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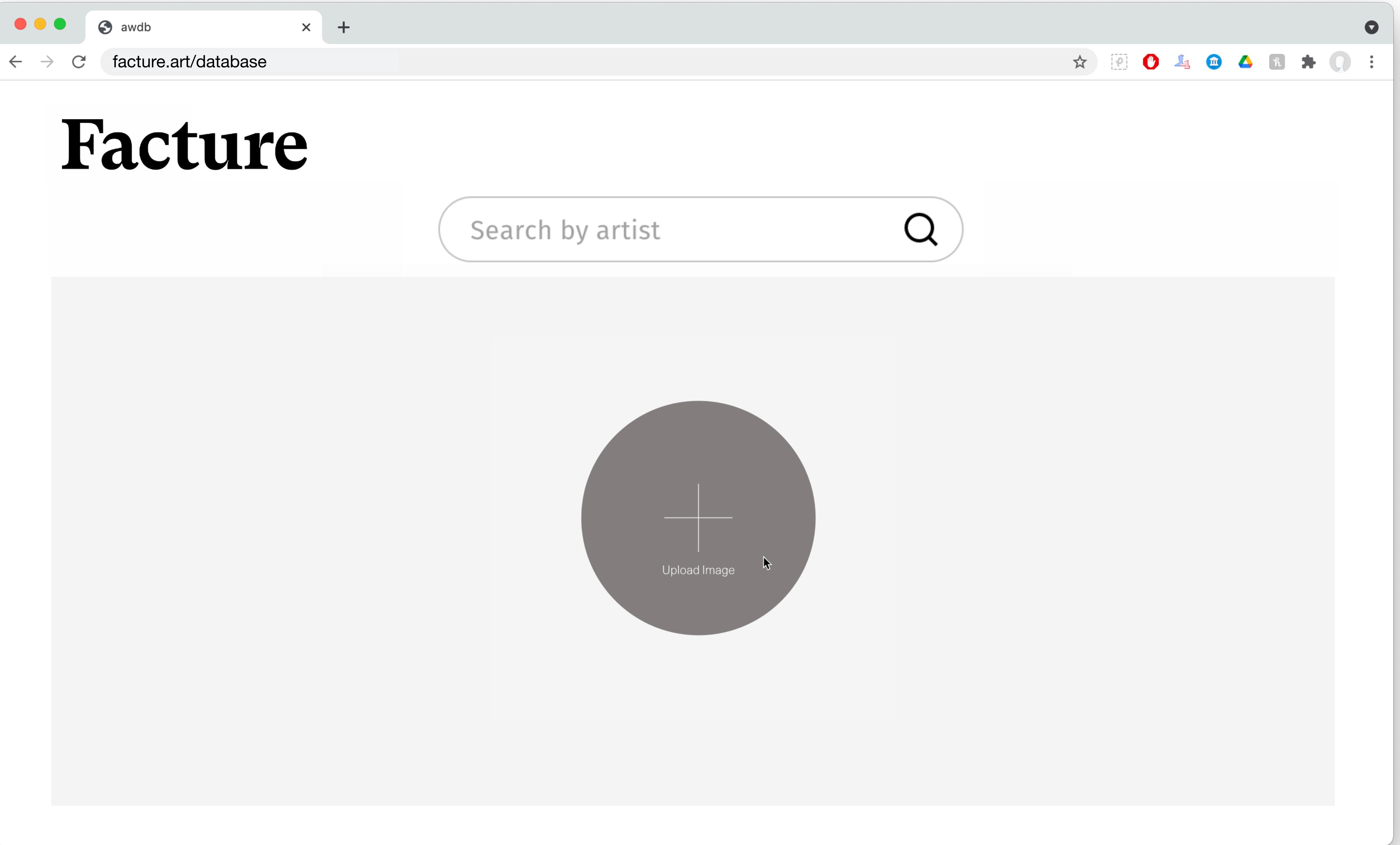


