

[Musée Picasso, Paris](#)[Picasso at MoMA](#)

Picasso talks Communism, visual perception, and inspiration in this intimate [interview at his home in Cannes](#) in 1957. “My work is a constructive one. I am building, not tearing down. What people call deformation in my work results from their own misapprehension. It's not a matter of *deformation*; it's a question of *formation*. My work obeys laws I have spent my life in formulating and adhering to. Everybody has a different idea of what constitutes reality and the substance of things....I set [objects] down in what my intellect tells me is the order and form in which they appear to me.”

In [these excerpts from 1943](#), from his book, *Conversations with Picasso*, French photographer and sculpture Brassai reflects candidly with his friend and contemporary about building on the past, authenticity, and gathering inspiration from nature, history, and museums.

“I thought I learned a lot from him. Mostly in terms of the way he worked, the concentration in which he worked, the unity of spirit in thinking in thinking about nothing else, giving everything away for that,” reflected Françoise Gilot in [an interview with Charlie Rose in 1998](#). In 2019, she published the groundbreaking memoir of her own life as an artist and her relationship with the untamable master, [Life with Picasso](#).

MoMA’s monumental 1996 exhibition [Picasso and Portraiture: Representation and Transformation](#) embarked on a tour of over 200 visual representations by the artist of his friends, family, and contemporaries.

[Vanity Fair](#)’s 2016 photo essay shows candid shots of Picasso and his children, first wife Olga Khakhlova, second wife Jacqueline Roque, and final partner François Gilot with his art in Paris and later Cannes in the 1950s and ‘60s.

Over 160 of Picasso’s late ceramic works were showcased in the [Louisiana Museum of Modern Art’s 2018 exhibition](#), focusing on his material experimentations in the south of France in the 1940s.

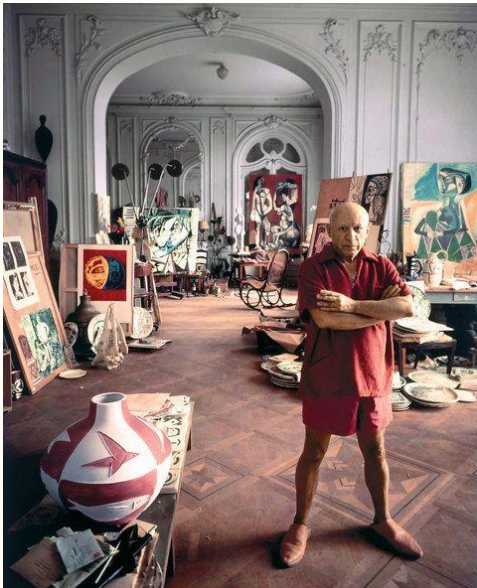
At the [Tate Modern’s first solo exhibition of Picasso’s oeuvre](#) in 2018, more than 100 paintings, drawings, and sculptures introduced viewers to the tumultuous and prolifically creative year of 1932. View the comprehensive [digital exhibition guide](#).

Picasso’s son Claude, a photographer and filmmaker, [gave a rare interview](#) in conjunction with a 2019 exhibition at [Fondation Beyeler](#) showcasing his father’s breakout years in Paris, from 1901-06, fondly referred to as his “Blue” and “Rose” periods. Watch also, [Claude’s 1997 interview](#) with Charlie Rose about his father’s estate and the establishing the Musée Picasso.

The Royal Academy of Art’s 2020 exhibition [Picasso and Paper](#) brings together over 300 works spanning 80 years, focusing on the theme of paper – the drawings, collage and sculpture materials, sketchbooks, and letters that fueled his creative process. Take an intimate [virtual tour](#) of the galleries.



Picasso in his Montmartre studio, 1908  
Photograph: Apic/Getty Images



Picasso in Cannes studio, 1956  
Photograph: Arnold Newman/Getty



Pablo Picasso (Spanish, 1881-1973)

**L'Étreinte**, 1969

Oil on canvas

Private Collection; L2025:31.1

Pablo Picasso's prolific career spanned nearly eight decades. His Cubist, Expressionist, and other abstract styles influenced modern art movements throughout the 20<sup>th</sup> century, and he continued to paint into his nineties. In the 1950s, Picasso became interested in the Old Masters, exploring their legacies and inserting himself into the history of great European painters. However, he later returned to his fascination with the relationship between painter and muse. **L'Étreinte** joins two figures in a dramatic, passionate embrace. The female figure was likely inspired by Jacqueline Roque, Picasso's wife in his later years and companion at their home in Mougins, France.

*On view May 7 – November 9, 2025*

Pablo Picasso (Spanish, 1881-1973)  
**Femme debout (Standing Woman)**, 1953, Vallauris  
Painted wood, grattage and nails

Private Collection; L2024:103.6

Pablo Picasso is best known for his Cubist paintings, but the artist also worked in sculpture throughout his career. In the early 1950s, Picasso was living in Vallauris, France, exploring a range of ceramic, sculpture, and print techniques. **Femme debout (Standing Woman)** was created during this time of exploration and innovation. In these years, Picasso became fascinated with Henri Matisse's (1869-1954) paper cut-outs and began working to realize them in three dimensions. This woman's flattened, rectangular limbs are reminiscent of folds – perhaps an early translation of paper to more durable materials.

*On view February 19 – May 25, 2025*







Pablo Picasso (Spanish, 1881-1973)  
**Tête de Marie-Thérèse**, 1932-1934  
Oil on canvas

Private Collection; L2024:31.8

Pablo Picasso met French model Marie-Thérèse Walter in 1927, when she was seventeen and he was forty-five. Picasso approached her on the street and asked to paint her portrait, beginning an affair that lasted over a decade. **Tête de Marie-Thérèse (Head of Marie-Thérèse)** is one of many abstracted portraits that Picasso painted of Walter, who became known as his “golden muse.” In 1934, when this painting was completed, Walter became pregnant with their daughter, Maya. As the artist once said: “Painting is just another way of keeping a diary.”

*On view July 31 – November 3, 2024*



Pablo Picasso (Spanish, 1881-1973)

**La femme en robe longue (Woman in a Long Dress)**, 1942-1943

Bronze, Ed. of 2

Private Collection; L2024:31.4

Though Pablo Picasso is perhaps best known for his Cubist paintings, he also worked in sculpture throughout his career. At the eve of World War II, the artist was living in Paris and actively producing paintings, sculptures, and poetry. When Nazi occupation began in 1940, Picasso continued casting bronze sculptures by sourcing material through the French Resistance and smuggling casts from a foundry run by Émile Robecchi. **La femme en robe longue (Woman in a Long Dress)** is one of the last bronzes made under occupation before metal was impossible to find. Though access to bronze was diminishing, Picasso was able to produce sculptures at this surprisingly large scale in collaboration with Robecchi and other contacts in the resistance.

*On view June 5 – September 15, 2024*





Pablo Picasso (Spanish, 1881-1973)

**Buste d'homme**, 1967

Oil and black crayon on plywood

Private Collection; L2024:31.3

Pablo Picasso began painting musketeers in 1966 at the age of 86, drawing parallels between himself and Old Masters such as Rembrandt van Rijn (1606-1669) and Diego Velázquez (1599-1660). Picasso's courtly soldiers nod to the artist's love of epic novels, from *Don Quixote* to *The Three Musketeers*. He depicts them in regal poses and ruffled clothing alongside pipes, swords, instruments, or paintbrushes. **Buste d'homme** is one of the first oil paintings in this series that was central to Picasso's late career. As curator Marie-Laure Bernadac has observed: "This was the Golden Age gentleman, a half-Spanish, half-Dutch musketeer...all of these musketeers are men in disguise, romantic gentlemen, virile and arrogant soldiers, vainglorious and ridiculous despite their haughtiness."

*On view May 22 – August 25, 2024*



Pablo Picasso (Spanish, 1881-1973)

**Étude de main droite**, 1921

Pastel on paper

Private Collection; L2022:139.7

Though Pablo Picasso is best known for his Cubist style, the prolific artist also created works that are more realistic in approach. In 1917, Picasso traveled to Italy, where he was inspired by Roman ruins and the classical artistic traditions. **Étude de main droite** ("Study of a right hand") was created during a period of Neoclassicism in the artist's oeuvre. Like many European artists at the time, Picasso's "return to order" was a visual response to the upheaval and disorder of World War I. **Femme de dos** ("Woman from behind"), on the other hand, was completed in the midst of World War II when the artist was living under German occupation in Paris. The ink wash composition with heavy shadow depicts a standing female nude subject. She is shown in a *contrapposto* pose reminiscent of Classical Greek and Roman statuary, reflecting Picasso's interest in the representation of the human figure throughout art's long history.

*On view May 3 – August 6, 2023*







Pablo Picasso (Spanish, 1881-1973)

**Tête de femme (Head of a Woman)**, 1943 (June 3)

Oil on canvas

Private Collection; L2023:1.6

Pablo Picasso began his art training at a very early age. He was accepted to the Barcelona School of Fine Arts at thirteen and soon moved to Madrid's Real Academia de Bellas Artes de San Fernando. The artist's prolific career is often discussed in terms of "periods," from the "Blue Period" (1901-1904) to the "Crystal Period" (1912-1919). However, Picasso's "late career" (after the 1920s) spans decades and often features combinations of the artist's earlier styles. **Tête de femme (Head of a Woman)** was painted during World War II, when Picasso was living under German occupation in Paris. Although his artwork was considered "degenerate" by the Nazi regime – and he often endured harassment by the Gestapo – the artist continued to paint, produce bronze sculptures, and write poetry in his Paris studio during the war.

*On view April 12 - July 16, 2023*

Pablo Picasso (Spanish, 1881-1973)  
**Nu couché et portrait d'homme**, 1971  
Pencil, crayon and felt-tip pen on paper

Private Collection; L2022:138.1

*On view February 1 – May 7, 2023*





Pablo Picasso (Spanish, 1881-1973)

**Femme de dos**, 1940

Pen and brush and India ink and inkwash on paper

Private Collection; L2022:139.8

Though Pablo Picasso is best known for his Cubist style, the prolific artist also created works that are more realistic in approach. In 1917, Picasso traveled to Italy, where he was inspired by Roman ruins and the classical artistic traditions. **Étude de main droite** (“Study of a right hand”) was created during a period of Neoclassicism in the artist’s oeuvre. Like many European artists at the time, Picasso’s “return to order” was a visual response to the upheaval and disorder of World War I. **Femme de dos** (“Woman from behind”), on the other hand, was completed in the midst of World War II when the artist was living under German occupation in Paris. The ink wash composition with heavy shadow depicts a standing female nude subject. She is shown in a *contrapposto* pose reminiscent of Classical Greek and Roman statuary, reflecting Picasso’s interest in the representation of the human figure throughout art’s long history.

