

[L'Age de Soleil \(Pour Roby\)](#) by [Pablo Picasso](#)  
Restrike Etching - Main Subject: Abstract



**Item Number**  
2320415745

**Retail Value**  
\$600

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**Dimensions (As Shown)**  
11W x 13H Inches  
27.94W x 33.02H cm

**Medium**  
Restrike Etching

**Edition**  
- Edition Size is Unknown  
- Plate-Signed 

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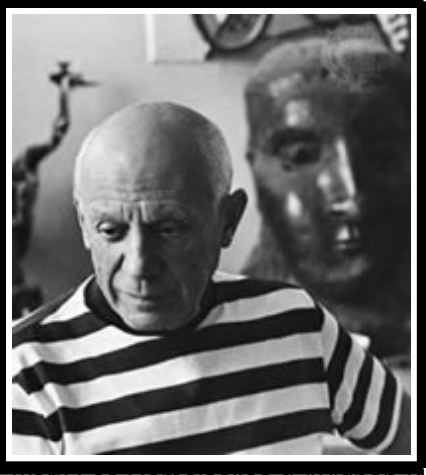


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### About Pablo Picasso

Pablo Picasso was born on October 25, 1881, in Málaga, Spain. The son of an academic painter, José Ruiz Blanco, he began to draw at an early age. In 1895, the family moved to Barcelona, and Picasso studied there at La Lonja, the academy of fine arts. His visit to Horta de Ebro from 1898 to 1899 and his association with the group at the café Els Quatre Gats about 1899 were crucial to his early artistic development. In 1900, Picasso's first exhibition took place in Barcelona, and that fall he went to Paris for the first of several stays during the early years of the century. Picasso settled in Paris in April 1904, and soon his circle of friends included Guillaume Apollinaire, Max Jacob, Gertrude and Leo Stein, as well as two dealers, Ambroise Vollard and Berthe Weill.



His style developed from the Blue Period (1901-04) to the Rose Period (1905) to the pivotal work *Les Femmes d'Alger* (1907), and the subsequent evolution of Cubism from an Analytic phase (ca. 1908-11), through its Synthetic phase (beginning in 1912-13). Picasso's collaboration on ballet and theatrical productions began in 1916. Soon thereafter, his work was characterized by neoclassicism and a renewed interest in drawing and figural representation. In the 1920s, the artist and his wife, Olga (whom he had married in 1918), continued to live in Paris, to travel frequently, and to spend their summers at the beach. From 1925 into the 1930s, Picasso was involved to a certain degree with the Surrealists, and from the fall of 1931 he was especially interested in making sculpture. In 1932, with large exhibitions at the Galeries Georges Petit, Paris, and the Kunsthaus Zürich, and the publication of the first volume of Christian Zervos's catalogue raisonné, Picasso's fame increased markedly.

By 1936, the Spanish Civil War had profoundly affected Picasso, the expression of which culminated in his painting *Guernica* (1937, Museo Nacional Centro de Arte Reina Sofía, Madrid). Picasso's association with the Communist Party began in 1944. From the late 1940s, he lived in the South of France. Among the enormous number of Picasso exhibitions that were held during the artist's lifetime, those at the Museum of Modern Art, New York, in 1939 and the Musée des Arts Décoratifs, Paris, in 1955 were most significant. In 1961, the artist married Jacqueline Roque, and they moved to Mougins. There Picasso continued his prolific work in painting, drawing, prints, ceramics, and sculpture until his death April 8, 1973.

## Restrike Etching

Etching is the process of using strong acid or mordant to cut into the unprotected parts of a metal surface to create a design in intaglio in the metal (the original process in modern manufacturing other chemicals may be used on other types of material). As an intaglio method of printmaking it is, along with engraving, the most important technique for old master prints, and remains widely used today.

In pure etching, a metal plate is covered with a waxy ground which is resistant to acid. The artist then scratches off the ground with a pointed etching needle where he or she wants a line to appear in the finished piece, so exposing the bare metal. The *echoppe*, a tool with a slanted oval section is also used for swelling lines. The plate is then dipped in a bath of acid, technically called the mordant (French for biting), or has acid washed over it. The acid bites into the metal, where it is exposed, leaving behind lines sunk into the plate. The remaining ground is then cleaned off the plate. The plate is inked all over, and then the ink wiped off the surface, leaving only the ink in the etched lines.

The plate is then put through a high-pressure printing press together with a sheet of paper (often moistened to soften it). The paper picks up the ink from the etched lines, making a print. The process can be repeated many times; typically several hundred impressions could be printed before the plate shows much sign of wear. The work on the plate can also be added to by repeating the whole process; this creates an etching which exists in more than one state.

Etching has often been combined with other intaglio techniques such as engraving e.g. Rembrandt or aquatint e.g. Goya.

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