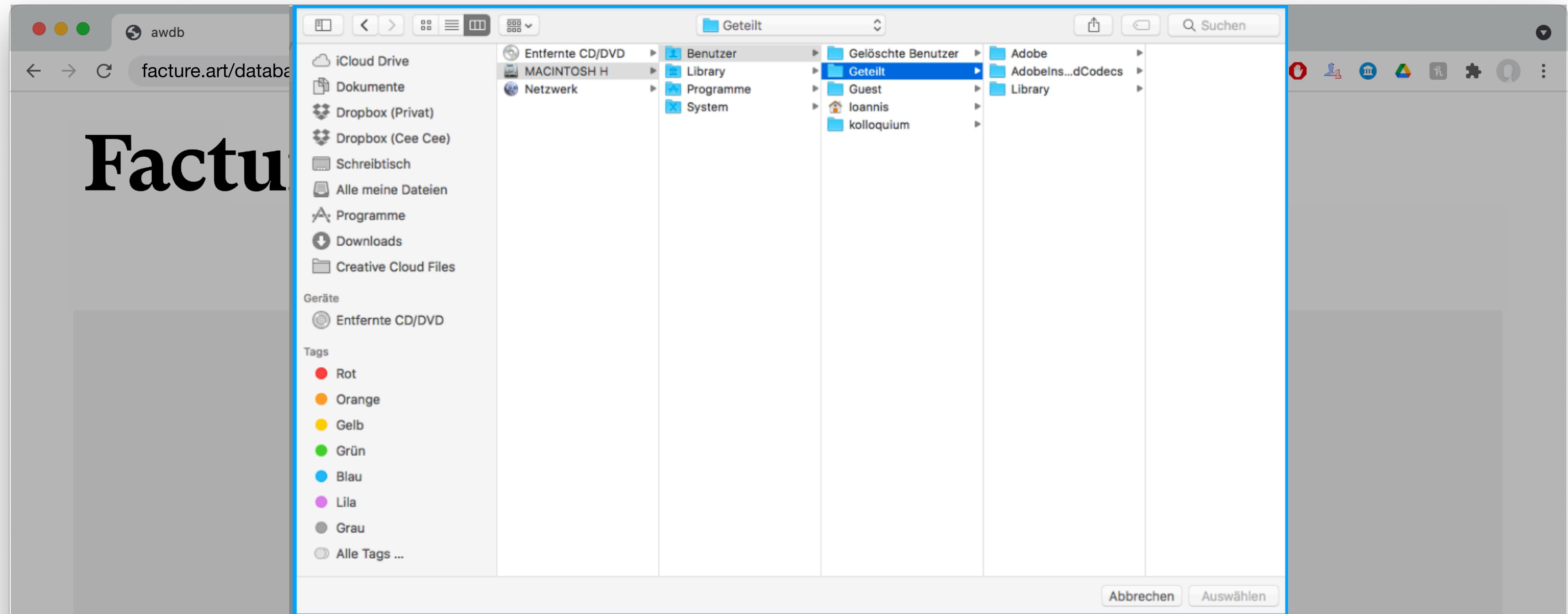
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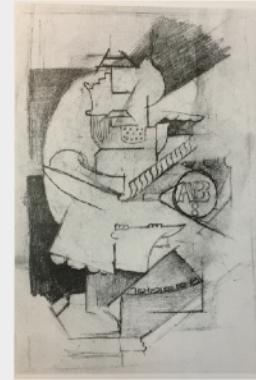
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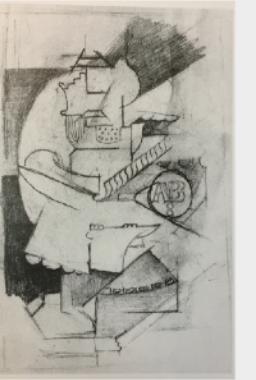
**Pablo Picasso**
Les femmes d'Alger (Version 'O'), 1955
114 x 146.4 cm (44.88 x 57.64 in)

Paintings

Nr. 345
Baer (1994) Picasso peintre-graveur.
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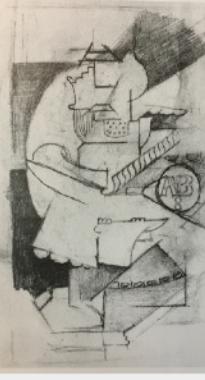
**Pablo Picasso**
Les femmes d'Alger (Version 'O'), 1955
114 x 146.4 cm (44.88 x 57.64 in)

Paintings

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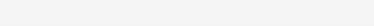
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in)

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Les femmes d'Alger (Version

'O')

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in)

