

# PICASSO



OPERA GALLERY  
MONACO



Jishoo



Pablo Picasso, Vallauris, 1953, photographed by Willy Rizzo, 100 x 100 cm, 39.3 x 39.3 in.

# PICASSO

*Un tableau ne vit que par celui qui le regarde.*

*A painting only lives in the eye of the beholder.*

Pablo Picasso

OPERA GALLERY  
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## PRÉFACE



Saltimbanque et jeune fille, 1905, p. 14

Au cœur de sa création, Pablo Picasso (1881-1973) nous raconte sa vie, toutes ses vies : celle de peintre, d'amoureux tumultueux, de citoyen engagé. La trentaine d'œuvres sélectionnées ici illustre ses multiples parcours mais surtout son esprit touche-à-tout face à tous les sujets (portrait, nu, paysage, nature morte) et toutes les techniques (huile sur toile, aquarelle, encre, pastel sur papier, etc.). En dehors de quelques pièces historiques, la majeure partie des œuvres a été produite dans les années 1950-60, lorsque Picasso décida de s'établir dans le sud de la France. Quelque soit le motif, tout fut prétexte à révéler la lumière méditerranéenne et à renouer le dialogue avec l'inépuisable vitalité de l'Antiquité et des maîtres de l'art moderne (Cézanne, Manet).

Vivant à Paris depuis 1900, le jeune Pablo anime ses toiles de tristes figures d'arlequins, miroirs de ses débuts difficiles. En 1904, il s'installe au Bateau-Lavoir et rencontre Fernande Olivier : de la tonalité bleue mélancolique, il passe au rose orangé, synonyme d'une époque plus sereine. Ses œuvres demeurent peuplées de saltimbanques comme en témoigne la délicate aquarelle de 1905, *Saltimbanque et jeune fille*. Picasso renouera dans les années 1920 avec ces camaïeux de rose : dans *les Trois femmes à la fontaine* (1921), il incarne la veine néoclassique dans ces corps placides de femmes colosses, puisant à la source Ingres et Puvis de Chavannes.

Dès 1907, l'artiste se tourne vers un champ d'expérimentations bien plus vaste, au contact de la sculpture nègre et des paysages de Cézanne. Collaborant avec Georges Braque, il élabore un langage résolument novateur dans son approche de la perspective : *Les Femmes d'Alger* introduisent le cubisme, révolution aux accents de déconstruction radicale. Malgré l'incompréhension quasi générale, Picasso est suivi par quelques adeptes comme Juan Gris, Francis Picabia et indirectement Marcel Duchamp. Ainsi, des œuvres comme *la Nature morte au gobelet* (1914) et *le Compotier, bouteille, guitare devant une fenêtre ouverte* (1919) résumant toutes ces recherches cubistes, dans une facture certes décorative et plus lisible. La nature morte de 1914, dédiée « à mon cher Igor Stravinsky », témoigne d'un autre domaine de création : le spectacle vivant. Picasso a rencontré le compositeur à Rome en 1917, alors qu'ils collaboraient sur *Parade*, spectacle des Ballets russes orchestré par Diaghilev. Également proche de Boris Kochno, qui encouragea la création des Ballets de Monte-Carlo, Picasso lui dédicacéa la *Tête d'homme* de 1969 en gage de leur longue amitié.

Malgré un certain retour à l'ordre, l'entre-deux-guerres sera pour l'Espagnol une période artistique très riche : aussi bien en peinture, où il est tenté un temps par la démarche surréaliste, qu'en sculpture, avec la production éclectique de Boisgeloup. Les années 1920-30 sont aussi ponctuées de parenthèses enchantées dans le Midi : l'artiste séjourne l'été à Saint-Raphaël, Juan-les-Pins, Cannes, etc. Il y est accompagné de ses conquêtes successives : Olga, sa première femme, dans les années 1920 ; puis Marie-Thérèse Walter et leur fille Maya en 1936. La même année, il découvre Antibes et Mougins avec Dora Maar, muse des Surréalistes. La *Maison à Juan-les-Pins* (1931) rayonne de cette atmosphère méditerranéenne : la bâtisse est d'un blanc éclatant sous un ciel violet étoilé. De même, dans *La Villa au palmier* (1951) ou *Le Transformateur* (1953), les verts et les rouges sont vifs, les coups de pinceau enlevés.

Après la sombre période de la Seconde Guerre mondiale, passée à Paris, Picasso retrouve la côte d'Azur avec sa nouvelle compagne, Françoise Gilot. Sur proposition de Romuald Dor de la Suchère, propriétaire des lieux et concepteur du musée archéologique,



Nature morte au gobelet, circa. 1914, p. 10

## FOREWORD

In the very heart of his fabulous creation, Pablo Picasso (1881-1973) narrates his life, or his various lives: his work as a painter, his tumultuous love affairs, his commitment as a concerned citizen. The thirty-three pieces selected for this exhibition illustrate Picasso's many paths and highlight his desire to explore the many facets of his work (portraits, nudes, landscapes, still-life) as well as the techniques employed (oil on canvas, aquarelles, ink, pastel on paper, etc.). Excepting some historical pieces, the major part of Picasso's work was produced during the 50s and 60s when the artist lived in the South of France. Regardless of his motives, everything became a pretext for revealing the wonders of Mediterranean lighting and renewing with the inexhaustible vitality of Antique and modern art (Cézanne, Manet).

Living in Paris as of the year 1900, our young artist would cover the canvas with the melancholy portraits of harlequins, so many reflections on his laborious life. In 1904, young Pablo moved into his home at the Bateau-Lavoir where he met Fernande Olivier: from melancholic blue tones he started painting in orange-pink hues, synonymous with a more peaceful atmosphere. His works of the time are peppered with entertainers and acrobats, as one can see with the delicate aquarelle produced in 1905, *Saltimbanque et jeune fille*. In 1920, Picasso would return to using various shades of pink: in *les Trois femmes à la fontaine* (1921) he depicts a neo-classic theme employing the placid yet voluptuous bodies of women, drawing inspiration from the works of Ingres and Puvis de Chavannes.

As of 1907, the artist explored areas that were even larger and more varied, coming to grips with African sculpture and landscapes "made in Cézanne". Working with Georges Braque, he elaborated an innovative language when dealing with his use of perspective: *Les Femmes d'Alger* introduced cubism, a revolution tainted with a touch of radical deconstruction. Despite a quasi-general incomprehension, Picasso would be followed by a few adept artists such as Juan Gris, Francis Picabia and, indirectly, Marcel Duchamp. Works such as *Nature morte au gobelet* (1914) and *le Compotier, bouteille, guitare devant une fenêtre ouverte* (1919) summarize his in-depth cubist study of a style that is definitely decorative as well as easy to comprehend. The still-life dated 1914, dedicated to "my dear Igor Stravinsky" leads us to yet another area of the artist's creation: live theatre. Picasso had met the composer in Rome in 1917 while working on *Parade*, a composition of Russian Ballets orchestrated by Diaghilev. Picasso was also very close to Boris Kochno who encouraged his work on the Monte-Carlo Ballet, and dedicated *Tête d'homme* to the latter in 1969 as a token of years of friendship.

Between the two World Wars, and despite a certain return to normalcy, Picasso experienced a period of tremendous artistic inspiration: with his paintings, he was suddenly tempted by a surrealist style; with his sculptures, he attempted a rather eclectic production of Boisgeloup. In the 20s and 30s, Picasso also endeavoured some marvellous artistic digressions in the South of France, with summers spent in Saint-Raphael, Juan-les-Pins, Cannes... He was always accompanied by his lover of the moment: Olga, his first wife, in the 1920s; then Marie-Thérèse Walter and their daughter Maya in 1936. That same year, he would discover Antibes and Mougins with Dora Maar, muse to some of the most famous surrealist painters of the time. The *Maison à Juan-les-Pins* (1931) glows with a magical, Mediterranean ambiance: the building is sparkling white under a violet, starry sky. Also, in the *La Villa au palmier* (1951) or *Le Transformateur* (1953), the many hues of green and red are so intense, the brush-strokes so full of spirit.

Following a very dark post-World War II period, including trips to and from Paris, Picasso longed to be back on the Côte d'Azur with his new companion, Françoise Gilot. Accepting an invitation from Romuald Dor de la Suchère, proprietor of the Château des Grimaldi and designer of an archaeological museum, the artist would move into the Château in 1946. There he would produce a series of paintings and sketches inspired by mythology: "When I



Le transformateur, 10 June 1953, p. 72



Buste d'homme à la pipe, 1969, p. 20

moins prolifique, exécutant plus de 1000 œuvres entre 1960 et 1973 !

Dans un esprit de liberté totale, il renouvelle ses thèmes de prédilection : le portrait est un prétexte à retenter ses recherches plastiques antérieures : son trait fouillé et baroque (*Tête d'homme*, 1969) se métamorphose en touche large et monstrueuse (*Buste d'homme à la pipe*, 1969). Il simplifie son langage cubiste (*Femme au chapeau assise*, 1962 ; *Tête d'homme barbu*, 1965) ou bien cerne les visages de manière enfantine, dans une gamme colorée acide (*Clown*, 1957).

Portrait ou autoportrait ? L'homme barbu revient souvent dans sa production, tel l'archétype de l'artiste plongé dans sa réflexion. Le thème du « peintre et son modèle » illustre là encore la dualité masculin/féminin, le nu demeurant l'objet du désir de l'homme, tantôt à l'ouvrage, tantôt voyeur. L'érotisation du sujet est devenue même obsessionnelle chez Picasso. Dans les versions de 1963 et 1965, l'artiste est face à la toile et au modèle, en pose toute matisienne. À l'inverse, dans des dessins de la fin des années 1960, son approche des corps est plus sexuelle (*Modèle nu lisant*, 1968 ; *Nu et homme assis*, 1969). À l'érotisme et à la permanence de l'Antiquité se superpose l'héritage moderne, dont Picasso va relire certains chefs d'œuvre : *les Femmes d'Alger* de Delacroix en 1955 ; *les Ménines* de Vélasquez en 1957 ou encore *le Déjeuner sur l'herbe* de Manet jusqu'en 1962. L'étude sur papier de 1960 représente la nymphe du second plan du *Déjeuner*, devenue ici une figure à part entière. Giorgione, Titien, Cézanne, Manet... Picasso est au bout de cette filiation artistique, réinterprétant librement le couple peintre/modèle. L'acte pictural fait sans cesse écho à l'acte charnel, tous deux régis par la même énergie. Énergie qu'on retrouve dans la touche vibrante encreée de sa *Tauromachie* de 1957, autre thème cher à l'artiste Minotaure qui mêla, autant dans sa vie que dans son œuvre, Eros et Thanatos.

Ces 33 œuvres du maître espagnol forment un ensemble exceptionnel, de provenance assurée car soit certifiées par les enfants même de Pablo Picasso, Maya et Claude, soit inventoriées dans des collections prestigieuses (galerie Louise Leiris ; Daniel Henry Kahnweiler ; Paul & Marguerite Rosenberg) ou dans le Catalogue raisonné établi par Christian Zervos. Mais laissons le dernier mot à Miró : « L'œuvre de Picasso a été un bilan, une révision de toute l'histoire de la peinture, en fin de compte une analyse. Il nous a permis, à nous qui venions après lui, de trouver les portes ouvertes. ».

Gilles Dyan  
Opera Gallery Group  
Fondateur et Président

Didier Viltart  
Opera Gallery Monaco  
Directeur

l'artiste s'installe en 1946 au château des Grimaldi. Il y réalise une série de tableaux et dessins d'inspiration mythologique : « Lorsque j'arrive à Antibes, je me sens à nouveau plongé dans l'Antiquité. Les œuvres naissent selon les moments, les lieux, les circonstances. On avale, on s'intoxique ». Dans le *Combat de faune et de centaure*, (1946), les personnages hybrides symbolisent le duel homme/femme si fréquent chez Picasso. On le retrouve aussi dans *Faune et danseur* (1964) et *L'homme à l'agneau et musicien* (1967). L'après-guerre est également une période heureuse pour l'artiste, avec la naissance de Claude puis de Paloma. Ses proches sont les sujets naturels de ses portraits, comme cette *Femme assise* de 1949. Malgré l'aspect déshumanisé du modèle, plus proche d'un alambic que d'un buste, les couleurs primaires jaillissent de la toile.

Le début des années 1950 est douloureux pour Picasso : il se sépare de Françoise ; Matisse, son rival et complice de toujours, meurt en 1954. Néanmoins Jacqueline Roque, jeune artiste rencontrée en 1943, lui redonne le goût de peindre et s'installe avec lui dans sa villa de Cannes, La Californie. Elle sera sa dernière égérie. Il travaille de temps en temps au château de Vauvenargues, acheté en 1959. Certes, Picasso est reconnu par ses contemporains mais n'influence plus la jeune génération, trop occupée par les enjeux de l'abstraction. En 1966, le Grand Palais lui rend hommage, puis le Louvre en 1971 à l'occasion de ses 80 ans. Malgré son âge, Picasso n'en demeure pas

arrived in Antibes, I once again focused on Antique art, my works influenced by specific moments, places and circumstances. We swallow it up, we become inebriated". In *Combat de faune et de centaure* (1946) the hybrid characters symbolise the man/woman duel so frequently depicted by Picasso. We find this underlying theme in *Faune et danseur* (1964) and *L'homme à l'agneau et musicien* (1967). The period following World War II was also a very joyous time for our artist with the birth first of Claude then of Paloma. Those close to Picasso very naturally became the subjects of his portrait work (*Femme assise* in 1949). Despite the somewhat dehumanized aspect of the model (more of a still portrait than a bust), the primary colours burst forth from the canvas.

The early 50s was a painful period for Picasso: he broke up with Françoise; Matisse, his rival and accomplice for years, died in 1954. But Jacqueline Roque, a young artist who Picasso met in 1943, gave him a reason to live and paint again. He moved with her to his villa in Cannes, the California. Jacqueline would be his last muse. He would work every now and then at the Château de Vauvenargues, purchased in 1959. Although Picasso was respected by his contemporaries, he no longer influenced the young generation, too busy delving into abstraction. In 1966, the Grand Palais in Paris paid tribute to Picasso, followed by the Louvre in 1971 (in celebration of his eightieth birthday). Despite his age, Picasso remained quite the prolific artist, producing more than 1,000 pieces between 1960 and 1973!

In a totally liberated style, he renewed with his favourite themes, the portrait being merely a pretext to delve once more into his plastic past. His detailed and baroque lines (*Tête d'homme*, 1969) morphed into large, monstrous brush strokes (*Buste d'homme à la pipe*, 1969). He had now simplified his cubistic vocabulary (*Femme au chapeau assise*, 1962; *Tête d'homme barbu*, 1965) or strove to depict faces in a juvenile way with a palette of acidulous colours (*Clown*).