*On view February 1 – May 7, 2023*



Pablo Picasso (Spanish, 1881-1973)

**Mousquetaire à la pipe (Musketeer with a pipe)**, 1968

Oil on canvas

Private Collection; L2022:75.2

Pablo Picasso's "late career" featured a combination of the artist's styles, including Cubist, Expressionist, and other abstract techniques. Towards the end of his life, the prolific modernist turned to subjects favored by the Old Masters. In a nod to artists such as Rembrandt van Rijn (1606-1669) and Diego Velázquez (1599-1660), Picasso began painting Musketeers that both insert the artist into this lineage and serve as archetypes for his own personal mythology. The subject first appeared in Picasso's engravings and works on paper and expanded to large-scale oil paintings in 1968, often depicted carrying phallic objects such as instruments, weapons, or paintbrushes. **Mousquetaire à la pipe** is a characteristic example of this series, wearing a curly wig, ruffled blouse, and boots while smoking a long tobacco pipe.

*On view October 12, 2022 – January 15, 2023*





Pablo Picasso (Spanish, 1881-1973)

**Nu Couché**, 1963

Oil on canvas

Private Collection; L2022:70.2

Pablo Picasso's prolific career spanned nearly eight decades, with a wide range of paintings, sculptures, prints, and stage design that greatly influenced modern art movements of the twentieth century. In the 1950s, the artist began painting subject matter favored by the Old Masters – especially nudes and partially clad couples – with an emphasis on the subjects' sex and sensuality. **Nu couché** takes on the motif of the “reclining nude,” featuring a woman laying prostrate in Picasso's late style, a fluid blend of Cubist, Expressionist, and abstract impulses. **L'Étreinte (“The Embrace”)**, on the other hand, catches a couple's intercourse as they attempt to hide behind a tree. The latter painting is thought to feature Picasso himself, wearing his characteristic striped shirt and straw hat. These two works offer insight into the artist's later years, as his intimate subjects take a more romantic turn, a shift away from the almost violent scenes painted in his youth. When asked about the line between art and sexuality, Picasso replied: “They are the same thing, because art can only be erotic.”

*On view September 21, 2022 – March 26, 2023*



Pablo Picasso (Spanish, 1881-1973)

**L'Étreinte**, 1969

Oil on canvas

Private Collection; L2022:70.1

Pablo Picasso's prolific career spanned nearly eight decades, with a wide range of paintings, sculptures, prints, and stage design that greatly influenced modern art movements of the twentieth century. In the 1950s, the artist began painting subject matter favored by the Old Masters – especially nudes and partially clad couples – with an emphasis on the subjects' sex and sensuality. **Nu couché** takes on the motif of the “reclining nude,” featuring a woman laying prostrate in Picasso's late style, a fluid blend of Cubist, Expressionist, and abstract impulses. **L'Étreinte** (“**The Embrace**”), on the other hand, catches a couple's intercourse as they attempt to hide behind a tree. The latter painting is thought to feature Picasso himself, wearing his characteristic striped shirt and straw hat. These two works offer insight into the artist's later years, as his intimate subjects take a more romantic turn, a shift away from the almost violent scenes painted in his youth. When asked about the line between art and sexuality, Picasso replied: “They are the same thing, because art can only be erotic.”

*On view September 14, 2022 – March 19, 2023*





Pablo Picasso (Spanish, 1881-1973)

**Portrait de femme de profil (Portrait of a Woman in Profile)**, 1936

Oil on canvas

Private Collection; L2021:150.1

Pablo Picasso's prolific career is often discussed in terms of periods, from the "Blue Period" (1901-1904) to the "Crystal Period" (1912-1919). After the 1920s, however, the artist's work is frequently termed "late career" despite the fact he continued working for decades. In this stage, Picasso often combined different styles of previous work. **Portrait de femme de profil (Portrait of a Woman in Profile)** features elements of both Fauvism and Cubism, with bright, contrasting, unexpected color combinations and an emphasis on geometric shapes. The female subject could be Dora Maar (1907-1997), a young photographer with whom the artist began an affair in 1936. Picasso's portraits of Maar never smile and feature sad, anxious eyes, apparent in this painting through the straight, vertical lips and half-moon pupils.

*On view December 8, 2021 – March 13, 2022*





Pablo Picasso (Spanish, 1881-1973)

**La Suite Vollard**, 1930-1937

Etchings, aquatints, and drypoints on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

Ambroise Vollard (1866-1939) was an influential French art dealer and collector who catapulted the careers of several modern artists in Europe. In 1901, Vollard gave an unknown, nineteen-year-old artist named Pablo Picasso his first exhibition at a gallery on the famous Rue Laffitte. Vollard was known for his brooding vanity, but was a steady supporter of Picasso's printmaking practice for decades. **La Suite Vollard** was commissioned as a series of one hundred prints. Unfortunately, the dealer was killed in a car accident in 1939, just weeks after the full edition was completed. Vollard was famously averse to written contracts and Picasso only signed a small portion of the series after the dealer's death – as a result, Vollard's intentions for the series remain a mystery. This display features three prints from the series alongside scans of the other ninety-seven.

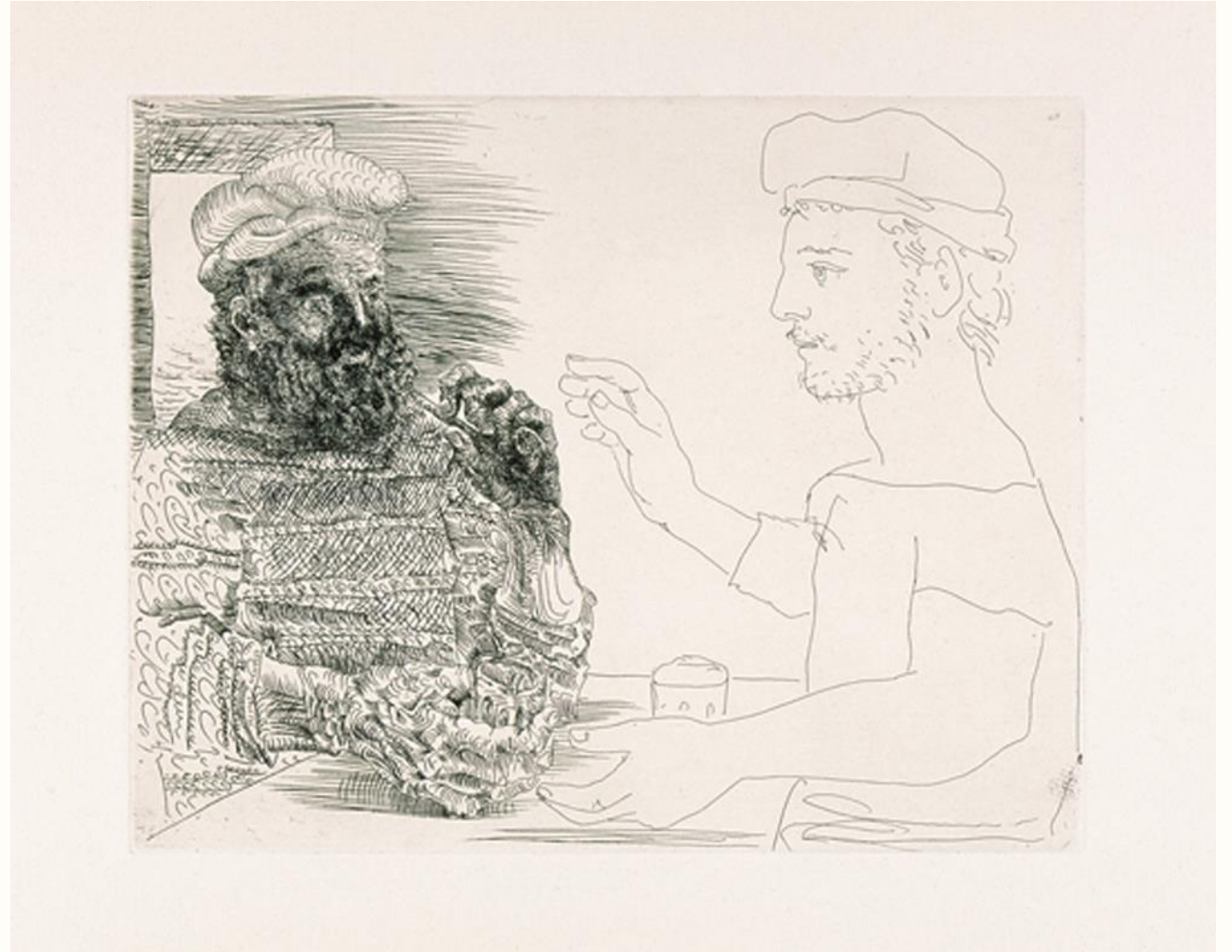
*On view July 7 – October 10, 2021*



Pablo Picasso (Spanish, 1881-1973)  
**c. May 1933 (Two Catalan Men)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 21, 1933 (Two Women before Sculptured Head)**  
from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
c. 1935 (**Blind Minotaur Led through the Night by Girl  
with Fluttering Dove**) from **La Suite Vollard**, 1935  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)

**c. May 1933 (Four Children Viewing a Monster) from La Suite Vollard, 1933**

Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*



Pablo Picasso (Spanish, 1881-1973)  
**c. October 1934 (Blind Minotaur Led by Girl with  
Fluttering Dove)** from **La Suite Vollard**, 1934  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Boisgeloup, September 22, 1934 (Blind Minotaur Led by Girl  
with Bouquet of Wild Flowers. Upper left, Sketch (upside  
down) for 'Death of Marat') from La Suite Vollard, 1934**  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, October 23, 1934 (Blind Minotaur Led by Girl with Dove)**  
from **La Suite Vollard**, 1934  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, November 8, 1933 (Bullfight II)** from **La Suite Vollard**, 1933  
Drypoint on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, November 11, 1933 (Acrobats with a Horse)** from  
**La Suite Vollard**, 1933  
Drypoint on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)

**Paris, January 27, 1934 (Head of Rembrandt and Heads of Three Girls) from La Suite Vollard, 1934**

Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, June 22, 1934 (Bull, Horse, and Reclining Woman)**  
from **La Suite Vollard**, 1934  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
c. 1935 (**Seated Nude and Three Studies of a Head**) from  
**La Suite Vollard**, c. 1935  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*



Pablo Picasso (Spanish, 1881-1973)  
c. 1935 (**Boy Watching over Sleeping Woman by Candlelight**)  
from **La Suite Vollard**, c. 1935  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Toward 1935 (Two Men with Minotaur and Sculptured Bird)**  
from **La Suite Vollard**, c. 1935  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*