Paintings

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Paintings

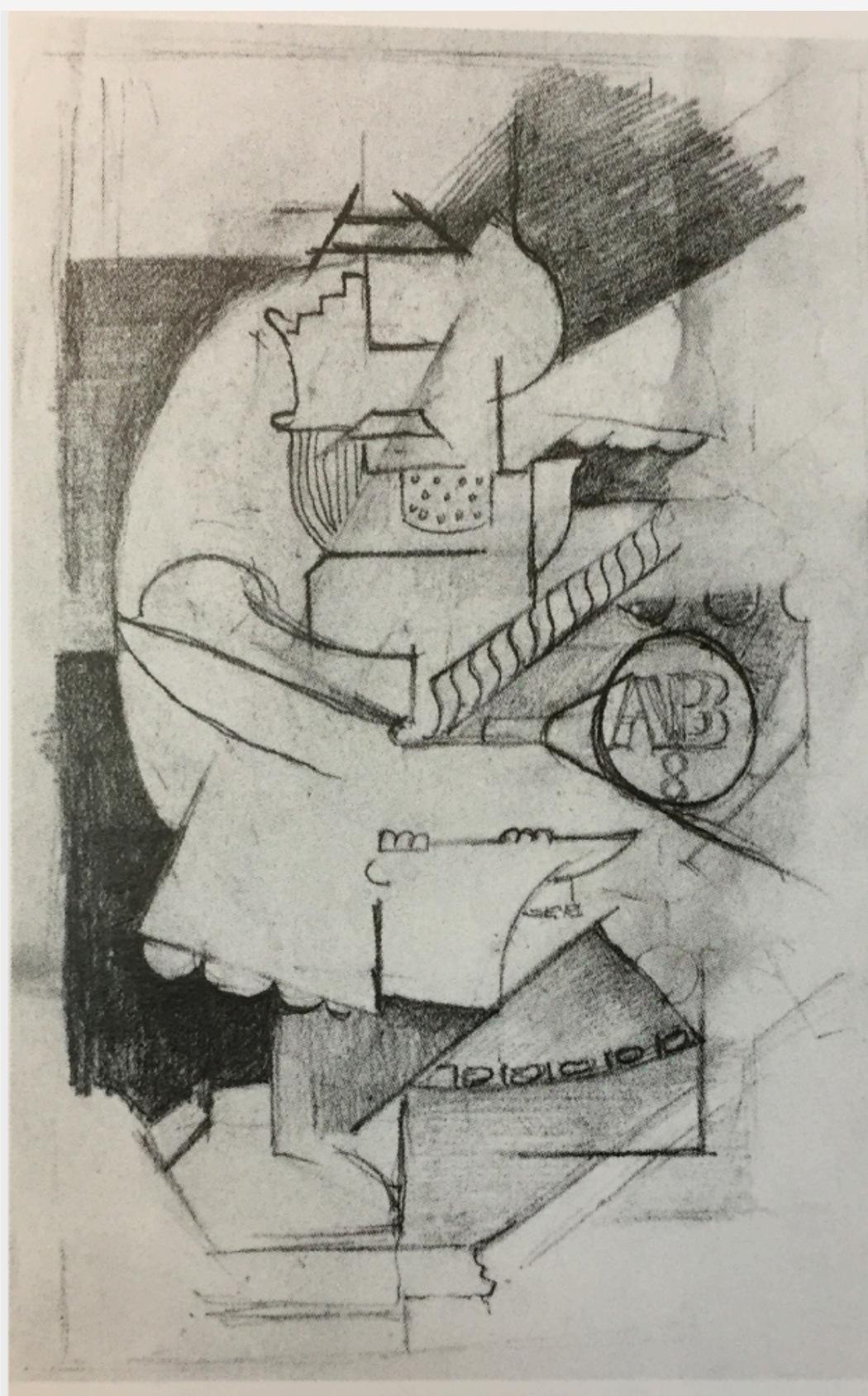
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Catalogue Raisonné

Pablo Picasso

Les femmes d'Alger (Version 'O'), 1955

Oil on canvas

114 x 146.4 cm (44.88 x 57.64 in)

