



**PICASSO ON PAPER**  
POSTERS AND PRINTS

Eames Fine Art

# PICASSO

PICASSO ON PAPER: POSTERS AND PRINTS

**Eames Fine Art Ltd**

**Gallery:** 58 Bermondsey Street, London SE1 3UD

**Print Room:** 159 Bermondsey Street, London SE1 3UW

**Studio:** Ground Floor, 54-58 Tanner Street, London SE1 3PH

**T:** +44 (0)20 7407 6561 **E:** [info@eamesfineart.com](mailto:info@eamesfineart.com) **W:** [eamesfineart.com](http://eamesfineart.com)

Cover image: detail from 'Picador Goads Bull with Matador'



## INTRODUCTION

There is no doubt Picasso was one of the most prolific and prodigious artists of the 20th century, and among the many art forms Picasso explored, he mastered and pushed the boundaries of printmaking. We are pleased to present a selection of offset lithographic posters, linocuts and lithographs, dating back to the 1950s when Picasso started to take ownership over making lithographic posters for exhibitions of his own work, and learning the art of the linocut.

Although he designed many linocut posters, the majority of Picasso's posters are lithographs. Picasso's designs were of course unconventional, in handling of both image and text, making them today desirable collectors' items. We have one original lithograph poster for sale here, along with offset lithographic posters from different eras, featuring stunning reproductions of Picasso works from galleries, museum collections and the famed lithographic print workshop in Paris, l'Atelier Mourlot. Lithography was undertaking a resurgence as a medium for artists in post war France and England, and Picasso was a key artist experimenting with this avenue of expression, along with artists such as Chagall, Miro, Léger and Braque at the Atelier Mourlot in Paris.

The series of 45 linocuts (or linogravures) we have available, showcases the breadth of the artist's inventiveness with the medium, from line drawing to complex multicolour prints to textural marks never seen before in lino printing. Picasso helped to elevate the humble status of the linocut as an art form. These blocks were re-carved at 42% of Picasso's larger works, overseen by Picasso, in collaboration with the Galerie Louise Leiris, Paris, in 1962. The series was published by Editions Cercle d'Art in Paris and Harry Abrams in New York.

The lithographic *War and Peace* prints are from a rare first edition of the publication '*La Guerre et la Paix*' published by Editions Cercle d'Art, Paris in 1954. With text in French by Claude Roy, the book includes over 270 high quality photolithographic reproductions after paintings and drawings by Picasso, in the period building up to his monumental diptych mural '*War and Peace*' at Vallauris, his largest political works since WWII. Six original lithographs were inserted, printed by Mourlot, Paris, under the direction of Picasso.

Finally, we're also delighted to have a selection of lithographs from Picasso's limited edition *Comédie Humaine* series, from the 'Revue Verve No. 29-30' volume. Picasso authorised and commissioned these lithographs to be made by Mourlot from colourful line drawings he made, inspired by the works of 19th century author, Honoré de Balzac.

A full list of works with more information is available in PDF form on request

## PART ONE | POSTERS

Picasso began creating exhibition posters in 1948, when he was in his late sixties, after having already turned his hand to myriad artforms in his long career already. Over the following twenty years, he produced around seventy poster designs in total.

In Vallauris, a town near the Cote d'Azur where he lived from 1948-54, Picasso made posters and accompanying graphics for the annual Ceramic Exhibitions, where he showed his own work, made in local potteries. Here, he worked with the printmaker Hidalgo Arnéra, who helped Picasso print his posters using a hand press and introduced him to the technique of linocutting. Often with motifs from ancient mythology, often printed in earthy colours, Picasso intended to convey a sense of a simple, happy life in harmony with nature. These posters at Vallauris helped boost the sales of ceramics and small editions by Picasso, which in turn helped the town's struggling economy after the war.

Although he made many linocuts, the majority of Picasso's posters are lithographs. Picasso's designs were of course unconventional, in handling of both image and text, making them today desirable collectors' items. We have one original lithograph poster for sale here, along with a selection of offset lithographic posters, featuring stunning reproductions of Picasso's works, from galleries, museum collections, Vallauris and the famed lithographic print workshop in Paris, l'Atelier Mourlot. Lithography was undertaking a resurgence as a medium for artists in post war France and England, and Picasso was a key artist experimenting with this avenue of expression, along with artists such as Chagall, Miro, Léger and Braque at the Atelier Mourlot.

The original Galerie Louise Leiris lithograph, designed by Picasso for a show of his paintings in 1957 is an example of a poster made by the artist for smaller cultural institutions he chose to support, and in this case, with whom he was closely linked. The Galerie Louise Leiris was Picasso's gallery and dealer in Paris for many years, originally run by the artist's friend, Daniel-Henry Kahnweiler, before handing over to his daughter Louise in 1940. We have a few beautiful examples of offset-lithographic posters in our selection from solo Picasso exhibitions of prints, drawings and paintings that the gallery produced.

The selection of posters of Atelier Mourlot exhibitions of lithographs by Picasso from the Mourlot collection also attest to fascinating aspects of Picasso's life and career, one example being *Flying Dove in Rainbow*. The Dove became an important symbol for Picasso, in his poster art from the late 1940s until the early 1960s. Commissioned by the French Communist party in 1948 to design a poster for the first World Peace Congress in Paris, Picasso went on to create a whole series of 'Peace Posters' which were commissioned internationally for Peace congress events across European countries.

Some of the museum posters here also hold great significance as collectors' items for reasons of larger historical developments. The Berlin Nationalgalerie poster, for example, bold in prominent black, yellow and red, features Picasso's *Buste de Femme (Jacqueline)* 1959. This painting was a significant acquisition by the museum, the first to enter the museum collection after World War Two, and this poster celebrates the acquisition, marking this moment in history.

Like this poster, many of the offset lithographs in this selection, attest to Picasso's prodigious output as an artist across all mediums and serve as records of historic moments, exhibitions and shows that cumulatively added to the legacy that is Picasso today. After, all the fact that Picasso himself devoted his time and effort to the poster medium indicates that this a body of work worthy of attention and admiration and would make a brilliant addition to any private collection of artworks.