Portrait or self-portrait? The bearded man is a recurring theme in his work, like an archetype for the artist buried in his own reflections. The theme of the "painter and his model" illustrates once more the enduring male/female duality, the nude remaining every man's object of desire. The erotic rendering of his work even becomes obsessive for Picasso. In pieces dated 1963 and 1965, the artist is facing the canvas and the model, reminding us so strikingly of Matisse. On the contrary, his work dating from the end of the 60s uses the body in a more sexual manner (*Modèle nu lisant*, 1968; *Nu et homme assis*, 1969). Layered on top of all the eroticism and permanence of Antique art, we find a modern legacy to masterpieces revisited by Picasso: *les Femmes d'Alger* by Delacroix in 1955; *les Ménines* (The Maids of Honour) by Velasquez in 1957 or *le Déjeuner sur l'herbe* by Manet, right up until 1962. His work on paper from 1960 represents the nymph that can be seen in the background of Manet's masterpiece; Picasso made her the major subject in his version. Giorgione, Titien, Cézanne, Manet... Picasso had arrived at the end of his artistic road and freely revisited the painter/model couple. His art now constantly echoed a carnal act, governed by the same vibrant touch, steeped in the artist's *Tauromachie* from 1957, another theme so dear to our Minotaur-artist who never hesitated to use his own life to inspire his work: Eros and Thanatos.

These thirty-three works by the master Spaniard form an exceptional ensemble; their origins have been certified by the artist's own children, Maya and Claude or have been inventoried as part of world-famous collections (Louise Leiris Gallery; Daniel Henry Kahnweiler; Paul & Marguerite Rosenberg) or are part of the Catalogue raisonné (comprehensive monograph) prepared by Christian Zervos. But let us leave the final word to Miró: "Picasso's work was a comprehensive assessment, a revision of the history of painting, ultimately an analysis. Picasso has allowed us, prepared those of us who follow in his footsteps, to find the doors wide open."

Gilles Dyan,  
Opera Gallery Group  
Founder and Chairman

Didier Viltart  
Opera Gallery Monaco  
Director



Tauromachie, 10 February 1957, p. 64

COMPOTIER, BOUTEILLE, GUITARE DEVANT UNE FENÊTRE OUVERTE, 1919

Signed and dated "Picasso 19" (front lower left corner)  
Oil and pencil on canvas  
21 x 21 cm - 8.3 x 8.3 in.

PROVENANCE

Paul and Marguerite Rosenberg, Paris  
Private collection (by descent from the above)

LITERATURE

Christian Zervos, Pablo Picasso, vol. 3, Editions Cahiers d'Art, Paris, 1949, No. 421, ill. pl. 141

CERTIFICATE

Maya Widmaier-Picasso has confirmed the authenticity of this work  
Claude Ruiz-Picasso has confirmed the authenticity of this work



NATURE MORTE AU GOBELET, CIRCA. 1914

Signed "Picasso" (front lower left corner)  
Signed, dated and inscribed "Picasso à mon cher Igor Stravinsky Paris 27 Mai 1920" (on the reverse)  
Oil on panel  
22 x 15,9 cm - 8.7 x 6.3 in.

PROVENANCE

Igor and Vera Stravinsky, gift from the artist, May 27, 1920  
Richard L. Feigen & Co., Inc., New York, acquired from the above after 1961  
Anon. sale: Christie's New York, May 19, 1981, lot 344  
James Goodman Gallery, New York  
Nathan and Marion Smooke, California (acquired from the above in 1983)

EXHIBITED

Los Angeles, UCLA Wight Art Gallery, "Bonne Fête Monsieur Picasso", from Southern California Collectors, Oct. 25-Nov. 12, 1961, No. 9 (as still life)  
Los Angeles, Los Angeles County Museum of Art, Degas to Picasso: Modern Masters from the Smooke Collection, April 16-June 28, 1987, p. 10 and 112-113 (ill. in colour)

LITERATURE

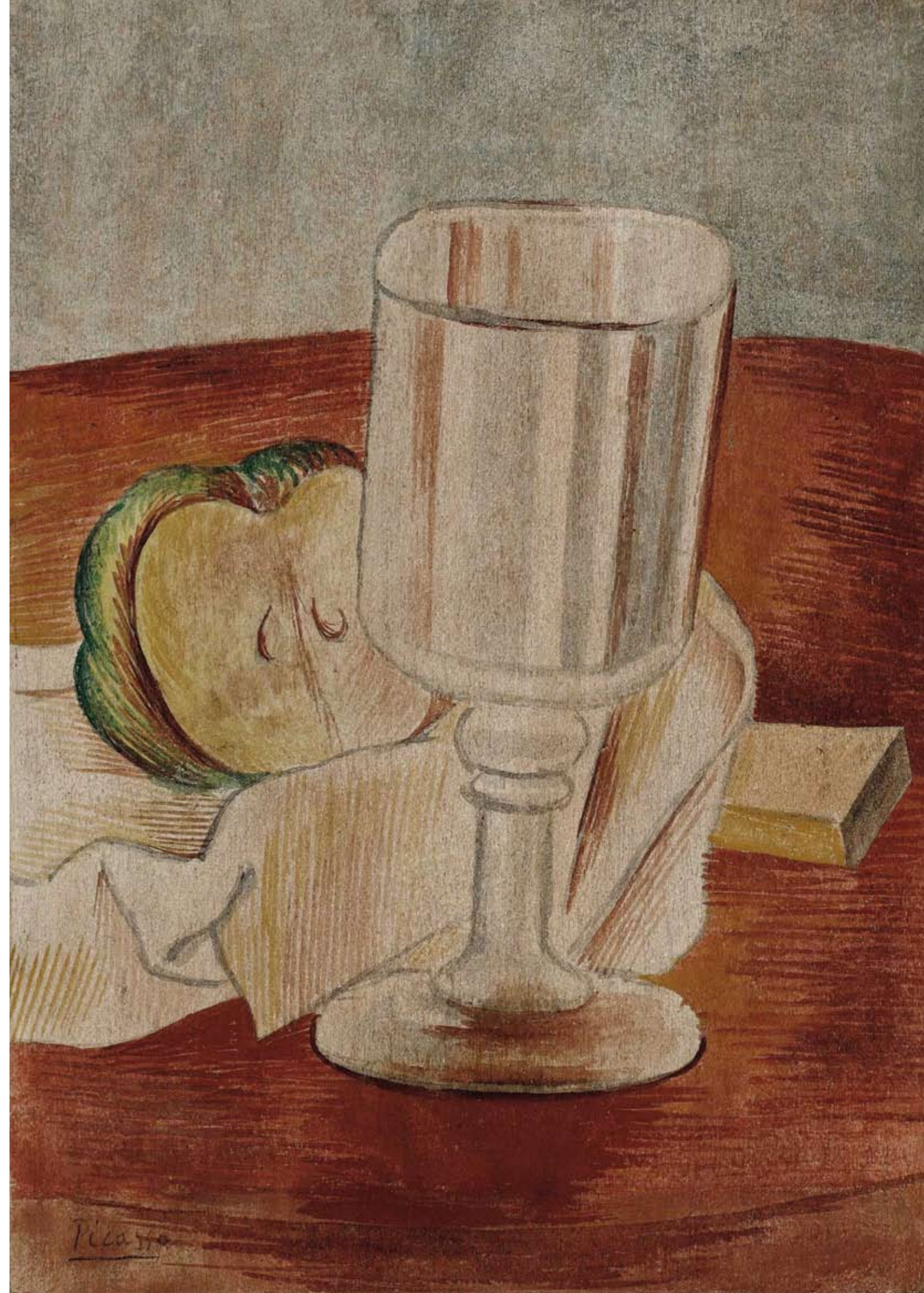
Throughout 1914, the object that preoccupied Picasso first and foremost was the fluted wineglass. In Paris in the spring and in Avignon in the summer and fall, he explored the motif countless times: in paintings, drawings, collages and constructions; with schematic shorthand or precise illusionism; on its own or accompanied by dice, bottles pipes and fruit. Above all Picasso was fascinated by the paradoxical games with transparency and opacity that the lyrical forms of the glass allowed him to play; as Josep Palau i Fabre has written, "its reflections, its structure, whether it contains liquid or not, and if this is colourless or coloured, if it is full or half full, if it stands alone or has objects around, are all factors that modify the glass. Picasso is well aware of these and many more possibilities..." (Josep Palau i Fabre, "Picasso Cubism 1907-1917", New York, 1990, p. 382)

NOTES

The first owner of the present painting was the composer Igor Stravinsky, Picasso's friend and collaborator. The two men met in 1917, while Picasso was in Rome, working on the decor for the Ballets Russes' Production of "Parade"; as Ernst Ansermet, a Swiss conductor travelling with the Ballets Russes, recalled, "While I was tied to the theatre, Picasso and Stravinsky wandered through the streets, toured the museums, made various discoveries and often returned with useful information about paintings and things to look at" (Douglas Cooper, Picasso Theatre, New York, 1968, p.31). In 1920 Stravinsky and Picasso reunited with the Ballets Russes to work with "Pulcinella", a ballet based on the Commedia dell'Arte. The production was a theatrical triumph; following opening night on May 15, Stravinsky praised Picasso and exclaimed that "... he performed a miracle and it is difficult for me to say what enchanted me most, his colour; his plastic sense, or the astonishing sense of the theatre displayed by this extraordinary man" (Ibid., p.48). On May 24, Picasso drew his celebrated portrait of Stravinsky seated in a wooden chair (Zervos, vol. 4, No. 60; Musée Picasso, Paris) three days later; he gave the composer the present picture as a gift, inscribing it on the reverse, "Mon cher Igor Stravinsky, Paris 27 mai, 1920". The painting remained in Stravinsky's possession.

CERTIFICATE

Vera Stravinsky has confirmed the authenticity of this work.  
Maya Widmaier Picasso has confirmed the authenticity of this work.  
Claude Ruiz-Picasso has confirmed the authenticity of this work (original certificate lost, a letter from Mme Christine Pinault from The Picasso Administration confirms the existence of the lost certificate and authenticity of the artwork.)



TROIS FEMMES À LA FONTAINE, 1921

Signed "Picasso" (front lower right corner)  
Oil on canvas  
19,2 x 23,8 cm - 7.6 x 9.4 in.

PROVENANCE

Wright Ludington, Santa Barbara  
M.Knoedler & Co., Inc., New York  
Henry T. Mudd, Pasadena  
Richard L. Feigen & Co., Inc., New York  
Norton Simon Foundation, Pasadena  
Acquavella Galleries, New York  
Private collection

EXHIBITED

San Francisco Museum of Art, "Wright Ludington Collection", 1945  
Los Angeles, University of California Art Galleries, "Bonne Fête Monsieur Picasso", Oct. 25-Nov. 12, 1961, No. 31  
Los Angeles County Museum of Art, "Picasso in Southern California Collections: A Tribute to Picasso at 90", 1971, No. 37

LITERATURE

Christian Zervos, Pablo Picasso, vol. 4 : œuvres de 1920 à 1922, Éditions Cahiers d'Arts, Paris, 1951, p. 116, No. 315  
Picasso Peintures : 1900-1955, exhibition catalogue, Musée des Arts Décoratifs, Paris, 1955, No. 54  
The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture. Neoclassicism I 1920-1921  
San Francisco, 1995, p. 230, No. 21-209  
J. Palau i Fabre, Picasso, 1917-1926: From the Ballets to Drama, Barcelona, 1999, p. 511, No. 1057 (ill. p. 281)





SALTIMBANQUE ET JEUNE FILLE, 1905

Signed "Picasso" (front lower left corner)  
Watercolour and charcoal on paper laid on card  
29,5 x 19,5 cm - 11.6 x 7.7 in.

PROVENANCE

Daniel-Henry Kahnweiler, Paris, (No. 1736)  
Justin K.Thannhauser, Munich, Berlin, Paris, New York and Bern, (No. 40164)  
Mrs. Justin K.Thannhauser, Bern  
Christie's, New York, Nov. 1998

EXHIBITED

Bern Kunst Museum, Sammlung Justin K.Thannhauser, 1978, No. 31, p. 110, ill. p. 70  
Washington DC, the National Gallery of Art, Picasso, Saltimbanques, 1980-1981  
Barcelona Museum Picasso  
Bern Kunst Museum, Picasso 1905-06, From the Rose Period to the Ochres of Gosol, 1992, No. 213, ill. p. 350  
Munich Haus des Kunst: Pierrot Melancolie and Maske, 1995, No. 59, ill. p. 136

LITERATURE

Christian Zervos, Picasso, vol. 6 : supplément aux vol. I à 5, Editions Cahiers d'Art, Paris, 1954, No. 697, ill. p. 85  
Pierre Daix and Georges Boudaille, The Blue and Rose Periods: a Catalogue raisonné of the paintings, 1900-1906,  
Greenwich, Connecticut, 1967, DXR11, 1ç, ill. p. 271  
Pierre Daix, Tout l'Oeuvre Peint de Picasso, Période Bleue et Rose, Paris, 1968, No. 188, ill. p. 102

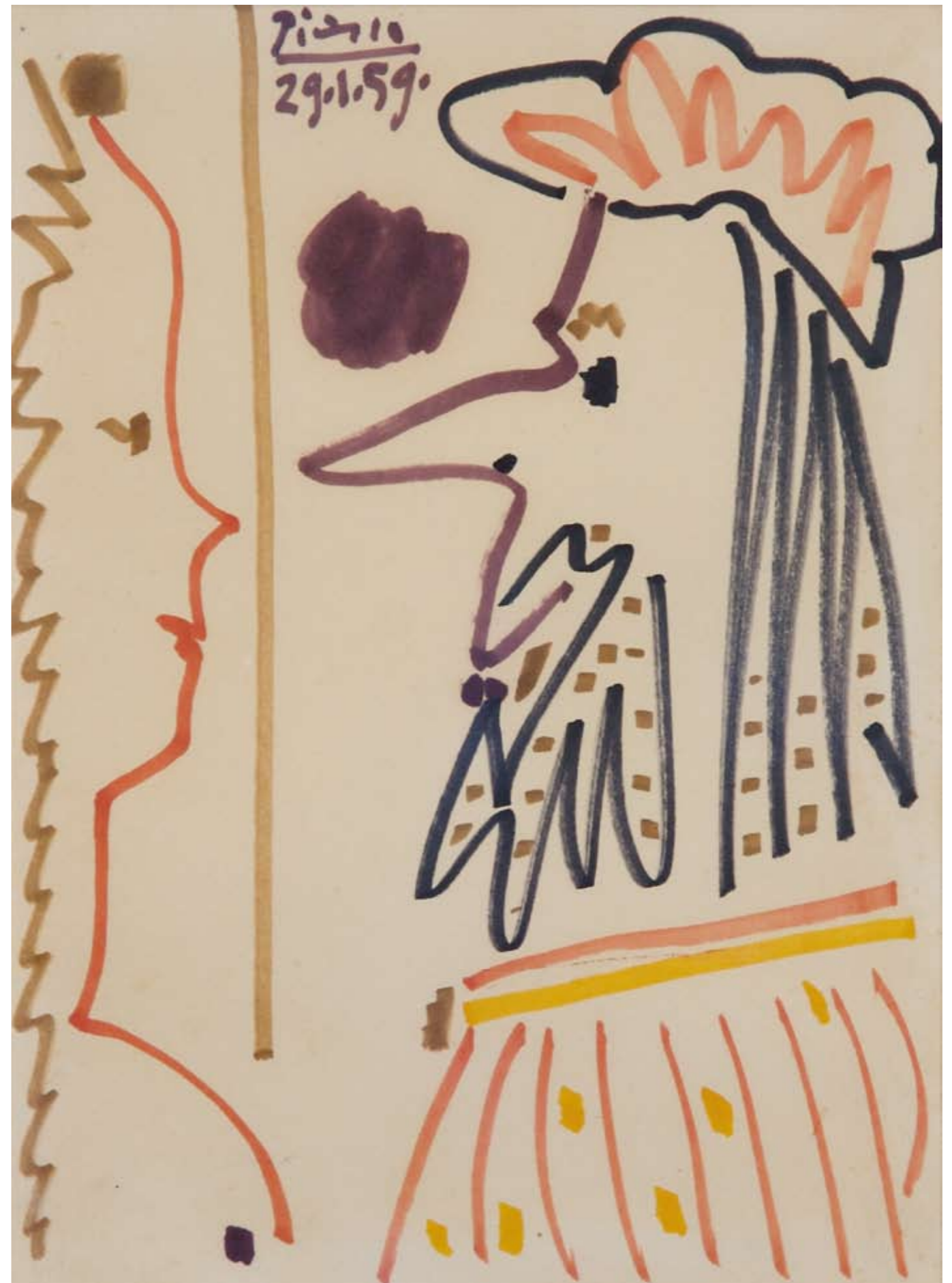


LE PEINTRE ET SON MODÈLE, 29 JANUARY 1959

Signed and dated "Picasso 29.1.59." (front upper left)  
Felt tip pen on card  
31,9 x 23,3 cm - 12.6 x 9.2 in.