Paintings

Signature

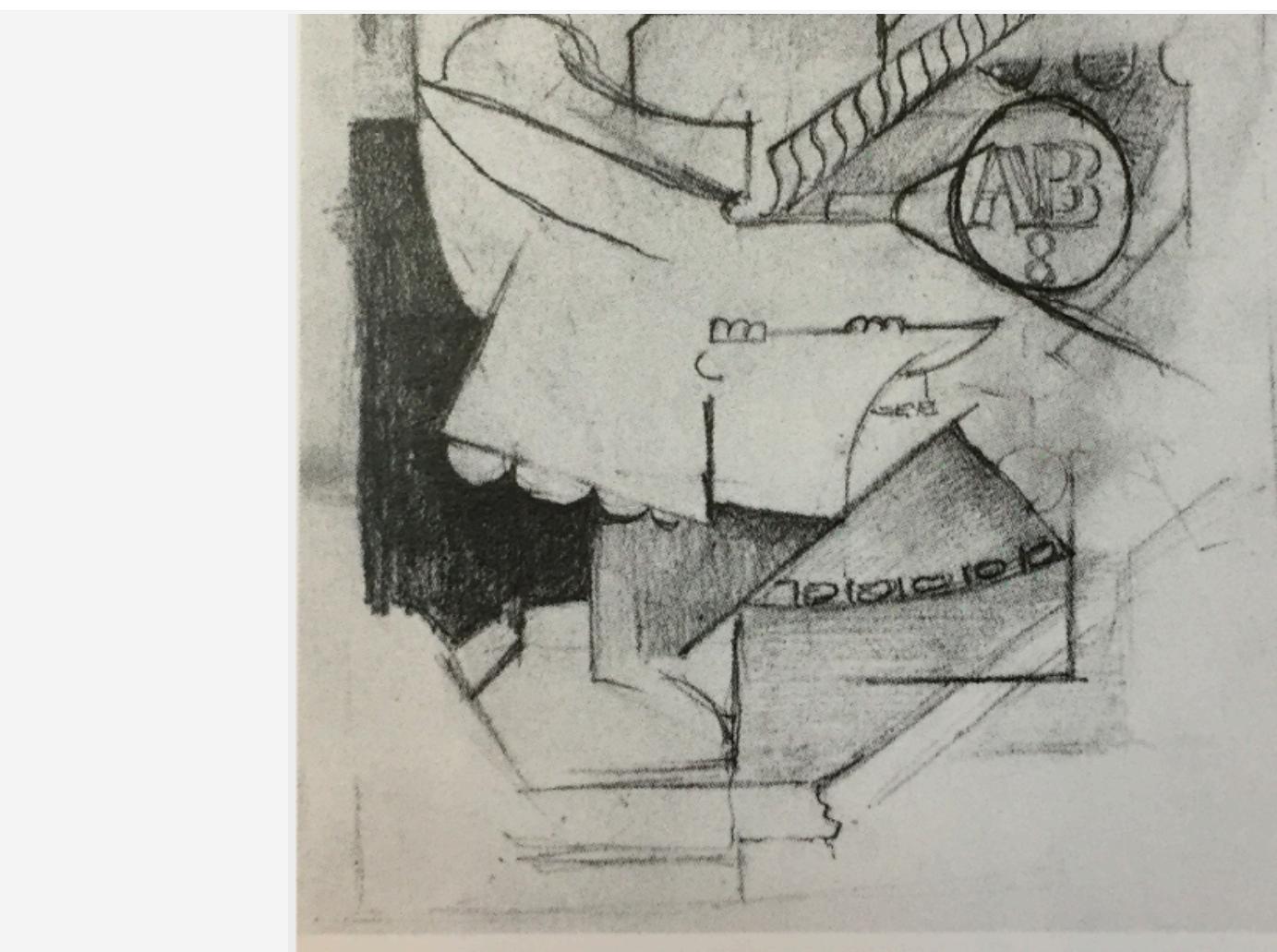
Signed 'Picasso' (upper right); dated '14.2.55.' (on the reverse)

Provenance

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris. Victor and Sally Ganz, New York (acquired from the above, 6 June 1956) Estate sale, Christie's, New York, 10 November 1997, lot 33. Acquired at the above sale by the present owner

