

Akim Monet Fine Arts, LLC



## Pablo PICASSO (1881-1973)

*Maison close, trois filles au repos, dont une en chaussettes*  
Pl. 90 from 'Série 156,' 1971 - Inscribed in the plate 'vendredi 19.3.71. I'

Etching on Velin de Rives wove paper (Eau-forte)  
Full margins

Image size: 9 x 11 <sup>7</sup>/<sub>8</sub> inches (22,86 x 30,16 cm)  
Paper size: 14 <sup>7</sup>/<sub>8</sub> x 16 <sup>3</sup>/<sub>4</sub> inches (37,78 x 42,54 cm)

1971

One of only three proofs pulled and printed within Picasso's lifetime by master printers Aldo and Piero Crommelynck, apart from and prior to the regular edition of 50 (I-50) with 15 (I-XV) proofs published posthumously in 1978 by Galerie Louise Leiris, Paris

Inscribed in pencil bottom-left 'Epreuve avant aciérage' (Proof before steel facing)  
Stamped bottom-right with Picasso atelier signature 'Picasso'

## PROVENANCE

Estate of Pablo Picasso  
Collection Marina Picasso (collectors' mark L.3698 Inv. 31692)  
Jan Krugier Gallery, New York  
Armstrong Fine Art, Chicago  
Private collection, Illinois

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## EXHIBITED

*Disruptive selection*, Fall 2019, Popcorn Gallery Akim Monet Fine Arts, Los Angeles

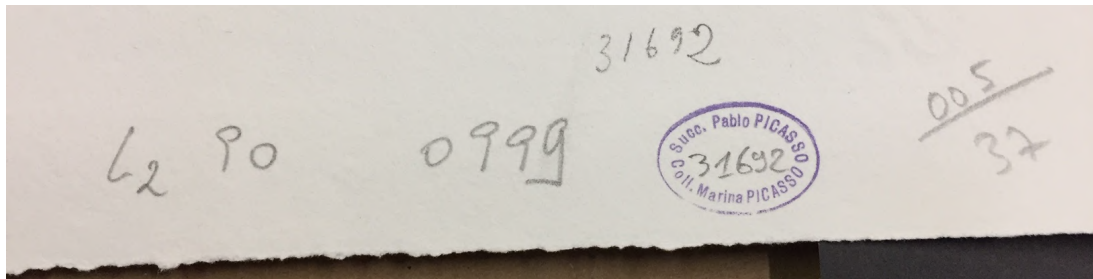
## LITERATURE

Baer, Brigitte, *Catalogue raisonné de l'oeuvre gravé et lithographié et des monotypes*. 1969 - 1972  
Tome VII (Suite aux catalogues de Bernhard Geiser), number 1954

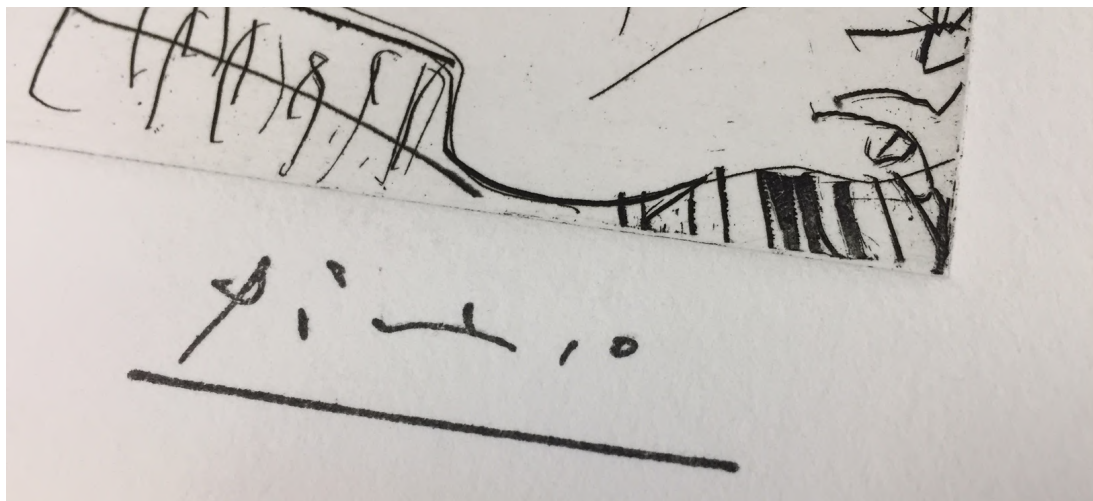
Bloch, George, *Picasso : Catalogue of the Printed Graphic Work*, Vol. 4, 1970-1972, number 1945