PROVENANCE  
Lucien Clergue, Arles

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



LE PEINTRE ET SON MODÈLE, 4 MAY 1963

Signed "Picasso" (front lower right corner); dated "4.5.63." (on the reverse)  
Oil on canvas  
65 x 100 cm - 25.6 x 39.4 in.

PROVENANCE

Galerie Louise Leiris, Paris  
Alexander Iolas, Paris  
Acquired from the above by the present owner in 1982

LITERATURE

Christian Zervos, Pablo Picasso, vol. 23 : œuvres de 1962 et 1963, Editions Cahiers d'Art, Paris, 1971, No. 253, ill. p. 120  
The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture. The Sixties I, 1960-1963, San Francisco, 2002, No. 63-130, ill. p. 367



BUSTE D'HOMME À LA PIPE, 27 FEBRUARY 1969

Signed and dated "27.2.69. I Picasso" (front upper left corner)  
Oil on corrugated card laid down on cradled panel  
97 x 65.7 cm - 38.2 x 25.9 in.

PROVENANCE

Galerie Louise Leiris, Paris (acquired from the artist)  
Galerie Cahiers d'Art (Christian Zervos), Paris (acquired from the above)  
Private collection, France, (acquired from the above July 23, 1969)

EXHIBITED

Hovikodden, Norway, Sonja Henies og Niels Onstads Kunstsenter, Picasso Visits Norway, 1992, No. 21  
Salzburg, Festspielausstellung 2004, Salis and Vertes Gallery, June-July 2004, No. 30, ill. in colors  
Masters of the West, Portakal Culture House, Istanbul, Dec. 10, 2004-Jan. 12, 2005, ill. in color p. 57  
Salzburg, Gallery Salis & Vertes, "Modern Masters", Aug. 1st-Aug 31st 2007, ill. in colors plat. 35

LITERATURE

Christian Zervos, Pablo Picasso, vol. 31 : oeuvres de 1969, Editions Cahiers d'Art, Paris, 1976, No. 85, ill. p. 27  
Patrick-Gilles Persin, Daniel-Henri Kahnweiler, Paris, 1990, ill. p. 235  
Weltkunst magazine, No. 9 Sept. 2004, ill. on the cover for the magazine and on p. 8, as illustration for the series of articles "Alte und Neue Kunst im Dialog" (Ancient and modern art in dialog)

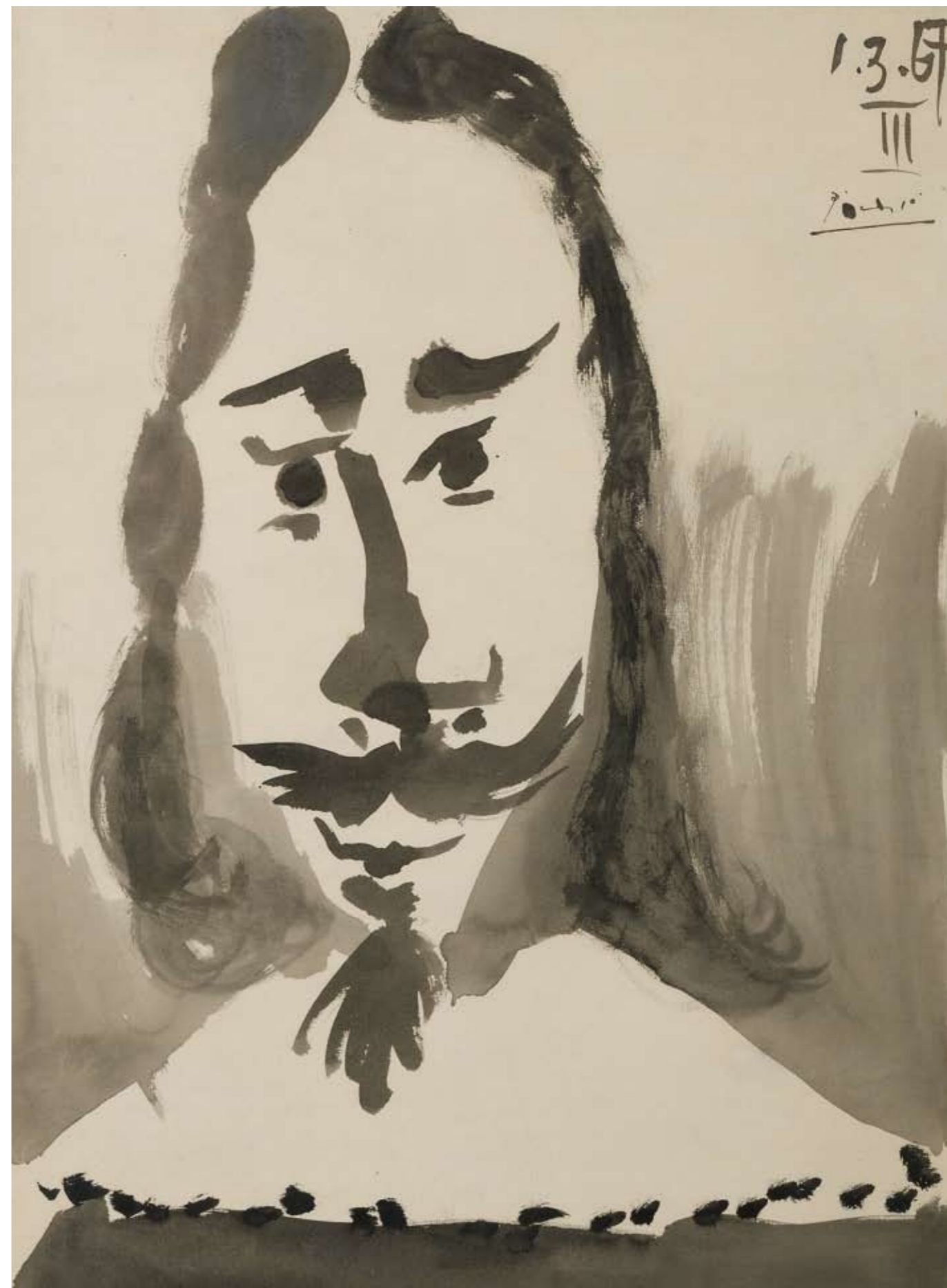


MOUSQUETAIRE, 1 MARCH 1967

Signed and dated "1.3.67 III Picasso" (front upper right corner)  
India ink on paper  
63 x 47 cm - 24.8 x 18.5 in.

PROVENANCE  
Sala Gaspar, Barcelona

LITERATURE  
Christian Zervos, Pablo Picasso, vol. 27 : œuvres de 1967 et 1968, Editions Cahiers d'Art, Paris, No. 471



NATURE MORTE AU BOUGEOIR ET À LA CRUCHE, 29 JANUARY 1937

Dated "29-1-37" (front lower left corner)  
Oil on canvas  
38.1 x 46 cm - 15 x 18.1 in.

PROVENANCE  
Estate of the Artist  
E.V.Thaw, New York  
Vivian Horan, New York

EXHIBITED  
Tel Aviv Museum of Art, Picasso, 3 Oct. 2002-2 Feb. 2003

LITERATURE  
Picasso 1901-1971, Galerie Claude Bernard, 1980, No. 15, ill. in colour  
Edward Quinn, Pierre Daix, The Private Picasso, 1987, ill. p. 151 and 159  
The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture. Spanish Civil War 1937-1939,  
San Francisco 1997, No. 37-023 (a), ill. p. 11

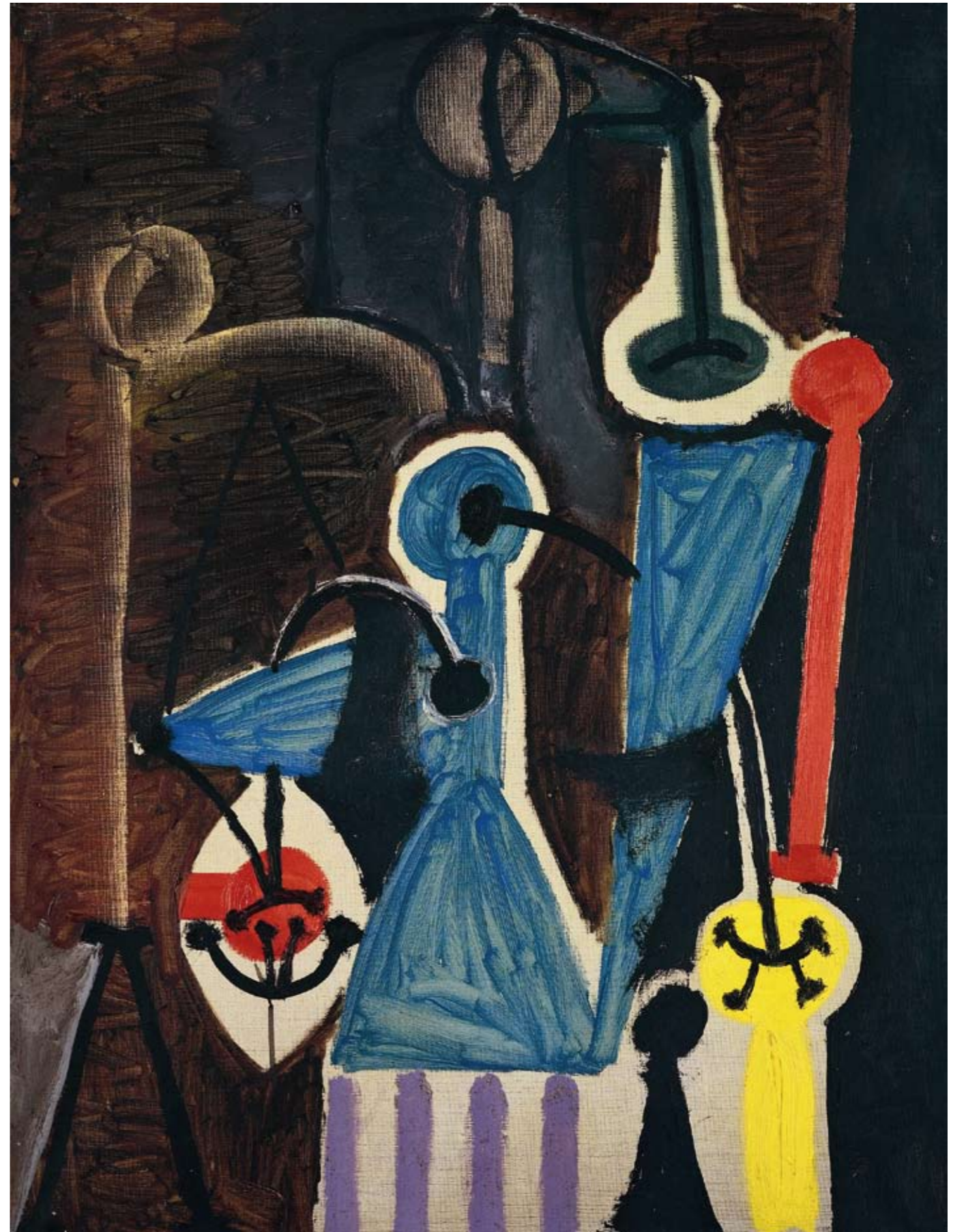


FEMME ASSISE, 29 MARCH 1949

Oil on canvas  
64.9 x 50 cm - 25.5 x 19.7 in.

PROVENANCE  
Estate of the artist  
Private collection, Geneva

LITERATURE  
Christian Zervos, Pablo Picasso, vol. 15 : oeuvres de 1946 à 1953, Editions Cahiers d'Art, Paris, 1983, No. 135, ill. pl. 80  
The Picasso Project, Picasso's Paintings, Watercolours, Drawings and Sculpture. Liberation and post-War Years, 1944-1949, San Francisco, 2000, p. 228, No. 49-029, ill.



## FEMME À L'OISEAU, 23 MARCH 1969

Signed and dated "23.3.69. III Picasso" (front upper right corner); dated "Dimanche 23.3.69. III" (on the reverse)  
 Brush and ink on paper  
 25 x 32 cm - 9.8 x 12.6 in.

## PROVENANCE

Galerie Louise Leiris, Paris  
 Galerie Claude Bernard, Paris  
 Acquired by the father of the present owner (probably from the above)

## LITERATURE

Christian Zervos, Pablo Picasso, vol. 31 : œuvres de 1969, Editions Cahiers d'Art, Paris, 1976, No. 114, ill. pl. 36  
 The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture. The Sixties III, 1968-1969, San Francisco, 2003, No. 69-116, ill. p. 128





ARLÉSIENNE, 14 JULY 1958

Signed "Picasso" (front lower right) and dated "14.7.58.I" (front upper left)  
Oil on canvas  
55 x 38 cm - 21.6 x 15 in.

PROVENANCE

Galerie Louise Leiris, Paris  
Saidenberg Gallery, New York  
Douglas Estes Jr., Norfolk, Virginia  
Private collection, Switzerland  
Private collection, New York

EXHIBITED

North Carolina Museum of Art, Jan. 1961-Nov. 1983

LITERATURE

Christian Zervos, Pablo Picasso, vol. 18 : œuvres de 1958, Éditions Cahiers d'Arts, Paris, p. 87, No. 305  
The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture. The Fifties II, Alan Wofsy Fine Art, San Francisco, CA., 1956-58, p. 254

NOTES

From 1954, Picasso works on series of paintings called the "Arlésienne", portraits which are directly inspired from the painter's last wife, Jacqueline Roque



## FEMME AU CHAPEAU ASSISE. BUSTE, 1962

Signed "Picasso" (front right center)  
Oil on canvas  
81 x 65 cm - 31.9 x 25.6 in.

