



pour B. Geiser



1955 - 1956

Edouard Tisserand



PABLO PICASSO (1881-1973)

Deux femmes avec un vase a fleurs

(Two Women with Flower Vase)

state I: inscribed lower middle, by the printer, in pencil, "1959 1^{er} Etat Deux Femmes" and stamped verso, "Imprimerie Arnera Archives / Non Signe"; state II: stamped verso, "Imprimerie Arnera Archives / Non Signe"; state IV: signed lower right, in pencil, and dedicated lower middle, in pencil, "Pour B. Geiser"; Fourth Slate: Inscribed lower edge, by the printer, in pencil, "1959 tirage Blanc sur fond Noir Deux Femmes" and stamped verso, "Imprimerie Arnera Archives / Non Signe"

linocut printed in color on Arches vellum paper with Arches watermark and linocut printed cream over a brown-orangy background on strong 'offset' paper

State I and II: 24 3/4 x 29 1/2 in. ; state IV: 24 1/2 x 29 1/2 in.; and 25 1/2 x 30 1/2 in. (I+II:32 1/4x38 1/2x3/4 in.;I V:35 1/4x40 1/4x1 1/4)

state I: 1 of 3 impressions of the first state (of four); state II: 1 of 2 impressions of the second state (of four); state IV: 1 of 20 artist proofs of the fourth (final) state; and, 1 of 6 impressions of the fourth (final) state

1959

38199

PROVENANCE:

with John Szoke
Private Collection, California

LITERATURE:

State I:
Baer 1239.I.A(of IV.C)
Bloch 915
State II:
Baer 1239.II.A(of IV.C)
Bloch 915
State IV:
Baer 1239.IV.B.b
Bloch 915
Slate:
Baer 1239.IV.A (of IV.C)
Block 915

Pablo Picasso was born in Malaga in 1881. He grew up in Barcelona, where he spent his childhood studying drawing and painting under his father, Jose Ruiz, who taught at the local art school. Picasso spent a year studying at the Academy of Arts in Madrid, before traveling to Paris in 1900. Landing in the center of the European art world, Picasso shared lodgings with the poet and journalist Max Jacob, with whom he lived the Bohemian lifestyle of the poor and starving artist. The next few years saw an improvement in his fortunes and he spent time in Paris and Madrid, founding and illustrating the art magazine *Arte Joven*. Picasso began to mingle in the company of other artists and literary figures including the poet Guillaume Apollinaire and the legendary writer, art critic and salon hostess Gertrude Stein, whose portrait he painted

in 1906.

He had astonishing powers of invention, continually innovating and refreshing his work and experimenting with one style after another. His earliest distinguishable period is the Blue Period, dating approximately from 1901 to 1904 when he used a mostly blue and blue-green color palette and painted poignant images of beggars, prostitutes and other tragic figures from the streets of Paris. His Rose Period, which followed thereafter, made use of a warmer color palette and focused on generally less somber subject matter. Around 1907, Picasso became very influenced by African masks and art which began making their way into Parisian museums following the expansion of the French Empire into Africa. The faces and simplified, angular planes of the women in Picasso's *Les Femmes d'Alger (O.J.)*, clearly derive their style from African masks and sculptures and this painting is often heralded as the beginning of Cubism. Along with his contemporary, Georges Braque, Picasso began to develop an artistic style, later known as Analytical Cubism, which approached the visual world from the perspective of geometric forms. In 1926, Picasso turned towards Surrealism, a movement that was growing in strength and popularity among Parisian artists. Picasso's most famous surrealist work, *Guernica*, depicted the bombing of Guernica during the Spanish Civil War. This painting is a powerful anti-war statement warning against the suffering and devastation of war.

Arguably one of the greatest, most radical and most influential artists of the 20th century, Picasso's legacy is far-reaching and enduring. More than any other artist, Picasso defined Modern Art of the twentieth century by his establishment and development of one of its major movements, Cubism.

The information and material herein represents Gallery's best efforts and understanding of the current history and scholarship with respect to the provenance of the Work(s) of Art described and is not part of any warranty.



1958 Hinge Blanc sur fond Noir

Deux Femmes



pour B. Feiser Y. J. 1955







1959 tirage Blanc sur fond Noir