Grace Hailstone

Stiftung  
Preußischer  
Kulturbesitz  
Staatliche  
Museen

**NATIONAL-  
GALERIE  
BERLIN**

in der  
Orangerie  
des Schlosses  
Charlotten-  
burg

Mo, Mi, Do,  
Fr, Sa 9-17 h  
So 10-17 h  
Di geschlossen  
Eintritt frei



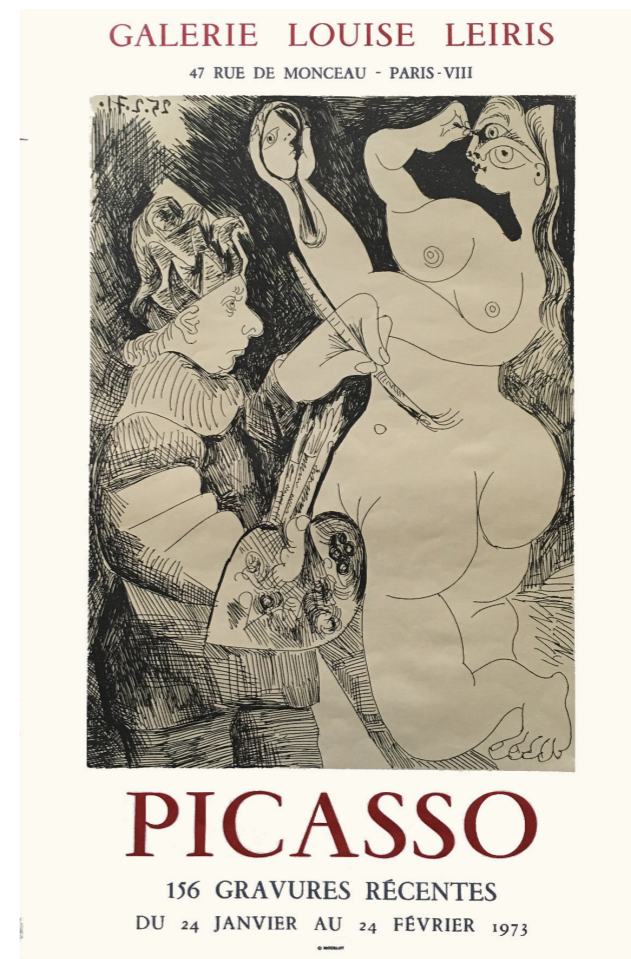
**Picasso Nationalgalerie Berlin**

Offset lithograph, c. 1963

Image size: 590 x 840 mm



**Picasso Gravures Rares**  
Offset lithograph, 1966  
Image size: 530 x 760 mm

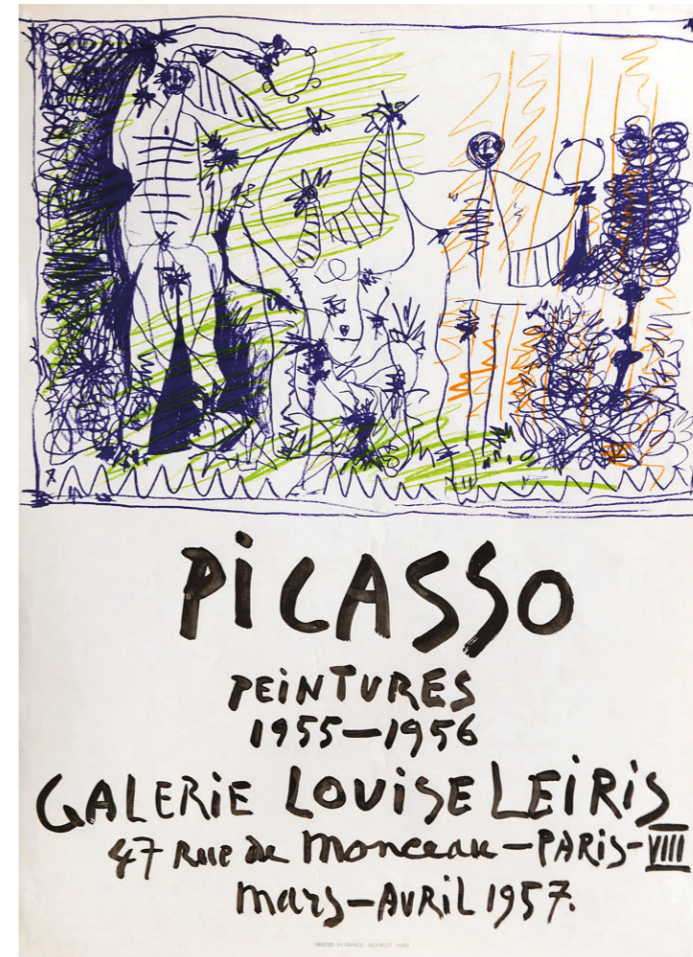


**Picasso 156 Gravures Récents**  
Offset lithograph, 1973  
Image size: 470 x 710 mm

**Picasso Peintures 1955 - 1956**

Lithograph, 1957

Image size: 540 x 730 mm





EXPOSITION de LITHOGRAPHIES  
**PICASSO**  
COLLECTION MOURLOT

'Exposition de Lithographies' Picasso Poster

Offset lithograph, 1988

Image size: 540 x 760 mm



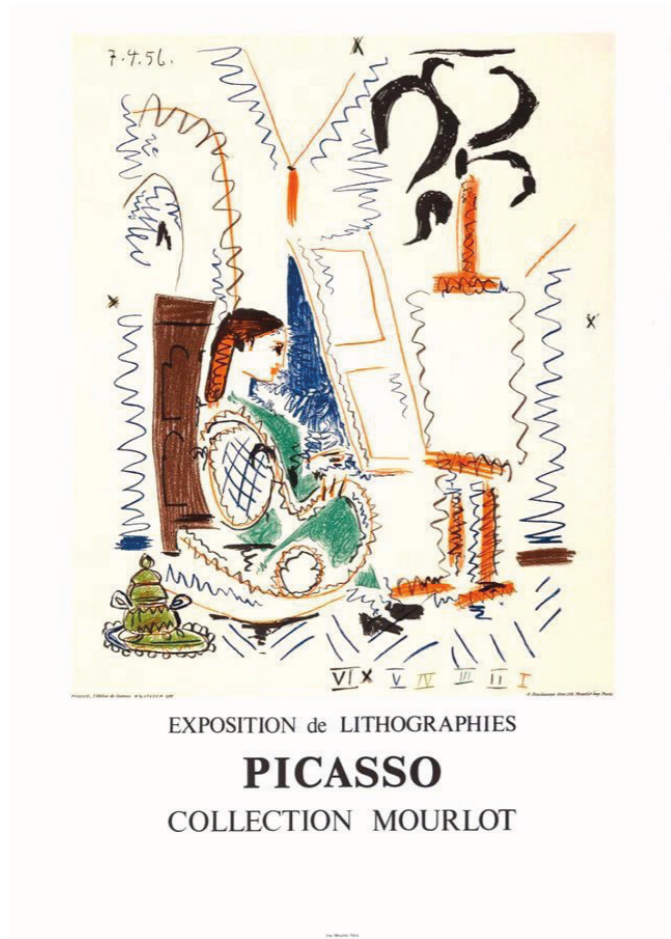
EXPOSITION de LITHOGRAPHIES  
**PICASSO**  
COLLECTION MOURLOT

