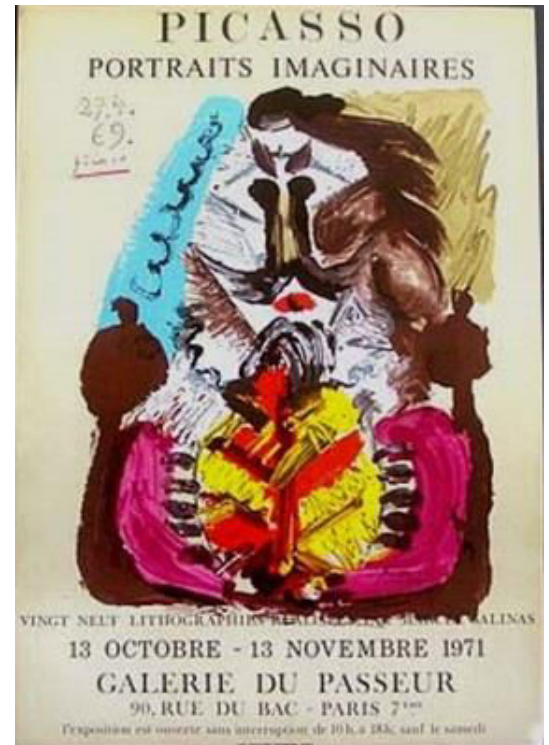
**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 754 Not in Czwiklitzer Rodrigo 222



**No.:** 253

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 753A  
Not in Czwiklitzer Rodrigo 222



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 254

**Title:** Portraits Imaginaires

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1971

**Size in cm. Plate (sheet):** (74 x 52,5)

**Print run:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 755 Czwiklitzer 417 Not in Rodrigo



**No.:** 255

**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:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 756 Not in Czwiklitzer Not in Rodrigo

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 256

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 755 A Not in Czwiklitzer Not in Rodrigo



**No.:** 257

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 757 Not in Czwiklitzer Not in Rodrigo

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 258

**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:** 500

**Technique:** Lithograph of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 758

Not in Czwiklitzer Rodrigo 223

**Comment :** We have not located any poster with full gallery details



**No.:** 259

**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 of interpretation (Marcel Salinas lithographer)

**Printer:** Guillard Gourdon, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 758 A Not in Czwiklitzer Not in Rodrigo

Miguel Orozco

No.: 260

Title: Portraits Imaginaires

Publisher, Museum or Gallery: Honfleur

Date: 1972

Size in cm. Plate (sheet): (70 x 51)

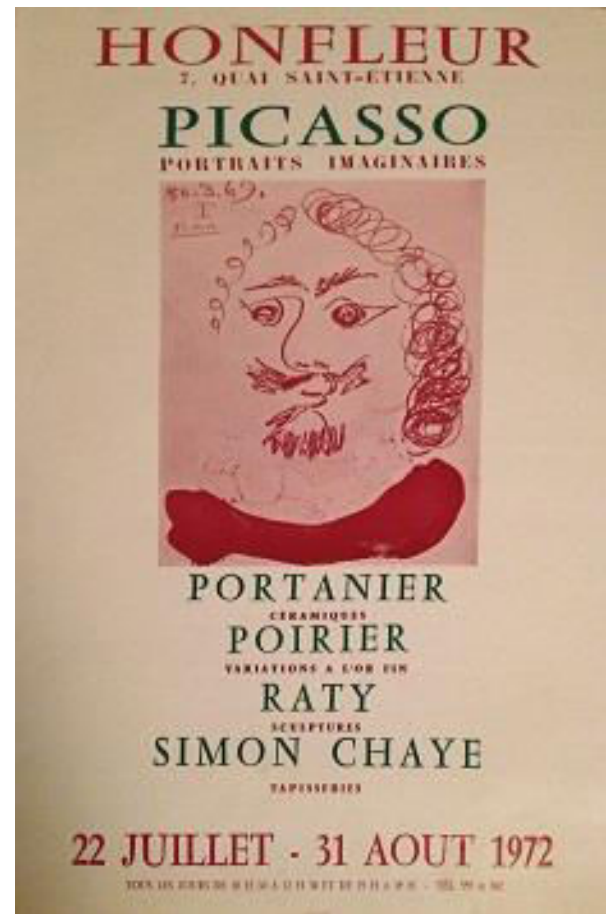
Print run: unknown

Technique: Lithograph of interpretation

Printer: unknown

Catalogue raisonné: Orozco's Picasso Posters No. 761  
Czwiklitzer 443 Not in Rodrigo

Picasso Interpretation Lithographs



No.:

261

Title:

Portraits Imaginaires

Publisher, Museum or Gallery: Art Croisette  
Galerie, Cannes

Date: 1981

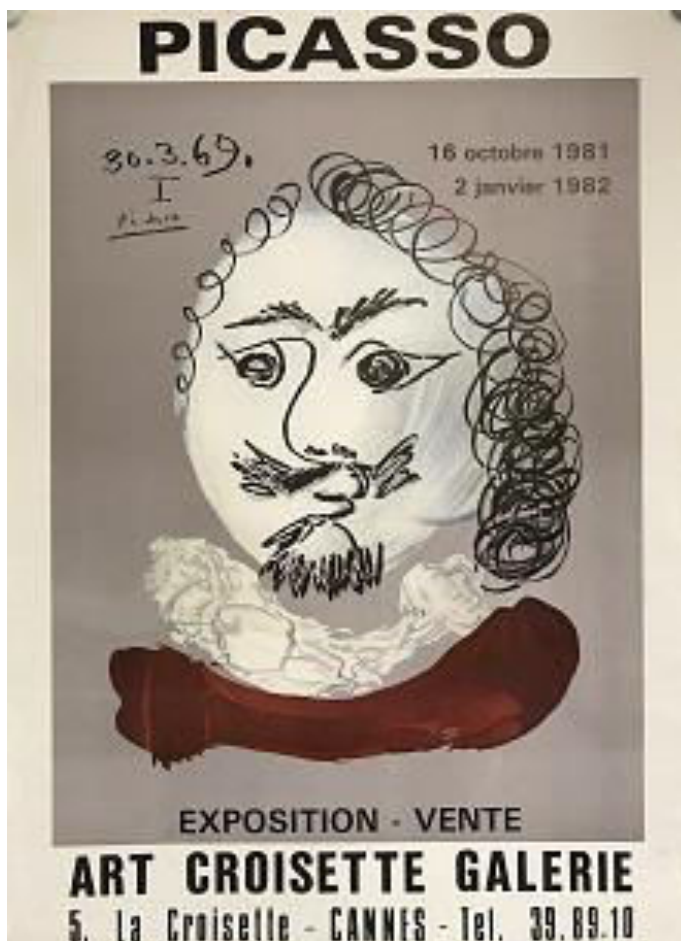
Size in cm. Plate (sheet): (70 x 51)

Print run: unknown

Technique: Lithograph of interpretation

Printer: unknown

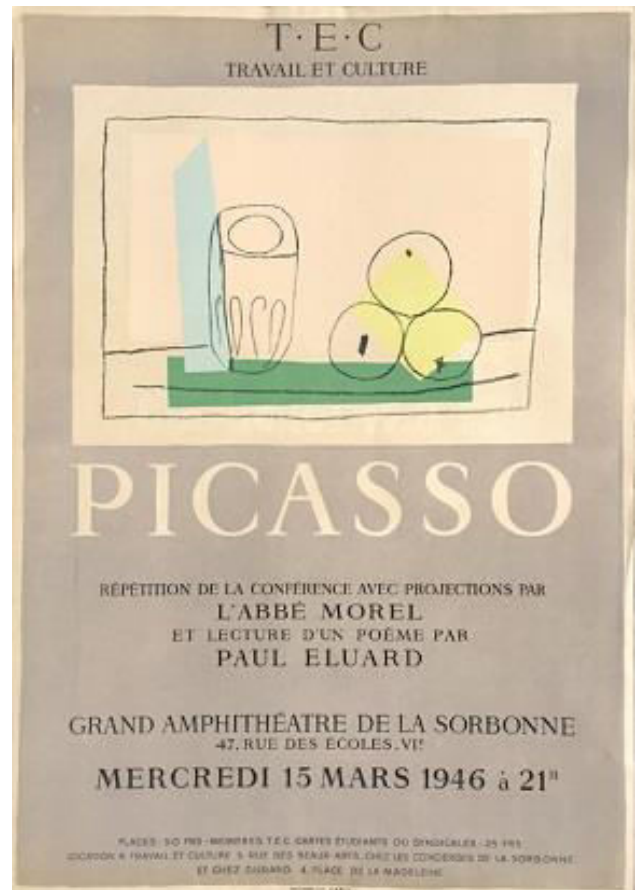
Catalogue raisonné: Orozco's Picasso Posters No. 762 Not in  
Czwiklitzer Not in Rodrigo



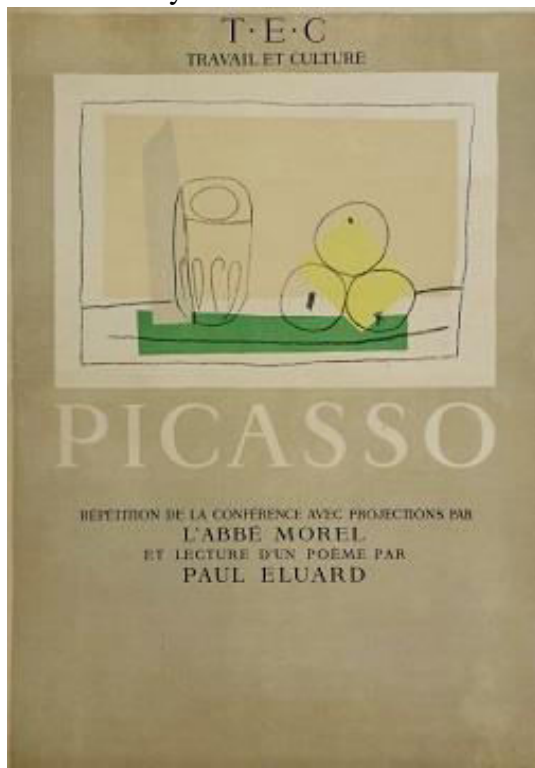
## 7. Unsigned posters with interpretation lithographs

**No.:** 262**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 Raisonné:** Orozco Posters No. 47 ; Czwiklitzer dtv No.: 60 ; Not in Rodrigo; Not in Bloch; Mourlot 30 Reuße : 117 Rau 106 Orozco's Picasso Posters 47

**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. The previous lithograph is followed by 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 and for the book *Dans l'Atelier de Picasso*.

**Miguel Orozco****No.:** 263**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 Raisonné:** Not in Czwiklitzer ; Not in Rodrigo Not in Bloch; Mourlot 30 Reuße : 117 Rau 106 Orozco's Picasso Posters 48**Comment :** Conference repetition

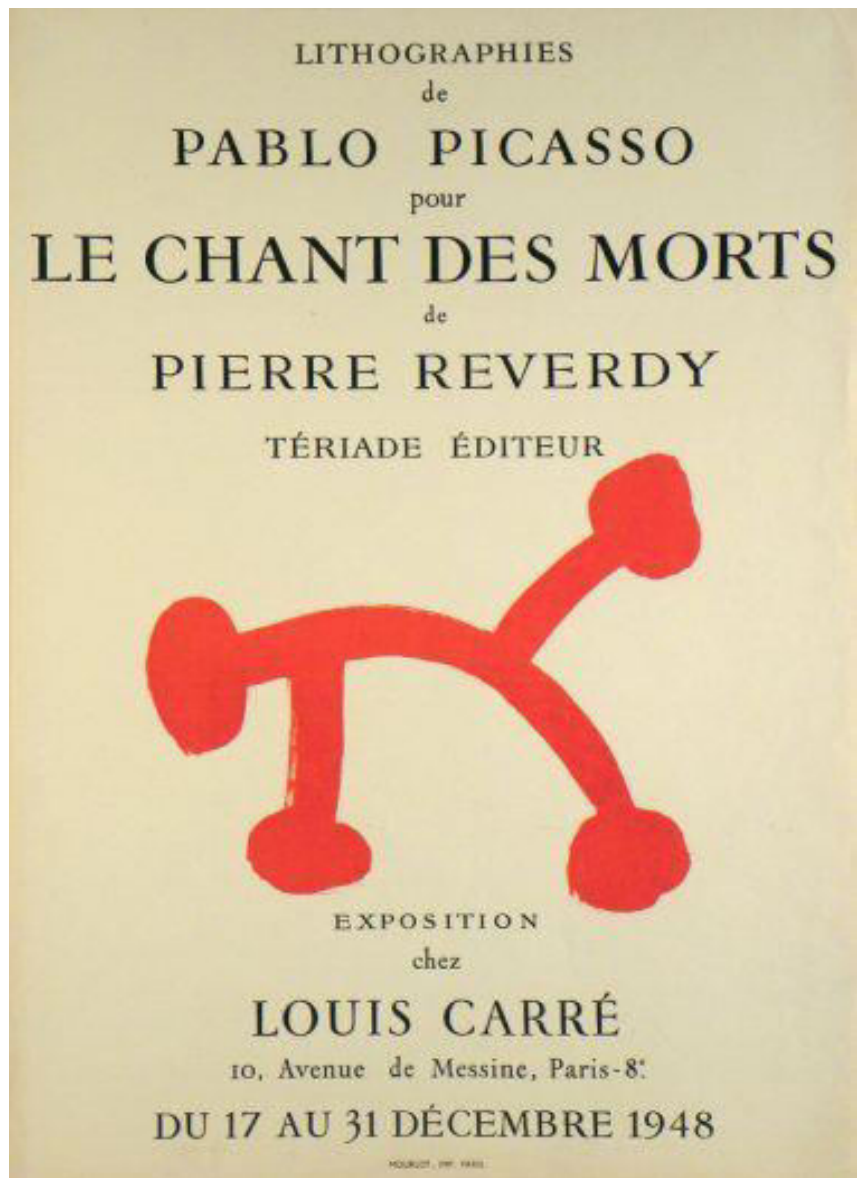
**No.:** 264**Czwiklitzer dtv No.:** 4**Rodrigo:** 8**Title:** *Le chant des morts***Publisher, Museum or Gallery:** Louis Carré, Paris**Date:** 1948**Size in cm. Plate (sheet):** 30,3 x 25 (65 x 46); 63 x 45,5 (Rodrigo)**Print run:** 100 impressions**Technique:** original lithograph**Printer:** Mourlot Frères, Paris**Catalogue:** Orozco's Picasso Posters 63 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 in 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 in 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 of 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 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

....

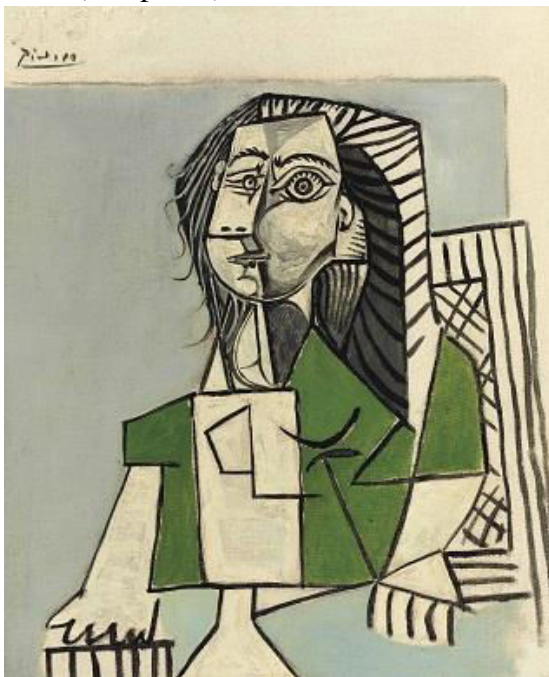
The cuisine and still lifes mentioned above are not the only (or the first) non-lithographic works in which Picasso uses the designs of the *Chant des Morts* Pica, but they are inserted in a period of several months in which a good part of his work uses that aesthetic. Like in lithography, Picasso continues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

**Miguel Orozco**

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 265  
**Title:** *Oeuvres récentes*  
**Publisher, Museum or Gallery:**  
Galerie Louise Leiris, Paris  
**Date:** 1953  
**Size in cm. Plate (sheet):** 46 x 38  
(66 x 47 Rodrigo); (64 x 47  
Czwiklitzer)  
**Print run:** 1000 impressions  
**Technique:** Lithograph of  
interpretation  
**Printer:** Mourlot Frères, Paris  
**Catalogue raisonné:** Orozco's  
Picasso Posters No. 114. Czwiklitzer  
dtv 83. Rodrigo 22.  
**Comment :** This is an original  
Picasso poster. We have not been  
able to locate any photo of *avant la  
lettre* impressions. The illustration  
used for this lithograph is *Femme  
assise*, oil on canvas 46 x 38 cm  
(Zervos XV:253), sold by Christie's  
at its Sale 2554 *Impressionist and  
Modern Art Evening Sale New York*  
| 1 May 2012 for USD 5,234,500  
(See photo)



Miguel Orozco

No. : 266

**Title:** *Œuvres de 1900 à 1914 des musées de Léninegrad 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

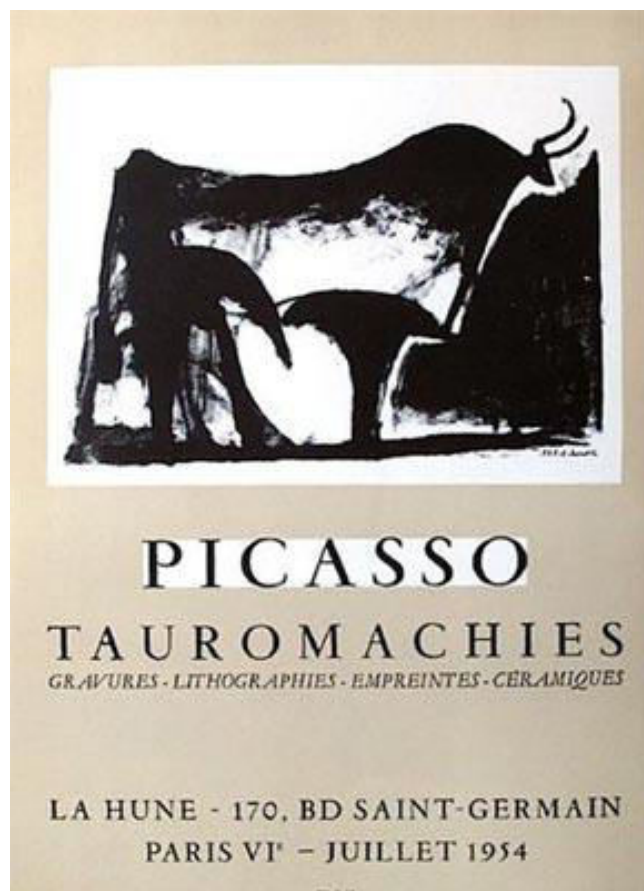
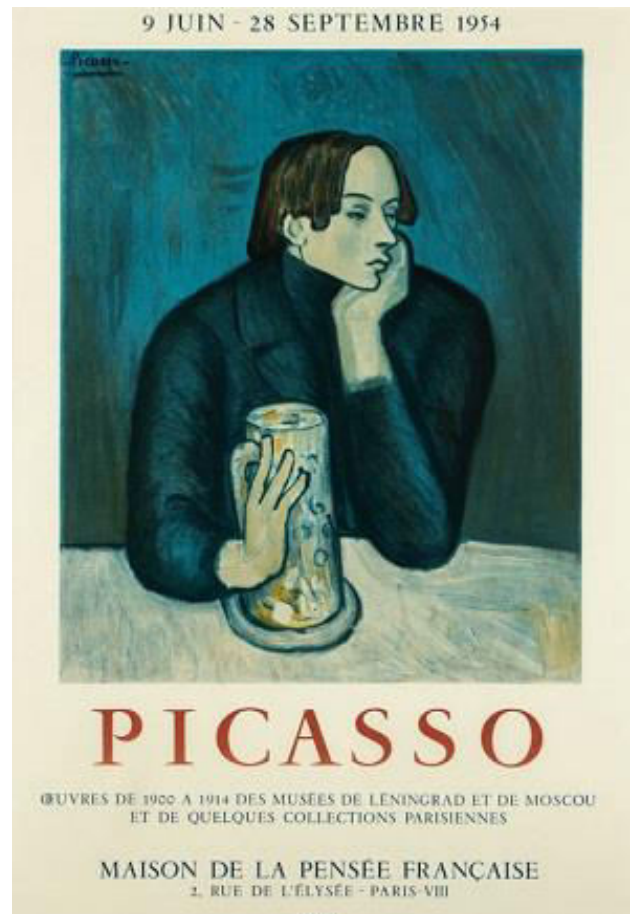
**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 145; Czwiklitzer 98 ; Rodrigo 31, Not in Mourlot Not in Reuße Not in Rau

**Comment :** There seem to be no impressions avant la lettre of this original poster designed by Picasso

Picasso Interpretation Lithographs



No. :

267

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 146; Czwiklitzer 99 ; Rodrigo 32, Bloch 446; Mourlot 89; Reuße 218, Rau 198

Miguel Orozco

**No.:** 268

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No. 166.

Czwiklitzer 103 Rodrigo 36 Zervos IV :348

Picasso Interpretation Lithographs



**No.:**  
**269**

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue raisonné:** Orozco's Picasso Posters No.

167. Not in Czwiklitzer Not in Rodrigo Zervos IV :348



Miguel Orozco

Picasso Interpretation Lithographs

No. : 270

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

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

**Date:** 1955

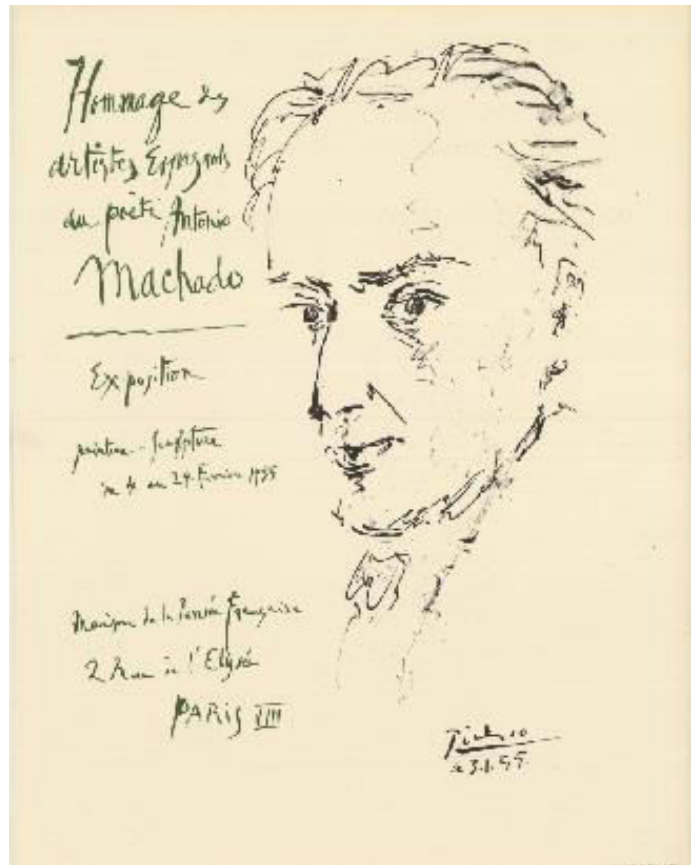
**Size in cm. Plate (sheet):** 60 x 50

**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)

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 158; Czwiklitzer 102; Rodrigo 34, Not in Bloch, **Comment :** This is an original Picasso poster, entirely designed by the artist.



No. : 271

**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)

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 159; Not in Czwiklitzer; Not in Rodrigo, Not in Mourlot, Not in Bloch,

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

Miguel Orozco

No. : 272

**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 of interpretation

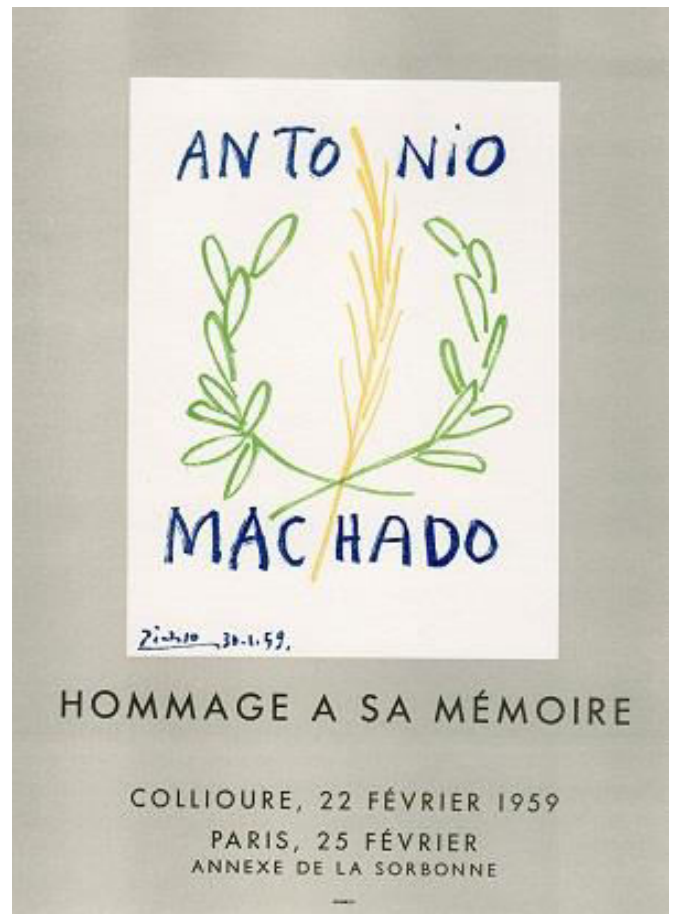
**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.:

160; Not in Czwiklitzer; Not in Rodrigo, Not in Mourlot

, Not in Bloch,

Picasso Interpretation Lithographs



No. :

273

**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)

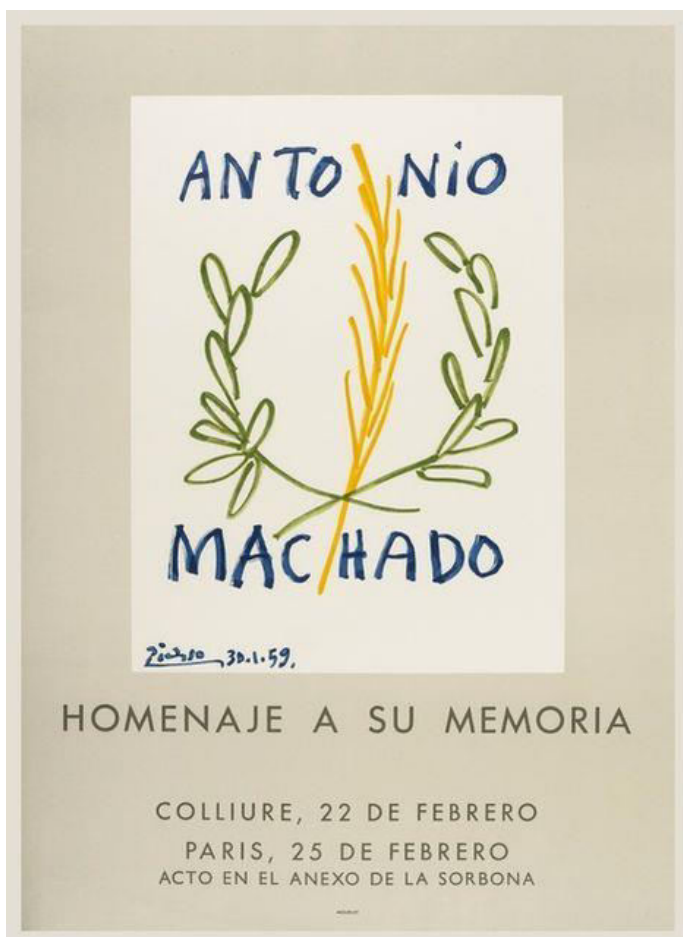
**Technique:** Photo Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 161;

Czwiklitzer 156; Rodrigo 87, Not in Mourlot , Not in

Bloch,



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 274

**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 of interpretation

**Printer:** Mourlot Frères, Paris

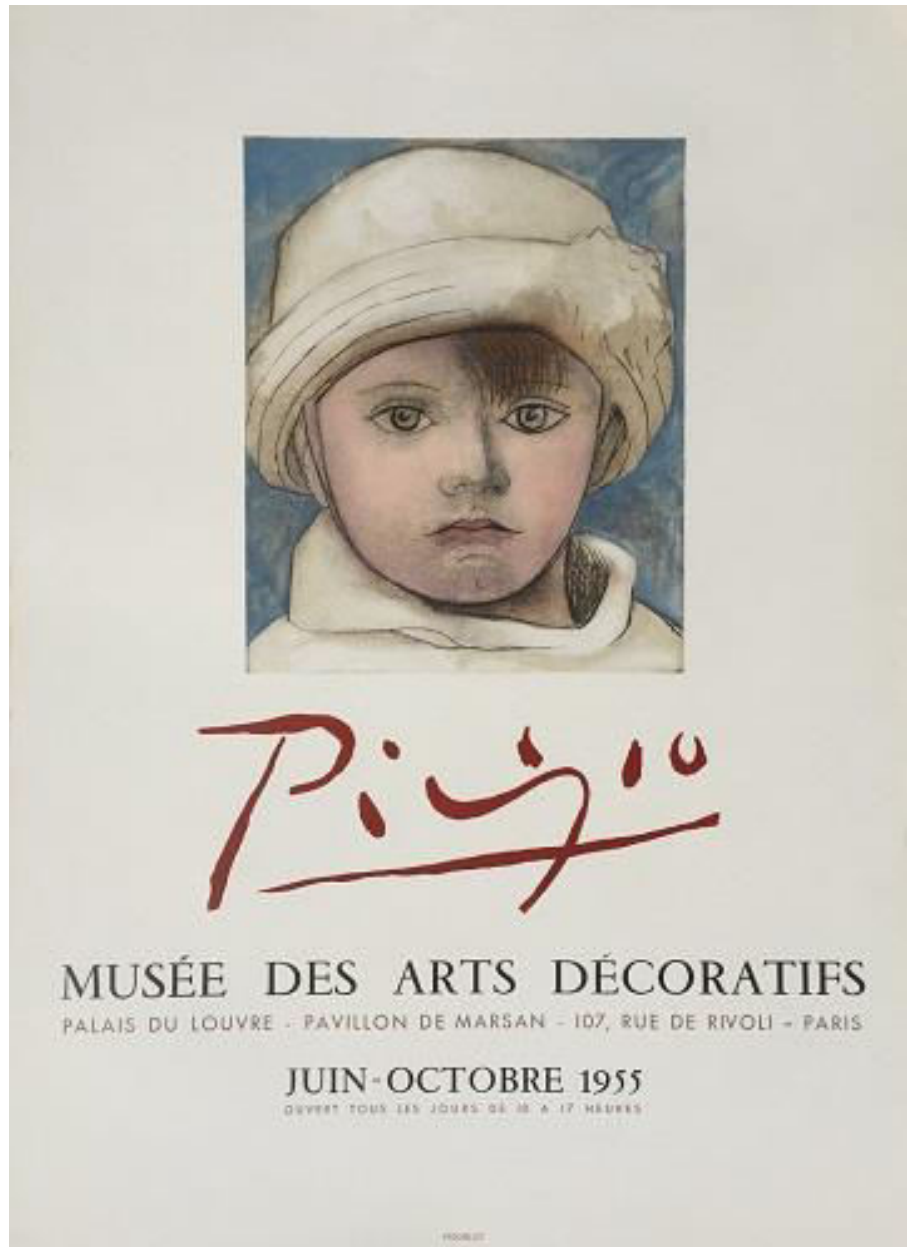
**Catalogue Raisonné:** Orozco's

Picasso Posters No.: 170;

Czwiklitzer 105; Rodrigo 37, Not in

Mourlot, Not in Bloch, Zervos

V:180 (original work)



Miguel Orozco

No. : 275

**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)

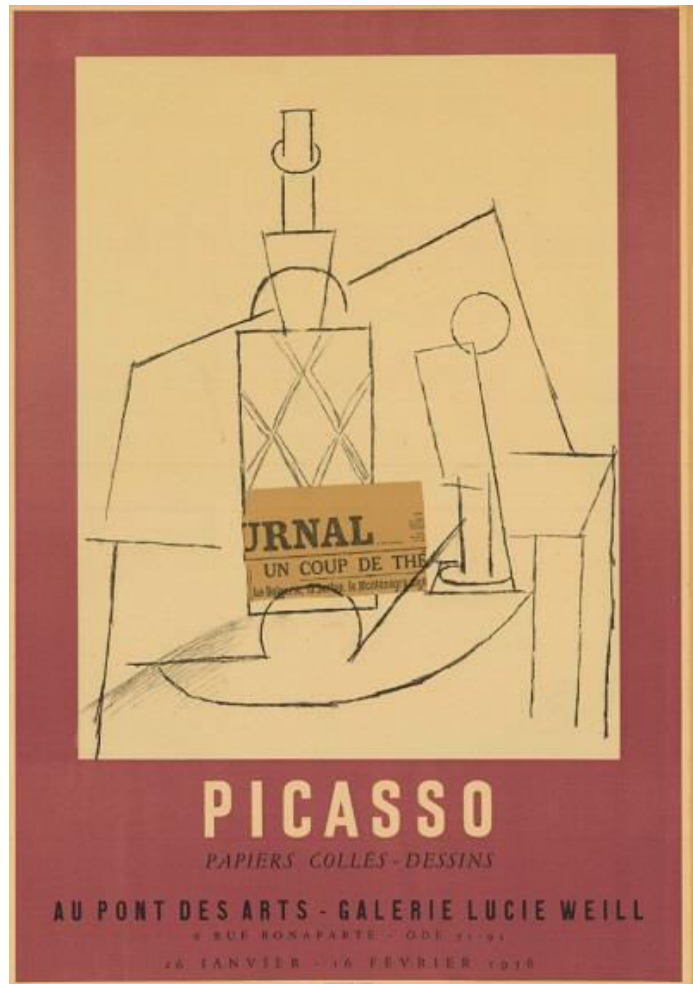
**Print run:** 1000 impressions

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.:  
180; Czwiklitzer 111; Rodrigo 44, Not in Mourlot, Not  
in Bloch,

Picasso Interpretation Lithographs



No.  
:  
276

**Title:** *Dessins d'un demi-siècle*

**Publisher, Museum or Gallery:** Berggruen Et Cie,  
Paris Mai - Juillet 1956

**Date:** 1956

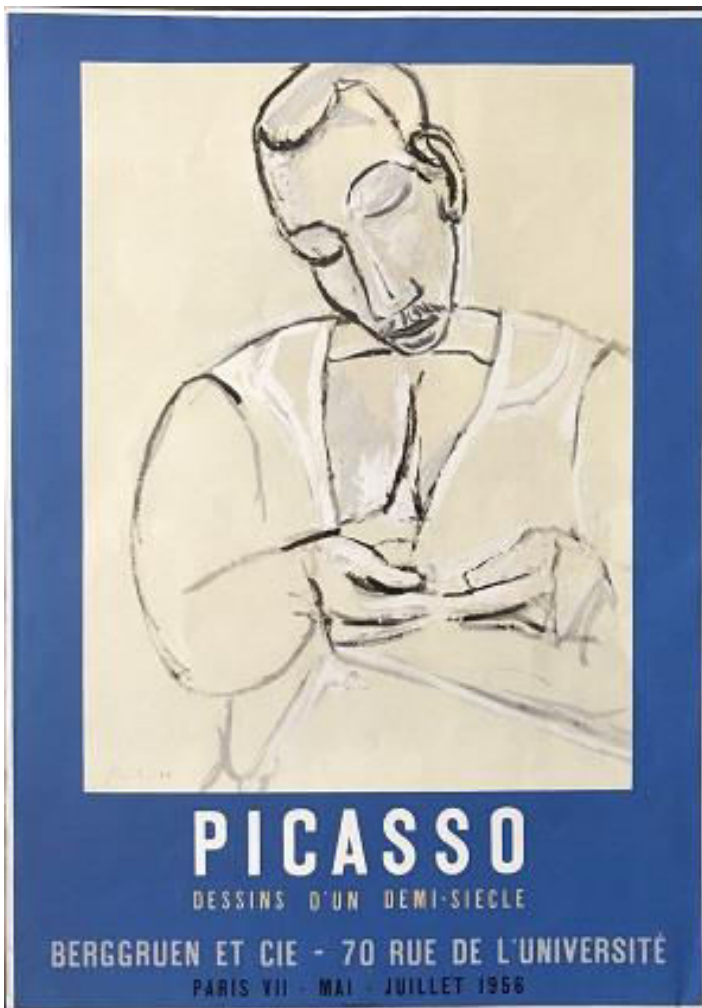
**Size in cm. Plate (sheet):** 48,5 x 37 (67,5 x 47)

**Print run:** 1000 impressions

**Technique:** Photo Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.:  
188; Czwiklitzer 116; Rodrigo 46, Not in Mourlot,  
Not in Bloch, Zervos II :7 (original drawing)



Miguel Orozco

**No.:** 277

**Title:** *Picasso*

**Publisher, Museum or Gallery:** Kunstnernes Hus, Oslo  
November-December 1956

**Date:** 1956

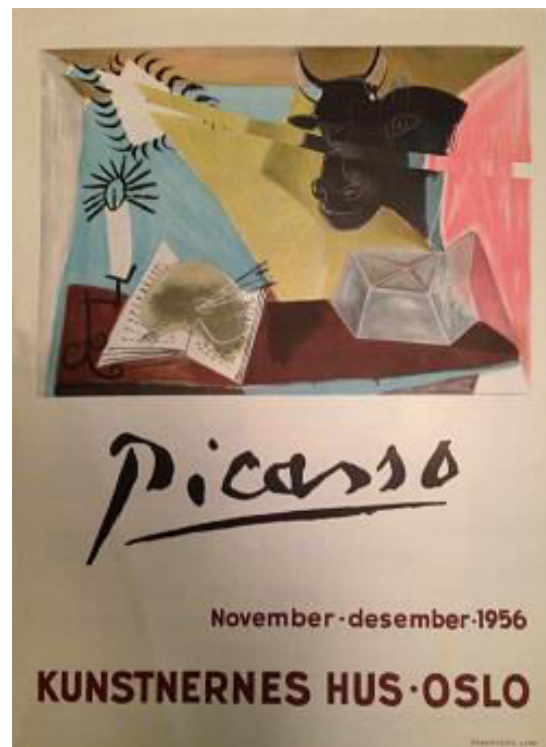
**Size in cm. Plate (sheet):** 70 x 50

**Print run:** 600 impressions

**Technique:** Lithograph of interpretation

**Printer:** Pedersens Lito, Oslo

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 207;  
Czwiklitzer 125; Not in Rodrigo, Not in Mourlot, Not in Bloch  
Zervos IX :240



**No.:** 278

**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 of interpretation

**Printer:** Pedersens Lito, Oslo

**Catalogue Raisonné:**  
Orozco's Picasso Posters  
No.: 208; Not in

Czwiklitzer, Not in Rodrigo, Not in Mourlot, Not in Bloch Zervos IX :240

**No.:** 279

**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 of interpretation

**Printer:** Pedersens Lito, Oslo

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 209; Not in  
Czwiklitzer, Not in Rodrigo, Not in Mourlot, Not in Bloch Zervos IX :240



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 280

**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 of interpretation

**Printer:** Wassermann, Basel

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 222; Czwiklitzer 134, Not in Rodrigo, Not in Mourlot, Not in Bloch Zervos XVI :527



**No.:** 281

**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 of interpretation

**Printer:** Wassermann, Basel

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 223; Not illustrated in Czwiklitzer 134, Not in Rodrigo, Not in Mourlot, Not in Bloch Zervos XVI :527



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 282

**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

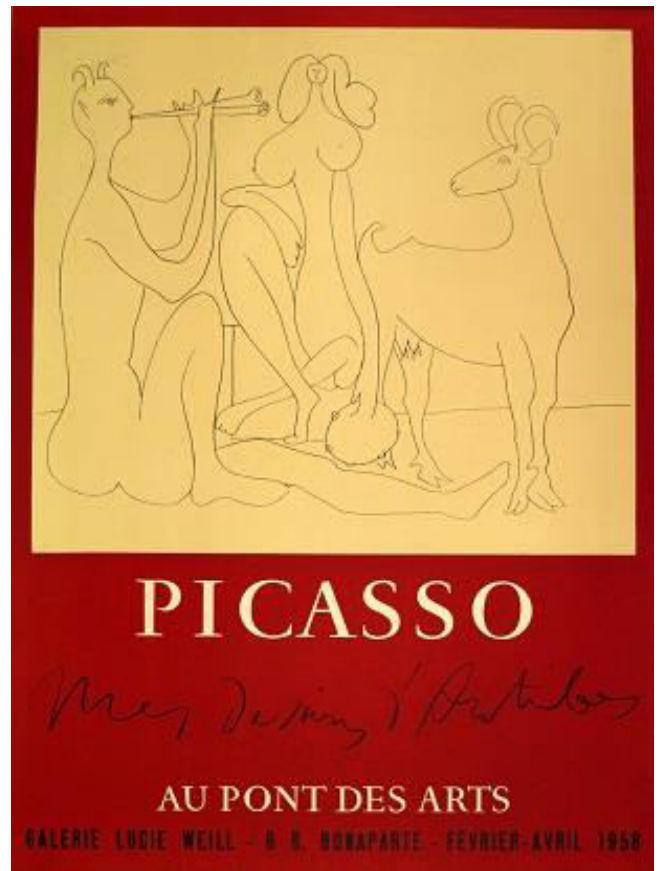
**Technique:** Photo lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue:** Orozco Books 180

**Catalogue Raisonné:** Orozco's Picasso Posters No.:  
265; Czwiklitzer 140, Rodrigo 72, Not in Mourlot,  
Not in Bloch

**Comment :** The poster served to announce the publication of *Mes dessins d'Antibes* (Orozco Picasso Books 180), a portfolio of sixteen prints on velin d'Arches pur Chiffon (by Daniel Jacomet). Published in Paris during 1958, the portfolio reproduces the magnificent original Picasso drawings of 1946.



**No.:** 283

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.:  
266; Not in Czwiklitzer Not in Rodrigo, Not in  
Mourlot, Not in Bloch. Orozco Books 180

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 284

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 267; Czwiklitzer 141 Rodrigo 75, Not in Mourlot, Not in Bloch.

**Comment:** Painting *Mandoline et guitare* 1924 (Zervos V : 220). A proof of this poster was put for sale by:

**Swann:** 19th & 20th Century Prints & Drawings Mar 04, 2003 - Sale 1962 Lot 512 Guggenheim Collection, New York. Unsold Estimate: \$ 700 - \$ 1,000. Signed in pencil, center left. Printed by Mourlot, Paris. A good impression. Czwiklitzer 126.



**No.:** 285

**Title:** *Collection Guggenheim (avant la lettre)*

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 268; Not in Czwiklitzer Not in Rodrigo, Not in Mourlot, Not in Bloch. Zervos V : 220

Miguel Orozco

Picasso Interpretation Lithographs

No.: 286

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 of interpretation

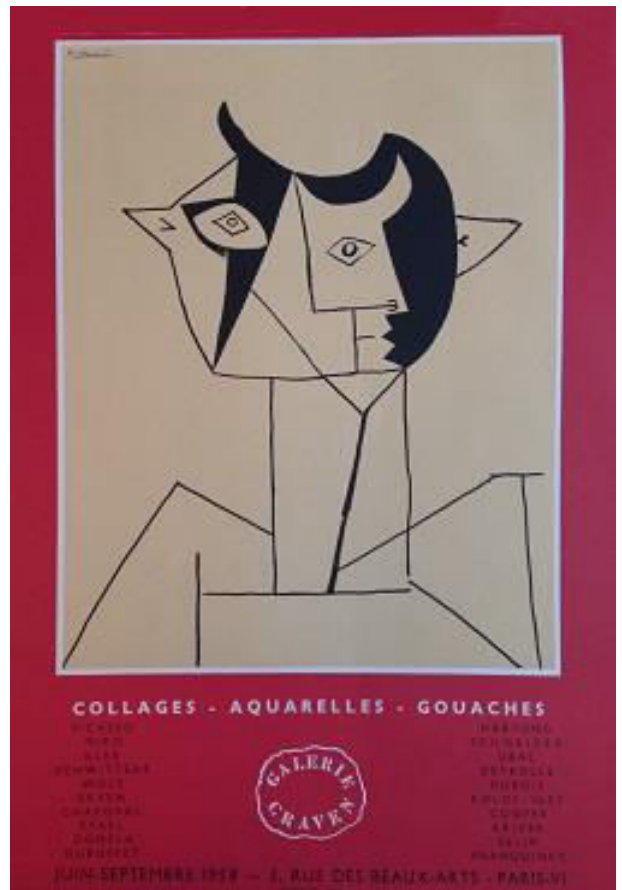
Printer: Mourlot Frères, Paris

Catalogue Raisonné: Orozco's Picasso Posters No.:  
276; Czwiklitzer 143, Rodrigo 76, Not in Mourlot, Not  
in Bloch. Zervos XIV:230

No.: 287

Czwiklitzer dtv No.:

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 of interpretation

Printer:

Mourlot Frères,  
Paris

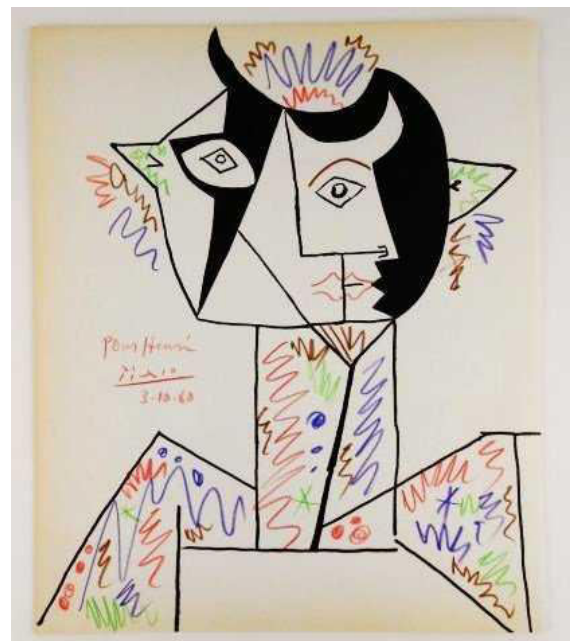
Catalogue

Raisonné:

Orozco's  
Picasso Posters  
No.: 277; Not  
in Czwiklitzer

Not in Rodrigo, Not in Mourlot, Not in Bloch. Zervos  
XIV:230

Comment: We illustrate also a lithograph colored by hand  
by Picasso on October 3, 1960



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 288

**Title:** *Maitres de l'Art Moderne*

**Publisher, Museum or Gallery:** Galerie Beyeler, Bale

**Date:** 1958

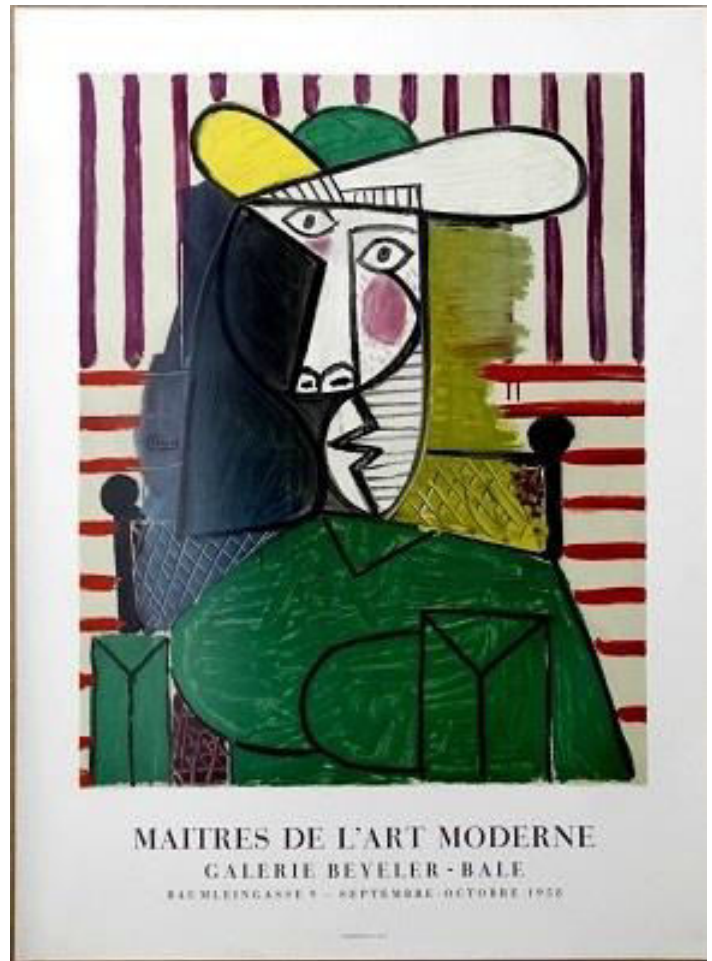
**Size in cm. Plate (sheet):** (90 x 65); (88x 64 Rodrigo)

**Print run:** 1500 impressions

**Technique:** Lithograph of interpretation

**Printer:** Wassermann, Basel

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 289; Czwiklitzer 150, Rodrigo 82, Not in Murlot, Not in Bloch. Zervos XIII :232



**No.:** 289

**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 of interpretation

**Printer:** Wassermann, Basel

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 290; Not in Czwiklitzer Not in Rodrigo, Not in Murlot, Not in Bloch. Zervos XIII :232

**Comment :** Neither Czwiklitzer nor Rodrigo mention the existence of avant la lettre impressions

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 290

**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

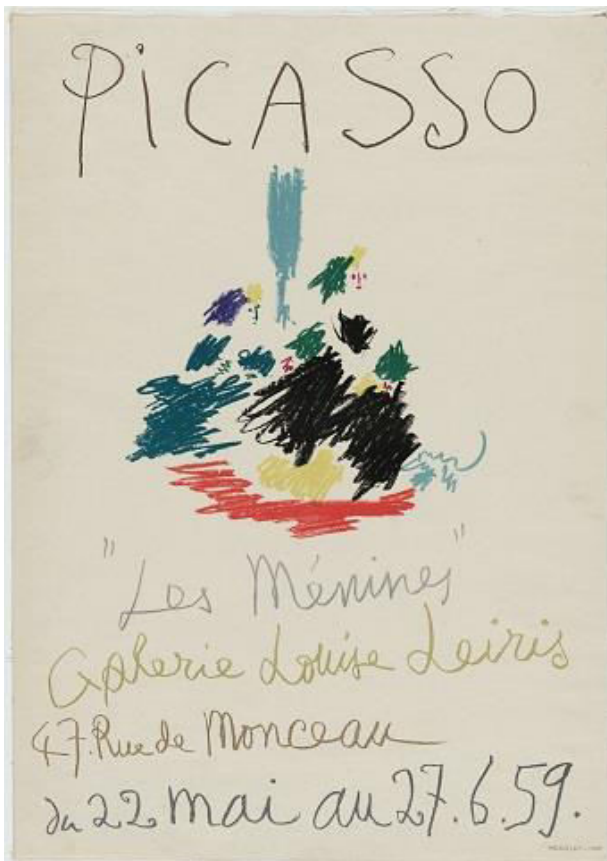
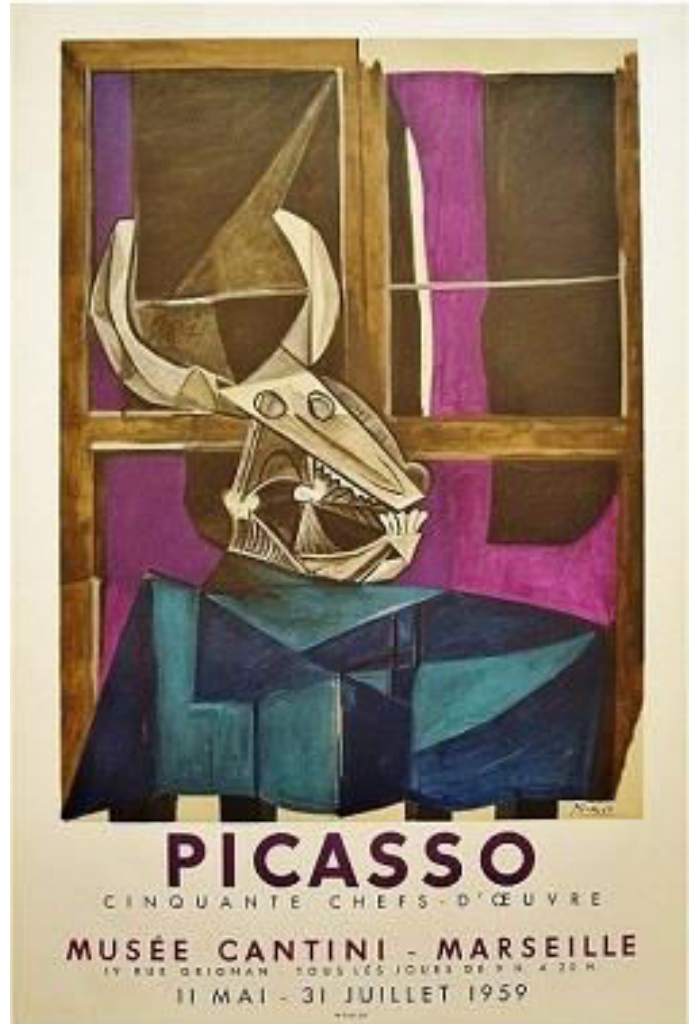
**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters

No.: 312; Czwiklitzer 158 Rodrigo 90, Not in Mourlot, Not in Bloch

**Comment:** Illustration also used for exhibition poster in Dusseldorf 1967 (Czwiklitzer dtv No. 158A)



**No.:** 291

**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 Vélín d'Arches of 73 x 53 cm

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 315; Czwiklitzer 160 Rodrigo 91, Not in Mourlot, Not in Bloch

**Comment:** Typical original poster, entirely drawn by Picasso

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 292

**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 of  
interpretation

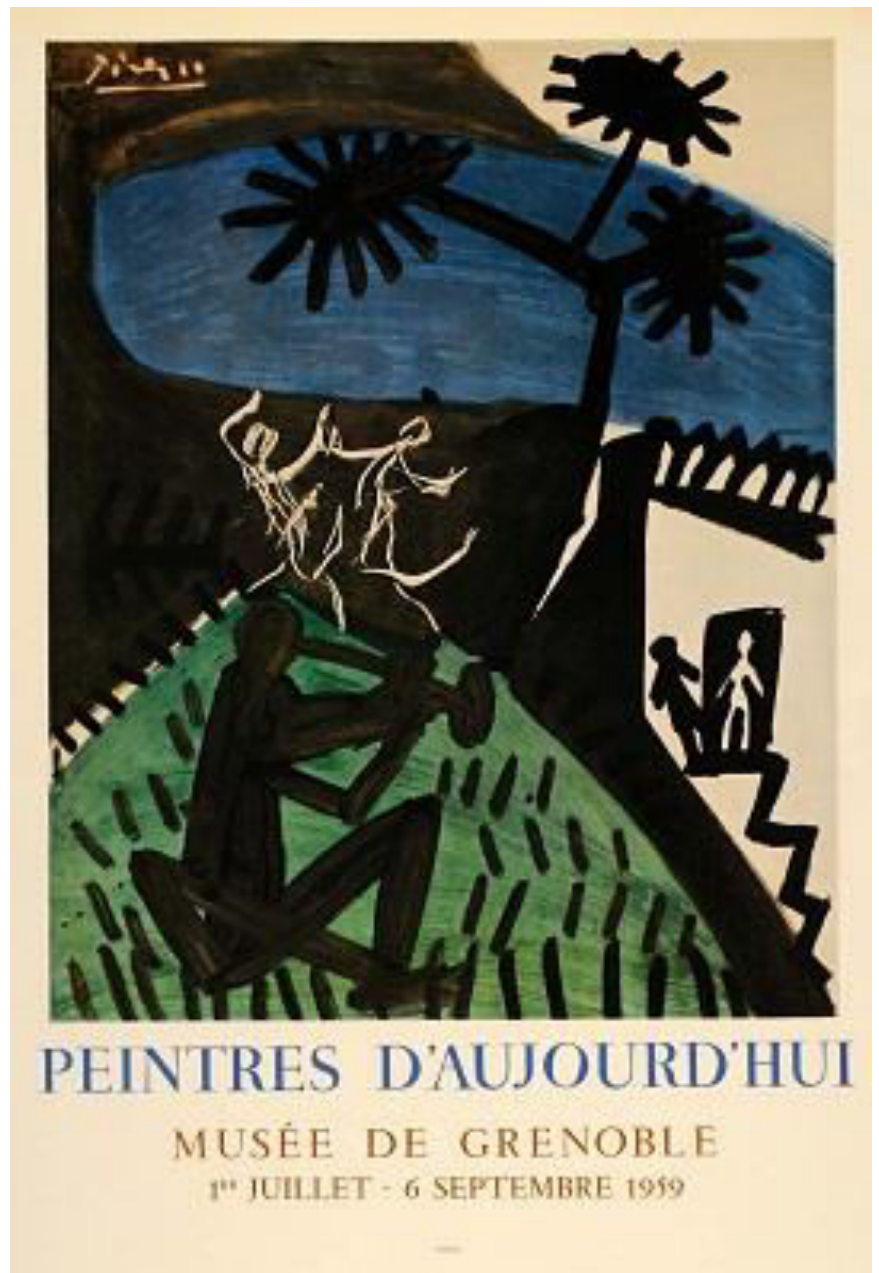
**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's

Picasso Posters No.: 317; Czwiklitzer

162 Rodrigo 93, Not in Mourlot, Not

in Bloch, Zervos XVII :154



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 293

**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 of interpretation

**Printer:** Wassermann, Basel

**Catalogue Raisonné:** Orozco's Picasso Posters

No.: 338; Czwiklitzer 170 Not in Rodrigo, Not in Murlot, Not in Bloch, Zervos XIII :235

**Comment :**



**No.:** 294

**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 of interpretation

**Printer:** Wassermann, Basel

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 339; Not illustrated in Czwiklitzer Not in Rodrigo, Not in Murlot, Not in Bloch, Zervos XIII :235

Miguel Orozco

No.: 295

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 Lithograph of interpretation (Czwiklitzer)

Printer: Devaye, Cannes

Catalogue Raisonné: Orozco's Picasso Posters No.: 355; Czwiklitzer 186 Not in Rodrigo , Not in Mourlot , Not in Bloch, Zervos XVII :99

Picasso Interpretation Lithographs



No.: 296

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 Lithograph of interpretation (Czwiklitzer)

Printer: Devaye, Cannes

Catalogue Raisonné: Orozco's Picasso Posters No.: 356; Not illustrated in Czwiklitzer Not in Rodrigo , Not in Mourlot , Not in Bloch, Zervos XVII :99

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 297

**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 of interpretation

**Printer:** Imprimerie du Lion (Fernand Chenot)

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 377; Czwiklitzer 193 Not in Rodrigo , Not in Murlot , Not in Bloch, Zervos XVIII :513

**Comment :**



**No.:** 298

**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 of interpretation

**Printer:** Imprimerie du Lion (Fernand Chenot)

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 378; Not in Czwiklitzer Not in Rodrigo , Not in Murlot , Not in Bloch, Zervos XVIII :513

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 299

**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

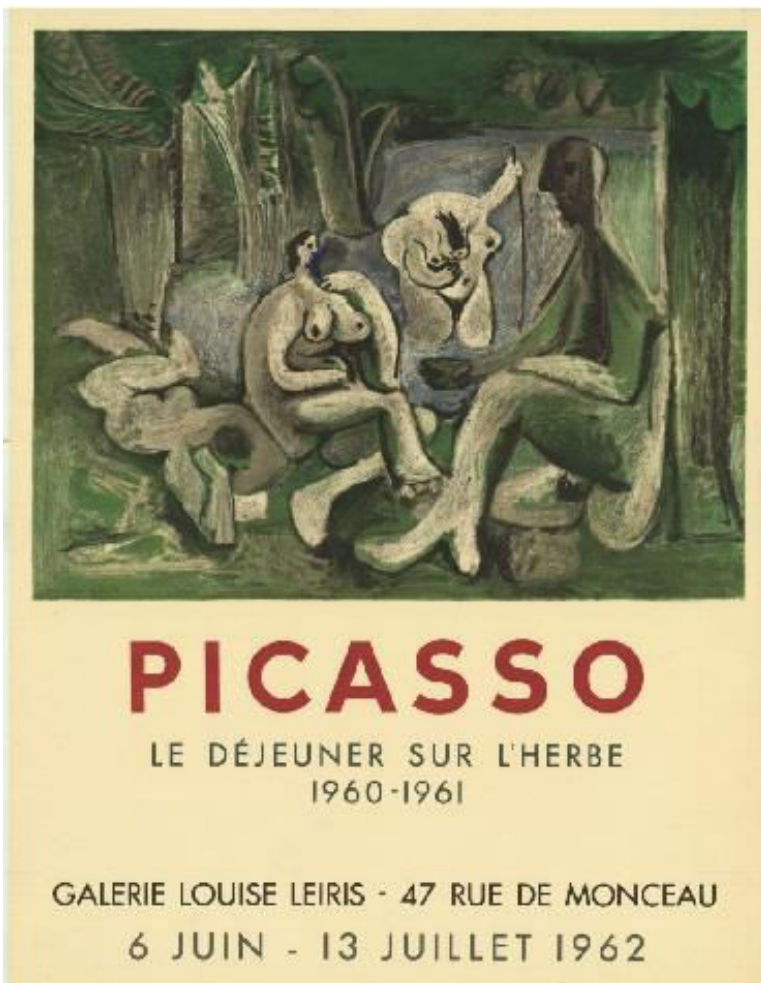
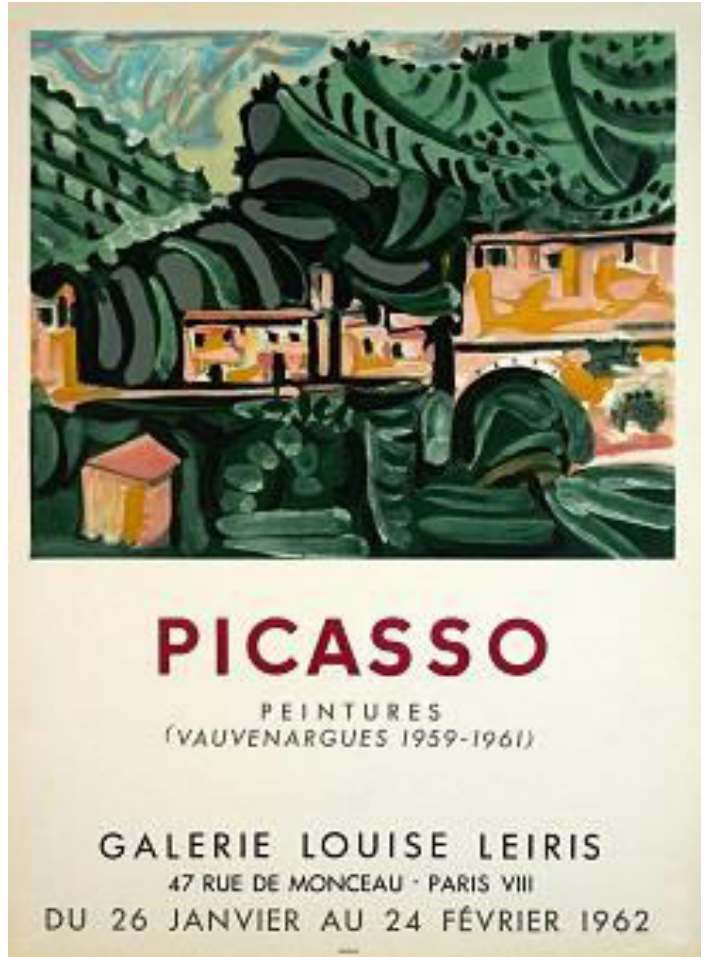
**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps)

**Catalogue Raisonné:** Orozco's Picasso Posters

No.: 409; Czwiklitzer 206 Rodrigo 120, Not in Mourlot, Not in Bloch,

**Comment :** We have not located avant la lettre impressions, but they may exist



**No.:** 300

**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 of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps)

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 422; Czwiklitzer 214 Rodrigo 124, Not in Mourlot, Not in Bloch

Miguel Orozco

**No.:** 301

**Title:** *Les Déjeuners - Dessins*

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1962

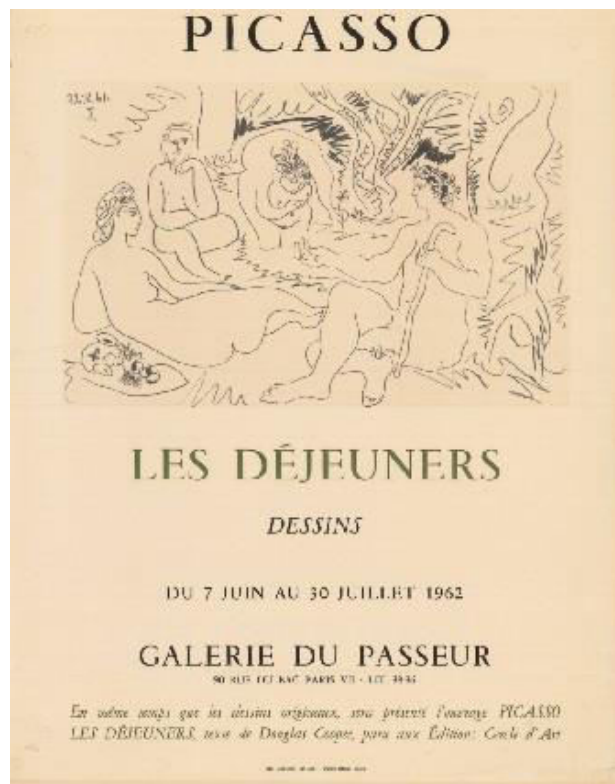
**Size in cm. Plate (sheet):** 66,5 x 50,5

**Print run:** 250

**Technique:** Photo Lithograph of interpretation (Chenot)

**Printer:** Imprimerie Moderne du Lion, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 423;  
Czwiklitzer 215 Not in Rodrigo , Not in Mourlot , Not in Bloch



**No.:** 302

**Title:** *Les Déjeuners*

**Publisher, Museum or Gallery:** Galerie du Passeur

**Date:** 1962

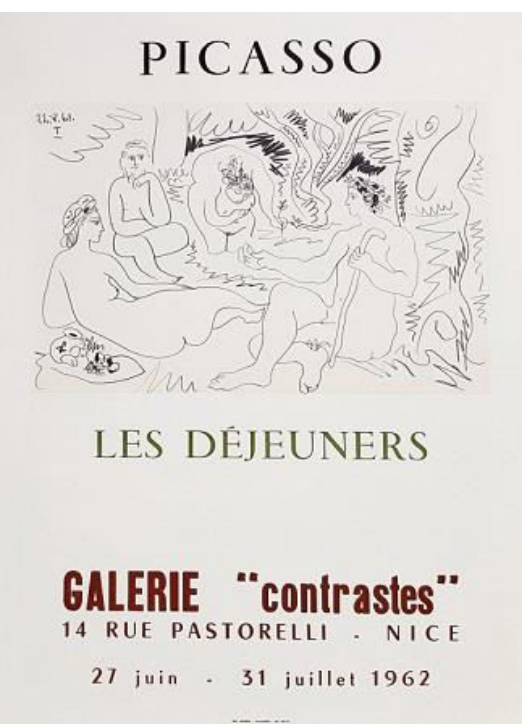
**Size in cm. Plate (sheet):** 66,5 x 50,5

**Print run:** unknown number of impressions

**Technique:** Photo Lithograph of interpretation (Chenot)

**Printer:** Imprimerie Moderne du Lion, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 424; Not in



Czwiklitzer Not in Rodrigo , Not in Mourlot , Not in Bloch

**No.:** 303

**Title:** *Les Déjeuners (avant la lettre)*

**Publisher, Museum or Gallery:** Galerie Constrastes, Nice

**Date:** 1962

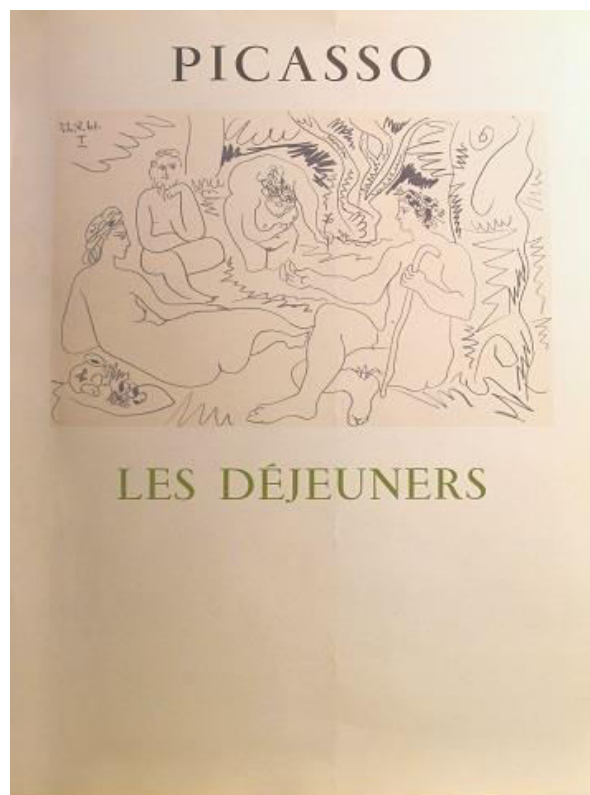
**Size in cm. Plate (sheet):** 66,5 x 50,5

**Print run:** unknown number of impressions

**Technique:** Photo Lithograph of interpretation (Chenot)

**Printer:** Imprimerie Moderne du Lion, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 425;  
Not in Czwiklitzer, Not in Rodrigo , Not in Mourlot , Not in Bloch



**No.:** 304

**Title:** *Chefs-d'Oeuvre des Collections Suisses*

**Publisher, Museum or Gallery:** Palais de Beaulieu, Lausanne. 1 Mai - 25 Octobre 1964

**Date:** 1964

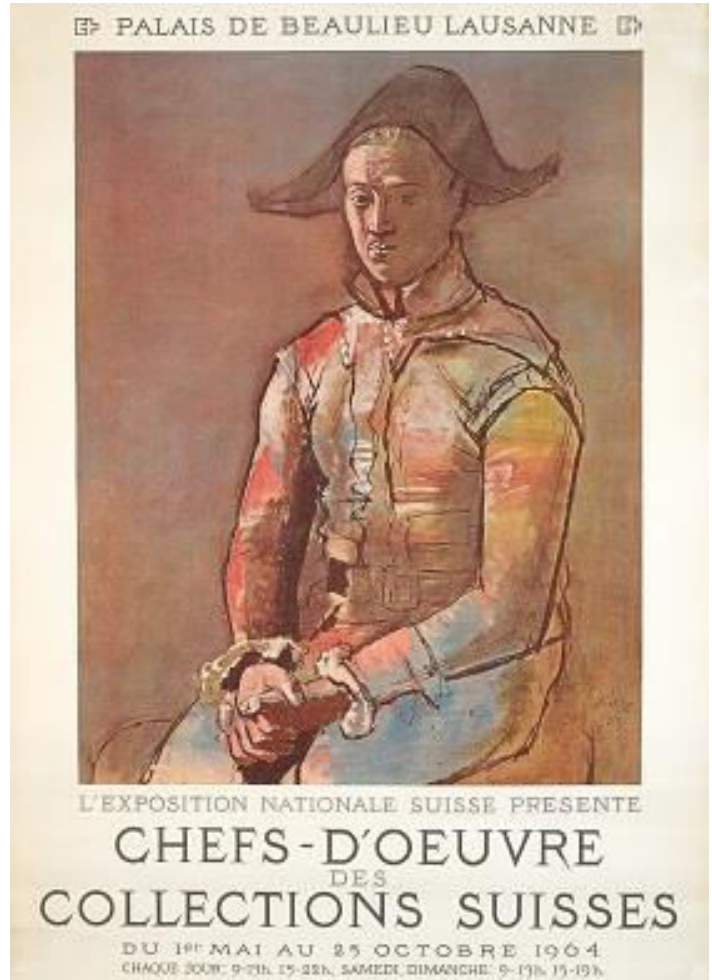
**Size in cm. Plate (sheet):** 70 x 51

**Print run:** unknown

**Technique:** Photo Lithograph of interpretation

**Printer:** Arts Graphiques R. Marsens, Lausanne

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 472; Czwiklitzer 238 Rodrigo 141, Not in Mourlot, Not in Bloch Zervos V :37



**No.:** 305

**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):** 51,5 x 40 (75 x 64)

**Print run:** unknown

**Technique:** Photo Lithograph of interpretation

**Printer:** Arts Graphiques R. Marsens, Lausanne

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 473; Not in Czwiklitzer Not in Rodrigo, Not in Mourlot, Not in Bloch Zervos V :37



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 306

**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 of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps)

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 475; Czwiklitzer 238 A, Rodrigo 135, Not in Mourlot, Not in Bloch Zervos V :37



**No.:** 307

**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 of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps)

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 476; Not in Czwiklitzer, Not in Rodrigo, Not in Mourlot, Not in Bloch Zervos V :37

**Comment :** This is the avant la lettre of the previous poster

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 308

**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 of  
interpretation

**Printer:** Mazarine, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters

No.: 485; Czwiklitzer 244, Not in Rodrigo ,  
Not in Mourlot , Not in Bloch Zervos I :24



Picasso

“Les Bleus de Barcelone”

Au Vent d'Arles - Edit.