## PROVENANCE

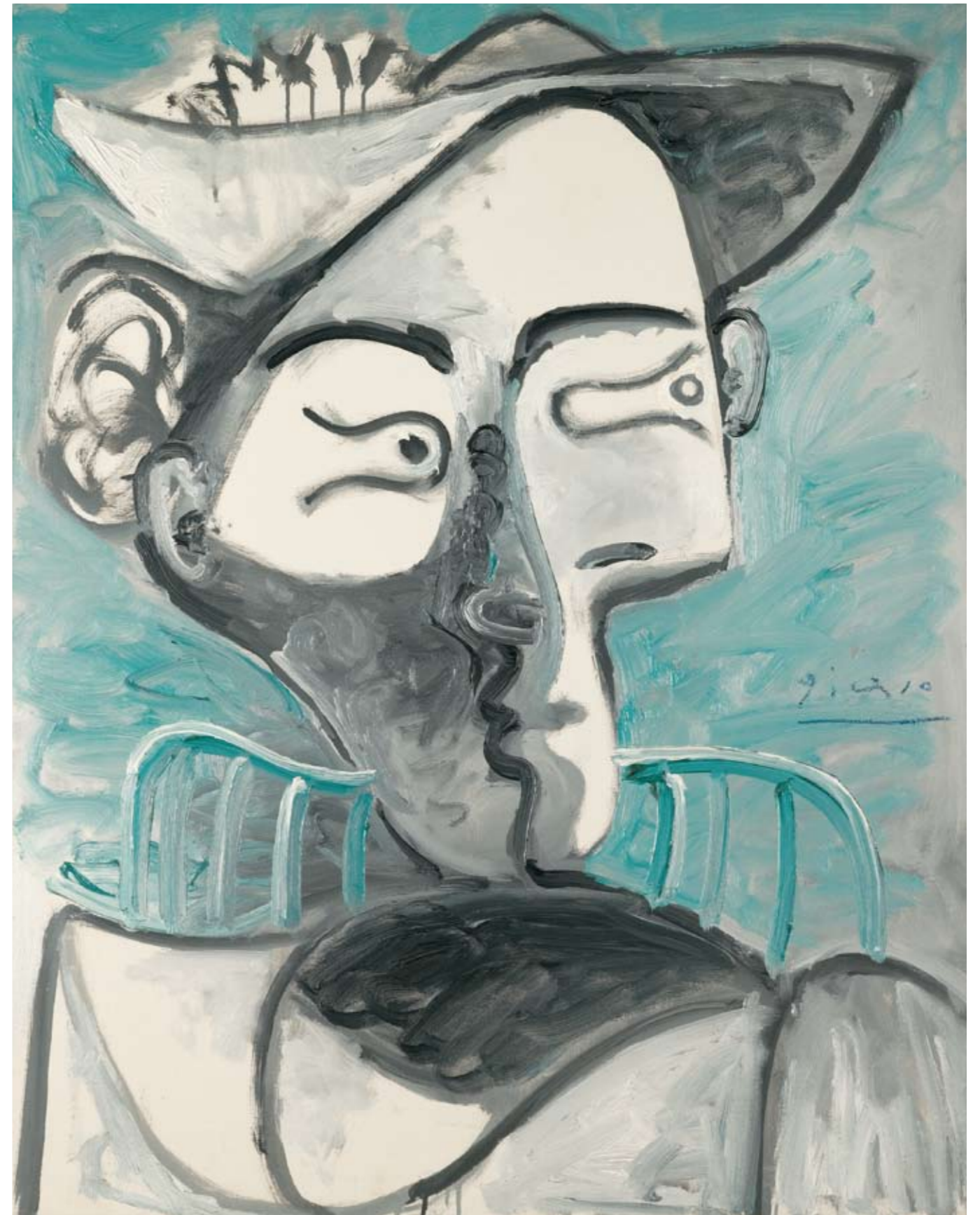
Galerie Louise Leiris, Paris  
Galería Theo, Madrid & Valencia  
Private collection, Spain (acquired from the above in 1981. Sale: Sotheby's, London, 3<sup>rd</sup> February 2004, lot 51)  
Purchased at the above sale by the late owner

## EXHIBITED

Oslo, Galleri Haaken, Picasso : Peintures - Sculptures - Dessins, 2004, ill. in colour in the catalogue

## LITERATURE

Christian Zervos, Pablo Picasso, vol. 23 : œuvres de 1962 et 1963, Editions Cahiers d'Art, Paris, 1971, No. 62, ill. pl. 27  
The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture. The Sixties I, 1960-1963, San Francisco, 2002, No. 62-253, ill. p. 283



TÊTE D'HOMME BARBU, 8 AVRIL 1965

Signed "Picasso" (front upper right corner)  
Oil on canvas  
72 x 60 cm - 28.3 x 23.6 in.

PROVENANCE

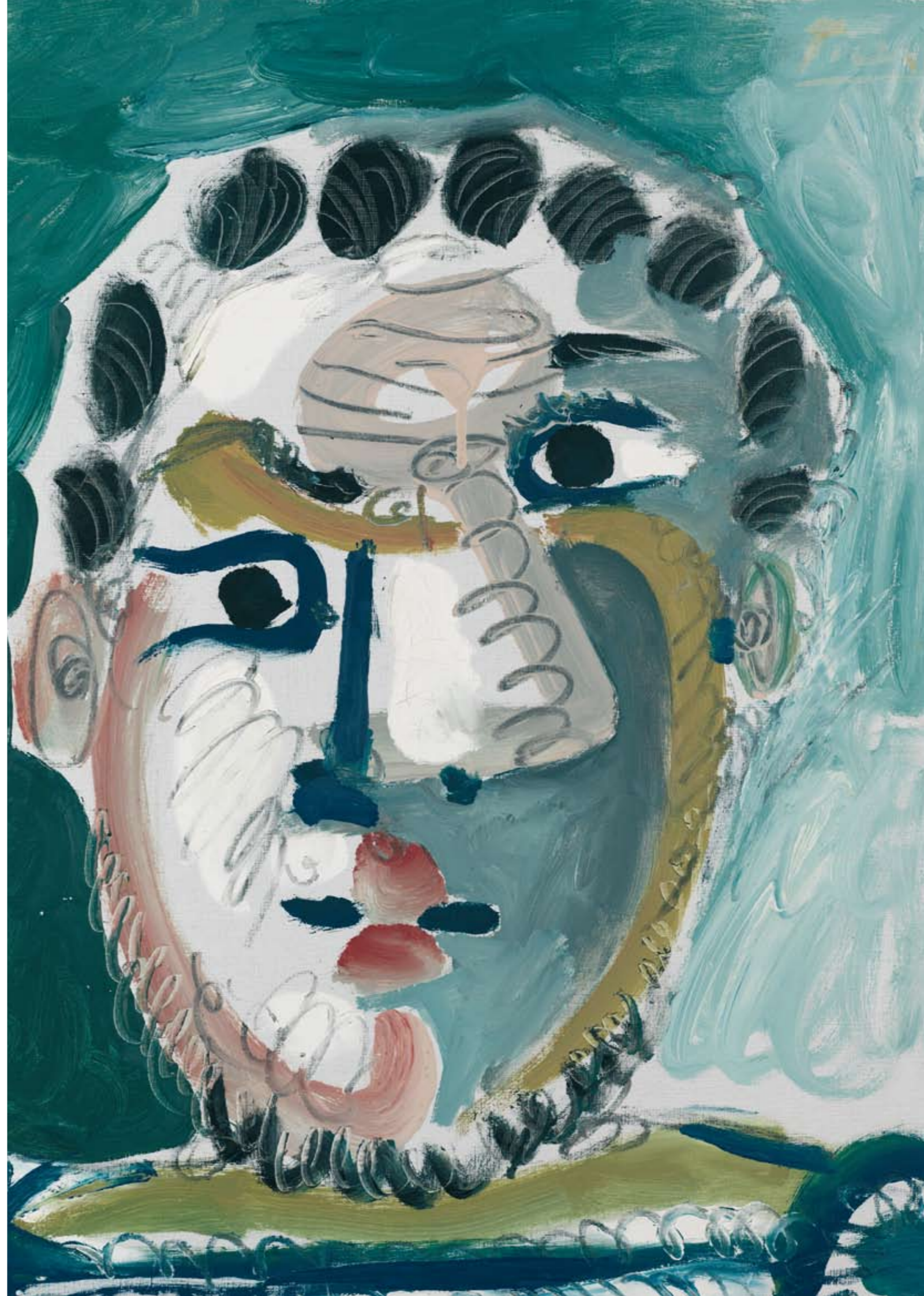
Galerie Louise Leiris, Paris  
Michel Couturier & Cie, Paris  
Walby Findlay Galleries International Inc., Chicago  
Private collection

EXHIBITED

Paris, Réunion des Musées Nationaux, Hommage à Picasso, 1966-1967, No. 279  
Culan, France, Forteresse Médiévale, Picasso Exhibition, July-Sept., 1967

LITERATURE

Christian Zervos, Pablo Picasso, vol. 25 : œuvres de 1965 à 1967, Éditions Cahiers d'Art, Paris, 1972, No.156, ill. p. 85



TÊTE D'HOMME, 2 APRIL 1965

Signed "Picasso" (front lower left corner) and dated "2.4.65. 4.\_ \_ II" (on the reverse)  
Oil on canvas  
41 x 32.7 cm - 16.1 x 12.9 in.

PROVENANCE

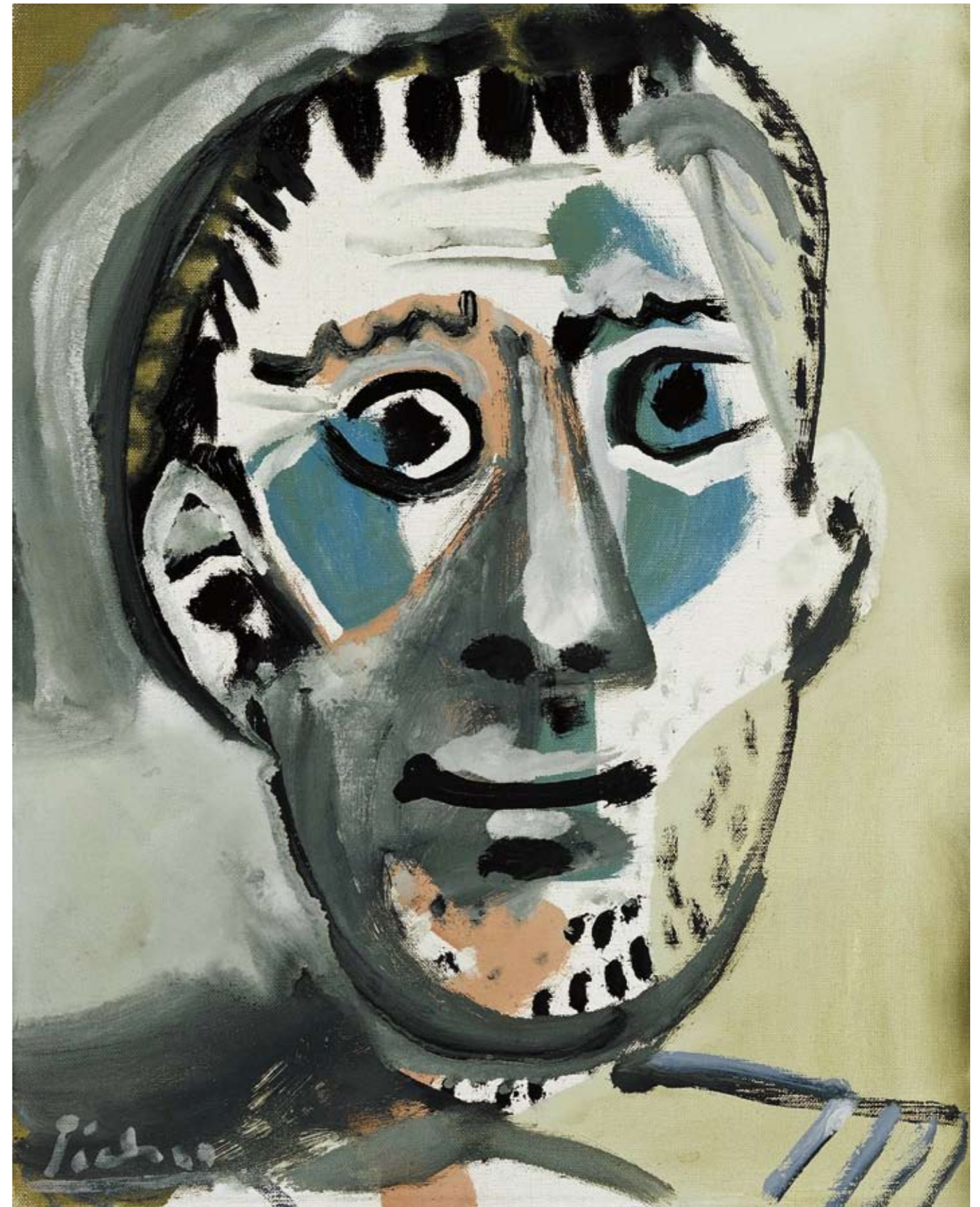
Galerie Louise Leiris, Paris  
Galleria Internazionale, Milan  
Davlyn Gallery, New York  
Collection Mr. and Mrs. Sheldon J. Streisand (acquired from the above May 21, 1981)  
The Estate of the Judith Streisand Irrevocable Trust

EXHIBITED

Tokyo, Seibu Museum, Picasso, 1980, No. 26

LITERATURE

Christian Zervos, Pablo Picasso, vol. 25 : œuvres de 1965 à 1967, Éditions Cahiers d'Art, Paris, 1972, No. 88, p. 52, ill.  
The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture. The Sixties II, 1964-1967, San Francisco 1997, No. 65-097, p. 182, ill.



TÊTE D'HOMME, 9 JULY 1969

Signed, dedicated and dated "Pour mon ami Boris Kochno, Picasso, le 9.7.69" (front upper center)  
Felt tip pen on paper  
19,5 x 12,5 cm - 7.7 x 4.9 in.

CERTIFICATE  
Claude Ruiz-Picasso has confirmed the authenticity of this work



COMBAT DE FAUNE ET DE CENTAURE, 22 AUGUST 1946

Signed "Picasso" (front lower left corner); dated and numbered "Golfe-Juan 22 août 46 IV" (on the reverse)  
Watercolour; brush, China ink on paper  
50,4 x 65,5 cm - 19.8 x 25.8 in.