'Exposition de Lithographies' Picasso Poster

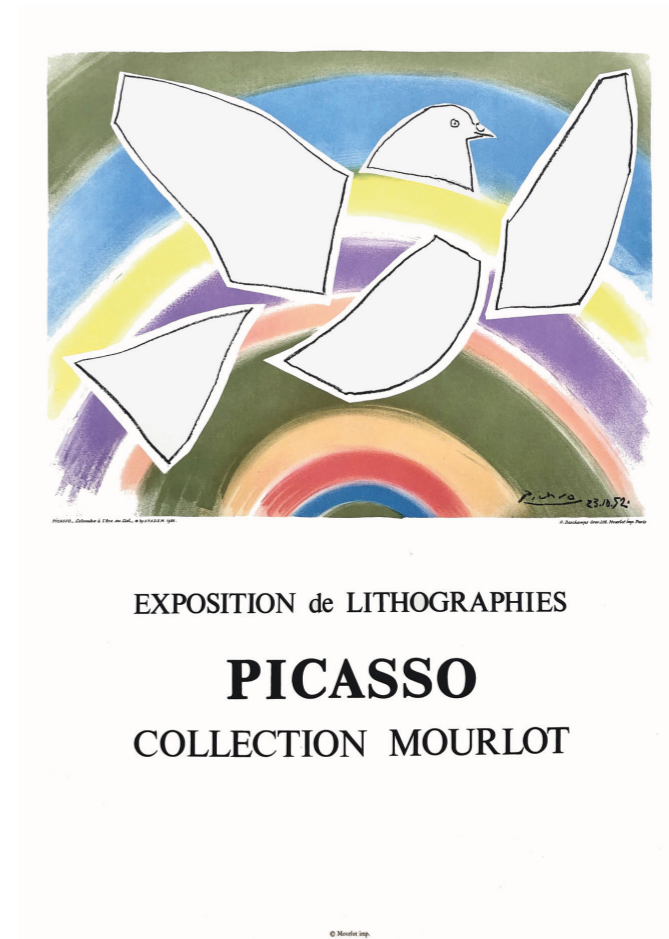
Offset lithograph, 1988

Image size: 540 x 760 mm





**'Exposition de Lithographies' Picasso Poster**  
 Offset lithograph, 1988  
 Image size: 540 x 760 mm



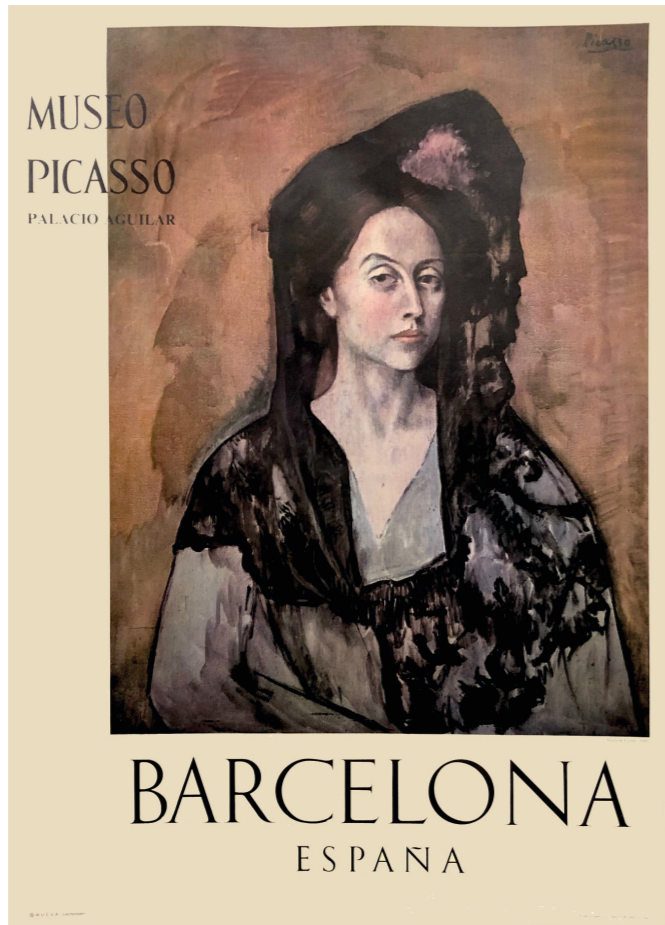
**'Exposition de Lithographies' Picasso Poster**  
 Offset lithograph, 1988  
 Image size: 540 x 760 mm