CH. ZALBER G. L. GALERIE BELLECHASSE

266 BOULEVARD SAINT-GERMAIN - PARIS VII - JUILLET-AOUT-SEPTEMBRE 1964

Miguel Orozco

Picasso Interpretation Lithographs

No. : 309

**Title:** *Les Dejeuners*

**Medium:** Lithograph of interpretation

**Date:** 1965

**Publisher:** Éditions Cercle d'Art, Paris

**Printer:** Imprimerie Moderne du Lion (Fernand Chenot Graveur)

**Paper:** Vélín d'Arches

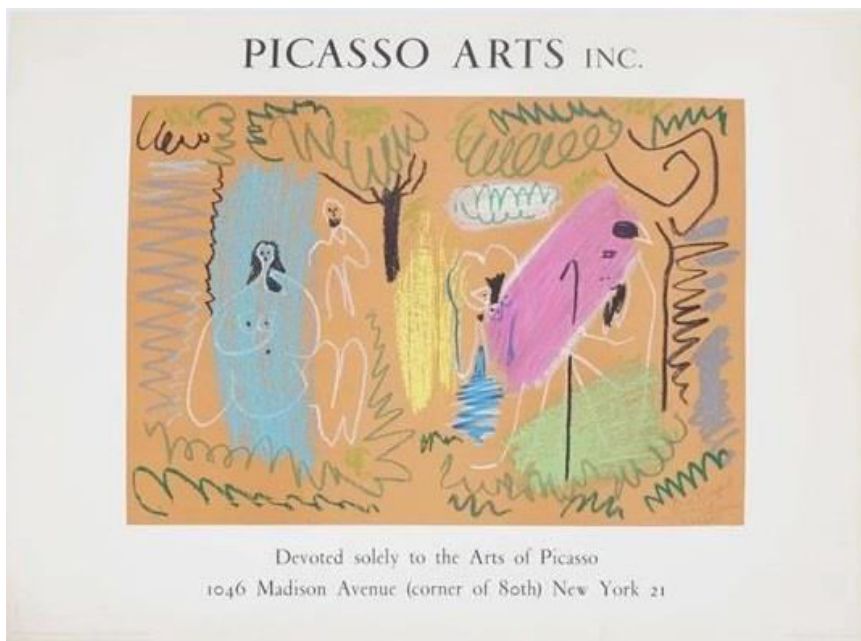
**Plate:** 37 x 53 cm

**Sheet size:** 55,5 x 75,2 cm

**Print run:** Unknown

**Catalogue raisonné:** Orozco's Picasso Posters No.: 497; Not in Czwiklitzer Not in Rodrigo , Not in Murlot , Not in Bloch  
**Sold by Swann:** 19th & 20th Century Prints & Drawings  
Sep 20, 2007 - Sale 2121 Lot 628 Price Realized: \$ 7,200

Estimate: \$ 8,000 - \$ 12,000 *Les Dejeuners*. Color lithograph, 1965. 555x752 mm; 21 7/8x29 5/8 inches, full margins. Signed, dedicated "Pour Jean Leymarie" and dated "le 4.9.66" in green pencil, lower left.



No. : 310

**Title:** *Les Dejeuners Expo 65*

**Medium:** Lithograph of interpretation

**Date:** 1965

**Publisher:** Picasso Arts, Inc., New York

**Printer:** Imprimerie Moderne du Lion (Fernand Chenot Graveur)

**Paper:** Vélín d'Arches

**Plate:** 37 x 53 cm

**Sheet size:** 55,5 x 75,2 cm

**Print run:** 1000 impressions

**Catalogue raisonné:** Orozco's Picasso Posters No.: 497; Not in Czwiklitzer Not in Rodrigo , Not in Murlot , Not in Bloch  
**Comment :** In 1961, at Jacqueline and Pablo Picasso's suggestion, Margaret Silberman opened a gallery in New York called *Picasso Arts*. She had met Picasso eight years before

and visited him periodically for the rest of her life. In 1969, shortly before her death, she assembled the notes she had made on her various visits, each of which had been marked by a gift from Picasso. Some were hardly more than a doodle, others elaborately finished drawings or ceramics.

**No. :** 311

**Title:** *Les Dejeuners (avant la lettre Pour Margaret)*

**Medium:** Lithograph  
of interpretation

**Date:** 1965

**Publisher:** Éditions

Cercle d'Art, Paris

**Printer:** Imprimerie

Moderne du Lion

(Fernand Chenot

Graveur)

**Paper:** Vélín

d'Arches

**Plate:** 37 x 53 cm

**Print run:** Unknown

**Catalogue raisonné:**

Orozco's Picasso Posters

No.: 497; Not in

Czwiklitzer Not in

Rodrigo , Not in Murlot

, Not in Bloch



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 312

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters

No.: 498; Czwiklitzer 257, Not in Rodrigo, Not in Mourlot, Not in Bloch



**No.:** 313

**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

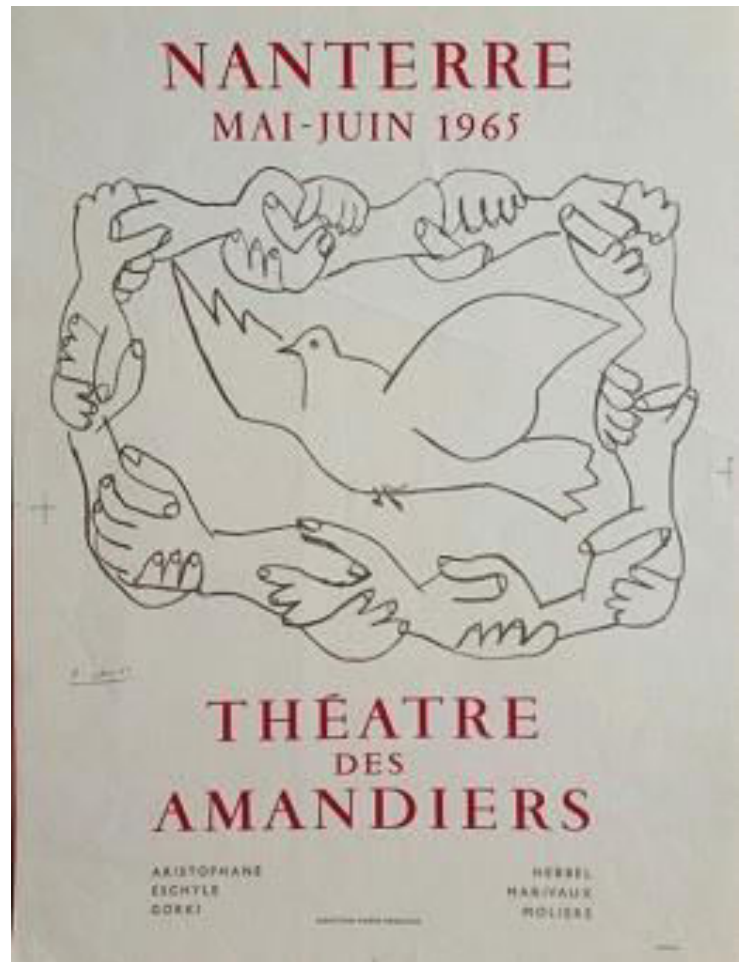
**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.:

499; Not in Czwiklitzer, Not in Rodrigo, Not in Mourlot, Not in Bloch

**No.:** 314**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 of interpretation**Printer:** Mourlot Frères, Paris**Catalogue Raisonné:** Orozco's Picasso Posters No.: 503; Czwiklitzer 261, Not in Rodrigo, 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.



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 315

**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 of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps)

**Catalogue Raisonné:** Orozco's Picasso

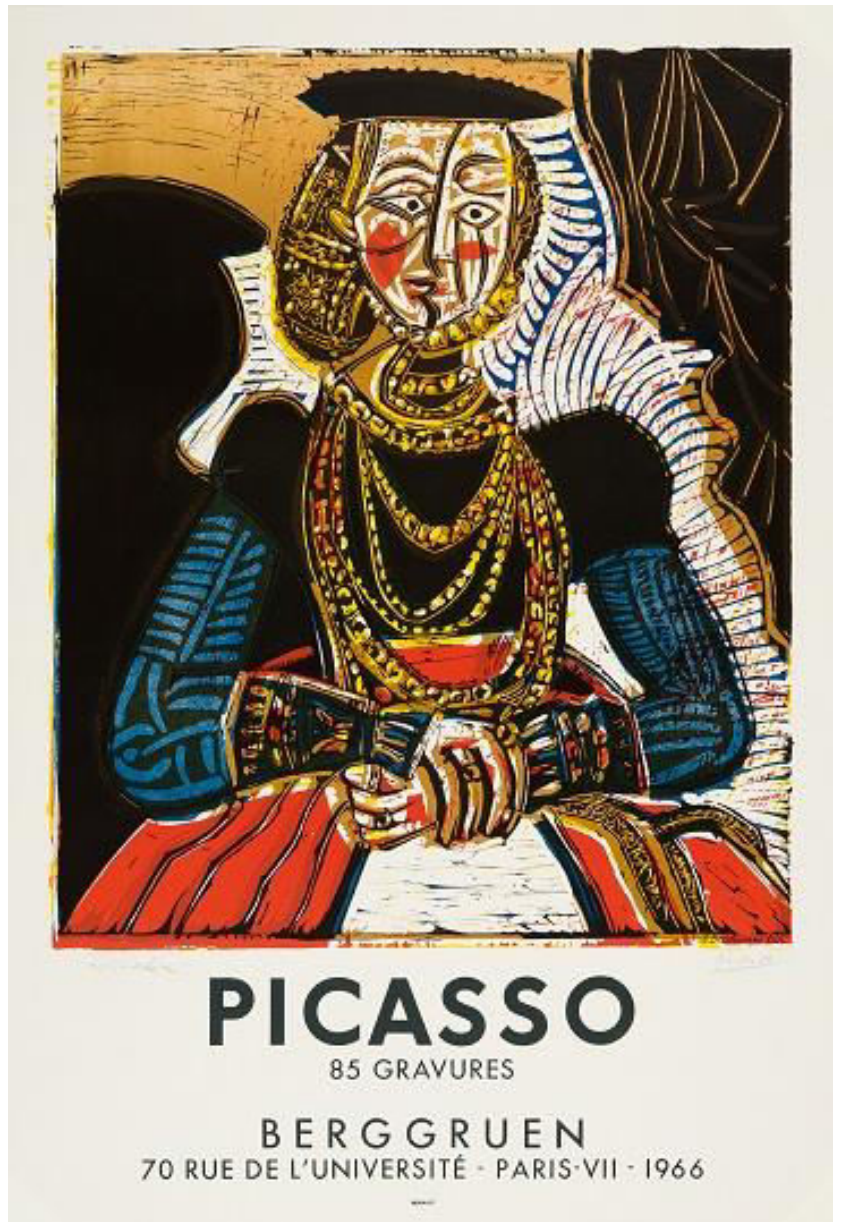
Posters No.: 515; Czwiklitzer 268,

Rodrigo 155, 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.

Deschamps used as model for this poster the following original linocut (Bloch 859):

*Buste de Femme d'après Cranach le Jeune*

**Publisher, Museum or Gallery:** Galerie Louise Leiris, Paris

**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

Miguel Orozco

Picasso Interpretation Lithographs

**No.: 316**

**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);

(75x 51,5 and 100 x 64 Rodrigo)

**Print run:** 500 impressions

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso

Posters No.: 538; Czwiklitzer 280,

Rodrigo 154, Not in Mourlot, Not in

Bloch



**LA PEINTURE FRANÇAISE**  
COLLECTIONS AMÉRICAINES

BORDEAUX GALERIE DES BEAUX-ARTS  
13 mai - 15 septembre 1966

tous les jours sans interruption de 10 à 19 h. les mercredi et vendredi de 21 à 23 h.

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 317

**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 of interpretation

**Printer:** Imprimerie Moderne du Lion (Fernand Chenot graveur)

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 541; Czwiklitzer 282, Not in Rodrigo, Not in Mourlot, Not in Bloch; Zervos XXIV :193



**No.:** 318

**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 of interpretation

**Printer:** Imprimerie Moderne du Lion (Fernand Chenot graveur)

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 542; Not in Czwiklitzer; Not in Rodrigo, Not in Mourlot, Not in Bloch; Zervos XXIV :193

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 319

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.:

543; Czwiklitzer 284, Rodrigo 156, Not in Mourlot, Not in Bloch;



**No.:** 320

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 544; Not illustrated in Czwiklitzer 284, Rodrigo 156, Not in Mourlot, Not in Bloch;

**Comment :** Rodrigo claims that there were 500 unnumbered plus 500 numbered impressions avant la lettre. They look to us as too many.

Miguel Orozco

**No.:** 321

**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

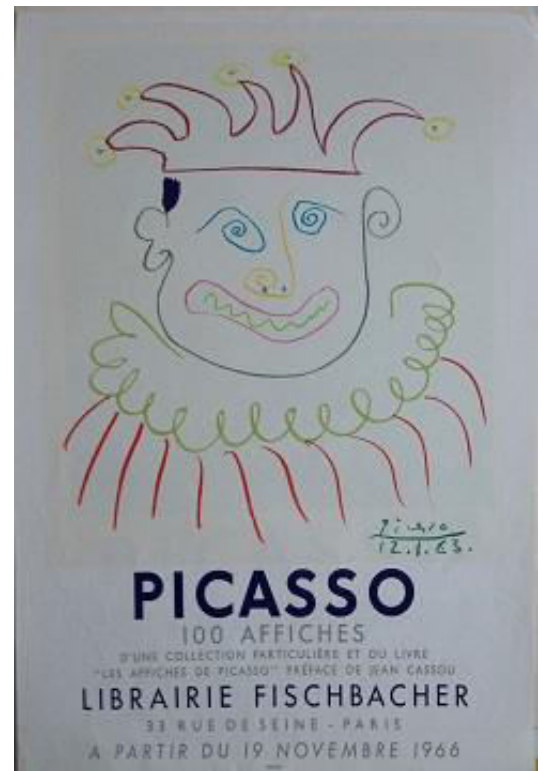
**Print run:** 900 impressions in total, out of which 150 for Librairie Fischbacher; 150 for Galerie Moderne Kunst, Köln; 50 for Rathaus Stadt Offenburg

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 572; Czwiklitzer 294, Rodrigo 162, Not in Mourlot, Not in Bloch;

Picasso Interpretation Lithographs



**No.:** 322

**Title:** *Picasso Posters*

**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:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:**

Orozco's Picasso Posters

No.: 573; Czwiklitzer 294,

Not in Rodrigo, Not in

Mourlot, Not in Bloch

**No.:** 323

**Title:** *Picasso (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

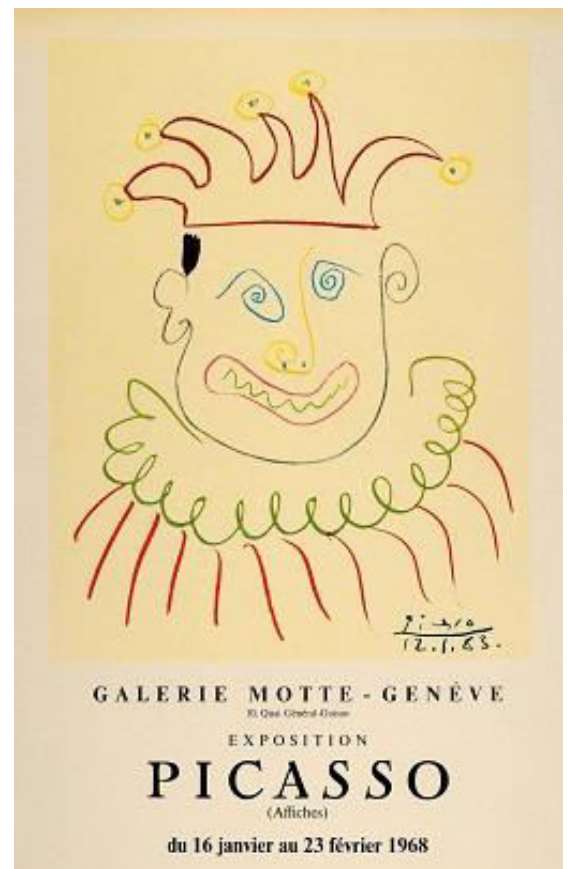
**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 574;

Czwiklitzer 294 A, Not in Rodrigo, Not in Mourlot, Not in

Bloch



Miguel Orozco

No.: 324

Title: *Braque, De Chirico, Leger, Matisse, Picasso*

Publisher, Museum or Gallery: Galerie Iolas

Date: 1967

Size in cm. Plate (sheet): (84 x 60)

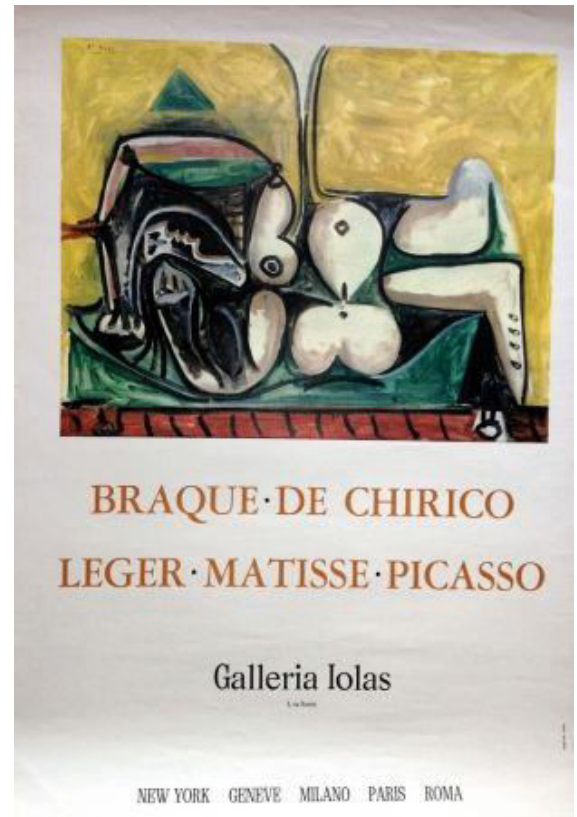
Print run: 1000 impressions

Technique: Offset

Printer: Sergio Tosi, Milan

Catalogue Raisonné: Orozco's Picasso Posters No.: 575;  
Czwiklitzer 296, Rodrigo 165, Not in Mourlot, Not in Bloch;

Picasso Interpretation Lithographs



No.: 325

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 of interpretation

Printer: Mourlot Frères, Paris

Catalogue Raisonné: Orozco's Picasso Posters No.: 576;  
Czwiklitzer 298,  
Rodrigo 166, Not in  
Mourlot, Not in  
Bloch, Zervos  
VIII :132

No.: 326

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 of interpretation

Printer: Mourlot Frères, Paris

Catalogue Raisonné: Orozco's Picasso Posters No.: 577; Not in  
Czwiklitzer Not in Rodrigo, Not in Mourlot, Not in Bloch, Zervos  
VIII :132



Miguel Orozco

Picasso Interpretation Lithographs

No.: 327

**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)

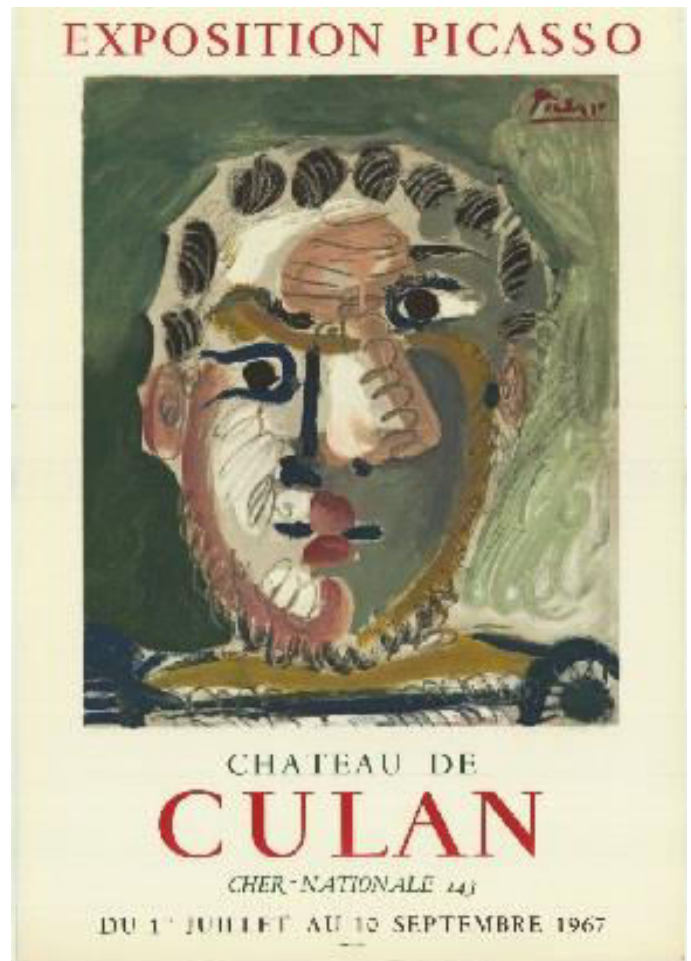
**Print run:** 750 impressions on poster paper ; 700  
(Rodrigo)

**Technique:** Lithograph of interpretation; photo  
lithograph (Rodrigo)

**Printer:** Mourlot Frères, Paris (Henri Deschamps  
lith.)

**Catalogue Raisonné:** Orozco's Picasso Posters No.:  
584; Czwiklitzer 308, Rodrigo 167, Not in Mourlot,  
Not in Bloch

No.: 328



**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 of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps  
lith.)

**Catalogue Raisonné:** Orozco's Picasso Posters No.:  
585; Nor illustrated in Czwiklitzer 308, Not in  
Rodrigo, Not in Mourlot, Not in Bloch

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 329

**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 of interpretation

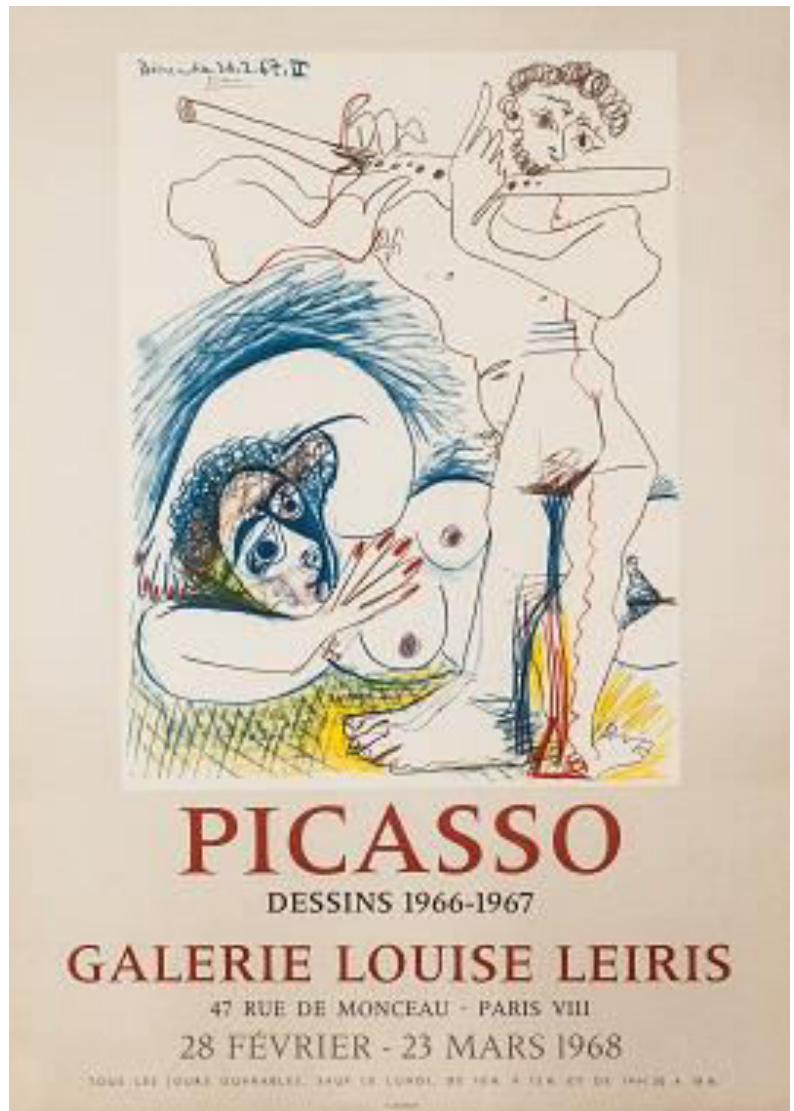
**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso

Posters No.: 597; Czwiklitzer 323,

Rodrigo 171, Not in Mourlot, Not in

Bloch



**No.:** 330

**Title:** *Picasso Pintura Dibujo Grabado*

**Publisher, Museum or Gallery:** Sala Gaspar, Barcelona  
March 1968

**Date:** 1968

**Size in cm. Plate (sheet):** 70 x 51

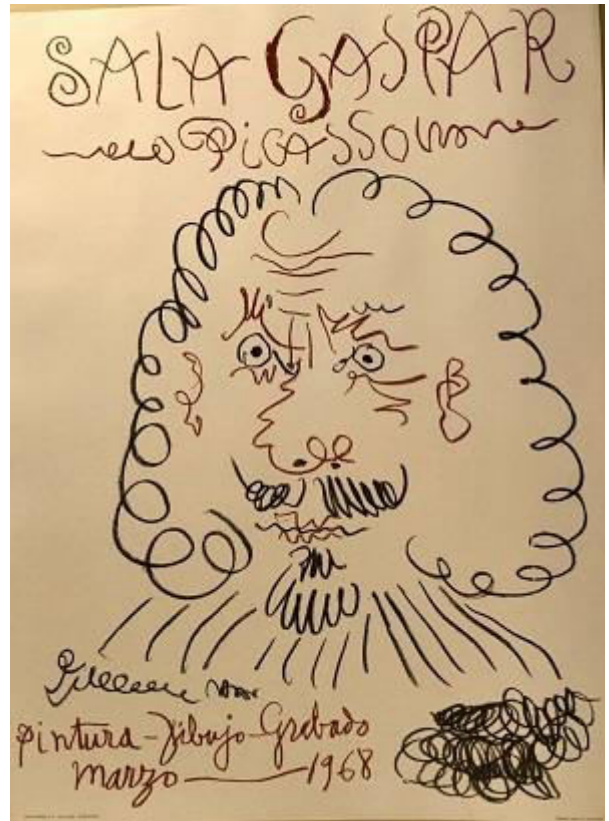
**Print run:** 1000 impressions on poster paper;

**Technique:** Photo lithograph of interpretation

**Printer:** Foto-Repro, Barcelona

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 598; Czwiklitzer 324, Rodrigo 172, Not in Mourlot, Not in Bloch

**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.:** 331

**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

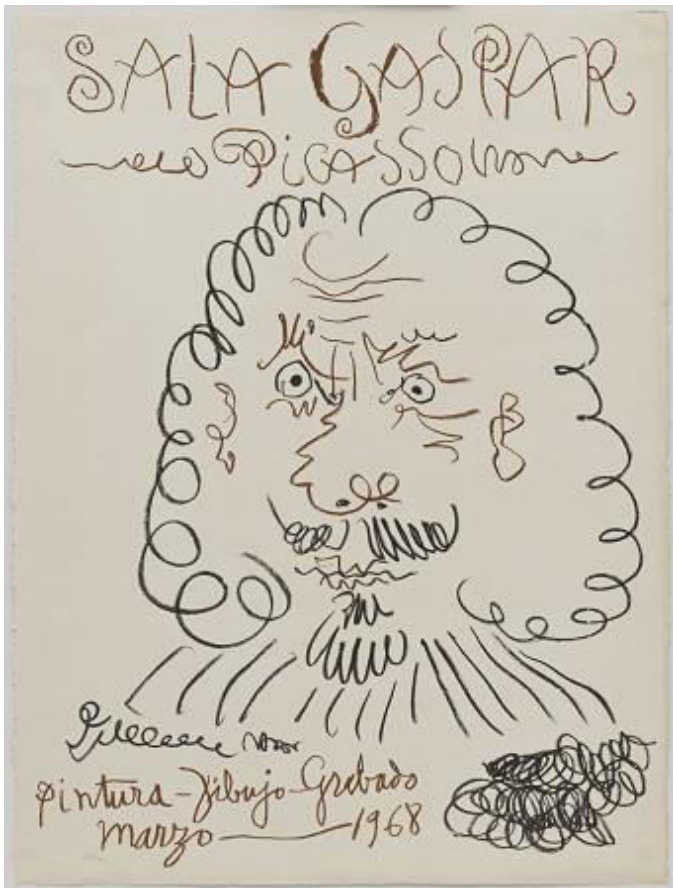
**Print run:** 1000 numbered unsigned impressions on luxury Guarro paper;

**Technique:** Photo lithograph of interpretation

**Printer:** Foto-Repro, Barcelona

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 599; Czwiklitzer 324, Rodrigo 172, Not in Mourlot, Not in Bloch

**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.



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 332

**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

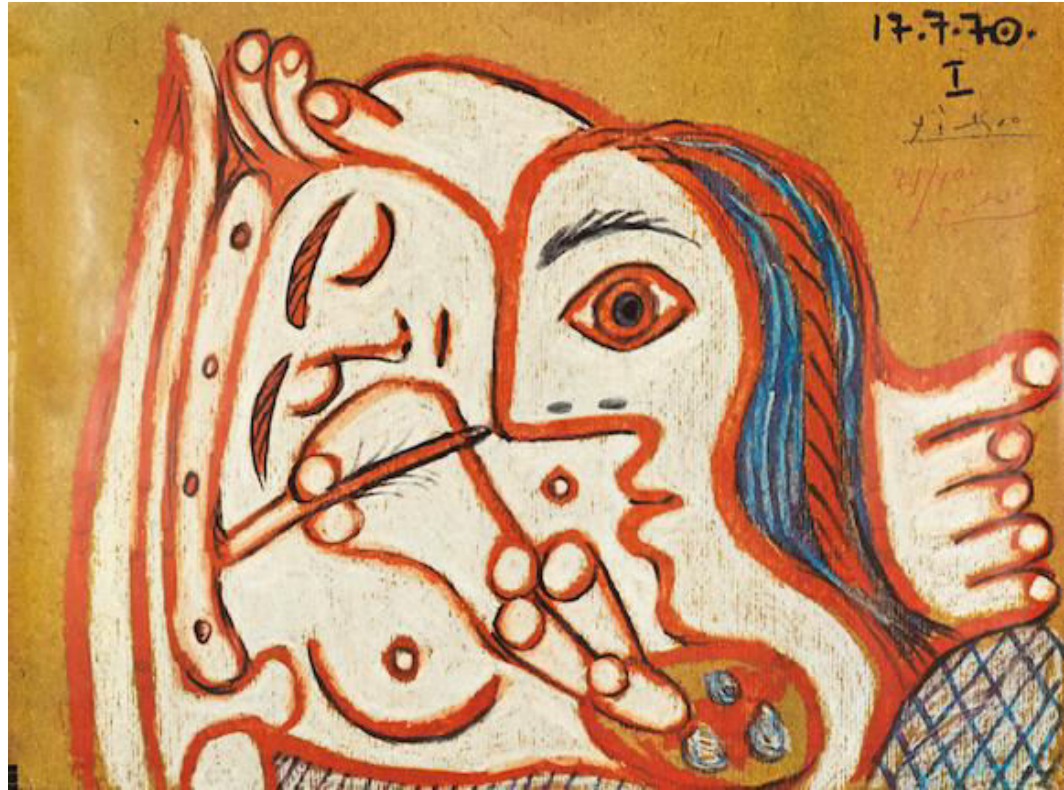
**Technique:** Offset lithograph

**Printer:** Ets. St.-Martin, Paris

**Catalogue Raisonné:** Orozco's  
Picasso Posters No.: 646;

Czwiklitzer 357 (not  
illustrated), Not in Rodrigo,  
Not in Murlot, Not in Bloch

**Comment:** Apparently, the  
lithograph was meant to be  
glued to a larger paper to be  
used as advertising material, as  
the illustration next page shows.



Proofs of this print were sold at several auctions:

**Bonhams Cornette de Saint Cyr** Estampes & Multiples 23 November 2022, Paris, Avenue Hoche / Lot 32 Pablo PICASSO (1881 - 1973) LE PEINTRE ET SON MODELE, 17 juillet 1970 (Czwiklitzer, 357) Affiche réalisée pour la nuit sur le Faubourg Saint-Honoré Offset en couleurs Signée et numérotée 21/100 au crayon rouge Ets. St Martin, imprimeur, Paris 118 x 156 cm

Sold for €7,650 inc. Premium Affiche réalisée pour la nuit sur le Faubourg Saint-Honoré. Offset en couleurs Signée et numérotée 21/100 au crayon rouge Ets. St Martin, imprimeur, Paris

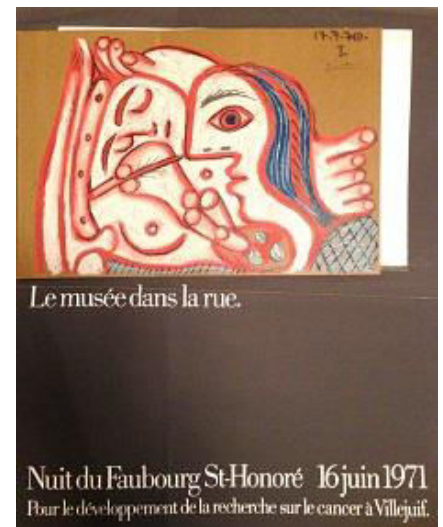
118 x 156 cm Provenance: Acheté directement chez Hermès par l'actuel propriétaire le soir du

gala pour la nuit du Faubourg Saint Honoré en 1970

**Sotheby's** Prints 02 May 2013 • New York Sale Total: 9,721,944 USD  
Sale Number: N08986 Lot 166 After Pablo Picasso Estimate 6,000 - 8,000  
USD Sold 11,250 USD Nu au Faubourg St. Honoré offset lithograph  
Offset lithograph printed in colors, 1970, signed in red crayon and  
numbered 91/100, on glossy wove paper, framed

**Sotheby's** N08786 27 October 2011 • New York Sale Total: 6,037,941  
USD Sale Number: N08786 Lot 181 Pablo Picasso (After) Estimate  
10,000 - 15,000 USD Sold 25,000 USD

Nu au Faubourg St. Honoré (Czwiklitzer 357) offset lithograph  
Offset lithograph printed in colors, 1970, signed in red crayon and  
annotated 'H.C.', an hors commerce proof aside from the numbered edition  
of 100, on glossy wove paper, linen-backed, published by Ets St. Martin  
Imp., Paris



Miguel Orozco

Picasso Interpretation Lithographs

No.: 333

**Title:** *Festival d'Avignon - Picasso Oeuvres de 1969-1970*

**Publisher, Museum or Gallery:** Palais des Papes, Avignon

**Date:** 1969

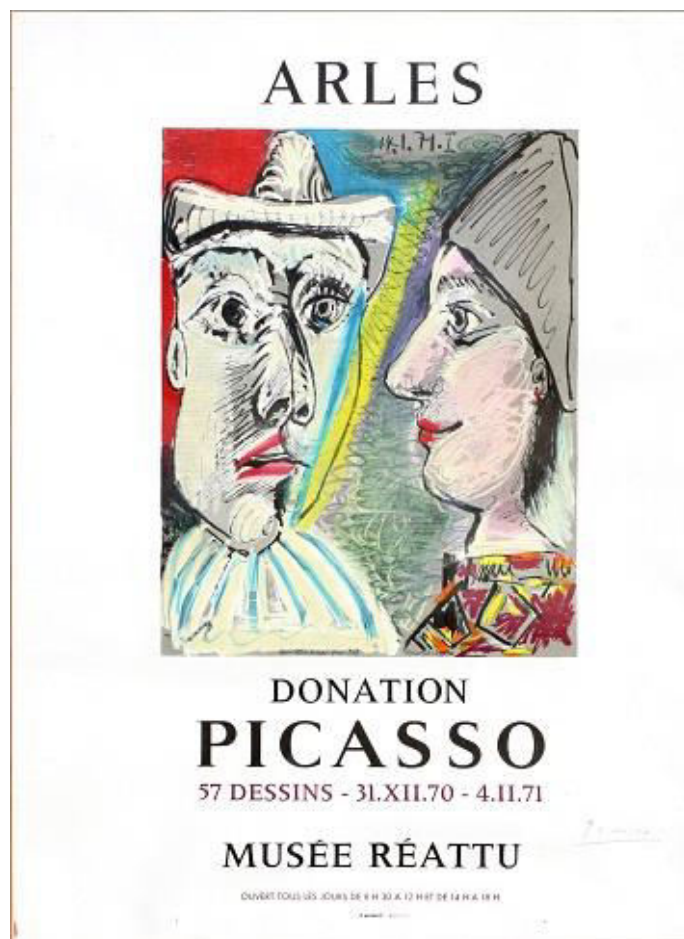
**Size in cm. Plate (sheet):** (75,5 x 50,5); (78 x 52,5 (Rodrigo))

**Print run:** 10000 impressions ; 11100 (Rodrigo)

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps Lithographer)

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 644; Czwiklitzer 364, Rodrigo 195, Not in Mourlot , Not in Bloch



No.: 334

**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 of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps lithographer)

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 652; Not in Czwiklitzer, Rodrigo 212, Not in Mourlot , Not in Bloch

**Comment :** Rodrigo claims here too that this is a plain color offset print

**No.:** 335

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 653; Czwiklitzer 359, Not in Rodrigo, Not in Mourlot, Not in Bloch

**No.:** 336

**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). Rodrigo claims there were 500 impressions for each of the four.

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 654; Czwiklitzer 359 A (Not illustrated), Rodrigo 205, Not in Mourlot, Not in Bloch

MUSÉE DES BEAUX-ARTS - ROUEN



COLLECTION DE MENIL

ŒUVRES CUBISTES

21 JANVIER 9 MARS 1970



**No.:** 337

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 655; Not in Czwiklitzer, Not in Rodrigo, Not in Mourlot, Not in Bloch



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 338

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Comment :** Serenade (L'aubade) 1967

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 671; Czwiklitzer 366, Rodrigo 197, Not in Mourlot , Not in Bloch



**No.:** 339

**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

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 678; Czwiklitzer 377, Not in Rodrigo, Not in Mourlot , Not in Bloch

Miguel Orozco

**No.:** 340

**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

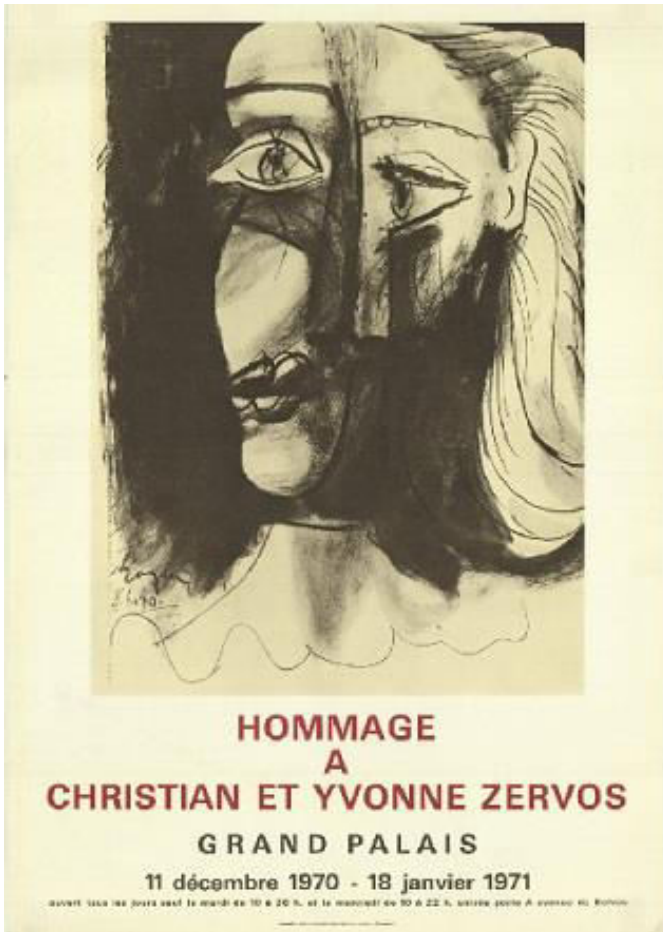
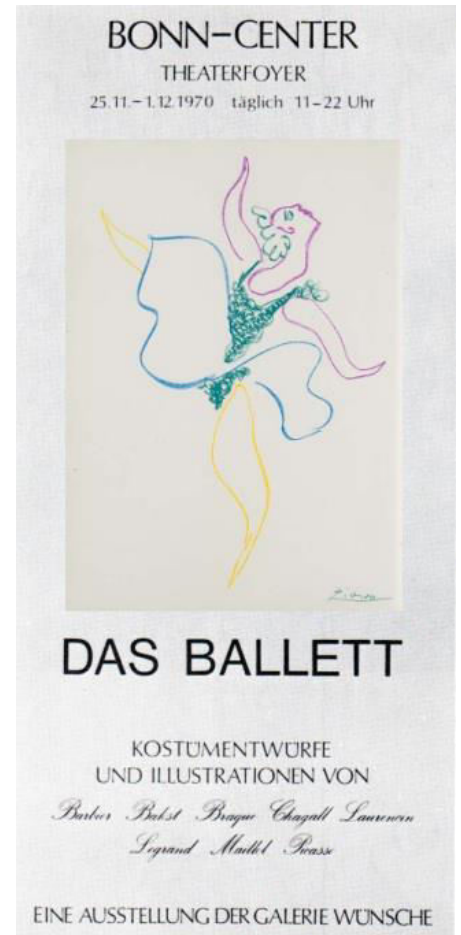
**Print run:** unknown

**Technique:** Lithograph of interpretation

**Printer:** unknown

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 684; Czwiklitzer  
381, Not in Rodrigo, Mourlot 281, Not in Bloch, Reusse 656  
(*Danseuse*)

Picasso Interpretation Lithographs



**No.:** 341

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 688;  
Czwiklitzer 384, Rodrigo 209, Not in Mourlot, Not in  
Bloch

Miguel Orozco

Picasso Interpretation Lithographs

No. 342

Title: *Hommage a Picasso. 90 gravures*

Date: 1971

Publisher: Berggruen, Paris

Typography, text & binding:

Printer of Illustrations : Mourlot, Paris (cover lithograph)

Technique: Photo lithograph of interpretation

Size: 22 x 11,6 cm.

Illustrations : 1 lithograph after Picasso in cover (*Tête de femme III*)

Print run: 1000 copies

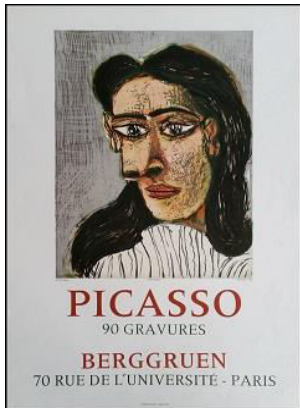
Catalogue Raisonné: Orozco's Picasso Books No.: 250;  
Not in Mourlot , Bloch 1341 (etching)

Comment:

Berggruen, Paris, 1971. Soft cover. Etat : Good. 1st Edition. Paperback copy. Illustrated in black and white and color with 90 images of posters and prints designed by Picasso. Text in French. Includes Éluard's poem *A Pablo Picasso* Published in celebration of Picasso's 90th anniversary. Published by Berggruen & Cie, Paris, First

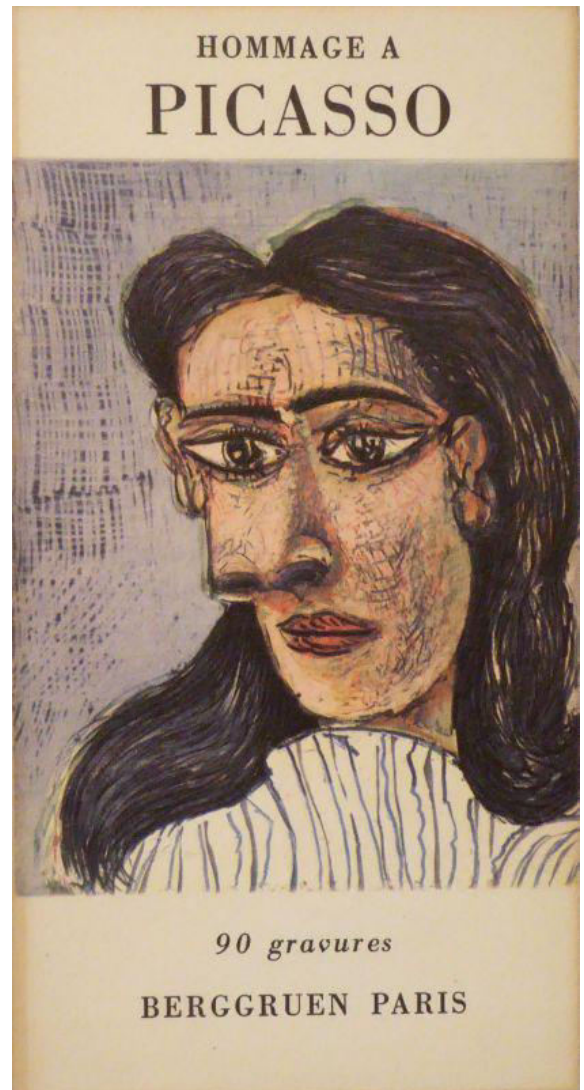
edition. "Prix de vente" leaf inserted. This is the 49th publication of the Plaquettes Berggruen collection. Introduction poem to Picasso by Paul Eluard.

The small lithograph of the cover of this plaquette is a reduced version of the lithograph Henri Deschamps made for the poster



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which is itself based on a 1939 Paris (Inventaire: MP2844) is janvier 1939 - juin 1939. Paris. (France) 44,7 x 33,8 cm ; 29,9 x



announcing the exhibition (Rodrigo Vol. 1 Pg. #213 plate 42,35 x 33,8 cm, sheet 70,5 x 51 cm), etching, which according to the Musée Picasso, *Tête de femme n°3*. . Portrait de Dora Maar. Imprimeur : Atelier Lacourrière et Frélaud, Paris 23,7 cm (hors marge).

Miguel Orozco

No.: 343

Title: *90 Gravures*

Publisher, Museum or Gallery: Berggruen & Cie,  
Paris

Date: 1971



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

Print run: unknown

Technique: Lithograph of interpretation

Printer: Mourlot Frères, Paris (Henri Deschamps)

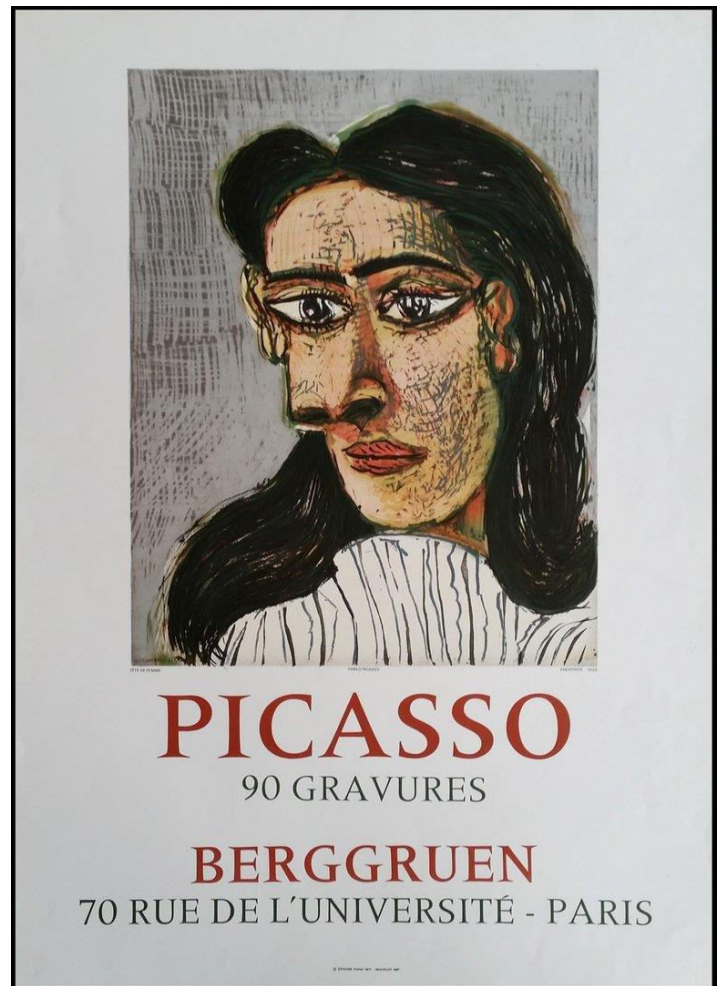
Catalogue Raisonné: Orozco's Picasso Posters No.: 690; Czwiklitzer 386, Rodrigo 213, Not in Mourlot, Bloch 1341 (etching)

**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 Frélaud, 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 marge).

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 Interpretation Lithographs



**No.:** 344

**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

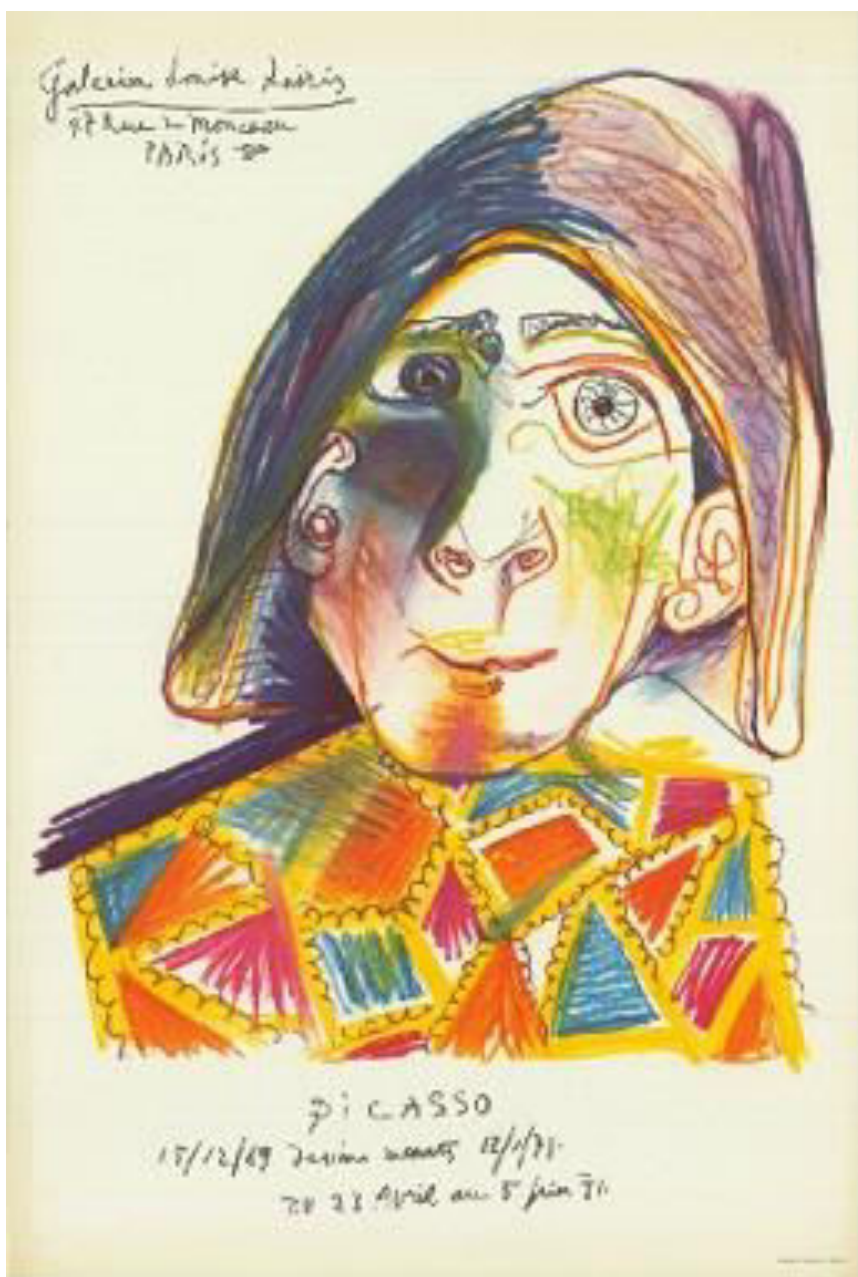
**Technique:** Lithograph of  
interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's

Picasso Posters No.: 703;

Czwiklitzer 390, Rodrigo 217, Not  
in Mourlot, Not in Bloch



**No.:** 345

**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

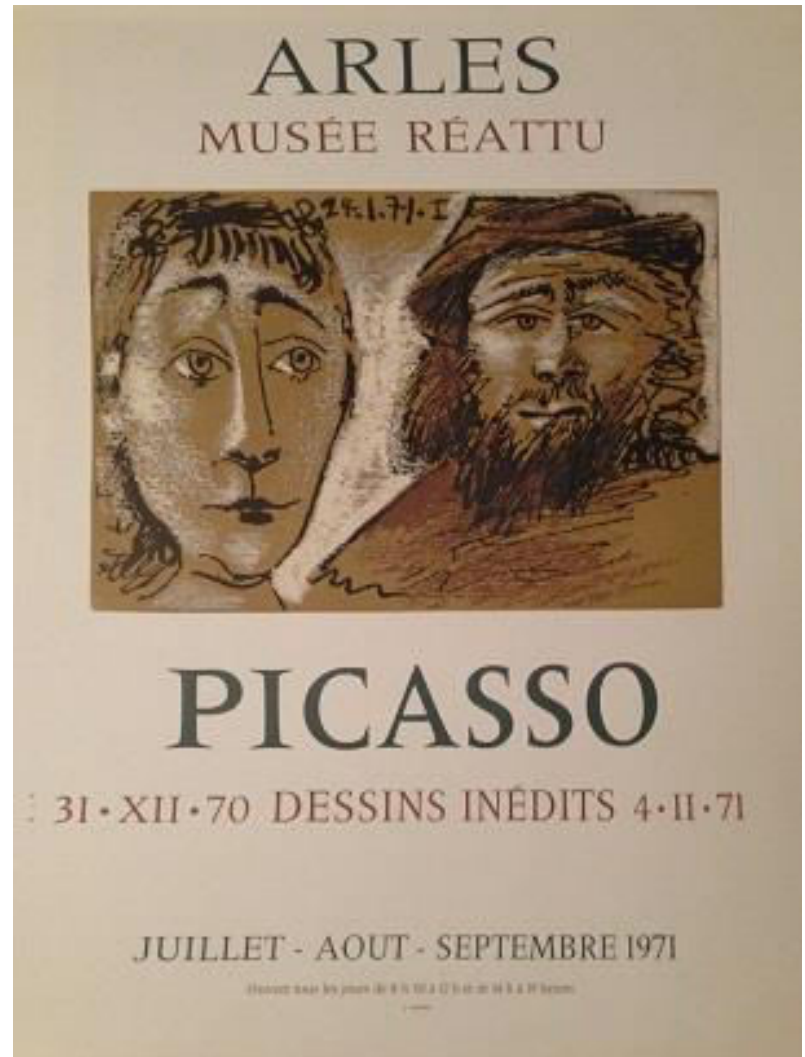
**Print run:** unknown

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters

No.: 706; Czwiklitzer 394, Not in Rodrigo ,  
Not in Mourlot , Not in Bloch



**No.:** 346

**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

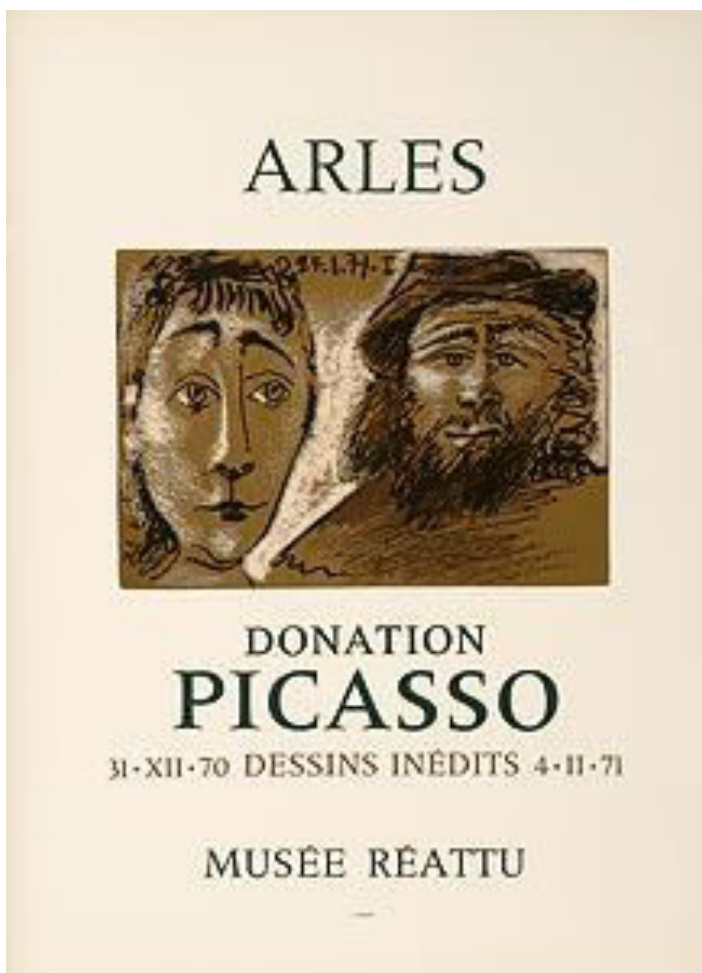
**Print run:** unknown

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.:

707; Not in Czwiklitzer, Not in Rodrigo , Not in  
Mourlot , Not in Bloch



**No.:** 347

**Title:** *Gravures Dessins*

**Publisher, Museum or Gallery:** Musee De L'Athenee Geneve

**Date:** 1971

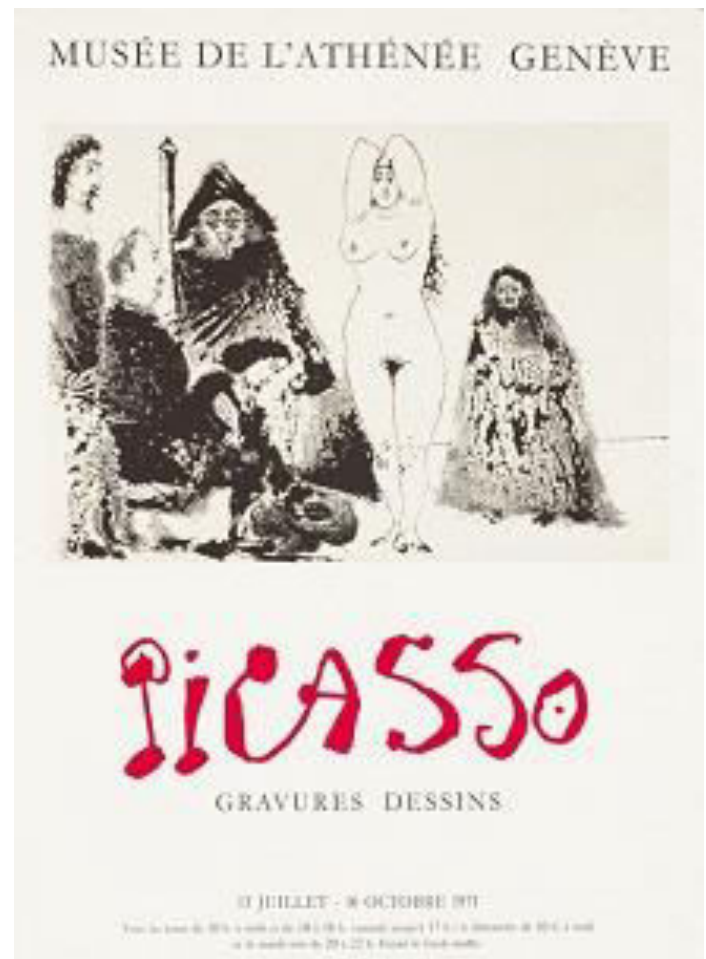
**Size in cm. Plate (sheet):** (70 x 50). Rodrigo claims there is another edition (63,5 x 49,5)

**Print run:** unknown

**Technique:** Photo lithograph of interpretation

**Printer:** unknown

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 709; Czwiklitzer 396, Rodrigo 214, Not in Murlot, Not in Bloch 1594 (*Jeune Homme Faisant sa Déclaration, en Présence des Autorités*, Plate 114 from Series 347



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 348

**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 of interpretation

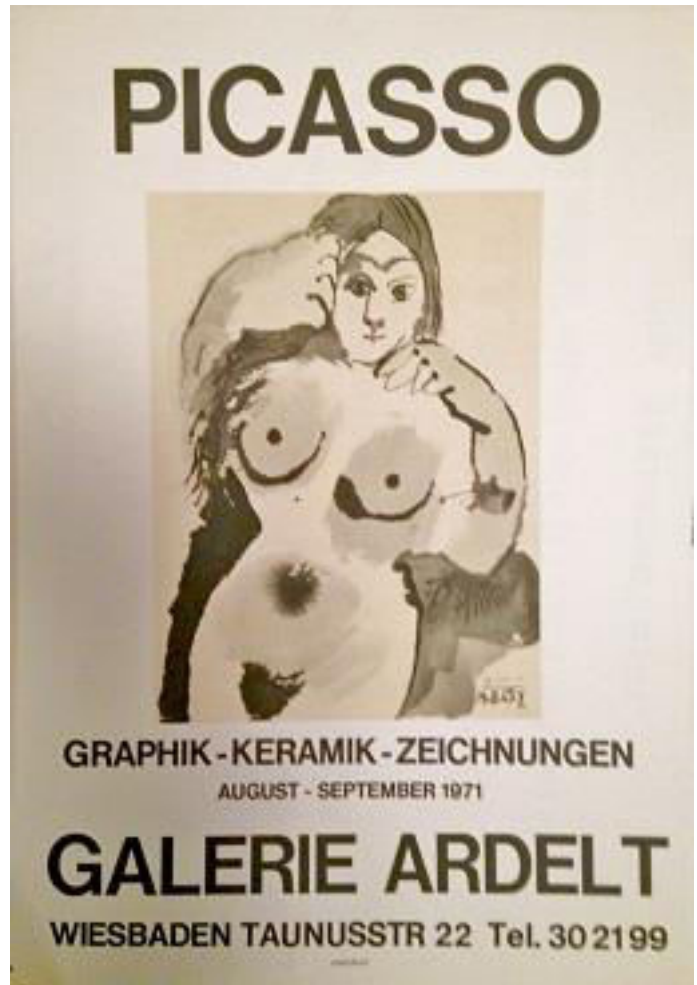
**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters

No.: 710; Czwiklitzer 397, Not in Rodrigo, Not in Mourlot, Not in Bloch

**No.:** 349

**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

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 711; Not in Czwiklitzer, Not in Rodrigo, Not in Mourlot, Not in Bloch



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 350

**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:** Lithograph of interpretation

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 712; Czwiklitzer 399, Not in Rodrigo, Not in Mourlot, Not in Bloch



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 351

**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)

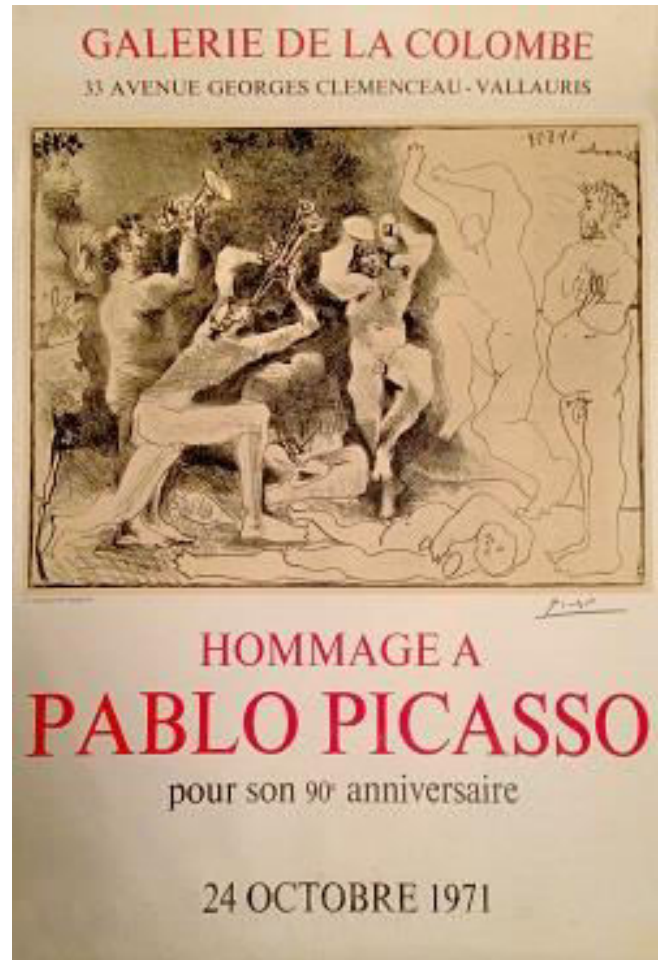
**Print run:** unknown

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 764; Czwiklitzer 421, Rodrigo 226, Mourlot 291, Bloch 830

**Comment:** This poster on the 1957 lithograph *La danse des faunes*, that Picasso made for *Le patriote* newspaper, Nice. Picasso will make many lithographs catalogued by Mourlot for the communist newspaper, edited by his friend Georges Tabaraud, whom he had met in 1946. For example, on March 24, 1957 he made this beautiful lithograph, to be edited for the benefit of the newspaper.