Pablo Picasso (Spanish, 1881-1973)

**June 12, 1936 (Satyr and Sleeping Woman) from La Suite  
Vollard, 1936**

Aquatint on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 10, 1934 (Four Models and a Sculptured Head)** from **La Suite Vollard**, 1934  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*



Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 2, 1934 (Sculptor and Statue of Three  
Female Dancers)** from **La Suite Vollard**, 1934  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*





Pablo Picasso (Spanish, 1881-1973)  
**Paris, November 2, 1933 (Embrace)** from **La Suite Vollard**, 1933  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*





Pablo Picasso (Spanish, 1881-1973)  
c. 1933 (**Embrace**) from **La Suite Vollard**, c. 1933  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, May 17, 1933 (Drinking Minotaur and Reclining Woman)**  
from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)

**Paris, May 18, 1933 (Girl Seated by Sleeping Minotaur)**

from **La Suite Vollard**, 1933

Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)

**Paris, May 23, 1933 (Minotaur Assaulting Girl) from La Suite Vollard, 1933**

Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, May 26, 1933 (Dying Minotaur)** from **La Suite**  
**Vollard**, 1933  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, May 29, 1933 (Minotaur Defeated by Youth in Arena)**  
from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, May 30, 1933 (Dying Minotaur in Arena)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, June 16, 1933 (Minotaur with Girl in His Arms)** from  
**La Suite Vollard**, 1933  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, November 11, 1933 (Bullfight I)** from **La Suite**  
**Vollard, 1933**  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, May 22, 1933 (Two Nudes Bathing. At left,  
Sculptured Head and Head of Spectator) from La Suite  
Vollard, 1933**  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Boisgeloup, June 18, 1933 (Minotaur Kneeling over  
Sleeping Girl)** from *La Suite Vollard*, 1933  
Drypoint on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Boisgeloup, June 18, 1933 (Minotaur, Drinking Sculptor,  
and Three Nudes)** from *La Suite Vollard*, 1933  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, May 18, 1933 (Drinking Minotaur and Sculptor  
with Two Models)** from **La Suite Vollard**, 1933  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, May 18, 1933 (Minotaur Caressing Girl. At right,  
Flute-playing Boy and Girl at a Table with Fruits and  
Pitcher) from La Suite Vollard, 1933**  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Boisgeloup, April 23, 1933 (Embrace)** from **La Suite**  
**Vollard, 1933**  
Drypoint on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Boisgeloup, April 22, 1933 (Embrace)** from **La Suite Vollard**, 1933

Drypoint on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 30, 1933 (Sculptor and Model with  
Sculpture of Bull and Two Bacchants)** from **La Suite  
Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 30, 1933 (Sculptor, Reclining Model, and  
Sculpture of a Horse and Youth)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 31, 1933 (Sculptor and Reclining Model  
Viewing Sculpture of Bull and Two Horses)** from **La Suite  
Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 31, 1933 (Sculptor and Model with Statue of Centaur Kissing a Girl)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 31 [?], 1933 (Sculptor at Rest, Reclining  
Model, and Sculpture)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 31, 1933 (Sculptor Seated by a Window,  
Working from Model)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, April 2, 1933 (Sculptor and Reclining Model  
Viewing Sculptured Head)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, April 3, 1933 (Sculptor and Reclining Model by a Window  
Viewing a Sculptured Head)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, April 3, 1933 (Reclining Sculptor and Model by a  
Window, Viewing a Sculpture of Two Fighting Horses)**  
from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, April 4, 1933 (Sculptor and Model Reclining by a  
Window, and Sculptured Head)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, April 5, 1933 (Model Kneeling by a Window Viewing  
a Sculpture of Nude Figures and a Rearing Horse) from La  
Suite Vollard, 1933**  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)

**Two Sculptors before a Statue** from **La Suite Vollard**, 1931

Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

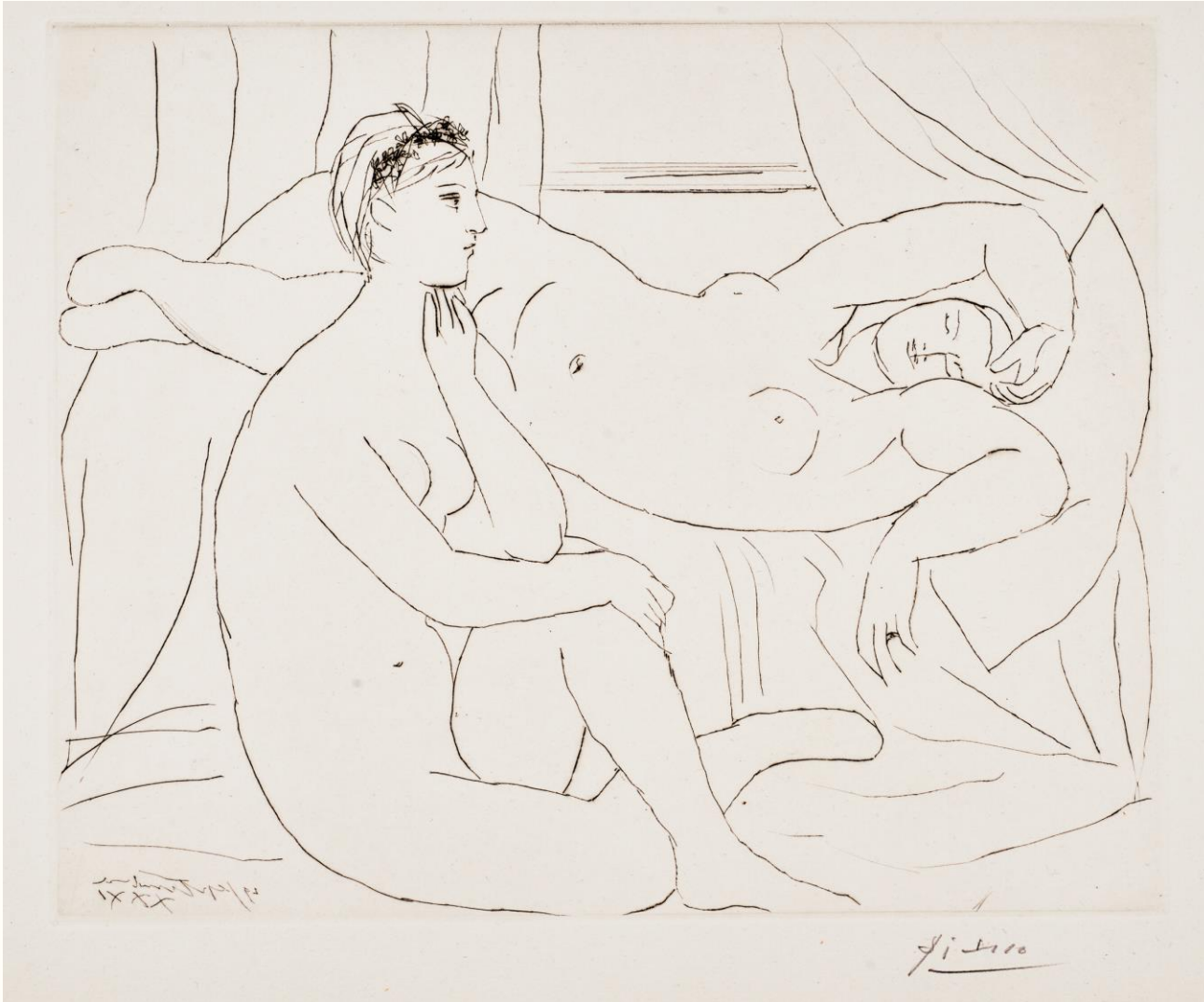
Pablo Picasso (Spanish, 1881-1973)  
**The Rape** from **La Suite Vollard**, 1930-1931  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Two Nudes Resting** from **La Suite Vollard**, 1931  
Drypoint on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)

**Boisgeloup, July 21, 1932 (Three Nudes and a Satyr Playing the Flute)**  
from **La Suite Vollard**, 1932

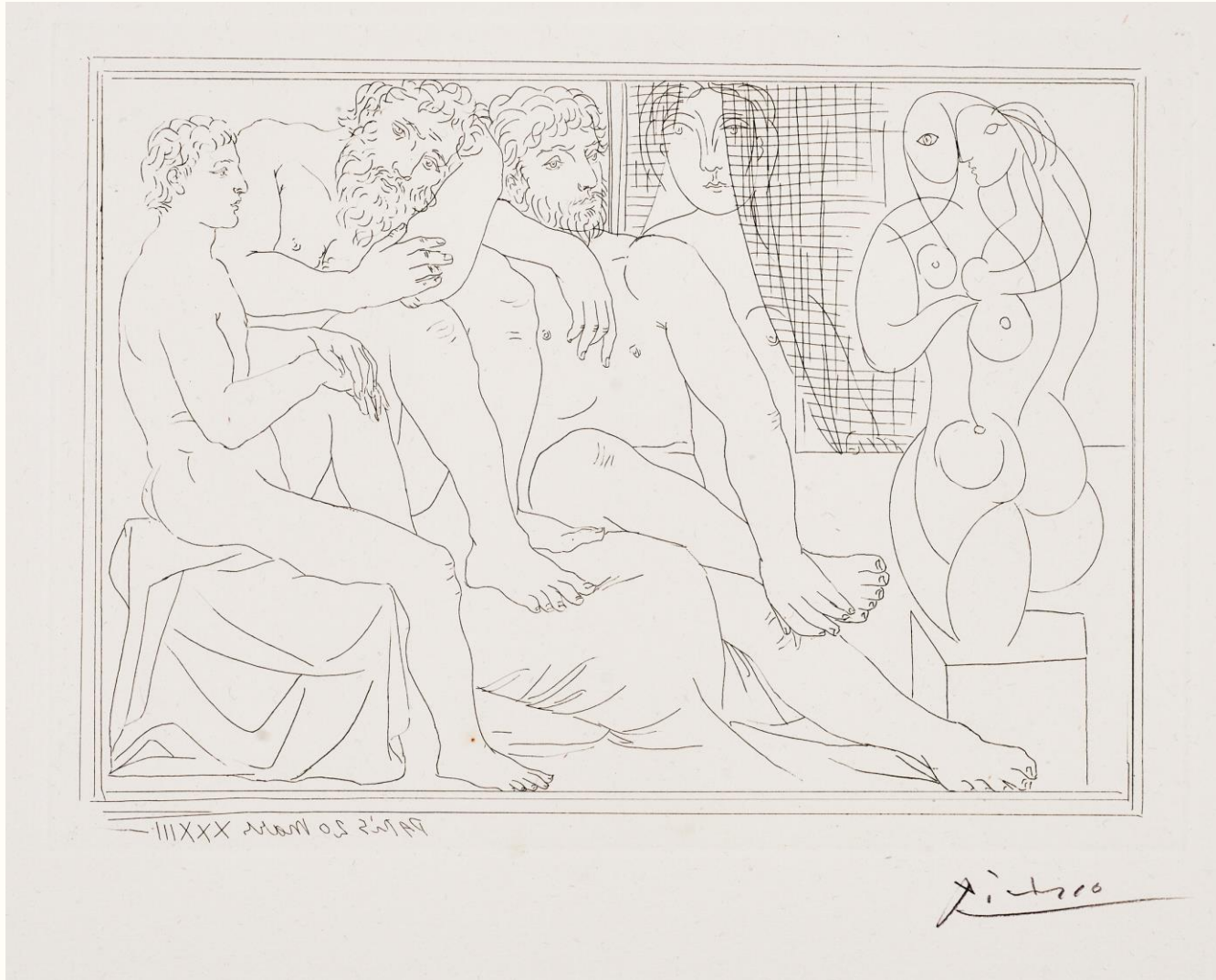
Drypoint on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 20, 1933 (Two Sculptors, Male and Female  
Model, and Sculpture)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 30, 1933 (Sculptor and Reclining Model at Window Viewing a Sculptured Torso)** from *La Suite*  
**Vollard, 1933**  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 30, 1933 (Sculptor and Model Watching  
Three Jugglers)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, June 20, 1934 (Bull, Horse, and Woman)** from **La Suite Vollard**, 1934  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, January 30, 1934 (Nude and Tambourine Player)** from  
**La Suite Vollard**, 1934  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