**Pablo Picasso: A Retrospective 1980**

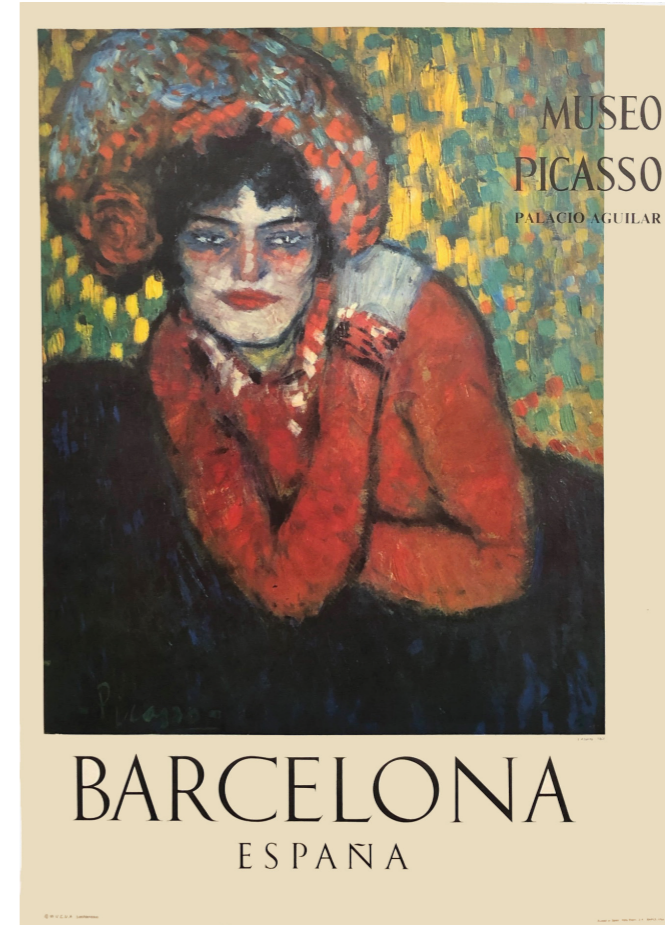
Offset lithograph, 1980

Image size: 560 x 940 mm

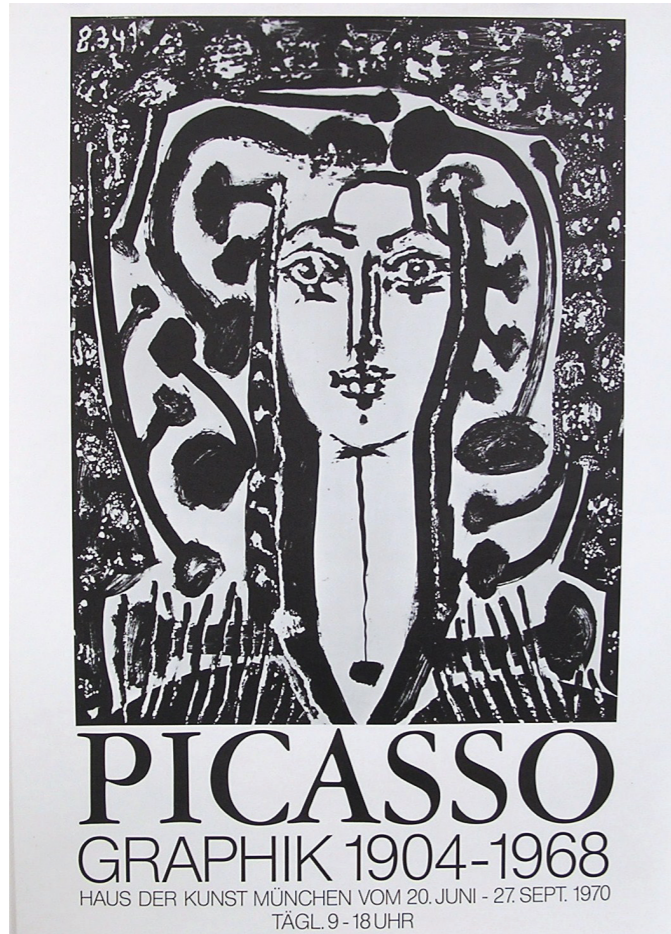




**Museo Picasso Barcelona**  
Offset lithograph, 1966  
Image size: 545 x 760 mm

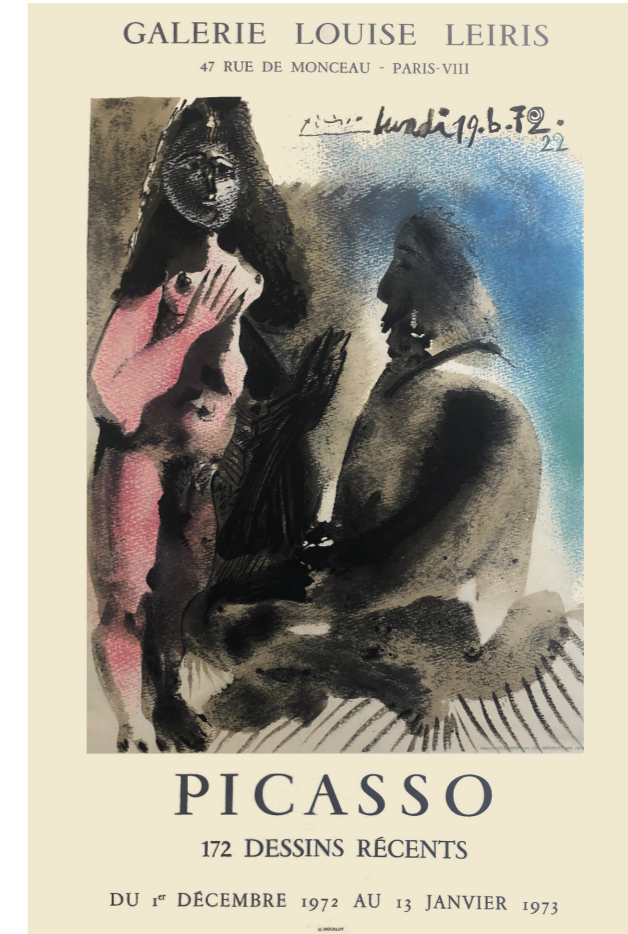


**Museo Picasso Barcelona**  
Offset lithograph, 1966  
Image size: 545 x 760 mm



**Picasso Graphik 1904 - 1968**

Offset lithograph, 1970  
Image size: 595 x 835 mm



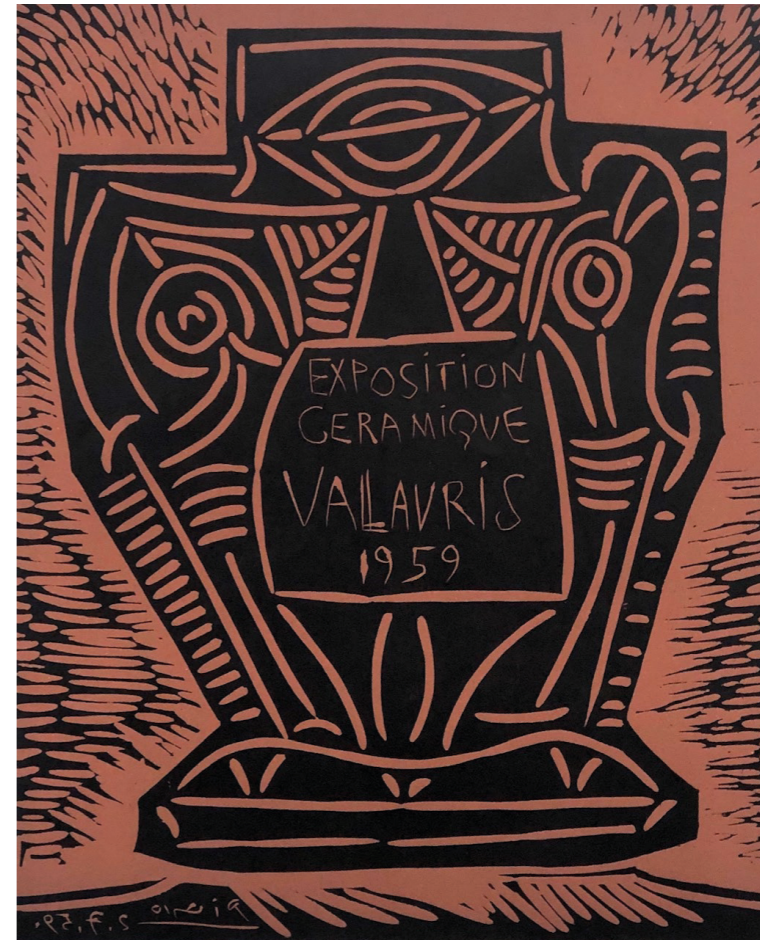
**Picasso 172 Dessins Récents**

Offset lithograph, 1973  
Image size: 480 x 720 mm

**Exposition Céramique Vallauris 1959**

Linocut, 1959

Image size: 280 x 340 mm



## PART TWO | LINOCUTS

Of the 2000 prints created in his lifetime, Picasso is only known to have made approximately 150 linocuts. 100 of those were made between 1959- 1962, during the time Picasso was living in Vauvenargues and Mougins in the South of France. Picasso was in his seventies when he began making linocuts, at the suggestion of local printer Hidalgo Arnéra, who was helping Picasso produce exhibition posters for the Ceramic Exhibitions in nearby Vallauris, where Picasso also made and showed his own ceramics.

This series of 45 linocuts, or linogravures, was re-carved at 42% of Picasso's larger works, overseen by Picasso and in collaboration with the Galerie Louise Leiris, Paris, in 1962. The series was published by Editions Cercle d'Art in Paris and Harry Abrams in New York. Showcasing the breadth of the artist's inventiveness with the medium, from line drawing to complex multicolour prints to textural marks never seen before in lino printing, Picasso helped to elevate the humble status of the linocut as an art form.