**No. 352**

**Title:** *Picasso*

**Publisher, Museum or Gallery:** Galerie Knoedler

**Date:** 1971

**Size in cm. Plate (sheet):** 76 x 50

**Print run:** unknown

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps lithographer)

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 767; Czwiklitzer 424, Rodrigo 229, Not in Mourlot, Not in Bloch

**Comment :** Rodrigo says the lithograph was made by Fancone

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 353

**Title:** *3<sup>ème</sup> 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)

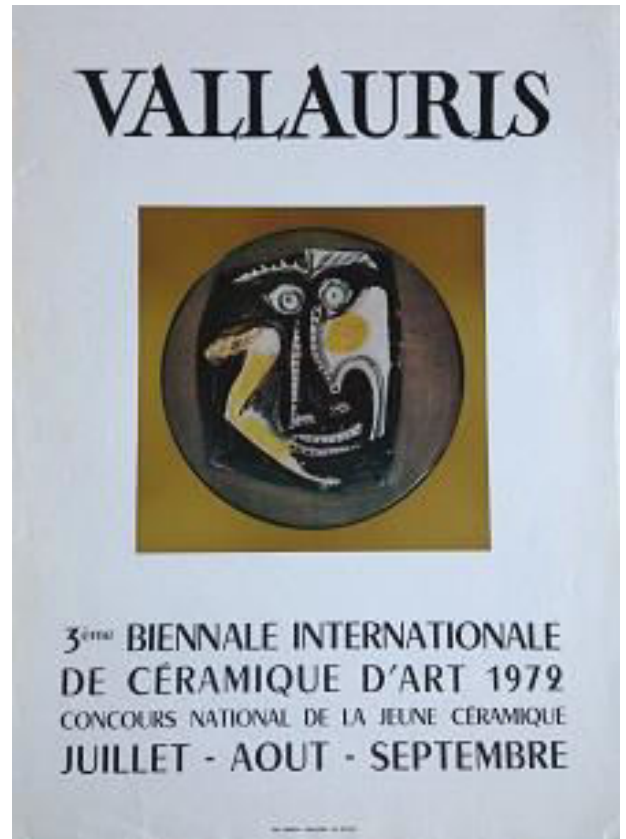
**Print run:** Unknown

**Technique:** Lithograph of interpretation

**Printer:** Arnéra, Vallauris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 778;

Not in Czwiklitzer , Rodrigo 237, Mourlot 291, Bloch 830



**No.:**

**354**

**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 of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps lithographer)

**Catalogue Raisonné:** Orozco's Picasso Posters No.:

784; Czwiklitzer 446, Rodrigo 241, Not in Mourlot ,

Not in Bloch **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.:** 355

**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 of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps lithographer)

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 788; Not in Czwiklitzer, Rodrigo 247, Not in Mourlot, Not in Bloch

**Comment :** Rodrigo gives different numbers to the numbered (246 right photo) and the unnumbered (247 photo below) posters



**No.:** 356

**Title:** *Polongation de l'exposition*

**Publisher, Museum or Gallery:** Palais des papes.  
XXVIIe Festival d'Avignon

**Date:** 1973

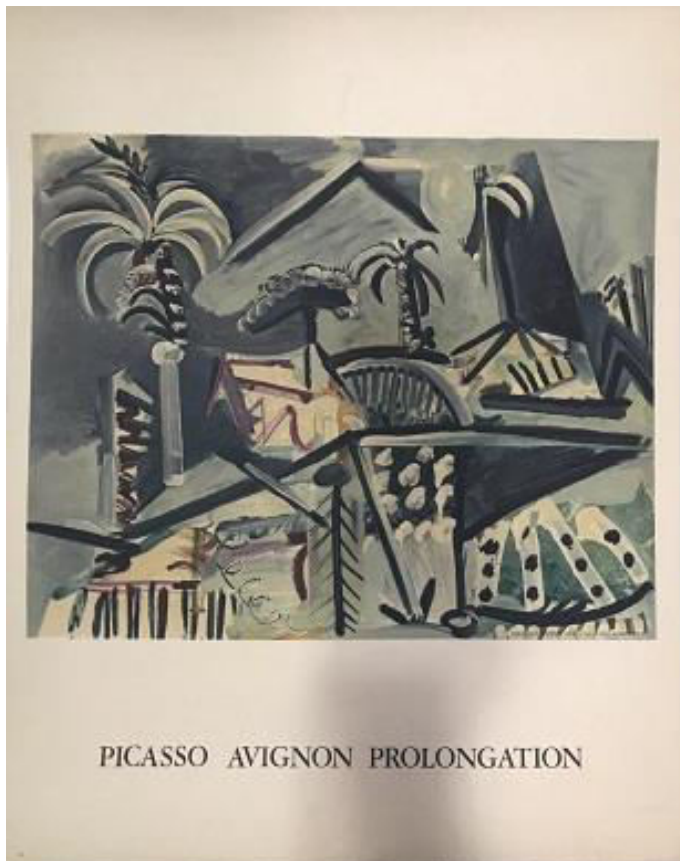
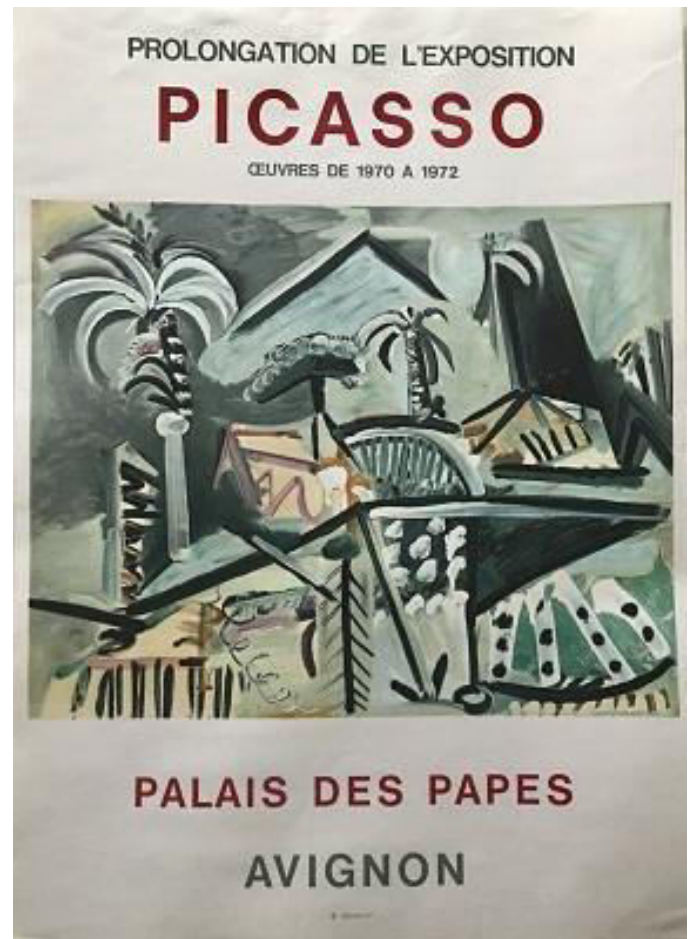
**Size in cm. Plate (sheet):** (71 x 58)

**Print run:** unknown

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps  
lithographer)

**Catalogue Raisonné:** Orozco's Picasso Posters No.:  
789; Not in Czwiklitzer, Not in Rodrigo, Not in  
Mourlot, Not in Bloch



**No.:** 357

**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 of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps  
lithographer)

**Catalogue Raisonné:** Orozco's Picasso Posters No.:  
790; Not in Czwiklitzer, Rodrigo 252, Not in Mourlot,  
Not in Bloch

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 358

**Title:** *Picasso*

**Publisher, Museum or Gallery:** Galerie Sapone

**Date:** 1973

**Size in cm. Plate (sheet):** (75 x 54,5)

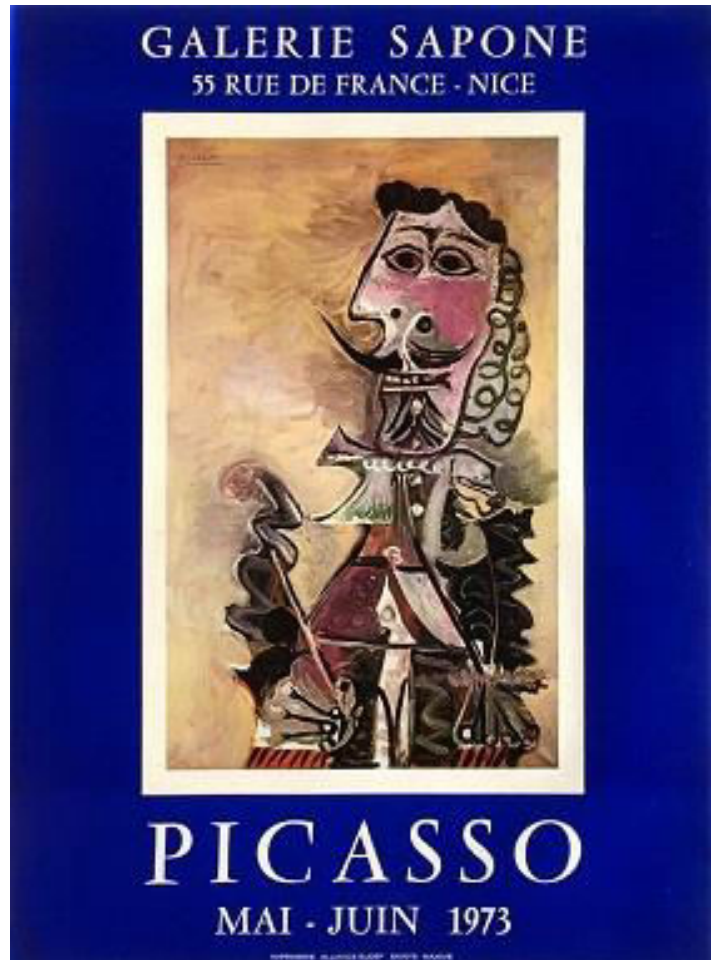
**Print run:** 1000 impressions on Vélín d'Arches

**Technique:** Lithograph of interpretation; Color offset (Rodrigo)

**Printer:** Imprimerie Alliance SUDEF Sainte Maxime

**Comment :**

**Catalogue Raisonné:** Orozco's Picasso Posters  
No.: 791; Not in Czwiklitzer, Rodrigo 244, Not in Murlot , Not in Bloch



**No.:** 359

**Title:** *Picasso (avant la lettre)*

**Publisher, Museum or Gallery:** Galerie Sapone

**Date:** 1973

**Size in cm. Plate (sheet):** (75 x 54,5)

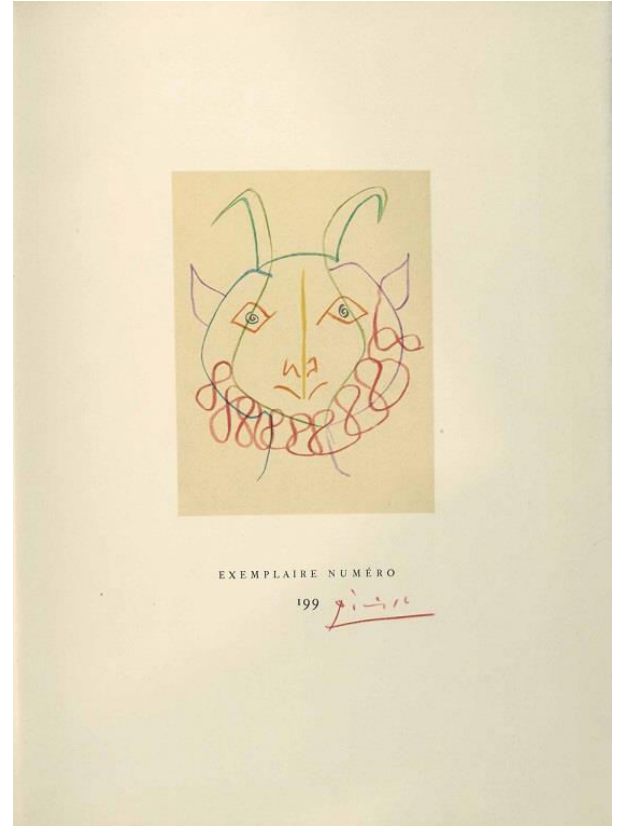
**Print run:** 1000 impressions on Vélín d'Arches

**Technique:** Lithograph

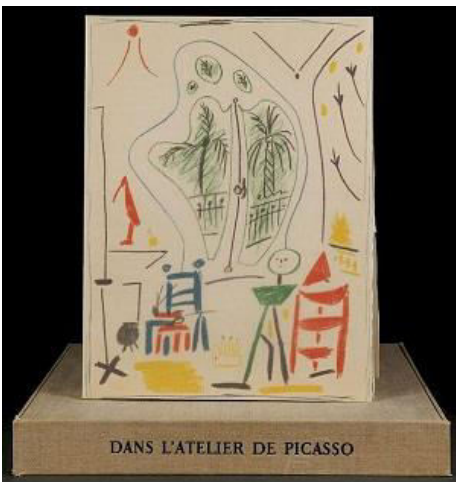
**Printer:** Imprimerie Alliance SUDEF Sainte Maxime

**Catalogue Raisonné:** Orozco's Picasso Posters No.:  
792; Not in Czwiklitzer, Not in Rodrigo, Not in Murlot , Not in Bloch

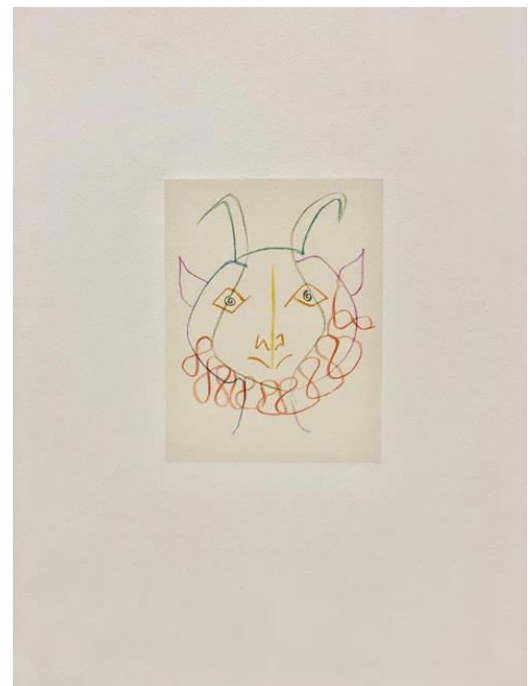


**8. Livres d'artiste with unsigned interpretation lithographs****No. :** 360**Title:** *Faune (Dans l'Atelier de Picasso I)***Medium:** Lithograph of interpretation**Date:** 1945-1957**Publisher:** Fernand Mourlot Éditeur, Paris**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)**Paper:** Vélin d'Arches**Plate size:** 13,5 x 18 cm**Sheet size:** 44 x 33 cm**Print run:** 275 copies as illustration for page 11 of the book *Dans l'Atelier de Picasso***Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot

**Comment:** The work on the book *Dans l'Atelier de Picasso*, edited by Fernand Mourlot himself in 1957, started in 1945 from elements chosen by Pablo Picasso, who followed and approved the printing of the 30 lithographs of interpretation and 6 + 7 original lithographs on the presses of Mourlot Frères in Paris with the assistance of Henri Deschamps. In addition to the original lithographs, which are catalogued in Orozco's corresponding volume, the book also contains a number of lithographs of interpretation. Follows a description of these prints.

**No. :** 361**Title:** *Faune (unsigned edition)***Medium:** Lithograph of interpretation**Date:** 1945-1957**Publisher:** Fernand Mourlot Éditeur, Paris**Printer:** Mourlot, Paris (Chromist Henri Deschamps)**Paper:** Vélin d'Arches**Plate size:** 13,5 x 18 cm**Sheet size:** 44,4 x 33,4 cm**Print run:** Unknown number of proofs aside of the 275 copies of the book *Dans l'Atelier de Picasso***Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot**Comment:** We have located a number of unnumbered and unsigned proofs. The one we illustrate here is for sale in 2022 at Mourlot Editions (Galerie Mourlot 16E 79th Street, New York).

<https://www.mourloteditions.com/products/dans-latelier-de-picasso-book-by-pablo-picasso>



Miguel Orozco

Picasso Interpretation Lithographs

No. : 362

**Title:** *Le Hibou (Dans l'Atelier de Picasso 2)*

**Medium:** Lithograph of interpretation

**Date:** 1945-1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Plate size:** 19 x 14,5 cm

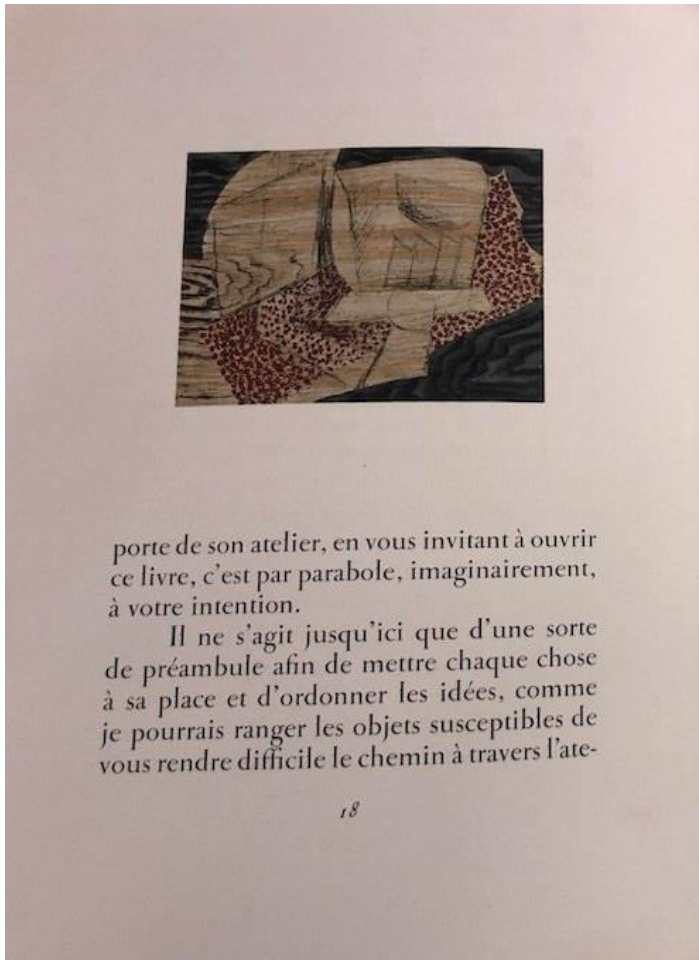
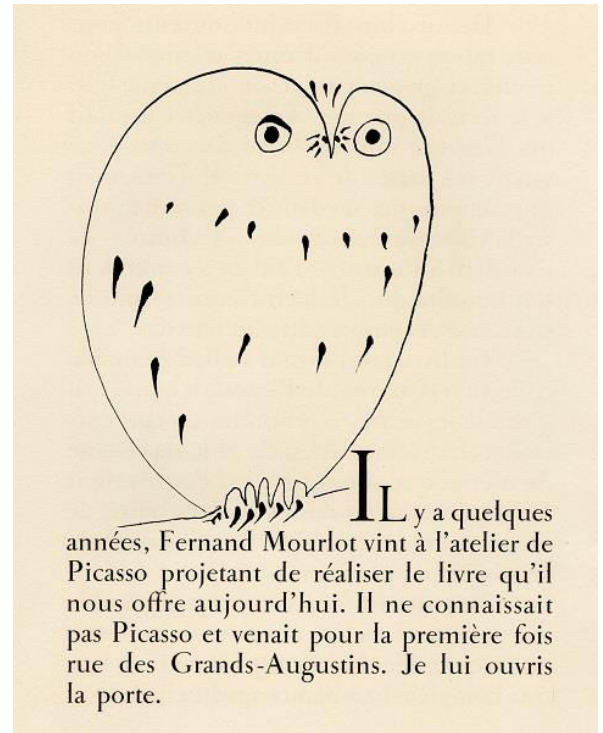
**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 13 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot

**For Sale in 2022: Goldmark Gallery.** 14 Orange Street Uppingham, Rutland, LE15 9SQ, U.K. Le Hibou Item Code: PP-lehibou Height (cm) 19 Width (cm) Suite Dans L'atelier de Picasso Price €1,096. From Dans L'Atelier de Picasso. Printed by Mourlot Frères, Paris, on Arches wove.

<https://www.goldmarkart.com/picasso/le-hibou>



No. : 363

**Title:** *Nature Morte (Dans l'Atelier de Picasso 3)*

**Medium:** Lithograph of interpretation

**Date:** 1945-1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Plate size:** 11,3 x 15,8 cm

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 18 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot

**For sale in 2022 at Goldmark Gallery.** 14 Orange Street Uppingham Rutland, LE15 9SQ, U.K.:

Nature Morte

<https://www.goldmarkart.com/picasso/nature-morte-13278>

Item Code: PP-88-naturemo-u. Suite Dans L'atelier de Picasso Unsigned Height (cm) 11.3 Width (cm) 15.8 Price: €750 From Dans L'Atelier de Picasso.

Printed by Mourlot Frères, Paris, on Arches wove.

Miguel Orozco

Picasso Interpretation Lithographs

No. : 364

**Title:** *Guitare et violon (Dans l'Atelier de Picasso 4)*

**Medium:** Lithograph of interpretation

**Date:** 1945-1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélin d'Arches

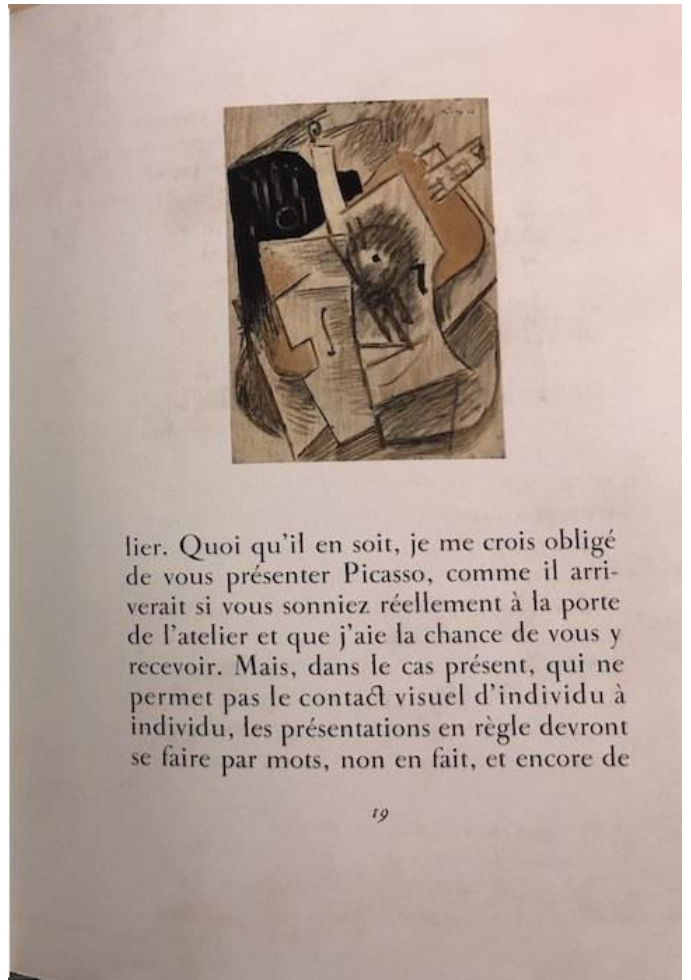
**Plate size:** 15,6 x 11,2 cm

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 19 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot

**Comments:** Goldmark Gallery. 14 Orange Street Uppingham Rutland, LE15 9SQ, U.K. sold recently one proof <https://www.goldmarkart.com/art-for-sale/violon> Item Code: PP-88/violon-sp Lithograph Width (cm) 11.2 Height (cm) 15.6 1957 Suite Dans l'Atelier de Picasso Sold From Dans L'Atelier de



lier. Quoi qu'il en soit, je me crois obligé de vous présenter Picasso, comme il arriverait si vous sonnerez réellement à la porte de l'atelier et que j'aie la chance de vous y recevoir. Mais, dans le cas présent, qui ne permet pas le contact visuel d'individu à individu, les présentations en règle devront se faire par mots, non en fait, et encore de

19



Picasso. Printed by Mourlot Frères, Paris, on Arches wove. We also illustrate here the original oil painting (now in the Centre Pompidou, Paris) from which Henri Deschamps made the lithograph:

***Guitare et violon*** [hiver 1912 - 1913] Huile sur bois

Dimensions 16 x 11,5 cm

Acquisition Legs de Mme Marguerite Savary, 1969

Centre Pompidou Inventory no. AM 4496 P

Title given Composition abstraite

Inscriptions S.D. H.D.R. : Picasso 10

Miguel Orozco

No. : 365

**Title:** *Sommeil (Dans l'Atelier de Picasso 5)*

**Medium:** Lithograph of interpretation

**Date:** 1945-1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Plate size:**

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 23 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot

**Comment:** Herndon Fine Art 2585 Mohawk Way, Monument, CO 80132 has for sale in 2022 one proof, under the title *Danseuse aux repos*:

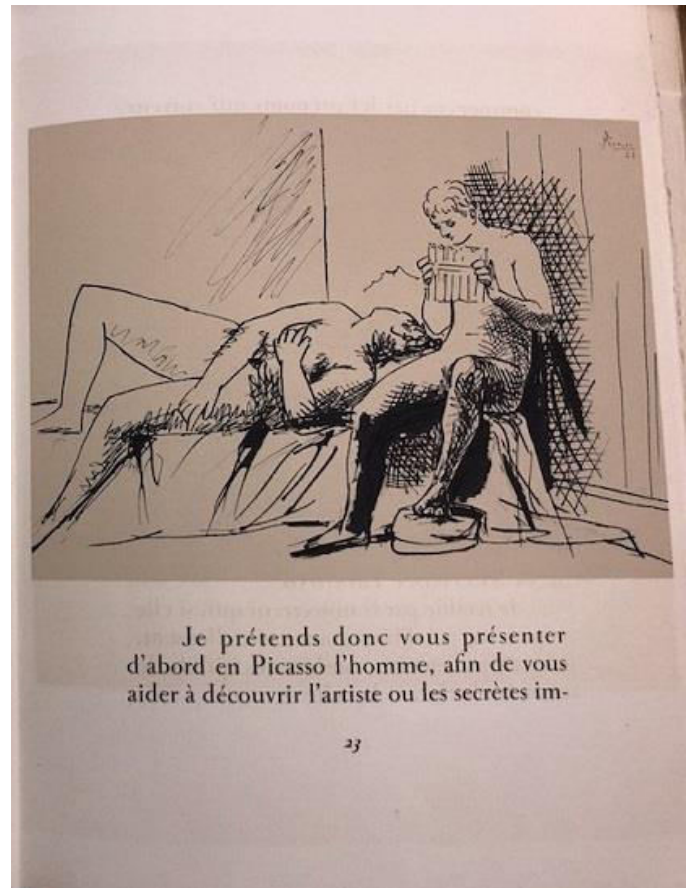
<https://www.herndonfineart.com/picasso.htm>

Medium: Lithograph Size: 17 x 13 inches Year: circa 1950's Edition: 200

Publisher: Mourlot Description: Hand signed (Sic).

This print is an after and as such it is not listed in the

Picasso Interpretation Lithographs



Je prétends donc vous présenter  
d'abord en Picasso l'homme, afin de vous  
aider à découvrir l'artiste ou les secrètes im-

23

catalogue raisonné.

tation, en manière d'exorde, faisant remar-  
quer que le nom de famille de Pablo joue  
un rôle assez important chez les Ruiz, car il  
peut être à l'origine de confusions et de



complications comme nous allons le voir en  
étudiant l'arbre généalogique de la famille.  
Celui-ci montre que les Ruiz devraient s'ap-

25

No. : 366

**Title:** *Figure (Dans l'Atelier de Picasso 6)*

**Medium:** Lithograph of interpretation

**Date:** 1945-1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Plate size:**

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 25 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot

Miguel Orozco

No. : 367

**Title:** *Le Chardonneret (Dans l'Atelier de Picasso 7)*

**Medium:** Lithograph of interpretation

**Date:** 1945-1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Plate size:** 13,7 x 17,8 cm

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 28 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot. Zervos VIII, 361

No. : 368

**Title:** *Le Chardonneret*

**Medium:** Lithograph of interpretation

**Date:** 1945-1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Plate size:** 13,7 x 17,8 cm



Picasso Interpretation Lithographs

Pedro, Juan et María, qui eussent dû s'appeler de León y Valenzuela.

Mais cette loi héréditaire relative à la transmission des noms de famille, qui avait



suivi un cours dont on peut qualifier la rigueur de normale puisqu'elle s'accorde avec le système actuellement pratiqué dans la péninsule ibérique, s'altère à ce mo-

28

**Sheet size:** 44 x 33 cm

**Comments:** It seems that Mourlot printed other editions of this print.

One proof was sold at an auction on 2021: Pablo Picasso *Le Chardonneret*, 1957 Lithograph Prints & Graphic Art. 13,7 x 17,8 cm / 45 x 49 cm Sale Date Mar 19, 2021 - Mar 21, 2021

And another one is for sale in 2022 and we illustrate it below:

"Le Oiseau" Picasso Lithograph

<https://www.incollect.com/listings/fine-art/prints/giltwood-framed-le-oiseau-picasso-lithograph-397288> Offered by: La Maison Supreme \$ 5,895; Title: Le Oiseau; Size: 17 inches x 12 inches; Medium: Lithograph W.68.58 cm; H.68.58 cm Edition: 150, this is example # 130. Signed (Sic): Pencil lower right corner

No. : 369

**Title:** *Figure (Buste de femme en robe violette) (Dans l'Atelier de Picasso 8)*

**Medium:** Lithograph of interpretation

**Date:** 1945-1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris

(Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Plate size:** 35,5 x 11,5 cm

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 31 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.



**Comment:** We illustrate here below the original oil painting (now in a private collection) from which Henri Deschamps made the lithograph: 1940 *Buste de femme en robe violette* Royan 22.08 Oil on board 35,5 x 11,5 cm Private Coll.. OPP.40329 Books CM.03193; HJ.4646; MR.03.79p Exhibited MR.03.79p

Miguel Orozco

Picasso Interpretation Lithographs

No. : 370

**Title:** *Soleil (Dans l'Atelier de Picasso 9)*

**Medium:** Lithograph of interpretation

**Date:** 1945-1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

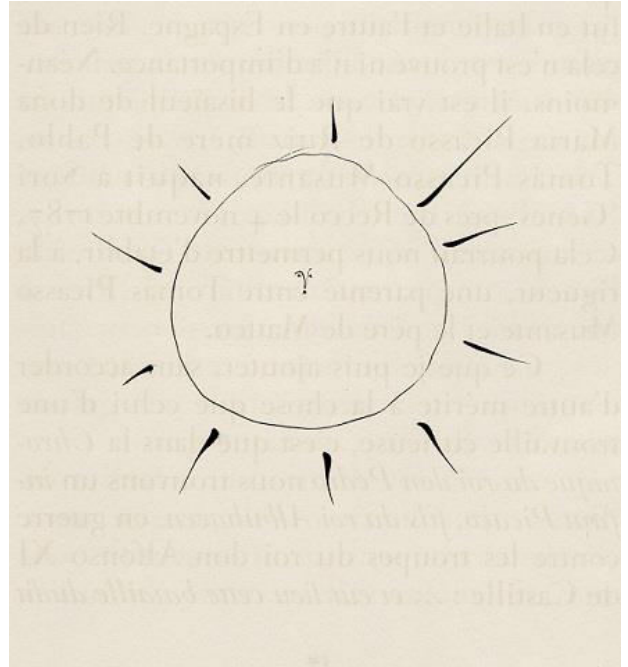
**Paper:** Vélin d'Arches

**Plate size:** 13.5 x 15 cm

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 35 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.



No. : 371

**Title:** *Le cheval de cirque 1937 (Dans l'Atelier de Picasso 10)*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélin d'Arches

**Plate size:**

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for pages 38-39 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.

**Comment:** There are other interpretation prints of this 1937 painting (Zervos IX :83), notably the following ones:



Miguel Orozco

No.: 372

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

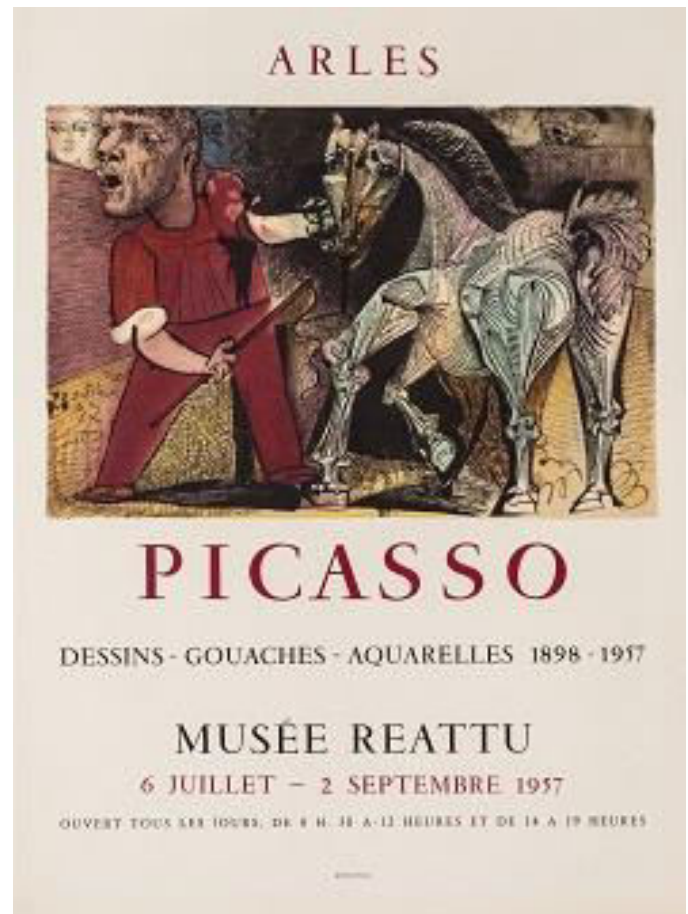
Print run: 1000 impressions

Technique: Lithograph of interpretation

Printer: Mourlot Frères, Paris

Catalogue: Czwiklitzer dtv 131, Rodrigo 62, Orozco  
Picasso Posters No. 217, Zervos IX :83

Picasso Interpretation Lithographs



No.: 373



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 cm

Print run: 200 signed impressions on Vélín  
d'Arches with watermark

Technique: Lithograph of interpretation

Printer: Mourlot Frères, Paris

Catalogue: Not in Czwiklitzer, Not in  
Rodrigo, Orozco Picasso Posters No. 218,  
Zervos IX :83

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 374

**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):**

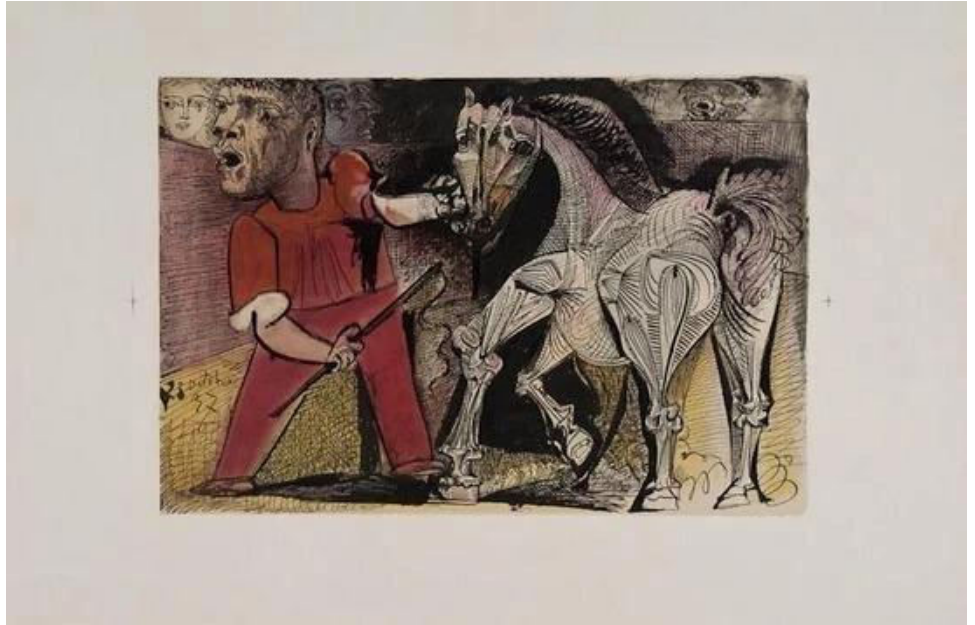
29,5 x 43 cm

**Print run:** unknown  
number of unsigned  
impressions

**Technique:** Lithograph of  
interpretation

**Printer:** Mourlot Frères,  
Paris

**Catalogue:** Not in  
Czwiklitzer, Not in Rodrigo,  
Orozco Picasso Posters No.  
219, Zervos IX :83



Miguel Orozco

Picasso Interpretation Lithographs

**No. :** 375

**Title:** *Nature morte (Dans l'Atelier de Picasso 11)*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

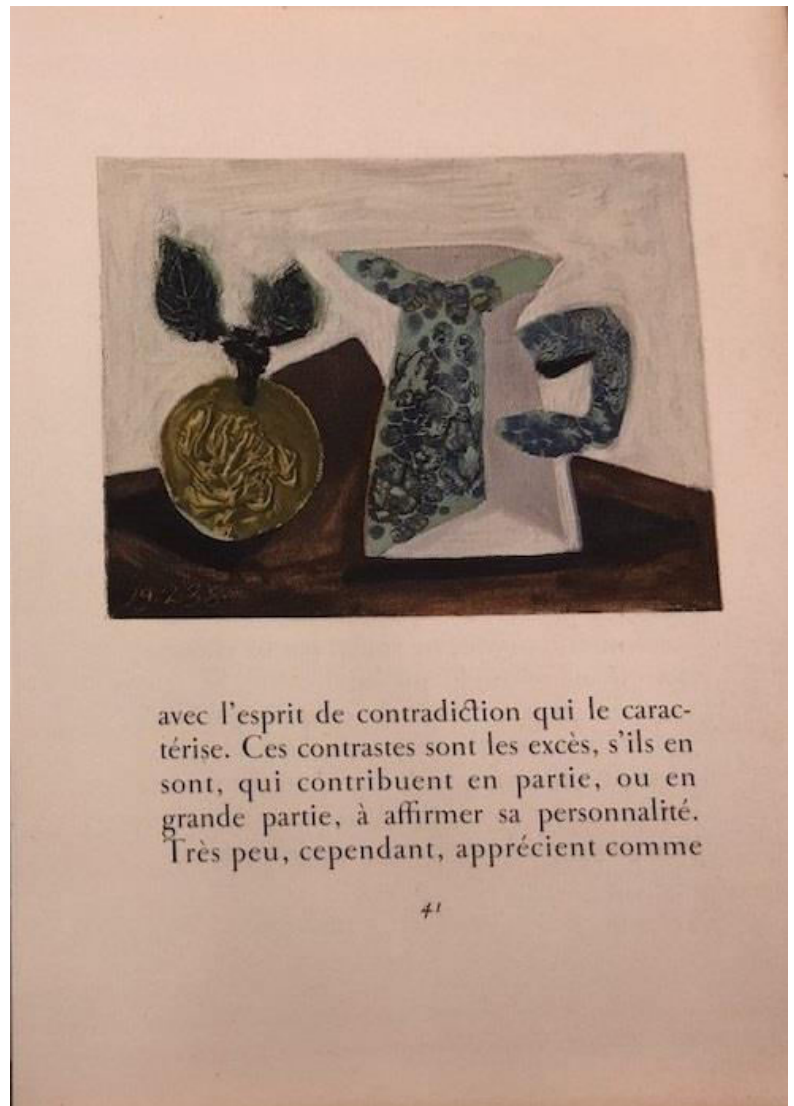
**Plate size:**

**Sheet size:** 44 x 33 cm

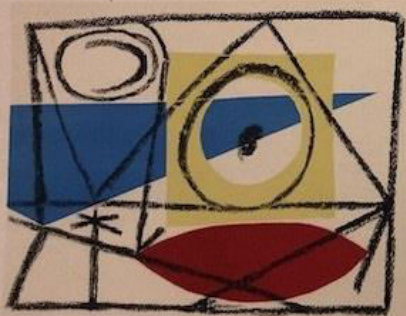
**Print run:** 275 copies as illustration for page

41 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.



chaîne de cris effrénés. Mais en réalité, les toiles de Picasso ressemblent plutôt à celles que tendent les araignées pour attraper les insectes qu'elles convoitent. Je veux dire qu'il les élabore pour se libérer d'une vision qui le tourmente, enregistrant nos réactions parallèlement à ses idées; car Picasso nous observe à travers ses œuvres et il s'observe en nous, examine ce qu'il a sous les yeux,



**No. :** 376

**Title:** *Composition / Nature morte (Dans l'Atelier de Picasso 12)*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Plate size:**

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 44 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.

**No. :** 377

**Title:** *Le pot bleu / Nature morte (Dans l'Atelier de Picasso 13)*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

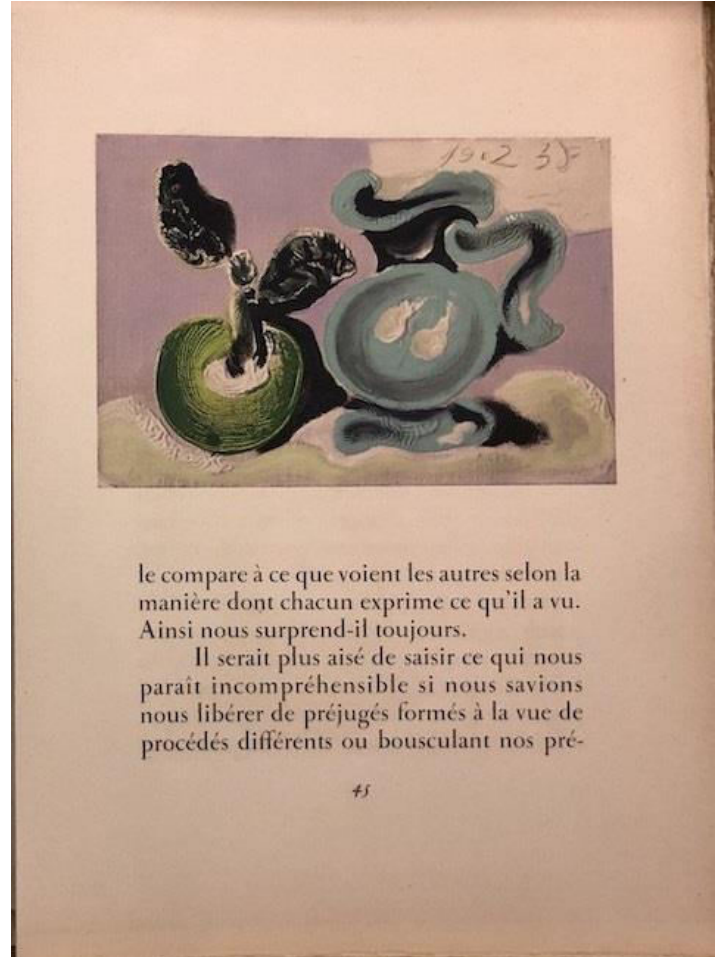
**Plate size:**

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page

45 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.



**No. :** 378



**Title:** *Le pot bleu / Nature morte*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Plate size:**

**Sheet size:** 44 x 33 cm

**Print run:** Allegedly there was an edition of 150 signed proofs

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.

Miguel Orozco

Picasso Interpretation Lithographs

**No. :** 379

**Title:** *Nature morte (Dans l'Atelier de Picasso 14)*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur,  
Paris

**Printer:** Mourlot Frères, Paris  
(Chromist Henri Deschamps)

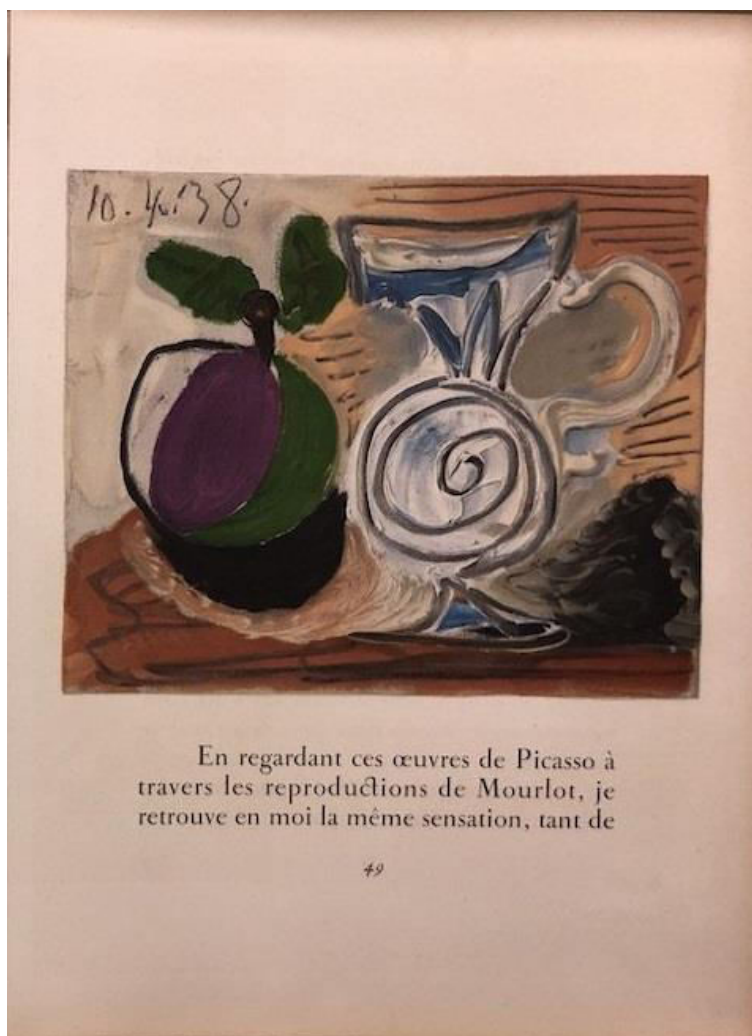
**Paper:** Vélín d'Arches

**Plate size:**

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for  
page 49 of the book *Dans l'Atelier de  
Picasso*

**Catalogue raisonné:** Orozco's Picasso  
Books No. 167, Cramer 88, Not in Reuße,  
Not in Mourlot.



Miguel Orozco

No. : 380

**Title:** *Nature morte aux fruits (Dans l'Atelier de Picasso 15)*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Plate size:**

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 52 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.

**Comment:** We illustrate here below the original collage and charcoal on paper (*Nature morte aux fruits* 21.1 x 32.7cm, dated Dimanche 18 novembre 45 on the reverse, now in a private collection) from which Henri Deschamps made the lithograph. It was sold in Sotheby's Sale *Picasso In Private: Works From The Collection Of Marina Picasso* 05 February 2016 • London Sale Total: 12,083,125 GBP Sale Number: L16005 Lot 524 Sold 173,000 GBP



Miguel Orozco

Picasso Interpretation Lithographs

**No. :** 381

**Title:** *La bouteille* (*Dans l'Atelier de Picasso 16*)

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Plate size:**

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 53 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.



Miguel Orozco

Picasso Interpretation Lithographs

No. : 382

**Title:** *Pichet / Cafetiere / Le pot (Dans l'Atelier de Picasso 17)*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélin d'Arches

**Plate size:**

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 57 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.



No. : 383

**Title:** *Pichet / Cafetiere / Le pot*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélin d'Arches

**Sheet size:** 44 x 33 cm

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.

**Print run:** Alleged edition of 150/250 signed proofs, for sale at Herndon Fine Art 2585 Mohawk Way, Monument, CO 80132 CAFETIERE

<https://www.herndonfineart.com/picasso.htm>

Miguel Orozco

Picasso Interpretation Lithographs

No. : 384

**Title:** *Fleur dans une boîte de fer*  
(*Dans l'Atelier de Picasso 18*)

**Medium:** Lithograph of  
interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot  
Éditeur, Paris

**Printer:** Mourlot Frères, Paris  
(Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Plate size:**

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as  
illustration for page 61 of the book

*Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's  
Picasso Books No. 167, Cramer 88,  
Not in Reuße, Not in Mourlot.



*tu diras que c'est le portrait d'une chaise parce  
que ce que tu peins fera davantage penser à*

61

No. : 385

Title: *Les Cerises (Dans l'Atelier de Picasso 19)*

Medium: Lithograph of interpretation

Date: 1957

Publisher: Fernand Mourlot Éditeur, Paris

Printer: Mourlot Frères, Paris (Chromist Henri Deschamps)

Paper: Vélin d'Arches

Plate size: 16 x 27 cm

Sheet size: 44 x 33 cm

Print run: 275 copies as illustration for page 64 of the book *Dans l'Atelier de Picasso*

Catalogue raisonné: Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.

No. : 386

Title: *Les Cerises*

Medium: Lithograph of interpretation

Date: 1957

Publisher: Fernand Mourlot Éditeur, Paris

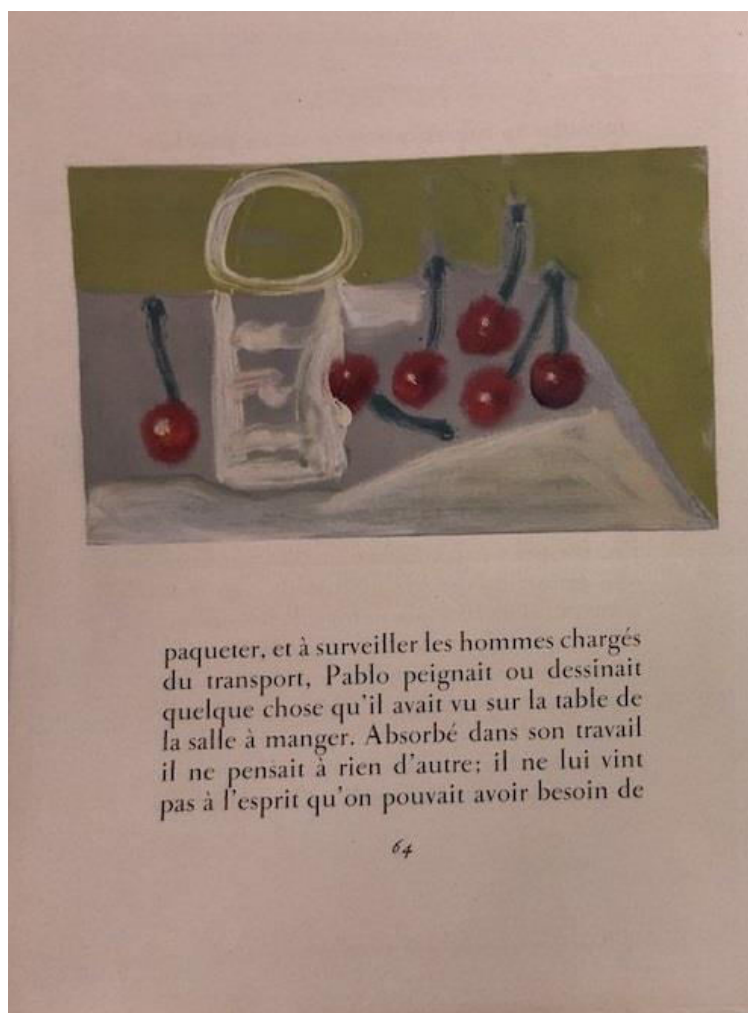
Printer: Mourlot Frères, Paris (Chromist Henri Deschamps)

Paper: Vélin d'Arches

Plate size: 16 x 27 cm

Sheet size: 24.6 x 31.5 cm

Catalogue raisonné: Orozco's Picasso Books No.



L. 160 x 270mm., S. 437 x 303mm.

167, Cramer 88, Not in Reuße, Not in Mourlot.

**Print run:** Alleged edition of 150 signed proofs, one proof sold by <https://www.goldmarkart.com/art-for-sale/les-cerises-4117> and also by Christie's in 2007 | Live Auction 5244 Prints & Multiples  
 LOT 250 After Pablo Picasso Price realised GBP 3,600 Estimate GBP 3,000 – GBP 5,000  
 Closed: 18 Jul 2007 La Cerise, lithograph in colours, 1945, on Arches, signed in pencil, numbered 66/150, with margins, light- and mount-staining, otherwise generally in good condition, framed

Miguel Orozco

Picasso Interpretation Lithographs

No. : 387

**Title:** *Deux Femmes*  
(*Dans l'Atelier de Picasso 20*)

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot  
Éditeur, Paris

**Printer:** Mourlot Frères,  
Paris (Chromist Henri  
Deschamps)

**Paper:** Vélín d'Arches

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as  
illustration for page 67 of the

book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's  
Picasso Books No. 167, Cramer  
88, Not in Reuße, Not in  
Mourlot.



Miguel Orozco

Picasso Interpretation Lithographs

No. : 388

**Title:** *Le Pont / Notre Dame II* (Dans *l'Atelier de Picasso 21*)

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 70 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.



et qu'il nous la transmette mêlée aux souvenirs qu'à leur tour lui suggèrent de nouvelles émotions.

Mais nous ne pouvons pas toujours le comprendre, ou comprendre certaines choses, parce que nous sommes rarement

70



No. : 389

**Title:** *Le Pont / Notre Dame II*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Sheet size:** 44 x 33 cm

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.

**Print run:** Alleged edition of 150 signed proofs. Sold by Herndon Fine Art 2585 Mohawk Way, Monument, CO 80132

<https://www.herndonfineart.com/picasso.htm>

No. : 390

**Title:** *Le Pont / Notre Dame (Dans l'Atelier de Picasso 22)*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 71 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.



capables de regarder comme Pablo regardait déjà enfant, quand, pour regarder ce qu'il avait devant lui, il n'écoutait ni n'entendait. Je veux dire que ce que l'on appelle être en état de grâce est essentiel à la communion avec la vérité.

71

Miguel Orozco

Picasso Interpretation Lithographs

No. : 391

**Title:** *Le Pont / Notre Dame II (Dans l'Atelier de Picasso 23)*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

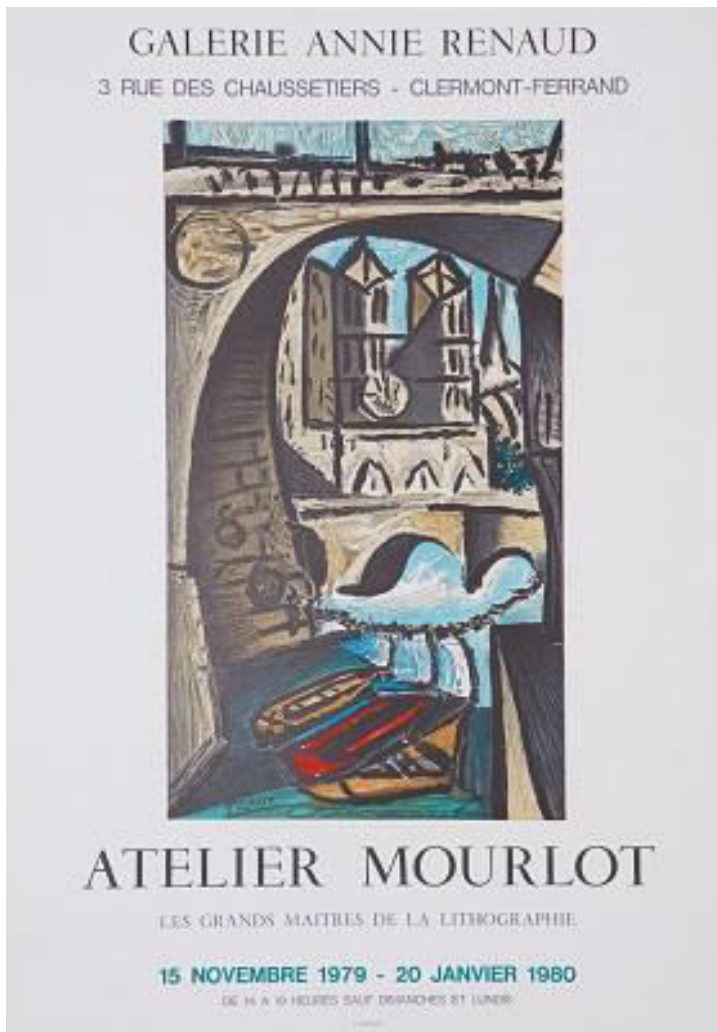
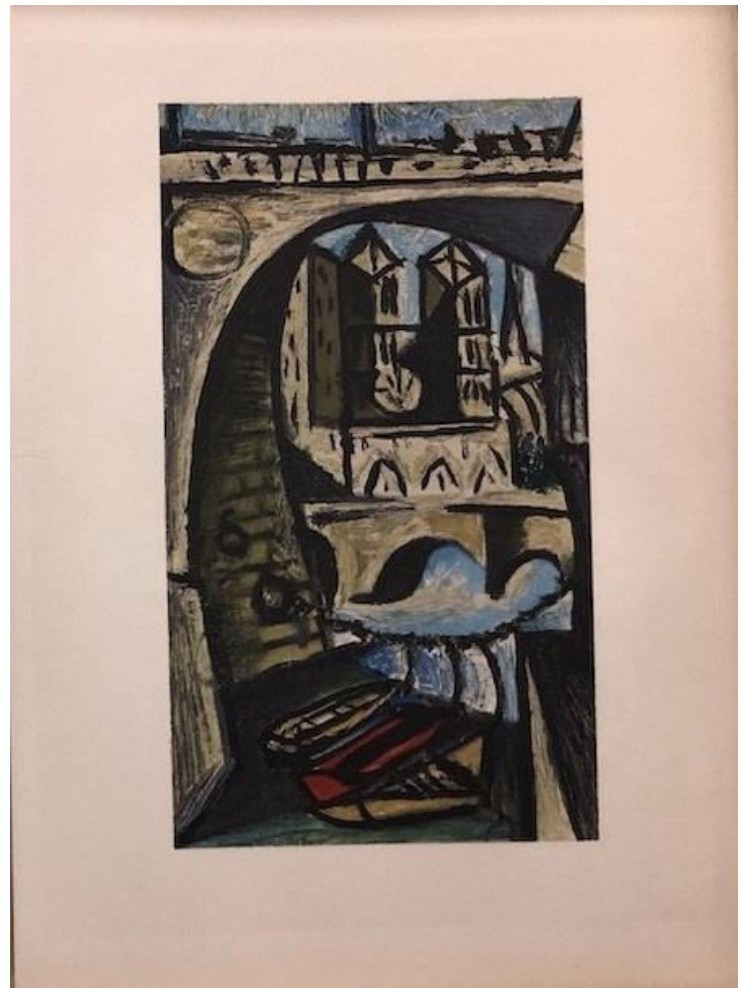
**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélin d'Arches

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 73 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.



No.: 392

**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 of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps lithographer)

**Catalogue raisonné:** Orozco's Picasso Posters No. 850, Rodrigo 313

**Comment :** Rodrigo claims that this is an offset poster

**No.:** 393

**Title:** *Atelier Mourlot (avant la lettre)*

**Publisher, Museum or Gallery:** Galerie Annie Renaud

**Date:** 1979

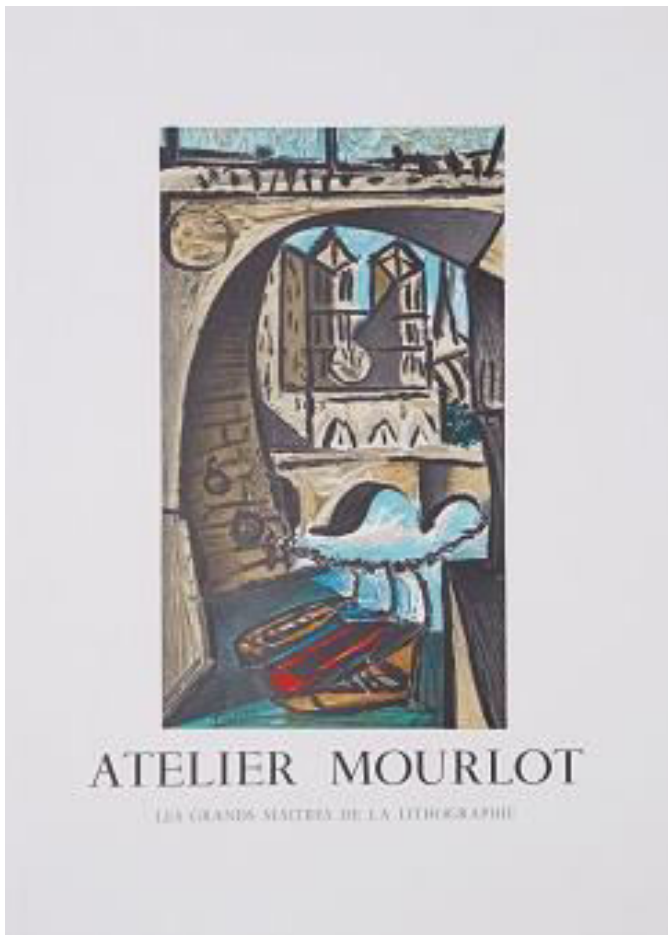
**Size in cm. Plate (sheet):** 68 x 48

**Print run:** Unknown

**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps lithographer)

**Catalogue raisonné:** Orozco's Picasso Posters No. 851, Not in Rodrigo



**No.:** 394

**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 of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps lithographer)

**Catalogue raisonné:** Orozco's Picasso Posters No. 852, Not in Rodrigo

Miguel Orozco

Picasso Interpretation Lithographs

No. : 395

**Title:** *Fleurs dans un pot*  
(*Dans l'Atelier de Picasso 24*)

**Medium:** Lithograph of  
interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot  
Éditeur, Paris

**Printer:** Mourlot Frères, Paris  
(Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as  
illustration for page 77 of the book  
*Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso  
Books No. 167, Cramer 88, Not in  
Reuße, Not in Mourlot.



Miguel Orozco

No. : 396

**Title:** *Le verre et la tasse (Dans l'Atelier de Picasso 25)*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

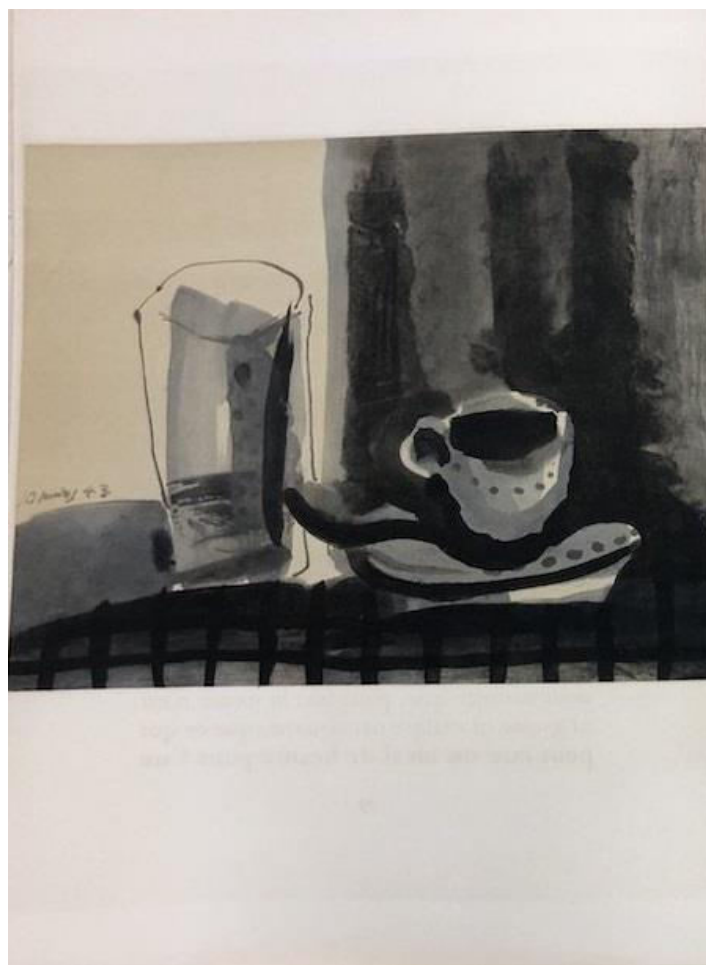
**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 80 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.



No. : 397

**Title:** *Le verre et la tasse*

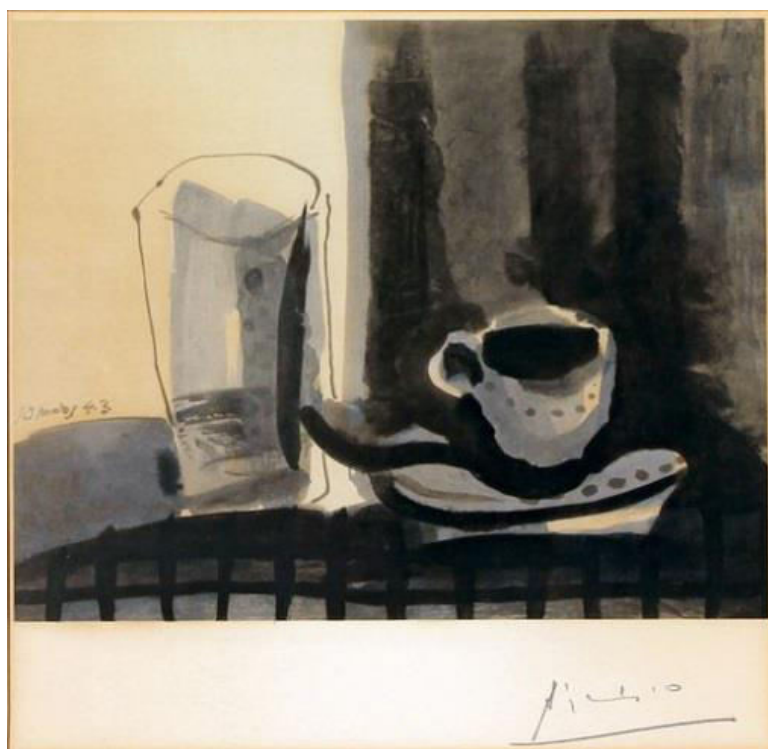
**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches



**Sheet size:** 44 x 33 cm

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.

**Print run:** Alleged edition of 275 signed proofs. Sold at auction by Cannes Enchères, 06400 Cannes: Art Moderne et Contemporain Fin de la vente: le 07 décembre 2014 Lot 550 - [https://cannes-encheres.auction.fr/\\_fr/lot/pablo-picasso-1881-1973-nature-morte-au-verre-et-a-la-tasse-7177453#.YsRZm3ZBzVg](https://cannes-encheres.auction.fr/_fr/lot/pablo-picasso-1881-1973-nature-morte-au-verre-et-a-la-tasse-7177453#.YsRZm3ZBzVg) Nature morte au verre et à la tasse - 1943 - Lithographie en couleur sur papier. Mourlot lithographe. Signé en bas à droite. Daté (dans la planche) vers le milieu à gauche. 31 x 32 cm. Note : Extraite de l'ouvrage "Dans l'atelier de Picasso", notre lithographie a été éditée en 1957 à 275 exemplaires, la notre faisant partie des XXV exemplaires non numérotées réservées à l'artiste et à ses proches collaborateurs.

Miguel Orozco

Picasso Interpretation Lithographs

**No. :** 398

**Title:** *Anemones (Dans l'Atelier de Picasso 26)*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris

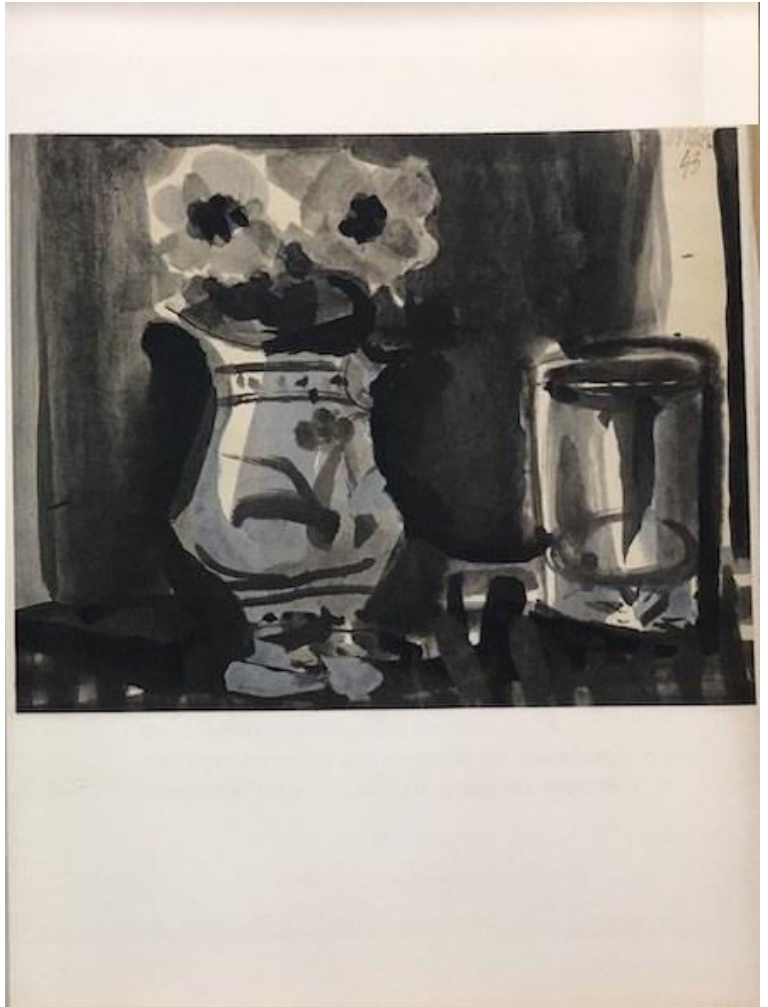
(Chromist Henri Deschamps)

**Paper:** Vélin d'Arches

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 81 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.



**No. :** 399

**Title:** *Le Pigeonneau (Dans l'Atelier de Picasso 27)*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélin d'Arches

**Plate size:**

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 84 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.

**Comment:** For Sale late 2022 at Goldmark Gallery, 14 Orange Street, Uppingham, Rutland, LE15 9SQ, UK

(<https://www.goldmarkart.com/collections/pablo-picasso/products/le-pigeonneau>)



**No. :** 400

**Title:** *La Bacchanale (Dans l'Atelier de Picasso 28)*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for page 87 of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.



**No. :** 401

**Title:** *Figure (Dans l'Atelier de Picasso 30)*

**Medium:** Lithograph of interpretation

**Date:** 1957

**Publisher:** Fernand Mourlot Éditeur, Paris

**Printer:** Mourlot Frères, Paris (Chromist Henri Deschamps)

**Paper:** Vélín d'Arches

**Sheet size:** 44 x 33 cm

**Print run:** 275 copies as illustration for last page of the book *Dans l'Atelier de Picasso*

**Catalogue raisonné:** Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.

No. : 402

Title: *Le grand Verre (Dans l'Atelier de Picasso 29)*

Medium: Lithograph of interpretation

Date: 1957

Publisher: Fernand Mourlot Éditeur, Paris

Printer: Mourlot Frères, Paris (Chromist Henri Deschamps)

Paper: Vélín d'Arches

Sheet size: 44 x 33 cm

Print run: 275 copies as illustration for page

95 of the book *Dans l'Atelier de Picasso*

Catalogue raisonné: Orozco's Picasso Books No. 167, Cramer 88, Not in Reuße, Not in Mourlot.



No. : 403

Title: *Nature morte au verre et à la pomme*

Medium: Lithograph of interpretation

Date: 1957

Publisher: Atelier Mourlot

Printer: Atelier Mourlot

Paper: Vélín s'Arches

Plate size: 33,2 x 25,3 cm

Sheet size: 44 x 33,5 cm

Print run: Alleged edition of 275 signed proofs. proofs after the 275 proofs of the book *Dans l'Atelier de Picasso*

**No. 403 bis**

**Title:** *Nature morte au verre et à la pomme (Le grand verre), IIe état*

**Date:** 1957

**Publisher:**

**Printer:** Mourlot, Paris

**Paper:** vergé de Montval

**Medium:** burin, scraper & drypoint on zinc plate

**Plate:**

**Sheet:** 32,8 x 19 cm

**Print run:** Unknown number of proof s

**Catalogues raisonnés:** Not in Bloch

**Museum:** Musée National Picasso – Paris. Inventory No. MP2984



No. : 404

**Title:** *Le hibou de la mort (Frontispiece of book La Guerre et la Paix)*

**Medium:** Interpretation lithograph

**Date:** 1954

**Publisher:** Éditions Cercle  
d'Art, Paris

**Printer:** Mourlot

**Paper:** Vélin d'Arches

**Plate:** 28,7 x 24 cm

**Sheet:** 35 x 26,6 cm

**Print run:** Around 5000 proofs  
in the book *La Guerre et la Paix*

**Catalogue raisonné:** Cramer 67  
Horodisch D28 Orozco Picasso  
books 139

**Comment:** The book includes seven splendid lithographs of interpretation made with great skill by the Mourlot chromists. The best two are undoubtedly the reproductions of the two murals, of an exceptional quality and double page, but also of excellent quality is the interpretation lithograph that reproduces the painting of March 29, 1952 *Le hibou de la mort* (Zervos XV: 225), which is used as frontispiece.

