

ALMINE RECH

# The Art Show

Booth A1

October 29 - November 2, 2024

Park Avenue Armory  
643 Park Avenue  
New York, NY 10065

Almine Rech is presenting a series of etchings part of the prodigious out-put of 347 prints completed by **Pablo Picasso** between 1968 and 1971.

Printmaking played an important role in Picasso's art after 1963. Although he had made many etchings before, notably those known as the 'Vollard Suite', he had never worked so intensively on a print project. In 1968, he produced a handful of drawings and paintings; however, he turned his gaze almost entirely in the direction of etchings. A period that is yet again akin to a true passion.

The master printers Aldo and Piero Crommelynck (1934-2001) printed the series at their studio in Mougins, south of France. Never exhibited before, these engravings have remained in the hands of Picasso's printmaker, Crommelynck Estate, to this day, which gives it a pristine provenance. While the greatest names in the history of art practiced and excelled in this field, Picasso and Rembrandt are recognized as the most important Painter-Printmakers along with Goya and Whistler.

As noted in his oeuvre, Picasso explores the symbolic relationship between the model and the artist and examines the female nude. They are prime examples of the artist's fascination for voluptuous bodies. Through this series, Picasso attempted to speak to other artists across time.

"Picasso began making engravings in 1899 when he was 18 years old. Between 1960 and 1971, the artist continued to produce engravings using copper plates. This method was used to make four test prints before acierage, a form of steel-coating. The Bon à Tirer is the test print chosen by the artist from the four; it is the single, valid print on which the entire numbered printing is based, which took place after acierage. Acierage gives the copper plate the hardness of steel, which allows for 50 to 250 printings. This could not be done with an untreated copper plate, because copper is a soft metal that would have been crushed as more prints were made, warping the artist's incisions.

The close personal relationship between the printers and the artist was such that Picasso, delighted with a successful test print, would write "Bon à Tirer" in magnificent handwriting that made the BAT, which is already unique, even more astonishing.