Certainly one of the highlights in the series, *Portrait of a Woman, after Lucas Cranach*, is unique in style to the other prints. Picasso was known for re-imagining the work of the Old Masters, and was often inspired simply by reproductions of works in books. In this case, his dealer Henry Kahnweiler had sent him a postcard of Cranach the Younger's *Portrait of a Woman*, which provided the starting point for the inspiration behind this print. This was Picasso's first linocut attempt in colour, in 1958, using five different blocks printed in black, red, green, yellow, brown, and blue. He first attempted this print in two colours but was determined to create a more complex and colourful image. This print exemplifies Picasso's problem solving of the medium, and there were multiple variations of proofs to get to the desired result.

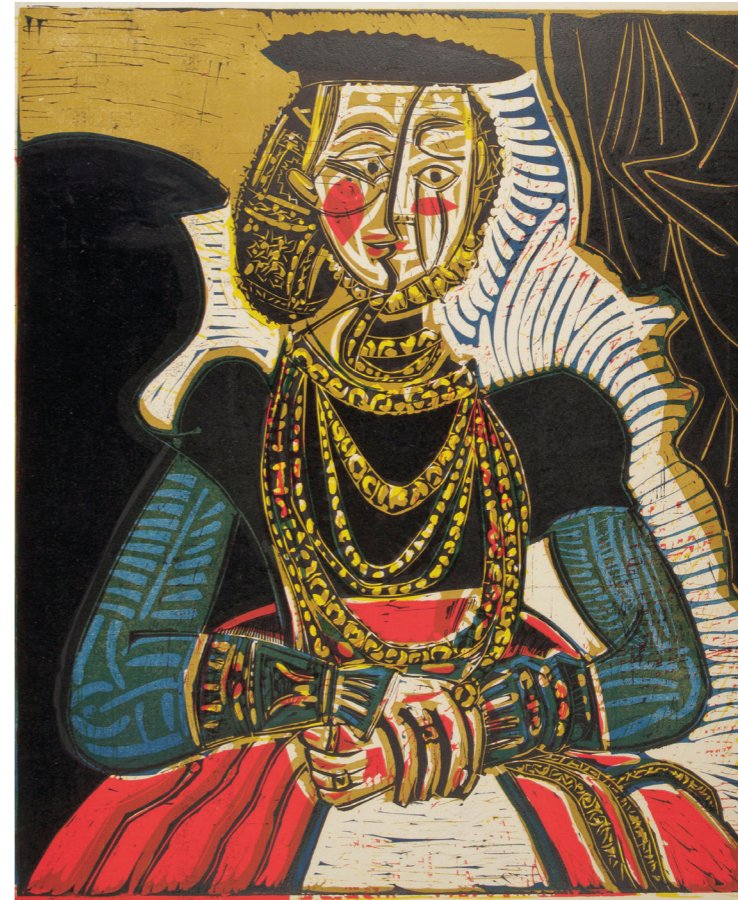
Picasso was keen to print in colours, enjoying the expressiveness and ease of carving lino, as well as the resulting solid areas of dense, flat colour. However, the process of colour printing with lino in layers was laborious, requiring carving a block for each colour, and registering each block perfectly per layer. He soon abandoned this way of working and experimented with a better way of printing colour.