PROVENANCE

Galerie Louise Leiris, Paris (No. 07287), by whom acquired from the artist  
Galerie Chalette, New York (No. L1019)  
Maxwell Davidson III, New York  
Harry & Brigitte Spiro, New York, by whom acquired from the above on 21 January 1974; sale: de Pury & Luxembourg, London, 24 June 2002, lot 30  
Acquired at the above sale by the present owner

EXHIBITED

Los Angeles, Louis Stern Fine Arts, Picasso, Face to Face, An Exhibition of Works in All Media, Sept.-Oct. 1998

LITERATURE

Christian Zervos, Pablo Picasso, vol. 14 : œuvres de 1944 à 1946, Editions Cahiers d'Art, Paris, 1963, No. 205, ill. p. 92  
The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture. Liberation and Post-War Years, 1944-1949, San Francisco, 2000, No. 46-132, ill. p. 102

NOTES

During a period of a few days at the end of August 1946, Pablo Picasso created a series of images of a faun battling a centaur. Executed during the second day of this pictorial arc, the lyrical *Combat de faune et de centaure* shows these two hybrid, half-human figures in near stand-off, one about to fire an arrow, the other rising up on its haunches on the verge of throwing a spear. Picasso has heightened the drama by adding the contrasting colours of the two characters, lending the work a dynamism that is accentuated by the angularity of the lines with which the scene has been captured.

At the end of the Second World War the previous year, Picasso had at last found himself able to return to the South of France, to approach once more the Mediterranean Sea to which he felt himself so linked. This return to the South resulted in a renewed fascination with mythological subjects, often rooted in Antiquity, such as the horned faun and the centaur. In August 1946, Picasso visited the South of France accompanied by Françoise Gilot, an artist several decades his junior who had recently become his lover. After an unsuccessful stay in Ménerbes with his previous mistress Dora Maar, for whom Picasso had purchased a house, the artist and his new partner headed to the seaside, staying with Louis Fort at Golfe-Juan.

It was during this time that Françoise discovered that she was pregnant. The prospect of the arrival of a new child played a part in the narrative that began with the fight between the centaur and the faun. For, in these pictures, the centaur was eventually killed, watched over by a mourning faun racked with regret; this was followed by the appearance of a woman, a figure of reconciliation, between two celebrating fauns, which would come shortly afterwards to form the centrepiece of *La joie de vivre*, his vast painting for the Palais Grimaldi, now the Musée Picasso, in Antibes. In some later drawings, Picasso also showed centaurs with offspring. Thus, for Picasso, who told Françoise that his pictures were essentially an autobiography, the scene in *Combat de faune et de centaure* may well have been linked to the tension that the pair had felt while staying at Dora's, which ultimately led to a new chapter of rebirth. Certainly, the virile figures in Picasso's works from this period often serve as substitutes for the artist himself, avatars through which he explored his life and feelings pictorially.

CERTIFICATE

Maya Widmaier-Picasso has confirmed the authenticity of this work



FAUNE ET DANSEUR, 31 JANUARY 1964

Signed "Picasso" (front lower right corner) and dated "3.1.1964." (on the reverse)  
Gouache and brush in ink over a proof of a linocut  
61,8 x 74,7 cm - 24.3 x 29.4 in.

PROVENANCE

Galerie Louise Leiris (D.-H. Kahnweiler), Paris

EXHIBITED

Bern Kunstmuseum, Picasso and Switzerland, Bern, 2001, Catalogue. No. 171, ill. in colours

LITERATURE

Christian Zervos, Pablo Picasso, vol. 24 : œuvres de 1964, Editions Cahiers d'Art, Paris, No. 24, ill.



TÊTE DE FAUNE, 24 JANUARY 1956

Signed, numbered and dated "Picasso 24.1.56.XI" (on the reverse)  
Partially glazed ceramic tile  
20 x 20 cm - 7.9 x 7.9 in.  
This work is unique

LITERATURE

G. Ramié, *Céramique de Picasso*, Paris, 1974, No.32, ill. p.150

CERTIFICATE

Alain Ramié has confirmed the authenticity of this work





HOMME À L'AGNEAU ET MUSICIEN, 9 JANUARY 1967

Signed and dated "9. 1. 67. III Picasso" (front upper left corner)  
Wax crayon  
49,5 x 60,7 cm - 19.5 x 23.9 in.

PROVENANCE

Lionel Prejer, Paris  
Private collection (acquired from the above; sale: Christie's, London, 26<sup>th</sup> June 2003, lot 430)  
Purchased at the above sale by the late owner

EXHIBITED

Oslo, Galleri Haaken, Picasso : Peintures - Sculptures - Dessins, 2004, ill. in colour in the catalogue

LITERATURE

René Char & Charles Feld, Picasso. Dessins 27.3.66-15.3.68, Paris, 1969, No. 74, ill.  
Christian Zervos, Pablo Picasso, vol. 27 : œuvres de 1967 et 1968, Editions Cahiers d'Art, Paris, 1973, No. 421, ill. p. 176  
The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture. The Sixties II, 1964-1967, San Francisco, 2002, No. 67-020, ill. p. 272



BUSTE DE JEUNE GARÇON, 1964

Signed "Picasso" (front upper left corner)  
Oil on canvas  
73 x 54 cm - 28.7 x 21.3 in.

PROVENANCE

Galerie Louise Leiris, Paris  
Galerie Internazionale, Milan  
Marisa del Re Gallery, New York  
Harry & Brigitte Spiro, New York

LITERATURE

Christian Zervos, Pablo Picasso, vol 24 : œuvres de 1964, Editions Cahiers d'Art, Paris, 1983, No. 326, ill. pl. 127  
The Picasso Project, Picasso's Paintings, Watercolours, Drawings and Sculpture. The Sixties II, 1964 - 1967,  
San Francisco, 2002, No. 64-327, ill. p. 112



LE CLOWN, 17 APRIL 1957

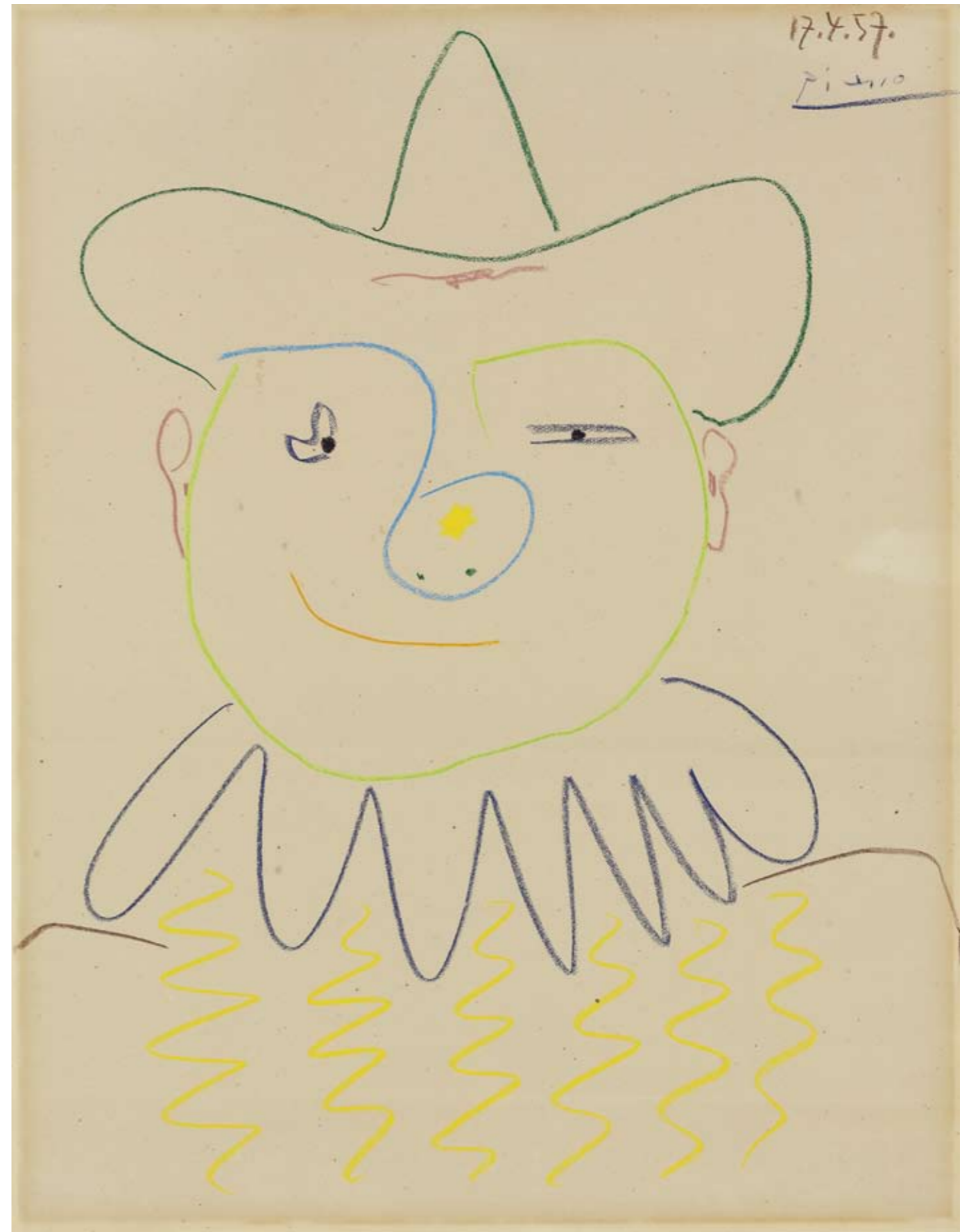
Signed and dated "Picasso 17.4.57." (front upper right corner)  
Pastel on paper  
64,8 x 50,2 cm - 25.5 x 19.8 in.

PROVENANCE

Peter Sterling, North Carolina  
Acquired from the above by the present owner

CERTIFICATE

Maya Widmaier-Picasso has confirmed the authenticity of this work  
Claude Ruiz-Picasso has confirmed the authenticity of this work



LE PEINTRE ET SON MODÈLE, 26 MARCH 1965

Signed "Picasso" (front upper right corner), dated and numbered "26.3.65,VI" (on the reverse)  
Oil on canvas  
33 x 41 cm - 13 x 16.1 in.

PROVENANCE

Galerie Louise Leiris, Paris  
Private collection, Europe (acquired from the above in the late 1960s)

EXHIBITED

London, Helly Nahmad Gallery, Picasso : L'Artiste, Le Modèle et La Peinture, 9 Oct. 2007-15 Feb. 2008,  
p. 57, ill. in colour

LITERATURE

Christian Zervos, Pablo Picasso, vol. 25 : oeuvres de 1965 à 1967, Editions Cahiers d'Art, Paris, 1972, No. 70, ill. pl. 41  
The Picasso Project, Picasso's Paintings, Watercolours, Drawings and Sculpture. The Sixties II, 1964-1967, San Francisco,  
2002, No. 65-069, ill. p. 168



## MODÈLE NU LISANT, 15 JUNE 1968

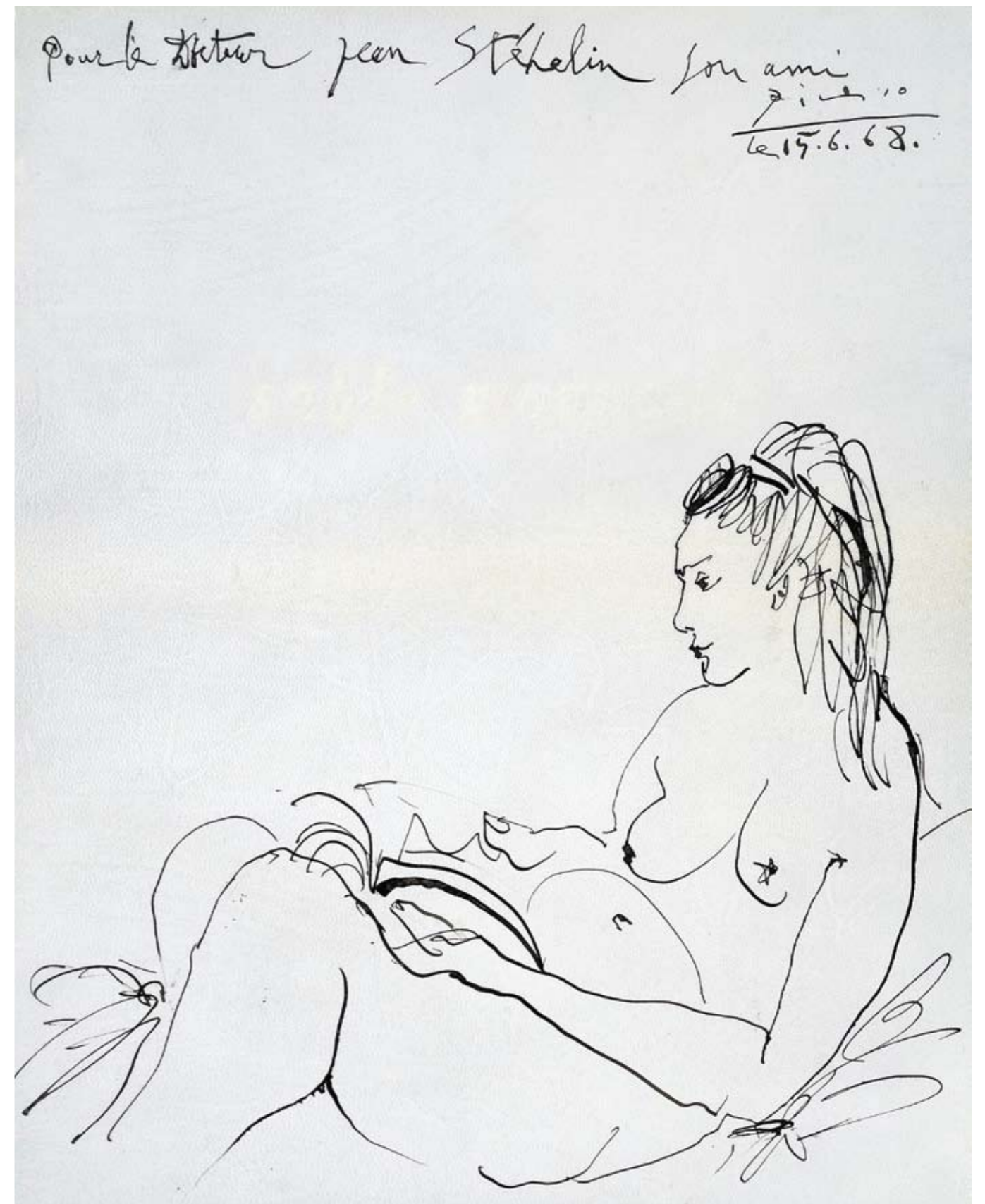
Signed, dated and inscribed "Pour le Docteur Jean Stéhelin son ami Picasso le 15.6.68." (front upper center)  
 Pen and ink on paper  
 49,4 x 39,6 cm - 19,4 x 15,6 in.