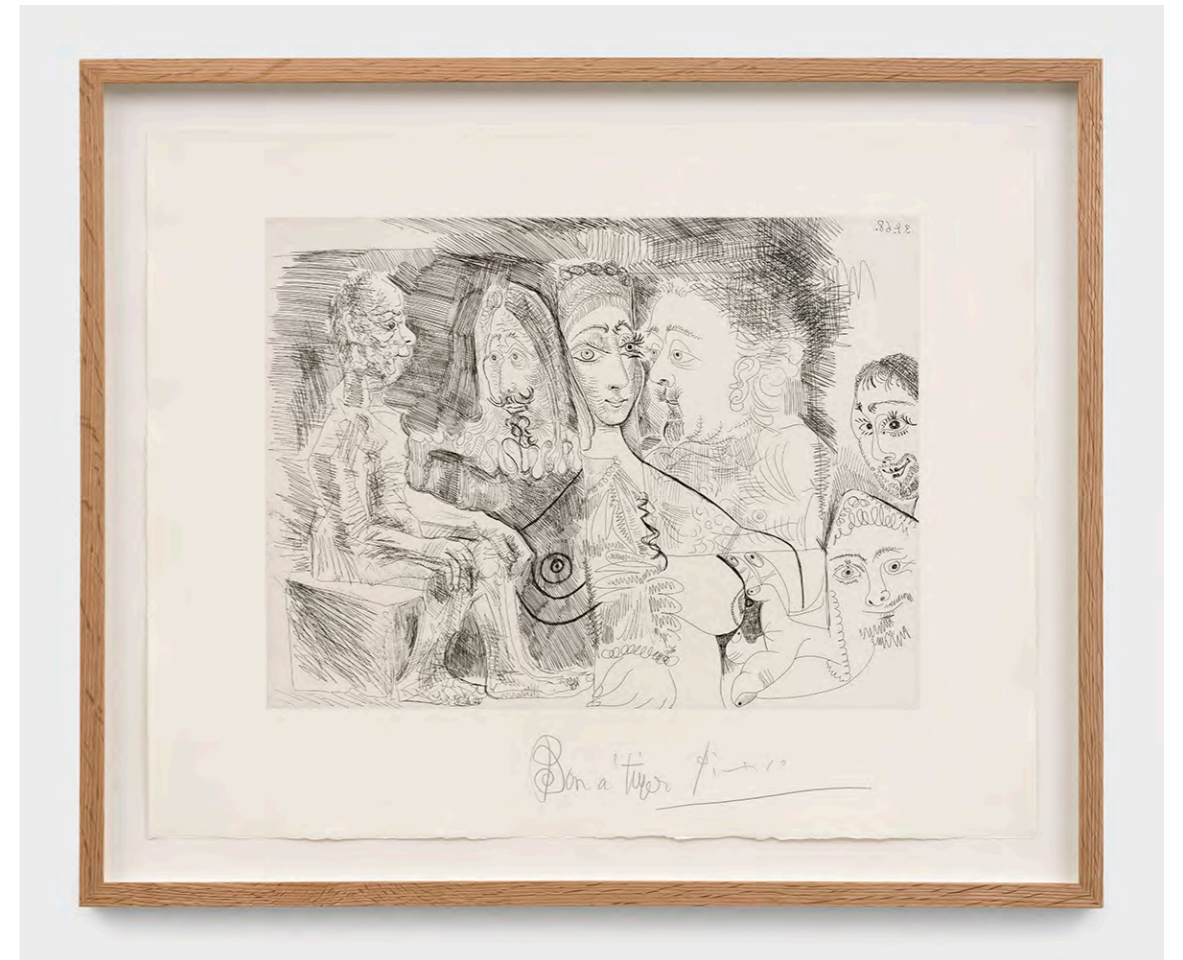
Picasso met the Crommelynck brothers when they were training at the Lacourière workshop from 1947 to 1956, establishing a close relationship with them. Aldo and Piero Crommelynck opened their first workshop in Paris in 1956 and a second in Mougins in 1963, so that they could continue working with Picasso. They became his exclusive printers until his death in 1973."

— François Bellet, conservator at the Fundación Almine y Bernard Ruiz Picasso

Roquebrune, September 2023



Pablo Picasso and Piero Crommelynck signing "Beau gentilhomme espagnol et femme à barbe", 1969  
Photo: Edward Quinn  
© edwardquinn.com / © Succession Picasso 2023



**Provenance**

The Crommelynck Estate

**Exhibited**

*Picasso: unique etchings from the Crommelynck studio*, Almine Rech, Gstaad, Switzerland  
December 21, 2023 — February 3, 2024

**Literature**

*Picasso: Unique Etchings from the Crommelynck Studio*, Almine Rech Editions, 2023, pp. 79, 80  
Brigitte Baer, *Picasso the Engraver: 1900-1942*, Thames & Hudson, 1999, pp. 185

**Pablo Picasso**

*Vieillard Fantasmant: Courtisane avec des hommes en costume rembranesque*, April 3, 1968

Signed lower right

Bon à tirer - Press proof

Etching on copper

50.5 x 61.5 cm - 19 7/8 x 24 1/4 in (unframed)

53.6 x 64.6 x 4 cm - 21 1/8 x 25 3/8 x 1 5/8 in (framed)

Subject to availability





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*Picasso: Unique Etchings from the Crommelynck Studio*, Almine Rech Editions, 2023, pp. 19, 21  
Brigitte Baer, *Picasso the Engraver: 1900-1942*, Thames & Hudson, 1999, pp. 184

**Pablo Picasso**

*Viel homme pensant à sa jeunesse: garçon sur un cheval de cirque et femmes*, April 1, 1968

Signed lower right

Bon à tirer - Press proof

Etching on copper

49.5 x 61.5 cm - 19 1/2 x 24 1/4 in (unframed)