As with many other mediums he worked with, Picasso exploited the possibilities of the linocut, and soon invented 'reduction printing' - a method still used by artists today as a more efficient way of printing linocuts in many colours. Examples of this technique are present in this series, whereby all colours are printed successively from one block, starting with the lightest colour first. There is no room for error with this method, as there is only one opportunity to print each layer in large edition quantities, using the same block, however, it eliminates the need to register each part of the design, per block.

Subject matter in this series is quite typical of the work of Picasso, and his personal mythology, including corridas, bullfights, nudes, musicians and bacchanalia. Links between the themes in these prints can be made with earlier works by Picasso, for example, the bacchanalia and Antibes Murals of 1946. However, they are uniquely portrayed here in this wonderful form of printmaking, which Picasso made his own, in a relatively short period of experimentation and innovation. Compared with the several thousand etchings or over eight hundred lithographs Picasso made, the impact of Picasso's rarer linocut work and influence on printmakers is still widely felt today.

Picasso's larger linocuts currently sell from £6,000 and up to £100,000, making these smaller, original carved and printed linocuts overseen by Picasso, an affordable way of enjoying Picasso's ingenuity with printmaking in your home.

Grace Hailstone



**Portrait of a Woman after Cranach the Younger**

Linocut, 1962

Image size: 220 x 270 mm



**Picador Goads Bull with Matador**

Linocut, 1962

Image size: 325 x 270 mm

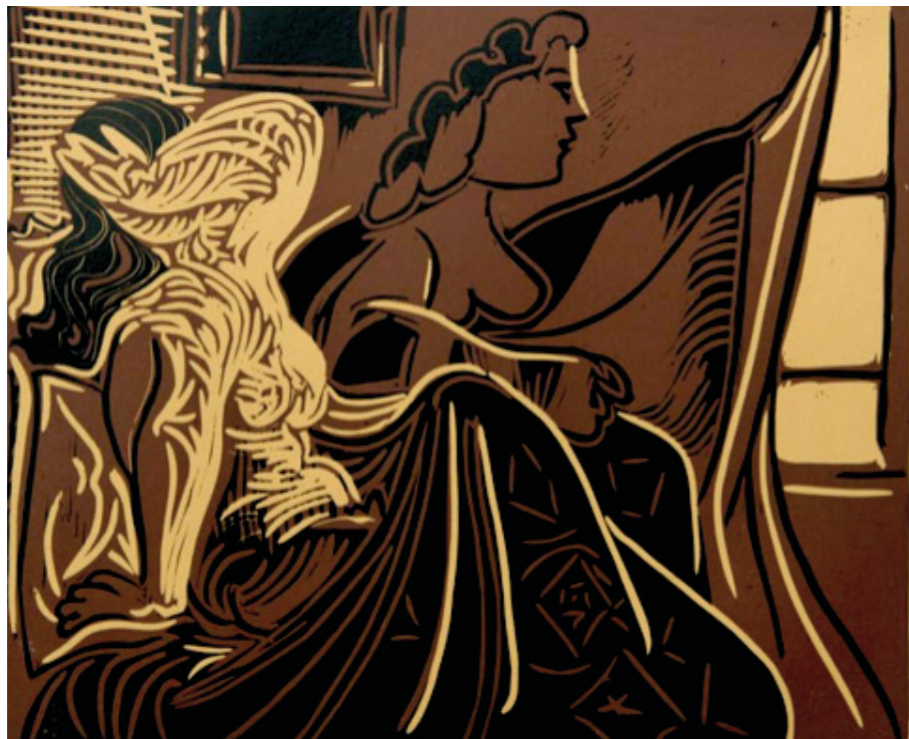


**Picador Goads Bull**

Linocut, 1962

Image size: 325 x 270 mm

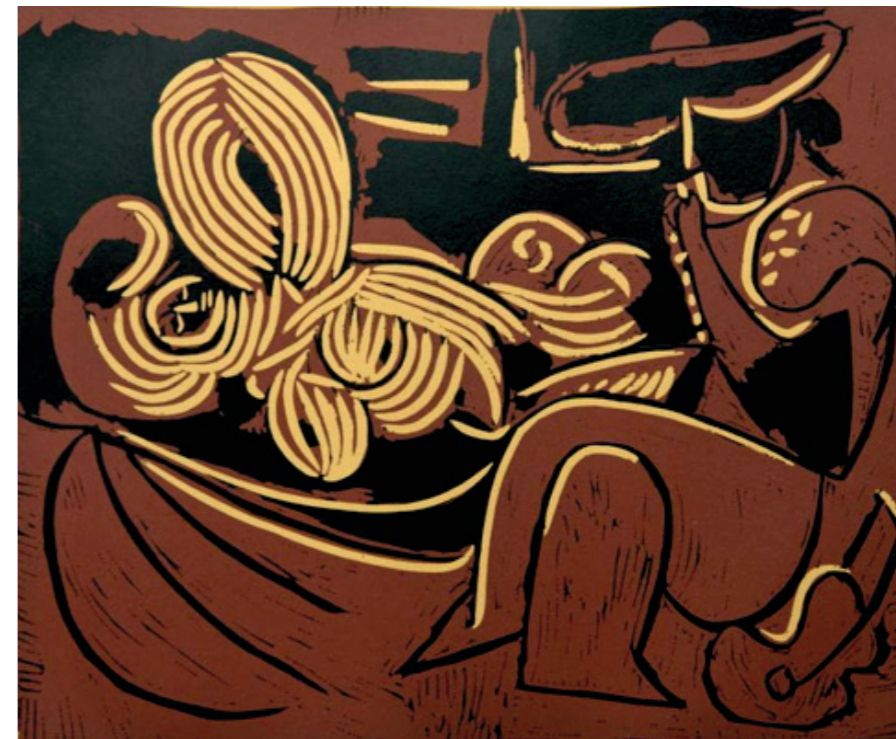




**Two Women at the Window**

Linocut, 1962

Image size: 325 x 270 mm



**Reclining Woman and Picador with Guitar**

Linocut, 1962

Image size: 325 x 270 mm

**Dancers and a Musician**  
Linocut, 1962  
Image size: 325 x 265 mm





**Bacchanal with Black Bull**  
Linocut, 1962  
Image size: 325 x 270 mm



**Bacchanal with a Goat**  
Linocut, 1962  
Image size: 325 x 270 mm



**Bacchanalia with an Owl**

Linocut, 1962

Image size: 325 x 270 mm