Literature

W. Boeck and J. Sabartés, Picasso, New York, 1955, p. 500, no. 594 (illustrated in color, p. 347; with incorrect title). J. Flanner, "Letter from Paris" in The New Yorker, vol. XXXI, no. 19, 25 June 1955, pp. 73-74. F. Elgar and R. Maillard, Picasso, Paris, 1955 (illustrated). J. Camón Aznar, Picasso y el cubismo, Madrid, 1956 (illustrated in color). E. Genauer, "Picasso: Living Legend" in Herald Tribune Magazine, section 7, 19 May 1957, p. 6 (illustrated in color; detail illustrated in color on the cover; detail illustrated again, p. 2). J. Thompson, "Six Schools - One Master" in The New York Times Sunday Mirror Magazine, 19 May 1957, p. 13 (illustrated in color). R. Penrose, Picasso: His Life and Work, London, 1958, pp. 14 and 350-353 (illustrated, pl. XXIV, no. 2). P. de Champris, Picasso, ombre et soleil, Paris, 1960, p. 294 (illustrated, p. 257, pl. 303). G. Diehl, Picasso, New York, 1960, p. 81 (illustrated in color, p. 80). "Room Around Picasso" in Vogue, vol. 136, no. 6, 1 October 1960, pp. 197-199 (illustrated in situ in the Ganz household, p. 197; illustrated in situ again in color, p. 198). "Junior Critics of Picasso" in Life, vol. 52, no. 20, 18 May 1962, p. 124 (illustrated in color). K. Sutton, Picasso,



London, 1991, pp. 30 and 122, no. 46 (illustrated in color, p. 123). J.S. Boggs, Picasso and Things , exh. cat., The Cleveland Museum of Art, 1992, p. 361 (illustrated). A. Panzetta, Picasso , Milan, 1992, no. 32. R. Rosenblum, "Guerra y paz: La antigedad y el Último Picasso" in G. Tinterow, ed., Picasso clásico , exh. cat., Palacio Episcopal, Málaga, 1992, p. 180 (illustrated in color, p. 183, pl. 9). J. Berger, The Success and Failure of Picasso , New York, 1993, p. 180 (illustrated, p. 183). J. McDonald, Pablo Picasso , New York, 1993, p. 112 (illustrated in color). W. Spies, Picasso: Die Zeit nach Guernica, 1937-1973 , exh. cat., Nationalgalerie Berlin, 1993, p. 49 (illustrated). P. Daix, Picasso: Life and Art , New York, 1994, pp. 324-326 and 334. S.M. Nashashibi, Forces of Change: Artists of the Arab World , exh. cat., The National Museum of Women in the Arts, Washington, D.C., 1994, pp. 66-67 and 69 (illustrated, p. 67). F. Orton, Figuring Jasper Johns , Cambridge, Massachusetts, 1994, pp. 80 and 247 (illustrated, p. 81, pl. 31). P. Daix, Dictionnaire Picasso , Paris, 1995, pp. 244-245 and 362-363. C.-P. Warncke, Pablo Picasso, Cologne, 1995, vol. II, p. 523 (illustrated in color). E. Lucie-Smith, Movements in Art Since 1945 , New York, 1995, p. 16. A. Sánchez Podadera , A. Romero Márquez and J.C. Jiménez Moreno , Genial Picasso , Málaga, 1995, p. 22. A. Brighton, A. Klimowski and R. Appiganesi, Introducing Picasso , New York, 1996, pp. 166-167. J.-L. Ferrier, Picasso , Paris, 1996, p. 161 (illustrated in color). S.G. Galassi, Picasso's Variations on the Masters: Confrontations with the Past , New York, 1996, pp. 137-138, 146-147 and 173 (illustrated in color, p. 147, fig. 5-17). H.L.C. Jaffé , Pablo Picasso , New York, 1996, p. 148 (illustrated in color, p. 149). M. FitzGerald, ed., A Life of Collecting: Victor and Sally Ganz , New York, 1997, pp. 41-42 (illustrated in color, p. 48; detail illustrated in color, p. 49; illustrated in color again in situ in the Ganz household, pp. 14-15). M. McCully, ed., A Picasso Anthology: Documents, Criticism, Reminiscences , Princeton, 1997, pp. 251-254 (illustrated, p. 252). Y.-A. Bois, Matisse and Picasso , exh. cat., Kimbell Art Museum, Fort Worth, 1999, p. 231 (illustrated in color, p. 232, fig. 225). B. Láral, C. Piot and M.-L. Bernadac, The Ultimate Picasso , New York, 2000, pp. 413 and 534, no. 1006 (illustrated in color, p. 408). The Picasso Project, ed., Picasso's Paintings, Watercolors, Drawings and Sculpture: The Fifties I, 1950-1955 , San Francisco, 2000, p. 283, no. 55-043 (illustrated). P. Esteban Leal, Picasso: Las grandes series , exh. cat., Museo Nacional Centro de Arte Reina Sofía , Madrid, 2001, p. 116 (illustrated in color, p. 115, fig. 4). E. Cowling, Interpreting Matisse Picasso , exh. cat., Tate Modern, London, 2002, p. 74 (illustrated in color, fig. 63). D. Widmaier-Picasso, Picasso: Art Can Only Be Erotic , Munich, 2005, p. 140 (illustrated in color, p. 81). J.-L. Andral, P. Daix and W. Spies, et al., Picasso: La joie de vivre, 1945-1948 , exh. cat., Palazzo Grassi, Venice, 2006, p. 143 (illustrated in color, fig. 6). E. Cowling, Visiting Picasso: The Notebooks and Letters of Roland Penrose , New York, 2006, pp. 102-104. M. FitzGerald and J.M. Bodewyn, Picasso