52.7 x 64.5 x 4 cm - 20 3/4 x 25 3/8 x 1 5/8 in (framed)

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*Picasso: Unique Etchings from the Crommelynck Studio*, Almine Rech Editions, 2023, pp. 101, 102  
Brigitte Baer, *Picasso the Engraver: 1900-1942*, Thames & Hudson, 1999, pp. 210

**Pablo Picasso**

*Peintre et modèle, écuyère et «bonhomme»*, April 13, 1968

Signed lower right

Bon à tirer - Press proof

Aquatint and etching on copper

50.5 x 61.5 cm - 19 7/8 x 24 1/4 in (unframed)

53.6 x 64.6 x 4 cm - 21 1/8 x 25 3/8 x 1 5/8 in (framed)

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*Picasso: Unique Etchings from the Crommelynck Studio*, Almine Rech Editions, 2023, pp. 91-93  
Brigitte Baer, *Picasso the Engraver: 1900-1942*, Thames & Hudson, 1999, pp. 192

**Pablo Picasso**  
*Groupe avec homme dans un fauteuil à boules et balustres songeant à l'amour*, April 8, 1968  
Signed lower right  
Bon à tirer - Press proof  
Etching on copper  
50.5 x 61.5 cm - 19 7/8 x 24 1/4 in (unframed)  
53.6 x 64.6 x 4 cm - 21 1/8 x 25 3/8 x 1 5/8 in (framed)