**Picador Goads Bull (White)**

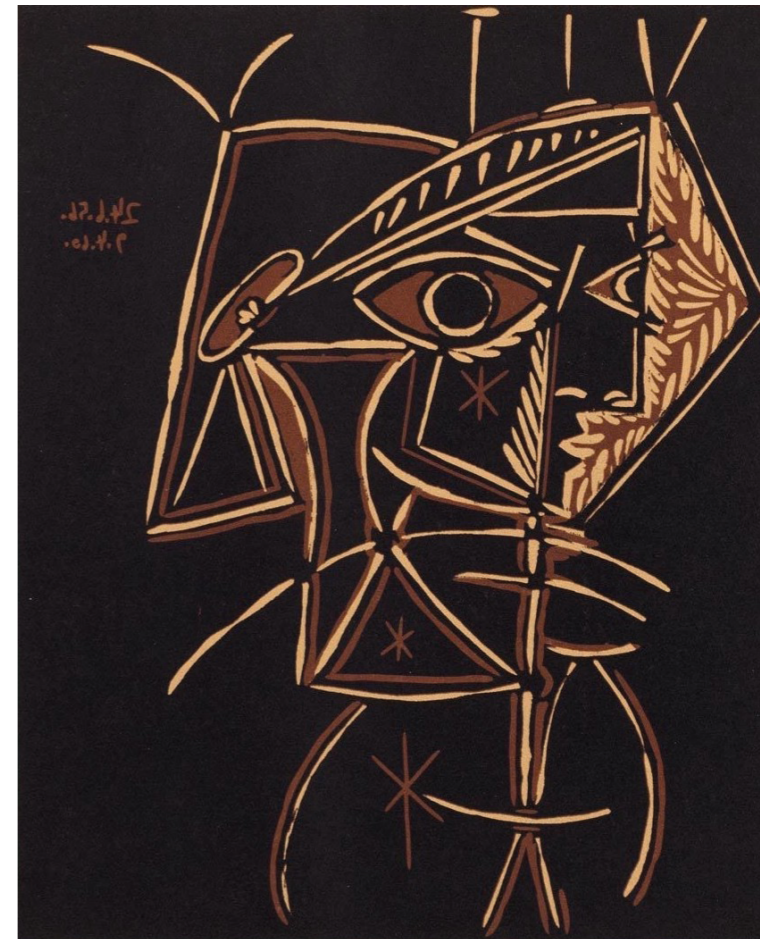
Linocut, 1962

Image size: 325 x 270 mm

**Female Bust**

Linocut, 1962

Image size: 220 x 270 mm



## PART THREE | WAR & PEACE

The lithographic prints in this series by Picasso are from a rare first edition of the publication *La Guerre et la Paix* (War and Peace) published by Editions Cercle d'Art, Paris in 1954. With text in French by Claude Roy, the book includes over 270 high quality photolithographic reproductions after paintings and drawings by Picasso, with 6 original lithographs inserted, printed by Mourlot, Paris, under the direction of Picasso.

Claude Roy recounts working with Picasso during this time, having interviewed him and documented his creative process daily, in the period building up to his monumental diptych mural *War and Peace* at Vallauris, his largest political works since WWII.

The large murals were painted on panels, attached to opposing walls inside the vaults of a deconsecrated chapel in the Communist-governed Southern French town where Picasso lived, in 1952. With *The War* on one side, and *The Peace* on the other, he later added another painting to the small end wall, composed of figures from the four world races united in peace, painted in black, white, yellow and red.

The works featured in this edition include over 200 sketches and preparatory studies towards the murals. Full reproductions of both *War* and *Peace* murals are depicted in separate two-page spreads from the book, which we have loose copies of that have been conserved. These prints are fantastic reproductions to behold, as even in situ, it is impossible to photograph the murals without distorting the image.

One of the six inserted lithographs, *L'Hebu de la Mort* (The Owl of Death), is widely accepted to be a self-portrait by the artist and shares a resemblance to an early photograph of Picasso as a young man, with his dark wide pupils visible as a whole circle, akin to the owl.

There was a deluxe edition of 100 numbered copies, which included one original signed lithograph by Picasso, but the high quality of the printing of both editions remains the same. This is a rare opportunity to purchase affordable Mourlot lithographs and rare reproductions of Picasso's work, from this first edition.