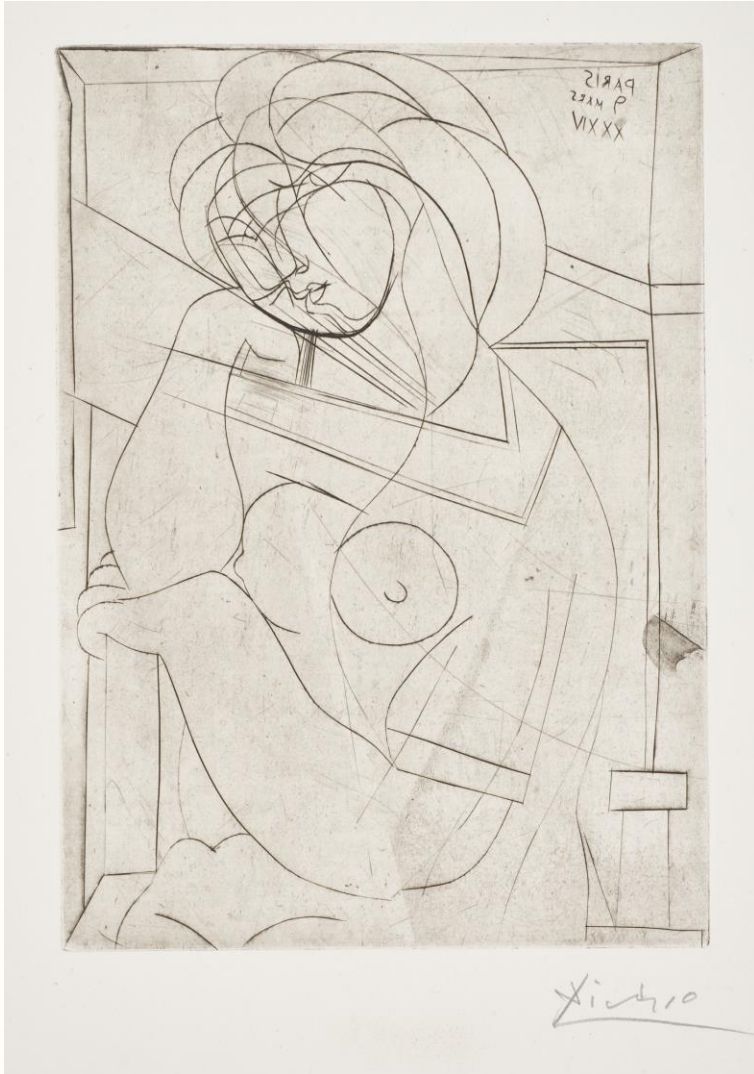
Pablo Picasso (Spanish, 1881-1973)  
**Paris, January 30, 1934 (Flute-player and Girl with Tambourine)** from  
**La Suite Vollard**, 1934  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 9, 1934 (Seated Nude)** from **La Suite Vollard**, 1934  
Engraving on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, January 27, 1934 (Head of Rembrandt and Various Studies)** from  
**La Suite Vollard**, 1934  
Combined technique on Montval laid paper; Edition of 50

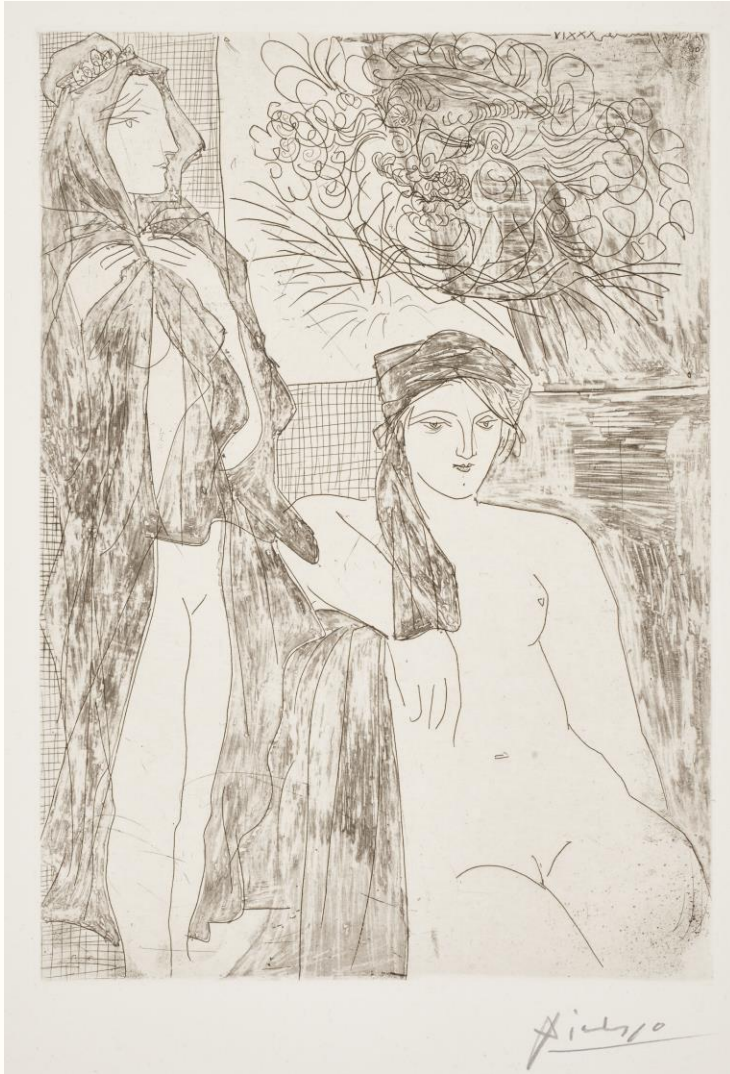
Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*



*fin*





Pablo Picasso (Spanish, 1881-1973)  
**Paris, January 31, 1934 (Two Nudes and Portrait of Rembrandt)**  
from **La Suite Vollard**, 1934  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, January 31, 1934 (Standing Nude with Flowing Headdress,  
and a Portrait of Rembrandt with Palette)**  
from **La Suite Vollard**, 1934  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, January 30, 1934 (Studies of Heads, with Seated Nude)**  
from **La Suite Vollard**, 1934  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

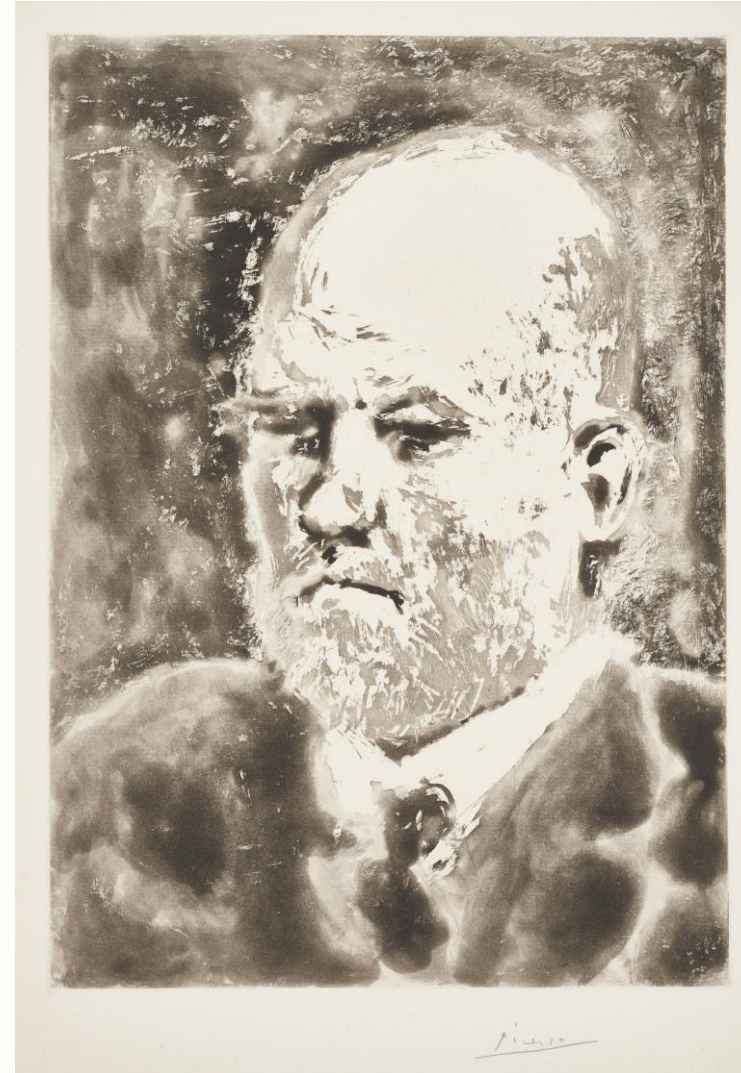
Pablo Picasso (Spanish, 1881-1973)