Subject to availability





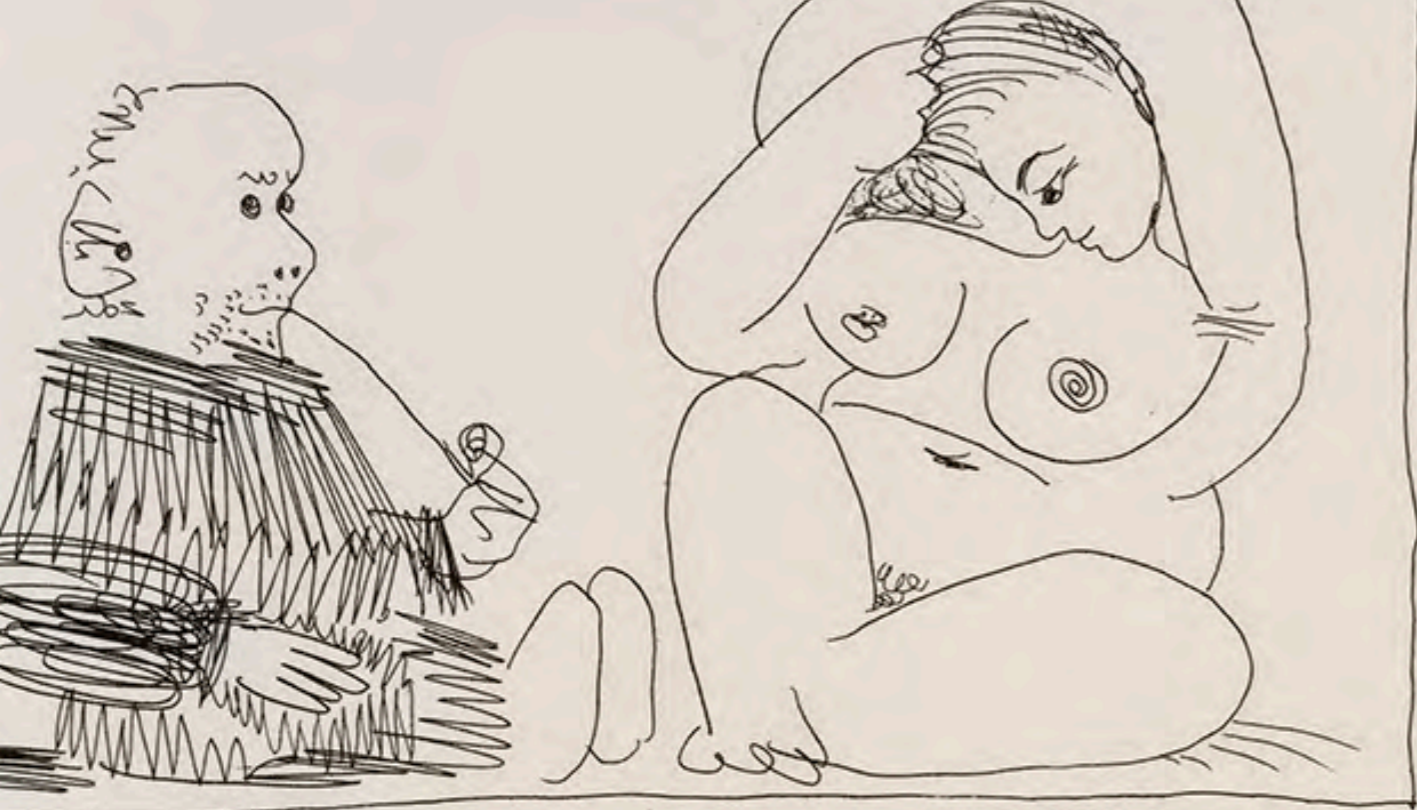
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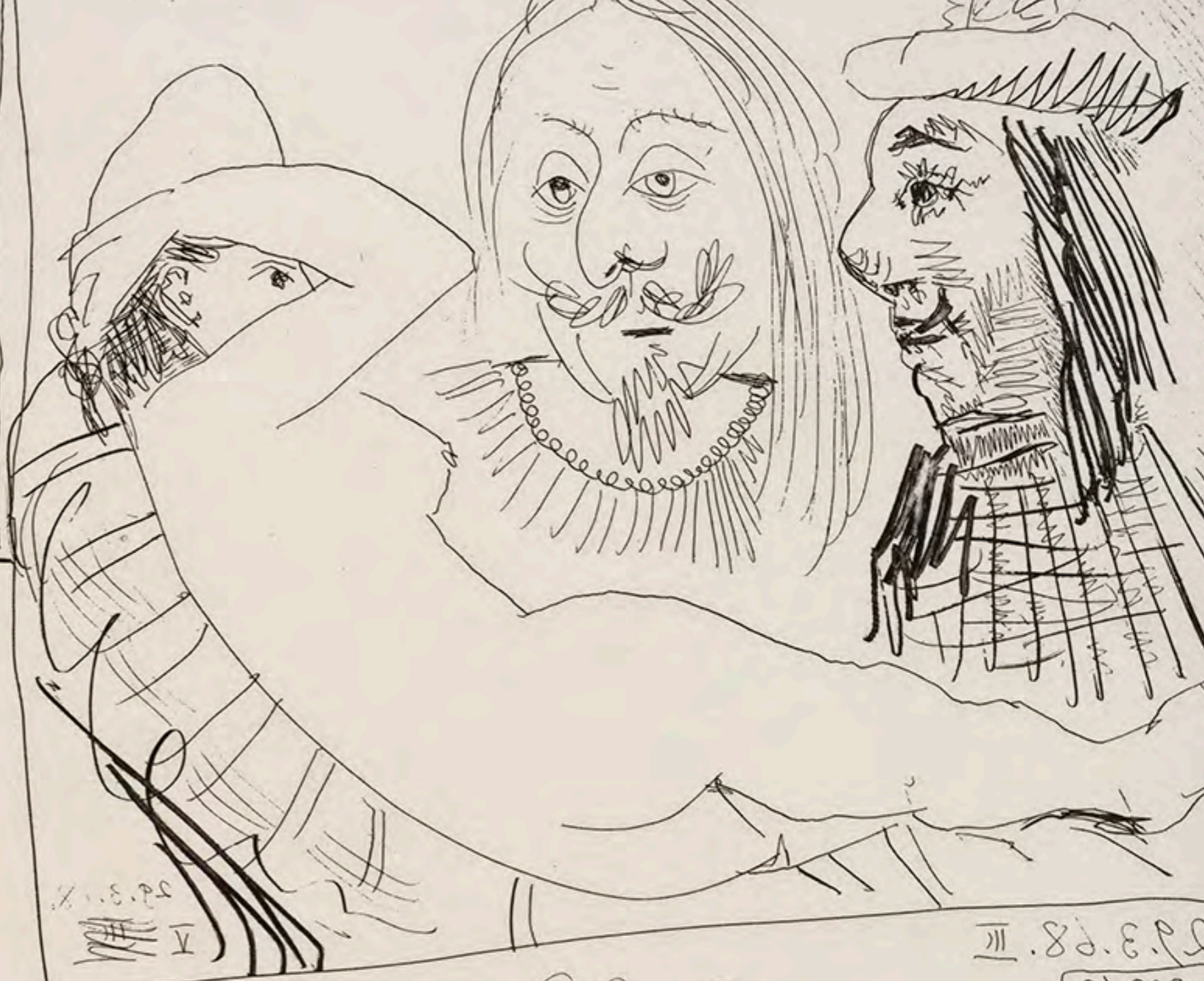
**Literature**  
*Picasso: Unique Etchings from the Crommelynck Studio*, Almine Rech Editions, 2023, pp. 77  
Brigitte Baer, *Picasso the Engraver: 1900-1942*, Thames & Hudson, 1999, pp. 180