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Baer (1989) Picasso peintre-graveur. Catalogue raisonné de l'oeuvre gravé et des monotypes, 1959-1965. Suite aux catalogues de Bernhard Geiser: Volume V. Bern: Editions Kornfeld

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1878-1879

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LA BLONDE AUX SEINS NUS

T. h. 0,62; l. 0,51
Signé b. g.: E.M.

Vers 1878.

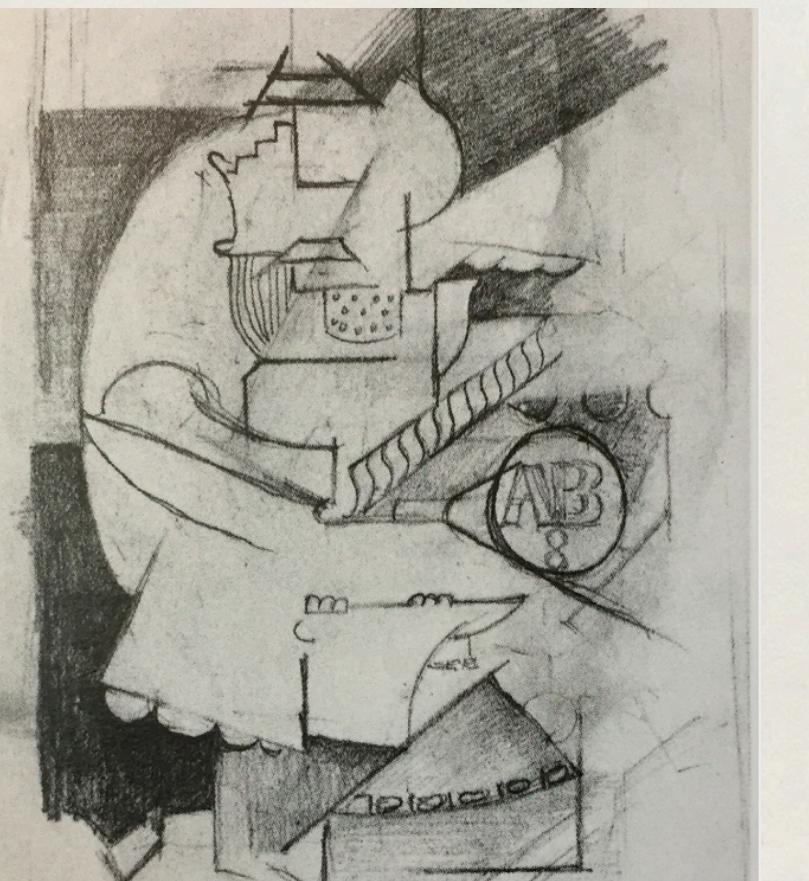
Dans le carnet de comptes de M^{me} Manet, on trouve cette mention : « Volland, 1894, 26 mars. Pas payé, Amélie-Jeanne, buste nue, p. 500 fr. »

EXPOSITIONS: *Manet*, Orangerie des Tuilleries, Paris, 1932, n° 60; *Chefs-d'œuvre de la Peinture au Louvre*, Musée du Louvre, Paris, 1945; *Hommage à Manet*, Orangerie des Tuilleries, Paris, 1952, s.n.o.