We must remember in relation to the lithographs of interpretation that although Picasso was not the one who drew on the stones, the proofs had to pass the same sieve as the original lithographs, that is, Picasso's *bon à tirer*. Often also, as is undoubtedly the case of the lithographs contained in this book, Mourlot chromists Deschamps

and Sorlier put special attention and care into them, precisely because they were the only 'authors' of the work. In short, why not say it, these lithographs are of as good or better quality than many of the original lithographs that the painter made and signed. The good news also for collectors is that along with the deluxe edition containing the discreet original signed lithograph, a 'current edition' of 6,000 copies was printed, which in the only thing that differs from luxury one is that instead of loose sheets it is bound, but includes the same splendid lithographs of interpretation printed on an excellent vellum paper. You can still find some copies of the 1954 edition that contain these jewels for a few hundred Euros. Be careful though, because the same book has been the subject of several subsequent reprints by the publisher, but this time with an infinitely inferior quality and without the lithographs.



This book also serves to remind us to what extent Picasso and the communist party environment were a business for Mourlot, since the only thing that the printing press does is the printing of the lithographs, but this represents, at 6,000 copies, a total of more of 42,000 high-quality lithographs that meant for the printer a good amount of money in that year of 1954. Hence, the printer always maintained a good relationship with the communist publisher, with which he did not sympathize ideologically. Only André Sauret could compete with Cercle d'Art as a client of Mourlot. For example, Sauret published between 1962 and 1965 the complete works of Albert Camus, who had received the Nobel Prize for Literature in 1956. Each of the seven volumes was illustrated with original lithographs of excellent quality printed by Mourlot. Volume III had 12 original lithographs by André Masson, two of them on a double page, and volume VI had 18 original lithographs by Francisco Boses. Well, in total, the seven volumes contain 110 original lithographs, and since 5,000 copies of the normal edition were printed, this meant an order of 550,000 color lithographs for the printing press (not counting the 200 copies of the luxury edition of each volume, which had an additional original lithograph signed by each of the painters). In short, by attracting Picasso, Braque, Chagall, Miró and other great masters to make original lithographs in the artisan part of the press, Mourlot assured himself a constant flow of commissions for the 'editorial' part of the printing press, which had replaced the purely industrial commissions of advertising posters as his main source of income.

**No. :** 405

**Title:** *Portrait de Françoise*  
(Page 106 of book *La Guerre et la Paix*)

**Medium:** Interpretation lithograph

**Date:** 1954

**Publisher:** Éditions Cercle d'Art, Paris

**Printer:** Mourlot

**Paper:** Vélín d'Arches

**Plate:** 29,5 x 26 cm

**Sheet:** 36,5 x 26 cm

**Print run:** Around 5000 proofs in the book *La Guerre et la Paix*

**Catalogue raisonné:** Cramer 67

Horodisch D28 Orozco Picasso books 139

**Comment:**

The book also includes two lithographs of interpretation of two portraits of Françoise, the first dated April 22, 1946 and preserved in the Picasso Museum in Paris (*Portrait de Françoise* MPP: 1346).



No. : 406

**Title:** *Portrait de femme:  
Françoise Gilot (Page 111 of book La  
Guerre et la Paix)*

**Medium:** Interpretation lithograph

**Date:** 1954

**Publisher:** Éditions Cercle d'Art, Paris

**Printer:** Mourlot

**Paper:** Vélín d'Arches

**Plate:** 36,5 x 26 cm

**Sheet:** 36,5 x 26 cm

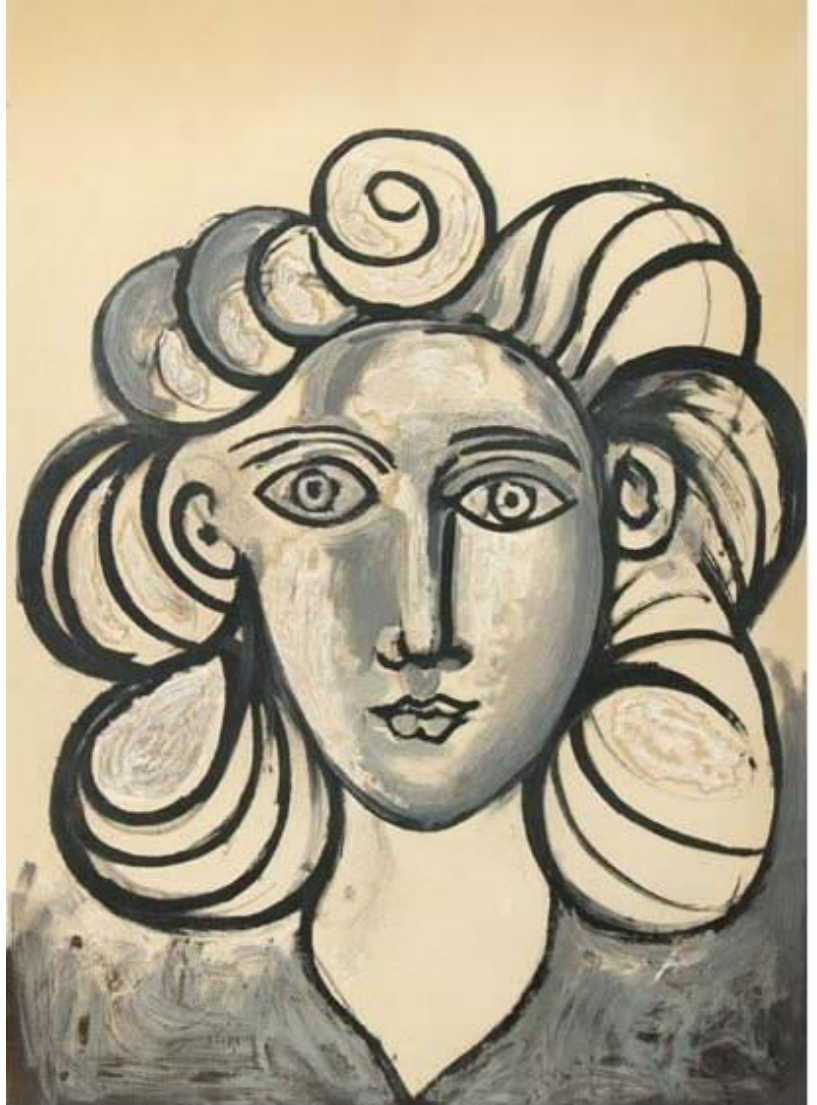
**Print run:** Around 5000 proofs in the  
book *La Guerre et la Paix*

**Catalogue raisonné:** Cramer 67

Horodisch D28 Orozco Picasso books 139

**Comment:**

The second is from one of Picasso's first portraits of his new lover, made on April 15, 1944. The original painting of a somewhat larger size (65.7 x 50.5 cm), *Portrait de femme: Françoise Gilot* (oil on paper laid down on canvas, Zervos XIII.270, also illustrated here to the left)



Picasso always kept and it passed on his death to the collection of his granddaughter Marina. It was first sold at Hôtel Drouot in Paris in 1995, finally moving to Christie's, which sold it in London on June 20, 2006 for £ 1,688,000 or \$ 3,110,984 <sup>29</sup>.

<sup>29</sup> Christie's King Street, Londres, Sale 7243 *Impressionist and Modern Art Evening Sale* 20 June 2006, Lot 135

Miguel Orozco

Picasso Interpretation Lithographs

No. : 407

**Title:** *Tête de femme (Dora) (Page 107 of book *La Guerre et la Paix*)*

**Medium:** Interpretation lithograph

**Date:** 1954

**Publisher:** Éditions Cercle d'Art, Paris

**Printer:** Mourlot

**Paper:** Vélin d'Arches

**Plate:** 35 x 26,6 cm

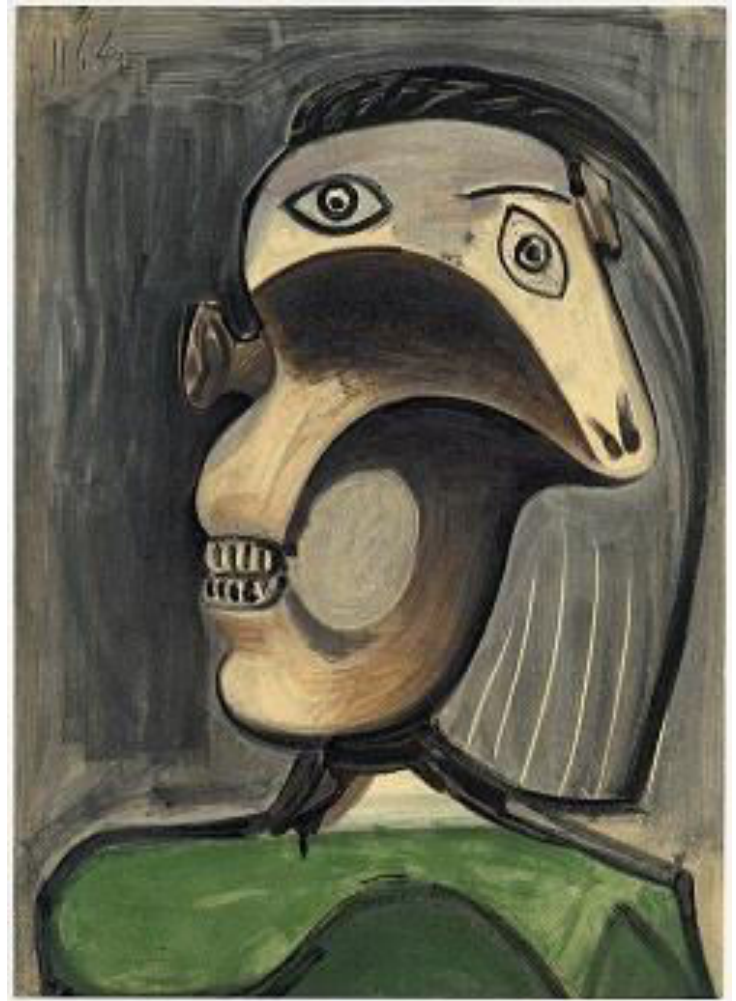
**Sheet:** 35 x 26,6 cm

**Print run:** Around 5000 proofs in the book

*La Guerre et la Paix*

**Catalogue raisonné:** Cramer 67 Horodisch D28 Orozco Picasso books 139

**Comment:** The two lithographs of interpretation of portraits of Dora Maar made on June 11, 1940 *Tête de femme (Dora)* (Zervos X: 526) and *Buste de figure féminine* (Zervos X: 552) are also of excellent quality.



No. : 408

**Title:** *Buste de figure féminine (Page 110 of book *La Guerre et la Paix*)*

**Medium:** Interpretation lithograph

**Date:** 1954

**Publisher:** Éditions Cercle d'Art, Paris

**Printer:** Mourlot

**Paper:** Vélin d'Arches

**Plate:** 35 x 26,6 cm

**Sheet:** 35 x 26,6 cm

**Print run:** Around 5000 proofs in the book *La Guerre et la Paix*

**Catalogue raisonné:** Cramer 67 Horodisch D28 Orozco Picasso books 139

Miguel Orozco

Picasso Interpretation Lithographs

No. : 409

**Title:** *La Guerre*  
(Pages 138-139 of book *La Guerre et la Paix*)

**Medium:** Interpretation  
lithograph

**Date:** 1954

**Publisher:** Éditions Cercle  
d'Art, Paris

**Printer:** Mourlot

**Paper:** Vélin d'Arches

**Plate:** 23,2 x 50 cm

**Sheet:** 36,3 x 52,6 cm

**Print run:** Around 5000  
proofs in the book *La Guerre*  
*et la Paix*

**Catalogue raisonné:** Cramer  
67 Horodisch D28 Orozco  
Picasso books 139



Miguel Orozco

No. : 410

**Title:** *La Paix (Pages 142-143 of book La Guerre et la Paix)*

**Medium:** Interpretation lithograph

**Date:** 1954

**Publisher:** Éditions Cercle d'Art, Paris

**Printer:** Mourlot

**Paper:** Vélin d'Arches

**Plate:** 23 x 50 cm

**Sheet:** 36,3 x 52,6 cm

**Print run:** Around 5000 proofs in the book *La Guerre et la Paix*

**Catalogue raisonné:** Cramer 67 Horodisch D28 Orozco Picasso books 139

Picasso Interpretation Lithographs



Miguel Orozco

Picasso Interpretation Lithographs

No. : 411

Title: *Papeles de son Armadans 1 (cover)*

Medium: Interpretation lithograph

Date: 1959

Publisher: Imprenta Mossèn Alcover, Madrid-Palma

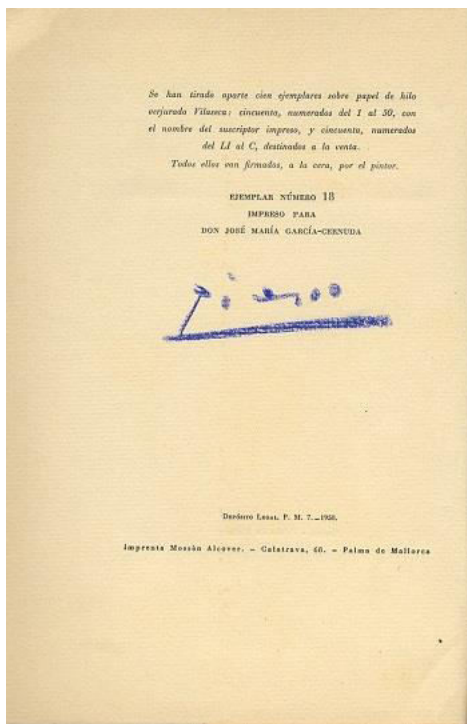
Printer: Mossén Alcover, Palma de Mallorca

Paper: Hilo verjurado Vilaseca

Sheet: 27 x 20 cm

Print run: 100 copies on papel de hilo

verjurado Vilaseca, 50 of them nominative 1-50 and for sale (LI-C)  
**Catalogue raisonné:** Not in Cramer Horodisch D28 Orozco Picasso books 189



No. : 412

Title: *Papeles de son Armadans 2*

Medium: Interpretation lithograph

Date: 1959

Publisher: Imprenta Mossèn Alcover, Madrid-Palma

Printer: Mossén Alcover, Palma de Mallorca

Paper: Hilo verjurado Vilaseca

Sheet: 27 x 20 cm

Print run: 100 copies on papel de hilo verjurado

Vilaseca, 50 of them nominative 1-50 and for sale (LI-C)

**Catalogue raisonné:** Not in Cramer Horodisch D28 Orozco Picasso books 189



Miguel Orozco

Picasso Interpretation Lithographs

No. : 413

**Title:** *Griffes de Picasso 1*

**Medium:** Interpretation lithograph

**Date:** 1961

**Publisher:** Editions Parler, Paris

**Printer:**

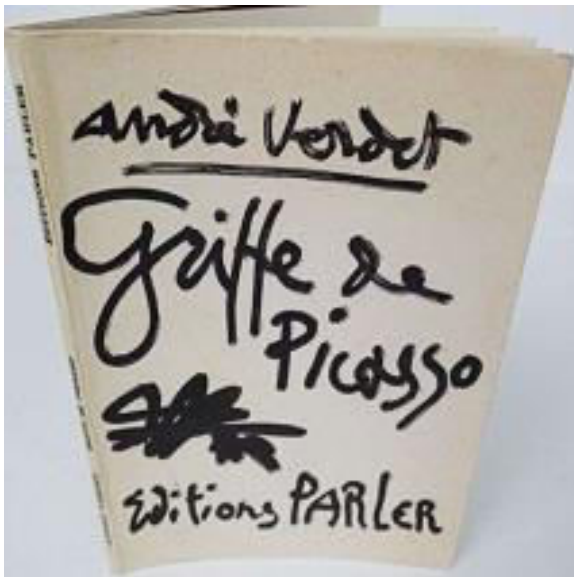
**Paper:** Vélin du Marais

**Sheet:** 21,8 x 14 cm

**Print run:** 45 de luxe copies of the book *Griffe de Picasso*, by André Verdet, contain the Picasso lithograph

**Catalogue raisonné:** Not in Cramer Orozco Picasso books 206

**Comment:** The book *Griffes de Picasso* by André Verdet was printed at 1066 copies : 45 with a Picasso lithograph



No. : 414

**Title:**

*Griffes de Picasso 2*

**Medium:** Interpretation lithograph

**Date:** 1961

**Publisher:** Editions Parler, Paris

**Printer:**

**Paper:** Vélin du Marais

**Sheet:** 21,8 x 14 cm

**Print run:** 1066

**Catalogue raisonné:** Not in Cramer Orozco Picasso books 206

**Comment:** The book *Griffes de Picasso* by André Verdet was printed at 1066 copies : 45 with the Picasso lithograph of the previous entry

Miguel Orozco

No. : 415

**Title:** *Gavilla de fabulas sin amor*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

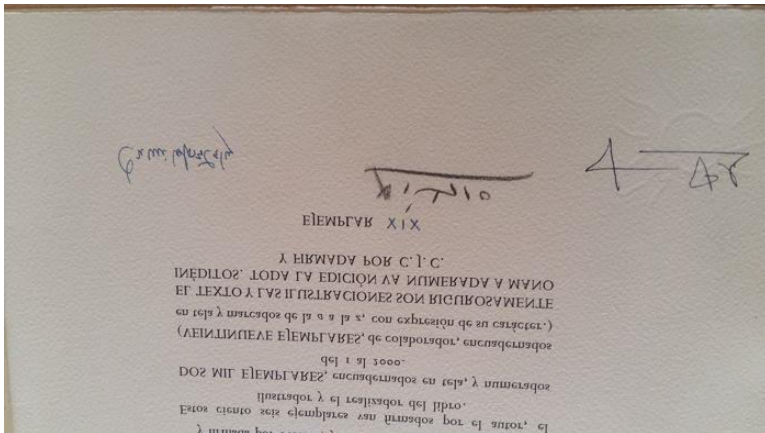
**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842  
Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



**Title:** *Gavilla de fabulas sin amor Page 19*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

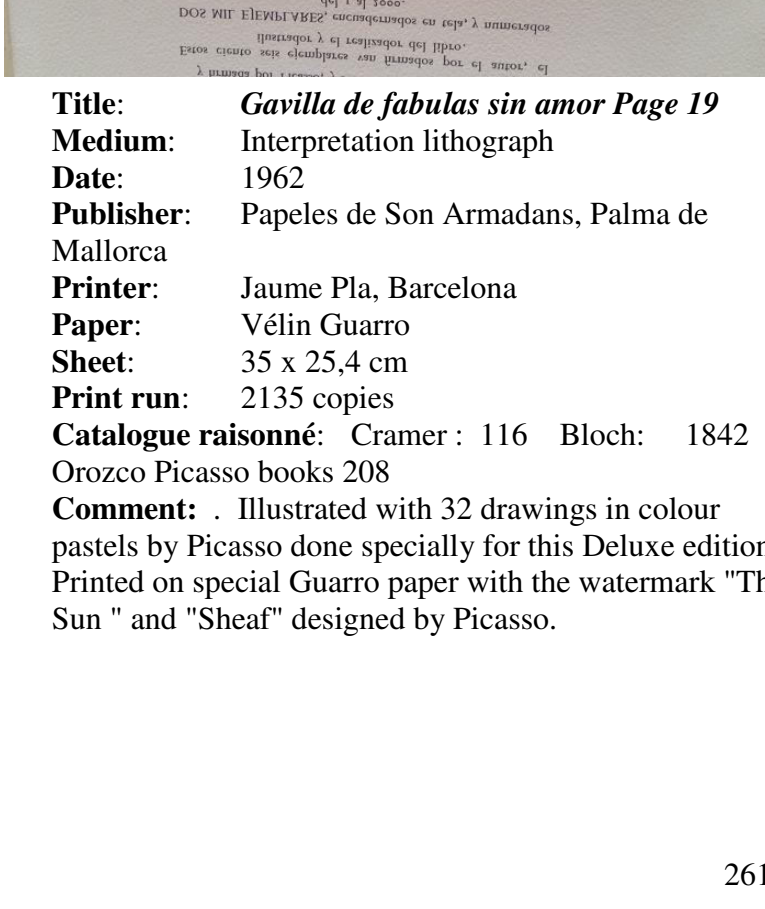
**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

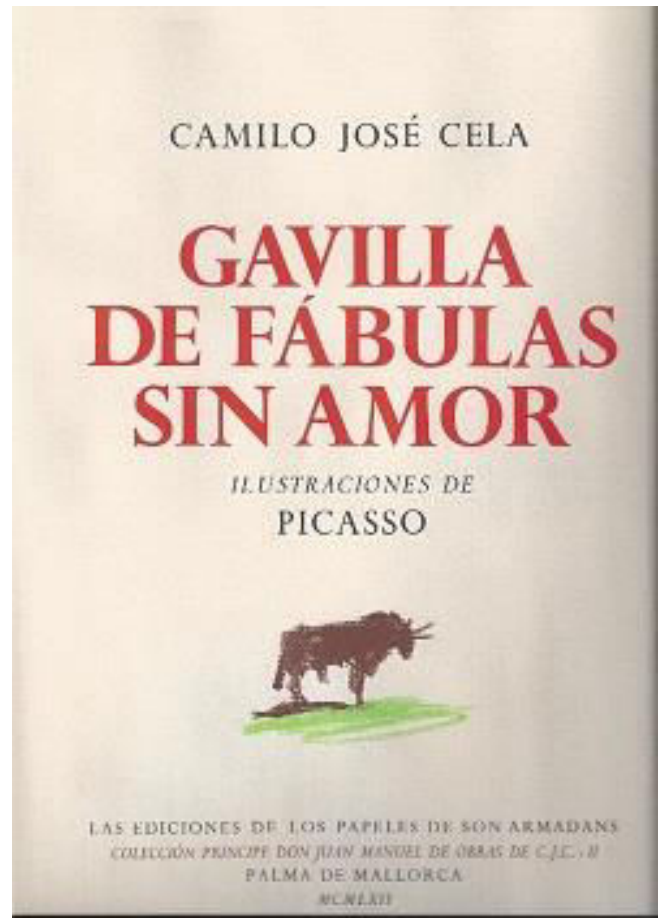
**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842  
Orozco Picasso books 208

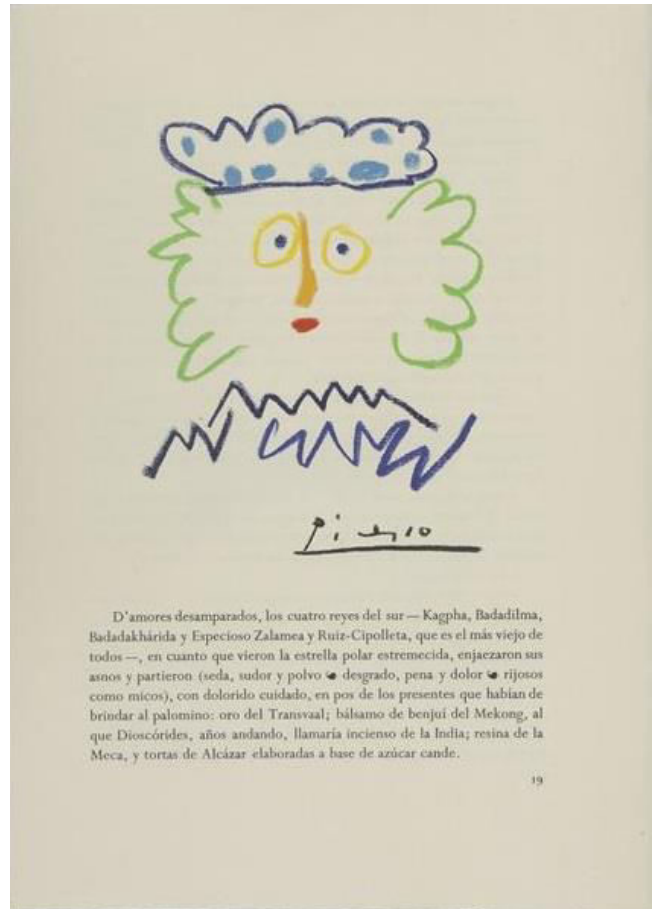
**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



Picasso Interpretation Lithographs



No. : 416



Miguel Orozco

No. : 417

**Title:** *Gavilla de fabulas sin amor Page 21*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

**Paper:** Vélin Guarro

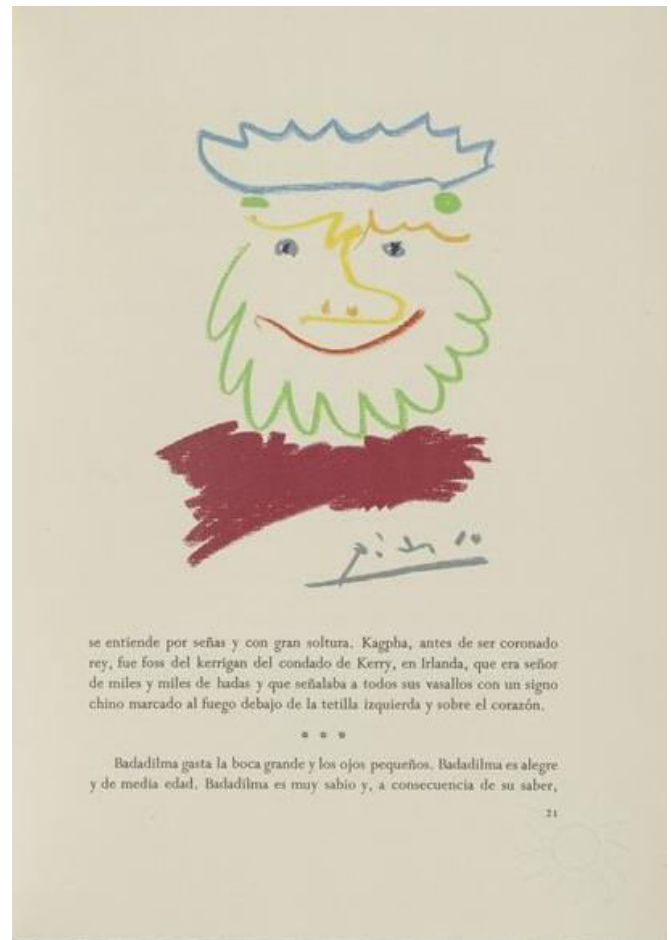
**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842  
Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.

Picasso Interpretation Lithographs



No. : 418

**Title:** *Gavilla de fabulas sin amor Page 23*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

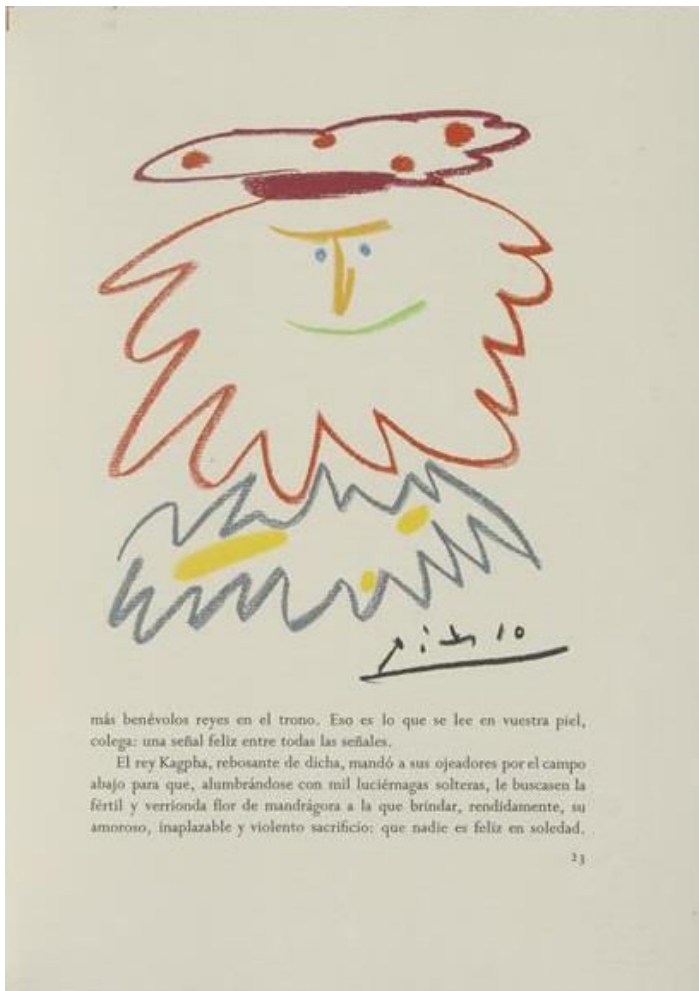
**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842  
Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



No. : 419

**Title:** *Gavilla de fabulas sin amor Page 25*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

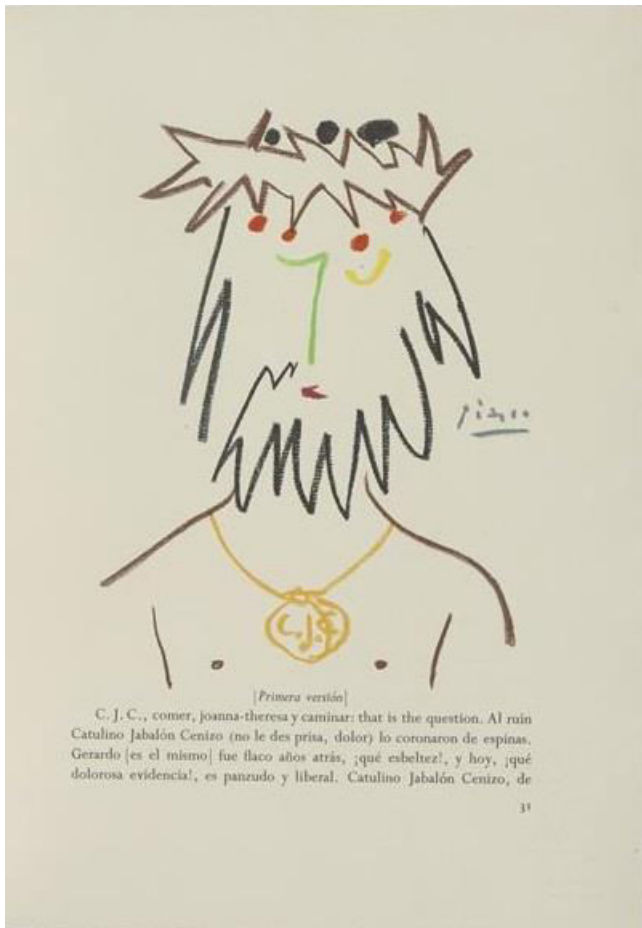
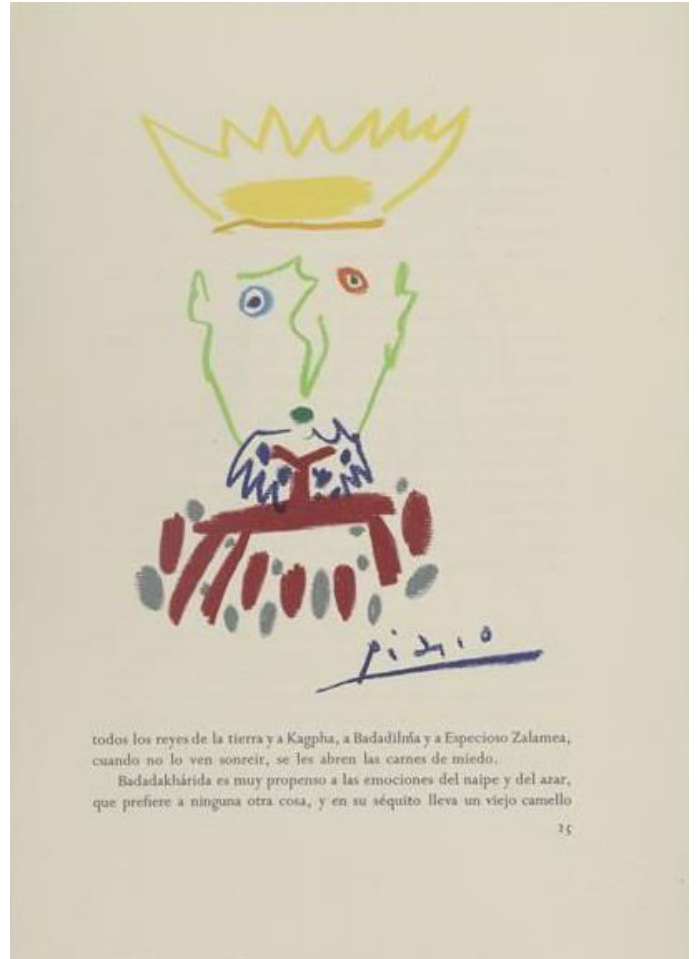
**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842 Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



No. : 420

**Title:** *Gavilla de fabulas sin amor Page 31*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842 Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.

**No. :** 421

**Title:** *Gavilla de fabulas sin amor Page 37*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

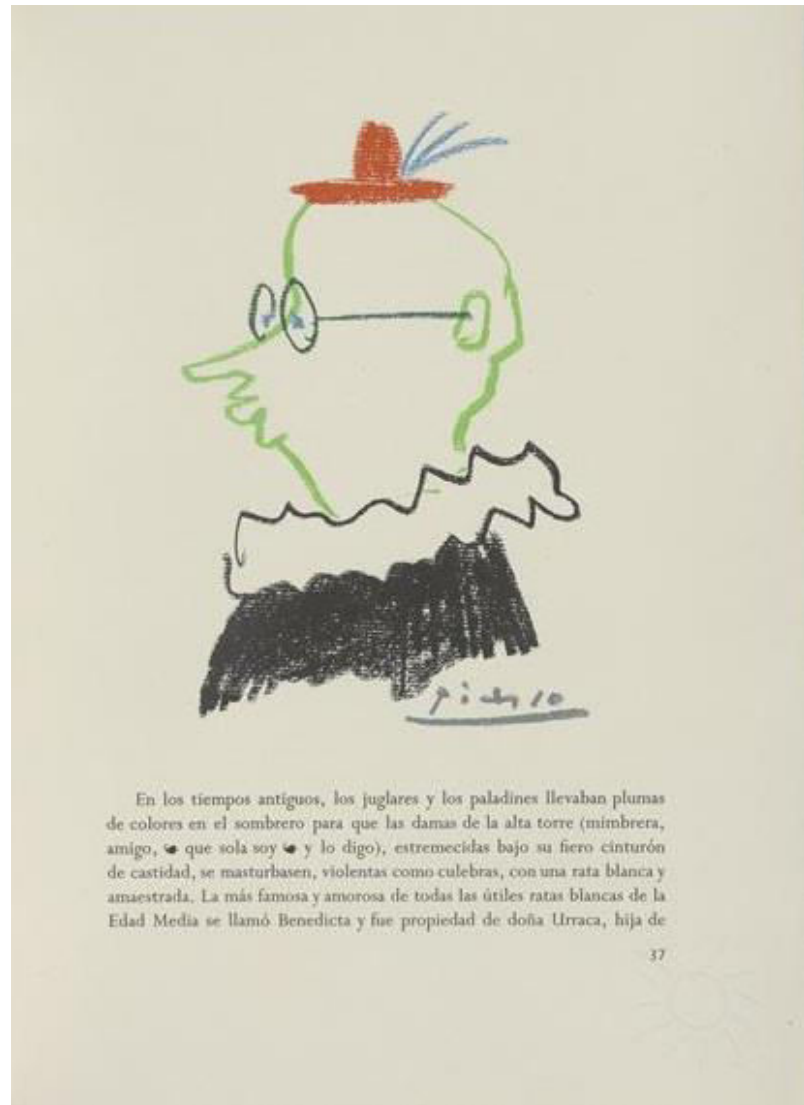
**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842 Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



**No. :** 422

**Title:** *Gavilla de fabulas sin amor Page 43*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842 Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition.

Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.

Miguel Orozco

No. : 423

**Title:** *Gavilla de fabulas sin amor Page 45*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

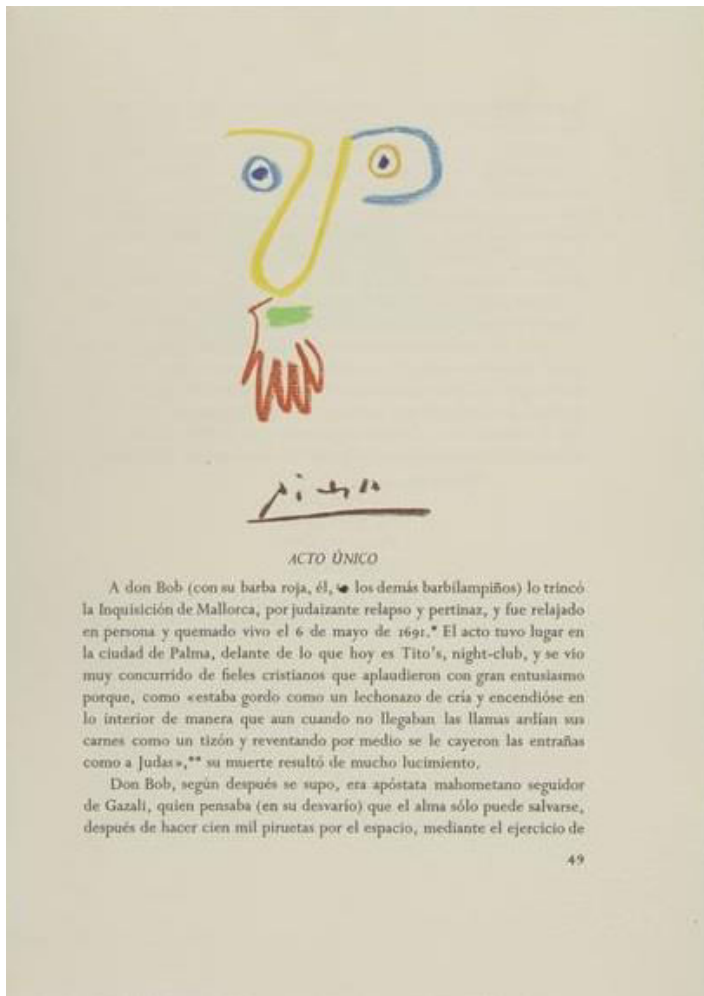
**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842  
Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



Picasso Interpretation Lithographs



No. : 424

**Title:** *Gavilla de fabulas sin amor Page 49*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842  
Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.

No. : 425

Title: *Gavilla de fabulas sin amor*

Page 55

Medium: Interpretation lithograph

Date: 1962

Publisher: Papeles de Son Armadans,  
Palma de Mallorca

Printer: Jaume Pla, Barcelona

Paper: Vélin Guarro

Sheet: 35 x 25,4 cm

Print run: 2135 copies

Catalogue raisonné: Cramer : 116

Bloch: 1842 Orozco Picasso books 208

Comment: . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun" and "Sheaf" designed by Picasso.



No. : 426

Title: *Gavilla de fabulas sin amor Page 61*

Medium: Interpretation lithograph

Date: 1962

Publisher: Papeles de Son Armadans, Palma de Mallorca

Printer: Jaume Pla, Barcelona

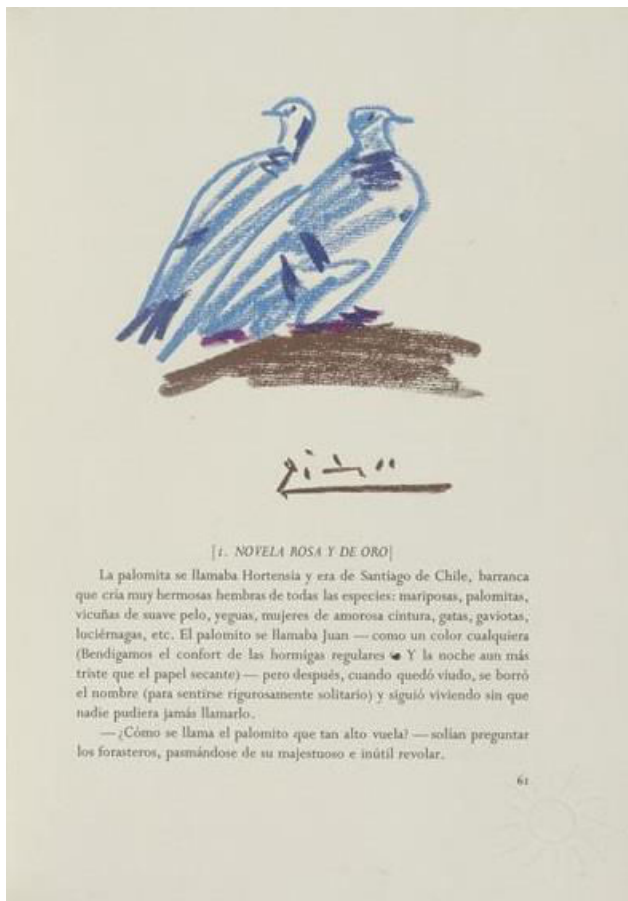
Paper: Vélin Guarro

Sheet: 35 x 25,4 cm

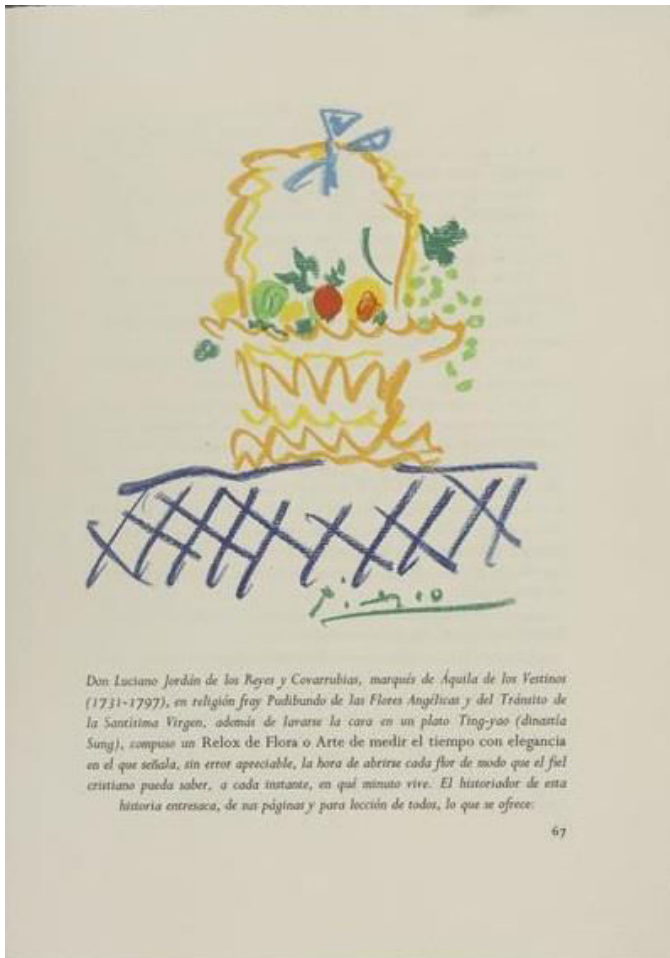
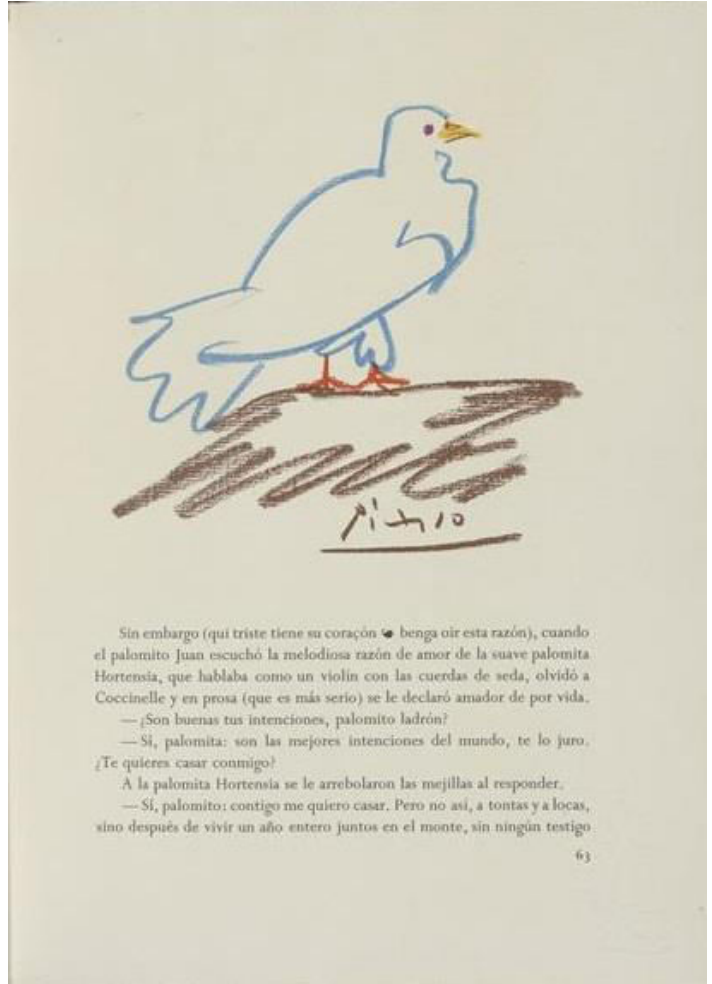
Print run: 2135 copies

Catalogue raisonné: Cramer : 116 Bloch: 1842 Orozco  
Picasso books 208

Comment: . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun" and "Sheaf" designed by Picasso.



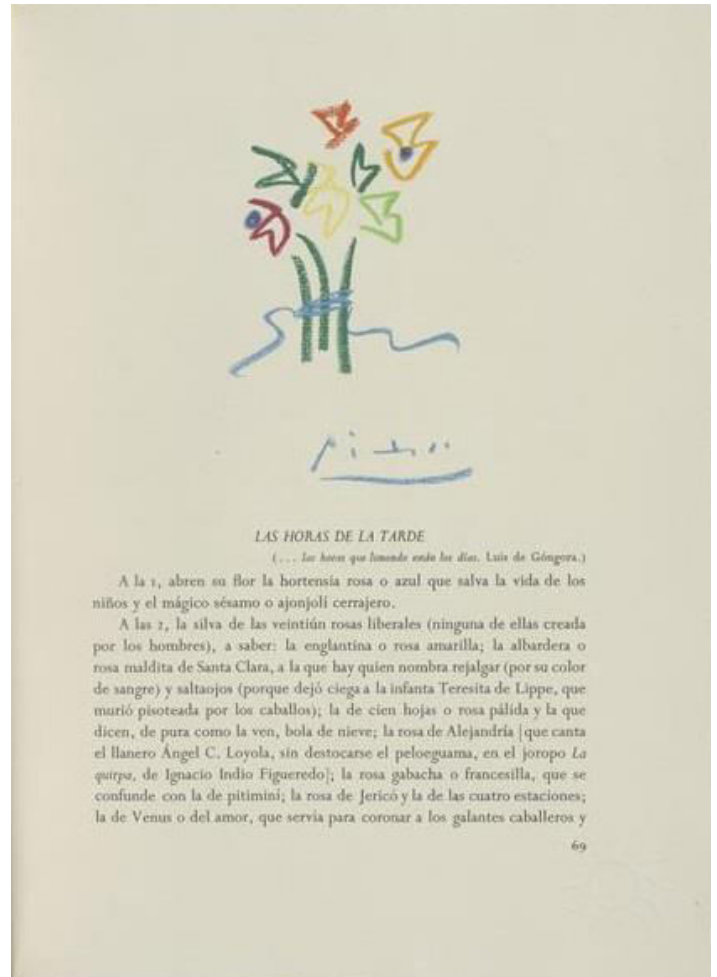
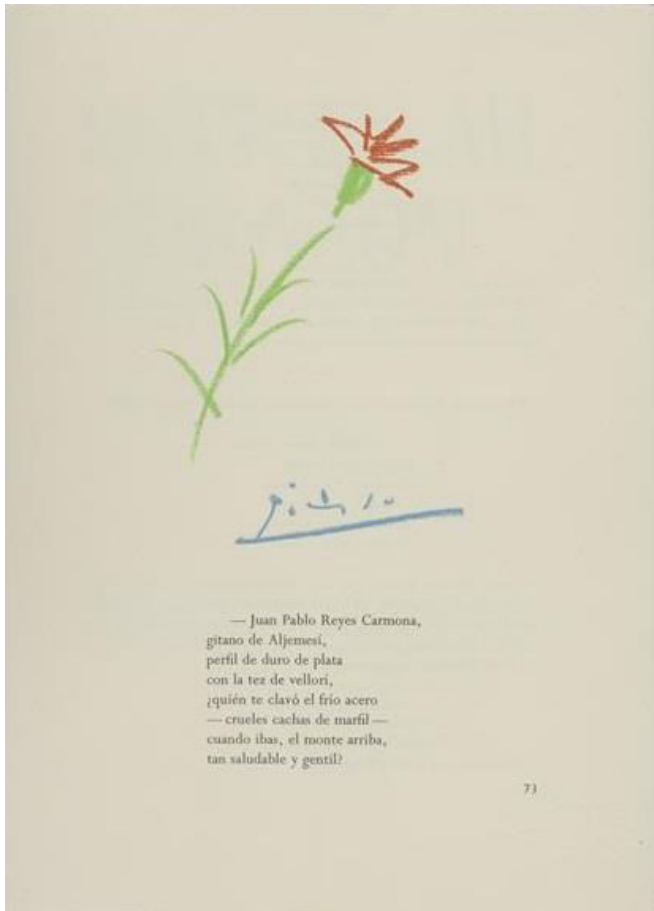
No. : 427

**Title:** *Gavilla de fabulas sin amor Page 63***Medium:** Interpretation lithograph**Date:** 1962**Publisher:** Papeles de Son Armadans, Palma de Mallorca**Printer:** Jaume Pla, Barcelona**Paper:** Vélin Guarro**Sheet:** 35 x 25,4 cm**Print run:** 2135 copies**Catalogue raisonné:** Cramer : 116 Bloch: 1842 Orozco Picasso books 208**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.

No. : 428

**Title:** *Gavilla de fabulas sin amor Page 67***Medium:** Interpretation lithograph**Date:** 1962**Publisher:** Papeles de Son Armadans, Palma de Mallorca**Printer:** Jaume Pla, Barcelona**Paper:** Vélin Guarro**Sheet:** 35 x 25,4 cm**Print run:** 2135 copies**Catalogue raisonné:** Cramer : 116 Bloch: 1842 Orozco Picasso books 208**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.

No. : 430

**Title:** *Gavilla de fabulas sin amor Page 69***Medium:** Interpretation lithograph**Date:** 1962**Publisher:** Papeles de Son Armadans, Palma de Mallorca**Printer:** Jaume Pla, Barcelona**Paper:** Vélín Guarro**Sheet:** 35 x 25,4 cm**Print run:** 2135 copies**Catalogue raisonné:** Cramer : 116 Bloch: 1842 Orozco Picasso books 208**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.

No. : 431

**Title:** *Gavilla de fabulas sin amor Page 73***Medium:** Interpretation lithograph**Date:** 1962**Publisher:** Papeles de Son Armadans, Palma de Mallorca**Printer:** Jaume Pla, Barcelona**Paper:** Vélín Guarro**Sheet:** 35 x 25,4 cm**Print run:** 2135 copies**Catalogue raisonné:** Cramer : 116 Bloch: 1842 Orozco Picasso books 208**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.

**No. :** 432

**Title:** *Gavilla de fabulas sin amor Page 81*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

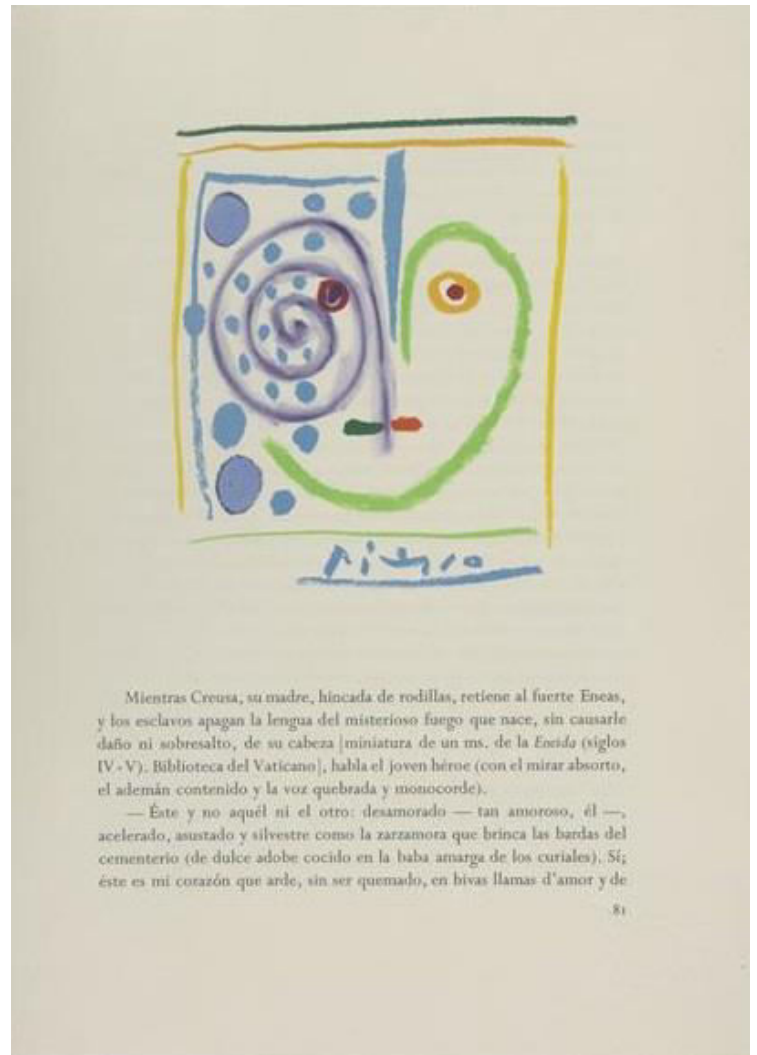
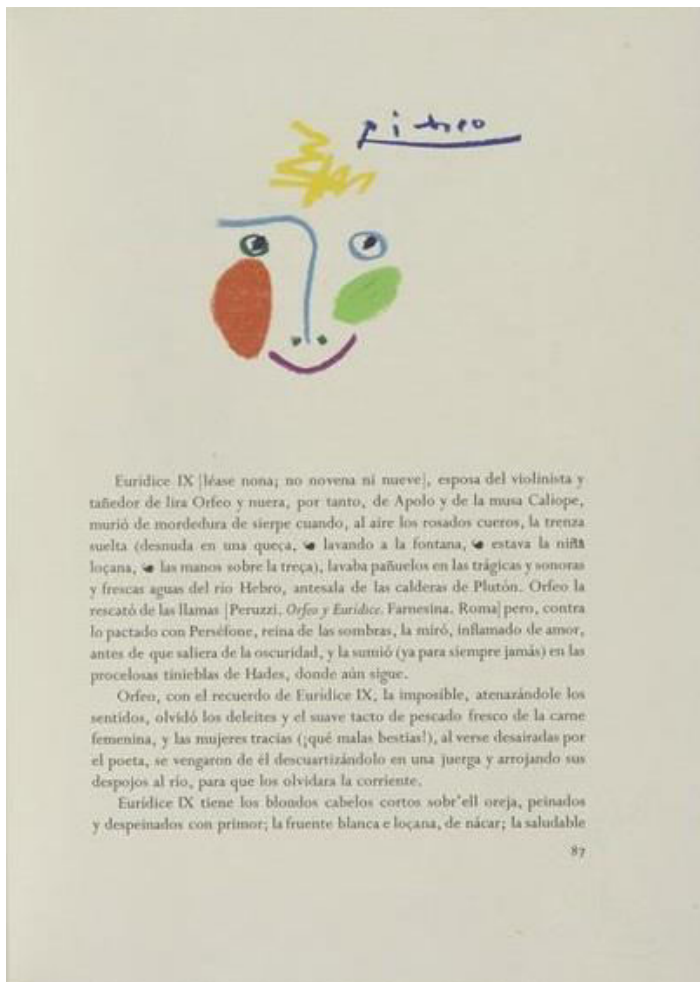
**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842 Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



**No. :** 433

**Title:** *Gavilla de fabulas sin amor Page 87*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842 Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.

Miguel Orozco

Picasso Interpretation Lithographs

No. : 434

Title: *Gavilla de fabulas sin amor Page 91*

Medium: Interpretation lithograph

Date: 1962

Publisher: Papeles de Son Armadans, Palma de Mallorca

Printer: Jaume Pla, Barcelona

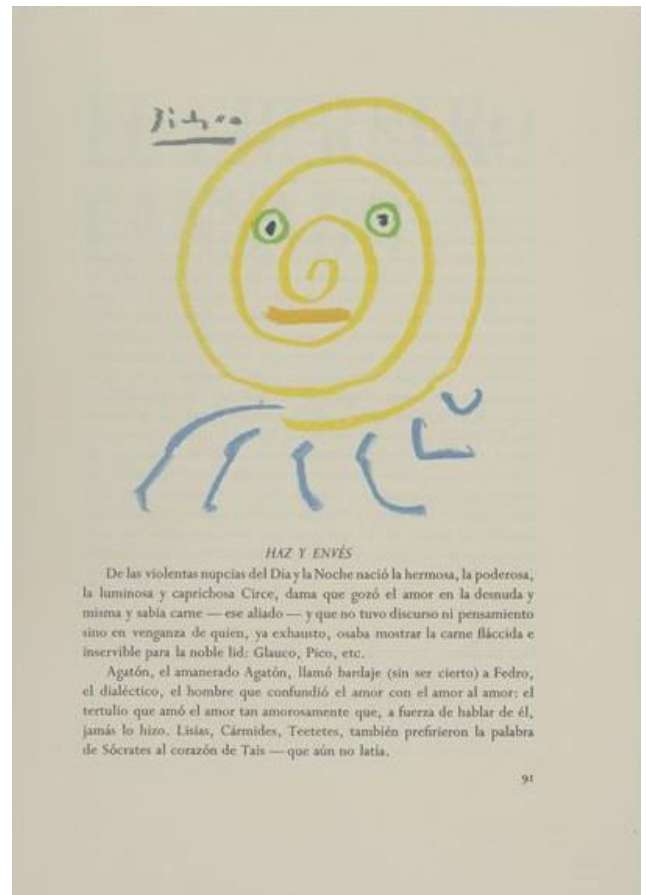
Paper: Vélín Guarro

Sheet: 35 x 25,4 cm

Print run: 2135 copies

Catalogue raisonné: Cramer : 116 Bloch: 1842  
Orozco Picasso books 208

Comment: . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



No. :  
435

Title: *Gavilla de fabulas sin amor Page 95*

Medium: Interpretation lithograph

Date: 1962

Publisher: Papeles de Son Armadans, Palma de Mallorca

Printer: Jaume Pla, Barcelona

Paper: Vélín Guarro

Sheet: 35 x 25,4 cm

Print run: 2135 copies

Catalogue raisonné: Cramer : 116 Bloch: 1842  
Orozco Picasso books 208

Comment: . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



Miguel Orozco

Picasso Interpretation Lithographs

No. : 436

Title: *Gavilla de fabulas sin amor Page 101*

Medium: Interpretation lithograph

Date: 1962

Publisher: Papeles de Son Armadans, Palma de Mallorca

Printer: Jaume Pla, Barcelona

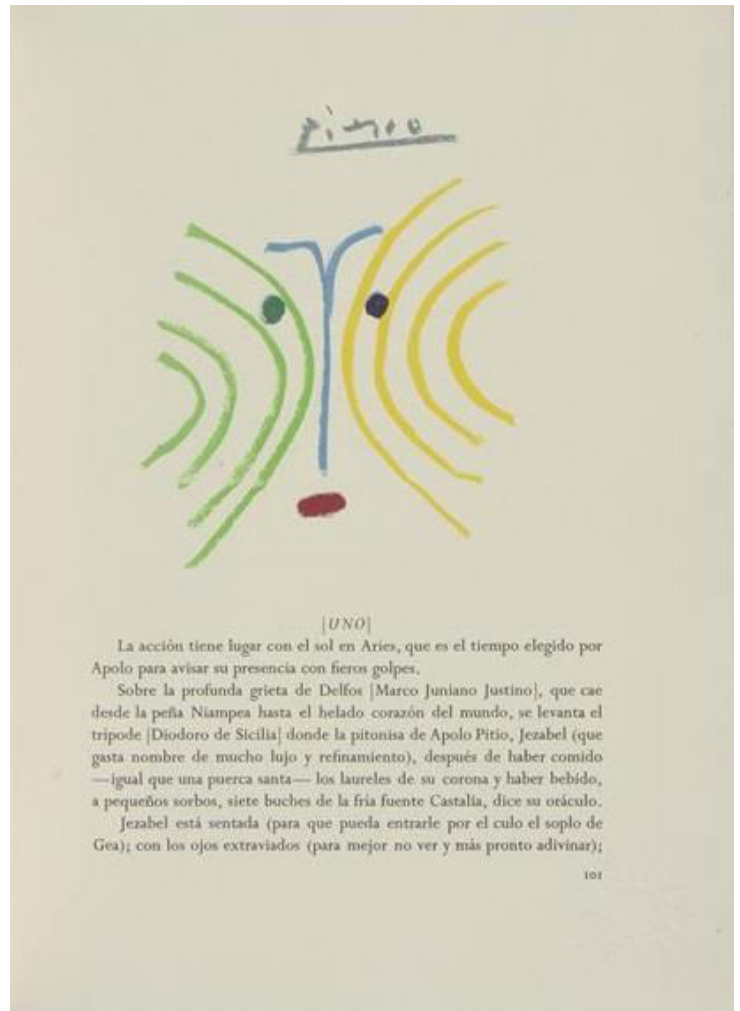
Paper: Vélin Guarro

Sheet: 35 x 25,4 cm

Print run: 2135 copies

Catalogue raisonné: Cramer : 116 Bloch: 1842 Orozco Picasso books 208

Comment: . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



No. : 437

Title: *Gavilla de fabulas sin amor Page 107*

Medium: Interpretation lithograph

Date: 1962

Publisher: Papeles de Son Armadans, Palma de Mallorca

Printer: Jaume Pla, Barcelona

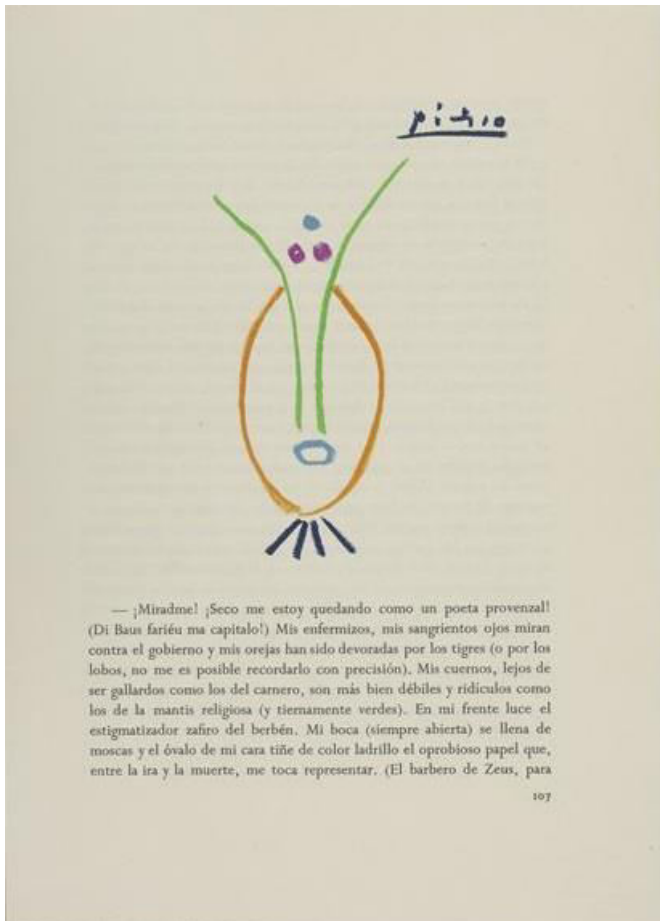
Paper: Vélin Guarro

Sheet: 35 x 25,4 cm

Print run: 2135 copies

Catalogue raisonné: Cramer : 116 Bloch: 1842 Orozco Picasso books 208

Comment: . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



Miguel Orozco

Picasso Interpretation Lithographs

No. : 438

**Title:** *Gavilla de fabulas sin amor Page 113*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

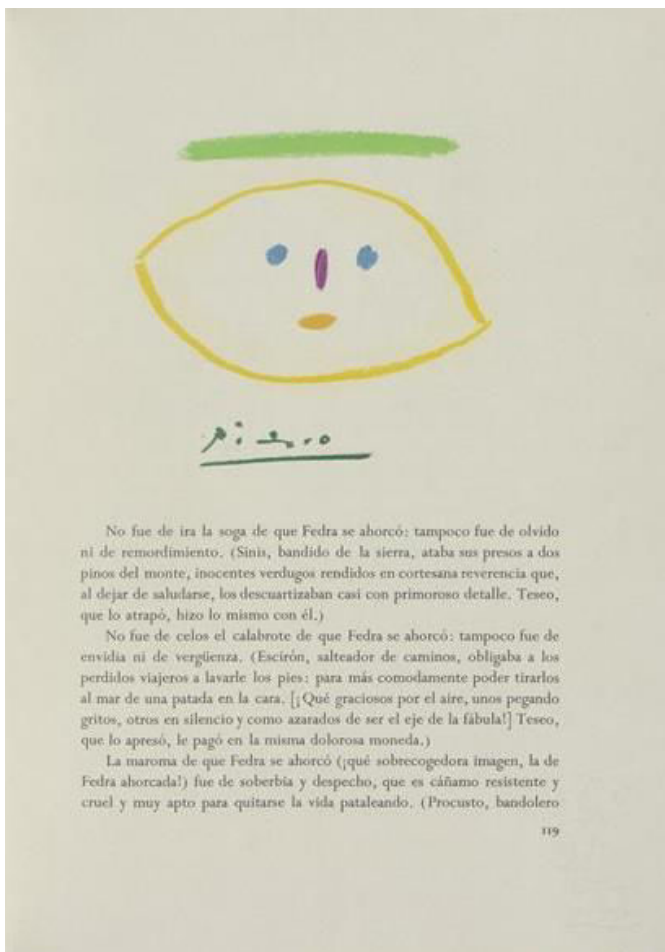
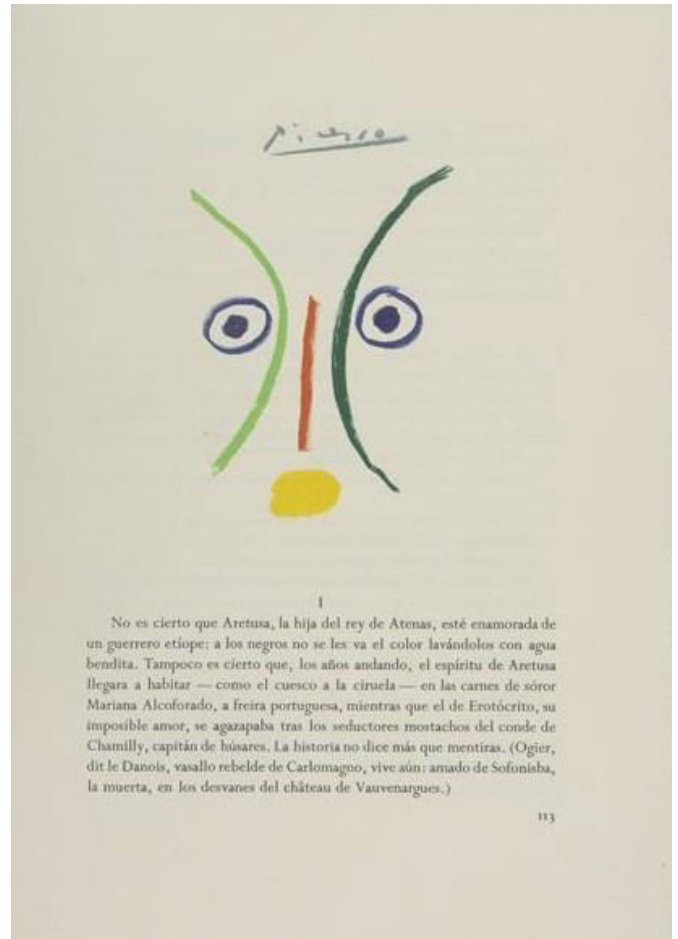
**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842 Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



No. : 439

**Title:** *Gavilla de fabulas sin amor Page 119*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842 Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.

Miguel Orozco

Picasso Interpretation Lithographs

No. : 440

**Title:** *Gavilla de fabulas sin amor Page 125*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

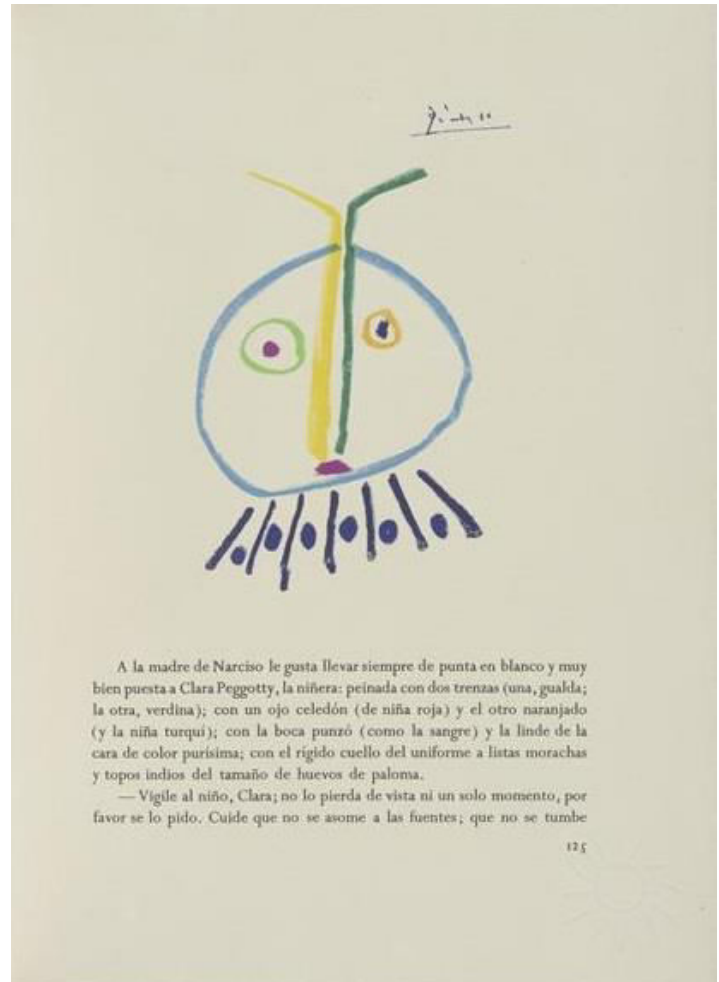
**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842  
Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



No. : 441

**Title:** *Gavilla de fabulas sin amor Page 129*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842  
Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this

Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.