**Pablo Picasso**  
*Bande dessinée*, March 29, 1968  
Signed lower right  
Bon à tirer - Press proof  
Etching on copper  
63 x 50.5 cm - 24 5/6 x 19 7/8 in (unframed)  
66 x 53.8 x 4 cm - 26 x 21 1/8 x 1 5/8 in (framed)

Subject to availability

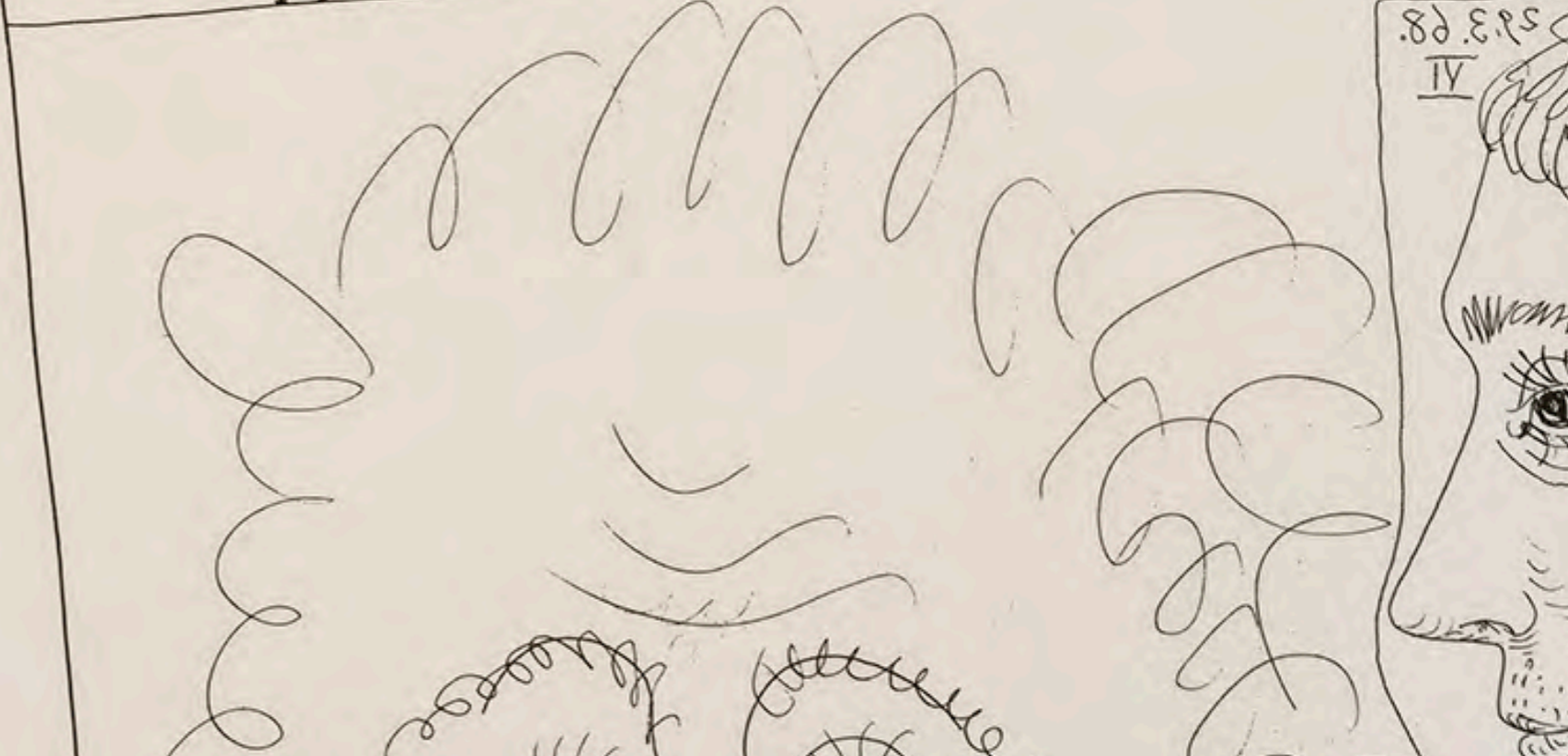


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III. 80. 3. 95



IV. 80. 3. 95



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*Picasso: Unique Etchings from the Crommelynck Studio*, Almine Rech Editions, 2023, pp. 69-71  
Brigitte Baer, *Picasso the Engraver: 1900-1942*, Thames & Hudson, 1999, pp. 224

**Pablo Picasso**

*Char romain avec vieil athlète, écuyère, odalisque et spectateur*, April 22, 1968