BIBLIOGRAPHIE: Th. Duret, 1902, n° 254; E. Moreau-Nélaton, 1926, t. II, p. 35, fig. 209, cat. ms., n° 200; P. Jamot, « *La Blonde aux Seins nus* de Manet au Musée du Louvre, in: *L'Art vivant*, 1927, pp. 830-831 (ill.); P. Jamot, *La Peinture au Musée du Louvre*, Paris, 1929, III, pp. 41-42, pl. 3; P. Jamot - G. Wildenstein, 1932, n° 257; R. Huyghe, *Manet Peintre*, in: *L'Amour de l'Art*, mai 1932, p. 184; G. Jedlicka, 1941, pp. 193-195 (ill.); A. Tabarant, 1947, p. 320, n° 286; M. Florisoone, 1947, p. 67 (ill.); H. Adhémar - M. Séruzelaz, *Musée national du Louvre. Catalogue des Peintures, Pastels, Sculptures impressionnistes*, Paris, 1959, n° 209, pl. XI; Ch. Sterling - H. Adhémar, *Musée national du Louvre. Peintures. École française du XIX^e Siècle*, Paris, 1960, III, n° 1209, pl. 449; G. Bazin, *Trésors de l'Impressionnisme au Louvre*, Paris, 1962, pp. 182-183 (ill.); D. Rouart - S. Orienti, 1970, n° 240; *Musée national du Louvre. Catalogue des Peintures*, 1972, n° 2637; G. Bazin, 1972, pp. 9, 55 (ill.).

HISTORIQUE: vendu par M^{me} Manet en 1894 à Ambroise Vollard, Paris; E. Moreau-Nélaton, Paris; légué au Louvre en 1927 par Moreau-Nélaton; exposé provisoirement au Musée des Arts décoratifs; entré au Louvre en 1934.

MUSÉE DU LOUVRE, GALERIE DU JEU DE PAUME, PARIS (inv. n° R.F. 2637).



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1878-1879



288

288
VASE DE JARDIN

T. h. 0,78; l. 0,60
Lochard, n° 289.

1879.

EXPOSITIONS: *A Great Period of French Painting*, Marlborough, Londres, 1963, n° 15.

BIBLIOGRAPHIE: P. Jamot - G. Wildenstein, 1932, n° 402; A. Tabarant, 1947, p. 344, n° 316; D. Rouart - S. Orienti, 1970, n° 268b.

HISTORIQUE: M^{me} veuve Manet; Paechter, Berlin; Max Liebermann, Berlin; P.A., Grande Bretagne.



289

289
DANS LA SERRE

T. h. 1,15; l. 1,50
Signé b. g.: *Manet, 1879.*

Peint dans l'atelier du peintre Johann Georges Otto Rosen, que Manet occupa de juillet 1878 à avril 1879.

M. et M^{me} Jules Guillemet, amis intimes de Manet, avaient un luxueux magasin de modes rue Saint-Honoré. M^{me} Jules Guillemet était réputée pour son élégance.

EXPOSITIONS: *Salon de 1879*, Paris, n° 2010; *Exposition posthume Manet*, Ecole des Beaux-Arts, Paris, 1884, n° 90; *Works in Oil and Pastel by the Impressionists of Paris*, National Academy of Design, New York, 1886, n° 192; *Manet*, Durand-Ruel, New York, 1895, n° 12; Casper Kuntsalon, Berlin, 1905, s.n.o.; *Die klassische Malerei Frankreichs im 19. Jahrhundert*, Kunstmuseum, Frankfurt-sur-le-Main, 1912; *Edouard Manet*, Matthiesen, Berlin, 1928, n° 50; *Manet*, Orangerie des Tuilleries, Paris, 1932, n° 67; *Paintings from the Berlin Museum exhibited at the request of the Department of the Army*, National Gallery, Washington; Metropolitan Museum, New York; Chicago; Philadelphia; Boston; Detroit; Cleveland; Minneapolis; De Young Museum of Art, San Francisco; Los Angeles; Saint Louis; Pittsburgh; Toledo, 1948-1949, s. n.o.; *Impression-*

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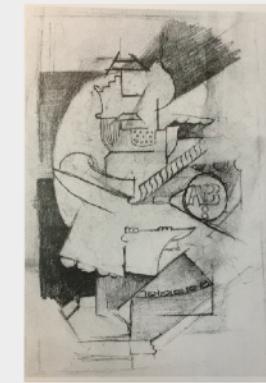
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Pablo Picasso
Les femmes d'Alger (Version 'O'), 1955
114 x 146.4 cm (44.88 x 57.64 in)

Paintings

Nr. 345
Baer (1994) Picasso peintre-graveur.
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\$179,365,000
Last sale at Christie's, New York (11 May 2015)