## PROVENANCE

Dr Jean Stéhelin, a gift from the artist on 15 June 1968  
 Lionel Prejger, Paris  
 Anon. sale: Hôtel Drouot, Paris, 16 Dec. 1998, lot 80  
 Acquired at the above sale by the present owner

## CERTIFICATE

Maya Widmaier-Picasso has confirmed the authenticity of this work  
 Claude Ruiz-Picasso has confirmed the authenticity of this work

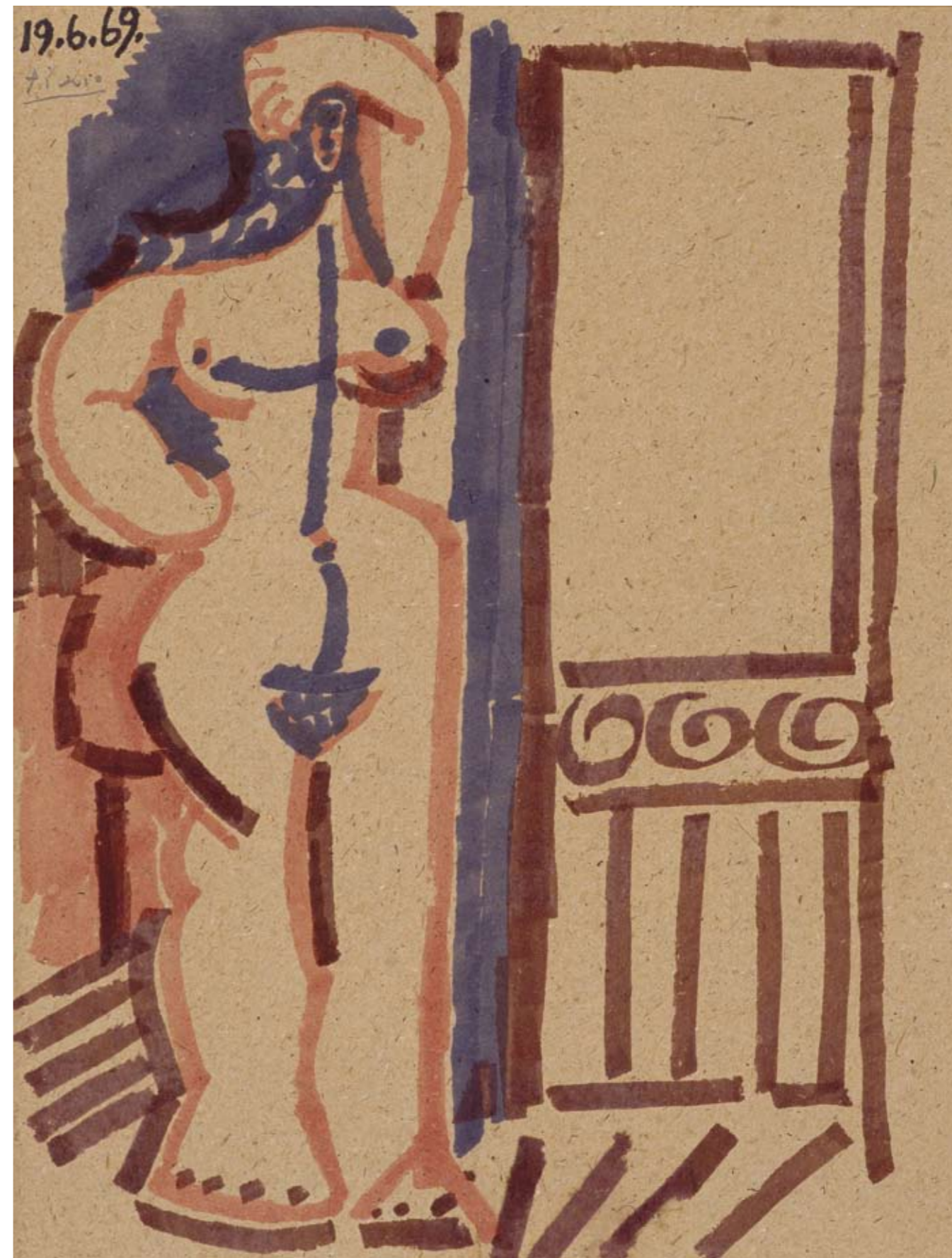


FEMME DEBOUT, 16 JUNE 1969

Signed and dated "16.6.69. Picasso" (front upper left corner)  
Felt-tip pen on card  
34,5 x 26 cm - 13,6 x 10,2 in.

PROVENANCE  
Galerie Louise Leiris (No. 013649)

CERTIFICATE  
Maya Widmaier-Picasso has confirmed the authenticity of this work  
Claude Ruiz-Picasso has confirmed the authenticity of this work



NU ET HOMME ASSIS, 19 DECEMBER 1969

Signed, dated and numbered "19.12.69.II Picasso" (front upper right corner)  
Blue crayon on paper  
43,3 x 54,4 cm - 17 x 21.4 in.

PROVENANCE

Galerie Louis Leiris, Paris (No. 14001)  
Waddington Galleries, London  
Kunsthandel Franz Jacobs, Amsterdam  
Private collection, Holland, by whom acquired from the above  
Acquired from the above by the present owner

EXHIBITED

Avignon, Palais des Papes, Pablo Picasso, 1969-1970, May-Sept. 1970, No. 43

LITERATURE

R. Alberti, *A Year of Picasso, Paintings, 1969*, Paris, 1971, No. 150, p. 220, ill. p. 148  
Christian Zervos, *Pablo Picasso, vol 31 : œuvres de 1969*, Editions Cahiers d'Art, Paris, 1976, No. 558, ill. p. 179  
The Picasso Project, *Picasso's Paintings, Watercolors, Drawings and Sculpture. The Sixties III, 1968-1969*, San Francisco, 2003, No. 69-565, ill. p. 293



ETUDE POUR LE DÉJEUNER SUR L'HERBE, D'APRÈS MANET, 30 JULY 1960

Signed, dated and numbered "30.7.60. I Picasso" (front upper left corner)  
Pencil on paper  
41,9 x 33 cm - 16,5 x 13 in.

PROVENANCE

Galeria Gaspar, Barcelona  
Private collection, Europe (acquired from the above, early 1960s)  
Galeria Cayon, Madrid  
Private collection, Spain

LITERATURE

Christian Zervos, Pablo Picasso, vol. 19, Editions Cahiers d'Art, Paris, 1968, No. 377, ill. pl. 112  
The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture. The Sixties I, 1960-1963,  
San Francisco, 2002, No. 60-293, ill. p. 95





LA VILLA AU PALMIER, 1951

Signed "Picasso" (front lower left corner)  
Oil on board  
39,4 x 47 cm - 15,5 x 18,5 in.

PROVENANCE

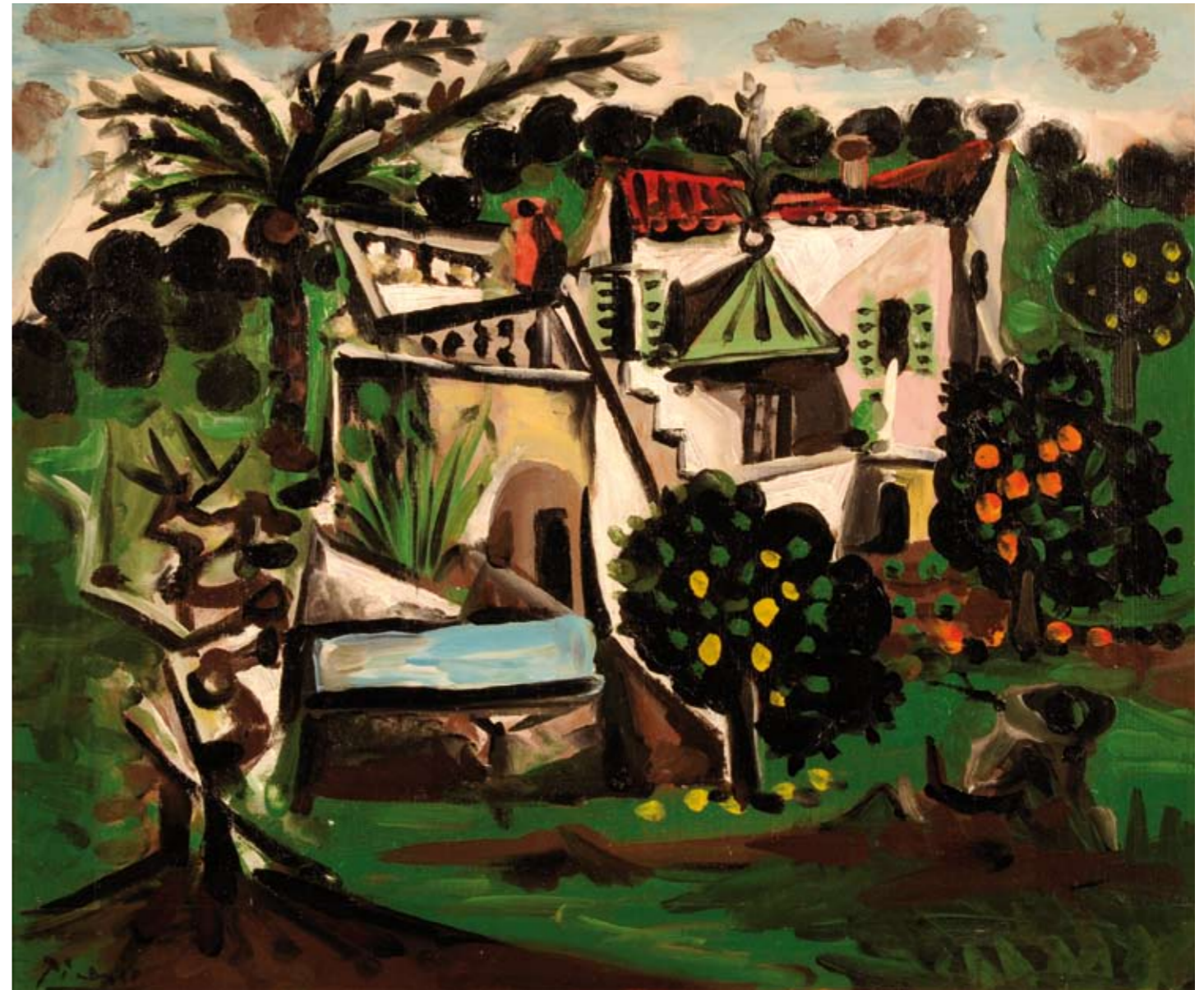
Richard Feigen Gallery, New York  
Mr. & Mrs. James W. Alsdorf, Chicago  
Thomas Ammann Fine Art, Zurich  
Private collection, Europe  
Michelle Rosenfeld Gallery, New York  
Private collection, United States

EXHIBITED

Picasso in Chicago, Paintings, Drawings, and Prints from Chicago Collections, The Art Institute of Chicago, Feb.-March 1968, No. 48, ill. p. 45  
Picasso and the Myths of the Mediterranean, Moderna Museet, Stockholm, Jan.-May 1997, catalogue reference No. 12  
Picasso, Paintings and Drawings, Michelle Rosenfeld Gallery, New York, Feb.-Mar. 1998  
Paintings and Drawings & Sculptures from private Collectors, Winter 2007, ill.

LITERATURE

Christian Zervos, Pablo Picasso, vol. 15 : œuvres de 1946 à 1953, Editions Cahiers d'Art, Paris 1965, No. 188, ill. p. 111



TAUROMACHIE, 10 FEBRUARY 1957

Signed, dated and inscribed "pour mon cher ami Max Pellequer Picasso 10.2.57." (front lower right corner)  
Brush and ink on paper  
45,5 x 33 cm - 17.9 x 13 in.

PROVENANCE

Max Pellequer, Paris, a gift from the artist  
Lionel Prejger, Paris  
Anon. sale: Sotheby's, London, 14 May 1997, lot 414  
Acquired at the above sale: sale, Christie's, London, 8 February 2007, lot 688  
Acquired at the above sale by the present owner

LITERATURE

This drawing is executed on a blank leaf taken from Pierre Bertrand's book *Témoignage*, which is about the life of Jean Cocteau  
The Picasso Project, *Picasso's Paintings, Watercolors, Drawings and Sculpture. The Sixties III, 1968-1969*, San Francisco, 2003, No. 69-565, ill. p. 293

CERTIFICATE

Maya Widmaier-Picasso has confirmed the authenticity of this work  
Claude Ruiz-Picasso has confirmed the authenticity of this work



DEUX JAPONAISES, 19 JULY 1951

Dated "Vallauris le 19 Juillet 1951" (front upper right corner)  
Indian ink and wash  
50,5 x 65,4 cm - 19.9 x 25.8 in.

PROVENANCE

Marina Picasso collection  
Fischer Fine Art Ltd., London (c11.123)  
James H. Kirkman, London  
Private collection, New York

CERTIFICATE

Maya Widmaier-Picasso has confirmed the authenticity of this work  
This drawing is included in the On-Line Picasso Project, catalogue number OPP51: 244



MAISON À JUAN-LES-PINS (LA VILLA CHÊNE-ROC), SUMMER 1931

Oil on canvas  
22,5 x 35,5 cm - 8.7 x 13.8 in.