Signed lower middle

Bon à tirer - Press proof

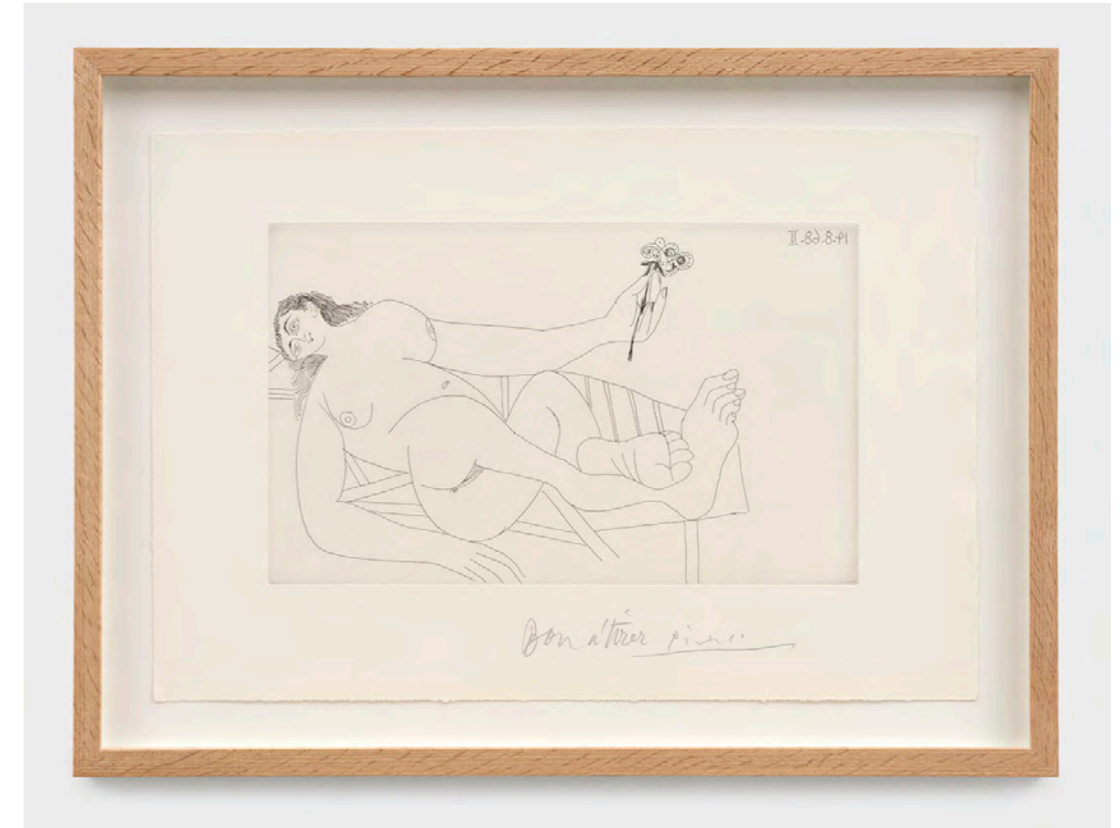
Etching on copper

50 x 59.5 cm - 19 1/2 x 23 1/2 in (unframed)

53.2 x 62.6 x 4 cm - 21 x 24 5/8 x 1 5/8 in (framed)