Grace Hailstone



**The War**

Offset lithograph, 1952-4  
Image size: 500 x 233 mm



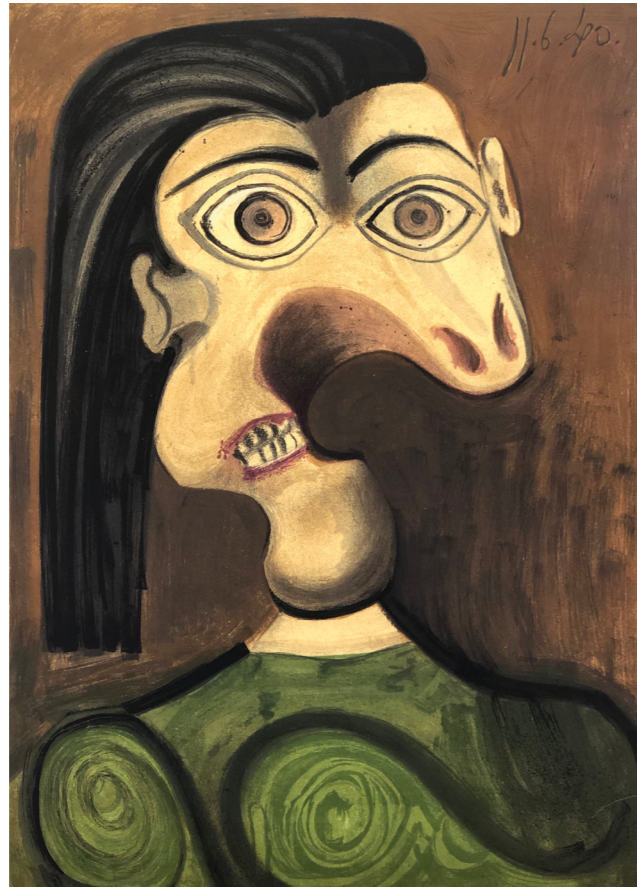
**The Peace**

Offset lithograph, 1952-4  
Image size: 500 x 233 mm

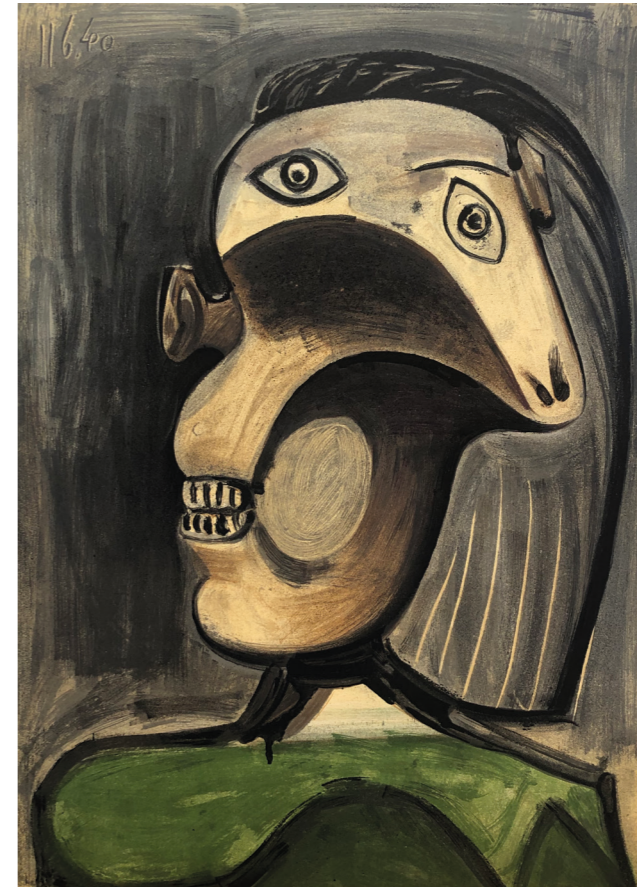
**Le Hibou de la Mort**  
Offset lithograph, 1954  
Image size: 240 x 285 mm







**Woman's Portrait**  
Offset lithograph, 1954  
Image size: 260 x 360 mm



**Female Figure (Bust)**  
Offset lithograph, 1954  
Image size: 260 x 365 mm

**Portrait of a Woman (Françoise Gilot)**

Offset lithograph, 1954

Image size: 260 x 360 mm



## PART FOUR | LA COMÉDIE HUMAINE

Picasso was a long-time admirer of the work of Honoré de Balzac, the great 19th century French realist playwright and novelist. He references the author's works on numerous occasions in his own artwork throughout his career, and even rented a Parisian apartment at one point which was the setting of the writer's 1845 novel *The Unknown Masterpiece*.

In 1954, aware of the artist's interest in Balzac, Tériade commissioned Picasso to create a series of illustrations depicting scenes from the writer's greatest work, *La Comédie Humaine*, and dedicated an entire issue of the Modernist Parisian revue magazine, *Verve* to this work. A monumental collection of 137 interlinked short stories, novels and essays, the works depict life in France in the Restoration period after the Revolution and addresses themes such as money, power, social success, maternity, paternity and women, society and sex. The stories take place in a variety of locations, but some characters are interlinked and feature in more than one story.

Picasso created a suite 180 drawings and a set of twelve colour lithographs interpreting the stories of *La Comédie Humaine*. The lithographs have a spontaneous quality to them, despite the technical labour behind them. These vibrant line drawings would have required a new stone per colour to be printed, each ground down by hand to prepare the surface. Picasso employed the expertise of the Mourlot brothers at their lithography studio- Atelier Mourlot- in Paris, where the prints were made under the artist's direction, in a limited edition of 1500.

With her distinct 'Greek' profile and long hair swept back behind her back, the model depicted in the twelve drawings on which the lithographs are based bears a striking resemblance to Jacqueline Roque whom Picasso met in December 1953. Jacqueline, who would later become the artist's wife and last muse, possessed what Picasso celebrated as a sphinx-like presence and physique. The strength of the rapport between Picasso and Jacqueline was immediately evident and is translated by the artist in these drawings with a tenderness that is at the same time both chaste and seductive.

A thematic analysis of the series not only shows how central the subject of artist and model was within the 'Human Comedy' staged by Picasso, but also how Picasso was to link the theme specifically with a questioning of old age and his own late-style concerns.

In her book, *The Artist, His Model, Her Image, His Gaze: Picasso's Pursuit of the Model*, Karen L. Kleinfelder observes that the *Comédie Humaine* suite appears to be a parody of the 1933 Volland Suite, in which the artist is cast as a classical sculptor at the height of his powers only to find twenty years later that the idealized artist-god has shrunken in stature and shows his age in all too human terms.

Kleinfelder concludes her comments in these terms: 'It is this adoption of parody in both his style and his personal point of view that marks the 'Human Comedy' as the true beginning of Picasso's late period. Within these bitter-sweet drawings, Picasso self-consciously thematizes the issue of an artist's late style and begins in the process to confront both his own myth and historical identity, though always in masked terms'.

What we are pleased to present here the twelve lithographs on wove paper, after drawings by Picasso. They are all untitled but dated in the image. All the prints are from the *Verve* 29/30 volume, 1954, issued unsigned. Despite their age, the paper is in an excellent condition and the printed colours are still crisp and vibrant as ever.

Grace Hailstone



**Comedie Humaine 30.1. 54. III**

Lithograph, 1954

Image size: 320 x 240 mm



**Comedie Humaine I.2.54. I**

Lithograph, 1954

Image size: 320 x 240 mm



**Comedie Humaine 29.1.54. V**

Lithograph, 1954

Image size: 320 x 240 mm



**Comedie Humaine 27.1.54. XIV**

Lithograph, 1954

Image size: 320 x 240 mm



**Comedie Humaine 29.1.54. III**

Lithograph, 1954

Image size: 320 x 240 mm



**Comedie Humaine 31.1.54. II**

Lithograph, 1954

Image size: 320 x 240 mm