PROVENANCE

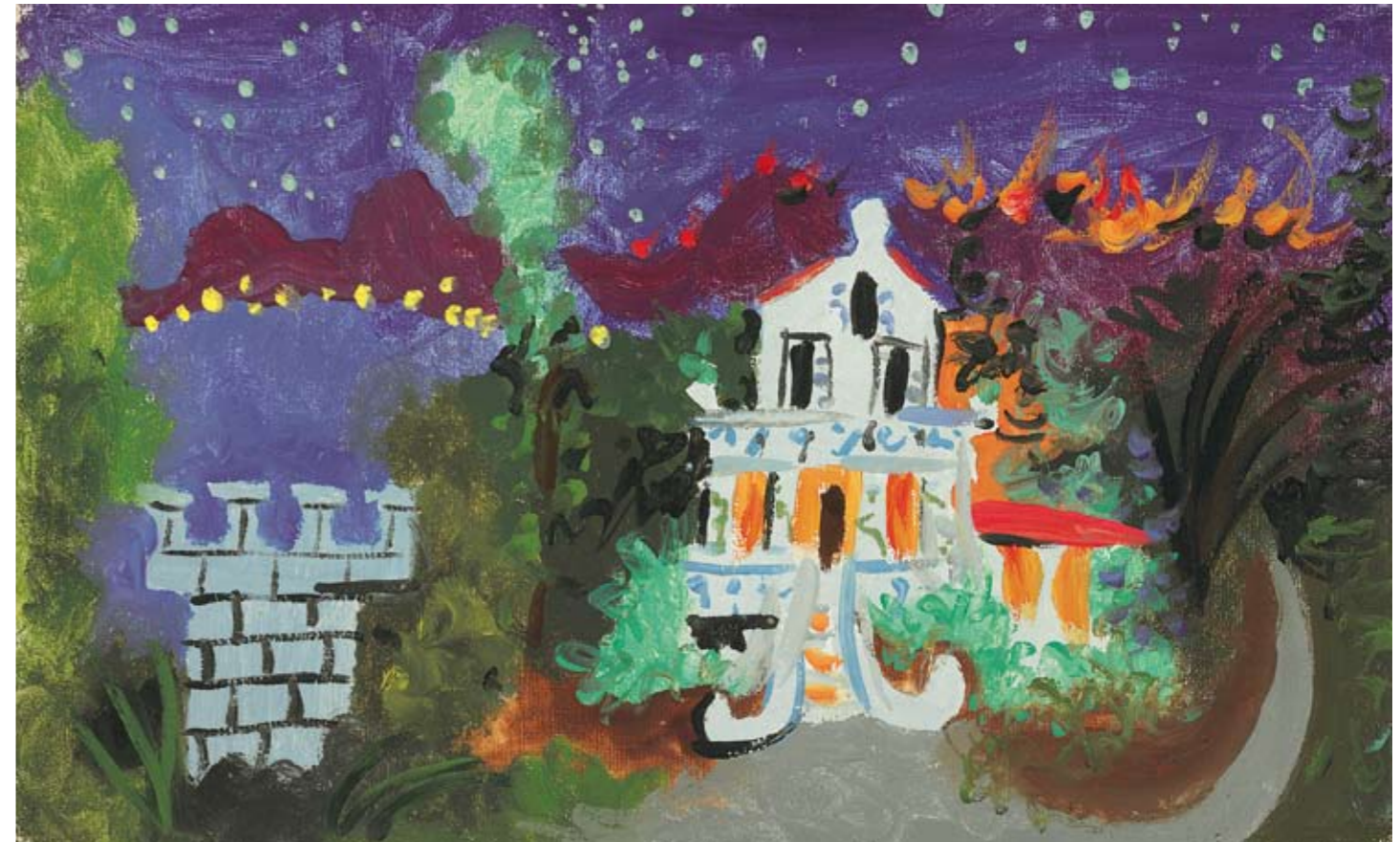
Paloma Picasso, Paris  
Private collection, Paris  
Sale: Sotheby's New York, 10 May 1988, lot 38  
Private collection, New York (acquired at the above sale)  
Private collection, Florida (acquired from the above by 1998)

LITERATURE

Christian Zervos, Pablo Picasso, vol. 7 : œuvres de 1926 à 1932, Editions Cahiers d'Art, Paris, 1955, No. 343, ill. p. 144  
The Picasso Project, Picasso's Paintings, Watercolours, Drawings and Sculpture. Surrealism, 1930-1936, San Francisco, 1997, No. 31-062, p. 67 (ill. and titled La villa Chêne-Roc à Juan-les-Pins)

NOTES

Although Picasso's work of the early 1930s was dominated by images of his mistress Marie-Thérèse Walter, he also painted still-lives and landscapes, including two views of this home at Juan-les-Pins. In 1931, the artist purchased his studio at Boisgeloup to find refuge from the increasingly stifling life he left with his wife and son in Paris. During that summer, he also vacationed in the South of France to Juan-les-Pins. The freedom Picasso enjoyed in this Mediterranean environment is evident in the vibrant brushwork and brilliant violet, pink and orange sky in *Maison à Juan-les-Pins*. The house is surrounded by dense wild green foliage, a mysterious medieval tower to the left and a twisting driveway that leads into the distance at the right. The bright white façade of the building stands out like a glowing, welcoming beacon beneath the stars. Picasso leads the viewer directly to the front door with a particularly lovely pair of handrails that curve to either side of the stairs.



## FLEURS, 3 MAY 1961

Signed, dated and dedicated "Pour Georges Picasso le 3.5.61." (front lower right)  
 Colored wax crayons on toned paper  
 41,9 x 27,3 cm - 16.5 x 10.8 in.

## PROVENANCE

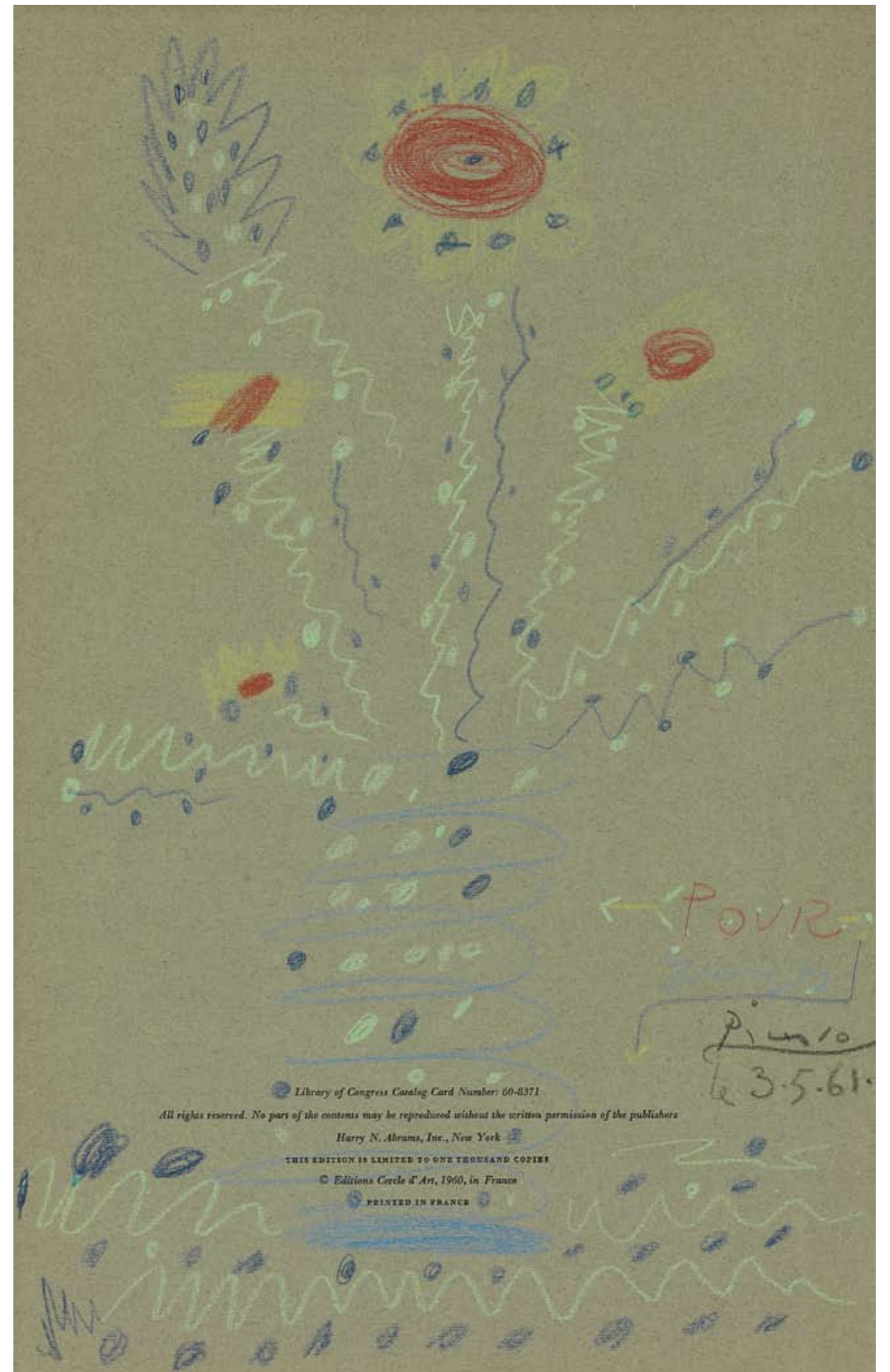
Private collection (gift from the artist)  
 Anon. (by descent from the above); sale: Christie's, London, 20 December 2006, lot 258  
 Acquired at the above sale by the present owner

## NOTES

The present drawing was executed on the frontispiece of Picasso's Sketchbook, published by Harry N. Abrams, Inc., New York, in 1960

## CERTIFICATE

Maya Widmaier-Picasso has confirmed the authenticity of this work  
 Claude Ruiz-Picasso has confirmed the authenticity of this work



LE TRANSFORMATEUR, 10 JUNE 1953

Signed "Picasso" (front lower right corner) and dated "10 juin 53" (front upper left corner)  
Oil on canvas  
22 x 27 cm - 8.7 x 10.6 in.

PROVENANCE  
Galerie Louise Leiris, Paris  
Herman C. Goldsmith, New York  
Acquired from the above by 1983

LITERATURE  
Christian Zervos, Pablo Picasso, vol. 15 : œuvres de 1946 à 1953, Editions Cahiers d'Art, Paris, 1965, No. 273, ill. p. 150  
The Picasso Project, Picasso's Paintings, Watercolors, Drawings and Sculpture. The Fifties I, 1949-1955, San Francisco, 2002, No. 53-035, ill. p. 118



## BIOGRAPHIE

**1881**
**25 octobre** : Naissance à Malaga de Pablo Ruiz Picasso. Son père, Don José Ruiz Blasco est professeur de peinture.

**1884**
**20 décembre** : Naissance de la première sœur de Pablo, Dolores, dite Lola.

**1885**
**30 octobre** : Naissance de la seconde sœur de Pablo, Conchita.

**1891**
Départ de la famille pour la Corogne.

**1894**
Premiers portraits à l'huile de sa famille, qu'il signe «P.Ruiz».

**1895**
Découverte de Madrid et de Barcelone.

**1896**
Installation à Barcelone. Entrée à l'école des Beaux-Arts. Mort de Conchita, Pablo y pensera toute sa vie.

**1898**
Été à Horta de Ebro chez son ami Pallares.

**1899**
Rentre à Barcelone où il rencontre des peintres qui resteront ses amis toute sa vie. Il est adopté par le cercle d'intellectuels du café «Els Quatre Gats».

**1900**
S'installe dans le vieux Barcelone.
**Octobre - Décembre** :Premier séjour à Paris avec son ami Casagemas. Noël à Malaga.

**1901**
**Fin janvier** : Picasso se rend à Madrid. Suicide de Casagemas, peint *La Mort de Casagemas*.
**Avril** : Il expose à Barcelone mais il n'assistera pas au vernissage, préférant regagner Paris pour préparer sa première exposition chez Vollard.
Fait la connaissance de Max Jacob.
**9 septembre** : Mort d'Henri de Toulouse-Lautrec. Picasso en sera très peiné, se jugeant l'héritier du disparu.
**Il adopte définitivement la signature Picasso.**
**Début de sa période bleue.**

**1902**
**Début** : Retour de Picasso à Barcelone où il continue à peindre. Revient l'hiver à Paris où il retrouve Max Jacob.

**1903**
Retour à Barcelone. Picasso entreprend l'un des tableaux les plus importants de la période bleue, *La Vie*.

**1904**
**Printemps** : Il s'installe définitivement à Paris.
**Juin** : au Bateau-Lavoir à Montmartre. Premières relations avec Fernande Olivier, qui sera son modèle puis sa compagne pendant sept ans.
**Automne** : Il fait la connaissance de Guillaume Apollinaire et André Salmon.

**1905**
**Début de sa période rose.**
Expose *Les Saltimbanques*.
Peint le portrait de Gertrude Stein.

**1906**
Son marchand parisien, Ambroise Vollard achète tout l'atelier pour 2000 francs.
Rencontre Matisse à l'exposition Manet-Redon chez Durand-Ruel.
**Octobre** : Premières conceptions de *Les Femmes d'Alger*.

## BIOGRAPHY

**October 25<sup>th</sup>**: Birth of Pablo Picasso in Malaga, Spain. His father, Don José Ruiz Blasco, is an art teacher.

**December 20<sup>th</sup>**: Birth of Pablo's first sister, Dolores, called Lola.

**October 30<sup>th</sup>**: Birth of Pablo's second sister, Conchita.

The family moves to Corona.

The artist's very first oil portraits of his family, signed “P. Ruiz”.

Discovers Madrid and Barcelona.

Moves to Barcelona. Studies at the School of Fine Arts.The death of his sister Conchita will mark Pablo for the rest of his life.

Spends the summer at Horta de Ebro with his friend Pallares.

Returns to Barcelona where he meets painters who will remain his friends for the rest of his life. He is adopted by the intellectual circle of the Café “Els Quatre Gats”.

Moves to the old sector of Barcelona.
**October - December**: His first trip to Paris with his friend Casagemas. Christmas in Malaga.

**End January**: Picasso travels to Madrid. Casagemas commits suicide; Picasso paints *La Mort de Casagemas*.
**April**: He exhibits his work in Barcelona but does not attend the opening ceremony, preferring to travel to Paris to prepare for his first show at Gallery Vollard.
Meets Max Jacob.
**September 9<sup>th</sup>**: Death of Henri de Toulouse-Lautrec. Picasso is very affected, feeling like the heir to the famous deceased painter.
**He definitively adopts the name Picasso.**
**Beginning of his blue period.**

**Early**: Returns to Barcelona where he continues to paint. Returns to Paris in the winter to reunite with Max Jacob.

Returns to Barcelona. Picasso starts one of his most famous pieces from the blue period: *La Vie*.

**Spring**: Establishes permanent residence in Paris.
**June**: moves into the Bateau-Lavoir in Montmartre. First encounters with Fernande Olivier, who becomes his model and companion for seven years.
**Fall**: Meets Guillaume Apollinaire and André Salmon.

**Beginning of his pink period.**
*Les Saltimbanques* exhibition.
Paints Gertrude Stein's portrait.

His Parisian broker, Ambroise Vollard, buys his entire studio for 2,000 French francs.
Meets Matisse at the Manet-Redon exhibition at the Durand-Ruel Gallery.
**October**: First attempts at *Les Femmes d'Alger*.

**1907**
**Été** : D.H. Kahnweiler visite l'atelier de Picasso au Bateau-Lavoir. Vollard achète à nouveau l'atelier pour 2500 francs (sans *Les Femmes d'Alger*).
Apollinaire présente Georges Braque à Picasso.

**1907 à 1914**
Il réalise avec Braque des peintures qui seront appelées “cubistes”.
**1908-24 Janvier** : André Level achète *La Famille des saltimbanques* pour 1000 francs.
**1909 Automne** : Quitte le Bateau-Lavoir pour un nouvel atelier, 11 boulevard de Clichy. Première sculpture fragmentée : *Tête de Fernande*.

**1910**
Été à Cadaques.
**Automne** : Retour à Paris. Achève les portraits de Vollard et de Kahnweiler, qui devient son marchand attitré.

**1911**
**Été** : Picasso part seul pour Céret. Premiers chefs-d'oeuvre du cubisme analytique. Début de la liaison avec Eva Gouel. Peint *Ma Jolie*.

**1912**
**Mi-janvier** : Il prend un nouvel atelier au Bateau-Lavoir.
**18 mai** : Il part en secret avec Eva à Céret, puis à Avignon et Sorgues où il peint son premier portrait d'Arlésienne cubiste.
**23 septembre** : S'installe avec Eva, au 242 boulevard Raspail près de Montparnasse.

**1913**
Portrait d'Apollinaire pour la publication de son recueil de poèmes *Alcools*.

**1914**
Braque et Derain partent pour la Grande Guerre. Picasso, non mobilisé parce qu'Espagnol (pays neutre), les accompagne à la gare d'Avignon.

**1915**
Braque est grièvement blessé, il sera trépané.
**14 décembre** : Mort d'Eva Gouel, Picasso est effondré. Le musicien Edgar Varese lui présente Jean Cocteau.

