



Pablo Picasso:
**Picture "Don Quichotte, Sancho et un 'Mousquetaire'
Regardant Passer Dulcinée sur une Charrette Tirée Par un
Homme Masqué, 3.7.68 I" (1968)**

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In just seven months, Pablo Picasso waged a historic battle against the wave of conceptual and theoretical "art" that was in vogue in avant-garde circles at the end of the 1960s. He rejected the idea that "anyone can be an artist and that everything can be art", which was the battle cry of the conceptualists. Picasso did not resist with words but with herculean creativity, pointing the way back to aesthetic beauty, technical brilliance, and the narrative of art history—the building blocks of his life and art.

In the ninth decade of his life, Picasso created the remarkable series of etchings known as "Series 347" (March 16 to October 5, 1968). He collaborated with the master printers Piero and Aldo Crommelynck, who brought a special press from their studio in Paris to Picasso's private studio near Cannes in 1963. The relationship between the artist and the Crommelynck brothers, who were familiar with Picasso's requirements and working process, was responsible for the extraordinary production of intaglio prints he created at the end of his life.

Regarding the series, the artist said: "I spend hour after hour watching my creatures and thinking about the crazy things they are up to; basically, it's my way of writing fiction."

Aquatint etching, 1968, edition of 50 copies on wove paper, numbered and signed. Catalogue raisonné Bloch 1678, Baer 1694. Motif size 14.6 x 21 cm. Sheet size 28.3 x 34.6 cm. Size in frame 50 x 55 cm as shown.

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