Miguel Orozco

No. : 442

**Title:** *Gavilla de fabulas sin amor Page 133*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

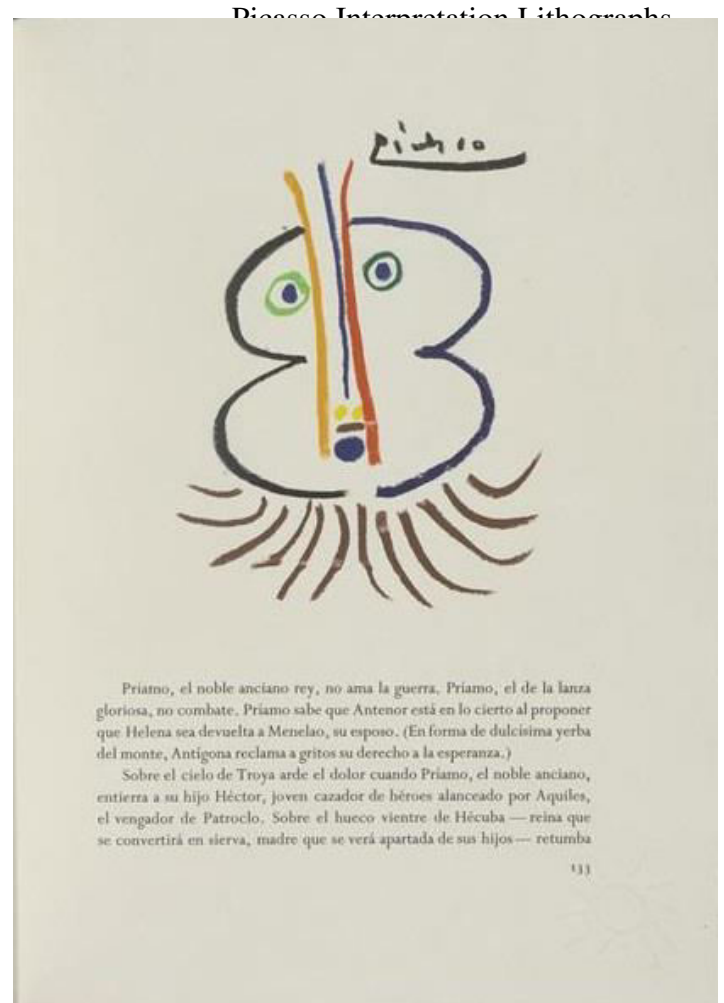
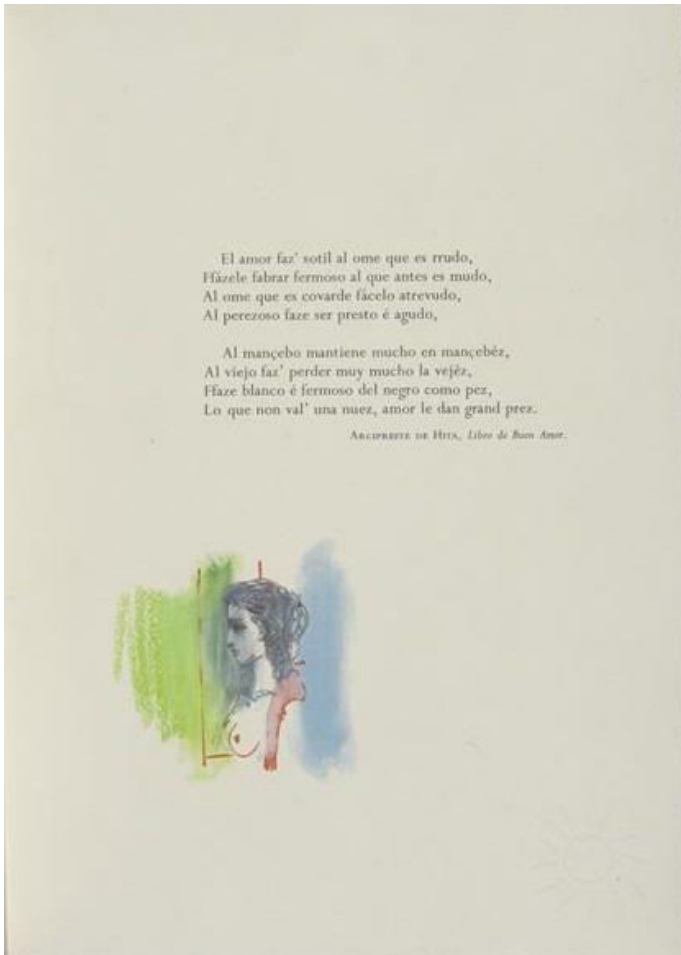
**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842 Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



No. : 443

**Title:** *Gavilla de fabulas sin amor*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842 Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.

Miguel Orozco

Picasso Interpretation Lithographs

No. : 444

**Title:** *Gavilla de fabulas sin amor Page 139*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

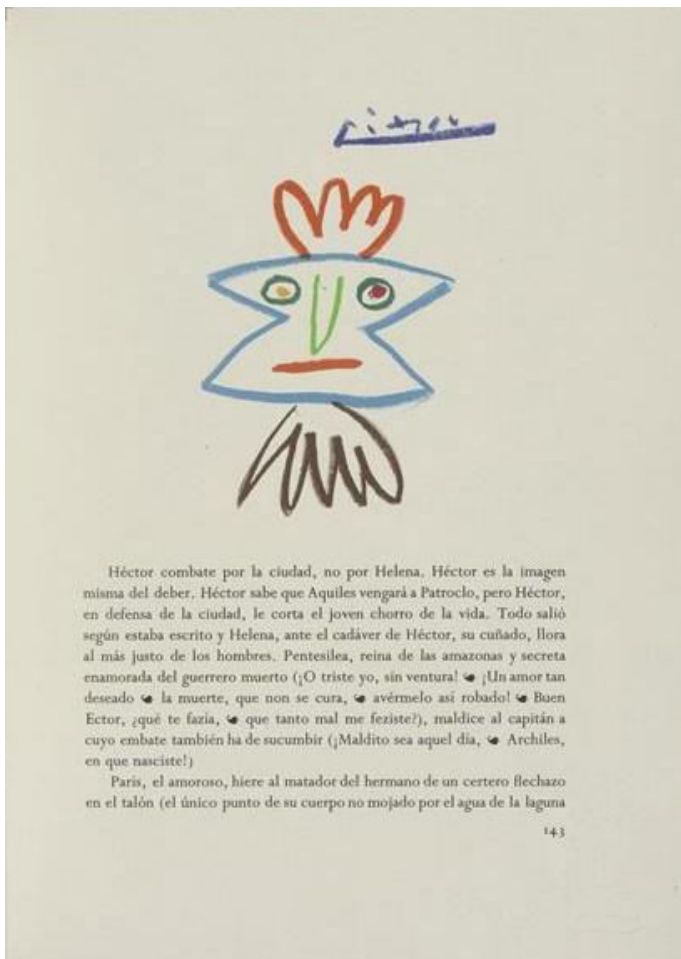
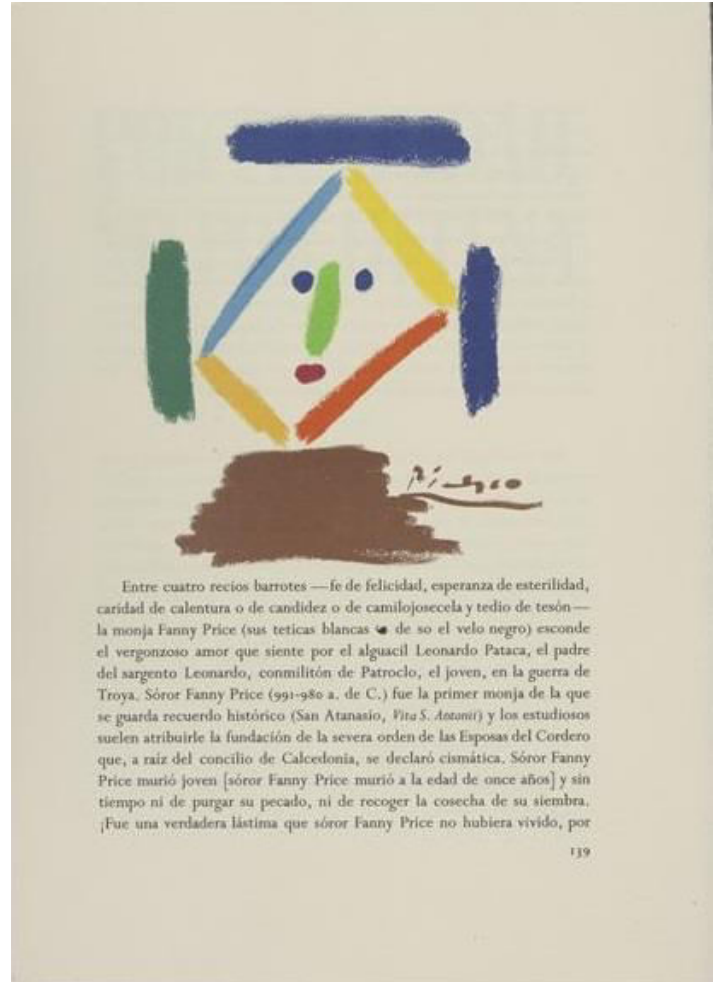
**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842  
Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



No. : 445

**Title:** *Gavilla de fabulas sin amor Page 143*

**Medium:** Interpretation lithograph

**Date:** 1962

**Publisher:** Papeles de Son Armadans, Palma de Mallorca

**Printer:** Jaume Pla, Barcelona

**Paper:** Vélin Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 2135 copies

**Catalogue raisonné:** Cramer : 116 Bloch: 1842  
Orozco Picasso books 208

**Comment:** . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.

Miguel Orozco

Picasso Interpretation Lithographs

No. : 446

Title: *Gavilla de fabulas sin amor*

Page 149

Medium: Interpretation lithograph

Date: 1962

Publisher: Papeles de Son Armadans,  
Palma de Mallorca

Printer: Jaume Pla, Barcelona

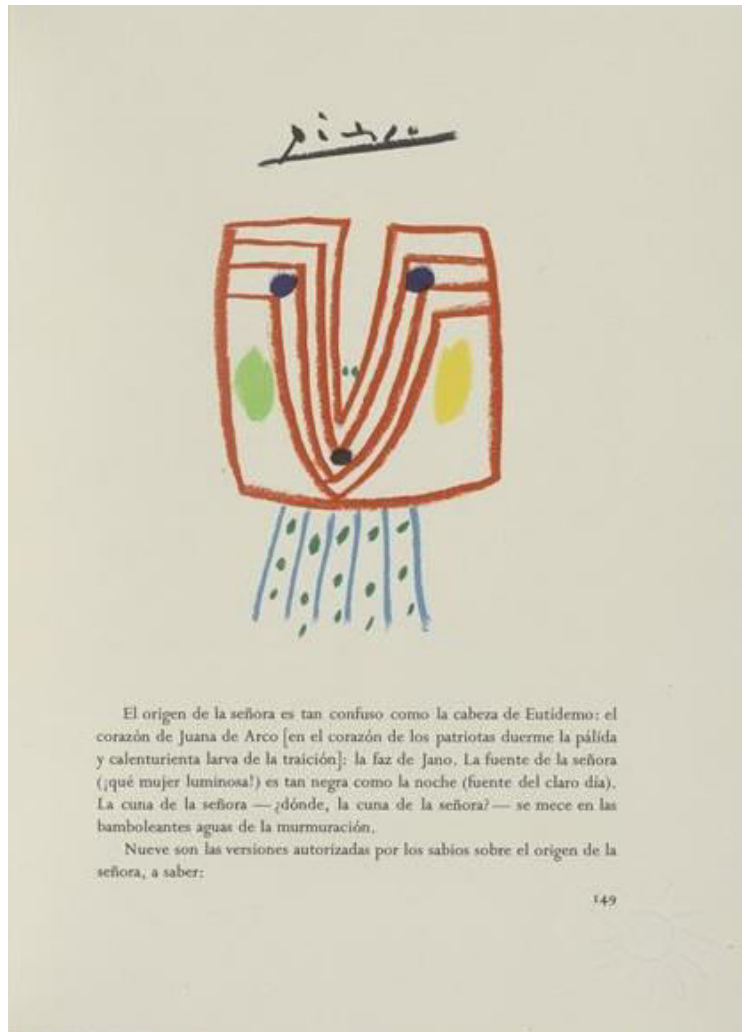
Paper: Vélin Guarro

Sheet: 35 x 25,4 cm

Print run: 2135 copies

Catalogue raisonné: Cramer : 116 Bloch:  
1842 Orozco Picasso books 208

Comment: . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



No. : 447

Title: *Gavilla de fabulas sin amor Page 155*

Medium: Interpretation lithograph

Date: 1962

Publisher: Papeles de Son Armadans, Palma de Mallorca

Printer: Jaume Pla, Barcelona

Paper: Vélin Guarro

Sheet: 35 x 25,4 cm

Print run: 2135 copies

Catalogue raisonné: Cramer : 116 Bloch: 1842 Orozco  
Picasso books 208

Comment: . Illustrated with 32 drawings in colour pastels by Picasso done specially for this Deluxe edition. Printed on special Guarro paper with the watermark "The Sun " and "Sheaf" designed by Picasso.



Miguel Orozco

No. : 448

**Title:** *Geschichten ohne Liebe*

**Medium:** Interpretation lithograph

**Date:** 1968

**Publisher:** Propyläen Verlag, Berlin

**Printer:** Jaume Pla, Barcelona

**Paper:** Vélín Guarro

**Sheet:** 35 x 25,4 cm

**Print run:** 156 copies of the de luxe edition

**Catalogue raisonné:** Cramer : 143 Bloch:

1842 Orozco Picasso books 209

**Comment:** Seven years after the original Spanish edition, the Propyläen publishing house in West Berlin published a German version of C.J. Cela's book. The text was translated into German by Rainer Specht. Propyläen had bought part of the edition of original drypoint engravings that Picasso had made for the book.

Picasso Interpretation Lithographs

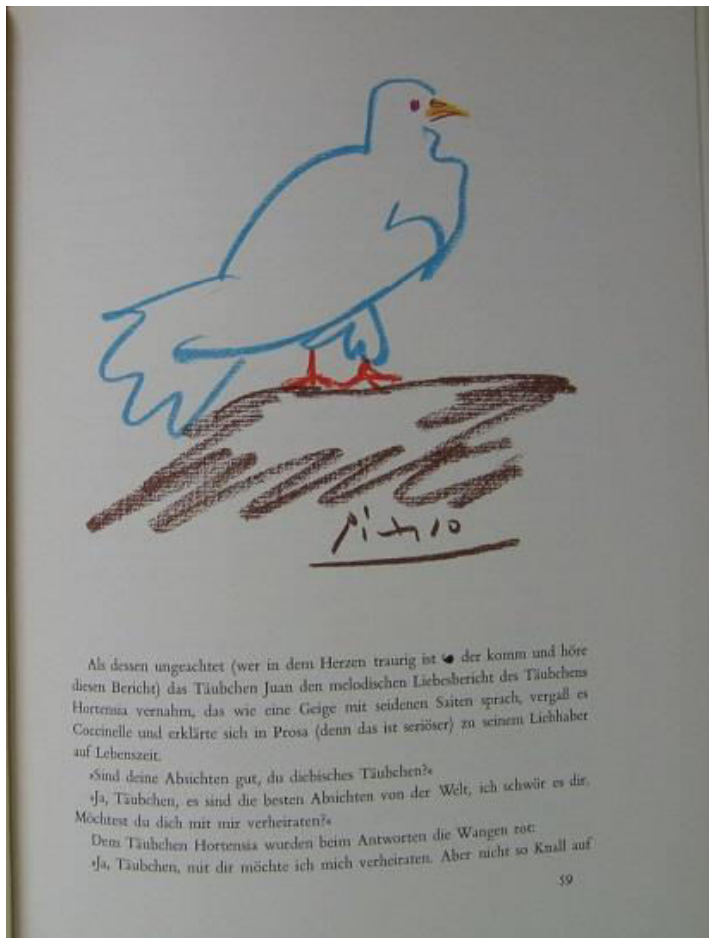


Photo : Picasso with Cela



No. : 449

**Title:** *Prints from the Mourlot press*

**Medium:** Interpretation lithograph

**Date:** 1964

**Publisher:** Smithsonian Institution, Washington

**Printer:** Mourlot, Paris

**Paper:** Vélín d'Arches, Vélín de Rives BFK

**Sheet:** 25,4 x 19,3 cm

**Print run:** 2200 unnumbered copies: 2000 on Vélín d'Arches plus 200 on Vélín de Rives BFK for the artists, collaborators and friends of the Imprimerie Mourlot.

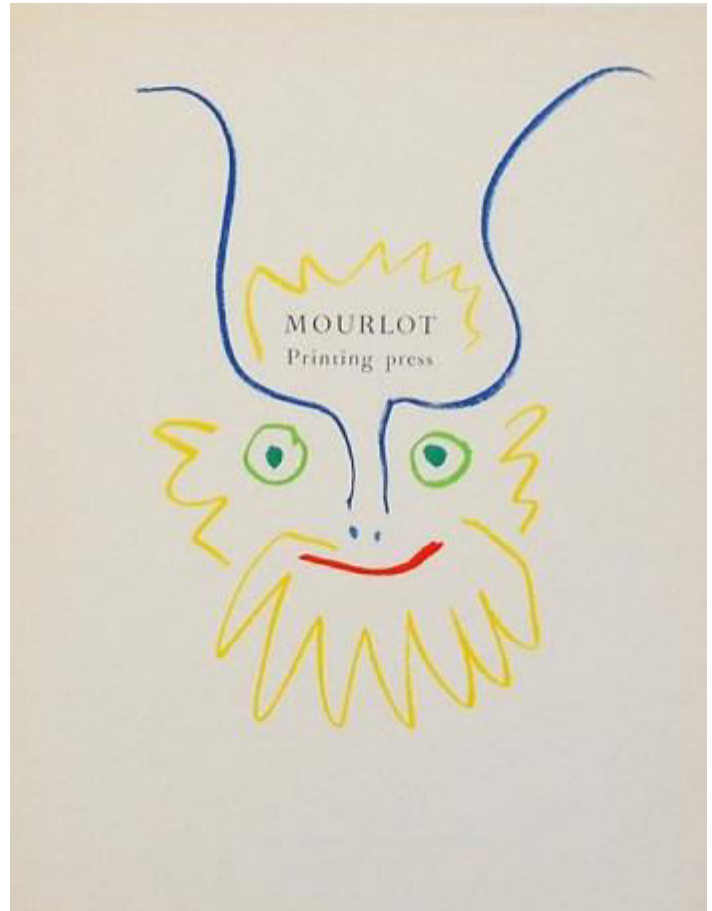
**Catalogue raisonné:** Cramer : 128 Orozco Picasso books 222

**Comment:** On Saturday, January 11, 1964, Picasso made the lithograph *Le Peintre et son modèle II* (R. 854, M. 400) will be used that same year and the following year in two small books of presentation of an itinerant exhibition.

These exhibitions were actually motivated by a campaign to discredit lithography that shook Mourlot in the early sixties of the last century. A London art magazine had published an article describing Mourlot's printing press as a factory of falsehoods, adding that nothing that came out of there had anything to do with an original lithograph. He pretended that an artist could send a gouache to Mourlot from any corner of the world, that he would reproduce in lithography and sometimes even signed in place of the artist.

In response to these attacks and to regild the blazon of original lithographs and his own company, Fernand Mourlot was sponsored by none other than the Smithsonian Institution, the main American cultural organization, which organized an exhibition of hundreds of lithographs of 57 artists who had made their lithographic work with the French printer. The exhibition of lithographs of the Mourlot workshop toured the United States between 1964 and 1965 and the book of presentation was *Prints from the Mourlot Press* (Cramer 128) in which collaborated with original lithographs Chagall (illustrating the cover), Miró, Picasso, Braque, Beaudin, Estève, Villon, Matisse, Guiramand, Florsheim, Cathelin, Brasilier, Brianchon, Cocteau, Minaux, Jenkins, Calder, Kito, Giacometti and Manessier.

In addition to the original lithograph, the book also contained one lithograph of interpretation, the one reproduced here.



**No. :** 450

**Title:** *L'Atelier Mourlot*

**Medium:** Interpretation lithograph

**Date:** 1965

**Publisher:** The Redfern Gallery, London

**Printer:** Mourlot, Paris

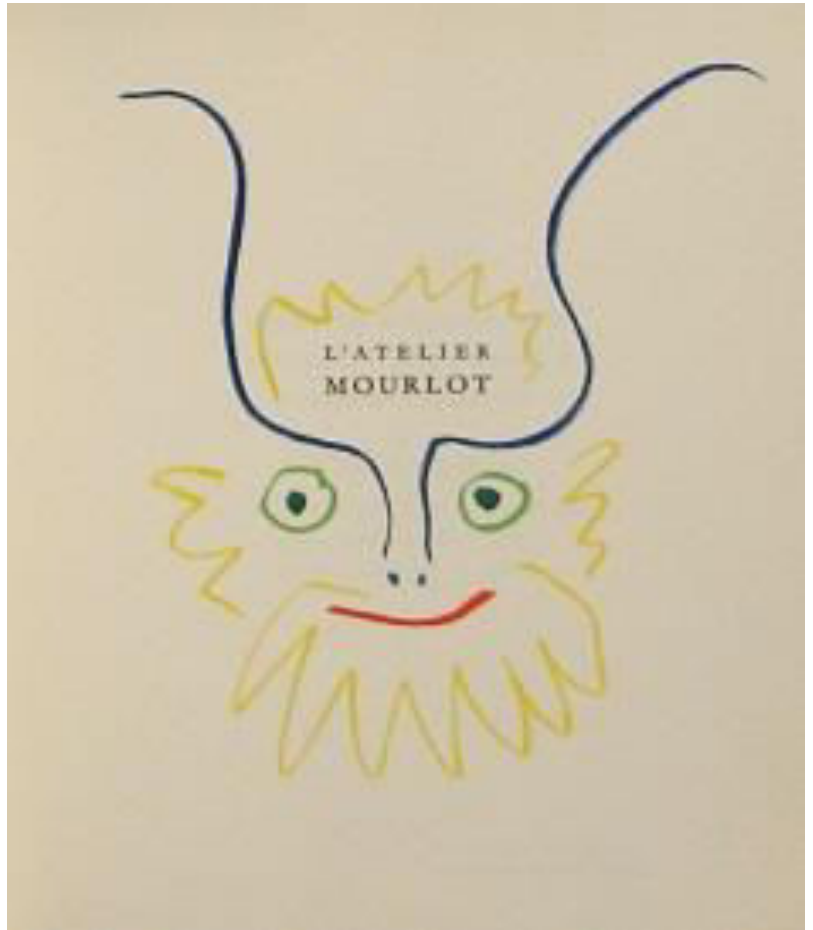
**Paper:** Vélin d'Arches, Vélin de Rives BFK

**Sheet:** 25,7 x 19,3 cm

**Print run:** 1100 unnumbered copies: 1000 on Vélin d'Arches plus 100 on Vélin de Rives BFK for the artists, collaborators and friends of the Imprimerie Mourlot and the Redfern Gallery.

**Catalogue raisonné:** Cramer : 132  
Orozco Picasso books 223

**Comment:** The exhibition mentioned in the previous entry passed in December 1964 to the Redfern Gallery in London, where it stayed until January 31, 1965. The presentation book for this exhibition was *L'Atelier Mourlot* (Cramer 132), although this time there only were ten lithographs, including *Le Peintre et son modèle II* of Picasso and others by Chagall, Miró, Giacometti, Minaux, Jenkins, Matisse, Masson, Calder and Buffet. The size was unique here, of 25.7 by 19.3 cm, and the circulation of 1,000 copies in Arches and 150 copies for the artists and collaborators.



Miguel Orozco

Picasso Interpretation Lithographs

No. : 451

Title: *Le Carmen des Carmen 1*

Medium: Lithograph of interpretation

Date: 1964

Publisher:

Editeurs

Francais Reunis, Paris

Printer:

Mourlot, Paris

(Henri Deschamps)

Paper: Vélin

d'Arches, Japon nacré

Sheet size: 45,7 x

61,0 cm

Print run: 275

copies of the book:

245 on Vélin

d'Arches, of which 25

are hors commerce  
for the collaborators,

with the unsigned  
illustrations; 30 on

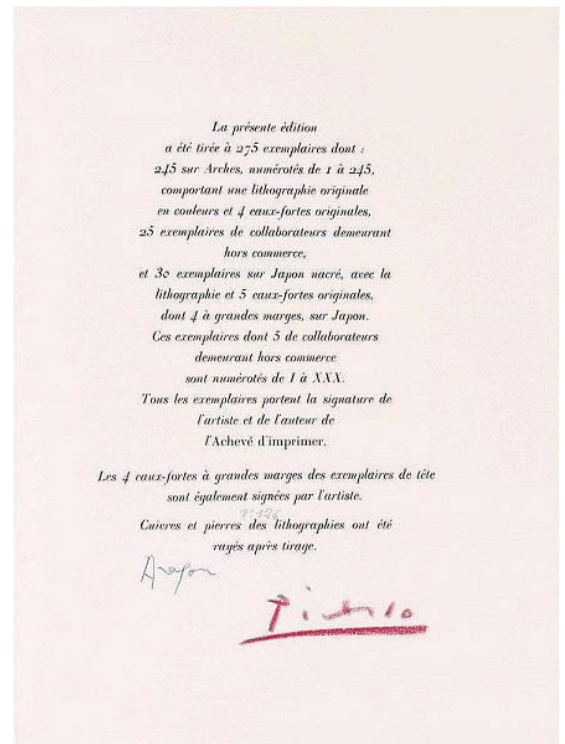
Japan nacré, of which  
5 are hors commerce

for the collaborators,

with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** In November 1960, the painter made an original lithograph to accompany the book *Le Carmen des Carmen* (Cramer 126), a beautiful realization that has a whole history behind it. The *Carmen* by Prósper Mérimée, published in 1847 and the favorite of French literature in terms of Hispanic themes, gave rise to Georges Bizet's opera of the same name in 1875 and has been taken more than twenty times to the cinema since the first version of Arthur Gilbert in 1907. The book has been illustrated over and over again in France by dozens of painters, especially in the first half of the 20th century, inflating the coffers of each publishing house that launched a new edition. Among the most popular are those illustrated by Maurice Barraud, Charles Martin, André Lambert, Baron Hans Henning Voight (Alastair), Picart Le Doux, Jean Charlot, Ben Sussan, Albert Dubout, Umberto Brunelleschi, Hermann-Paul, Gaston de Sainte-Croix, Marguerite Frey-Surbek, Gaston Vuillier, Demetrios Galanis, André Collot, Leon Courbouleix, Paul Cuchet and Jean Traynier. But somehow, French publishers wanted a Spaniard to illustrate it too, thinking that an Iberian would know how to



recreate a more authentic plastic universe of the bullfighting and gypsy worlds than the French artists could achieve. We suppose that Picasso must have rejected on more than once an invitation to illustrate the book. The painter and friend of Picasso Antoni Clavé, who had gone into exile in France at the end of the Spanish Civil War and established in Paris friendship with the Andalusian –who often invited him to satisfy his hunger in the restaurant *Le Catalan* in front of his studio in Grands Augustins– received in 1944 his first assignment as an illustrator, a job with which he would earn his living for many years. It was the book *Lettres d'Espagne*, a precursor text of Mérimée from 1831, the fruit of his first trip to Spain the previous year, in which the writer became friends with Don Cipriano Guzmán Palafox and Portocarrero, Count of Montijo and his little daughter Eugenia, future wife of Napoleon III and Empress of France. Picasso had a special fondness for Clavé, whom painters Flores García and Grau Sala, had brought to his studio. In June 1944 Clavé celebrated with the Andalusian the Allied landings in Normandy and spent hours chatting.

The book by Clavé, illustrated with 27 beautiful and elaborate original lithographs, of which 8 full page, had considerable success, and he was thus asked to illustrate *Carmen*. He did it in 1946 with 39 original lithographs and with similar success.

Picasso could not avoid the commission, and in 1948 he accepted the one from *La Bibliothèque Française*, the communist publisher founded by Louis Aragon, which published it the following year. To illustrate the book (Cramer 52) Picasso chose to make 38 burin etchings representing mostly faces reduced to the minimum expression, in an exercise that Louis Aragon would later call 'Jansenist', that is excessively austere. Although Pilar Rodríguez Martínez and Salvador Bonet have tried in their study *Temas españoles en 8 libros ilustrados por Picasso*, the explanation that the austerity of the illustration is due to the fact that the painter “felt distant” from the myth of Carmen and considered the theme of Mérimée’s text as false and contrived<sup>30</sup>, it seems more likely that the painter simply found himself in a period in which 'Spanish' themes did not attract his attention. In all the year 1948, in which he made the Carmen etchings and he illustrated *Góngora* too, he did not do any work on the subject, not even faintly Spanish, and in this we include the etchings of the book *Góngora*, which except for the portrait of the poet could perfectly serve to illustrate any work by a Swedish author. Besides, Picasso probably wanted to distance himself from the illustration that was traditionally done in France of the work, and specifically that which his compatriot Antoni Clavé had made three years before. Before the disappointment of the publisher, who expected something with more energy, the painter agreed to add four original aquatints, made in May 1949, when the book was already printed and ready to be commercialized, and only for the first 11 copies. Of the etchings, two represent women with *peineta* (decorative comb), one a picador and another a bullfighter, but even so the book does not convey a Spanish atmosphere and did not impress anyone. In 1957, Louis Aragon asked from Paris a gesture to help raise funds for the *Comité national des écrivains*, a communist organization that he presided and suffered from a growing bleeding of affiliates and economic difficulties arising from the support he had given to the Soviet invasion of Hungary. Picasso accepts, perhaps to compensate for the slight he had inflicted on the poet in the summer, by refusing to open him the door to *La Californie*, or perhaps to point out that although he did not want to see him, he was still willing to help the party's causes.



<sup>30</sup> Ferrer Barrera, Carlos y Inglada, Rafael *Picasso. Libros ilustrados. Colección de la Fundación Picasso (1988-2008)*, Fundación Pablo Ruíz Picasso - Museo Casa Natal, Málaga 2009

So, at the suggestion of Aragon, he illustrates on December 5, 1957, a copy of the *Carmen* of 1949, adding everything it needed: joy, color, eye-catching and Spanish atmosphere, with which the book took on a new life. It contains a beautiful portrait of Jacqueline with peineta, mantilla and fan as a frontispiece, and bullfighters illustrations, young ladies and flowers in the margins of the text and a magnificent new version of the corrida that he had made on November 23 and 24 of that year for San Lazzaro and for Galerie Louise. This beautiful artist's book gave rise to the exhibition *Picasso Carmen: Sol y Sombra*, held at the Picasso National Museum in Paris between March 21 and June 24, 2007. The catalog of the exhibition reproduces many pages of the book and was published by Flammarion<sup>31</sup>.

The painter does his best in the illustration of this book, and prepared the work conscientiously. The illuminations that Picasso adds in the margins of the texts are placed in the essential passages of the book. As Anne Baldassari, director of the National Picasso Museum in Paris, points out, the painter adds bull heads as trophies to underscore the importance of the text and accompany the key replicas exchanged between Don José and Carmen. Picasso seems to be personally involved in the drama. For the curator, through *Carmen*, Picasso made in this artist's book "the portrait of painting", approaching as much as possible "that zero and blind point where the real emerges in the painting".

Following the planned liturgy, the copy is auctioned and acquired by publisher, actor and friend of the painter Marcel Duhamel, who gives it back to the party so that its new publisher, *Editeurs Français Réunis*, also founded by Aragon, can publish it in 1964 with the title *Le Carmen des Carmen*. The preparation of Picasso's new illustrations for the book is of course entrusted to Mourlot, who evidently designates Henri Deschamps to carry out the work, with remarkable success. The lithographs of interpretation are as showy and Picassian or more than the ones that the artist does personally on stone. In any case, the painter has to give the *bon à tirer* of each illustration. Deschamps also gets on this occasion the recognition of being cited in the artist's book, along with the signatures of Aragon and Picasso, as one of the 'authors' of it. And to complete the book and provide the party with a sufficient amount of income, the painter also contributes three original aquatints of the same series that he made on Saturday, April 3 and Monday, May 2, 1949 for his first *Carmen*. He also adds a nice drypoint of a picador made especially for this book on October 24, 1960 (*Picador au repos*, Bloch 1000) and an original lithograph (*Torero y señorita* R. 772, M. 332), the latter made the same Monday, October 24, 1960 for the black plate and Friday, November 4 for the red one, on report papers transferred to stone.



*Photo: Picasso in 1955, wearing a Spanish cape with Spanish academic Emilio Orozco (also in the photo) during a visit by him and other friends from Granada.*

In addition to the lithographs of interpretation we reproduce hereafter, the book also contains some other illustrations of smaller size. From all this work, 245 copies of the book and of the prints numbered by hand are printed on Arches paper in the 'current' edition. And Picasso, who of course does not charge a franc for all the work, numbers and signs with a green pencil, for the 30 copies of the luxury edition, the same number of copies of each of the 3 previous aquatints and an additional one, all with large margins, as well as the lithograph and drypoint, all printed on Japan nacré paper. From the lithograph, Reuße records and illustrates a proof of the black plate (R.771) and two cross-proofs, that is, canceled with a large X of black (773) and red (774). However, we have found that Mourlot also printed some proofs of the red plate printed in black. One of these was

<sup>31</sup> Baldassari, Anne *Picasso Carmen: Sol y Sombra*, Flammarion, Paris 2007

auctioned by Bonhams Auctions in its sale n° 21014 *Prints & Multiples* held in San Francisco on October 22, 2013 (Lot 128). Printed on Arches paper with the Mourlot watermark, the proof was unnumbered but it was signed in red by Picasso. The lot also included a proof of the lithograph in two colors but without signature on Japan nacré.

In any case, the commission of Aragon, who signs the book with the painter in the justification, was completed: Picasso had finally illustrated Mérimée's *Carmen* as the French public wanted, and after selling most of the copies to dealers, the coffers of the party publisher are inflated thanks to the Spaniard. Note in this sense that the lithograph, drypoint and aquatints have reached remarkably high prices at auctions. In October 2007, Christie's auctioned in its Sale n° 1897 (*Prints and Multiples*) the complete series of prints in Japan paper, numbered each XXI / XXX, of the luxury edition. The catalog included an estimate of between \$ 40 and \$ 60,000, but the final bid reached \$ 109,000.

**Miguel Orozco**

**No. :** 453

**Title:** *Le Carmen des Carmen (page 12)*

**Medium:** Collotype and Lithograph of interpretation or pochoir

**Date:** 1964

**Publisher:** Editeurs Francais Reunis, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

**Paper:** Vélin d'Arches, Japon nacré

**Sheet size:** 45,7 x 30,5 cm

**Print run:** 275 copies of the book: 245 on Vélin d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japon nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** See above



Miguel Orozco

Picasso Interpretation Lithographs

No. : 454

**Title:** *Le Carmen des Carmen (page 33)*

**Medium:** Collotype

**Date:** 1964

**Publisher:** Editeurs Francais Reunis, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

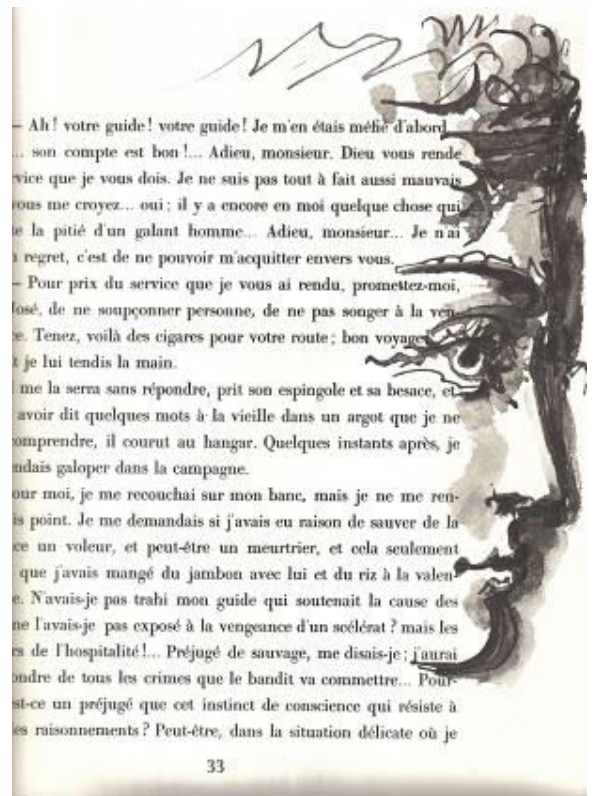
**Paper:** Vélin d'Arches, Japon nacré

**Sheet size:** 45,7 x 30,5 cm

**Print run:** 275 copies of the book: 245 on Vélin d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japon nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** See above



No. : 455

**Title:** *Le Carmen des Carmen (page 36)*

**Medium:** Collotype

**Date:** 1964

**Publisher:** Editeurs Francais Reunis, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

**Paper:** Vélin d'Arches, Japon nacré

**Sheet size:** 45,7 x 30,5 cm

**Print run:** 275 copies of the book: 245 on Vélin d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japon nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** See above



Miguel Orozco

Picasso Interpretation Lithographs

No. : 456

Title: *Le Carmen des Carmen (page 43)*

Medium: Collotype

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

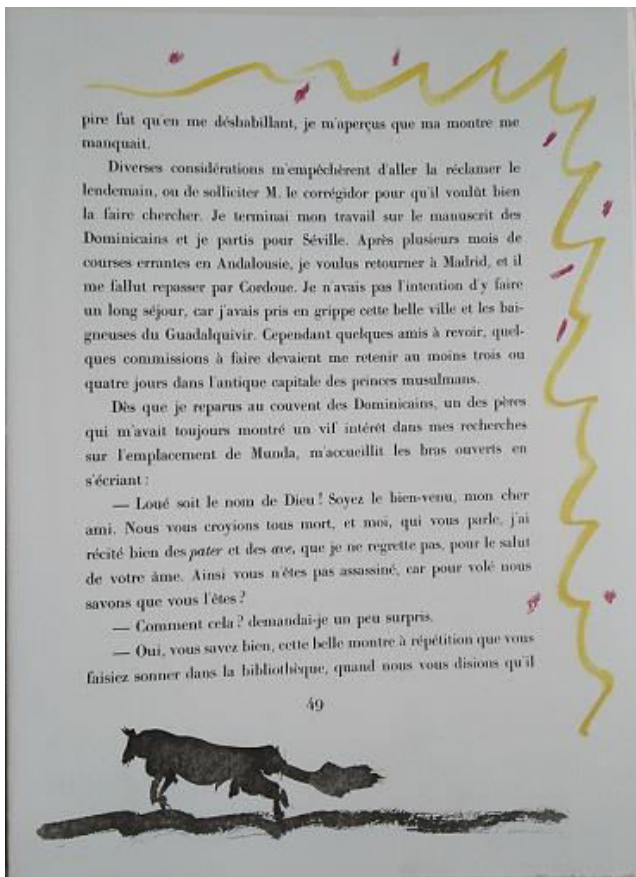
Paper: Vélín d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

Print run: 275 copies of the book: 245 on Vélín d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japon nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

Catalogue raisonné: Orozco's Picasso Books No. 111

Comment: See above



No. : 457

Title: *Le Carmen des Carmen (page 49)*

Medium: Collotype and Lithograph of interpretation

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

Paper: Vélín d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

Print run: 275 copies of the book: 245 on Vélín d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japon nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

Catalogue raisonné: Orozco's Picasso Books No. 111

Comment: See above



Miguel Orozco

No. : 458

Title: *Le Carmen des Carmen (page 50)*

Medium: Collotype and Lithograph of interpretation

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

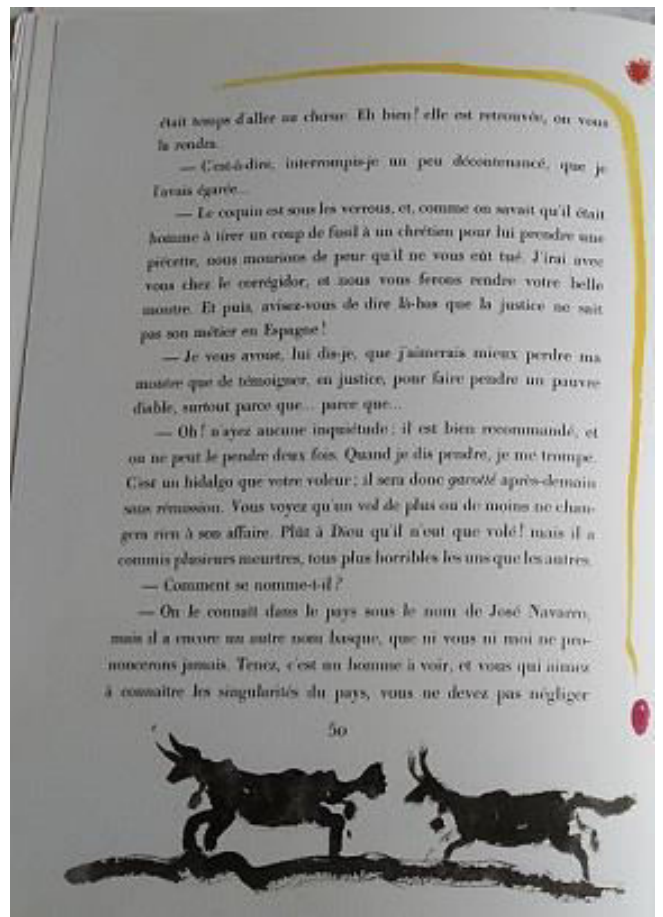
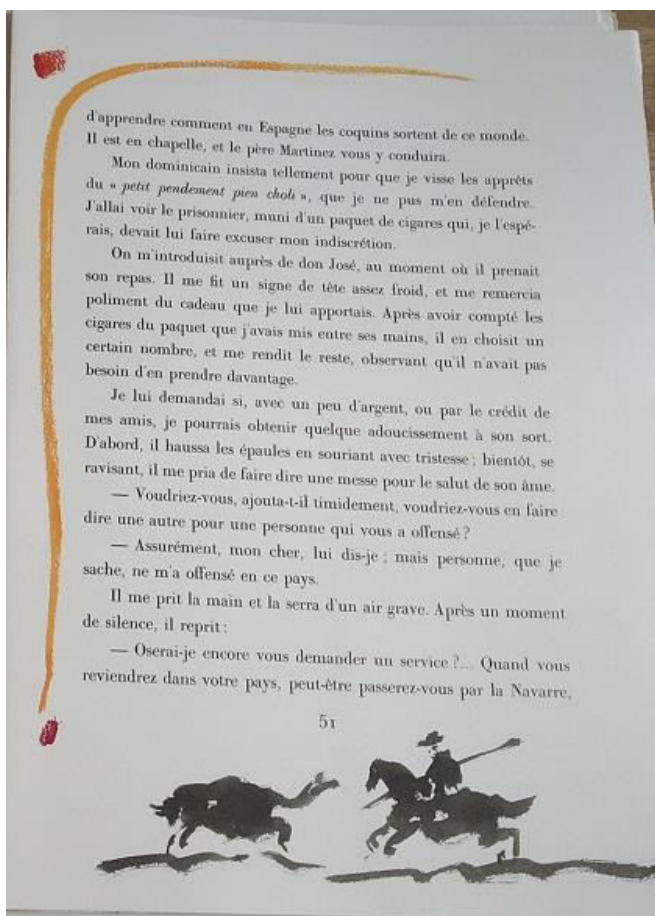
Paper: Vélín d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

Print run: 275 copies of the book: 245 on Vélín d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japan nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

Catalogue raisonné: Orozco's Picasso Books No. 111

Comment: See above



No. : 459

Title: *Le Carmen des Carmen (page 51)*

Medium: Collotype and Lithograph of interpretation

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

Paper: Vélín d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

Print run: 275 copies of the book

Catalogue raisonné: Orozco's Picasso Books No. 111

Comment: See above

Miguel Orozco

Picasso Interpretation Lithographs

No. : 460

**Title:** *Le Carmen des Carmen (Page 54)*

**Medium:** Collotype

**Date:** 1964

**Publisher:** Editeurs Francais Reunis, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

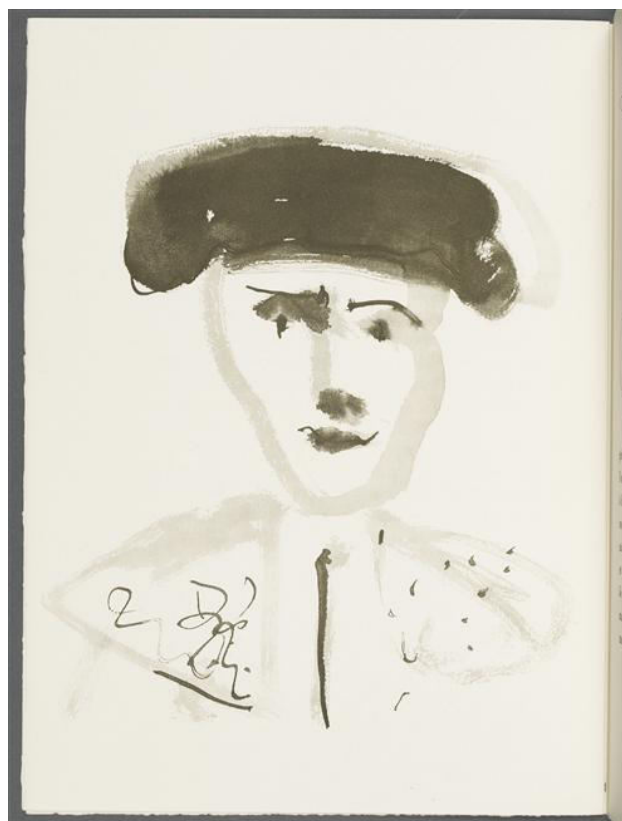
**Paper:** Vélin d'Arches, Japon nacré

**Sheet size:** 45,7 x 30,5 cm

**Print run:** 275 copies of the book: 245 on Vélin d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japon nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** See above



No. : 461

**Title:** *Le Carmen des Carmen (page 56)*

**Medium:** Collotype and Lithograph of interpretation

**Date:** 1964

**Publisher:** Editeurs Francais Reunis, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

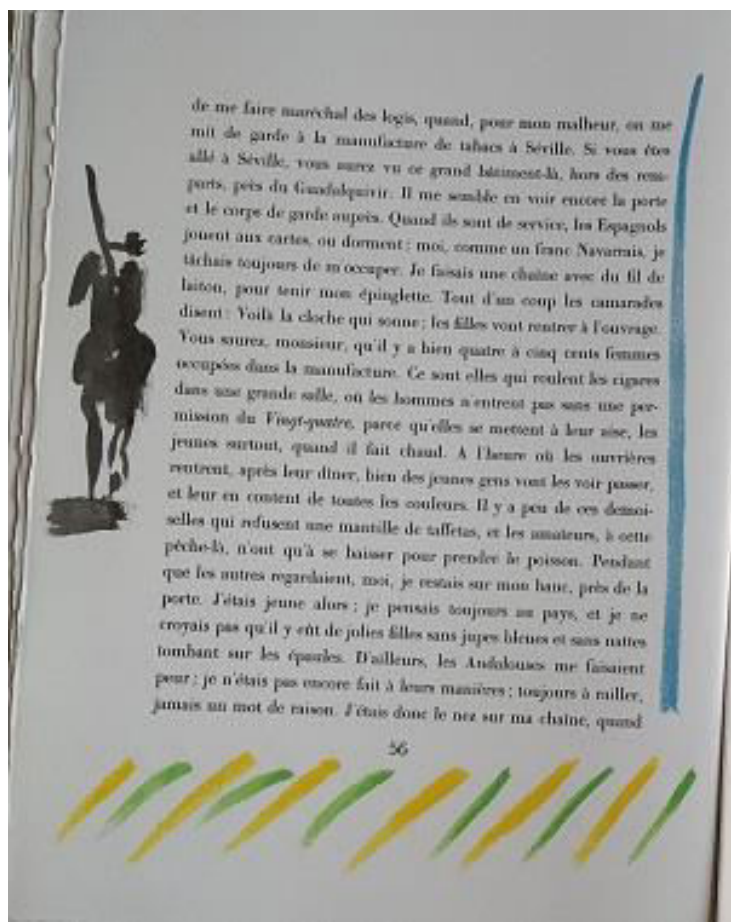
**Paper:** Vélin d'Arches, Japon nacré

**Sheet size:** 45,7 x 30,5 cm

**Print run:** 275 copies of the book: 245 on Vélin d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japon nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** See above



**No. :** 462

**Title:** *Le Carmen des Carmen (page 57)*

**Medium:** Collotype and Lithograph of interpretation

**Date:** 1964

**Publisher:** Editeurs Francais Reunis, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

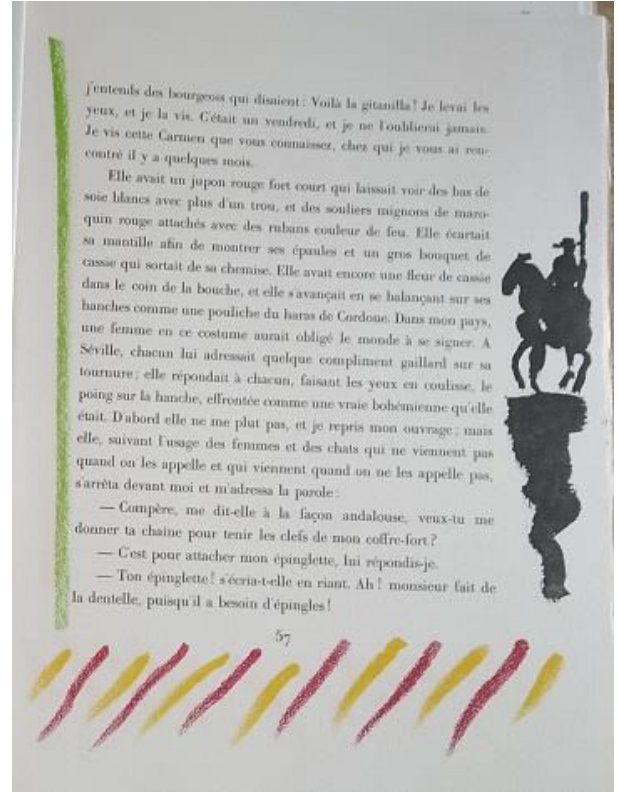
**Paper:** Vélín d'Arches, Japon nacré

**Sheet size:** 45,7 x 30,5 cm

**Print run:** 275 copies of the book: 245 on Vélín d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japan nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** See above



**No. :** 463

**Title:** *Le Carmen des Carmen (Page 60)*

**Medium:** Collotype

**Date:** 1964

**Publisher:** Editeurs Francais Reunis, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

**Paper:** Vélín d'Arches, Japon nacré

**Sheet size:** 45,7 x 30,5 cm

**Print run:** 275 copies of the book: 245 on Vélín d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japan nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** See above

Miguel Orozco

No. : 464

**Title:** *Le Carmen des Carmen (page 61)*

**Medium:** Lithograph of interpretation

**Date:** 1964

**Publisher:** Editeurs Francais Reunis, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

**Paper:** Vélín d'Arches, Japon nacré

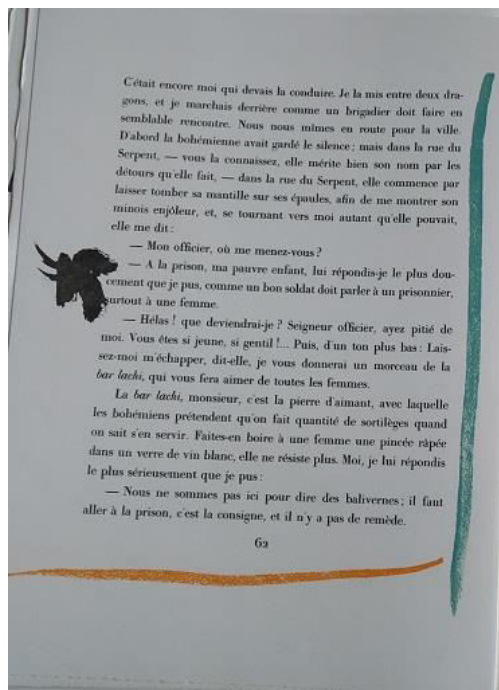
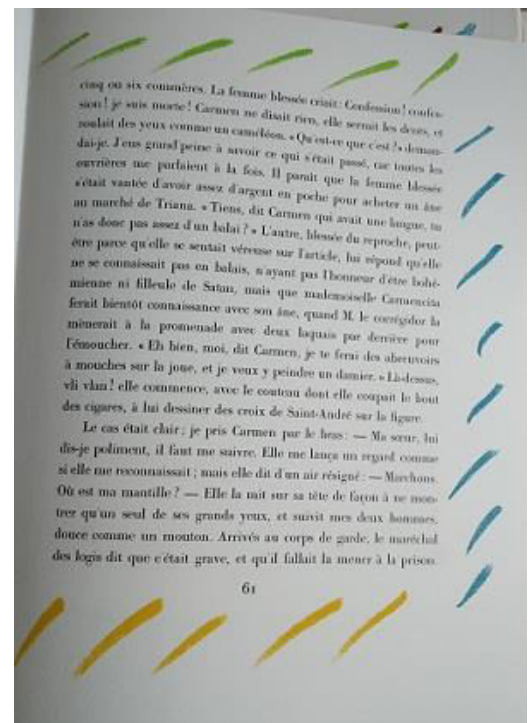
**Sheet size:** 45,7 x 30,5 cm

**Print run:** 275 copies of the book: 245 on Vélín d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japan nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** See above

Picasso Interpretation Lithographs



No. : 465

**Title:** *Le Carmen des Carmen (page 62)*

**Medium:** Collotype and Lithograph of interpretation

**Date:** 1964

**Publisher:** Editeurs Francais Reunis, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

**Paper:** Vélín d'Arches, Japon nacré

**Sheet size:** 45,7 x 30,5 cm

**Print run:** 275 copies of the book

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** See above

No. : 466

**Title:** *Le Carmen des Carmen (page 63)*

**Medium:** Collotype and

Lithograph of interpretation

**Date:** 1964

**Publisher:** Editeurs Francais Reunis, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

**Paper:** Vélín d'Arches, Japon nacré

**Sheet size:** 45,7 x 30,5 cm

**Print run:** 275 copies of the book: 245 on Vélín d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japan nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** See above



Miguel Orozco

No. : 467

Title: *Le Carmen des Carmen (page 67)*

Medium: Collotype and Lithograph of interpretation

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

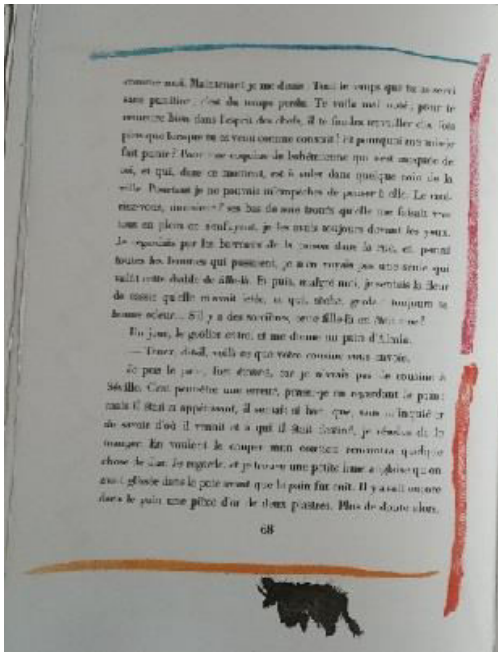
Paper: Vélin d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

Print run: 275 copies of the book

Catalogue raisonné: Orozco's Picasso Books No. 111

Comment: See above



No. : 468

Title: *Le Carmen des Carmen (page 68)*

Medium: Collotype and Lithograph of interpretation

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

Paper: Vélin d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

Print run: 275 copies of the book

Catalogue raisonné: Orozco's Picasso Books No. 111

Comment: See above

No. : 469

Title: *Le Carmen des Carmen (page 69)*

Medium: Collotype

and Lithograph of interpretation

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

Paper: Vélin d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

Print run: 275 copies of the book: 245 on Vélin d'Arches, of

which 25 are hors commerce for the collaborators, with the

unsigned illustrations; 30 on Japan nacré, of which 5 are hors

commerce for the collaborators, with an additional aquatint and

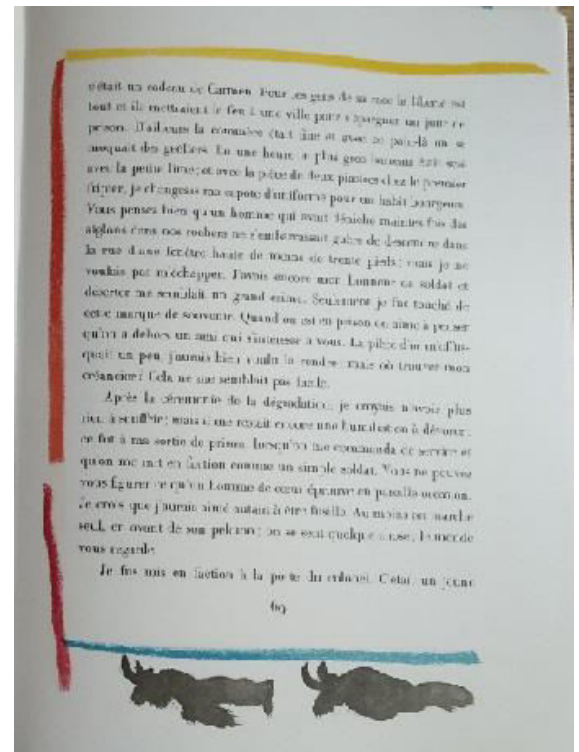
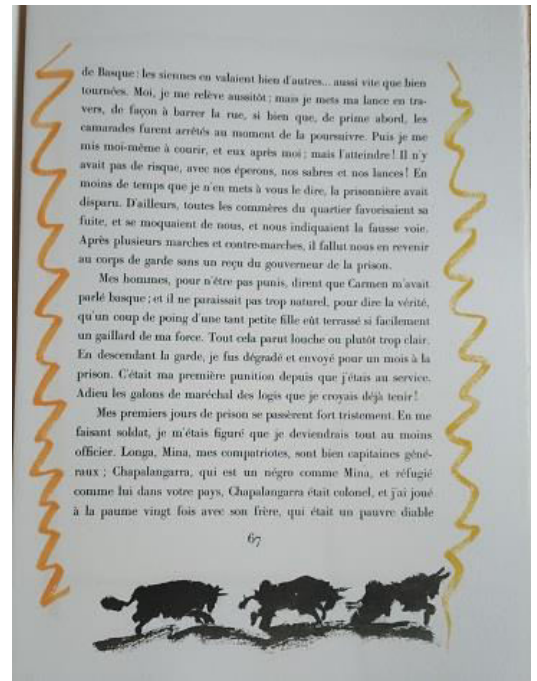
with the illustrations signed in green pencil. All copies signed in

ink by Aragon and red pencil by Picasso

Catalogue raisonné: Orozco's Picasso Books No. 111

Comment: See above

Picasso Interpretation Lithographs



Miguel Orozco

Picasso Interpretation Lithographs

No. : 470

Title: *Le Carmen des Carmen (page 73)*

Medium: Collotype and Lithograph of interpretation

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

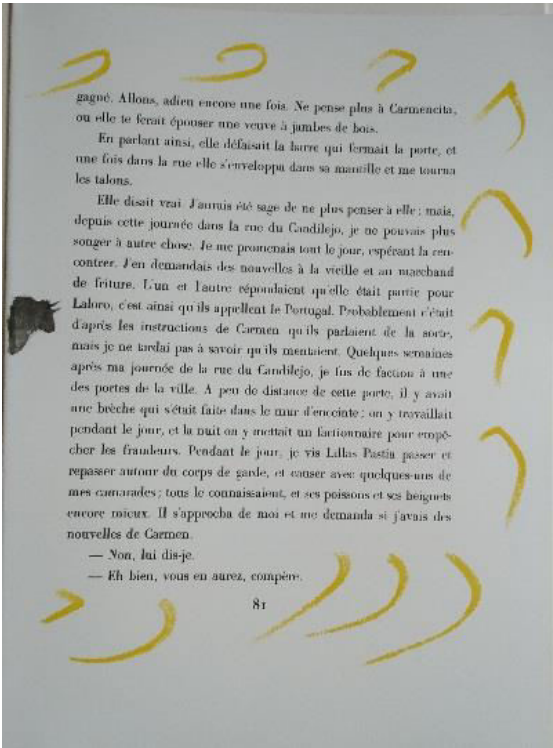
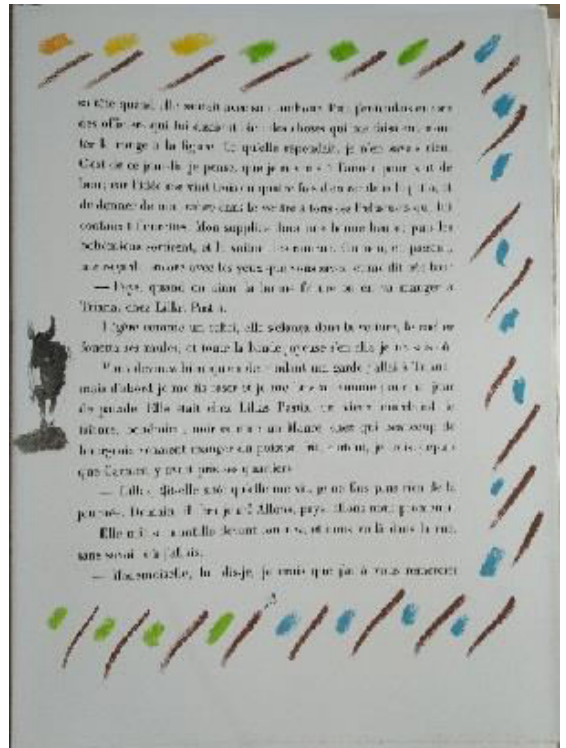
Paper: Vélin d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

Print run: 275 copies of the book

Catalogue raisonné: Orozco's Picasso Books No. 111

Comment: See above



No. : 471

Title: *Le Carmen des Carmen (page 77)*

Medium: Collotype and Lithograph of interpretation

Date: 1964

Publisher:

Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

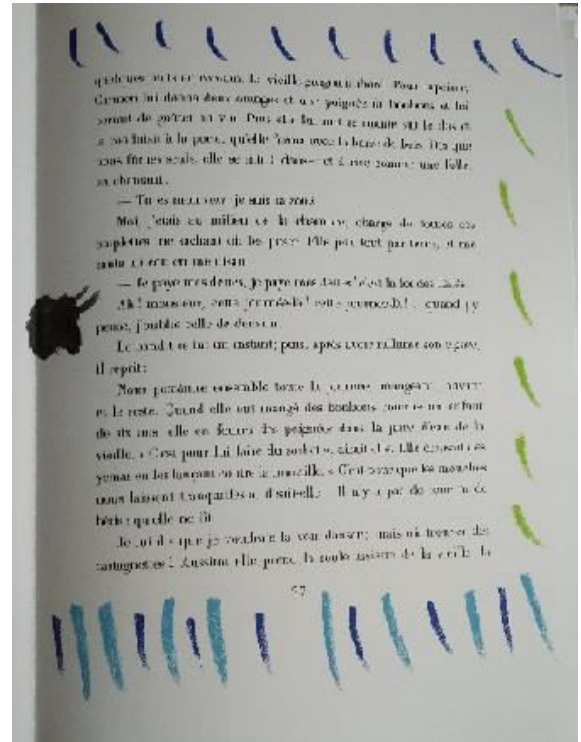
Paper: Vélin d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

Print run: 275 copies of the book

Catalogue raisonné: Orozco's Picasso Books No. 111

Comment: See above



No. : 472

Title: *Le Carmen des Carmen (page 81)*

Medium: Collotype and Lithograph of interpretation

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

Paper: Vélin d'Arches, Japon nacré

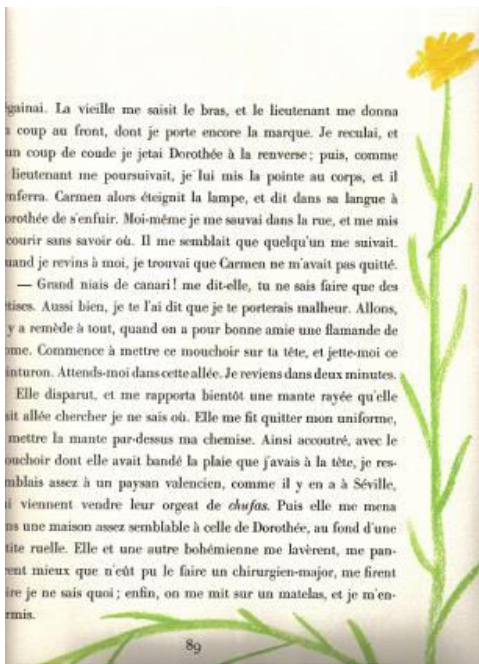
Sheet size: 45,7 x 30,5 cm

Print run: 275 copies of the book: 245 on Vélin d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japan nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

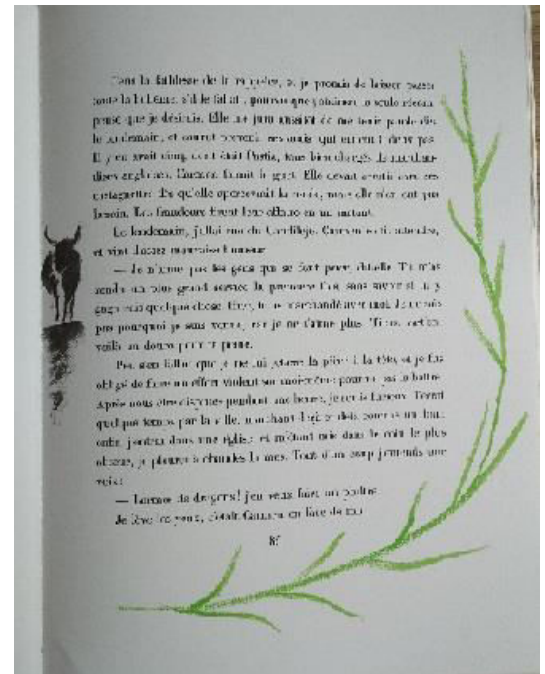
Catalogue raisonné: Orozco's Picasso Books No. 111

Comment: See above

No. : 473

**Title:** *Le Carmen des Carmen (page 85)***Medium:** Collotype and Lithograph of interpretation**Date:** 1964**Publisher:** Editeurs Francais Reunis, Paris**Printer:** Mourlot, Paris (Henri Deschamps)**Paper:** Vélin d'Arches, Japon nacré**Sheet size:** 45,7 x 30,5 cm**Print run:** 275 copies of the book**Catalogue raisonné:** Orozco's Picasso Books No. 111**Comment:** See above

No. : 474

**Title:** *Le Carmen des Carmen (Page 89)***Medium:** Lithograph of interpretation**Date:** 1964**Publisher:** Editeurs Francais Reunis, Paris**Printer:** Mourlot, Paris (Henri Deschamps)**Paper:** Vélin d'Arches, Japon nacré**Sheet size:** 45,7 x 30,5 cm**Print run:** 275 copies of the book:**Catalogue raisonné:** Orozco's Picasso Books No. 111**Comment:** See above**Title:** *Le Carmen des Carmen (Page 93)***Medium:** Collotype and Lithograph of interpretation**Date:** 1964**Publisher:** Editeurs Francais Reunis, Paris**Printer:** Mourlot, Paris (Henri Deschamps)**Paper:** Vélin d'Arches, Japon nacré**Sheet size:** 45,7 x 30,5 cm**Print run:** 275 copies of the book**Catalogue raisonné:** Orozco's Picasso Books No. 111**Comment:** See above

Miguel Orozco

Picasso Interpretation Lithographs

No. : 476

**Title:** *Le Carmen des Carmen (Page 97)*

**Medium:** Lithograph of interpretation

**Date:** 1964

**Publisher:** Editeurs Francais Reunis, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

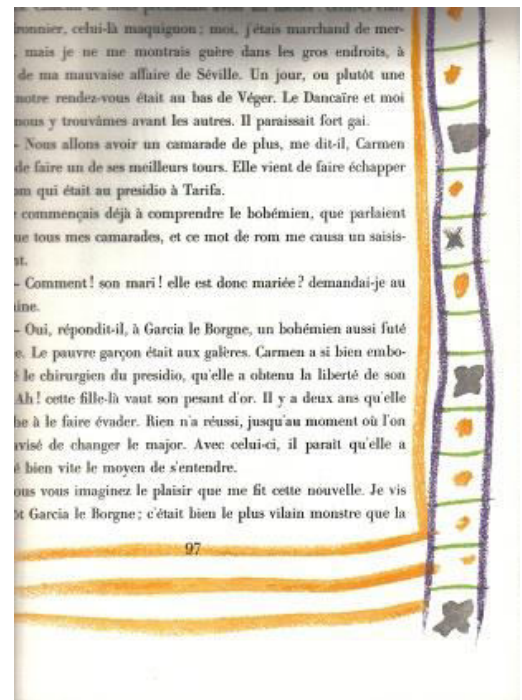
**Paper:** Vélín d'Arches, Japon nacré

**Sheet size:** 45,7 x 30,5 cm

**Print run:** 275 copies of the book: 245 on Vélín d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japan nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** See above



No. : 477

**Title:** *Le Carmen des Carmen (Page 101)*

**Medium:** Collotype and Lithograph of interpretation

**Date:** 1964

**Publisher:** Editeurs Francais Reunis, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

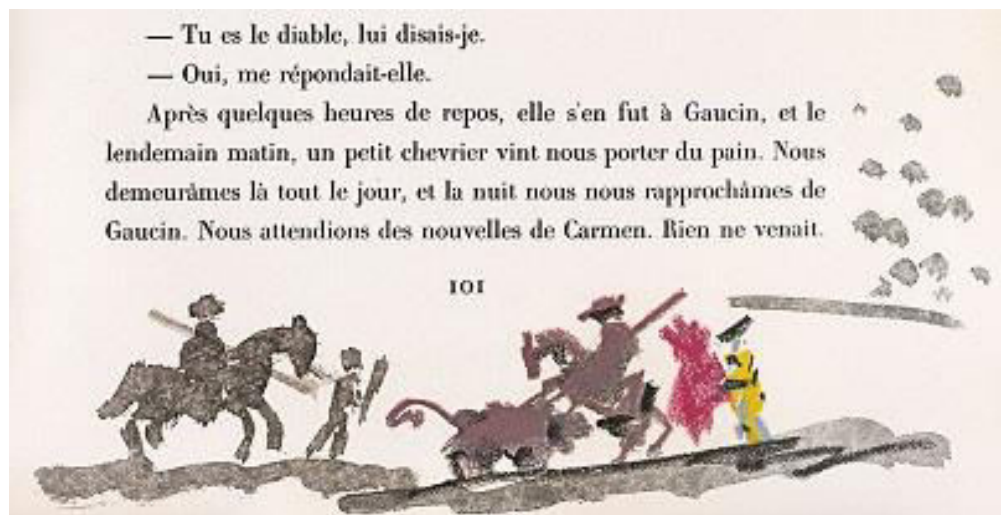
**Paper:** Vélín d'Arches, Japon nacré

**Sheet size:** 45,7 x 30,5 cm

**Print run:** 275 copies of the book: 245 on Vélín d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japan nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** See above



Miguel Orozco

No. : 478

Title: *Le Carmen des Carmen (Page 105)*

Medium: Lithograph of interpretation

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

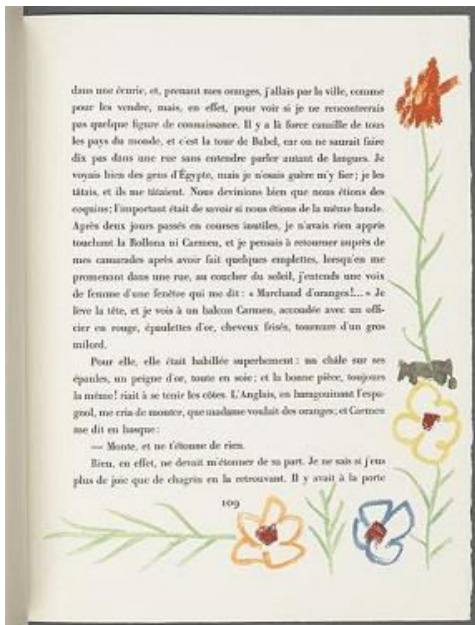
Paper: Vélin d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

Print run: 275 copies of the book

Catalogue raisonné: Orozco's Picasso Books No. 111

Comment: See above



No. : 479

Title: *Le Carmen des Carmen (Page 109)*

Medium: Lithograph of interpretation

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

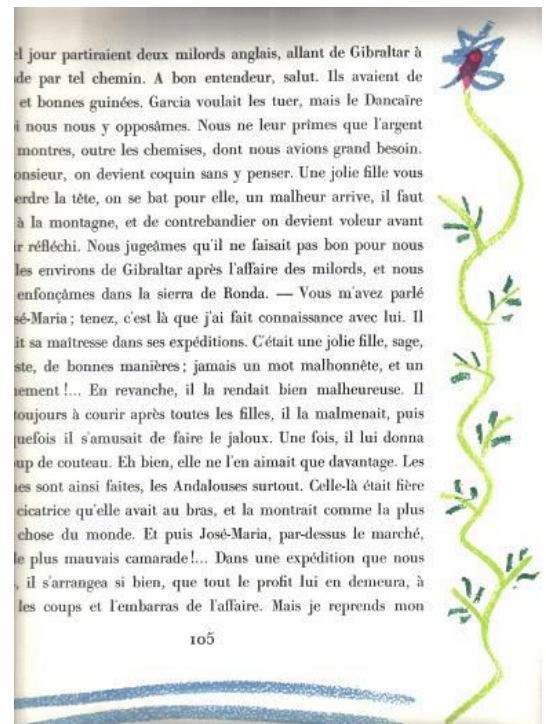
Paper: Vélin d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

Print run: 275 copies of the book

Catalogue raisonné: Orozco's Picasso Books No. 111

Comment: See above



No. : 480

Title: *Le Carmen des Carmen (Page 113)*

Medium: Lithograph of interpretation

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

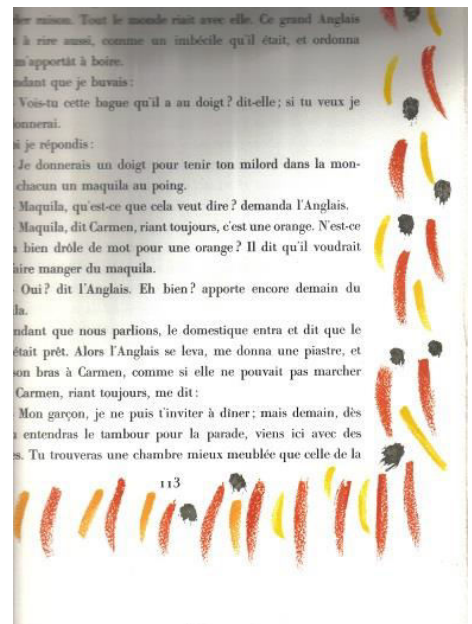
Paper: Vélin d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

Print run: 275 copies of the book: 245 on Vélin d'Arches, of which 25 are hors commerce for the collaborators, with the unsigned illustrations; 30 on Japan nacré, of which 5 are hors commerce for the collaborators, with an additional aquatint and with the illustrations signed in green pencil. All copies signed in ink by Aragon and red pencil by Picasso

Catalogue raisonné: Orozco's Picasso Books No. 111

Comment: See above



Miguel Orozco

Picasso Interpretation Lithographs

No. : 481

Title: *Le Carmen des Carmen (Page 129)*

Medium: Collotype

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

Paper: Vélin d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

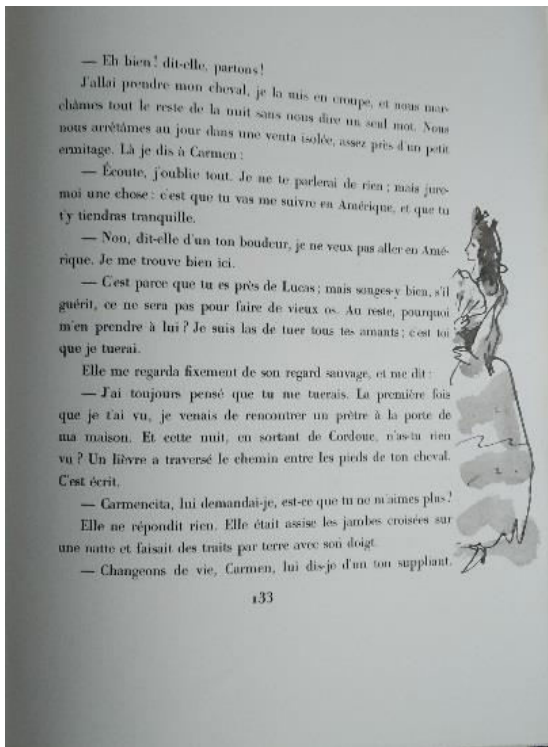
Print run: 275 copies of the book

Catalogue raisonné: Orozco's Picasso Books No.