**Portrait of Vollard II** from **La Suite Vollard**, 1937

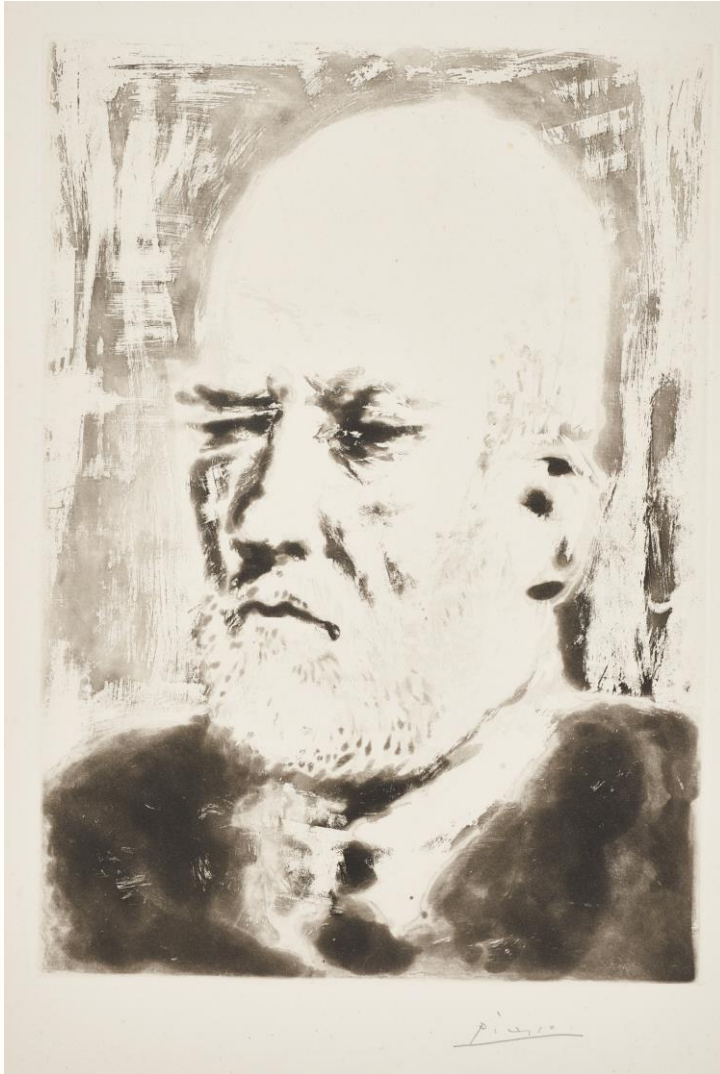
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Portrait of Vollard I** from **La Suite Vollard**, c. 1937  
Aquatint on Montval laid paper; Edition of 50

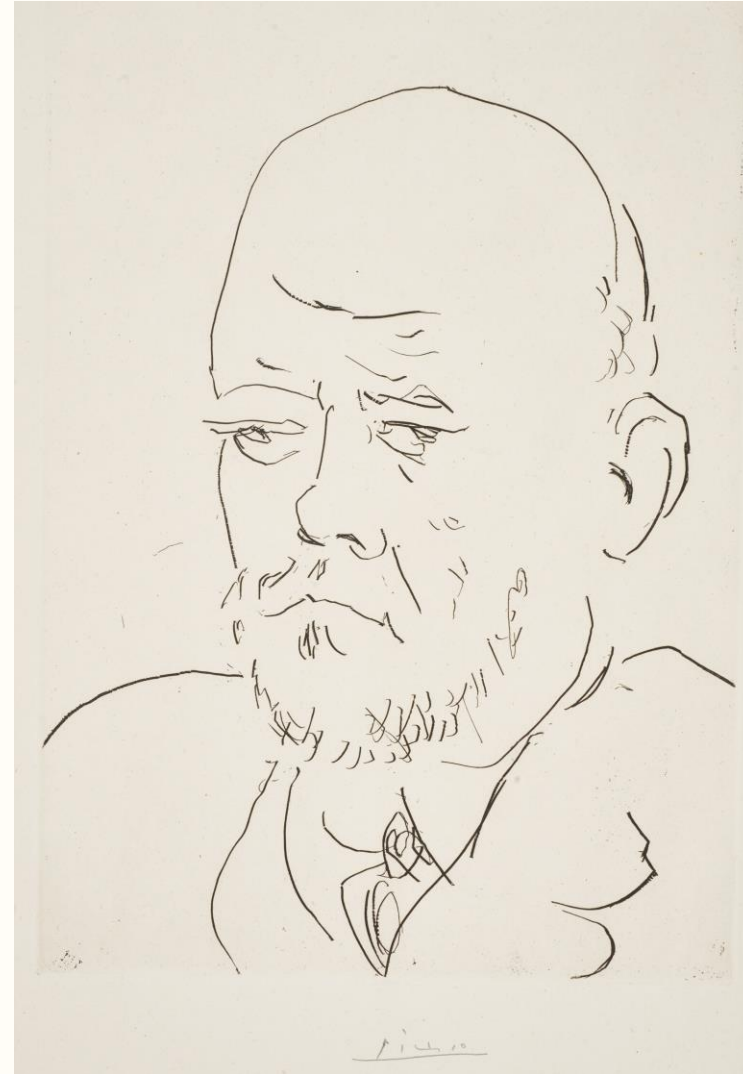
Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Portrait of Vollard III** from **La Suite Vollard**, 1937  
Aquatint on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**c. March 1933 (Sculptor and Model Viewing Statue of  
Seated Woman)** from **La Suite Vollard**, c. 1933  
Drypoint on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)

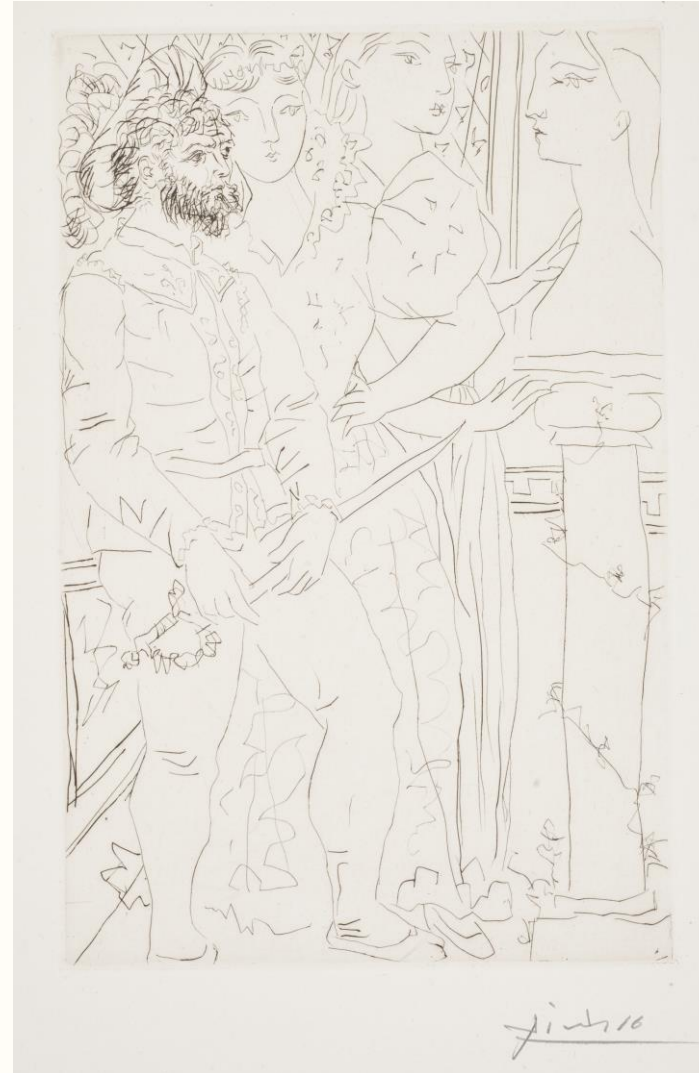
**c. 1934 (Three Costumed Figures Viewing a Sculptured Bust)**

from **La Suite Vollard**, c. 1934

Drypoint on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, January 27, 1934 (Two Nudes)** from **La Suite Vollard**, 1934

Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Picasso, Paris, January 29, 1934 (Two Nudes)** from **La Suite Vollard**, 1934  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, January 29, 1934 (Two Women)** from **La Suite Vollard**, 1934

Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

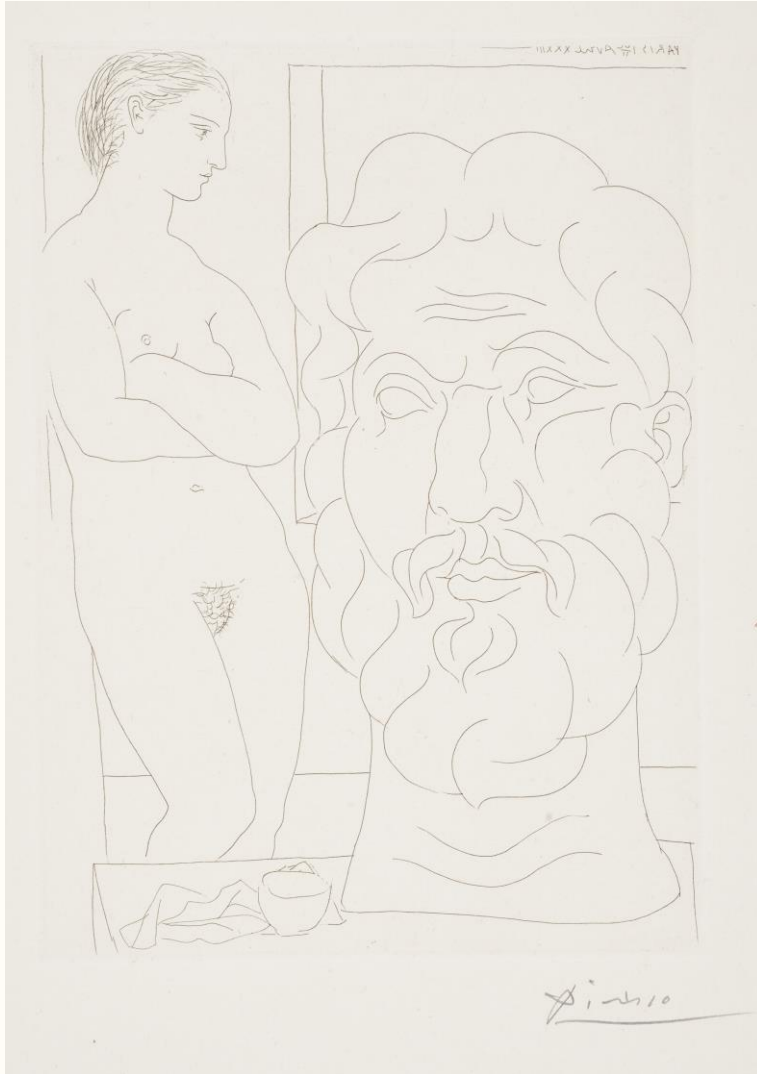
*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**c. 1933 (Rape)** from **La Suite Vollard**, c. 1933  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*