## AUTHENTICATION

Bears on the reverse the collectors' mark L.3698 'Succ. Pablo PICASSO Coll. Marina PICASSO' with inventory number inscribed in pencil 31692 (*Frits Lugt, Les Marques de Collections de Dessins & d'Estampe*)



L2 90    0999    Succ. Pablo PICASSO Coll. Marina PICASSO 31692    005/37



Stamped bottom-right with Picasso atelier signature 'Picasso'



Inscribed in pencil bottom-left 'Epreuve avant aciérage' (Proof before steel facing)

## NOTES

This work is one among rare early proofs printed long before their respective editions were pulled, and it is richer in contrast than the regular editions. These proofs were pulled before steel facing of the plate, and were kept by Picasso for his personal collection in the course of creating his 60, 156 and 347 Series.

Steel facing is a modern technique whereby the soft copper plate into which the image is etched receives a thin coat of steel via electroplating in order to harden its surface. In this way an edition can be printed from beginning to end without degradation of image quality, unlike Rembrandt etchings, for example, whose bare copper plates wore down from the pressure of the press over the course of printing an edition. This resulted in a visible softening of lines, as well as a diminishing of subtle contrasts and tonal depth in examples from late in a print run.

These are superior proofs all before steel facing and before the beveling of the plate. Because they are the very first proofs printed before the edition, they bear more contrast and bolder lines than the impressions from the edition (a charcoal quality for prints with sugar-life aquatints and bolder lines for etchings and dry points). Most of the proofs before steel facing are printed with plate tone in the background and have more ink around the beveled edge of plate.

Although steel facing allows for consistent quality throughout an edition and is in this respect an improvement over a bare copper plate, the process necessarily reduces textural delicacy and tonal depth to some degree. Therefore, proofs before steel facing are the ultimate vehicles for displaying the authentic origination of the full expressive capacity of the etching process.

The 156 Series etching proofs before steel facing are printed on Velin de Rives wove paper and are apart from and prior to the regular edition of 50 (I-50) with 15 (I-XV) proofs.

According to Baer, for each edition in the 156 Series there were three proofs before steel facing. From the 60 and 156 Series' combined, a total of 648 proofs before steel facing were pulled, of which only 120 bear the Picasso atelier signature and pencil annotation, "épreuve avant acierage" (proof before steel facing). The before steel facing proofs from the 156 Series are the only images pulled and printed within Picasso's lifetime, except for 4 images, which were fully editioned, and pencil signed within his lifetime.

Master printers Aldo and Piero Crommelynck pulled these proofs. Examples of these rare etchings are in the permanent collections of the Bibliothèque Nationale and Musée Picasso, Paris, the Museo Picasso in Barcelona, The Museum of Modern Art, New York, The Art Institute of Chicago and other major institutions around the world.

These works are registered with the Picasso Archives in Paris (inventory number annotated verso) and bear the oval stamp of the Marina Picasso Collection verso, his granddaughter being a successor in direct ownership under the aegis of the Picasso estate.



Collectors' mark L.3698 'Succ. Pablo PICASSO Coll. Marina PICASSO'  
(Frits Lugt, *Les Marques de Collections de Dessins & d'Estampe*)





*Maison close, trois filles au repos, dont une en chaussettes*  
Pl. 90 from 'Série 156,' 1971

#### Picasso: Master Printmaker

During his seven decades of printmaking, Picasso created five major sets of etchings, a tour de force unrivaled in this medium. This is evidenced by his Saltimbanques Suite of 1904-1905 (15 works), Vollard Suite of 1930-1937 (100 works), 347 Series of 1968 (347 works), Series 60 of 1966-1968 (60 works) and, finally, the 156 Series of 1969-1971 (156 works); a total of 678 individual images for these suites alone. Picasso's output far surpassed Rembrandt's oeuvre of some 300 different etchings.



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