



PABLO PICASSO

(Málaga 1881–1973 Mougins)

Grande tête de Jacqueline au chapeau. 1962.

Colour linocut. 15/50. Signed in pencil lower right: Picasso. Image 63.5 x 53 cm on firm wove paper by Arches (with the watermark) 75 x 62 cm. Published by Louise Leiris, Paris. Printed by Arnéra.

Provenance: - 1964 purchased at Malmö Museum, since then private collection Switzerland. - By descent to the present owner, since then private collection Switzerland. Catalogue raisonné: - Bloch, no. 1077. - Baer, no. 1317 Bb1. Picasso's superiority in the field of printmaking culminated in his confident and at the same time bold handling of forgotten printing techniques.

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Felix Brunner states: "Not long ago the author would have found it difficult to show a convincing example of a linocut. Now, however, Pablo Picasso has created an entire series of beautiful, multi-coloured linocuts." (Brunner, Felix: Handbuch der Druckgraphik, Teufen 1964, p. 50). Of the colour printing techniques, linocuts have the great advantage that the artist does not need different plates for different colours, as in the case of the colour woodcut, but works with one plate, which is altered from one printing stage to the next. First, a light rectangle is printed with the uncut, coloured linoleum plate; then it is cut and printed over with a somewhat darker colour. This process is repeated until the final work is created. "By ingeniously restricting the process to one plate, he prevents the overall picture from breaking down into its component colours, and at the same time circumvents the need to copy the shapes." (ibid, p. 311). Picasso adroitly employed this technique in the present work "Grande tête de Jacqueline au chapeau". He used just two colours, but juxtaposed them so skilfully that, although deconstructed, an idiosyncratic but immediately recognisable portrait of Jacqueline reveals itself to the viewer.

CHF 80 000 / 120 000

€ 82 470 / 123 710

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