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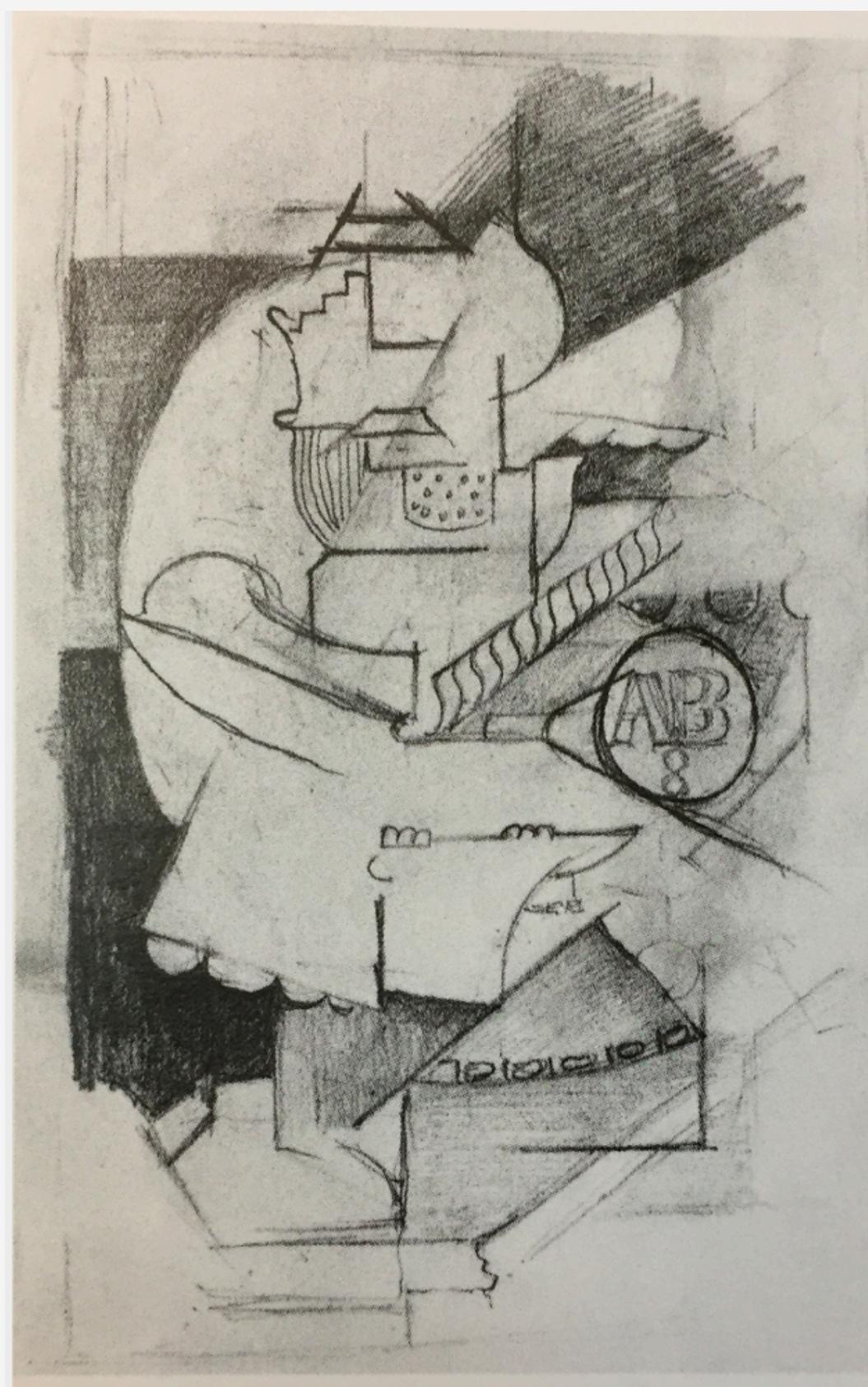


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Auction

Pablo Picasso

Les femmes d'Alger (Version 'O'), 1955

Oil on canvas

114 x 146.4 cm (44.88 x 57.64 in)

Paintings

Last recorded sale

\$67,450,000

Est. \$67,365,000 - \$67,365,000

Sotheby's,
New York (05 Nov 2015)

Signature

Signed 'Picasso' (upper right); dated '14.2.55.' (on the reverse)

Provenance

Galerie Louise Leiris (Daniel-Henry Kahnweiler), Paris. Victor and Sally Ganz, New York (acquired from the above, 6 June 1956) Estate sale, Christie's, New York, 10 November 1997, lot 33. Acquired at the above sale by the present owner

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