111

Comment: See above

No. : 482



above

No. : 483

Title: *Le Carmen des Carmen (Page 137)*

Medium: Collotype

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

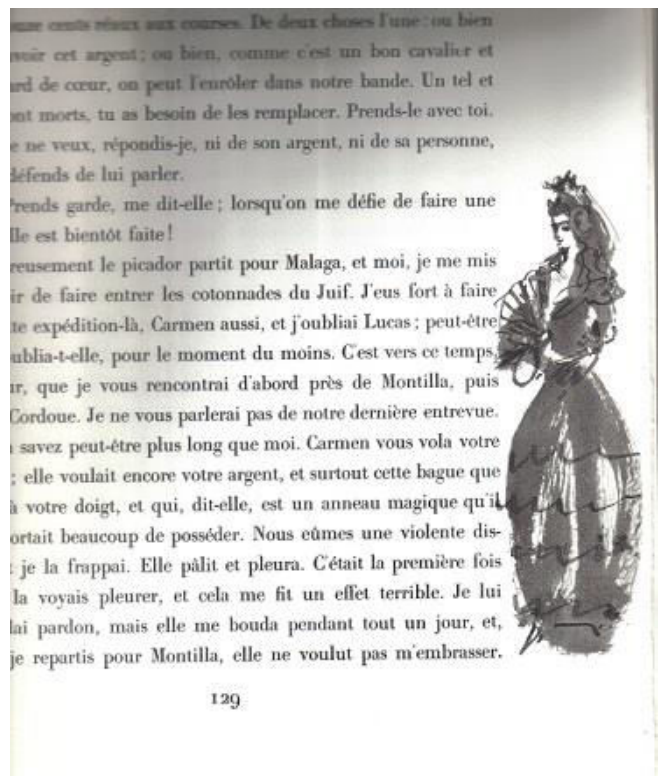
Paper: Vélin d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

Print run: 275 copies of the book

Catalogue raisonné: Orozco's Picasso Books No. 111

Comment: See above



Title:

*Le Carmen des Carmen (Page 133)*

Medium: Collotype

Date: 1964

Publisher: Editeurs Francais Reunis, Paris

Printer: Mourlot, Paris (Henri Deschamps)

Paper: Vélin d'Arches, Japon nacré

Sheet size: 45,7 x 30,5 cm

Print run: 275

copies of the book

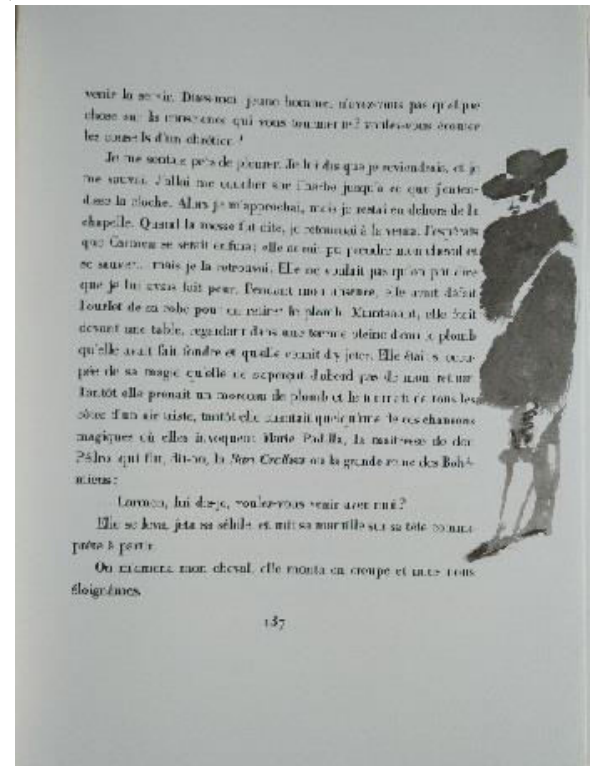
Catalogue raisonné:

Orozco's

Picasso Books No.

111

Comment: See



**No. :** 484

**Title:** *Le Carmen des Carmen (Page 144)*

**Medium:** Collotype

**Date:** 1964

**Publisher:** Editeurs Francais Reunis, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

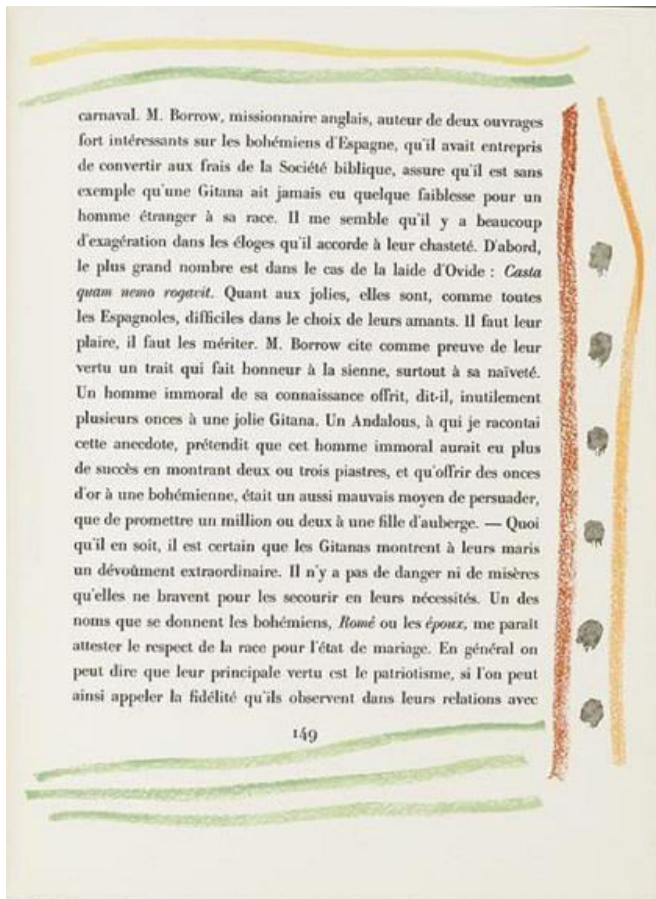
**Paper:** Vélín d'Arches, Japon nacré

**Sheet size:** 45,7 x 30,5 cm

**Print run:** 275 copies of the book

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** See above



**No. :** 485

**Title:** *Le Carmen des Carmen (Page 149)*

**Medium:** Lithograph of interpretation

**Date:** 1964

**Publisher:** Editeurs Francais Reunis, Paris

**Printer:** Mourlot, Paris (Henri Deschamps)

**Paper:** Vélín d'Arches, Japon nacré

**Sheet size:** 45,7 x 30,5 cm

**Print run:** 275 copies of the book

**Catalogue raisonné:** Orozco's Picasso Books No. 111

**Comment:** See above

No. : 486

**Title:** *Dibujos y Escritos 1*

**Medium:** Lithograph of interpretation in colour

**Date:** 1961

**Publisher:** Las Ediciones de los Papeles de Son Armadans, Palma de Mallorca

**Printer:** Narciso Fábregas, Barcelona (lithographs)

**Paper:** Guarro, Gran Molí Vell

**Plate size:**

**Sheet size:** 37,5 x 39,5 cm

**Print run:** 236 copies of the book of the same title: 30 on Gran Molí Vell (I to XXIV plus

A to F, each of these six with an original drawing by Picasso; 200 on Guarro numbered 25 to 224; 6 on Gusarro for collaborators. All books signed by Picasso.

**Catalogue raisonné:** Orozco's Picasso Books No. 204, Not in Cramer

**Comment:** The book of this title contains 13 lithographs after Picasso: 2 color vignettes and 11 in black. Signed by the artist. The lithographed drawings were stamped by Narciso Fábregas de Barcelona, everything was made by hand under the direction of Jaume Pla. With foreword by Camilo José Cela. 1 sheet with the title with Picasso's letter. Page with a sun drawn to 4 inks (sun that is used together with Picasso's signature as watermarks for special manufacturing paper that was used). 10 plates. 14 sheets with the writings, with the facsimiles of the originals. From this unique edition, 236 copies have been printed, on paper of handmade thread, with double signature watermark and the sun that shines, Picasso signature handwritten, with navy blue wax.



No. : 487

**Title:** *Dibujos y Escritos 2*

**Medium:** Lithograph of interpretation in colour

**Date:** 1961

**Publisher:** Las Ediciones de los Papeles de Son Armadans, Palma de Mallorca

**Printer:** Narciso Fábregas, Barcelona (lithographs)

**Paper:** Guarro, Gran Molí Vell,

**Plate size:**

**Sheet size:** 37,5 x 39,5 cm

**Print run:** 236 copies of the book of the same title: 30 on Gran Molí Vell (I to XXIV plus A to F, each of these six with an original drawing by Picasso; 200 on Guarro numbered 25 to 224; 6 on Gusarro for collaborators. All books signed by Picasso.

**Catalogue raisonné:** Orozco's Picasso Books No. 204, Not in Cramer

**Comment:** The book of this title contains 13 lithographs after Picasso: 2 color vignettes and 11 in black



No. : 488

**Title:** *Dibujos y Escritos 3-13*

**Medium:** Lithographs of interpretation

**Date:** 1961

**Publisher:** Las Ediciones de los Papeles de Son Armadans, Palma de Mallorca

**Printer:** Narciso Fábregas, Barcelona (lithographs)

**Paper:** Guarro, Gran Molí Vell,

**Plate size:**

**Sheet size:** 37,5 x 39,5 cm

**Print run:** 236 copies of the book of the same title: 30 on Gran Molí Vell (I to XXIV plus A to F, each of these six with an original drawing by Picasso); 200 on Guarro numbered 25 to 224; 6 on Guarro for collaborators. All books signed by Picasso.

**Catalogue raisonné:** Orozco's Picasso Books No. 204, Not in Cramer

**Comment:** The book of this title contains 13 lithographs after Picasso: 2 color vignettes and 11 in black



Miguel Orozco

Picasso Interpretation Lithographs

**No. :** 489  
**Title:** *Nu (Les Dames de Mougins 1)*

**Medium:** Lithograph of interpretation

**Date:** 1964

**Publisher:** Éditions

Cercle d'Art, Paris

**Printer:**

Imprimerie

Moderne du Lion, Paris

(Chromist Fernand

Chenot)

**Paper:**

**Sheet size:** 9 x 17,4

cm on Vélin d'Arches

wove paper, the print

being glued to

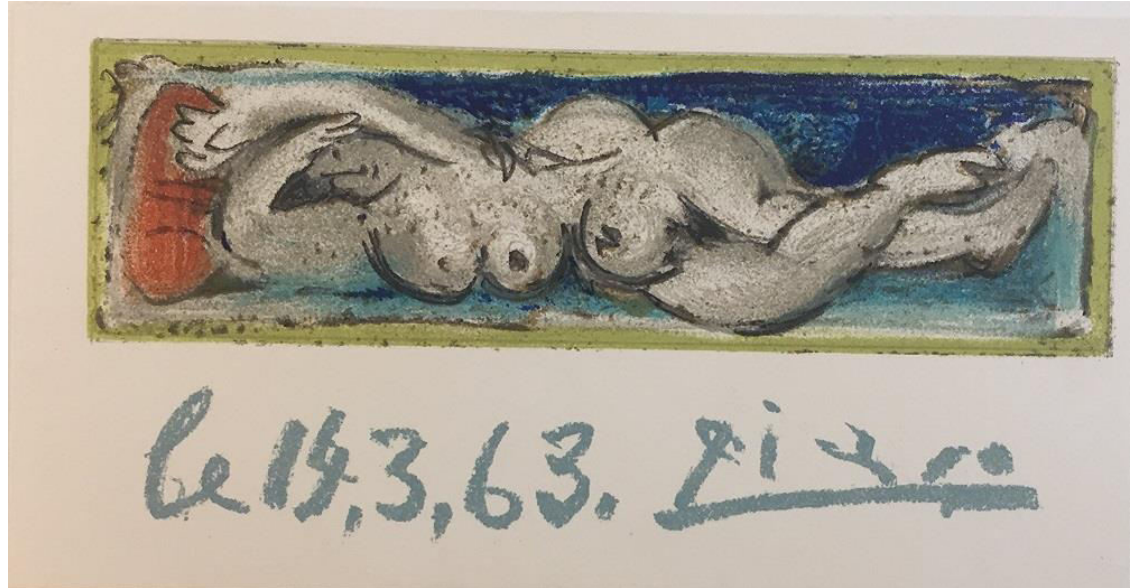
**Print run:**

Unknown

number of copies of the  
regular edition of the

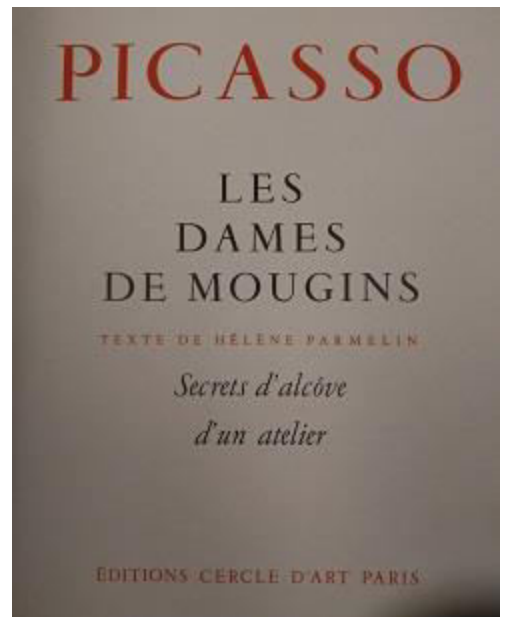
book *Les Dames de Mougins* in English and French

**Catalogue raisonné:** Orozco's Picasso Books No. 226, Cramer 127 Not in Reuße Not in Mourlot



**Comment:** The book *Les Dames de Mougins*, Paris, Editions Cercle d'Art, 1964, includes, apart from one signed and numbered etching for the luxury edition of 125 (plus 25 hors commerce) , hors-texte, two lithographs of interpretation in each copy of the current edition. Hélène Parmelin (1915-1998), companion of Picasso's friend Édouard Pignon, spent long moments in Picasso's studio: "The last hour we had spent, Picasso, Jacqueline and I, in the top workshop, with *les Dames de Mougins*, to look at them one by one, four or five at a time. But they

are only the first part of a huge triptych, because it was necessary to cut with an ax in the workshops in order to be able to evoke them in their totality today because it was a question of doing with these workshops as they are and they will never be again -since he works, since the paintings change, since they travel around the world -an enormous book in three parts: Arbitrary, since in reality everything is mixed in. In Picasso's mind, these books had to express the living reality of his work: that is to say the work in progress, the thousand works in progress of his work in all the subjects, the empty studios, and full, as they are around him when he works. What he called the "alcove secrets" of a workshop".



Miguel Orozco

Picasso Interpretation Lithographs

No. : 490

**Title:** **Portrait de Jacqueline (*Les Dames de Mougins 2*)**

**Medium:** Lithograph of interpretation

**Date:** 1964

**Publisher:** Éditions

Cercle d'Art, Paris

**Printer:** Imprimerie

Moderne du Lion, Paris

(Chromist Fernand

Chenot)

**Paper:**

**Sheet size:** 30 x 27cm

**Print run:** Unknown

number of copies of the

regular edition of the

book *Les Dames de*

*Mougins* in English and

French

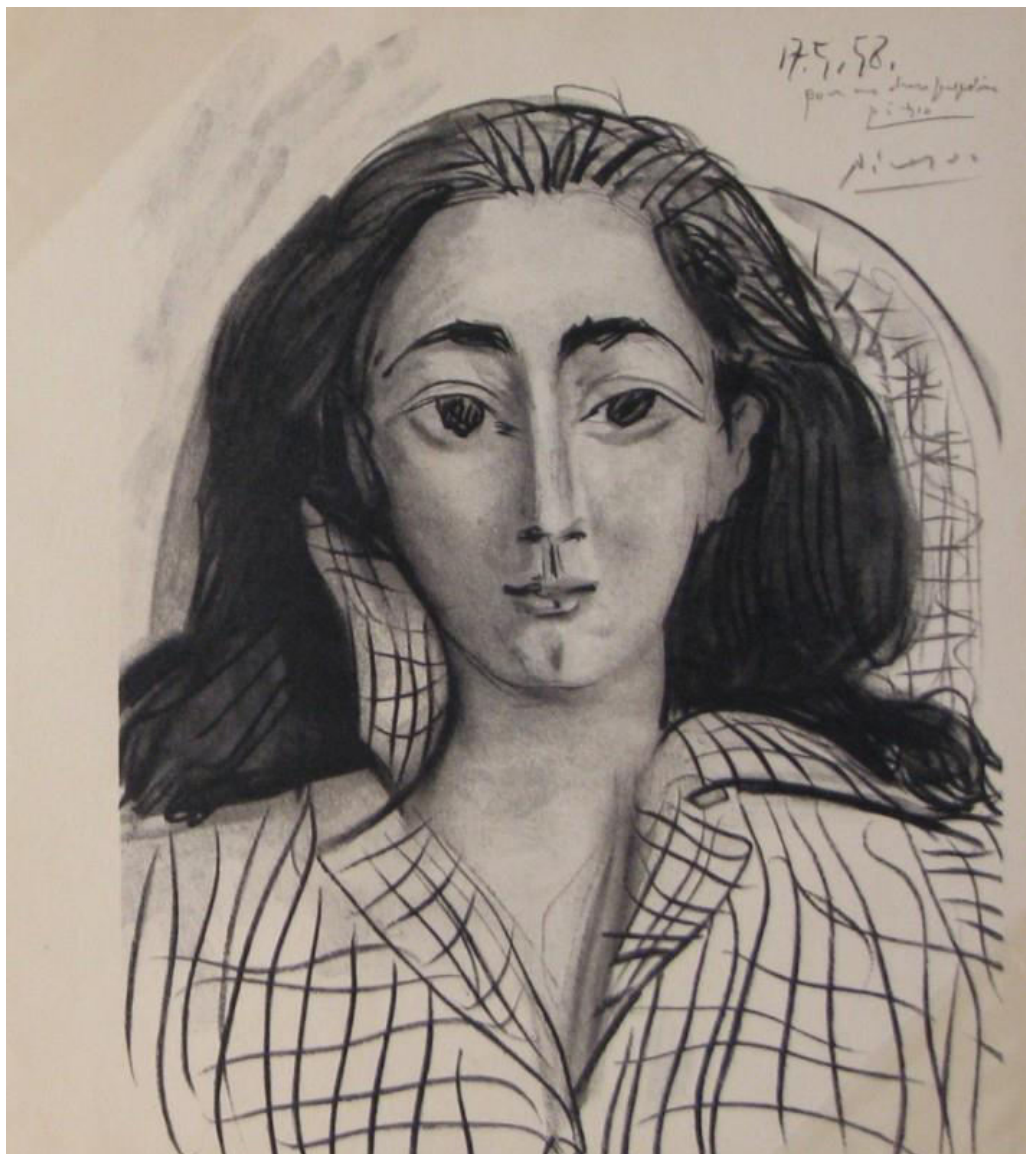
**Catalogue raisonné:**

Orozco's Picasso

Books No. 226, Cramer

127 Not in Reuße Not

in Mourlot



No. : 491

**Title:** *Peintre et modèle (Le Peintre et son Modèle 1)*

**Medium:** Lithograph of interpretation glued to page 107 of the book

**Date:** 1965

**Publisher:** Éditions

Cercle d'Art, Paris

**Printer:** Imprimerie

Moderne du Lion, Paris

(Chromist Fernand Chenot)

**Paper:**

**Sheet size:** 22,5 x 27

**Print run:** Unknown

number of copies of the  
regular edition of the book

*Le Peintre et son Modèle* in  
English and French

**Catalogue raisonné:**

Orozco's Picasso  
Books No. 227, Cramer  
130 Not in Reuße Not in  
Mourlot

**Comment:** This is the  
second volume of the  
*Secrets d'alcôve d'un  
atelier* series following the  
*Dames de Mougins*. Holy



painting, queen of days! For the real painter, painting is not a gentleman who paints all day, nor a coffee diplomacy, nor an infinite chatter about "what is painting" and "why do you paint"? or other objects of conversation that this century loves to feed its misunderstandings and voids. For the true painter, the painting of which he is a bearer transforms time into questioning. Do or don'ts? Why do or not to do? This or that? It would be necessary to paint everything, to embrace everything, to try everything, to open the whole earth to knowledge. Picasso has a real passion that would wish to devour everything. The huge world would like to be able to enter his desire. Everything should lend itself to becoming a painting. It always seems, when he does not paint, that he does so all the time all the same. In any case, he looks with intensity: it is his way of painting when he is not at the workshop. And in moments of relaxation, or at least silence and stillness, he looks at the world as he looks at his painting in the studio, with the same anxious questioning.

**Hélène Parmelin**

*Photo : Hélène Parmelin and husband Edouard Pignon with Picasso in 1965*

No. : 492

Title: *Untitled (Le Peintre et son Modèle 2)*

Medium: Lithograph of interpretation

Date: 1965

Publisher: Éditions Cercle d'Art, Paris

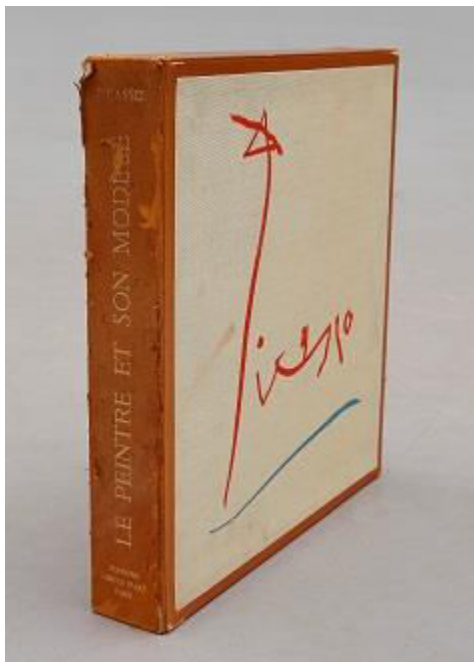
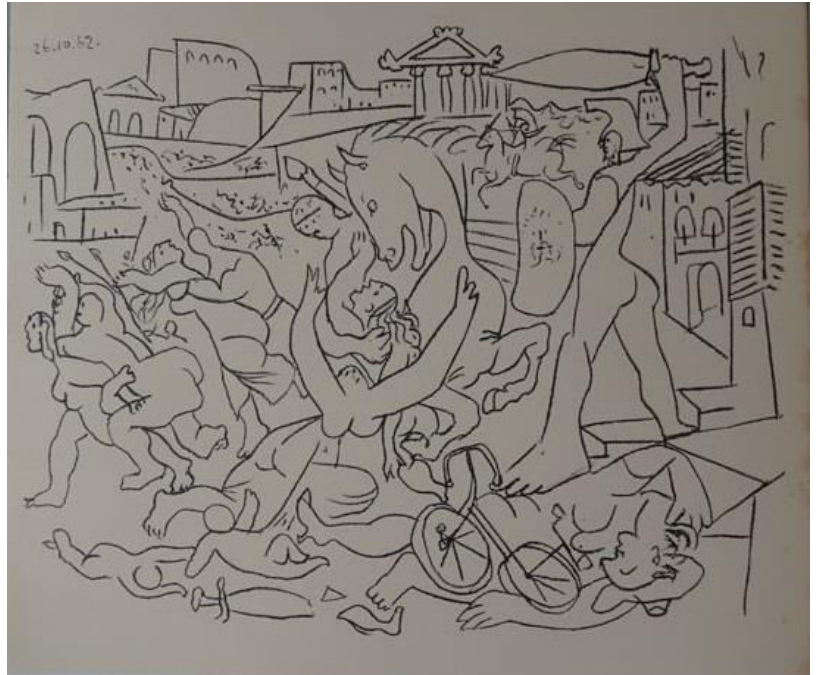
Printer: Imprimerie Moderne du Lion, Paris (Chromist Fernand Chenot)

Paper:

Sheet size: 22,8 x 27 cm

Print run: Unknown number of copies of the regular edition of the book *Le Peintre et son Modèle* in English and French

Catalogue raisonné: Orozco's Picasso Books No. 227, Cramer 130 Not in Reuße Not in



Mourlot

Comment:

Lithograph glued to page 43 of the book



No. : 493

**Title:** *Notre Dame de Vie 1 (page 8)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Éditions

Cercle d'Art, Paris

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

**Paper:**

**Sheet size:** 20 x 27 cm

**Print run:** Unknown number of copies of the regular edition of the book

*Notre Dame de Vie* in English and French

**Catalogue raisonné:**

Orozco's Picasso

Books No. 228, Cramer 134

Not in Reuße Not in

Mourlot



**Comment:** The book *Notre Dame de Vie* by Hélène Parmelin contains 12 lithographs after Picasso 20 x 26 cm in pages 8, 20, 25, 27, 33, 35, 37, 39, 41, 53, 54 & 55.

No. : 494

**Title:** *Notre Dame de Vie 2 (page 20)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Éditions Cercle d'Art, Paris

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

**Paper:**

**Sheet size:** 20 x 27 cm

**Print run:** Unknown number of copies of the regular edition of the book *Notre Dame de Vie* in English and French

**Catalogue raisonné:** Orozco's Picasso

Books No. 228, Cramer 134 Not in

Reuße Not in Mourlot



Miguel Orozco

Picasso Interpretation Lithographs

No. : 495

**Title:** *Notre Dame de Vie 3 (page 25)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Éditions Cercle d'Art, Paris

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

**Paper:**

**Sheet size:** 20 x 27 cm

**Print run:** Unknown number of copies of the regular edition of the book *Notre Dame de Vie* in English and French

**Catalogue raisonné:** Orozco's Picasso Books No. 228, Cramer 134 Not in Reuße Not in Murlot



No. : 496

**Title:** *Notre Dame de Vie 4 (page 27)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Éditions Cercle d'Art, Paris

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

**Paper:**

**Sheet size:** 20 x 27 cm

**Print run:** Unknown number of copies of the regular edition of the book *Notre Dame de Vie* in English and French

**Catalogue raisonné:** Orozco's Picasso Books No. 228, Cramer 134 Not in Reuße Not in Murlot



Miguel Orozco

Picasso Interpretation Lithographs

No. : 497

**Title:** *Notre Dame de Vie 5 (page 33)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Éditions Cercle d'Art, Paris

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

**Paper:**

**Sheet size:** 20 x 27 cm

**Print run:** Unknown number of copies of the regular edition of the book *Notre Dame de Vie* in English and French

**Catalogue raisonné:** Orozco's Picasso Books No. 228, Cramer 134 Not in Reuße Not in Mourlot



No. : 498

**Title:** *Notre Dame de Vie 6 (page 35)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Éditions Cercle d'Art, Paris

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

**Paper:**

**Sheet size:** 20 x 27 cm

**Print run:** Unknown number of copies of the regular edition of the book *Notre Dame de Vie* in English and French

**Catalogue raisonné:** Orozco's Picasso Books No. 228, Cramer 134 Not in Reuße Not in Mourlot



Miguel Orozco

Picasso Interpretation Lithographs

No. : 499

**Title:** *Notre Dame de Vie 7 (page 37)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Éditions

Cercle d'Art, Paris

**Printer:** Imprimerie

Moderne du Lion, Paris

(Chromist Fernand Chenot)

**Paper:**

**Sheet size:** 20 x 27 cm

**Print run:** Unknown

number of copies of the

regular edition of the book

*Notre Dame de Vie* in

English and French

**Catalogue raisonné:**

Orozco's Picasso

Books No. 228, Cramer 134

Not in Reuße Not in

Mourlot



No. : 500

**Title:** *Notre Dame de Vie 8 (page 39)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Éditions Cercle d'Art, Paris

**Printer:** Imprimerie Moderne du Lion,

Paris (Chromist Fernand Chenot)

**Paper:**

**Sheet size:** 20 x 27 cm

**Print run:** Unknown number of copies

of the regular edition of the book *Notre*

*Dame de Vie* in English and French

**Catalogue raisonné:** Orozco's Picasso

Books No. 228, Cramer 134 Not in Reuße

Not in Mourlot



No. : 501

**Title:** *Notre Dame de Vie 9*  
(page 41)

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Éditions Cercle d'Art, Paris

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

**Paper:**

**Sheet size:** 20 x 27 cm

**Print run:** Unknown number of copies of the regular edition of the book *Notre Dame de Vie* in English and French

**Catalogue raisonné:** Orozco's Picasso Books No. 228, Cramer 134 Not in Reuße Not in Mourlot



No. : 502

**Title:** *Notre Dame de Vie 10*  
(page 53)

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Éditions Cercle d'Art, Paris

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

**Paper:**

**Sheet size:** 20 x 27 cm

**Print run:** Unknown number of copies of the regular edition of the book *Notre Dame de Vie* in English and French

**Catalogue raisonné:** Orozco's Picasso Books No. 228, Cramer 134 Not in Reuße Not in Mourlot



**No. :** 503

**Title:** *Notre Dame de Vie 11 (page 54)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Éditions Cercle d'Art, Paris

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

**Paper:**

**Sheet size:** 20 x 27 cm

**Print run:** Unknown number of copies of the regular edition of the book *Notre Dame de Vie* in English and French

**Catalogue raisonné:** Orozco's Picasso Books No. 228, Cramer 134 Not in Reuße Not in Mourlot



**No. :** 504

**Title:** *Notre Dame de Vie 12 (page 55)*

**Medium:** Lithograph of interpretation

**Date:** 1966

**Publisher:** Éditions Cercle d'Art, Paris

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

**Paper:**

**Sheet size:** 20 x 27 cm

**Print run:** Unknown number of copies of the regular edition of the book *Notre Dame de Vie* in English and French

**Catalogue raisonné:** Orozco's Picasso Books No. 228, Cramer 134 Not in Reuße Not in Mourlot



**No. :** 505

**Title:** *Portrait of Shakespeare (vignette for the title page in green)*

**Medium:** Lithograph of interpretation (photolithograph)

**Date:** 1965

**Publisher:** Cercle d'Art, Paris

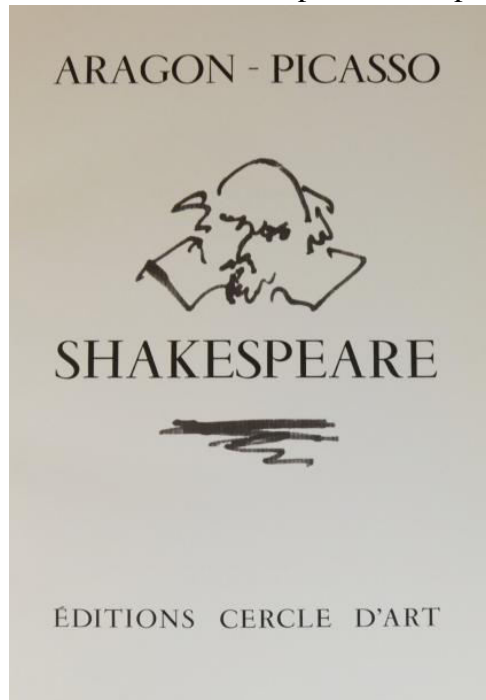
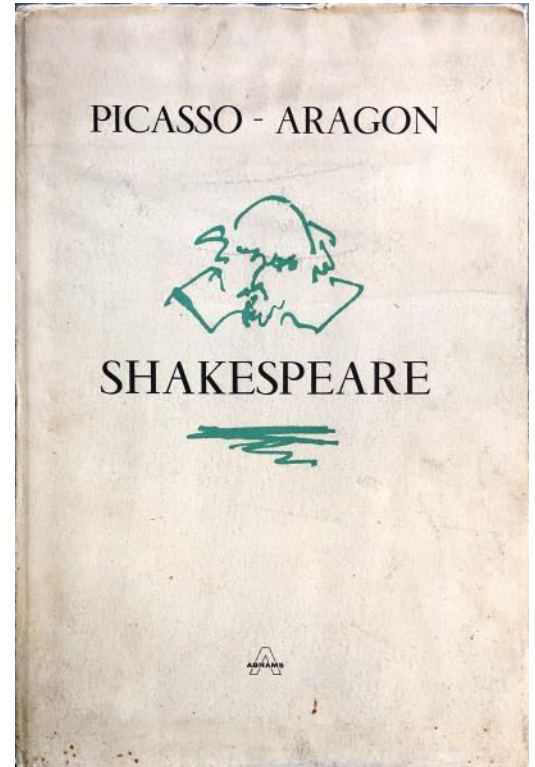
**Printer:** Imprimerie Moderne du Lion (Fernand Chenot)

**Sheet size:** 48,5 x 33,5 cm

**Print run:** 1000 copies of the book *Shakespeare* in English

**Catalogue raisonné:** Orozco's Picasso Books No. 229, Cramer 131 Not in Reuße Not in Mourlot

**Comment:** Picasso made on Sunday February 28, 1965 a small portrait of William Shakespeare to illustrate a book by his ex-friend Louis Aragon, edited as usual, by Cercle d'Art. Picasso had made the 17th and 18th of April 1964, 9 days before the fifth centenary of the birth of the great bard, a series of eleven portraits of the poet with pencil and ink on paper. Perhaps inspired by them, Aragon wrote an account of a dream he had that took place in Shakespeare's Denmark. Aragon may also appropriate an initiative that was not his, since on December 29, 1964, Kahnweiler had transmitted by letter to Picasso a request from Hélène Weigel, the widow of Bertolt Brecht who was still directing the Berliner Ensemble in Communist East Germany, to make a portrait of Shakespeare, probably to illustrate a book edited by the actress with texts of the German playwright on the great bard<sup>32</sup>. The book reproduces in photolithography all the 12 drawings.



**No. :** 506

**Title:** *Portrait of Shakespeare (vignette for the title page in black)*

**Medium:** Lithograph of interpretation (photolithograph)

**Date:** 1965

**Publisher:** Cercle d'Art, Paris

**Printer:** Imprimerie Moderne du Lion (Fernand Chenot)

**Sheet size:** 48,5 x 33,5 cm

**Print run:** 2000 copies of the book *Shakespeare* in French

**Catalogue raisonné:** Orozco's Picasso Books No. 229, Cramer 131 Not in Reuße Not in Mourlot

<sup>32</sup> Letter from Daniel-Henry Kahnweiler to Picasso dated 29.12.1964. Galerie Louise Leiris Archives. Cited in Assouline 1988, p. 436

Miguel Orozco

Picasso Interpretation Lithographs

No. : 507

**Title:** *Portrait of Shakespeare I*

**Medium:** Lithograph of interpretation (photolithograp)

**Date:** 1965

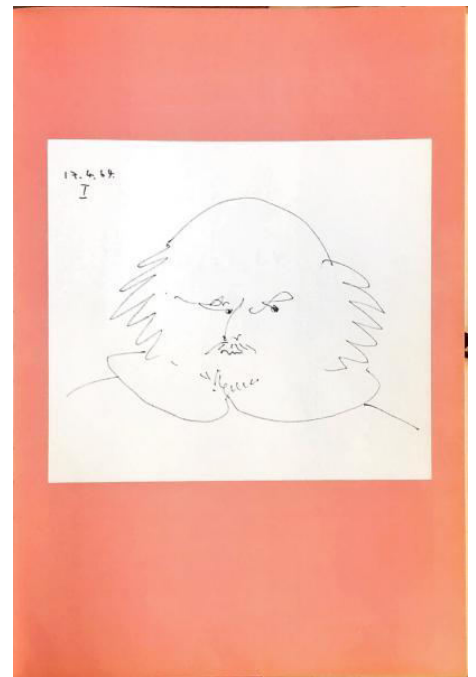
**Publisher:** Cercle d'Art, Paris

**Printer:** Imprimerie Moderne du Lion (Fernand Chenot)

**Sheet size:** 48,5 x 33,5 cm

**Print run:** 2000 copies of the book *Shakespeare*, half of them ion French and half in English

**Catalogue raisonné:** Orozco's Picasso Books No. 229, Cramer 131 Not in Reuße Not in Mourlot



No. : 508

**Title:** *Portrait of Shakespeare II*

**Medium:** Lithograph of interpretation (photolithograp)

**Date:** 1965

**Publisher:** Cercle d'Art, Paris

**Printer:** Imprimerie Moderne du Lion (Fernand Chenot)

**Sheet size:** 48,5 x 33,5 cm

**Print run:** 2000 copies of the book *Shakespeare*, half of them ion French and half in English

**Catalogue raisonné:** Orozco's Picasso Books No. 229, Cramer 131 Not in Reuße Not in Mourlot



No. : 509

**Title:** *Portrait of Shakespeare III*

**Medium:** Lithograph of interpretation (photolithograp)

**Date:**



1965

**Publisher:** Cercle d'Art, Paris

**Printer:** Imprimerie Moderne du Lion (Fernand Chenot)

**Sheet size:** 48,5 x 33,5 cm

**Print run:** 2000 copies of the book *Shakespeare*, half of them ion French and half in English

**Catalogue raisonné:** Orozco's Picasso Books No. 229, Cramer 131 Not in Reuße Not in Mourlot

Miguel Orozco

Picasso Interpretation Lithographs

No. : 510

**Title:** *Portrait of Shakespeare IV*

**Medium:** Lithograph of interpretation  
(photolithograp)

**Date:** 1965

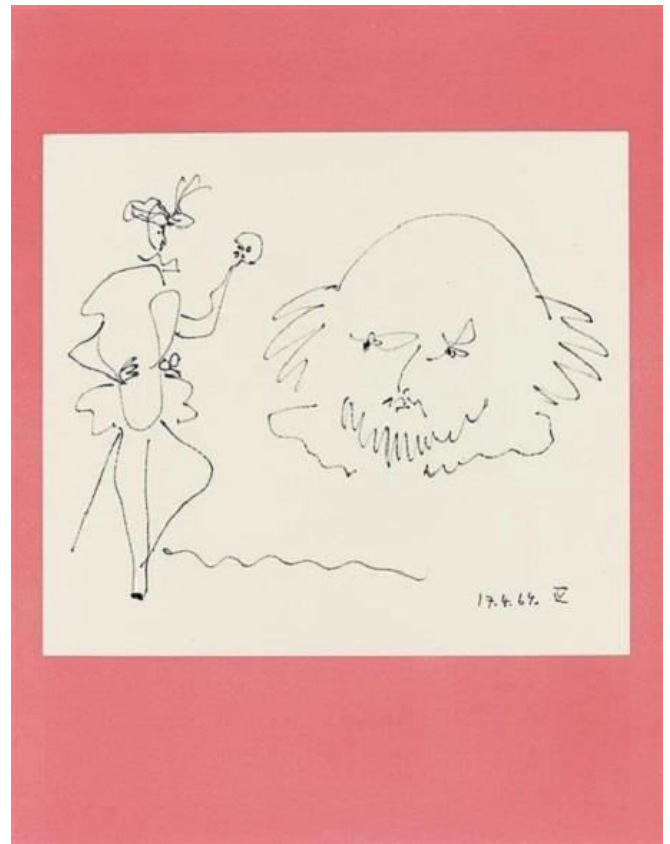
**Publisher:** Cercle d'Art, Paris

**Printer:** Imprimerie Moderne du Lion (Fernand  
Chenot)

**Sheet size:** 48,5 x 33,5 cm

**Print run:** 2000 copies of the book *Shakespeare*,  
half of them ion French and half in English

**Catalogue raisonné:** Orozco's Picasso Books No.  
229, Cramer 131 Not in Reuße Not in Mourlot



No. : 511

**Title:** *Portrait of Shakespeare V*

**Medium:** Lithograph of interpretation  
(photolithograp)

**Date:** 1965

**Publisher:** Cercle d'Art, Paris

**Printer:** Imprimerie Moderne du Lion  
(Fernand Chenot)

**Sheet size:** 48,5 x 33,5 cm

**Print run:** 2000 copies of the book  
*Shakespeare*, half of them ion French and half in  
English

**Catalogue raisonné:** Orozco's Picasso Books No.  
229, Cramer 131 Not in Reuße Not in Mourlot



Miguel Orozco

No. : 512

**Title:** *Portrait of Shakespeare VI*

**Medium:** Lithograph of interpretation (photolithograp)

**Date:** 1965

**Publisher:** Cercle d'Art, Paris

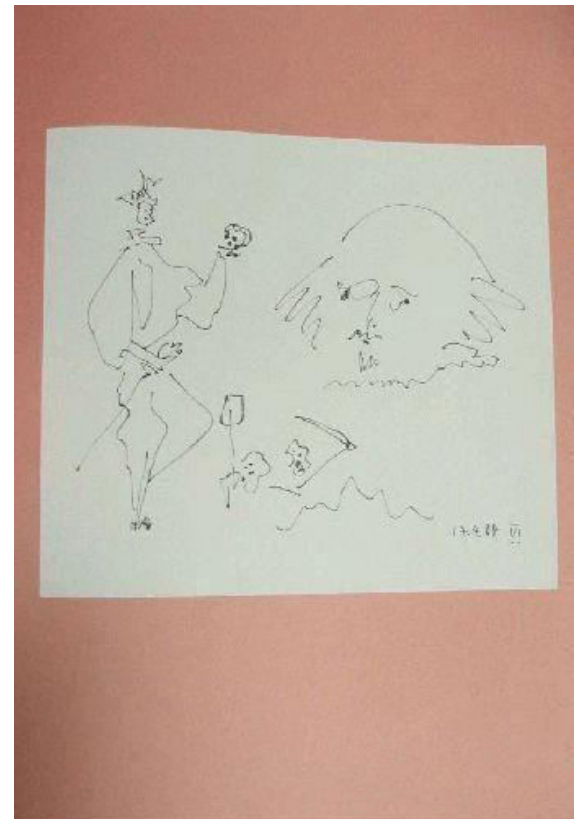
**Printer:** Imprimerie Moderne du Lion (Fernand Chenot)

**Sheet size:** 48,5 x 33,5 cm

**Print run:** 2000 copies of the book *Shakespeare*, half of them ion French and half in English

**Catalogue raisonné:** Orozco's Picasso Books No. 229, Cramer 131 Not in Reuße Not in Mourlot

Picasso Interpretation Lithographs



No. :  
513

**Title:** *Portrait of Shakespeare VII*

**Medium:** Lithograph of interpretation (photolithograp)

**Date:** 1965

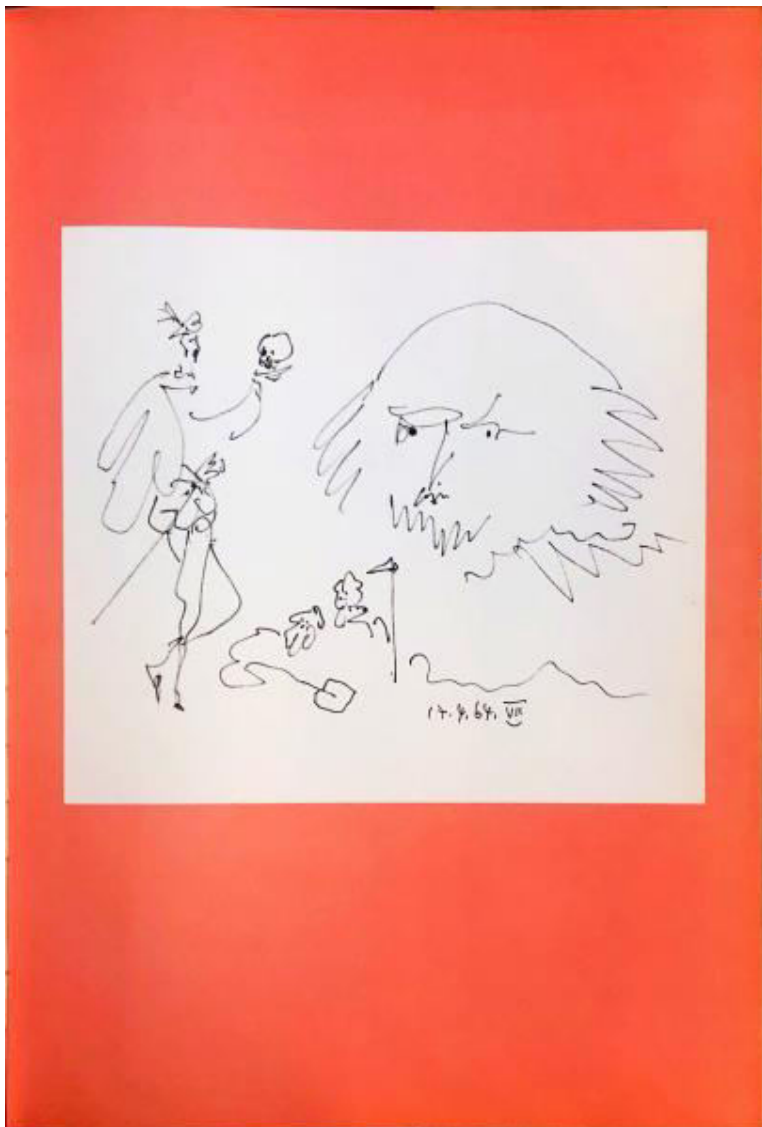
**Publisher:** Cercle d'Art, Paris

**Printer:** Imprimerie Moderne du Lion (Fernand Chenot)

**Sheet size:** 48,5 x 33,5 cm

**Print run:** 2000 copies of the book *Shakespeare*, half of them ion French and half in English

**Catalogue raisonné:** Orozco's Picasso Books No. 229, Cramer 131 Not in Reuße Not in Mourlot



Miguel Orozco

Picasso Interpretation Lithographs

No. : 514

**Title:** *Portrait of Shakespeare VIII*

**Medium:** Lithograph of interpretation (photolithograp)

**Date:** 1965

**Publisher:** Cercle d'Art, Paris

**Printer:** Imprimerie Moderne du Lion (Fernand Chenot)

**Sheet size:** 48,5 x 33,5 cm

**Print run:** 2000 copies of the book *Shakespeare*, half of them ion French and half in English

**Catalogue raisonné:** Orozco's Picasso Books No. 229, Cramer 131 Not in Reuße Not in Mourlot



No. 515

**Title:** *Portrait of Shakespeare IX*

**Medium:** Lithograph of interpretation (photolithograp)

**Date:** 1965

**Publisher:** Cercle d'Art, Paris

**Printer:** Imprimerie Moderne du Lion (Fernand Chenot)

**Sheet size:** 48,5 x 33,5 cm

**Print run:** 2000 copies of the book *Shakespeare*, half of them ion French and half in English

**Catalogue raisonné:** Orozco's Picasso Books No. 229, Cramer 131 Not in Reuße Not in Mourlot



Miguel Orozco

Picasso Interpretation Lithographs

No. : 516

**Title:** *Portrait of Shakespeare X*

**Medium:** Lithograph of interpretation  
(photolithograp)

**Date:** 1965

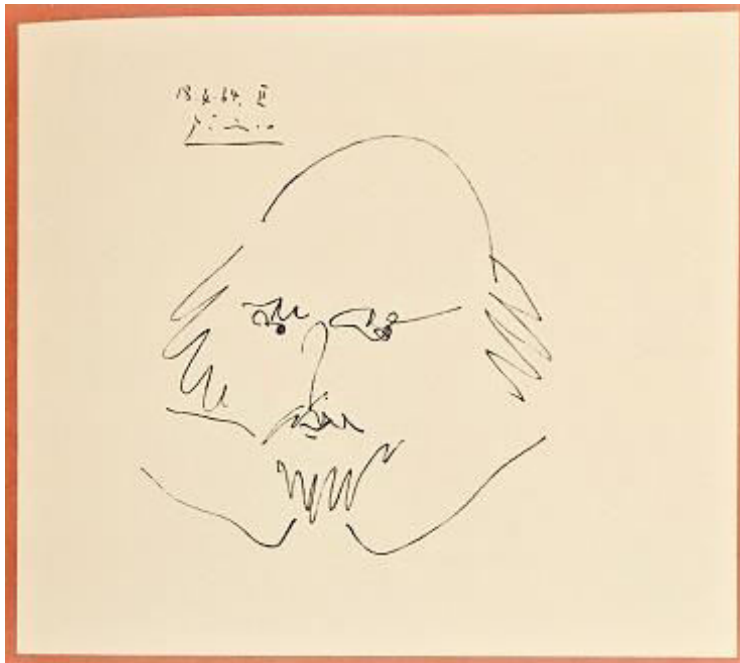
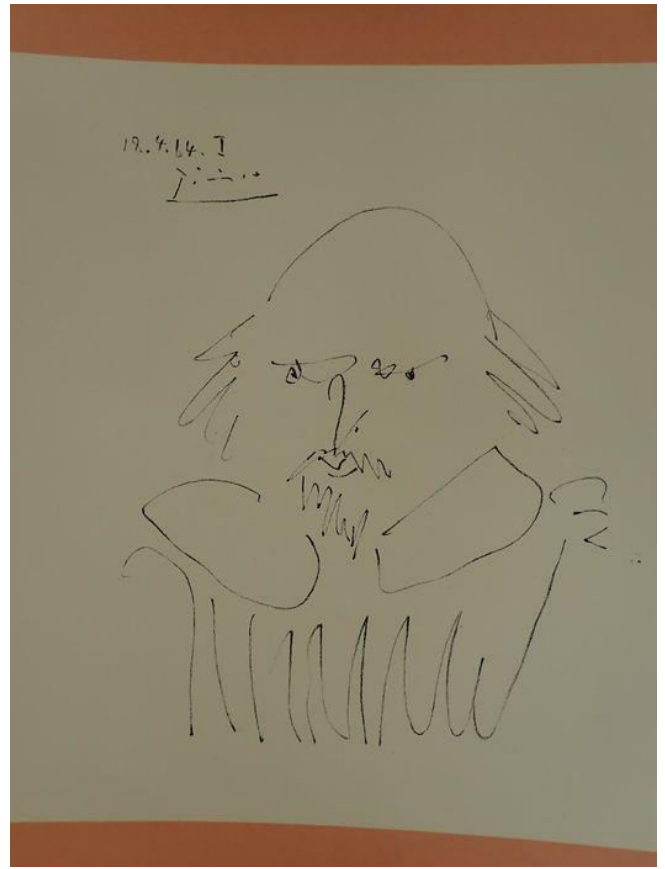
**Publisher:** Cercle d'Art, Paris

**Printer:** Imprimerie Moderne du Lion (Fernand  
Chenot)

**Sheet size:** 48,5 x 33,5 cm

**Print run:** 2000 copies of the book *Shakespeare*, half  
of them ion French and half in English

**Catalogue raisonné:** Orozco's Picasso Books No. 229,  
Cramer 131 Not in Reuße Not in Murlot



No. : 517

**Title:** *Portrait of Shakespeare XI*

**Medium:** Lithograph of interpretation  
(photolithograp)

**Date:** 1965

**Publisher:** Cercle d'Art, Paris

**Printer:** Imprimerie Moderne du Lion  
(Fernand Chenot)

**Sheet size:** 48,5 x 33,5 cm

**Print run:** 2000 copies of the book  
*Shakespeare*, half of them ion French and half in  
English

**Catalogue raisonné:** Orozco's Picasso Books No.  
229, Cramer 131 Not in Reuße Not in Murlot

Miguel Orozco

Picasso Interpretation Lithographs

No. : 518

**Title:** *Portrait of Shakespeare XII*

**Medium:** Lithograph of interpretation  
(photolithograp)

**Date:** 1965

**Publisher:** Cercle d'Art, Paris

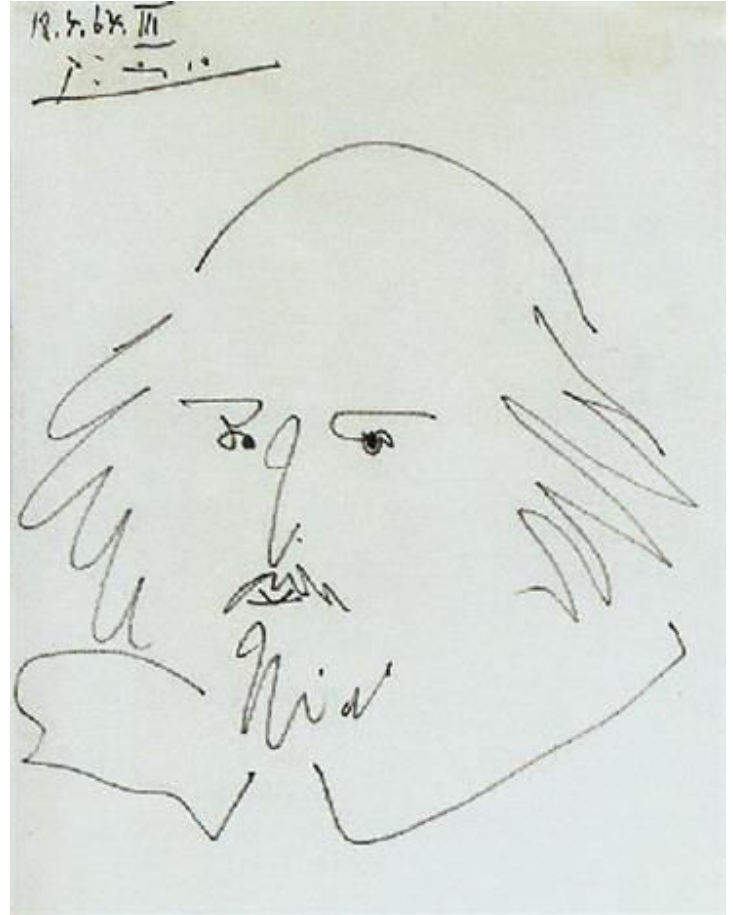
**Printer:** Imprimerie Moderne du Lion  
(Fernand Chenot)

**Sheet size:** 48,5 x 33,5 cm

**Print run:** 2000 copies of the book

*Shakespeare*, half of them in French and half in  
English

**Catalogue raisonné:** Orozco's Picasso Books No.  
229, Cramer 131 Not in Reuße Not in Mourlot



No. : 519

**Title:** *Garçonnet III (Les Peintres mes amis)*

**Medium:** Lithograph of interpretation

**Date:** 1965

**Publisher:** Éditions d'Art Les  
Heures Claires, Paris

**Printer:** P.-J. Ballon

**Paper:** Grand Vélin  
d'Arches

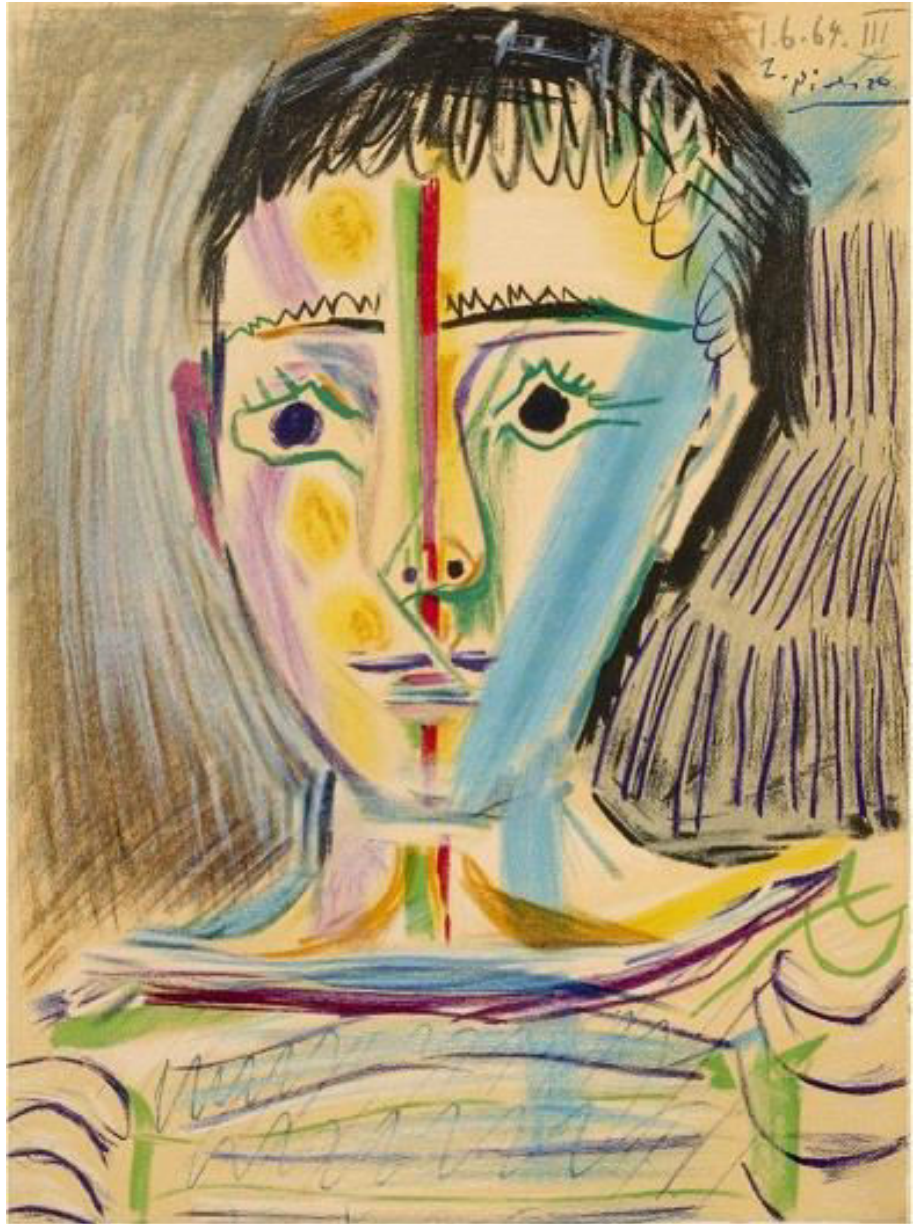
**Plate size:** 38 x 28 cm

**Sheet size:** 38 x 28 cm

**Print run:** 250 copies on  
Grand Vélin d'Arches in the book  
*Les Peintres mes amis* by André  
Warnod and Pierre Brisson and  
some hors commerce for  
collaborators with a decomposition  
(33 plates for the Picasso  
lithograph)

**Catalogue raisonné:** Orozco's  
Picasso Books No. 231. Not in  
Cramer Not in Reuße Not in  
Mourlot Zervos XXIV-209

**Comment:** The book *Les  
Peintres mes amis* contains also  
18 other plates after Derain and  
Van Dongen (printed by Lucien  
Détruit), Dufy, Matisse, Chagall,  
Dunoyer de Segonzac, Cavallès,  
Terechkovitch & Carzou, Buffet  
(P.-J. Ballon), Miro (Atelier Arte),  
Villon, Zadkine (Manuel Robbe),  
Braque (Crommelynck),  
Vlaminck, Rouault, Pascin, Utrillo.



Miguel Orozco

Picasso Interpretation Lithographs

No. : 520

**Title:** *Femme se coiffant (San Lazzaro et ses amis)*

**Medium:** Lithograph of interpretation

**Date:** 1975

**Publisher:** Éditions du XXe siècle, Paris

**Printer:** Mourlot Frères

**Paper:** Vélín d'Arches

**Plate size:** 31,5 x 24,5 cm

**Sheet size:** 35,5 x 26,5 cm

**Print run:** 575 numbered copies of the portfolio *San Lazzaro et Ses Amis*, additional 55 copies for artists, authors and collaborators.

**Catalogue raisonné:** Orozco's Picasso Books No. 263. Not in Cramer Not in Reuße Not in Mourlot

**Comment:** According to the publisher, this is the second printing (deuxième tirage) of this striking Picasso composition, for the portfolio "San Lazzaro et ses amis", published in Paris. But it forgot that the "first printing" published by XXe Siecle in 1956 was actually a collotype with pochoir. The portfolio is an homage to Gualtieri di San Lazzaro, founder of the deluxe art revue XXe Siecle (Chroniques du Jour), and an instrumental figure in the Paris art world,

as a publisher, critic and friend to many of the 20th Century's great printmakers. It includes nine original full-page lithographs created for this publication and six additional reprinted lithographs.



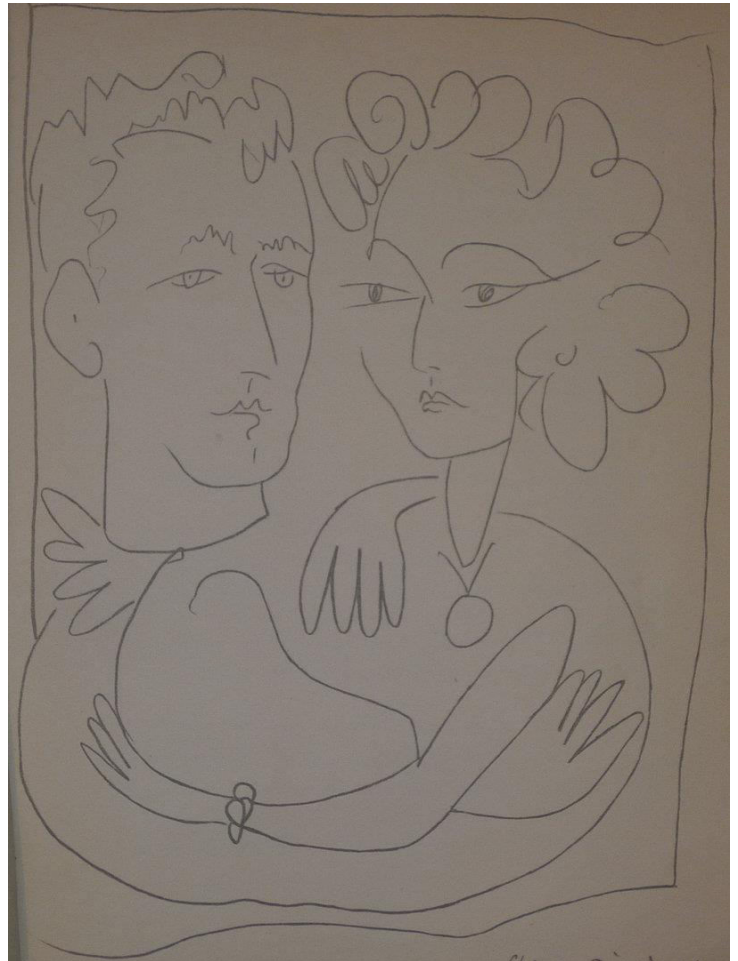
All but one are printed in colors. The artists are Bill, Braque, Calder, Chagall, Ernst, Fontana, Hartung, Magnelli, Magritte, Miro, Moore, Picasso, Poliakoff, Sutherland, and Wou-Ki. The publication consists of unbound signatures and a wrapper laid in a cloth bound folding clam-shell box. 75 copies of the portfolio include a suite of 8 original lithographs signed and numbered by Alexander Calder, Zao Wou-ki, Graham Sutherland, Joan Miró, Henry Moore, Max Ernst, Hans Hartung and Max Bill.



**No. :** 521  
**Title:** *Elegie des Lieux Communs*  
**Medium:** Lithograph of interpretation  
**Date:** 1952  
**Publisher:** Rougerie, Paris. Collection Poésie et Critique  
**Printer:** Most likely Mourlot  
**Paper:** heavy Vélín Afnor, light Vélín Afnor, deckle-edged Lacombe, BFK Rives  
**Sheet size:** 31x24 cm  
**Print run:** 850 numbered copies of the book  
*Elegie des Lieux Communs* : 1-250 on heavy Vélín Afnor; 251-850 on light Vélín Afnor; 10 hors commerce copies numbered A-J on deckle-edged Lacombe; 5 hors commerce on BFK Rives.  
**Catalogue raisonné:** Orozco's Picasso Books No. 136, Not in Cramer. Horodisch C28  
**Comment:** Portrayed are Picasso's friend and author of the book, Claude Roy and his lover Claire



Vervin.  
 To live a great love helps to ward off gloom, Claude



Roy joins this dream, to reconcile the ideal and the real, when one dull day of December 1940 he meets Claire Vervin (with him and Picasso in the photo) in the Vichy zone. Honeymoon with the woman he loves and whom he learns is Jewish at the time of the promulgation of the anti-Jewish laws. "The irruption of political tragedy in the enclosure of the alcove" (P 36). His communist trajectory sways between the defense of the Soviet experience against the cynicism of Western liberalism and the sectarianism of the Communist Party, the purges, the rigged trials, all these snakes to swallow and defend despite everything, believe against all odds. "I did not want accept the obvious: it seemed to me that it would be to join the enemy," he wrote in conclusion. (p 135) But between the disappointed, those who go away slowly but surely and the excluded, there will not remain many of his friends.