Pablo Picasso (Spanish, 1881-1973)  
**Paris, April 1, 1933 (Model and Sculptured Head)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

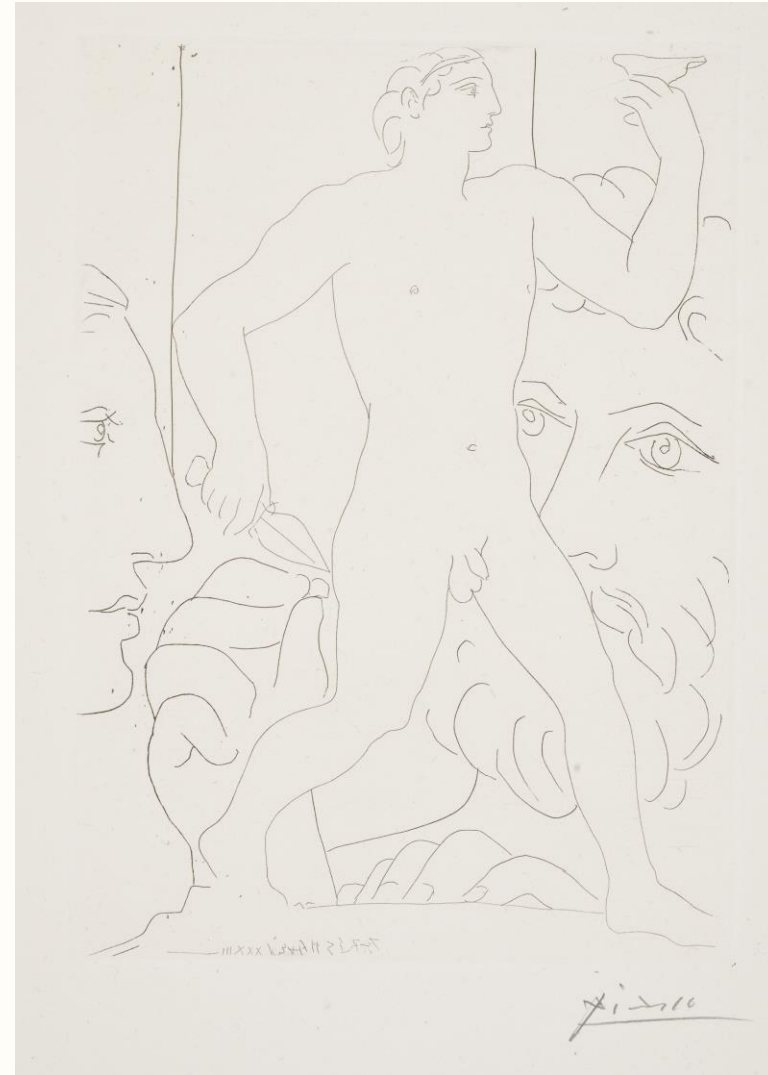
*On view July 7 – October 10, 2021*



Pablo Picasso (Spanish, 1881-1973)  
**Paris, April 11, 1933 (Heads of Sculptor and Model, and  
Statue of a Striding Youth)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*





Pablo Picasso (Spanish, 1881-1973)  
**Paris, May 4, 1933 (Model and Sculptured Female Torso)**  
from **La Suite Vollard**, 1933  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

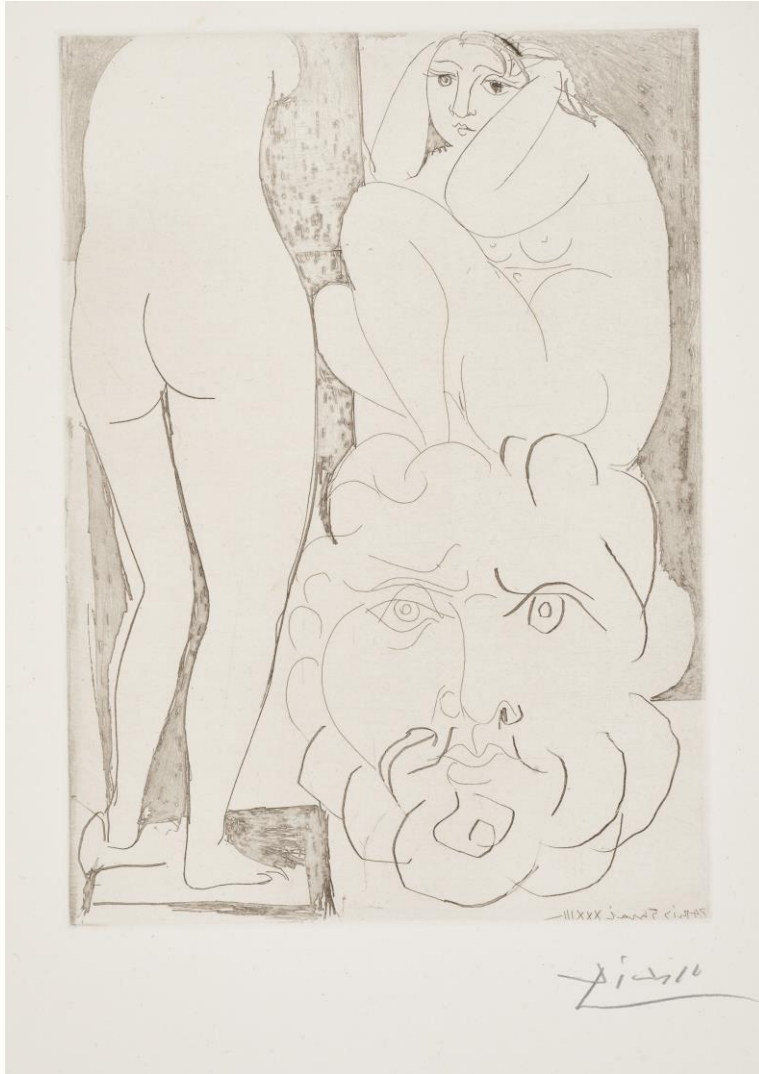
Pablo Picasso (Spanish, 1881-1973)  
**Paris, May 4, 1933 (Model and Surrealist Sculpture)** from  
**La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, May 5, 1933 (Crouching Model, Nude, and  
Sculptured Head)** from **La Suite Vollard**, 1933  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, May 5, 1933 (Sculpture of Seated Nude, Sculptured  
Head, and Vase of Flowers)** from **La Suite Vollard**, 1933  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*





Pablo Picasso (Spanish, 1881-1973)  
**c. March 1933 (Sculptor Seated, Reclining Model, and  
Statue of a Man) from La Suite Vollard, c. 1933**  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*



Pablo Picasso (Spanish, 1881-1973)  
**c. March 1933 (Seated Model and Sculptor Studying  
Sculptured Head)** from **La Suite Vollard**, c. 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*





Pablo Picasso (Spanish, 1881-1973)  
**c. March 1933 (Sculptor and Model Seated before a  
Sculptured Head)** from **La Suite Vollard**, c. 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, May 3, 1933 (Female Model and Two Sculptures)**  
from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, May 3, 1933 (Young Girl with Drawing of Male  
Head, and Nude Seen from the Back)** from *La Suite  
Vollard*, 1933  
Combined technique on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, April 8, 1933 (Sculptor and Model by a Window, with  
Overturned Sculptured Head)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*





Pablo Picasso (Spanish, 1881-1973)  
**Paris, April 7, 1933 (Sculptor and Model by a Window)**  
from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*



Pablo Picasso (Spanish, 1881-1973)  
**Paris, April 6, 1933 (Three Nudes Seated by a Window  
with Basket of Flowers)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*





Pablo Picasso (Spanish, 1881-1973)  
**Seated Nude Crowned with Flowers...** from **La Suite**  
**Vollard**, 1930

Etching on Montval laid paper; Edition of 50

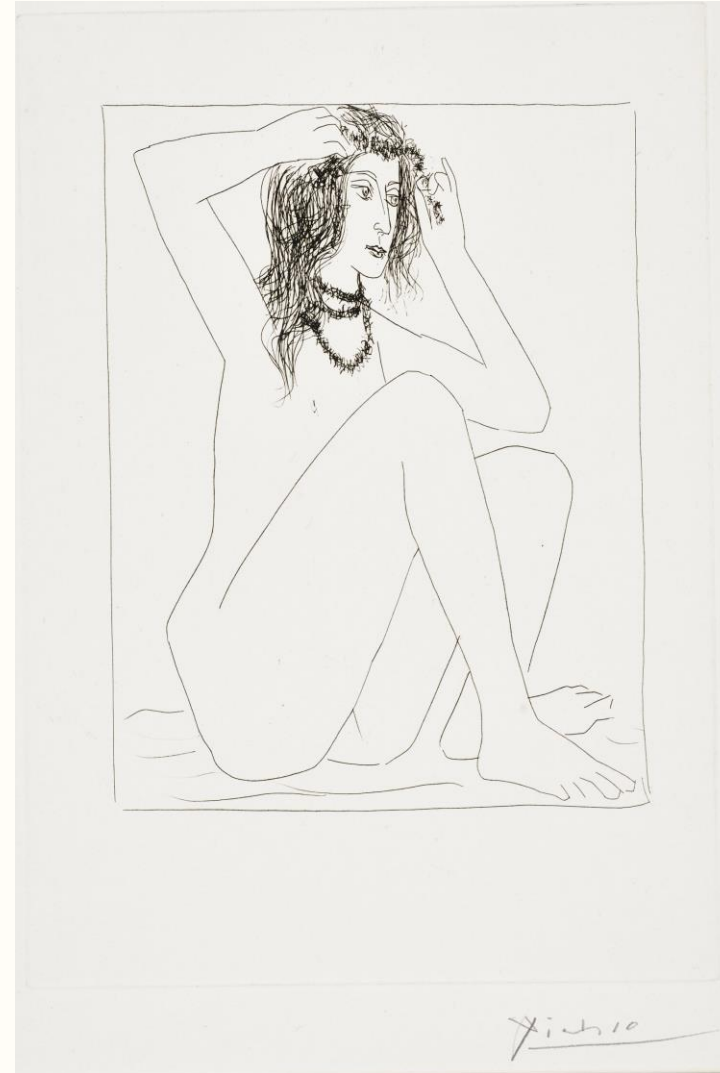
Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Seated Nude Crowning Herself with Flowers** from **La Suite Vollard**, 1930  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**The Bath** from **La Suite Vollard**, 1930  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

