In 1931 while working in his sculpture studio in Boisgeloup, Picasso modelled in plaster four monumental heads of his young mistress Marie-Therese. More than a year later, Picasso had a kind of afterthought: were those pieces a success? Did they work? As if to find the answer, he began to reconsider them in dry point, mixing them and transforming them into a long series of states and monotypes which would finally end up as an intaglio print, Sculpture: Head of Marie-Therese, which shows traces of all the previous states. As a result of experimenting with this series of states and monotypes, the author had the idea that they should be gathered together as a flip book, which shows the head turning when the pages are flipped from back to front.

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