Subject to availability



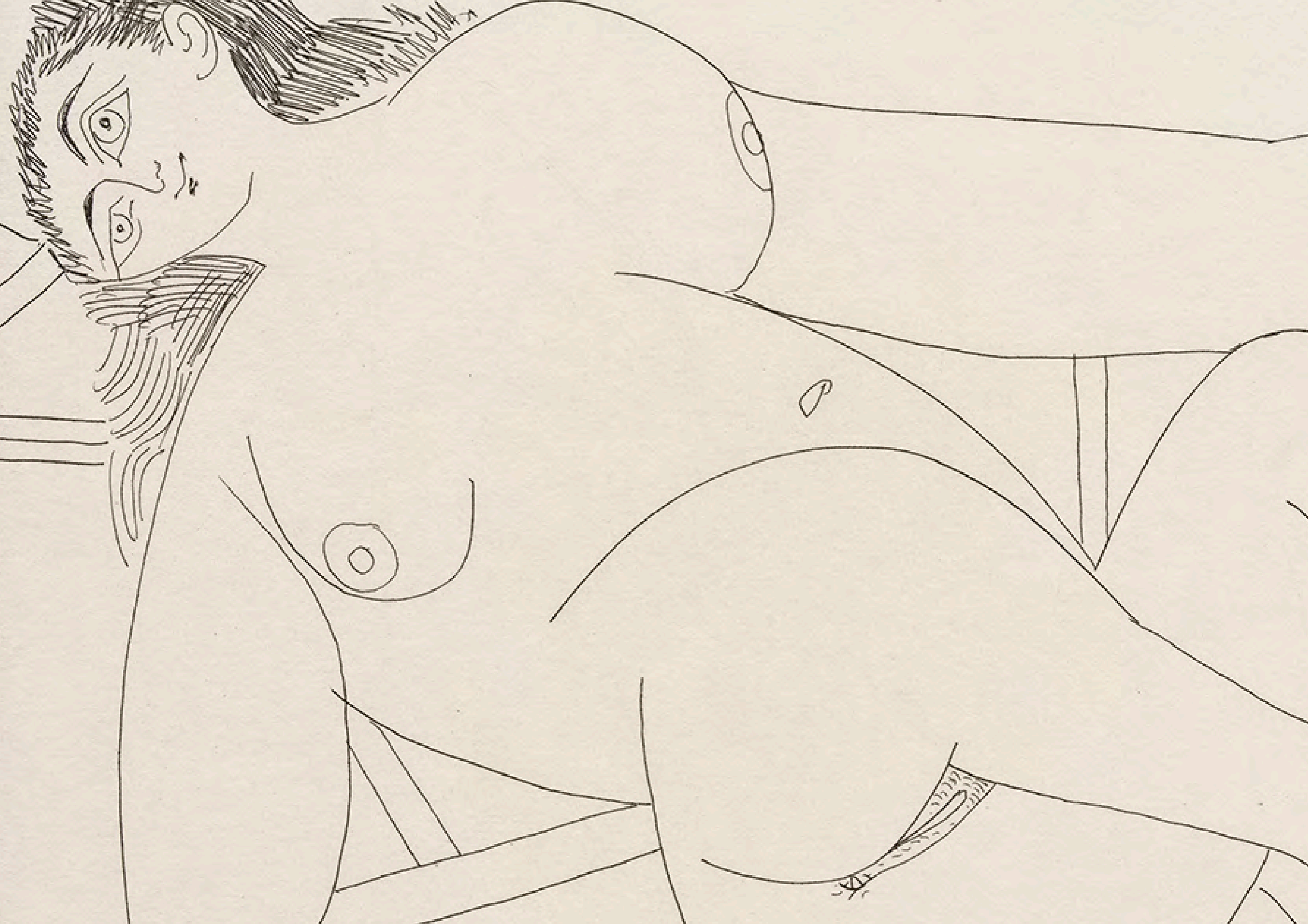


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**Literature**  
*Picasso: Unique Etchings from the Crommelynck Studio*, Almine Rech Editions, 2023, pp. 95  
Brigitte Baer, *Picasso the Engraver: 1900-1942*, Thames & Hudson, 1999, pp. 506

**Pablo Picasso**  
*Femme à la fleur sur un transat*, August 14, 1968  
Signed lower right  
Bon à tirer - Press proof  
Etching on copper  
36.5 x 50.5 cm - 14 3/8 x 19 7/8 in (unframed)  
38.6 x 53.1 x 4 cm - 15 1/4 x 20 7/8 x 1 5/8 in (framed)

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**Literature**  
*Picasso: Unique Etchings from the Crommelynck Studio*, Almine Rech Editions, 2023, pp. 44-47  
Brigitte Baer, *Picasso the Engraver: 1900-1942*, Thames & Hudson, 1999, pp. 341

**Pablo Picasso**  
*Client bedonnant chez la Célestine*, June 3, 1968  
Signed lower middle  
Bon à tirer - Press proof  
Etching on copper  
40 x 47 cm - 15 3/4 x 18 1/2 in (unframed)  
40.2 x 50.2 x 4 cm - 15 7/8 x 19 3/4 x 1 5/8 in (framed)

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**Literature**

*Picasso: Unique Etchings from the Crommelynck Studio*, Almine Rech Editions, 2023, pp. 28-31  
Brigitte Baer, *Picasso the Engraver: 1900-1942*, Thames & Hudson, 1999, pp. 460

**Pablo Picasso**

*Peintre barbu en robe de chambre, avec deux femmes nues et un visiteur*, August 2, 1968

Signed lower right

Bon à tirer - Press proof

Sugar aquatint on greased copperplate

28 x 37.9 cm - 11 x 14 7/8 in (unframed)

36 x 46 x 4 cm - 14 1/8 x 18 1/8 x 1 5/8 in (framed)

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**Literature**

*Picasso: Unique Etchings from the Crommelynck Studio*, Almine Rech Editions, 2023, pp. 33-35  
Brigitte Baer, *Picasso the Engraver: 1900-1942*, Thames & Hudson, 1999, pp. 242

**Pablo Picasso**

*Couple et voyageuse*, May 3, 1968

Signed lower right

Bon à tirer - Press proof

Etching on copper

40 x 47 cm - 15 3/4 x 18 1/2 in (unframed)

43.2 x 50.2 x 4 cm - 17 x 19 3/4 x 1 5/8 in (framed)

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