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Pablo Picasso
Profil de Jacqueline

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PABLO PICASSO

(Málaga 1881 – 1973 Mougins)

PROFIL DE JACQUELINE (A.R. 385)

White earthenware plaque painted in black with partial brushed glaze

From the edition of 500, with the Madoura Plein Feu and Empreinte Originale de Picasso pottery stamps on the reverse

18.5 cm

7 ¼ in. diameter

Provenance

Private collection, UK.

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The present ceramic depicts Jacqueline Roque (1927–1986), who had entered Picasso's life only a few years earlier and would become his second wife and the dominant female presence in his late work. The two met at the Madoura pottery in Vallauris, where Jacqueline was working, in the early 1950s. By 1954 they were living together, and from this point until Picasso's death she became one of his most persistent subjects. In *Profil de Jacqueline*, conceived in 1956, Picasso reduces her distinctive features to an extraordinarily economical arrangement of sweeping lines: her long nose and brow, almond-shaped eye and dark hair are immediately recognisable. The restricted black-and-white palette gives the image an almost graphic character, while the curved ceramic surface and freely brushed glaze preserve the spontaneity of Picasso's hand.

Ceramics occupied a remarkably important place in Picasso's later career. Although he had experimented with clay much earlier, his sustained engagement with the medium began following a visit to Vallauris in 1946, where he encountered Georges and Suzanne Ramié and their Madoura pottery. He returned the following year and rapidly immersed himself in the possibilities of clay, ultimately creating hundreds of ceramic designs in collaboration with the workshop. Far from treating ceramics merely as decorative objects, Picasso approached the medium with the same inventiveness that characterised his painting, sculpture and printmaking, exploiting the shapes and surfaces of plates, dishes, jugs and plaques as starting points for images of faces, animals, mythological figures and the human body. The Ramiés also enabled Picasso to produce authorised editions after his original ceramic designs, making this aspect of his work available to a considerably wider audience. *Profil de Jacqueline* combines two of the defining elements of Picasso's later life: his fascination with ceramics and his developing iconography of Jacqueline.

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