**No. :** 522

**Title:** *Mystification: ou histoire des portraits 1*

**Medium:** Lithograph of interpretation

**Date:** 1954

**Publisher:** Les Éditeurs Français Reunis, Paris

**Printer:** Mourlot, Paris

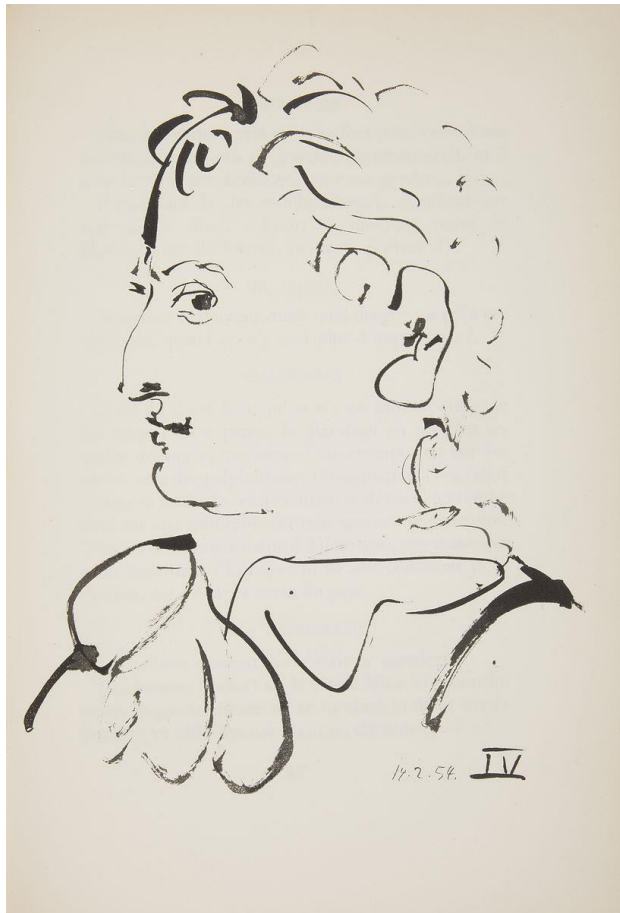
**Paper:** Japan, Vélin d'Arches, Vélin pur fil Lafuma

**Sheet size:** 27 x 19 cm

**Print run:** 530 copies of the book of the same title by Denis Diderot (Pantophile Diderot), Pierre Daix and Yves Benot: 5 on Japan A-E; 95 on Vélin d'Arches I-XCV; 430 on Vélin pur fil Lafuma including 30 hors commerce numbered 401-430). Many were signed in the justification page by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 146. Not in Cramer, Horodisch B19

**Comment :** First edition of this tale by Denis Diderot, whose writing dates back to the years 1768-1769. It is illustrated in the first edition of four portraits of Diderot made especially for the book by Pablo Picasso, reproduced in lithography in the studio of Mourlot Frères, Paris. Lithographed in full-page black.



**No. :** 523

**Title:** *Mystification: ou histoire des portraits 2*

**Medium:** Lithograph of interpretation

**Date:** 1954

**Publisher:** Les Éditeurs Français Reunis, Paris

**Printer:** Mourlot, Paris

**Paper:** Japan, Vélin d'Arches, Vélin pur fil Lafuma

**Sheet size:** 27 x 19 cm

**Print run:** 530 copies of the book of the same title by Denis Diderot (Pantophile Diderot), Pierre Daix and Yves Benot: 5 on Japan A-E; 95 on Vélin d'Arches I-XCV; 430 on Vélin pur fil Lafuma including 30 hors commerce numbered 401-430).

Many were signed in the justification page by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 146. Not in Cramer, Horodisch B19

No. : 524

**Title:** *Mystification: ou histoire des portraits 3*

**Medium:** Lithograph of interpretation

**Date:** 1954

**Publisher:** Les Éditeurs Français Reunis, Paris

**Printer:** Mourlot, Paris

**Paper:** Japan, Vélin

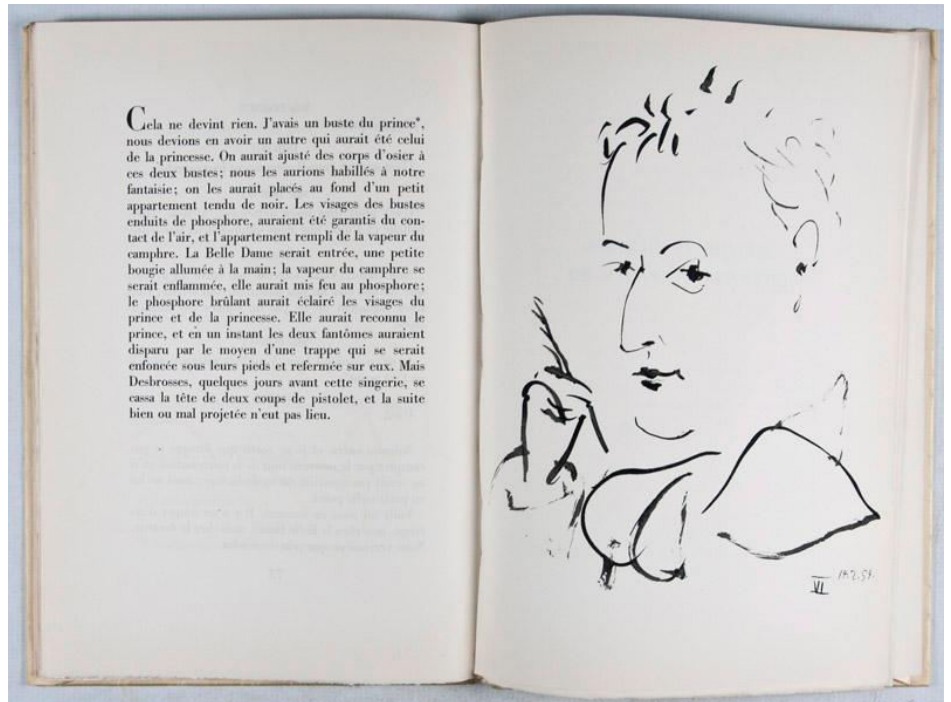
d'Arches, Vélin pur fil Lafuma

**Sheet size:** 27 x 19 cm

**Print run:** 530 copies of the book of the same title by Denis Diderot (Pantophile Diderot), Pierre Daix and Yves Benot: 5 on Japan A-E; 95 on Vélin d'Arches I-XCV; 430 on Vélin pur fil Lafuma including 30 hors commerce numbered 401-430).

Many were signed in the justification page by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 146. Not in Cramer, Horodisch B19



No. : 525

**Title:** *Mystification: ou histoire des portraits 4*

**Medium:** Lithograph of interpretation

**Date:** 1954

**Publisher:** Les Éditeurs Français Reunis, Paris

**Printer:** Mourlot, Paris

**Paper:** Japan, Vélin d'Arches, Vélin pur fil Lafuma

**Sheet size:** 27 x 19 cm

**Print run:** 530 copies of the book of the same title by Denis Diderot (Pantophile Diderot), Pierre Daix and Yves Benot: 5 on Japan A-E; 95 on Vélin d'Arches I-XCV; 430 on Vélin pur fil Lafuma including 30 hors commerce numbered 401-430). Many were signed in the justification page by Picasso

**Catalogue raisonné:** Orozco's Picasso Books No. 146. Not in Cramer, Horodisch B19



**No. :** 526

**Title:** *Portrait De Leon Bakst*

**Medium:** Lithograph of interpretation

**Date:** 1922

**Publisher:** M. de Brunoff, Paris

**Paper:** Van Gelder laid

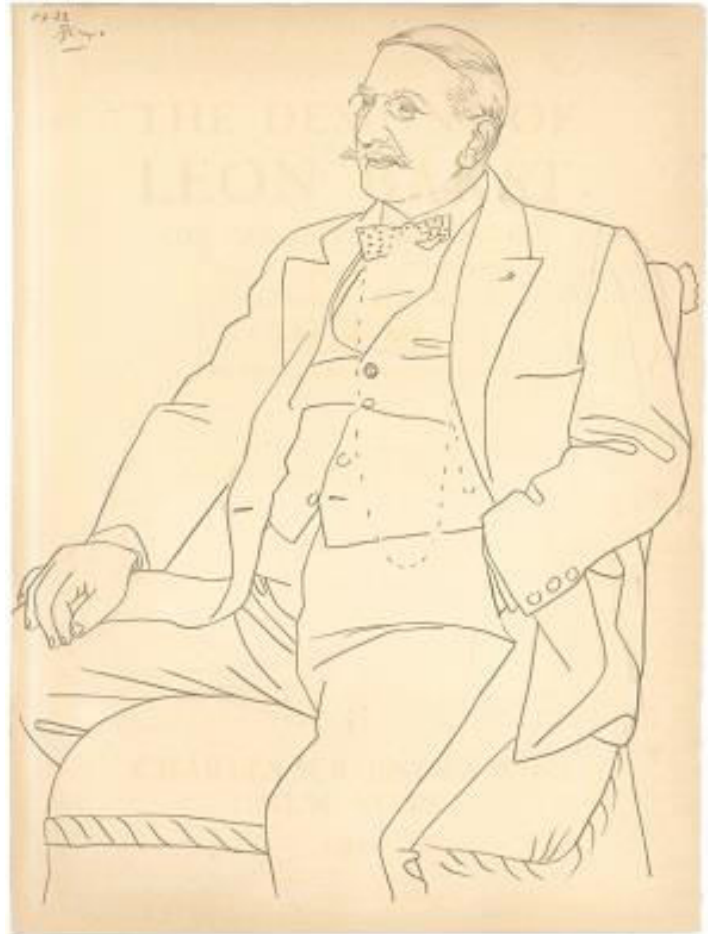
**Size:** 39 x 29 cm

**Print run:** 500 copies (English edition published in 1923 by Benn Bros., in an edition of 1,000)

**Catalogue raisonné:** Orozco's Picasso Books No. 27

**Comment:** Lithographic frontispiece portrait of Bakst after a drawing by Picasso made for the book *L'Oeuvre De Leon Bakst Pour La Belle Au Bois Dormant*, (1922) 37,5 x 28 cm on Van Gelder laid paper. The book contains also 54 separately printed individually mounted colour lithographs, including a portrait of Bakst by Modigliani. Book housed in decorative green paper covered slipcase, with gold lettering and decoration on spine and along joints. Raised bands. Limitation page signed by both Léon Bakst and Editor Maurice de Brunhoff. In 1921, the opportunity arose for Sergei Diaghilev, the renown Russian ballet impresario and founder of the Ballets Russes, to present Tchaikovski's "La Belle au Bois Dormant" at the Alhambra

Theatre, in London using the notes that the Ballet Master Nicholas Sergeyev had kept from pre-Revolutionary Russia. It was to be a production of great magnificence designed by Léon Bakst, and the first time the typically Russian, full-length ballet (in five scenes) would be performed in England. Petipa's choreography, preserved through the use of Stepanov notation, was restaged by Nicolas Sergueev, stage manager for the Maryinski Theatre. Bronislava Nijinska, younger sister to Nijinski and also a dancer and choreographer, adjusted several enchaînements and supervised the whole show. Olga Spessivtseva was Aurora, Pierre Vladimirov, the Prince, and Lydia Lopokova alternated with Bronislava Nijinska in the role of the Lilac Fairy. Stanislav Idzikowski proved to be a brilliant Blue Bird. Carlotta Brianza, who had created the title role of Sleeping Beauty in 1890 in Saint Petersburg, played Carabosse this time. The superb scenery and costumes were designed by Léon Bakst. His ingenious designs, in conjunction with Diaghilev's radical and provocative choreography, helped revitalize ballet and lay the framework for modern interpretive dance.



**No. :** 527

**Title:** *Théâtre de Monte-Carlo Ballets de Serge de Diaghilew 1*

**Medium:** Lithograph of interpretation

**Date:** 1923

**Publisher:** Brunoff / Théâtre de Monte-Carlo

**Paper:**

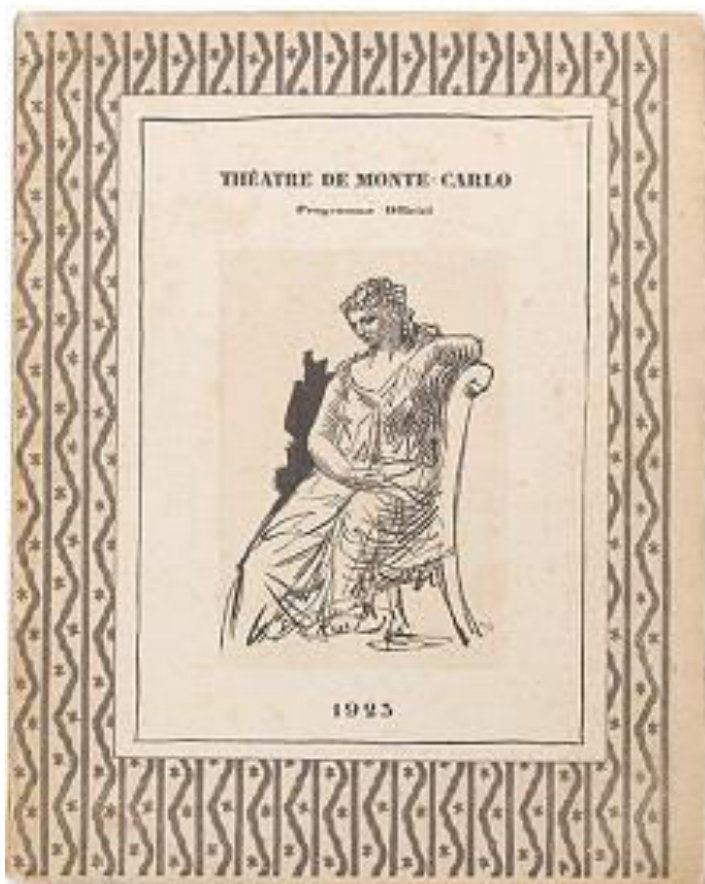
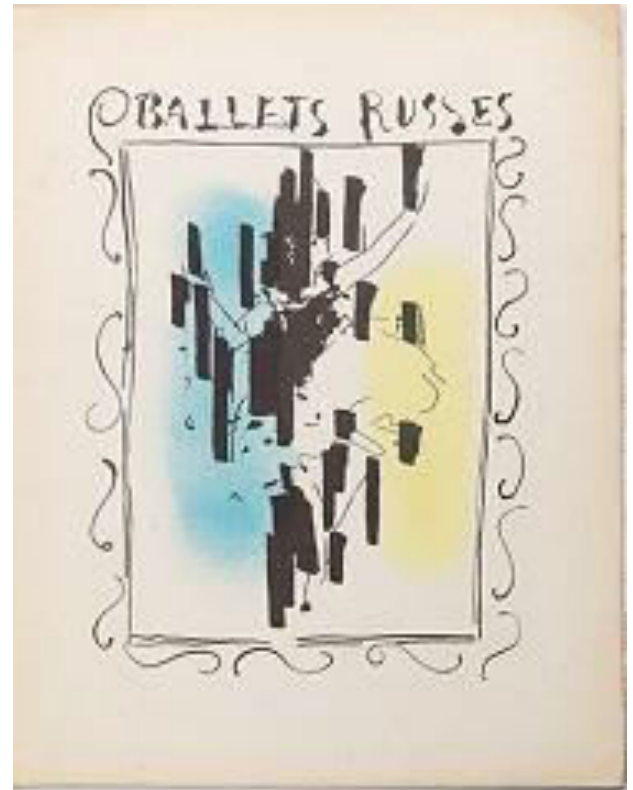
**Size:** 31,8 x 25,1 cm (272 x 215 mm?)

**Print run:** Unknown

**Catalogue raisonné:** Not in Cramer Orozco's Picasso Books No. 231

**Comment:** Théâtre de Monte-Carlo, programme officiel, 1923. Paris, 1923, coloured and plain illustrations by Picasso (6 lithographs: 5 drawings and 1 composition in color ) and original wrappers by Picasso

Theatre de Monte-Carlo...Saison de Ballets Classiques...de Serge de Diaghilew. Cover design and six illustrations by Picasso; 15 b/w photographs. Original stiff pictorial wrappers; glassine dust jacket. Very good. Official program for the season which ran from 25 November to 31 December 1923. The sets and costumes for this season were designed by Picasso, A. Derain, Benois, and Leon Bakst.



**No. :** 528

**Title:** *Théâtre de Monte-Carlo Ballets de Serge de Diaghilew 2*

**Medium:** Lithograph of interpretation

**Date:** 1923

**Publisher:** Brunoff / Théâtre de Monte-Carlo

**Paper:**

**Size:** 31,8 x 25,1 cm (272 x 215 mm?)

**Print run:** Unknown

**Catalogue raisonné:** Not in Cramer Orozco's Picasso Books No. 231

**Comment:** Théâtre de Monte-Carlo, programme officiel, 1923. Paris, 1923, coloured and plain illustrations by Picasso (6 lithographs: 5 drawings and 1 composition in color ) and original wrappers by Picasso

**No. :** 529

**Title:** *Théâtre de Monte-Carlo Ballets de Serge de Diaghilew 3*

**Medium:** Lithograph of interpretation

**Date:** 1923

**Publisher:** Brunoff / Théâtre de Monte-Carlo

**Paper:**

**Size:** 31,8 x 25,1 cm (272 x 215 mm?)

**Print run:** Unknown

**Catalogue raisonné:** Not in Cramer Orozco's Picasso Books No. 231

**Comment:** Théâtre de Monte-Carlo, programme officiel, 1923. Paris, 1923, coloured and plain illustrations by Picasso (6 lithographs: 5 drawings and 1 composition in color ) and original wrappers by Picasso



**No. :** 530

**Title:** *Théâtre de Monte-Carlo Ballets de Serge de Diaghilew 4*

**Medium:** Lithograph of interpretation

**Date:** 1923



**Publisher:** Brunoff / Théâtre de Monte-Carlo

**Paper:**

**Size:** 31,8 x 25,1 cm (272 x 215 mm?)

**Print run:** Unknown

**Catalogue raisonné:** Not in Cramer Orozco's Picasso Books No. 231

**Comment:** Théâtre de Monte-Carlo, programme officiel, 1923. Paris, 1923, coloured and plain illustrations by Picasso (6 lithographs: 5 drawings and 1 composition in color ) and original wrappers by Picasso

Miguel Orozco

Picasso Interpretation Lithographs

**No. :** 531

**Title:** *Théâtre de Monte-Carlo Ballets de Serge de Diaghilew 5*

**Medium:** Lithograph of interpretation

**Date:** 1923

**Publisher:** Brunoff / Théâtre de Monte-Carlo

**Paper:**

**Size:** 31,8 x 25,1 cm (272 x 215 mm?)

**Print run:** Unknown

**Catalogue raisonné:** Not in Cramer Orozco's Picasso Books No. 231

**Comment:** Théâtre de Monte-Carlo, programme officiel, 1923. Paris, 1923, coloured and plain illustrations by Picasso (6 lithographs: 5 drawings and 1 composition in color ) and original wrappers by Picasso



**No. :** 532

**Title:** *Théâtre de Monte-Carlo Ballets de Serge de Diaghilew 6*

**Medium:** Lithograph of interpretation

**Date:** 1923

**Publisher:** Brunoff / Théâtre de Monte-Carlo

**Paper:**

**Size:** 31,8 x 25,1 cm (272 x 215 mm?)

**Print run:** Unknown

**Catalogue raisonné:** Not in Cramer Orozco's Picasso Books No. 231

**Comment:** Théâtre de Monte-Carlo, programme officiel, 1923. Paris, 1923, coloured and plain illustrations by Picasso (6 lithographs: 5 drawings and 1 composition in color ) and original wrappers by Picasso

Miguel Orozco

Picasso Interpretation Lithographs

No. : 533

**Title:** *Serge Lifar à la barre*

**Medium:** Lithograph of interpretation based on a Picasso drawing dated 1925

**Date:** 1934

**Publisher:** Bernard Grasset, Paris

**Printer of Illustrations :** Ateliers Helpé, Paris

**Paper:** Vélín d'Arches

**Size:** 28,5 x 23 cm

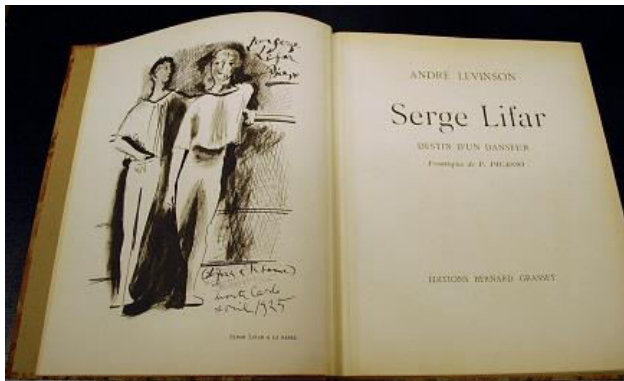
**Print run:** 1930 copies : 1,650 on Vélín Saint-Vincent-de-Blanzat des Papeteries Navarre; 200 for the press on Vélín Saint-Vincent-de-Blanzat des Papeteries Navarre; 80 de luxe copies on deckle-edged Vélín d'Arches.

**Catalogue raisonné:** Orozco's Picasso Books No. 60, Horodisch : D10

**Comment:** Lithograph used as frontispiece of the book *Serge Lifar. Destin d'un danseur*. 4to, 64pp, 60 photos in collotype of dancers (by Man Ray, Sasha, Harrington, Lipnitzki, Manuel Frères, Studio Iris, Studio Granère, Piaze, Barba, Numa Blanc fils, Dimitriev, Riess, Maurice Beck's Studio, Vladimir Dmitriev) and index (vi). André Levinson's early account of the life and career of the great



Ukrainian-born French ballet dancer, Serge Lifar. Lifar was a principal dancer for the Ballets Russes and held the post of ballet master at the Paris Opera from 1930 to 1944 and 1947 to 1958. Accompanying the text are 60 striking photographic plates that reproduce original photographs taken of Lifar in his various ballet roles from 1924 to 1932. Several of the photographs are by Man Ray and Lipnitzki. with 59 plates on collotype with photos of Lifar's career



**No. :** 534

**Title:** *Céramiques de Picasso*

**Medium:** Lithograph of interpretation

**Date:** 1948

**Publisher:** Albert Skira, Geneva

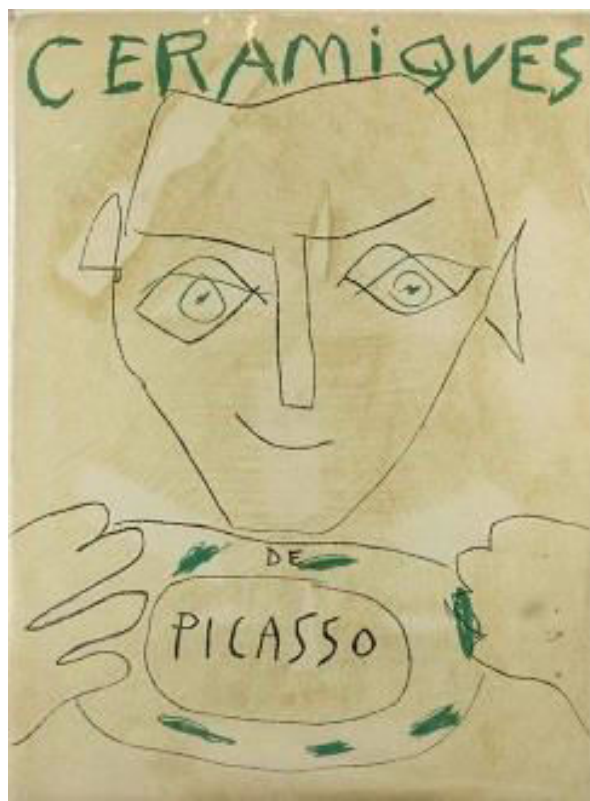
**Printer:** Roto-Sadag, Geneva

**Size:** 39 x 29 cm

**Print run:** Unknown

**Catalogue raisonné:** Orozco's Picasso Books No. 105

**Comment:** Lithographic cover by Picasso, who also designed the layout of the book of the same title. The portfolio contains a text by Suzanne and Georges Ramie, a photo portrait of Picasso and 18 color plates mounted on heavy paper. "The cover, as well as the page motifs, were specially designed for this album by the artist."



No. : 535

**Title:** *Centaure dansant***Medium:** Lithograph of interpretation**Date:** 1948**Publisher:**Theatre des  
Champs-Élysées,  
Paris**Printer:**Mourlot  
most likely**Sheet size:** 33 x  
100 cm**Print run:**

Unknown

**Catalogue****raisonné:** Orozco's Picasso Books No. 106. See also *Centaure dansant, fond noir* Orozco's Picasso Lithographs No. 410, Original lithograph (wash drawing, scraper on lithographic paper, transferred to stone) Reuße 384 Mourlot 121 Bloch 573**Comment:** Used as cover of the illustrated theatre programme of the Ballets des Champs-Élysées published as a book *Ballets des Champs Élysées*, with texts by Jean-Paul Sartre and J.L. Barrault. The original ink drawing on paper *Jeux de Centaures*, 1948 (59,7 x 75,6 cm) that was used for this lithograph was displayed at a U.S. gallery in 1997-1998. See description and small photo:Gagosian is pleased to present an exhibition of eleven drawings by Pablo Picasso entitled *Jeux de Centaures*. This series, depicting dancing centaurs and pipe-playing fauns, was created to provide the cover design for the 1948 season of the Ballet des Champs-Élysées in Paris.

Picasso's interest in the spectacle dates back to early youth, as seen in his many renderings of and music hall scenes. His first real participation with the ballet was in 1917 with Jean Cocteau, Serge Diaghilev, and Léonide Massine.

The theme of the centaur and the pipe-playing was highlighted in a group of Picasso's drawings (Zervos XIV, 203–223) made in the south of France in 1946.

Like all the pictures in the Musée Picasso at Antibes, these drawings reflect a happy period in the artist's life. The joie de vivre inspired by the birth of his children, his involvement with music and dance, and his playful readaptation of the ceramic techniques defines this period in Picasso's career.

his  
circusParade,  
with

faun

**Gagosia Gallery exhibition***Jeux de Centaures: A Suite of Drawings*

December 10, 1997–January 17, 1998 Beverly Hills

Miguel Orozco

No. : 536

Title: *Carmen. Hors-texte de Picasso 1*

Medium: Lithograph of interpretation

Date: 1953

Publisher: Mermod, Lausanne

Printer: Frédéric Wahli, Prilly-Lausanne

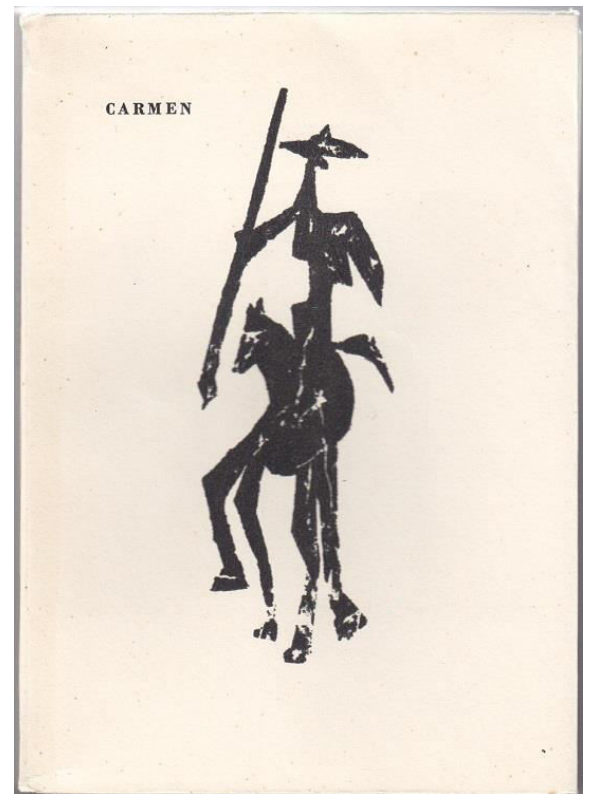
Sheet size: 17,4 x 12,3 cm

Print run: 2000 numbered copies (books)

Catalogue raisonné: Orozco's Picasso Books No. 110

Comment: The book contains 5 drawings hors texte by Picasso. These are based on a lithograph he had made on January 7, 1946 (La corrida, Reuße 128, Mourlot 26, Bloch 387, Rau 116) The illustrations for this book were made in January 1946, when Picasso he took up the technique of the cut paper transferred later to the stone he used in his first lito with Mourlot. Thus emerge the lithographs with bullfighting motif *La Rentrée du taureau* (R113 M.167), *Deux petits Taureaux* (R114 M.10), *Scènes de corrida* (R.115-116 M.11) and *Taureau de profil* (R. 125 M.27). Also emerge *Corrida au soleil noir* (R127 M.25) and *Corrida* (R. 128 M.26 see photo

## Picasso Interpretation Lithographs



below). Some of these are edited at 50 copies, but not until 1959.



Miguel Orozco

Picasso Interpretation Lithographs

No. : 537

**Title:** *Carmen. Hors-texte de Picasso 2*

**Medium:** Lithograph of interpretation

**Date:** 1953

**Publisher:** Mermod, Lausanne

**Printer:** Frédéric Wahli, Prilly-Lausanne

**Sheet size:** 17,4 x 12,3 cm

**Print run:** 2000 numbered copies (books)

**Catalogue raisonné:** Orozco's Picasso Books No. 110

**Comment:** See above



No. : 538

**Title:** *Carmen. Hors-texte de Picasso 3*

**Medium:** Lithograph of interpretation

**Date:** 1953

**Publisher:** Mermod, Lausanne

**Printer:** Frédéric Wahli, Prilly-Lausanne

**Sheet size:** 17,4 x 12,3 cm

**Print run:** 2000 numbered copies (books)

**Catalogue raisonné:** Orozco's Picasso Books No. 110

**Comment:** See above



No. : 539

**Title:** *Carmen. Hors-texte de Picasso 4*

**Medium:** Lithograph of interpretation

**Date:** 1953

**Publisher:** Mermod, Lausanne

**Printer:** Frédéric Wahli, Prilly-Lausanne

**Sheet size:** 17,4 x 12,3 cm

**Print run:** 2000 numbered copies (books)

**Catalogue raisonné:** Orozco's Picasso Books No. 110

**Comment:** See above



**No. :** 540

**Title:** *Carmen. Hors-texte de Picasso 5*

**Medium:** Lithograph of interpretation

**Date:** 1953

**Publisher:** Mermod, Lausanne

**Printer:** Frédéric Wahli, Prilly-Lausanne

**Sheet size:** 17,4 x 12,3 cm

**Print run:** 2000 numbered copies (books)

**Catalogue raisonné:** Orozco's Picasso Books No. 110

**Comment:** See above



**No. :** 541

**Title:** *Ici la voix*

**Medium:** Lithograph of interpretation

**Date:** 1954

**Publisher:** Seghers, Paris

**Ppaper:** Vergé de Hollande, Hollande Pannekoek

**Sheet size:** 26,2 x 38,4 cm

**Print run:** 667 copies: 60 (I to LX) + 7 nominative on Hollande

Pannekoek with a double page Picasso print; 600 current edition on vergé de Hollande.

**Catalogue raisonné:** Orozco's Picasso Books No. 144

**Comment:** The first 60 first numbered copies of the book, on laid Holland Pannekoek, contain a double-page lithograph by Pablo Picasso. In



the preface, the author indicates that various pieces written during the occupation appeared in clandestine publications under the name of Malo le bleu (Malo the Blue); another passage is in *Les Cahiers d'Art*, 1945. *Les Revenants futurs*, gathered in the same work, are dated 10 years later.

Miguel Orozco

Picasso Interpretation Lithographs

No. : 542

**Title:** *Picasso Dessins 1903-1907*

**Medium:** Lithograph of interpretation

**Date:** 1954

**Publisher:** Berggruen & Cie., Paris

**Printer:** Mourlot, Paris

**Sheet size:** 22 x 12 cm

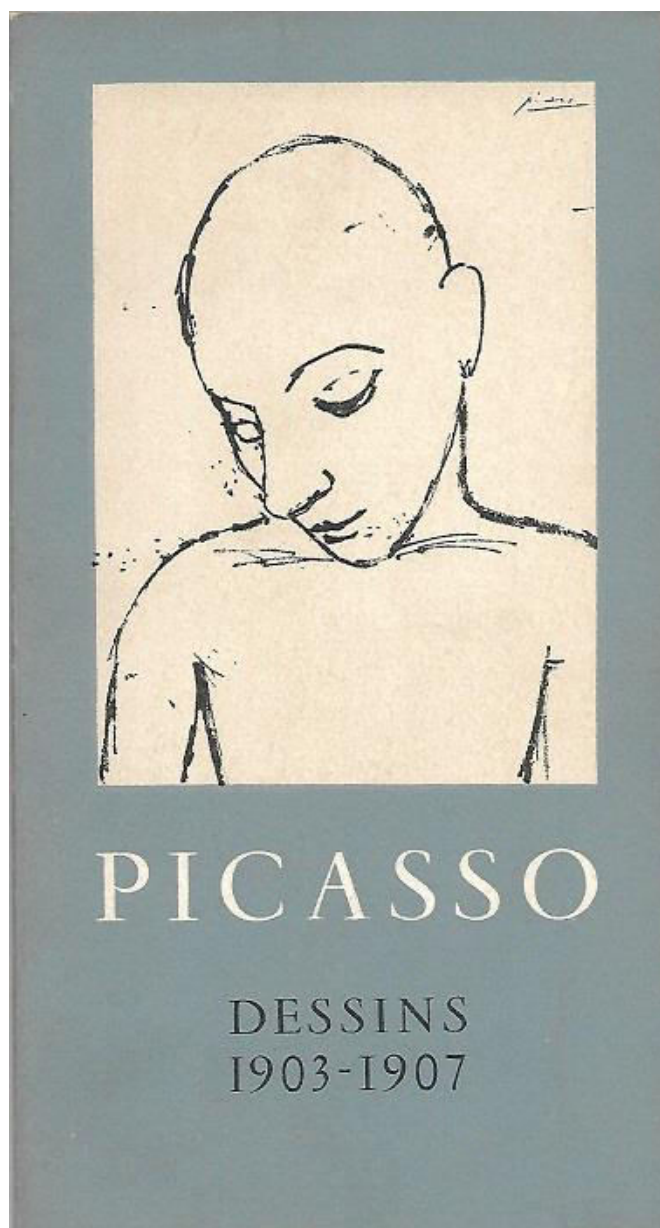
**Print run:** 2000 copies

**Catalogue raisonné:** Orozco's Picasso Books No. 147

**Comment:** This lithograph illustrates the cover of the exhibition catalog *Picasso Dessins 1903-1907*.

With introduction by Daniel-Henry Kahnweiler.

Paperback (22x12cm), 24 unencrypted pages. Eighth catalog of the Berggruen Gallery, printed in 2000 copies. 20 reproduced drawings, including that of the cover. Cover by Mourlot, collotype and pochoir by Jacomet.



Miguel Orozco

Picasso Interpretation Lithographs

No. : 543

Title:

*Composition*

Medium:

Lithograph of interpretation

Date: 1948

Publisher: School Prints Ltd.,

Printer: W.S. Cowell, Limited, Ipswich, England

Paper:

Plate size: 49.4 x 75.2 cm

Sheet size: 49 x 75.9 cm

Print run:

Unknown

Catalogue raisonné:

None. MoMA's

Object number

263.1950

**Comment:** The School Prints, published in the 1940's, were an extraordinary succession of colour lithographs, editioned in large numbers and sold at a low cost to schools throughout the UK. Deprived by World War II of visual stimulus, these prints made it possible for British school children to encounter original works of art by leading British and European artists in their own classrooms. The artists who participated in the scheme included L. S. Lowry, Henry Moore, Barbara Hepworth, John Nash, Julian Trevelyan, John Tunnard, Hans Feibusch and the continental artists Georges Braque, Raoul Dufy, Fernand Léger, Henri Matisse and Pablo Picasso to name but a few.

The story behind the School Prints commenced in 1945, when a young lady called Brenda Rawnsley, commissioned a number of British artists to produce prints which could be sold inexpensively to schools. Her aspiration was to bring quality art to pupils who might not have had access to a local art gallery or, if one was available, lacked the courage to enter it. Her lack of artistic knowledge and experience encouraged her to seek assistance from the likes of Herbert Read and R. R. Tomlinson the then head of Art Inspectorate for Schools. Sadly the logistical problems surrounding the distribution of prints to over 4000 British schools thwarted the splendid objectives for which it was designed. For many years the vast majority of the lithographs lay undisturbed until in the 1990's they were re-discovered and avidly devoured by the collecting public.

**References in Museums: Tate Britain:** Composition 1948. Prints and Drawings Room. Lithograph on paper. Image: 495 x 762 mm. Acquisition: Presented by Patrick Seale Prints 1975

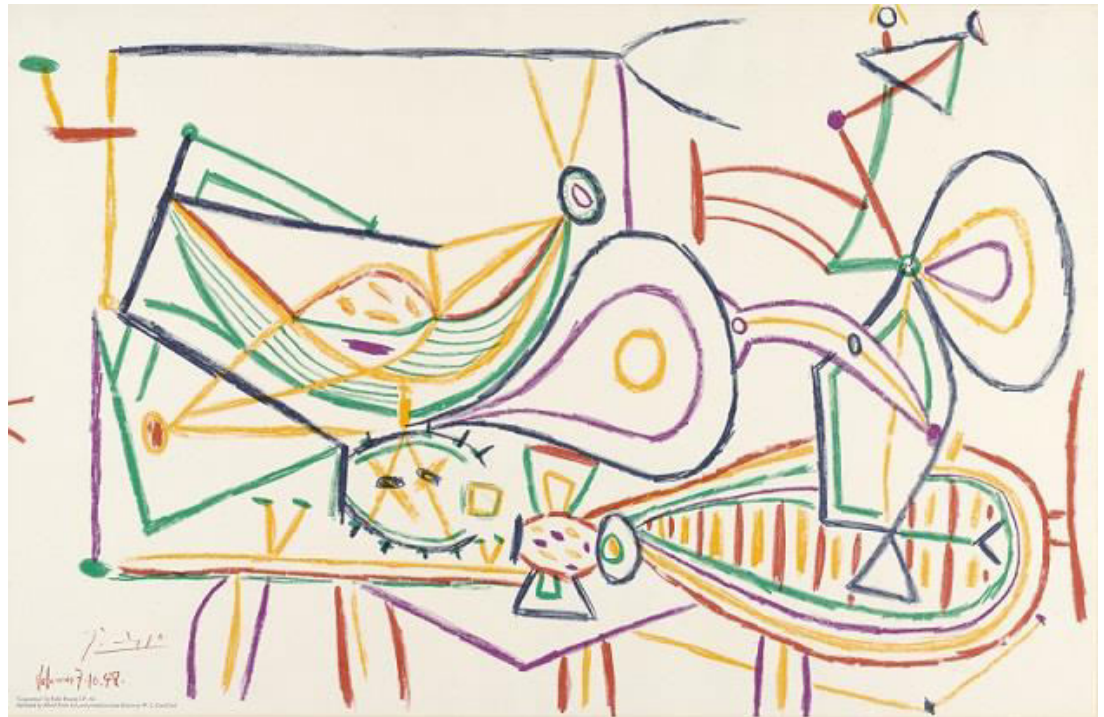
Reference P01718

**MoMA:** Composition 1948 Lithograph

Dimensions composition: 19 7/16 x 29 5/8" (49.4 x 75.2 cm); sheet: 19 5/16 x 29 7/8" (49 x 75.9 cm)

Printer W.S. Cowell, Limited, Ipswich, England. Credit: Gift of School Prints Ltd., London

Object number 263.1950



Miguel Orozco

Picasso Interpretation Lithographs

No. : 544

**Title:** *Portrait de Jacques Prévert VI (colour)*

**Medium:** Lithograph of interpretation

**Date:** 1956

**Publisher:** Unknown

**Printer:** Mourlot Frères

**Sheet size:** 65.5 x 50.5 cm

**Print run:** Unknown

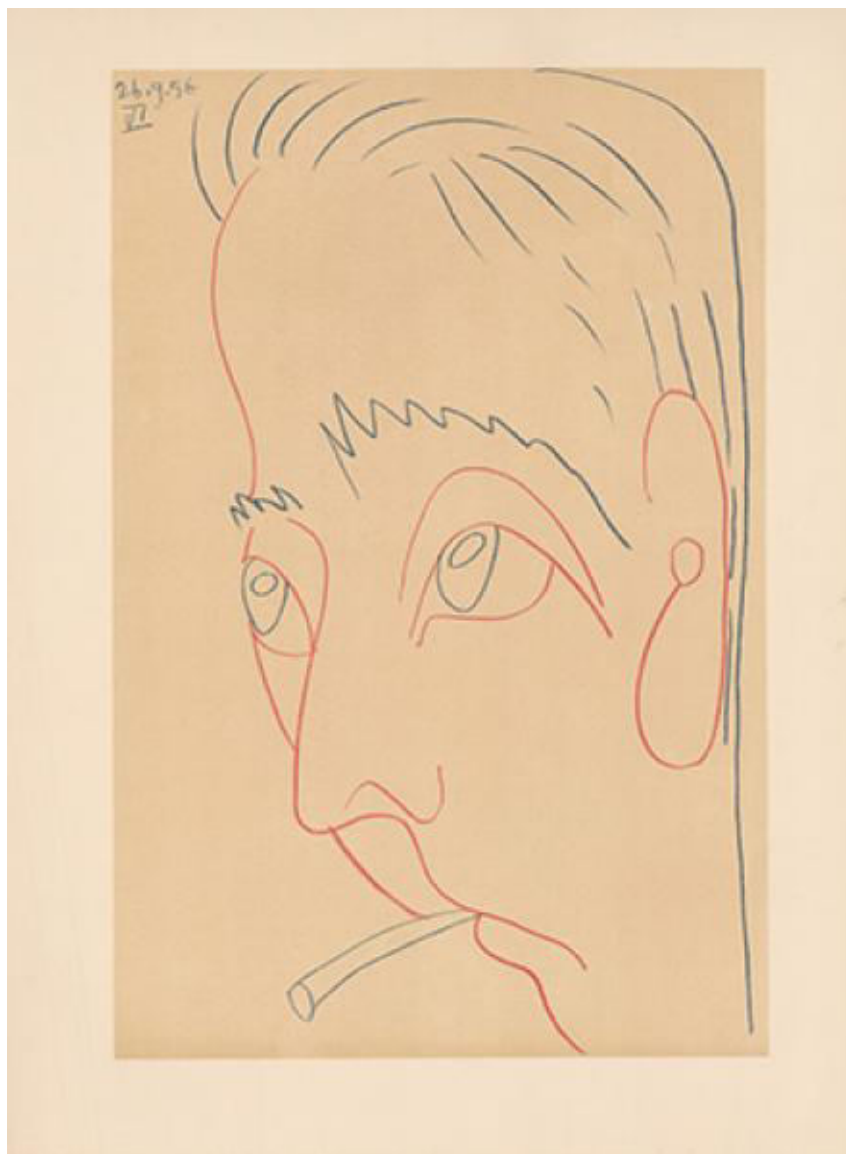
**Catalogue raisonné:** Not in Reuße Not in Mourlot

**Comment:** Sold at **Christie's** 1999 | live auction 9244 Nineteenth and twentieth century prints LOT 587 After PABLO PICASSO Portrait of Jaques Prevert Price realised

USD 2,990 Estimate USD 3,000 – USD 4,000

Closed: 3 Nov 1999 Portrait of Jaques Prevert

lithograph in colors, 1956, signed and inscribed 'Bon a tirer', in blue crayon, dated and inscribed 'Cannes' in red crayon, on Arches, with full margins, generally in good condition;



### 9. Posthumous lithographs

No.: 545

**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

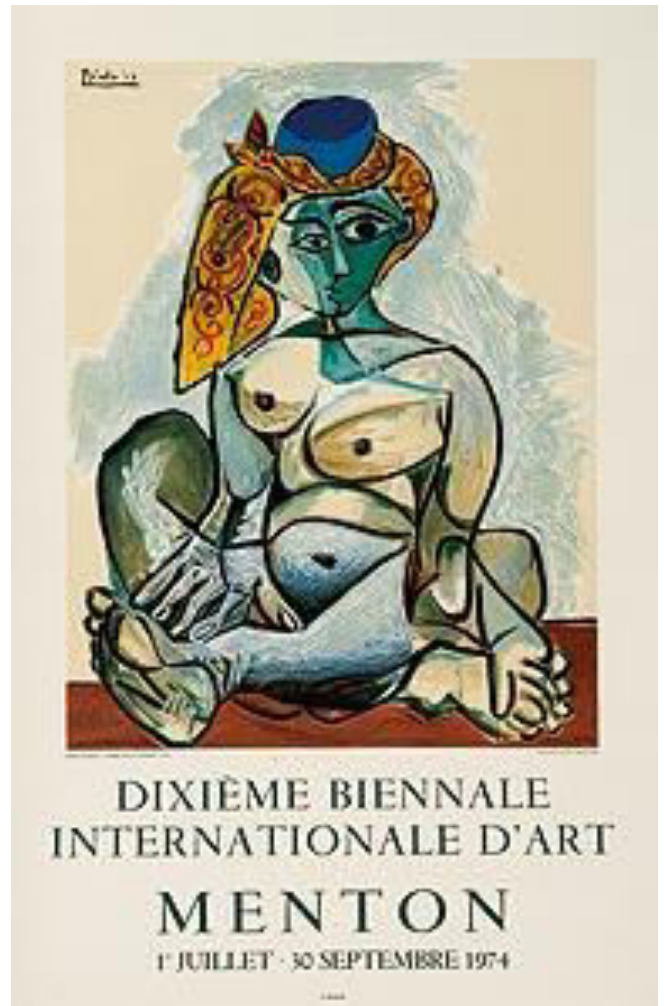
**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps lithographer)

**Comment :** Rodrigo claims again here that this poster was printed in color offset

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 812; Not in Czwiklitzer, Rodrigo 59, Not in Mourlot, Not in Bloch

No.: 546



**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 of interpretation

**Printer:** Mourlot Frères, Paris (Henri Deschamps lithographer)

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 813; Not in Czwiklitzer, Not in Rodrigo, Not in Mourlot, Not in Bloch

**Comment :** The impression we illustrate here is signed by Henri Deschamps (See detail photo)



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 547

**Title:** *Le soleil ébloui 1*

**Publisher, Museum or Gallery:** Plon, Paris

**Date:** 1974

**Sheet:** 38 x 28,4 cm

**Print run:** 100 copies on Vélín d'Arches with a suite on Japon plus some hors commerce for the collaborators.

**Technique:** Lithograph of interpretation

**Printer:** Atelier Empreinte

**Catalogue Raisonné:** Orozco's Picasso

Books No.: 261; Not in Czwiklitzer, Rodrigo 289, Not in Cramer, Not in Bloch

**Comment :** The book *Le soleil ébloui* contains 12 drawings and a collage by Picasso (1 in color and 11 in black & white, marked with dotted lines to distinguish them from the prints of the current edition). It should not be confused with the later edition that is binded and limited to 2000 copies. Genevievre Laporte was one of the last lovers of Picasso. This portfolio reproduces the drawings offered by Picasso to her.

At the same time as this book was published, The Galerie Française Tournié in Paris exhibited the original Picasso drawings and collage. It then published another book called

Dessins et gravures de Pablo

Picasso. Collection Geneviève Laporte, which reproduces some of the pages of the present book –including the frontispiece and title page. It also included a new justification du tirage that made it look as if the two books were the same. But they weren't, as a simple look at the photos of the two books will reveal.



*"Le Soleil ébloui"* poèmes de Geneviève Laporte, illustrés de douze dessins et un collage de Pablo Picasso a été réalisé sous la direction de L. Treillard avec la collaboration de B. Neyrolles, B. Duval et de l'atelier Empreinte.

Il a été tiré 100 exemplaires sur Vélín d'Arches, signés et numérotés par Geneviève Laporte, comportant une suite des dessins imprimés sur Japon par l'atelier Empreinte, plus les exemplaires de collaborateurs.

Exemplaire N° 11/100

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 548

**Title:** *Le soleil ébloui 2*

**Publisher, Museum or**

**Gallery:** Plon, Paris

**Date:** 1974

**Sheet:** 38 x 28,4 cm

**Print run:** 100 copies on  
Vélin d'Arches with a suite on  
Japon plus some hors  
commerce for the  
collaborators.

**Technique:** Lithograph of  
interpretation

**Printer:** Atelier Empreinte

**Catalogue Raisonné:** Orozco's

Picasso Books No.: 261; Not

in Czwiklitzer, Rodrigo 289,

Not in Cramer, Not in Bloch

**Comment :**



**No.:** 549

**Title:** *Le soleil ébloui 3*

**Publisher, Museum or Gallery:** Plon, Paris

**Date:** 1974

**Sheet:** 38 x 28,4 cm

**Print run:** 100 copies on Vélin d'Arches with a suite  
on Japon plus some hors commerce for the  
collaborators.

**Technique:** Lithograph of interpretation

**Printer:** Atelier Empreinte

**Catalogue Raisonné:** Orozco's Picasso Books No.:

261; Not in Czwiklitzer, Rodrigo 289, Not in Cramer,

Not in Bloch

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 550

**Title:** *Le soleil ébloui 4*

**Publisher, Museum or Gallery:** Plon, Paris

**Date:** 1974

**Sheet:** 38 x 28,4 cm

**Print run:** 100 copies on Vélín d'Arches with a suite on Japon plus some hors commerce for the collaborators.

**Technique:** Lithograph of interpretation

**Printer:** Atelier Empreinte

**Catalogue Raisonné:** Orozco's Picasso Books

No.: 261; Not in Czwiklitzer, Rodrigo 289, Not in Cramer, Not in Bloch



**No.:** 551

**Title:** *Le soleil ébloui 5*

**Publisher, Museum or Gallery:** Plon, Paris

**Date:** 1974

**Sheet:** 38 x 28,4 cm

**Print run:** 100 copies on Vélín d'Arches with a suite on Japon plus some hors commerce for the collaborators.

**Technique:** Lithograph of interpretation

**Printer:** Atelier Empreinte

**Catalogue Raisonné:** Orozco's Picasso Books No.: 261; Not in Czwiklitzer, Rodrigo 289, Not in Cramer, Not in Bloch



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 552

**Title:** *Le soleil ébloui 6*

**Publisher, Museum or Gallery:** Plon, Paris

**Date:** 1974

**Sheet:** 38 x 28,4 cm

**Print run:** 100 copies on Vélín d'Arches with a suite on Japon plus some hors commerce for the collaborators.

**Technique:** Lithograph of interpretation

**Printer:** Atelier Empreinte

**Catalogue Raisonné:** Orozco's Picasso Books No.: 261; Not in Czwiklitzer, Rodrigo 289, Not in Cramer, Not in Bloch



**No.:** 553

**Title:** *Le soleil ébloui 7*

**Publisher, Museum or Gallery:** Plon, Paris

**Date:** 1974

**Sheet:** 38 x 28,4 cm

**Print run:** 100 copies on Vélín d'Arches with a suite on Japon plus some hors commerce for the collaborators.

**Technique:** Lithograph of interpretation

**Printer:** Atelier Empreinte

**Catalogue Raisonné:** Orozco's Picasso Books No.: 261; Not in Czwiklitzer, Rodrigo 289, Not in Cramer, Not in Bloch

**Comment :** We



reproduce here the original drawing



Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 554

**Title:** *Le soleil ébloui 8*

**Publisher, Museum or Gallery:** Plon, Paris

**Date:** 1974

**Sheet:** 38 x 28,4 cm

**Print run:** 100 copies on Vélín d'Arches with a suite on Japon plus some hors commerce for the collaborators.

**Technique:** Lithograph of interpretation

**Printer:** Atelier Empreinte

**Catalogue Raisonné:** Orozco's Picasso Books No.: 261; Not in Czwiklitzer, Rodrigo 289, Not in Cramer, Not in Bloch



**No.:** 555

**Title:** *Le soleil ébloui 9*

**Publisher, Museum or Gallery:** Plon, Paris

**Date:** 1974

**Sheet:** 38 x 28,4 cm

**Print run:** 100 copies on Vélín d'Arches with a suite on Japon plus some hors commerce for the collaborators.

**Technique:** Lithograph of interpretation

**Printer:** Atelier Empreinte

**Catalogue Raisonné:** Orozco's Picasso Books No.: 261; Not in Czwiklitzer, Rodrigo 289, Not in Cramer, Not in Bloch

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 556

**Title:** *Le soleil ébloui 10*

**Publisher, Museum or Gallery:** Plon, Paris

**Date:** 1974

**Sheet:** 38 x 28,4 cm

**Print run:** 100 copies on Vélín d'Arches with a suite on Japon plus some hors commerce for the collaborators.

**Technique:** Lithograph of interpretation

**Printer:** Atelier Empreinte

**Catalogue Raisonné:** Orozco's Picasso Books No.: 261; Not in Czwiklitzer, Rodrigo 289, Not in Cramer, Not in Bloch



**No.:** 557

**Title:** *Le soleil ébloui 11*

**Publisher, Museum or Gallery:** Plon, Paris

**Date:** 1974

**Sheet:** 38 x 28,4 cm

**Print run:** 100 copies on Vélín d'Arches with a suite on Japon plus some hors commerce for the collaborators.

**Technique:** Lithograph of interpretation

**Printer:** Atelier Empreinte

**Catalogue Raisonné:** Orozco's Picasso Books No.: 261; Not in Czwiklitzer, Rodrigo 289, Not in Cramer, Not in Bloch

Miguel Orozco

Picasso Interpretation Lithographs

**No.: 558**

**Title:** *Le soleil ébloui 12*

**Publisher, Museum or Gallery:** Plon, Paris

**Date:** 1974

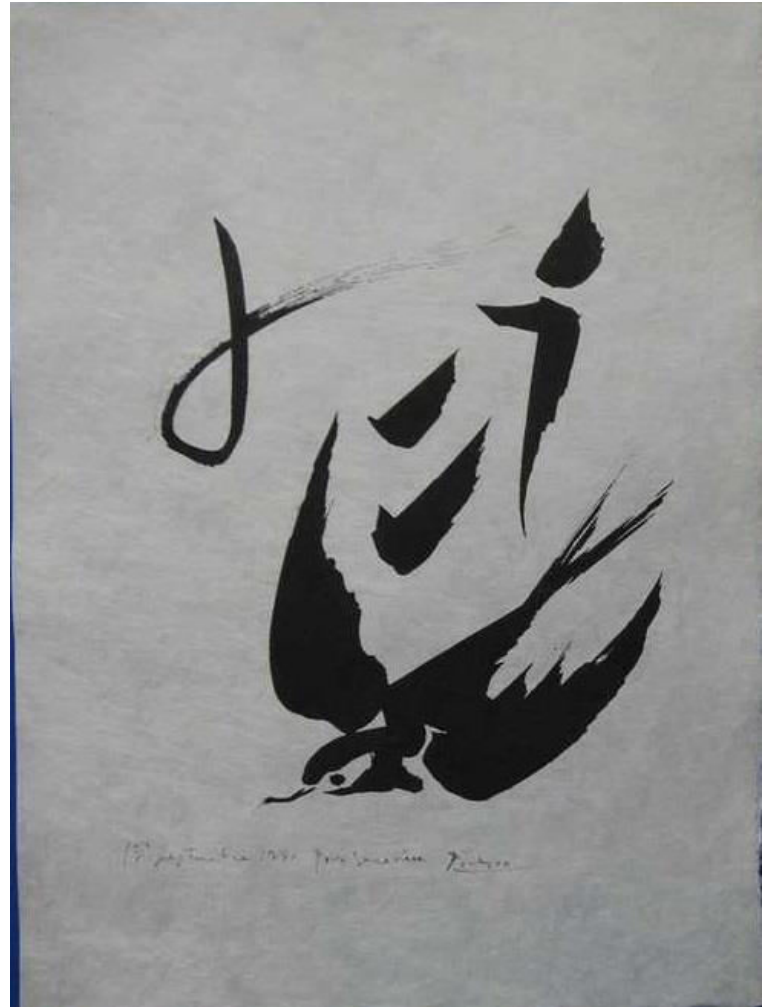
**Sheet:** 38 x 28,4 cm

**Print run:** 100 copies on Vélín d'Arches with a suite on Japon plus some hors commerce for the collaborators.

**Technique:** Lithograph of interpretation

**Printer:** Atelier Empreinte

**Catalogue Raisonné:** Orozco's Picasso Books No.: 261; Not in Czwiklitzer, Rodrigo 289, Not in Cramer, Not in Bloch



**No.: 559**

**Title:** *Le soleil ébloui 13*

**Publisher, Museum or Gallery:** Plon, Paris

**Date:** 1974

**Sheet:** 38 x 28,4 cm

**Print run:** 100 copies on Vélín d'Arches with a suite on Japon plus some hors commerce for the collaborators.

**Technique:** Lithograph of interpretation

**Printer:** Atelier Empreinte

**Catalogue Raisonné:** Orozco's Picasso Books No.: 261; Not in Czwiklitzer, Rodrigo 289, Not in Cramer, Not in Bloch

Miguel Orozco

Picasso Interpretation Lithographs

No.: 560

Title: *Cinquante années de lithographie aux ateliers Mourlot*

Publisher, Museum or Gallery: XXXIIe Festival d'Avignon au Palais des Papes

Date: 1978

Plate: 52 x 40 cm

Sheet: 75.5 x 51 cm

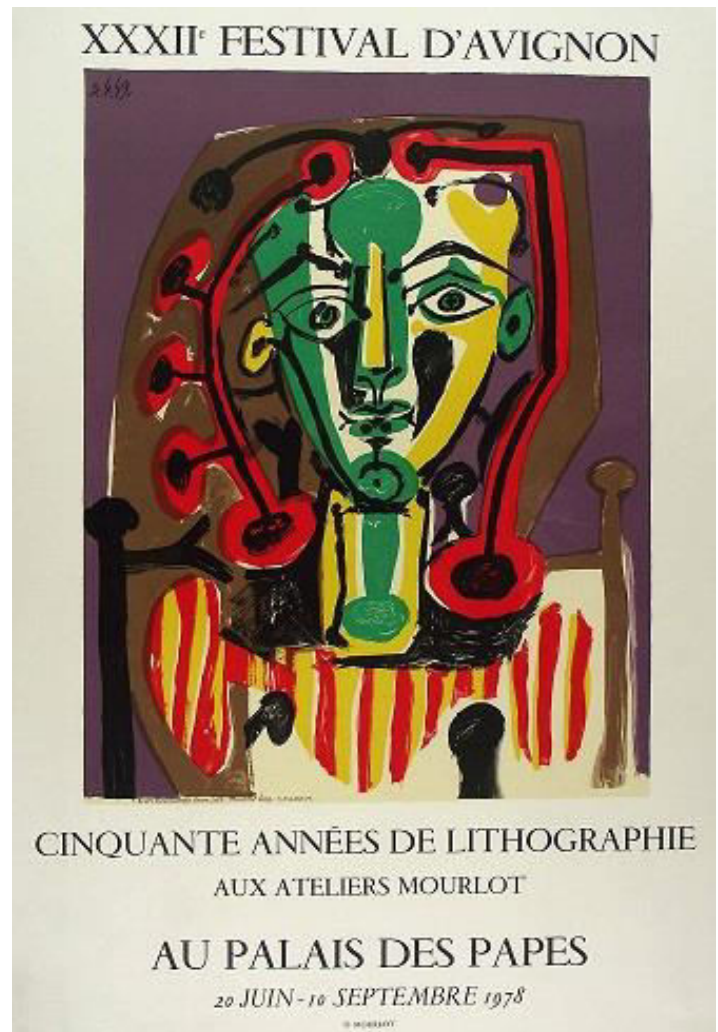
Print run: Unknown number of impressions

Technique: Lithograph of interpretation

Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)

Catalogue Raisonné: Orozco's Picasso Posters No.: 834; Not in Czwiklitzer, Rodrigo 289, Not in Mourlot, Not in Bloch

**Comment :** To compensate for this rarity and bring the beautiful and popular original 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 Annees 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.

Miguel Orozco

Picasso Interpretation Lithographs

No.: 561

Title: *Cinquante années de lithographie aux ateliers Mourlot (short edition)*

Publisher, Museum or Gallery: Fernand Mourlot, Paris

Date: 1978

Plate: 52 x 40 cm

Sheet: 65,3 x 50,5 cm

Print run: 300 numbered impressions signed by Mourlot plus some unnumbered and Hors Commerce unsigned (see photos below).

Technique: Lithograph of interpretation

Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)

Catalogue Raisonné: Orozco's Picasso Posters No.: 835; Not in Czwiklitzer, Not in Rodrigo, Not in Mourlot, Not in Bloch

Comment: 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.

Unsigned, unnumbered edition

Miguel Orozco

Picasso Interpretation Lithographs

No.: 562

Title: *Cinquante années de lithographie aux ateliers Mourlot (avant la lettre)*

Publisher, Museum or Gallery: Fernand Mourlot

Date: 1978

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

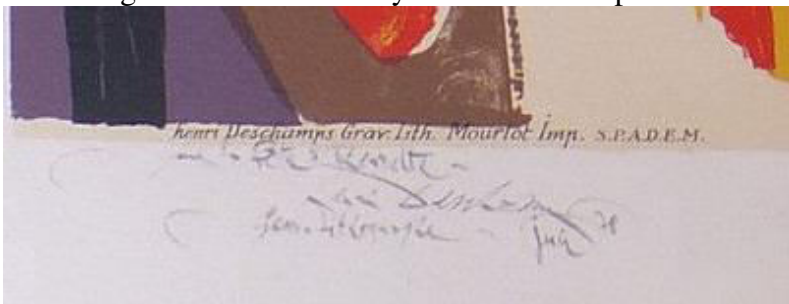
Print run: Unknown number of impressions

Technique: Lithograph of interpretation

Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)

Catalogue Raisonné: Orozco's Picasso Posters No.: 836; Not in Czwiklitzer, Not in Rodrigo, Not in Mourlot, Not in Bloch

Comment: Not only there were impressions of the above lithograph beyond the 300 signed by Mourlot (see above), 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.: 563

Title: *Les lithographies de l'Atelier Mourlot*

Publisher, Museum or Gallery: Seibu Department Stores, Tokyo

Date: 1984

Size in cm. (sheet): (72 x 52)

Print run: Unknown number of impressions

Technique: Lithograph of interpretation

Printer: Mourlot Frères, Paris (Henri Deschamps lithographer)

Catalogue Raisonné: Orozco's Picasso Posters No.: 837; Not in Czwiklitzer, Rodrigo 461, Not in Mourlot, Not in Bloch

Comment: Mourlot did a final reprint of this lithograph in 1984 for an exhibition held at the Seibu Department Store in Tokyo.

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 564

**Title:** *Indépendants Picasso*

**Publisher, Museum or Gallery:** Grand Palais, Paris

**Date:** 1978

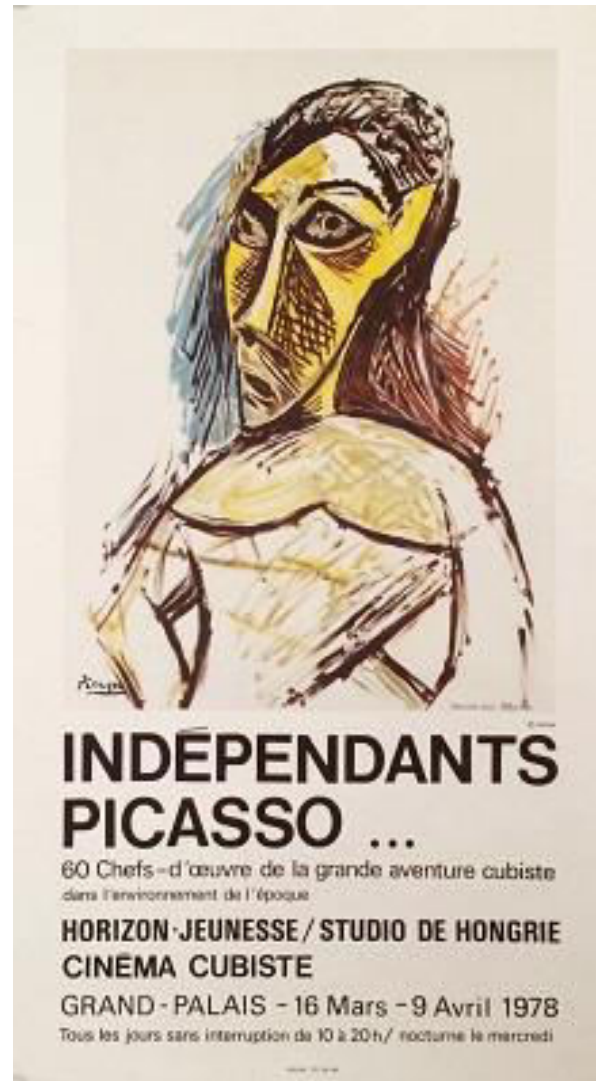
**Size in cm. Plate (sheet):** (66 x 37)

**Print run:**

**Technique:** Lithograph of interpretation

**Printer:** Bellini, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 840; Not in Czwiklitzer, Not in Rodrigo, Not in Murlot, Not in Bloch



**No.:** 565

**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 of interpretation

**Printer:** Bellini, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 841; Not in Czwiklitzer, Not in Rodrigo, Not in Murlot, Not in Bloch

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 566

**Title:** *Picasso at PACE/Columbus*

**Publisher, Museum or Gallery:**

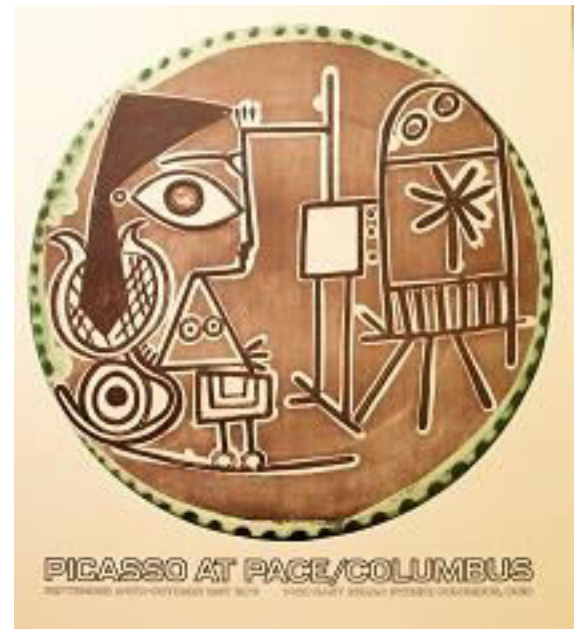
**Date:** 1978

**Size in cm. Plate (sheet):** (71 x 64)

**Print run:** 2000 impressions

**Technique:** Offset Lithograph of interpretation

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 844; Not in Czwiklitzer, Not in Rodrigo, Not in Mourlot, Not in Bloch



**No.:** 567

**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 of interpretation

**Printer:** Westerham Press, London

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 881; Not in Czwiklitzer, Rodrigo 367, Not in Mourlot, Not in Bloch

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 568

**Title:** *The Essential Cubism 1907-1920 Braque, Picasso & their friends*

**Publisher, Museum or Gallery:** Tate Gallery, London

**Date:** 1983

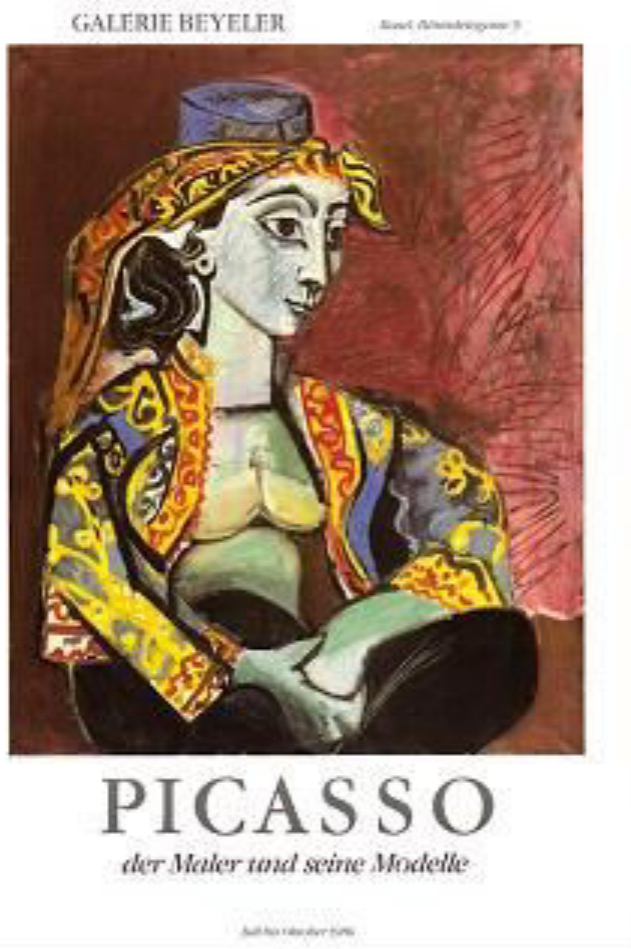
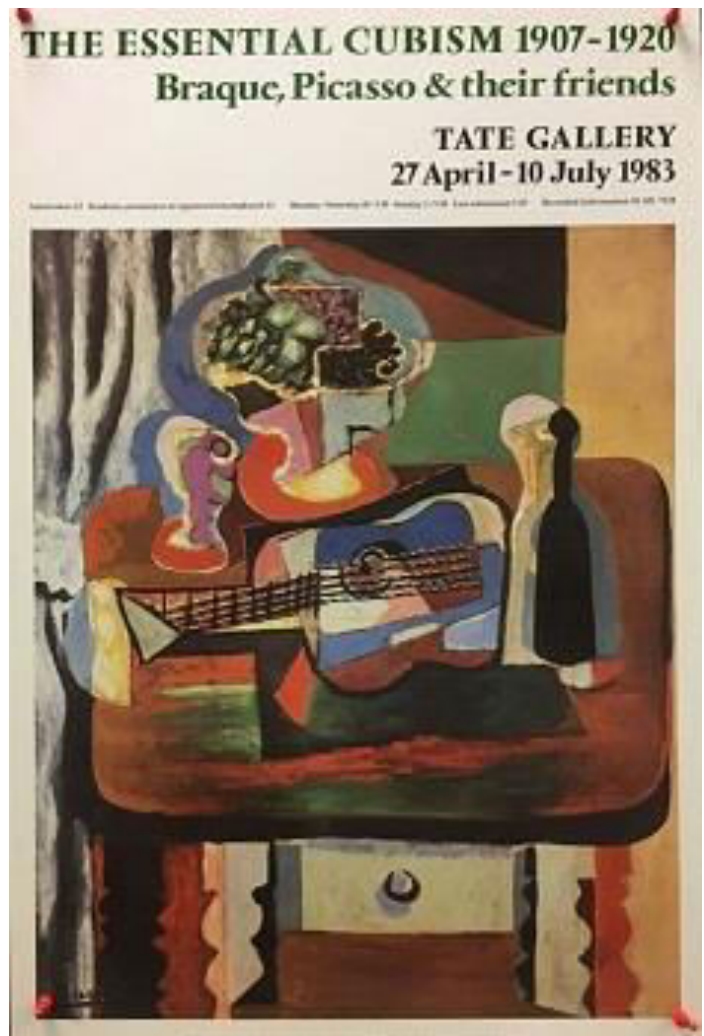
**Size in cm. Plate (sheet):** (76 x 51)

**Print run:** 2000 impressions on Invercote paper

**Technique:** Offset Lithograph of interpretation

**Printer:** The Hillingdon Press, Uxbridge, Middlesex

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 904; Not in Czwiklitzer, Rodrigo 440, Not in Mourlot, Not in Bloch



**No.:** 560

**Title:** *Picasso del 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 of interpretation

**Printer:** Kirschgarten-Druckerei AG, Basel

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 905; Not in Czwiklitzer, Rodrigo 527, Not in Mourlot, Not in Bloch

Miguel Orozco

**No.:** 570

**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

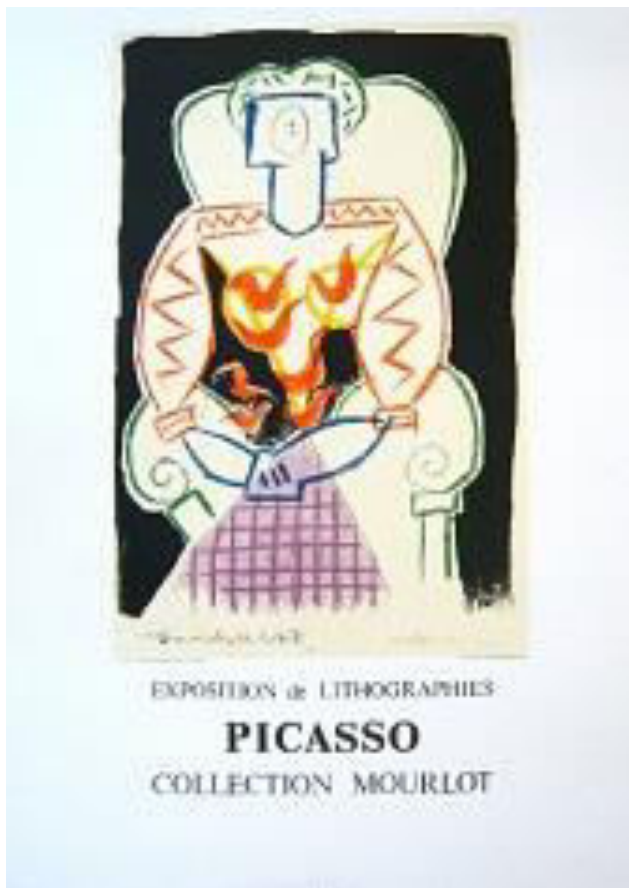
**Technique:** Lithograph of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 913; Not in Czwiklitzer, Rodrigo 460, Not in Mourlot, Not in Bloch

**Comment :** Rodrigo indicates, once again that this poster is a simple 4-color process

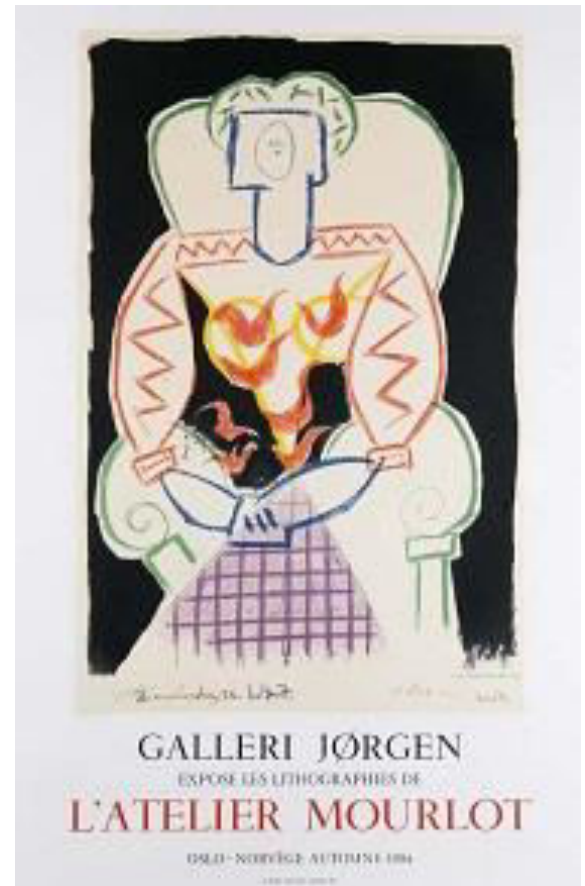
Picasso Interpretation Lithographs



**No.:** 571

**Title:**

*Exposition  
de*



*Lithographies –Collection Mourlot*

**Publisher, Museum or Gallery:** Galerie Mourlot, New York

**Date:** 1988

**Size in cm. Plate (sheet):** 76 x 54 cm

**Print run:** Unknown

**Technique:** Lithograph of interpretation

**Printer:** Mourlot

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 914; Not in Czwiklitzer, Not in Rodrigo, Not in Mourlot, Not in Bloch **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.

