



Garf Salomon - The Samurai



2 800 EUR

Signature : Salomon Garf

Period : 20th century

Condition : Parfait état

Material : Oil painting

Length : 76

Width : 60

<https://www.proantic.com/en/269324-garf-salomon-the-samurai.html>

Description

Salomon Garf (1879-1943)

Still life at the Samurai

Oil on canvas

Dimensions: 76 x 60

Signed on the lower right

Salomon Garf (1879-1943) was a Dutch painter, printmaker, draftsman and lithographer known for his portraits, interior scenes and still lifes. He studied in Amsterdam at the Institute of Applied Arts and at the Royal Academy of Fine Arts, where he followed August Allebé and Nicolaas van der Waay's teachings. In 1905 he worked in Antwerp and then settled until 1914 in Laren where an artist community was established.

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There, he painted mainly classical compositions (rural interiors, still lifes). Finally, he returned to Amsterdam and became known for his elegant women in interiors scenes and portraits. His still lifes were often made for his own pleasure, a genre in which he particularly succeeded.

He was a member of the Arti's Board of Directors between 1938 and 1941 before being banned by the Nazis. He then joined the Resistance and helped to make fake ID cards. On August 6, 1943, he was arrested and deported to Auschwitz where he was assassinated on August 27.

His students were able to remove the contents of his workshop before the Nazis confiscated it. His work is now exhibited at the Singer Museum in Laren and the Jewish Historical Museum in Amsterdam.

Salomon Garf offers here a still life inspired by Far East. A large Japanese samurai figurine laid on the center of a table covered with orange fabric with oriental patterns like a dragon's head. Three anthropomorphic jade and amber figurines surround the samurai. A sword, a fan and a book complete the composition. The background is made up of flowering wisteria branches rising out of the darkness. They participate in the oriental iconography and therefore, the pink flowers could be prunus, a motif commonly used in China.

Garf plays with the framing by cutting out elements - the book on the left or the ribbon in the foreground for example - to energize the composition. Half of it is in the dark while the light plunges on the samurai figure, creating a strong contrast between its white skin and the foreground obscurity.

Each element of the composition is painted with precision. The textures, particularly the shine and smoothness of the jades, are meticulously treated and show Garf's talent for still lifes.

Garf was notably inspired by objects he found in Antwerp's harbor, coming from the western counters of India and Japan. These various

influences are mixed in this work. Therefore, if the samurai is characteristic of Japanese culture, jade figurines and the orange fabric remind more of China's influence. The subject interested Garfso much that he painted several versions of this theme with the same figurines, including the samurai.

Garf follows the tradition of Japonism and taste for exoticism shared by painters since the end of the 19th century, but treats his subject in a more classical manner, figuratively. Hence, he breaks with the avant-garde's paintings of the early twentieth century and shows another form of painting, often forgotten.