**1916**
**17 mars** : Apollinaire est blessé à la tête.
**Mai** : Cocteau présente Diaghilev, organisateur des *Ballets russes*, à Picasso. Ils réaliseront ensemble le ballet *Parade*, décors et costumes de Picasso.
**Juillet** : *Les Femmes d'Alger* exposées au Salon d'Antin.
**17 février** : Il se rend à Rome avec Cocteau. Fait la connaissance de Stravinski et Olga Khokhlova, danseuse étoile dont il tombe amoureux.
**Fin novembre** : Retour à Paris. Il s'installe à l'hôtel Lutetia avec Olga.

**1918**
**12 juillet** : Il épouse Olga à l'église russe de Paris.
**9 novembre** : Mort d'Apollinaire.
**Fin novembre** : Picasso s'installe avec Olga, au 23, bis rue de la Boétie.

**1919**
**Mai** : Départ pour Londres afin de travailler au ballet de Diaghilev.
**Début du « retour à l'ordre »**

**1921**
**4 février** : Naissance de Paulo. Picasso aura 40 ans en octobre.

**1922**
**Été** : Dinard. Peint *Deux femmes courant sur la plage*. Décor pour *l'Antigone* de Cocteau.

**1924**
Dessine les décors et costumes du ballet *Mercury*.

**Summer**: D.H. Kahnweiler visits Picasso's studio at the Bateau-Lavoir. Vollard again buys his entire studio for 2,500 French francs (not including *Les Femmes d'Alger*). Apollinaire introduces Georges Braque to Picasso.

With Braque, the artist produces paintings that will be called “cubistic”.
**1908 January 24<sup>th</sup>**: André Level buys *La Famille des saltimbanques* for 1,000 French francs.
**1909 Fall**: Leaves the Bateau-Lavoir for a new studio located at 11, boulevard de Clichy. First fragmented sculpture: *Tête de Fernande*.

Summer at Cadaques.
**Fall**: Returns to Paris. Finishes portraits of Vollard and Kahnweiler; the latter becomes his main broker.

**Summer**: Picasso leaves alone for Céret. His first works of analytic cubism. Begins a love-affair with Eva Gouel. Paints *Ma Jolie*.

**Mid-January**: Starts up a new studio at the Bateau-Lavoir.
**Mai 18<sup>th</sup>**: He leaves secretly with Eva for Céret, then on to Avignon and Sorgues where he paints his first “Arlésienne” (Woman from Arles) cubism portrait.
**September 23<sup>rd</sup>**: Moves in with Eva, at 242 boulevard Raspail near Montparnasse.

Paints a portrait of Apollinaire for publication in his collection of poems: *Alcools*.

Braque and Derain are drafted in the War; Picasso, being Spanish (a neutral country) is not called. He accompanies them to the Avignon train station.

Braque is seriously wounded and has to undergo trepanation.
**December 14<sup>th</sup>**: Death of Eva Gouel, Picasso is beyond depression. The musician Edgar Varese introduces him to Jean Cocteau.

**March 17<sup>th</sup>**: Apollinaire suffers a wound to the head.
**May**: Cocteau introduces Picasso to Diaghilev, a producer of the *Russian Ballets*. Together they produce the *Parade* ballet; Picasso designs the set and costumes.
**July**: *Les Femmes d'Alger* shown at the Salon d'Antin.
**February 17<sup>th</sup>**: Picasso travels to Rome with Cocteau. Meets Stravinski and Olga Khokhlova, a star ballerina, the artist falls in love.
**End November**: Returns to Paris. Moves into the Hôtel Lutetia with Olga.

**July 12<sup>th</sup>**: Marries Olga at the Russian Church in Paris.
**November 9<sup>th</sup>**: Death of Apollinaire.
**End November**: Picasso moves with Olga to 23, bis rue de la Boétie.

**May**: Leaves for London to work on Diaghilev's ballet.
**Beginning of his “return to order”**

**February 4<sup>th</sup>**: Birth of Paulo. Picasso turns 40 in October.

**Summer** in Dinard. Paints *Deux femmes courant sur la plage*. Designs the set for Cocteau's *Antigone*.

Designs the set and costumes for the ballet *Mercury*.

**1925 à 1926** Assemblages agressifs. Été à Juan-les-Pins. Premier numéro dans *Cahiers d'art* de Christian Zervos.

**1927** **Janvier** : Il rencontre Marie-Thérèse Walter qui a dix-sept ans. Il en tombe éperdument amoureux.Thèmes sexuels agressifs.

**1928 à 1929** Prépare des sculptures en fil de fer. Étés à Dinard.

**1930** **Juin** : Achat du château de Boisgeloup. **Automne** : Il installe secrètement Marie-Thérèse, au 44,rue La Boétie.

**1931 à 1932** **Mai** : Il s'installe à Boisgeloup. Grandes têtes sculptées de Marie-Thérèse. Apparition du Minotaure dans ses gravures.

**1934** **Été** : Voyage en Espagne. Peint des séries de Corridas.

**1935** Marie-Thérèse attend un enfant : Maya. Se sépare d'Olga. Interruption de la peinture jusqu'en 1937.

**1936** Rétrospective Picasso à Barcelone. **Juillet** : Début de la guerre d'Espagne. Picasso est nommé directeur du Musée du Prado à Madrid. La photographe yougoslave Dora Maar entre dans sa vie.

**1937** **26 avril** : Bombardements de Guernica. Dora Maar trouve l'atelier des Grands-Augustins pour que Picasso puisse peindre *Guernica*. **Mi-juin** : Exposition de *Guernica* au pavillon espagnol à l'Exposition Universelle de Paris. **Été** à Mougins avec le couple Eluard. Il peint Lee Miller en Arlesienne à plusieurs reprises. **Octobre/décembre** : Peint *La Femme qui pleure*.

**1938 à 1939** Peint des femmes au visage de plus en plus distordu. S'installe à Royan après le déclenchement de la guerre.

**1940** **3 avril** : Picasso demande sa naturalisation française. **Mi-mai** : Début de la débacle de l'armée française. **14 juin** : Chute de Paris. **25 août** : Retour à l'atelier des Grands-Augustins avec Dora Maar. Marie-Thérèse et Maya restent à Royan.

**1941 à 1942** **Janvier** : Picasso écrit une pièce surréaliste, *Le Désir attrapé par la queue*.

**1943** Sculpture de *L'Homme au mouton* qu'il fait couler en bronze. **Mai** : Rencontre Françoise Gilot.

**1944** Max Jacob meurt au camp de concentration de Drancy. **Août** : Libération de Paris. Picasso participe pour la première fois au Salon d'Automne avec 74 peintures et six sculptures.

**1945** Compose *Le Charmier*. Achète une maison à Ménerbes qu'il donne à Dora Maar.

**1946** Picasso et Françoise Gilot passent l'été à Antibes. Picasso peint *La joie de vivre*.

Aggressive compositions. **Summer** in Juan-les-Pins. First publication in *Cahiers d'art* by Christian Zervos.

**January**: Meets Marie-Thérèse Walter who is seventeen years old. Falls head over heels in love with her: Sexually aggressive themes.

Prepares sculptures using wire. **Summers** at Dinard.

**June**: Buys the Château de Boisgeloup. **Fall**: Secretly moves Marie-Thérèse into a flat at 44, rue La Boétie.

**May**: Moves permanently to Boisgeloup. Produces large sculpted heads of Marie-Thérèse. First use of the Minotaur in his works.

**Summer**: Travels to Spain. Paints a series of Bull Fights.

Marie-Thérèse is pregnant with Maya. Separation from Olga. Stops painting until 1937.

Picasso retrospective in Barcelona. **July**: War breaks out in Spain. Picasso appointed Director of the Prado Museum in Madrid. Meets the Yugoslav photographer Dora Maar.

**April 26<sup>th</sup>**: The city of Guernica is bombed. Dora Maar finds the studio at Grands-Augustins so that Picasso can paint *Guernica*. **Mid-June**: *Guernica* showed at the Spanish Pavilion at the World Fair in Paris. **Summer** in Mougins with the Eluard couple. He paints Lee Miller in Arlesian style on several occasions. **October/December**: Paints *La Femme qui pleure*.

Paints women's faces that are more and more distorted. Moves to Royan after the beginning of World War II.

**April 3<sup>rd</sup>**: Picasso files for French citizenship. **Mid-May**: Beginning of France's problems with Germany. **June 14<sup>th</sup>**: Paris falls to the Germans. **August 25<sup>th</sup>**: Returns to his Grands-Augustins studio with Dora Maar. Marie-Thérèse and Maya remain in Royan.

**January**: Picasso writes a surrealistic piece, *Le Désir attrapé par la queue*.

Sculpture of *L'Homme au mouton* in bronze. **May**: Meets Françoise Gilot.

Max Jacob dies in the Drancy concentration camp. **August**: Paris is liberated. Picasso participates for the first time in the Salon d'Automne with 74 paintings and six sculptures.

Composes *Le Charmier*. Buys a house in Ménerbes that he gives to Dora Maar.

Picasso and Françoise Gilot spend the summer in Antibes. Picasso paints *La joie de vivre*.

**1947** **15 mai** : Naissance de Claude Picasso. Commence à réaliser des céramiques à Vallauris.

**1948** S'installe avec Françoise Gilot à Vallauris.

**1949** **19 avril** : Naissance de Paloma Picasso. Nouvelle saison de sculptures. Picasso peint *La Colombe de la paix*.

**1949 à 1951** Réalise les panneaux de *La Guerre et la Paix*. Grande rétrospective Picasso au Japon pour ses 70 ans.

**1952** Mort de Paul Eluard.

**1953** Françoise Gilot part pour Paris avec les enfants.

**1954** Portraits de Sylvette David. Rencontre Jacqueline Roque chez Madoura où elle travaille. Débute la série des variations sur *Femmes d'Alger* de Delacroix.

**1955** **1er février** : Mort d'Olga. Picasso acquiert la villa La Californie à Cannes. Il s'y installe avec Jacqueline. Commence le travail sur *Les Femines* de Velásquez.

**1958** **Septembre** : Il achète le château de Vauvenargues au pied de la montagne Sainte-Victoire, chère à Cézanne. Peint plusieurs portraits de Jacqueline en Arlésienne.

**1959** Premiers séjours à Vauvenargues.

**1960** Rétrospectives à la Tate Gallery à Londres.

**1961** Picasso épouse Jacqueline Roque à Vallauris et s'installe à Mougins.

**1963** Ouverture du musée Picasso à Barcelone. **11 octobre** : Mort de Jean Cocteau.

**1964** **11 janvier** : Rétrospective à Toronto, puis à Tokyo.

**1965** **Novembre** : Picasso est opéré d'un ulcère à l'estomac à l'hôpital américain de Neuilly.

**1966** Hommage à Picasso au Grand Palais et au Petit Palais à Paris. Picasso est expulsé de son atelier des Grands-Augustins.

**1967** Picasso refuse la Légion d'Honneur.

**1968** **13 février** : Mort de Sabartes, son secrétaire et ami.

**1970** **1er mai** : 167 peintures sont exposées au Palais des Papes à Avignon, par Christian et Yvonne Zervos.

**1971 à 1972** Période de grande production.

**1973** **8 avril** : Picasso meurt à Mougins. **10 avril** : Il est enterré au Château de Vauvenargues.

**May 15<sup>th</sup>**: Birth of Claude Picasso. Starts producing ceramic objects in Vallauris.

Moves with Françoise Gilot to Vallauris.

**April 19<sup>th</sup>**: Birth of Paloma Picasso. New season of sculptures. Picasso paints *La Colombe de la paix*.

Produces the panels for *War and Peace*. Major Picasso retrospective in Japan marking his 70th birthday.

Death of Paul Eluard.

Françoise Gilot leaves for Paris with the children.

Portraits of Sylvette David. Meets Jacqueline Roque who works at Madoura's. Beginning of the season of variations on *Femmes d'Alger* by Delacroix.

**February 1<sup>st</sup>**: Death of Olga. Picasso buys the Villa La Californie in Cannes. Moves in with Jacqueline. Starts his work on *Les Femines* by Velásquez.

**September**: Buys the Château de Vauvenargues at the foot of Mount Saint-Victoire, so dear to Cézanne. Paints several "Arlesian" portraits of Jacqueline.

First trips to Vauvenargues.

Retrospectives at the Tate Gallery in London.

Picasso maries Jacqueline Roque in Vallauris and moves to Mougins.

Opening of the Picasso Museum in Barcelona. **October 11<sup>th</sup>**: Death of Jean Cocteau.

**January 11<sup>th</sup>**: Retrospective in Toronto, then Tokyo.

**November**: The artist undergoes surgery for a stomach ulcer at the American Hospital in Neuilly, near Paris.

Tribute to Picasso at the Grand Palais and Petit Palais, Paris. Picasso is evicted from his Grands-Augustins studio.

Picasso refuses the Legion of Honour.

**February 13<sup>th</sup>**: Death of Sabartes, his secretary and friend.

**May 1<sup>st</sup>**: 167 paintings are exposed at the Palais des Papes in Avignon, by Christian and Yvonne Zervos.

Very prolific period.

**April 8<sup>th</sup>**: Picasso dies in Mougins. **April 10<sup>th</sup>**: He is buried at the Château de Vauvenargues.



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# La Vie aux premières loges

## MONTE-CARLO 2011, UNE ANNÉE D'ÉVÉNEMENTS

**JANVIER** Festival International du Cirque de Monte-Carlo, Rallye Automobile de Monte-Carlo

**FÉVRIER** Rallye de Monte-Carlo Historique

**MARS** Bal de la Rose

**AVRIL** Printemps des Arts, Top Marques - Salon de l'automobile de prestige, Monte-Carlo Rolex Masters

**MAI** Grand Prix Historique de Monaco (une année sur deux), Grand Prix de Formule 1 de Monaco

**JUIN** Festival de Télévision de Monte-Carlo, Monte-Carlo Music Masters, Jumping International de Monte-Carlo, International Showboats Rendez-Vous

**JUILLET / AOÛT** Concours International de feux d'artifice pyromélodiques, Les nuits de la danse par les Ballets de Monte-Carlo, Monte-Carlo Sporting Summer Festival, Concerts symphoniques par l'Orchestre Philharmonique de Monte-Carlo dans la Cour d'Honneur du Palais Princier, Exposition Culturelle de l'Été au Grimaldi Forum, Gala de la Croix-Rouge Monégasque

**SEPTEMBRE** Monaco Yacht Show, Ouverture de la saison de l'Orchestre Philharmonique de Monte-Carlo

**OCTOBRE** Foire Internationale de Monaco, SporTel : Rendez-vous international du Sport et de la Télévision, Oktoberfest au Café de Paris

**NOVEMBRE** Salon " Monte-Carlo Gastronomie ", Monte-Carlo Jazz Festival, Début de la saison de l'Opéra de Monte-Carlo

**DÉCEMBRE** Ouverture de la saison des Ballets de Monte-Carlo, La féerie des fêtes à Monte-Carlo

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