Miguel Orozco

No.: 572

**Title:** *Exposition de Lithographies –Collection Mourlot*

**Publisher, Museum or Gallery:** Galerie Mourlot, New York

**Date:** 1988

**Size in cm. Plate (sheet):** 76 x 54 cm

**Print run:** Unknown

**Technique:** Lithograph of interpretation

**Printer:** Mourlot

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 915; Not in Czwiklitzer, Not in Rodrigo, Not in Mourlot, Not in Bloch



EXPOSITION de LITHOGRAPHIES

**PICASSO**

COLLECTION MOURLOT

No.: 573

**Title:** *Exposition de Lithographies –Collection Mourlot*



EXPOSITION de LITHOGRAPHIES

**PICASSO**

COLLECTION MOURLOT

**Publisher, Museum or Gallery:** Galerie Mourlot, New York

**Date:** 1988

**Size in cm. Plate (sheet):** 76 x 54 cm

**Print run:** Unknown

**Technique:** Lithograph of interpretation

**Printer:** Mourlot

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 916; Not in Czwiklitzer, Not in Rodrigo, Not in Mourlot, Not in Bloch

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 574

**Title:** *Nudes Nus Nackte*

**Publisher, Museum or Gallery:** Galerie Beyeler, Basel

**Date:** 1984

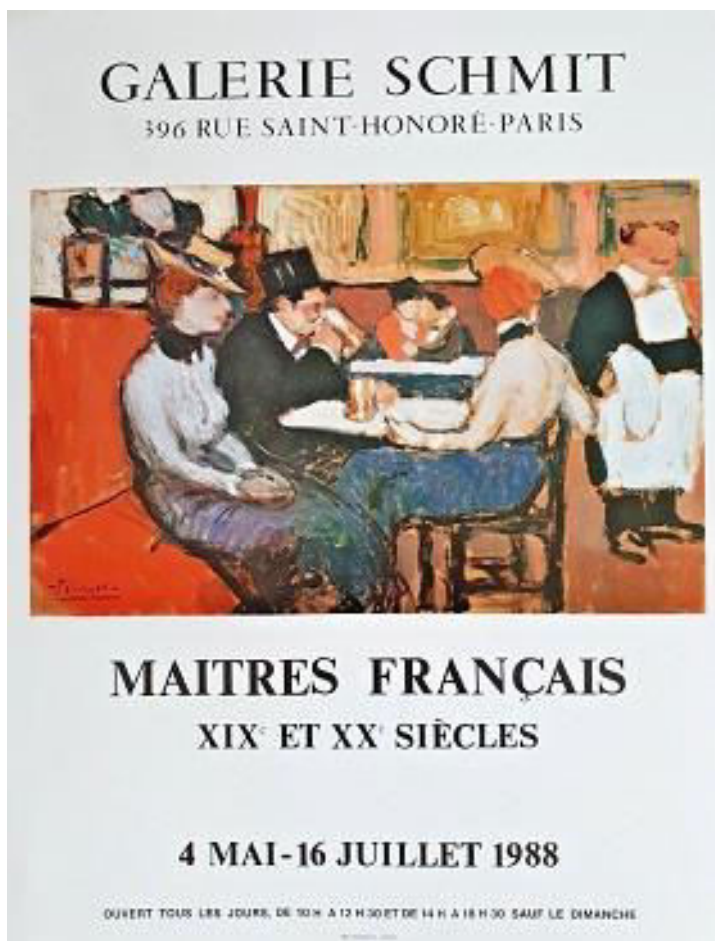
**Size in cm. Plate (sheet):** (81,5 x 58,5)

**Print run:** Unknown

**Technique:** *Photo* Lithograph of interpretation

**Printer:** Kirschgarten-Druckerei AG. Basel

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 917; Not in Czwiklitzer, Rodrigo 468, Not in Murlot, Not in Bloch



**No.:** 575

**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 of interpretation

**Printer:** Mourlot Frères, Paris

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 933; Not in Czwiklitzer, Not in Rodrigo, Not in Murlot, Not in Bloch

Miguel Orozco

Picasso Interpretation Lithographs

**No.:** 576

**Title:** *A Mème La Pierre, Fernand Mourlot Lithographe*

**Publisher, Museum or Gallery:** Galerie du 7, Paris

**Date:** 1983

**Size in cm. Plate (sheet):** (56.5 x 36)

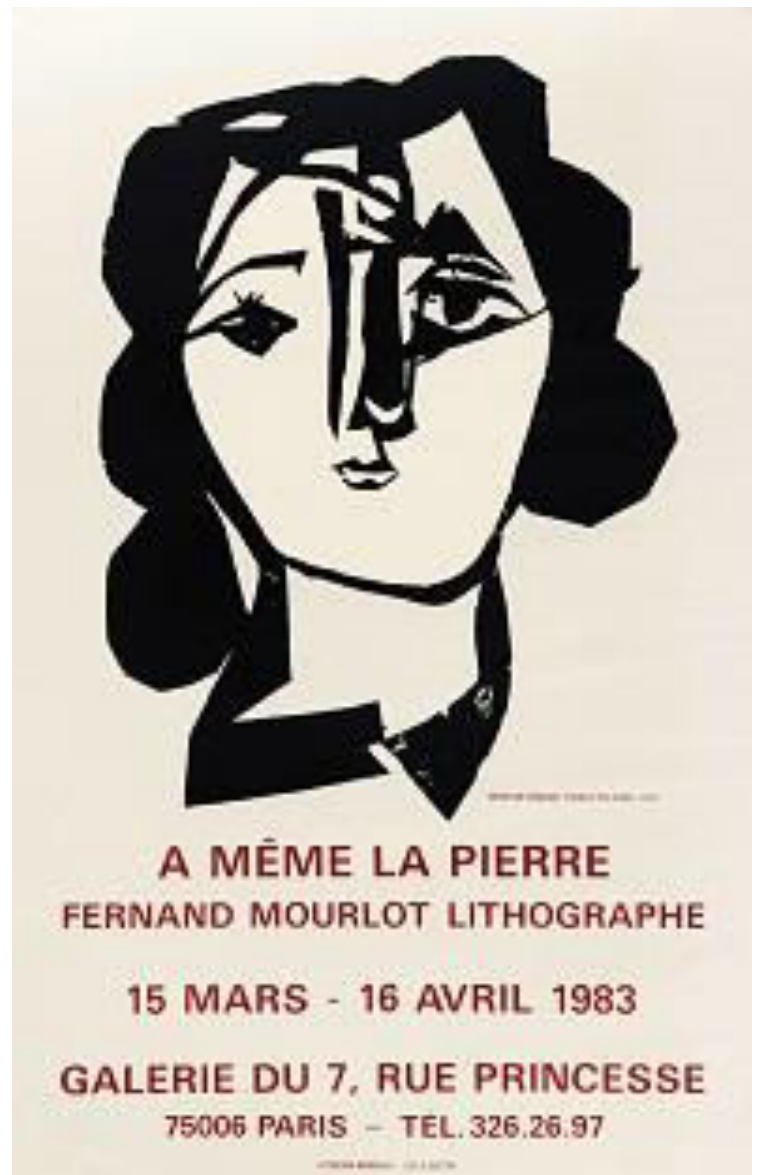
**Print run:** Unknown

**Technique:** Lithograph of interpretation

**Printer:** Atelier Bordas, Paris.

**Catalogue Raisonné:** Orozco's Picasso Posters No.: 906; Not in Czwiklitzer, Rodrigo 436, (*Tête de Femme* Bloch 375 Reuße 34, Mourlot 1, Rau 31)

**Comment :** This poster's illustration is based on the first original lithograph Picasso did with Mourlot on the 2<sup>nd</sup> 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. : 577

**Title:** *Portrait de Fernand Mourlot (A même La Pierre I)***Medium:** Lithograph of interpretation**Date:** 1982**Publisher:** Pierre Bordas & Fils, Paris**Printer:** Ateliers Bordas, Paris**Paper:** Vélín d'Arches**Sheet size:** 30,5 x 23,5 cm**Print run:** 150 copies of the book *A même La Pierre, Fernand Mourlot Lithographe***Catalogue raisonné:** Orozco's Picasso Books No. 264. Not in Cramer Not in Reuße Not in Mourlot

**Comment:** Franck Bordas, born in 1959, son of the publisher Pierre Bordas and grandson of the master printer Fernand Mourlot, opened his lithographic studio in Paris in 1978. Apart from the 9 drawings by Picasso reproduced in lithograph, the book contains lithographic illustrations after Pierre Bonnard, Georges Braque, Alexander Calder, Marc Chagall, Jean Cocteau, Paul Delvaux, André Derain, Henri Deschamps, Kees van Dongen, Jean Dubuffet, André Dunoyer de Segonzac, Max Ernst, Maurice Estève, Alberto Giacometti, Le Corbusier, Fernand Léger, André Masson, Henri Matisse, Joan Miró, Jean Paulhan, Jacques Prévert and Graham Sutherland. Fernand



Mourlot, who signed all copies of this book.



No. : 578

**Title:** *A même La Pierre II***Medium:** Lithograph of interpretation**Date:** 1982**Publisher:** Pierre Bordas & Fils, Paris**Printer:** Ateliers Bordas, Paris**Paper:** Vélín d'Arches**Sheet size:** 30,5 x 23,5 cm**Print run:** 150 copies of the book *A même La Pierre, Fernand Mourlot Lithographe***Catalogue raisonné:** Orozco's Picasso Books No. 264. Not in Cramer Not in Reuße Not in Mourlot

No. : 579

Title: *A même La Pierre III*

Medium: Lithograph of interpretation

Date: 1982

Publisher: Pierre Bordas & Fils, Paris

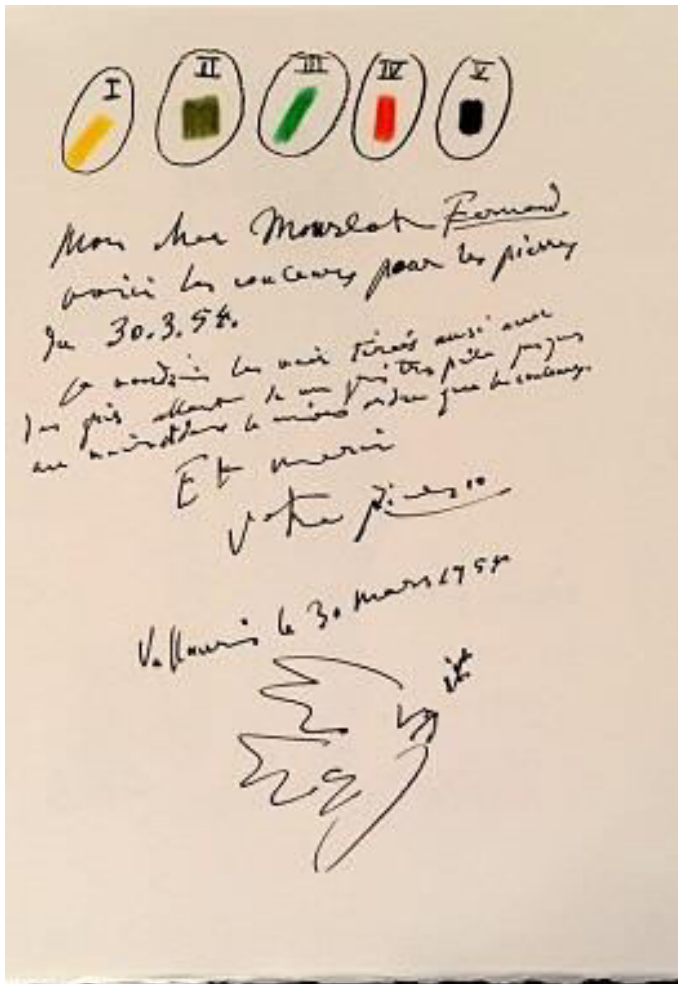
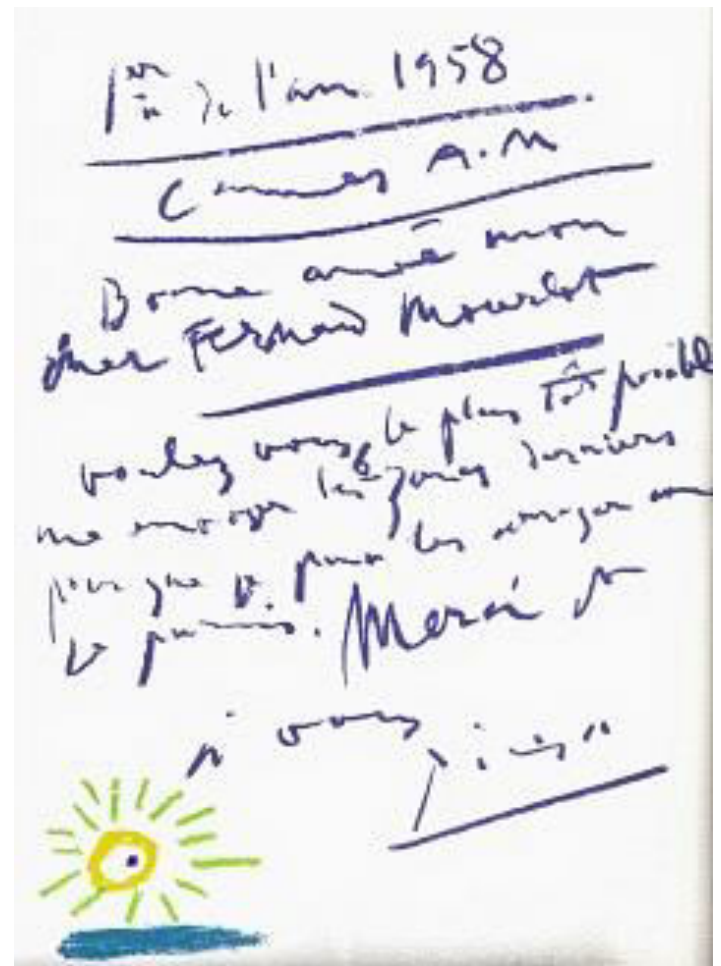
Printer: Ateliers Bordas, Paris

Paper: Vélin d'Arches

Sheet size: 30,5 x 23,5 cm

Print run: 150 copies of the book *A même La Pierre, Fernand Mourlot Lithographe*

Catalogue raisonné: Orozco's Picasso Books No. 264. Not in Cramer Not in Reuße Not in Mourlot



No. : 580

Title: *A même La Pierre IV*

Medium: Lithograph of interpretation

Date: 1982

Publisher: Pierre Bordas & Fils, Paris

Printer: Ateliers Bordas, Paris

Paper: Vélin d'Arches

Sheet size: 30,5 x 23,5 cm

Print run: 150 copies of the book *A même La Pierre, Fernand Mourlot Lithographe*

Catalogue raisonné: Orozco's Picasso Books No. 264. Not in Cramer Not in Reuße Not in Mourlot

Miguel Orozco

Picasso Interpretation Lithographs

No. : 581

**Title:** *A même La Pierre V*

**Medium:** Lithograph of interpretation

**Date:** 1982

**Publisher:** Pierre Bordas & Fils, Paris

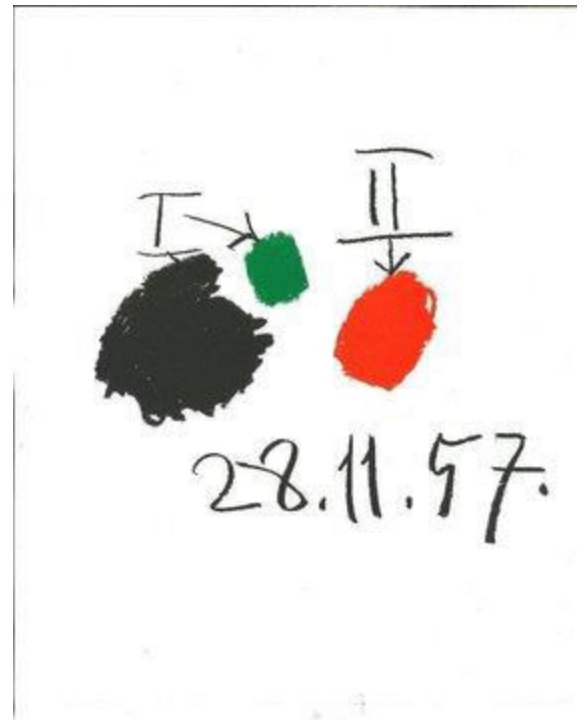
**Printer:** Ateliers Bordas, Paris

**Paper:** Vélín d'Arches

**Sheet size:** 30,5 x 23,5 cm

**Print run:** 150 copies of the book *A même La Pierre*,  
*Fernand Mourlot Lithographe*

**Catalogue raisonné:** Orozco's Picasso Books No. 264. Not  
in Cramer Not in Reuße Not in Mourlot



No. : 582

**Title:** *A même La Pierre VI*

**Medium:** Lithograph of interpretation

**Date:** 1982

**Publisher:** Pierre Bordas & Fils, Paris

**Printer:** Ateliers Bordas, Paris

**Paper:** Vélín d'Arches

**Sheet size:** 30,5 x 23,5 cm

**Print run:** 150 copies of the book *A même  
La Pierre*, *Fernand Mourlot Lithographe*



Miguel Orozco

Picasso Interpretation Lithographs

No. : 583

**Title:** *A même La Pierre VII*

**Medium:** Lithograph of interpretation

**Date:** 1982

**Publisher:** Pierre Bordas & Fils, Paris

**Printer:** Ateliers Bordas, Paris

**Paper:** Vélin d'Arches

**Sheet size:** 30,5 x 23,5 cm

**Print run:** 150 copies of the book *A même La Pierre, Fernand Mourlot Lithographe*

**Catalogue raisonné:** Orozco's Picasso Books No. 264. Not in Cramer Not in Reuße Not in Mourlot



No. : 584

**Title:** *A même La Pierre VIII*

**Medium:** Lithograph of interpretation

**Date:** 1982

**Publisher:** Pierre Bordas & Fils, Paris

**Printer:** Ateliers Bordas, Paris

**Paper:** Vélin d'Arches

**Sheet size:** 30,5 x 23,5 cm

**Print run:** 150 copies of the book *A même La Pierre, Fernand Mourlot Lithographe*

**Catalogue raisonné:** Orozco's Picasso Books No. 264. Not in Cramer Not in Reuße Not in Mourlot



Miguel Orozco

Picasso Interpretation Lithographs

No. : 585

**Title:** *A même La Pierre IX*

**Medium:** Lithograph of interpretation

**Date:** 1982

**Publisher:** Pierre Bordas & Fils, Paris

**Printer:** Ateliers Bordas, Paris

**Paper:** Vélín d'Arches

**Sheet size:** 30,5 x 23,5 cm

**Print run:** 150 copies of the book *A*

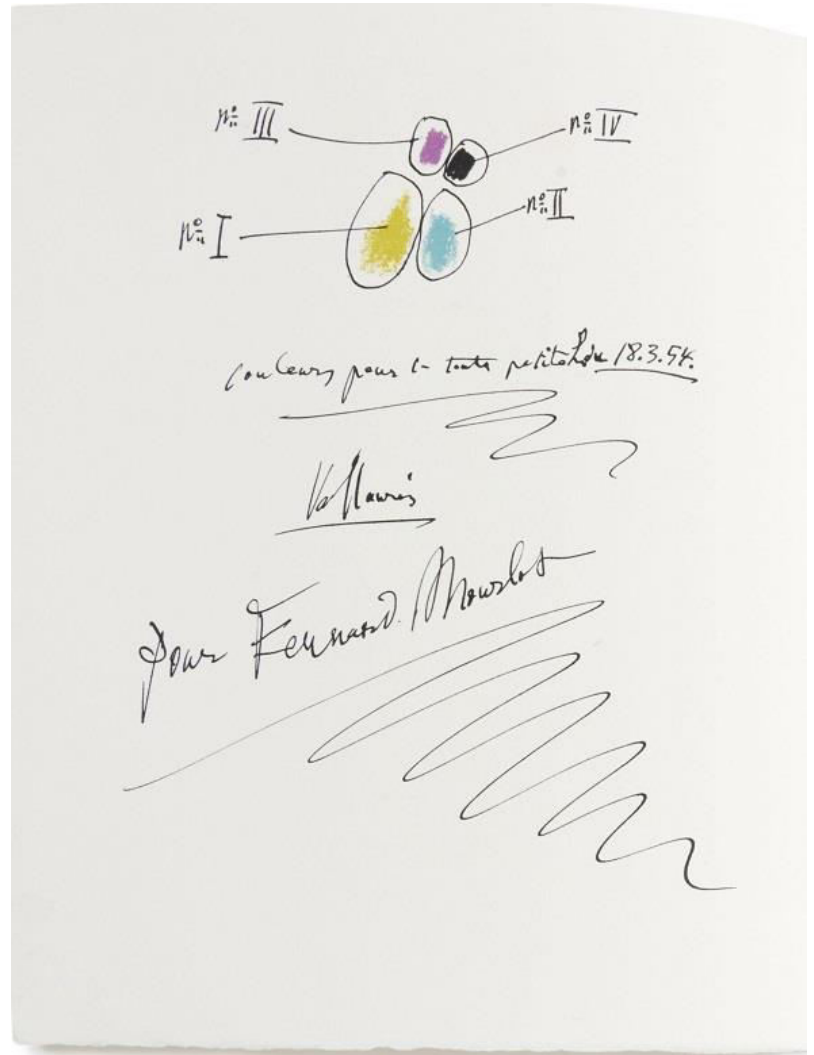
*même La Pierre, Fernand Mourlot*

*Lithographe*

**Catalogue raisonné:** Orozco's Picasso

Books No. 264. Not in Cramer Not in

Reuße Not in Mourlot



## Marina Picasso Estate Collections Lithographs

After Picasso passed away his estate was divided between several of his grandchildren. One of which was Marina Picasso. The prints in this chapter form part of the Marina Picasso collection. She sold the publication rights to investors to pay duties to the French government, after which were settled, the paintings were returned to her from the French ministry of economics. On the bottom right-hand corner of



these images is the name of the investor who bought the rights to each image. For example: *Table morte et crane*'s investor – International Masters, Group, 1982.

Marina Picasso collaborated with Pablo Picasso's print partner and master chromist Marcel Salinas to produce the edition of 500 numbered and signed by Marina Picasso, with the embossed seal of the estate and the chromist + 1000 unsigned proofs with the stamped Picasso signature. They were printed with Marina Picasso's permission and the signature featured at the bottom was authorised for use.

Born in Alexandria, Egypt in 1911 of an Italian father and French mother, Salinas traveled extensively in his youth throughout the Mediterranean and frequently visited major museums and archeological sites. The

elements of such visions were to eventually contribute to his growth as a painter. He studied painting with André L'hote, the French cubist theorist who so strongly influenced modern painting in the last century. The mature paintings and graphic works of Marcel Salinas reveal his careful studies of Paul Cezanne and the Provençal landscape – atmosphere, light, and the importance of geometric shapes permeate his works.

In 1969, he began a collaboration with Pablo Picasso. Salinas created a lithographic series of Picasso's series of paintings, *29 Portraits Imaginaires*. Published by the Editions Cercle d'Art, they would receive the Picasso's whole-hearted approval. From 1969 to 1971, Salinas devoted much time to the creation of this important collection. So moved was Picasso by the lithographs of his paintings, Pablo Picasso insisted that Salinas' signature appear alongside his own on the completed lithograph editions.

We include here a large selection of the lithographs of this series, leaving aside mostly black and white lithographs. In some of the items we include proofs of the edition of 500 and also from the edition of 1,000 proofs.

Miguel Orozco

Picasso Interpretation Lithographs

No. : 586

**Title:** *Cheval Attelé*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1898 / 1979-1982

**Publisher:** Jackie Fine Arts in  
conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso  
signature below the picture and without dry  
stamps

**Catalogue raisonné:** None



No. : 587

**Title:** *Paysanne et son enfant*

**Medium:** Lithograph of  
interpretation

**Date of art work / printing of  
lithograph:** 1898 / 1979-  
1982

**Publisher:** Jackie Fine Arts  
in conjunction with Marina  
Picasso

**Printer:** Jackie Fine Arts  
(Chromist Laurent Marcel  
Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs  
with hand signature of Marina  
Picasso and dry stamps; 1000  
proofs with a reproduced  
Picasso signature below the  
picture and without dry stamps

**Catalogue raisonné:**  
None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 588

**Title:** *Étude de personnages 2*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1899 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent  
Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps; 1000  
proofs with a reproduced Picasso signature below  
the picture and without dry stamps

**Catalogue raisonné:** None



No. : 589

**Title:** *Portrait d'un homme debout avec barbiche*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1899 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina  
Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel  
Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina  
Picasso and dry stamps; 1000 proofs with a reproduced Picasso  
signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 590

**Title:** *La soeur de l'artiste*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1899 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 591



**Title:**

*Buste de Femme*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1902 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

**No. :** 592

**Title:** *Étude de personnages*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1899 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso  
signature below the picture and without dry  
stamps

**Catalogue raisonné:** None



**No. :** 593

**Title:** *Étude pour le nu à la draperie*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1907 /  
1979-1982

**Publisher:** Jackie Fine Arts in conjunction with  
Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent  
Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of  
Marina Picasso and dry stamps; 1000 proofs with a  
reproduced Picasso signature below the picture and  
without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 594

**Title:** *Etude Pour le Nu*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1907-1908 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 595

**Title:** *Arlequin en pied*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1916 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 596

**Title:** *Arlequin a la Guitare*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1916 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 597

**Title:**

*Arlequin moustachu à la guitare*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1916 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps



**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 598

**Title:** *Femme dans un fauteuil*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1917 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina

Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. :

599

**Title:** *Italienne d'Après une Photographie*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1919 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 600

**Title:** *Olga Kaklova*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1917 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín

d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34

proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:**

None



No. : 601



**Title:** *Femme Assise*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1920 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

No. : 602

**Title:** *Olga Picasso*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1917 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent  
Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps; 1000  
proofs with a reproduced Picasso signature below  
the picture and without dry stamps

**Catalogue raisonné:** None



No. : 603

**Title:** *Portrait de femme à trois quarts gauche*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1920 /  
1979-1982

**Publisher:** Jackie Fine Arts in conjunction with  
Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel  
Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of  
Marina Picasso and dry stamps; 1000 proofs with a  
reproduced Picasso signature below the picture and  
without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 604

**Title:** *Femme au chapeau et au missel*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1921 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina

Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 605

**Title:** *Etude de Main*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1921/ 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

**No. :** 606

**Title:** *Olga Picasso*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1922 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 607

**Title:** *Olga Picasso*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1923 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 608

**Title:** *Maternité*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1921 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 609

**Title:** *Enfant dejeunant*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1922 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 610

**Title:** *Maternité au rideau rouge*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1922 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso  
signature below the picture and without dry  
stamps

**Catalogue raisonné:** None



No. : 611

**Title:** *Maternité*



**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1925 / 1979-  
1982

**Publisher:** Jackie Fine Arts in conjunction with  
Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel  
Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of  
Marina Picasso and dry stamps; 1000 proofs with a  
reproduced Picasso signature below the picture and  
without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 612

**Title:** *Figure (Paulo en Costume d'Arlequin)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1926 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

**No. :** 613  
**Title:** *Etude de Personnages*  
**Medium:** Lithograph of interpretation  
**Date of art work / printing of lithograph:** 1906 / 1979-1982  
**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso  
**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)  
**Paper:** Vélin d'Arches  
**Sheet size:** 74 x 56 cm  
**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps  
**Catalogue raisonné:** None



**No. :** 614  
**Title:** *Les Cyclamens*  
**Medium:** Lithograph of interpretation  
**Date of art work / printing of lithograph:** 1908 / 1979-1982  
**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso  
**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)  
**Paper:** Vélin d'Arches  
**Sheet size:** 74 x 56 cm  
**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps  
**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

**No. :** 615

**Title:** *Femme a la Mandoline*  
(*Mademoiselle Leonie Assie*)

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1911 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 616

**Title:** *Violon*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1912/ 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

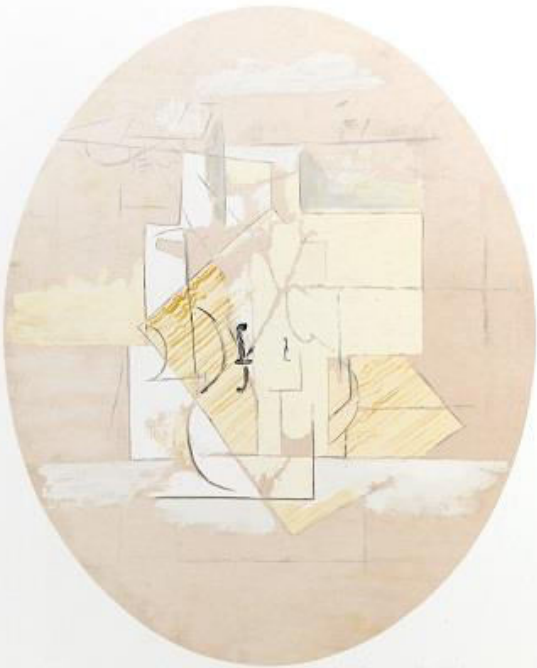
**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

No. : 617

**Title:** *Personnage et Colombe*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1913 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Picasso Interpretation Lithographs



No. : 618

**Title:** *Visage sur Fond Rouge*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1914 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 619

**Title:** *Composition*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1914 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso  
signature below the picture and without dry  
stamps

**Catalogue raisonné:** None



No. : 620

**Title:** *Portrait de Face sur Fond Rose et Vert*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1917 / 1979-  
1982

**Publisher:** Jackie Fine Arts in conjunction with Marina  
Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel  
Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of  
Marina Picasso and dry stamps; 1000 proofs with a  
reproduced Picasso signature below the picture and without  
dry stamps

**Catalogue raisonné:** None

**No. :** 621

**Title:** *Guitare Verre et Bouteille*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1919 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 622

**Title:** *Nature Morte au Gueridon et a l'Assiette*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1920 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 623

**Title:** *Guitare et Partition*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1920 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

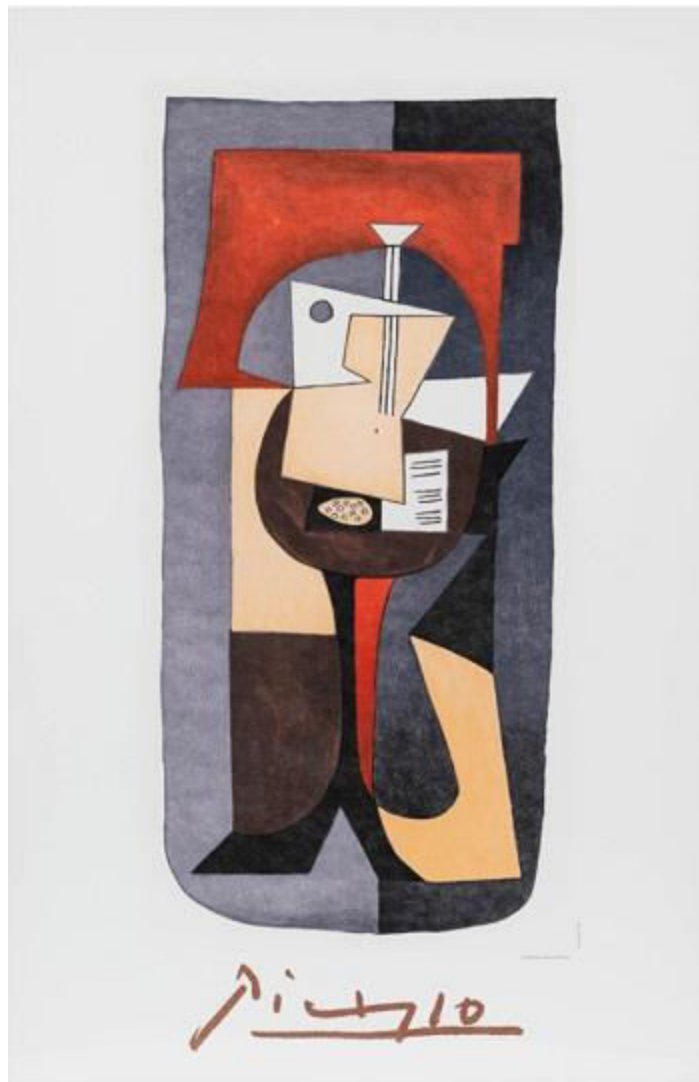
**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso  
signature below the picture and without dry  
stamps

**Catalogue raisonné:** None



No. : 624

**Title:** *Guitare et Partition (edition 1000)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1920 / 1979-  
1982

**Publisher:** Jackie Fine Arts in conjunction with Marina  
Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel  
Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 1000 proofs with a reproduced Picasso  
signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 625

**Title:** *Guéridon et Guitare*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1920 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. :  
626

**Title:** *Nature Morte a la Porte et a la Clef*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1920 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 627

**Title:** *Nature Morte a la Guitare et Pulcinella*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1924 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:**

None



**No. :** 628

**Title:** *Nature morte au verre*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1924 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:**

None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 629

**Title:** *Portrait en deux parties noir et blanche*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1924 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 630

**Title:** *Tête de Femme en Gris et Rouge sur Fond Ochre*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1926 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

No. : 631

**Title:** *Nature Morte*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1928 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 632

**Title:** *Taureau et cheval*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1921 / 1979-1982

**Publisher:** Jackie Fine Arts in  
conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso  
signature below the picture and without dry  
stamps

**Catalogue raisonné:** None



No. : 633

**Title:** *Bacchanale*

**Medium:** Lithograph of interpretation



**Date of art work / printing of  
lithograph:** 1922 / 1979-1982

**Publisher:** Jackie Fine Arts in  
conjunction with Marina Picasso

**Printer:** Jackie Fine Arts  
(Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with  
hand signature of Marina Picasso  
and dry stamps; 1000 proofs with a  
reproduced Picasso signature below  
the picture and without dry stamps

**Catalogue raisonné:** None

**No. :** 634

**Title:** *Paysage de Dinard*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1922 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 635

**Title:** *L'entretien*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1923 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 636

**Title:** *Course de taureaux*

**Medium:** Lithograph of interpretation

**Date of art work /  
printing of lithograph:**

1927 / 1979-1982

**Publisher:** Jackie  
Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie  
Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélín  
d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34

proofs with hand  
signature of Marina  
Picasso and dry stamps;  
1000 proofs with a  
reproduced Picasso  
signature below the  
picture and without dry  
stamps

**Catalogue raisonné:**

None



**No. :** 637**Title:** *Le peintre et son modele***Medium:** Lithograph of interpretation**Date of art work / printing of****lithograph:** 1930 / 1979-1982**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)**Paper:** Vélin d'Arches**Sheet size:** 74 x 56 cm**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps**Catalogue raisonné:** None**No. :** 638**Title:** *Minotaure aveugle conduit par une petite fille***Medium:** Lithograph of interpretation**Date of art work / printing of****lithograph:** 1934 / 1979-1982**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)**Paper:** Vélin d'Arches**Sheet size:** 74 x 56 cm**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 639

**Title:** *Composition*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1936 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

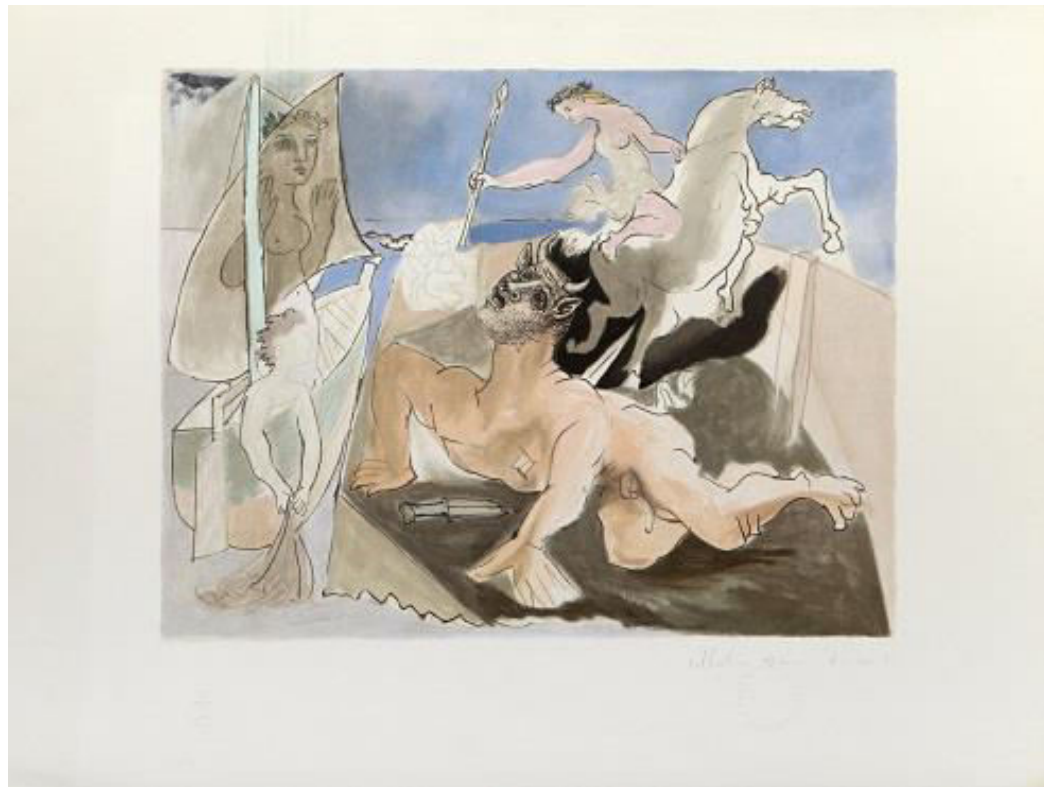
**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:**

None

**Comment :** We illustrate also here the original 1936 gouache, pen ink and pencil on paper (*Composition au Minotaure*) original gouache, pen ink and pencil on paper on which this print is based:



Miguel Orozco

Picasso Interpretation Lithographs

No. : **640**

**Title:** *Femme et Minotaure*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1937 / 1979-1982

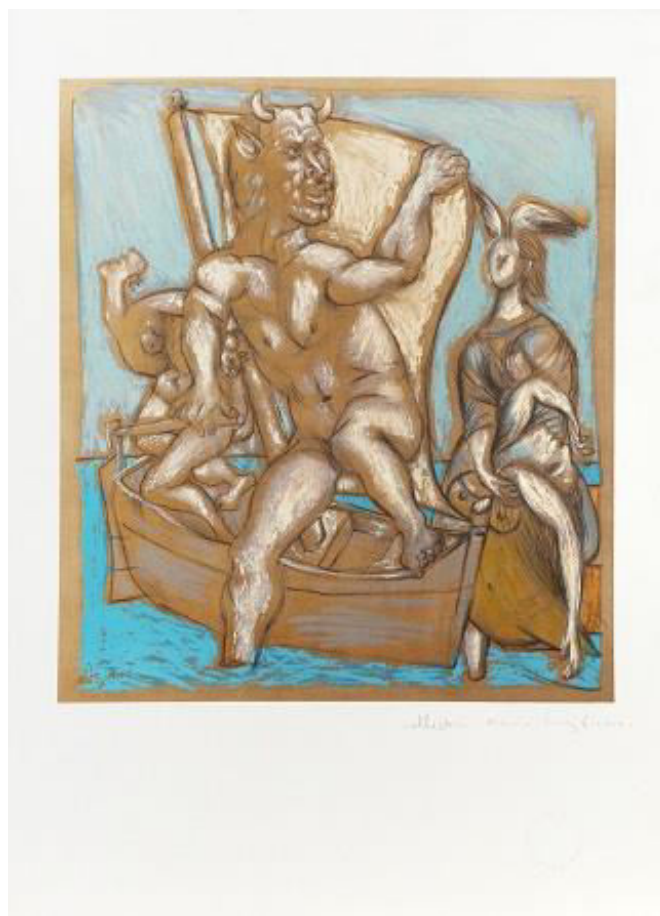
**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps



**Catalogue raisonné:** None

**Comment :** We illustrate also here the original Pastel and pencil on board (23.2 x 20.5 cm), sold for £1,931,250 on June 18, 2019 by Christie's London:

Miguel Orozco

Picasso Interpretation Lithographs

**No. :** 641  
**Title:** *Nature Morte à la palette et la tête de taureau*  
**Medium:** Lithograph of interpretation  
**Date of art work / printing of lithograph:** 1938 / 1979-1982  
**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso  
**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)  
**Paper:** Vélín d'Arches  
**Sheet size:** 74 x 56 cm  
**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps  
**Catalogue raisonné:** None



**No. :** 642  
**Title:** *Paysage*  
**Medium:** Lithograph of interpretation  
**Date of art work / printing of lithograph:** 1937 / 1979-1982  
**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso  
**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)  
**Paper:** Vélín d'Arches  
**Sheet size:** 74 x 56 cm  
**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps  
**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 643

**Title:** *Nature morte au citron et à la cruche*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1936/ 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 644

**Title:** *Nature Morte au Pichet Rose*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1937 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** **None**

**No. :** 645

**Title:** *Portrait of Marie Therese Walter*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1927-28 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 646

**Title:** *Femme Couchee*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1929 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 647

**Title:** *Femme couchée*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1929 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso  
signature below the picture and without dry  
stamps

**Catalogue raisonné:** None



No. : 648

**Title:** *Femme Couchée*

**Medium:** Lithograph of  
interpretation

**Date of art work / printing of  
lithograph:** 1929 / 1979-1982

**Publisher:** Jackie Fine Arts in  
conjunction with Marina Picasso

**Printer:** Jackie Fine Arts  
(Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with  
hand signature of Marina Picasso and  
dry stamps; 1000 proofs with a  
reproduced Picasso signature below the  
picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 649

**Title:** *Nu assis*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1930 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 650

**Title:** *Le couple*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1930 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 651

**Title:** *Femme Acrobat*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1930 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

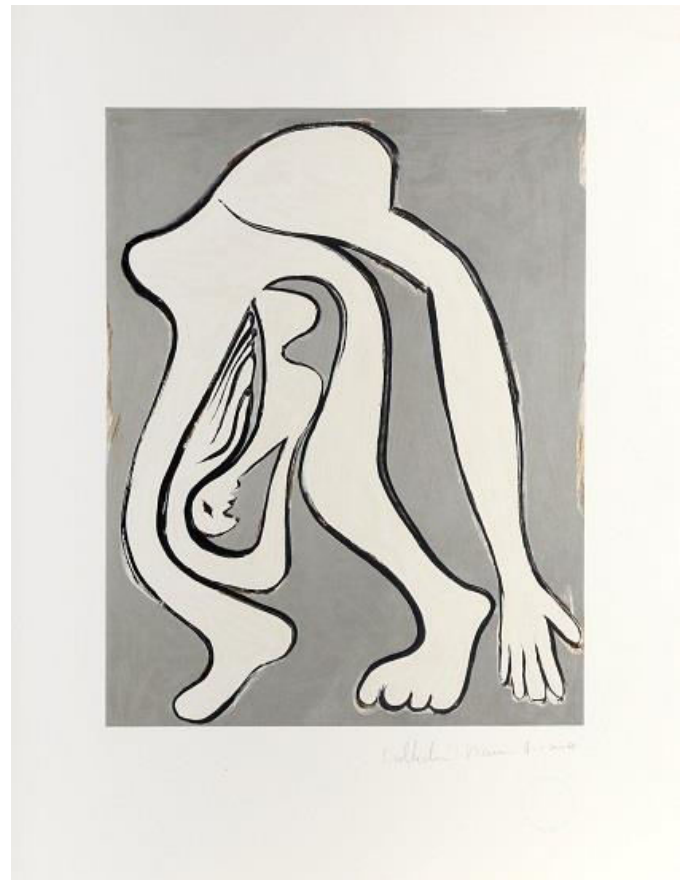
**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 652

**Title:** *Femme a la Robe Multicolore*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1932 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

**No. :** 653

**Title:** *Femme Assise Près d'Une Fenêtre (Marie-Therese Walter)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1932 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 654

**Title:** *Nature Morte a la Fenetre*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1932 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 655

**Title:** *Nature Morte a la Fenetre (edition 1000 proofs)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Picasso

Miguel Orozco

Picasso Interpretation Lithographs

No. : 656

**Title:** *Dormeuse a l'Oreiller (Marie-Therese Walter)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1932 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso  
signature below the picture and without dry  
stamps

**Catalogue raisonné:** None



No. : 657

**Title:** *Femme Endormie*

**Medium:** Lithograph of  
interpretation

**Date of art work / printing of  
lithograph:** 1933 / 1979-1982

**Publisher:** Jackie Fine Arts in  
conjunction with Marina Picasso

**Printer:** Jackie Fine Arts  
(Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with  
hand signature of Marina Picasso and  
dry stamps; 1000 proofs with a  
reproduced Picasso signature below  
the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 658

**Title:** *Femme accoudée au drapeau bleu et rouge*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1932 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 659

**Title:** *Trois femmes jouant au ballon sur la plage*

**Medium:** Lithograph of interpretation



**Date of art work / printing of lithograph:** 1932 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 660

**Title:** *Femme sur la plage jouant au ballon*

**Medium:** Lithograph of interpretation  
**Date of art work / printing of lithograph:** 1933 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 661

**Title:** *Visage de Femme sur Fond Rayé*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1934/ 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 662

**Title:** *Femme dessinant, femme assoupi*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1935 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 663



**Title:** *Minotaure et femme*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1936 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 664

**Title:** *Figure (Portrait de Marie Therese Walter)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1936 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 665

**Title:** *Femme Accoudee a sa Fenetre*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1936 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 666

**Title:** *Tête*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1937 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 667



**Title:** *Portrait de Femme au Beret Ecossais*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1937 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 668

**Title:** *Femme A La Chaise Sur Fond Jaune*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1937 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

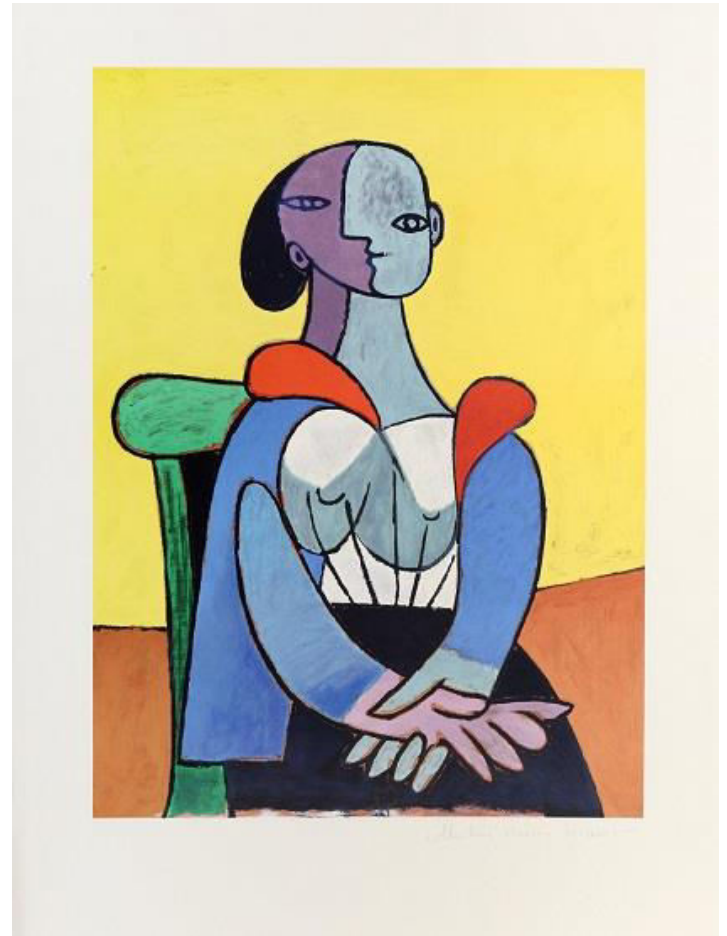
**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 669

**Title:** *Femme au Balcon*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1937 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

**No. :** 670

**Title:** *Femme Profile (Marie-Therese Walter)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1937 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 671

**Title:** *L'Arlesienne*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1937 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

**No. :** 672

**Title:** *Femme aux Cheveux Bouclés*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1938 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 673

**Title:** *Homme au Cornet*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1938 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 674

**Title:** *Femme au Mouchoir*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1937 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 675

**Title:** *Tete de Femme*



**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1938 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 676

**Title:** *Femme aux Mains Jointes (Marie-Therese Walter)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1938 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 677

**Title:** *Marie Therese Walter*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1938 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 678

**Title:** *Femme et Enfant Enlaces*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1938 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 679

**Title:** *La Fille de L'Artiste a Deux Ans et Demi avec un Bateau*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1938 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 680

**Title:** *Fillette Couronnee au Bateau*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1939 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 681

**Title:** *Femme a la Colerette*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1938/ 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 682

**Title:** *Buste de Femme Assise - Les Mains Sous le Menton*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1938 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 683

**Title:** *Buste de Femme*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1939 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 684

**Title:** *Femme a la Robe, Blanche Couronnee de Fleurs*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1939 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:**

None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 685

**Title:** *Buste de femme au chapeau bleu*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1939 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 686

**Title:** *Femme blonde au fauteuil d'ossier*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1939 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 687

**Title:** *Femme au Fauteuil Rouge*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1939 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 688

**Title:** *Femme au Beret*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1939 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

**No. :** 689

**Title:** *Femme au Fauteuil Canne*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1939 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso signature  
below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 690

**Title:** *Femme au Fauteuil Canne (edition 1000  
proofs)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1939 / 1979-  
1982

**Publisher:** Jackie Fine Arts in conjunction with  
Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel  
Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 1000 proofs with a reproduced Picasso  
signature below the picture and without dry stamps

**Catalogue raisonné:** None

**No. :** 691

**Title:** *La Pleureuse*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1939 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

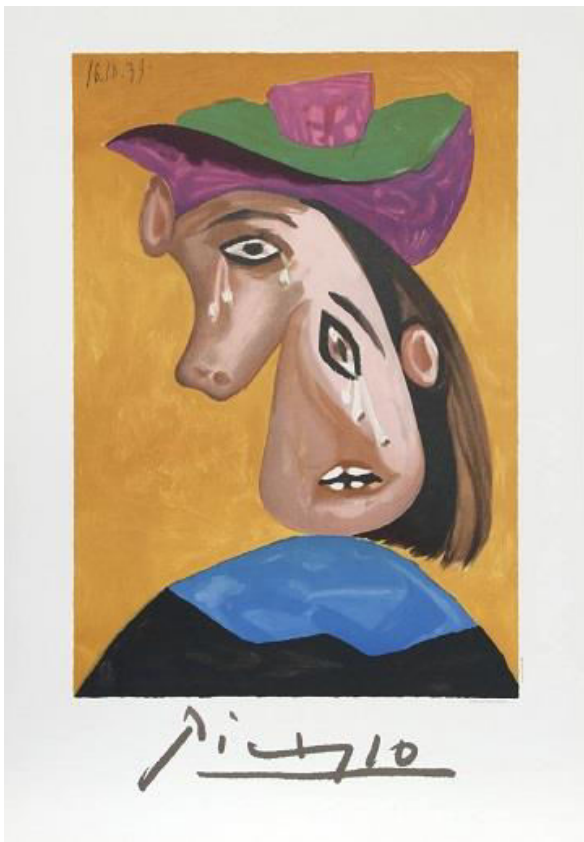
**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 692

**Title:** *La Pleureuse (edition 1000 proofs)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1939 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

No. : 693

**Title:** *Femme a la Colletterte Bleue***Medium:** Lithograph of interpretation**Date of art work / printing of lithograph:** 1941/  
1979-1982**Publisher:** Jackie Fine Arts in conjunction with  
Marina Picasso**Printer:** Jackie Fine Arts (Chromist Laurent  
Marcel Salinas)**Paper:** Vélin d'Arches**Sheet size:** 74 x 56 cm**Print run:** 500 + 34 proofs with hand signature of  
Marina Picasso and dry stamps; 1000 proofs with a  
reproduced Picasso signature below the picture and  
without dry stamps**Catalogue raisonné:** None

No. : 694

**Title:** *Nu Couché à l'Oiseau***Medium:** Lithograph of interpretation**Date of art work / printing of lithograph:** 1942 /  
1979-1982**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso**Printer:** Jackie Fine  
Arts (Chromist Laurent  
Marcel Salinas)**Paper:** Vélin d'Arches**Sheet size:** 74 x 56 cm**Print run:** 500 + 34  
proofs with hand signature of  
Marina Picasso and dry  
stamps; 1000 proofs with a  
reproduced Picasso signature  
below the picture and without  
dry stamps**Catalogue raisonné:**

None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 695

**Title:** *Femme au petit chapeau rond, assise / Portrait de Dora Maar*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1942 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 696



**Title:** *Femme au petit chapeau rond, assise / Portrait de Dora Maar (edition of 1000 proofs)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1942 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 697

**Title:** *Femme Assise a la Robe Grise*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1943 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 698

**Title:** *Femme Assise dans un Fauteuil*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1943 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 699

**Title:** *Tete de Homme*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1940 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 700

**Title:** *Le verte galant*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1943 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 701

**Title:** *Pigeons*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1943 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 702

**Title:** *Notre Dame*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1944 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 703

**Title:** *Notre Dame*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1954 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 704



**Title:** *Notre Dame (edition of 1,000 proofs)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1954 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** **None**

No. : 705

**Title:** *Tete de Morte, Lampe Cruches et Poireaux*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1945 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34

proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:**  
None



No. : 706

**Title:** *Femme Au Chapeau Gris*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1946 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 707

**Title:** *Table de mort et livre*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1946 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:**

None



No. : 708

**Title:** *Table morte et crane (edition of 1000 proofs)*



**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** **None**

Miguel Orozco

Picasso Interpretation Lithographs

No. : 709

**Title:** *Portrait de Femme au Chapeau et a la Robe Vert Jaune Femme Allongee*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1946/ 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34

proofs with hand signature

of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 710

**Title:** *Portrait de Femme au Chapeau et a la Robe Vert Jaune Femme Allongee (edition of 1000 proofs)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1946 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** élin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:**

None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 711

**Title:** *Portrait de Femme au Chapeau et a la Robe Vert Jaune*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1943 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 712

**Title:** *Portrait de femme*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1944 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

**No. :** 713

**Title:** *Femme au Buste en Coeur*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1945 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 714

**Title:** *Portrait de Femme*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1946 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 715

**Title:** *Portrait de femme au collier*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1946 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 716

**Title:** *Portrait au Cou Bleu*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1946 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 717

**Title:** *Portrait de Femme*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1946 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

No. : 718

**Title:** *Tete de Femme*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**



1946 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 719

**Title:** *Portrait de Femme a la Robe Verte*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1946 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 720

**Title:** *Joueur de flute et gazelle*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1946 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 721

**Title:** *Femme en vert et mauve*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1947 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 721

**Title:** *Femme Assise*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1947 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 723

**Title:** *Femme Assise a la Robe d'Hermine /  
Femme dans un Fauteuil*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1948 /  
1979-1982

**Publisher:** Jackie Fine Arts in conjunction with  
Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent  
Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of  
Marina Picasso and dry stamps; 1000 proofs with a  
reproduced Picasso signature below the picture and  
without dry stamps

**Catalogue raisonné:** None



No. : 724

**Title:** *Femme en Rouge sur Fauteuil*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1949 / 1979-  
1982

**Publisher:** Jackie Fine Arts in conjunction with Marina  
Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel  
Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of  
Marina Picasso and dry stamps; 1000 proofs with a  
reproduced Picasso signature below the picture and without  
dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 725

**Title:** *Femme Assise a la Robe Bleue*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1949 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

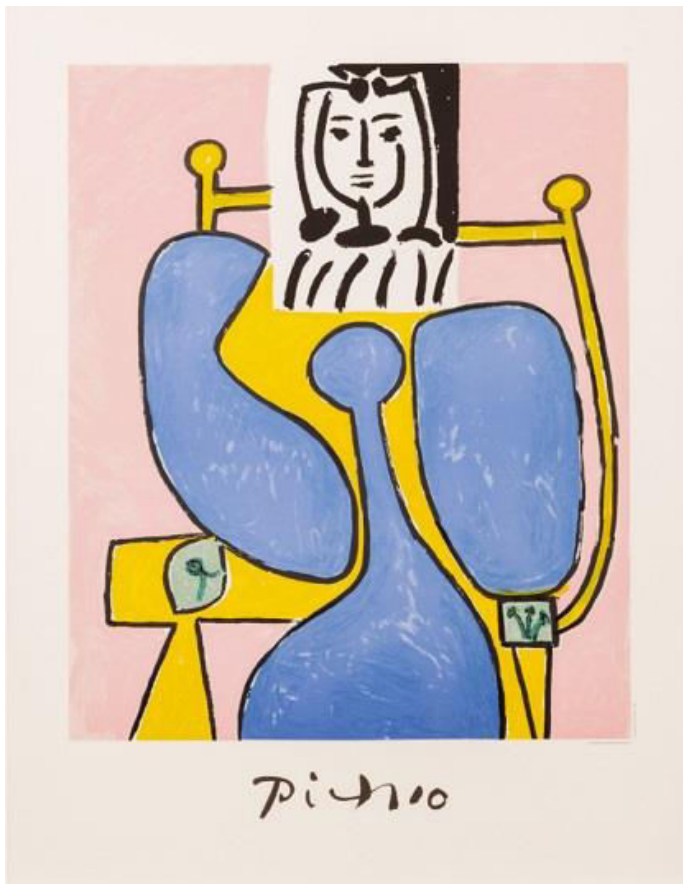
**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso  
signature below the picture and without dry  
stamps

**Catalogue raisonné:** None

No. : 726

**Title:** *Femme Assise a la Robe Bleue*  
(*edition 1000 proofs*)



**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1949 / 1979-  
1982

**Publisher:** Jackie Fine Arts in conjunction with Marina  
Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel  
Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of  
Marina Picasso and dry stamps; 1000 proofs with a  
reproduced Picasso signature below the picture and without  
dry stamps **Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 727

**Title:** *Enfant en Pied*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1946 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 728

**Title:** *Fillette a la Poupee*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1947 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 729

**Title:** *Claude a Deux Ans*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1949 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso  
signature below the picture and without dry  
stamps

**Catalogue raisonné:** None



No. : 730

**Title:** *Claude et Paloma*



**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1950 / 1979-  
1982

**Publisher:** Jackie Fine Arts in conjunction with  
Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel  
Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of  
Marina Picasso and dry stamps; 1000 proofs with a  
reproduced Picasso signature below the picture and  
without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 731

**Title:** *Portrait d'enfant*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1951 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 732

**Title:** *Une poupée découpée*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1952 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 733

**Title:** *Deux Enfants Claude et Paloma*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1952 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso  
signature below the picture and without dry  
stamps

**Catalogue raisonné:** None



No. : 734

**Title:** *Paloma en Bleu*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1952 / 1979-  
1982

**Publisher:** Jackie Fine Arts in conjunction with  
Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel  
Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of  
Marina Picasso and dry stamps; 1000 proofs with a  
reproduced Picasso signature below the picture and  
without dry stamps

**Catalogue raisonné:** None

No. : 735

**Title:** *Buste de petite fille*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1952 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 736

**Title:** *Le Repas des Enfants*

**Medium:** Lithograph of interpretation



**Date of art work / printing of lithograph:** 1953 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 737

**Title:** *Fillette au Tricycle*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1954 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso  
signature below the picture and without dry  
stamps

**Catalogue raisonné:** None



No. : 738

**Title:** *Petite Fille a la Robe Verte (Paloma  
Picasso)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1956 / 1979-  
1982

**Publisher:** Jackie Fine Arts in conjunction with  
Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel  
Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of  
Marina Picasso and dry stamps; 1000 proofs with a  
reproduced Picasso signature below the picture and  
without dry stamps

**Catalogue raisonné:** None

No. : 749

**Title:** *Jeux de Plage*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1955 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso



**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

**No. :** 740

**Title:** *Nu se Tordant les Chevaux*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1952/ 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**Catalogue raisonné:** None

**No. :** 741

**Title:** *Nu se Tordant les Chevaux (edition of 1000 proofs)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1952 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

Miguel Orozco

Picasso Interpretation Lithographs

No. : 742

**Title:** *Étude de mains et colombe*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1952 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 743

**Title:** *Étude de mains et colombe 2*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1952 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

No. : 744

**Title:** *Nature morte à la chevre, bouteille*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1952 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 745

**Title:** *Le bouquet*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1958 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps; 1000  
proofs with a reproduced Picasso signature below  
the picture and without dry stamps

**Catalogue raisonné:** None



No. : 746

**Title:** *Composition à la mandoline*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1959 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso signature  
below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

**No. :** 747

**Title:** *Picasso et Manuel Pallarés*

**Medium:** Lithograph of interpretation

**Date of art work /  
printing of lithograph:**  
1960 / 1979-1982

**Publisher:** Jackie Fine  
Arts in conjunction with  
Marina Picasso

**Printer:** Jackie Fine  
Arts (Chromist Laurent  
Marcel Salinas)

**Paper:** Vélín  
d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34  
proofs with hand signature  
of Marina Picasso and dry  
stamps; 1000 proofs with a  
reproduced Picasso  
signature below the picture  
and without dry stamps

**Catalogue raisonné:**  
None



**No. :** 748

**Title:** *Deux Pigeons*

**Medium:** Lithograph of  
interpretation

**Date of art work / printing of  
lithograph:** 1960 / 1979-1982

**Publisher:** Jackie Fine Arts in  
conjunction with Marina Picasso

**Printer:** Jackie Fine Arts  
(Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry  
stamps; 1000 proofs with a reproduced  
Picasso signature below the picture  
and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 749

**Title:** *Buste au chapeau jaune et gris*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1961 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 750

**Title:** *Pour Youri Gagarine*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1961 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 751

**Title:** *Tete de Femme au Chignon*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1952 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 752

**Title:** *Portrait de Femme Assise, Robe Verte*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1953 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 753

**Title:** *Femme Assise dans un Fauteuil Tresse*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1953 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 754

**Title:** *Femme Assise*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1953 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 755

**Title:** *Sylvette de profil gauche (Sylvette David)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1954 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 756

**Title:** *Tête*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1954 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 757

**Title:** *Femme Accroupi*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1954 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 758

**Title:** *Femme Dans L'Atelier*  
(*edition of 1000 proofs*)

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1956 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 759

**Title:** *Tete de Femme*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1958 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:**  
None



Miguel Orozco

Picasso Interpretation Lithographs

**No. :** 760

**Title:** *Femme Nue Assise*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1959 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 761

**Title:** *Femme a la Toilette*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1960 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

No. : 762

**Title:** *Femme Assise*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1960 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:**  
None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 763

**Title:** *Femme au Chapeau*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:**  
1961 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction  
with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist  
Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand  
signature of Marina Picasso and dry stamps;  
1000 proofs with a reproduced Picasso  
signature below the picture and without dry  
stamps

**Catalogue raisonné:** None



No. : 764

**Title:** *Buste au Chapeau Jaune et Gris*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1961 / 1979-  
1982

**Publisher:** Jackie Fine Arts in conjunction with  
Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel  
Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of  
Marina Picasso and dry stamps; 1000 proofs with a  
reproduced Picasso signature below the picture and  
without dry stamps

**Catalogue raisonné:** None



**No. :** 765

**Title:** *Femme au Chapeau*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1961 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 766



**Title:** *Femme Accoudee au Fauteuil*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1962 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

**No. 767**

**Title:** *Tete de Femme*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1962 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 768

**Title:** *Tete Appuyee sur les Mains*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1962 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 769

**Title:** *Visage*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1962 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

**No. :** 770

**Title:** *Visage*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1962 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 771

**Title:** *Buste de Femme Nue Face (Jacqueline Roque)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1963 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 772

**Title:** *Le peintre et son modele*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1962 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 773

**Title:** *Femme nue assise*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1964 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



Miguel Orozco

Picasso Interpretation Lithographs

No. : 774

**Title:** *Le Modele Dans L'Atelier*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1965 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 775

**Title:** *Nu allongée et tête d'homme de profil*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1965 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 776

**Title:** *Le peintre*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1963 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 777

**Title:** *Le peintre (edition of 1,000 proofs)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1963 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 778

**Title:** *Le Peintre et Son Modele*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1964 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34

proofs with hand signature of Marina

Picasso and dry stamps;

1000 proofs with a

reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



*Picasso*

No. : 779

**Title:** *Le Peintre et Son Modele*  
(*edition of 1,000 proofs*)

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1964 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 780

**Title:** *Le Peintre et son Modèle*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1964 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 781

**Title:** *Portrait d'Homme*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1964/ 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

**No. :** 782

**Title:** *Deux femmes nues*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1966 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 783

**Title:** *Le peintre*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1966 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 784

**Title:** *Femme assise et joueur de flute*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1967 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 785

**Title:** *Le peintre et sa palette*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1967 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 786

**Title:** *Nu au Bras Leve de Face*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1967 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

No. : 787

**Title:** *Nu au Bras Leve de Face (edition of 1,000 proofs)*

**Medium:** Lithograph of interpretation



**Date of art work / printing of lithograph:** 1967 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 788

**Title:** *Nu Couché à l'Oiseau*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1968 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:**

None



No. : 789

**Title:** *La Femme Avec le Béret Rouge*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1968/ 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

**No. :** 790  
**Title:** *Le Bouquet*  
**Medium:** Lithograph of interpretation  
**Date of art work / printing of lithograph:** 1969 / 1979-1982  
**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso  
**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)  
**Paper:** Vélin d'Arches  
**Sheet size:** 74 x 56 cm  
**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps  
**Catalogue raisonné:** None



**No. :** 791  
**Title:** *Le Bouquet (edition of 1,000 proofs)*  
**Medium:** Lithograph of interpretation  
**Date of art work / printing of lithograph:** 1969 / 1979-1982  
**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso  
**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)  
**Paper:** Vélin d'Arches  
**Sheet size:** 74 x 56 cm  
**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps  
**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 792

**Title:** *Vase de Fleurs*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1969 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 793

**Title:** *Couple et enfant au rameau d'olivier*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1969 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 794

**Title:** *Homme à la pipe assis sur un tabouret*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1969 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 795

**Title:** *Visage de femme de face*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1970 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 796

**Title:** *Personnage*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1970 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 797

**Title:** *Personnage (edition of 1000 proofs)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1970 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

Miguel Orozco

Picasso Interpretation Lithographs

No. : 798

**Title:** *Portrait d'Homme au Chapeau*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1970 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



No. : 799

**Title:** *Buste d'Homme*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1971 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélín d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 800

**Title:** *Personnage a la Pipe*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1971 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 500 + 34 proofs with hand signature of Marina Picasso and dry stamps; 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None



**No. :** 801

**Title:** *Personnage a la Pipe (edition of 1000 proofs)*

**Medium:** Lithograph of interpretation

**Date of art work / printing of lithograph:** 1971 / 1979-1982

**Publisher:** Jackie Fine Arts in conjunction with Marina Picasso

**Printer:** Jackie Fine Arts (Chromist Laurent Marcel Salinas)

**Paper:** Vélin d'Arches

**Sheet size:** 74 x 56 cm

**Print run:** 1000 proofs with a reproduced Picasso signature below the picture and without dry stamps

**Catalogue raisonné:** None

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