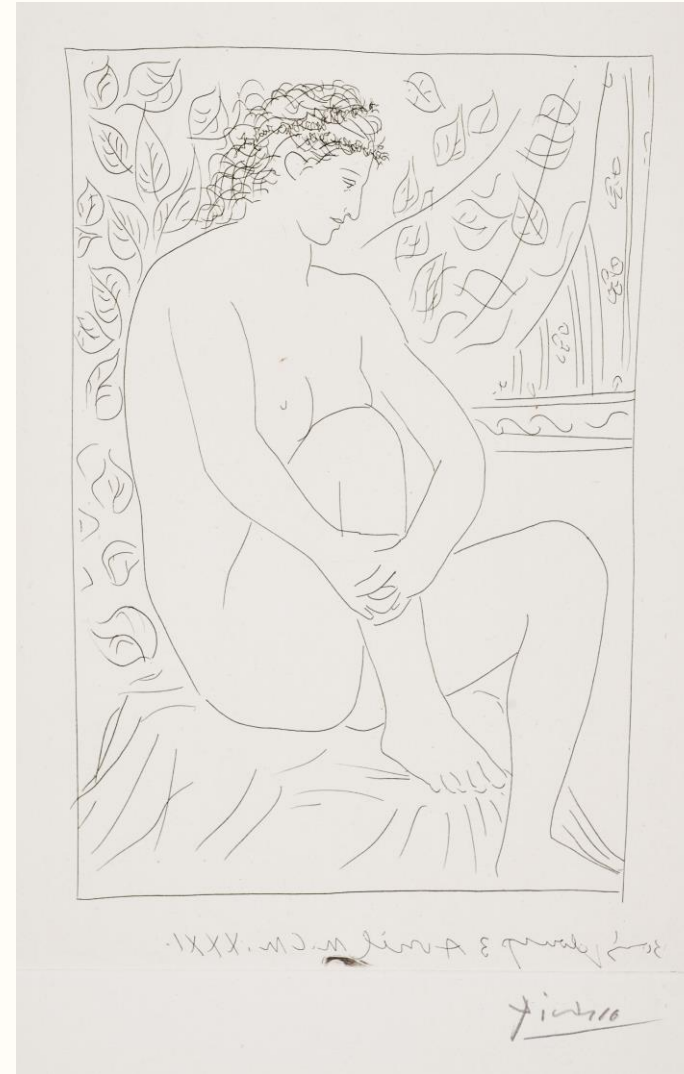
Pablo Picasso (Spanish, 1881-1973)

**Nude Seated before a Curtain** from **La Suite Vollard**, 1931

Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*





Pablo Picasso (Spanish, 1881-1973)  
**Man Unveiling a Woman** from **La Suite Vollard**, 1931  
Drypoint on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

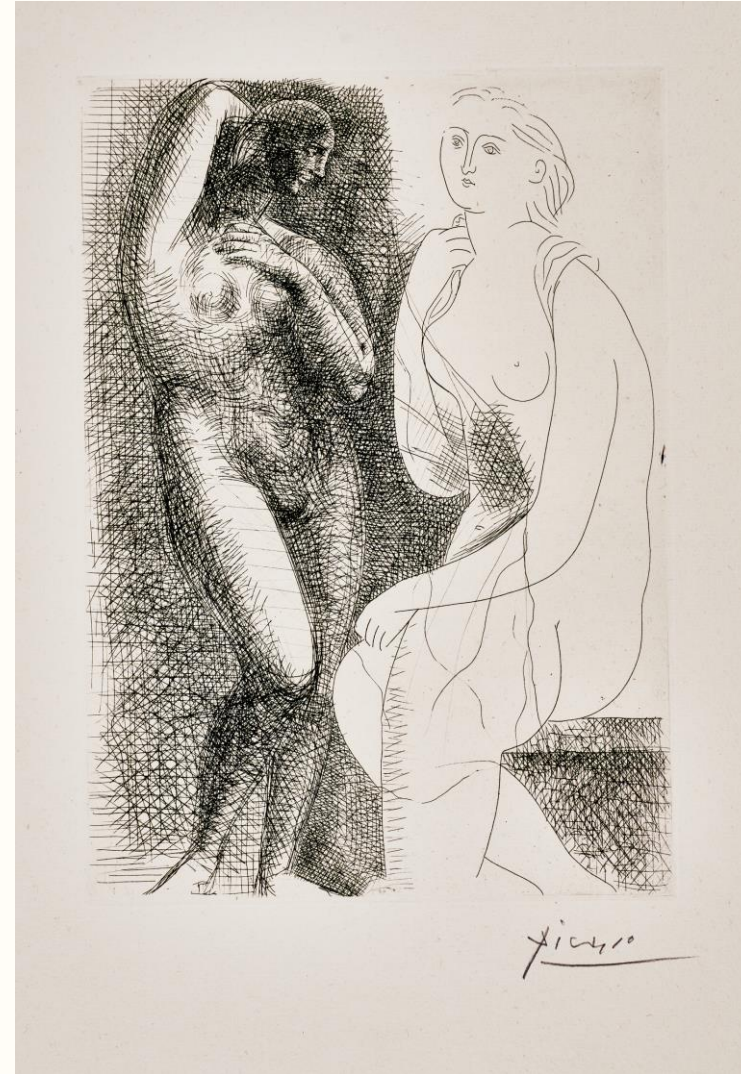
*On view July 7 – October 10, 2021*

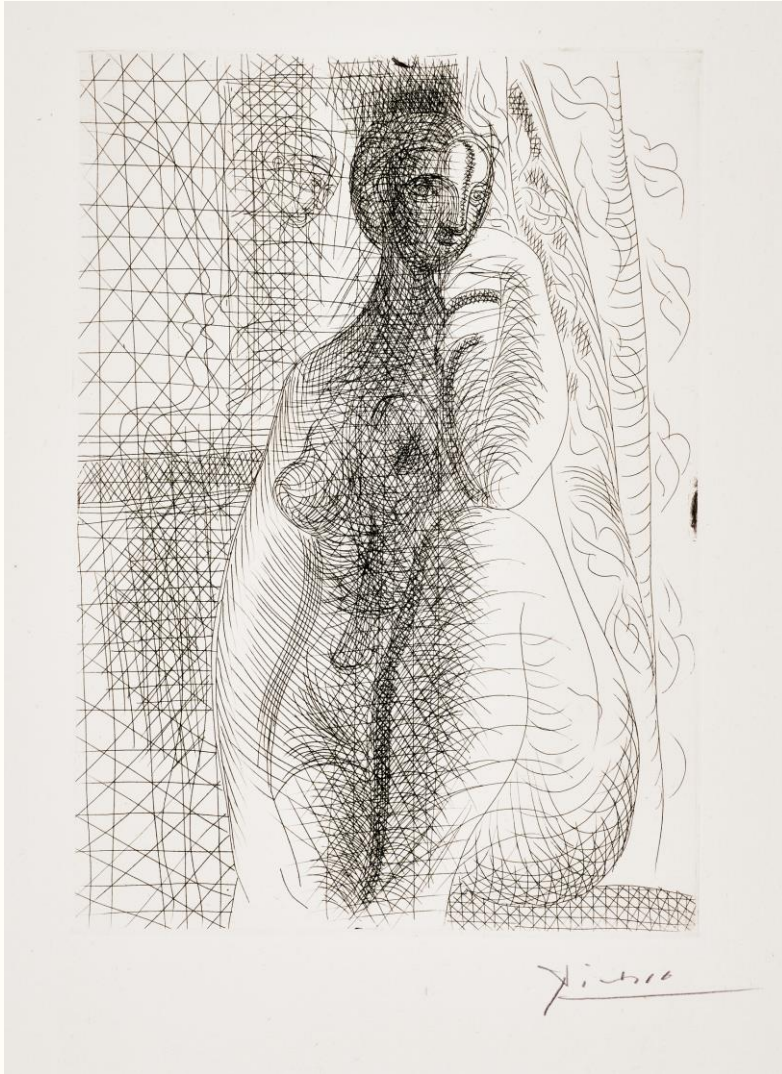


Pablo Picasso (Spanish, 1881-1973)  
**Nude before a Statue** from **La Suite Vollard**, 1931  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*





Pablo Picasso (Spanish, 1881-1973)  
**Seated Nude** from **La Suite Vollard**, 1931  
Etching on Montval laid paper; Edition of 50

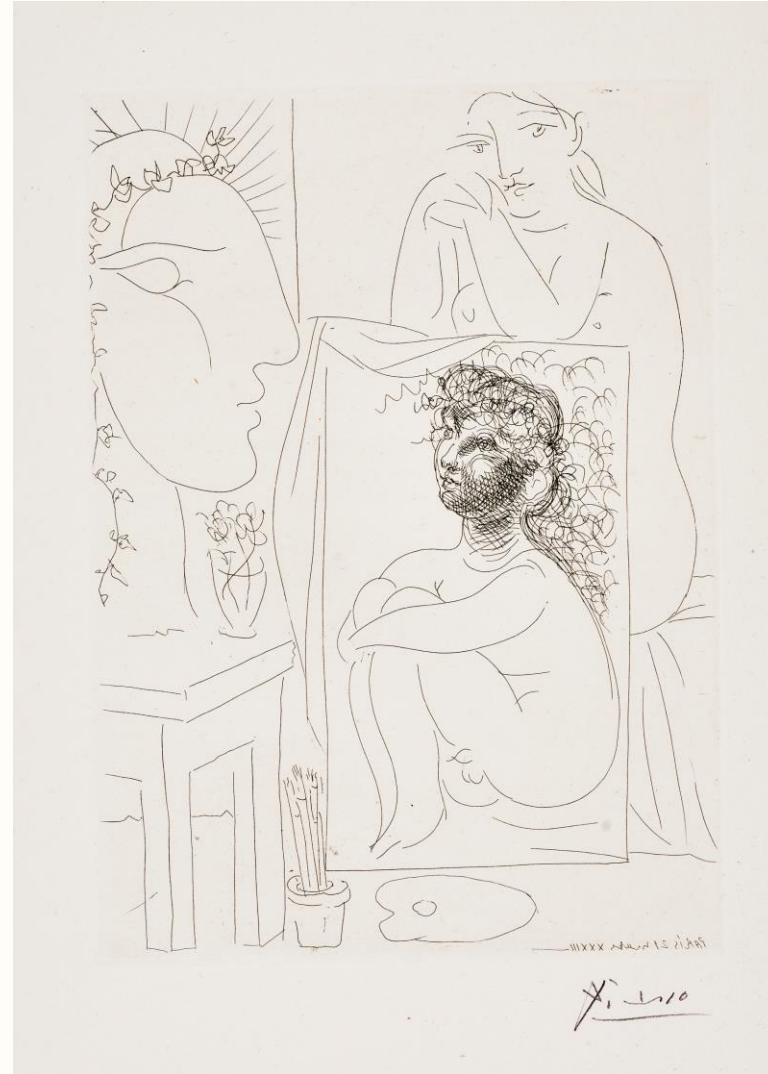
Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 21, 1933 (Seated Nude with Painting and  
Sculptured Head)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 21 [?], 1933 (Sculptor with Fishbowl, and  
Nude Seated before a Sculptured Head) from La Suite  
Vollard, 1933**

Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 23, 1933 (Sculptor and Seated Model before  
a Sculptured Head)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*





Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 27, 1933 (Sculptor, Model Wearing Mask,  
and Statue of Standing Nude)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*



Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 25, 1933 (Young Sculptor at Work)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*





Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 25, 1933 (Sculptor Working from a Model)**  
from **La Suite Vollard**, 1933  
Combined technique on Montval laid paper; Edition of 50

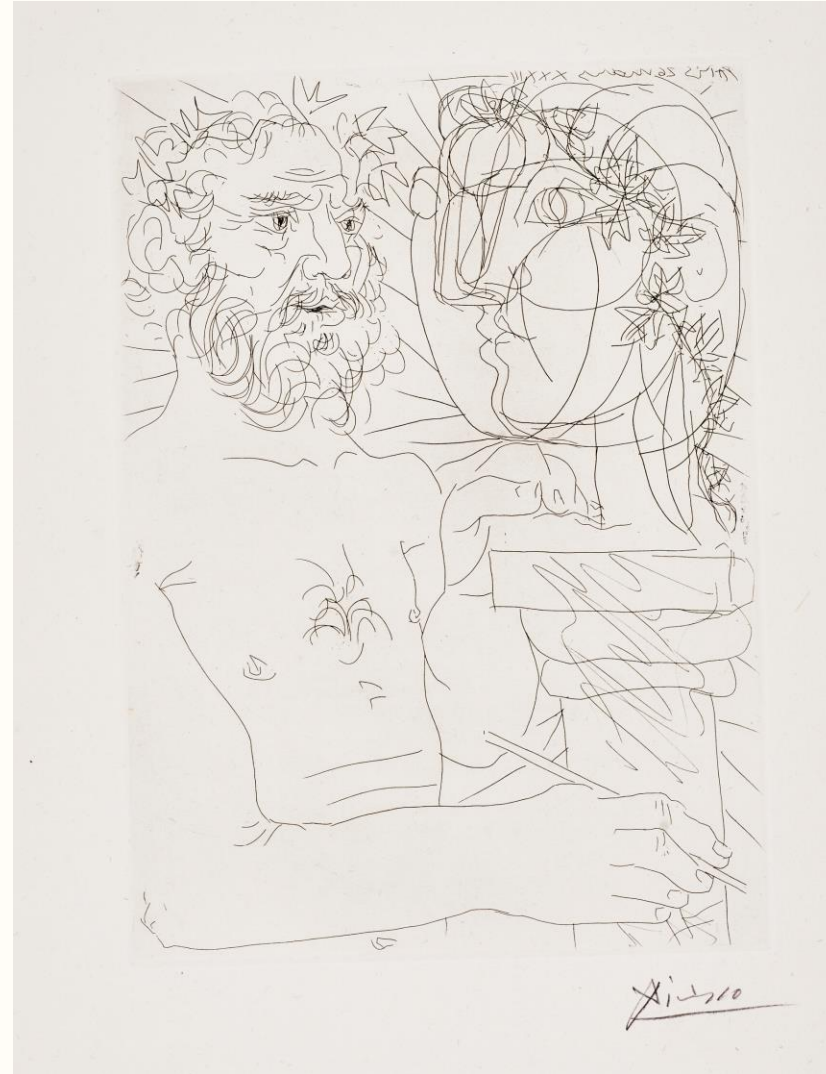
Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 26, 1933 (Sculptor Examining Sculptured Head)**  
from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*







Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 26, 1933 (Seated Sculptor and Two  
Sculptured Heads)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*

Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 27, 1933 (Sculptor, Model, and Statue of a  
Nude Holding Drapery)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*





Pablo Picasso (Spanish, 1881-1973)  
**Paris, March 7, 1933 (Three Nude Men, Standing)** from **La Suite Vollard**, 1933  
Etching on Montval laid paper; Edition of 50

Private Collection; L2021:62.1

*On view July 7 – October 10, 2021*



Pablo Picasso (Spanish, 1881-1973)

**Homme Assis (Seated Man)**, 1971

Oil on canvas

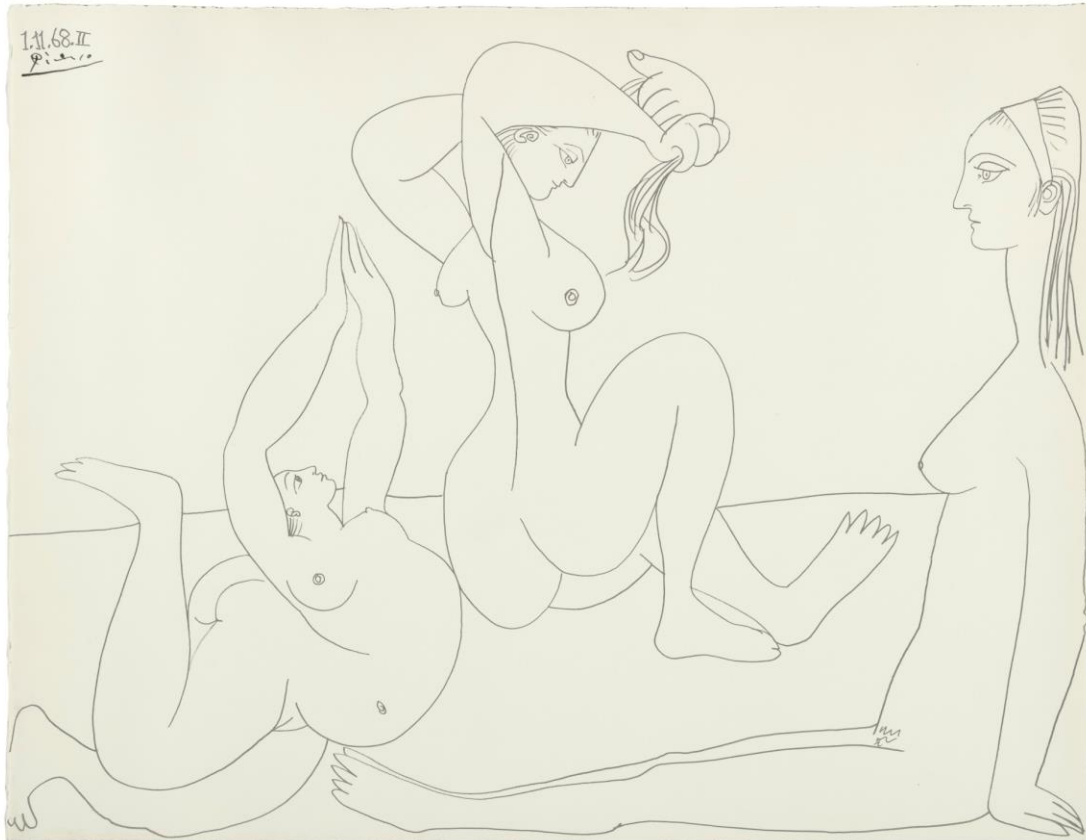
Private Collection; L2021:57.1

The last few years of Pablo Picasso's life were some of the most prolific and intensely creative of his career. Living in seclusion with his second wife, Jacqueline Roque, in his château in the village of Vauvenargues, near Aix-en-Provence in southern France, Picasso returned to the stylistic experiments that defined a seventy-year career span at the vanguard of modern art.

Portraits—including self-portraits, subjects conjured from his imagination, and figures inspired by classic works of art—emerged from sessions of painting, etching, and engraving. The anonymous man depicted in **Homme Assis**, one of many such titled portraits during this period, delivers a refined study of the visual play and perspective at the center of Picasso's fabled career. A sharp haircut and trimmed beard anchor the figure's face and upper body, which the aging artist depicted simultaneously in profile and frontal views. Like the shifting analytic planes of Picasso's cubist compositions and the emotional tumult of his surrealist distortions, the dynamic effect is cognitively jarring and visually perplexing, yet complete—a human in all his complexity.

*On view June 30 – October 3, 2021*





Pablo Picasso (Spanish, 1881-1973)

**Trois nus**, 1968

Pencil on paper

Private Collection; L2021:77.2

When Pablo Picasso reached his eighties, his work returned to themes of vitality, desire, lust, and beauty so often present in the painting of his younger years. **Trois nus** also revisits two of the artist's former models: Marie-Thérèse Walter and Sylvette David (now Lydia Corbett). Pictured in the center, Marie-Thérèse is often featured in Picasso's beach scenes due both to a dramatic near drowning that inspired a series of paintings and to her beachside affair with the artist in the same decade. To the right, Sylvette sits calmly with her distinctive hair drawn back, while a third figure twists to dive into the implied water beyond. The drawing is filled with Picasso's voyeuristic, desiring gaze on the three women as they enjoy a day at the beach. Then in his late eighties, the artist returned to these muses to recapture the eroticism and passion they evoked in his work earlier in his career.

*On view June 16 – September 26, 2021*

Pablo Picasso (Spanish, 1881-1973)

**Pierrot et Arlequin (Pierrot and Harlequin), 1969**

Colored chalk and crayon on paper

Private Collection; L2020:71.1

Despite being a period of immense creativity, the final decade of Pablo Picasso's career has received less attention and critical praise than his earlier work. With the dwindling availability of work from his better-known periods, the attention of the art market has shifted in recent years to his prodigious output after 1960. Critics often perceive this late flourishing as an artistic fight against the certainty of death, and paintings from this time frequently reference Picasso's own previously explored motifs. The figures of Pierrot and Harlequin were first explored by the artist during his "Rose" period from 1904 to 1906. He borrowed the titular characters from the sixteenth-century Italian stage tradition *Commedia dell'arte*, drawn to their potential as figurative representations of creativity and passion. The humble comic servant, Pierrot, is identifiable by his historical costume: a white ensemble and pale powdered face; his clever romantic rival, Harlequin, sports the canonical dark mask and body suit comprised of vivid triangles and diamonds. In Picasso's abstracted vision, the theatrical counterparts appear in the midst of a truce, a pair of jesters skilled in the art of expression, performance, and metamorphosis.

*On view August 5 – November 8, 2020*

