



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Georges Bauquier (1910-1997). Nature Morte Au Compotier, 1968. Charcoal On Paper, Signed, Titled.



1 500 EUR

Signature : Georges Bauquier (1910-1997)

Period : 20th century

Condition : Très bon état

Material : Other

Width : 49

Height : 63

Description

Georges Bauquier (1910-1997)

Nature morte au compotier, 1968

Charcoal on paper, signed lower right, titled and dated on the back

H. 63 cm - W. 49 cm

Frame: H. 81 cm - W. 67 cm

Georges Bauquier, born March 31, 1910 in Aigues-Mortes, died April 2, 1997 in Callian (Var), was a talented French painter and man of culture, friend of the greatest contemporaries: Picasso, Chagall, Aragon, Blaise Cendrars, and many heard, Fernand Leger.

From his childhood in Nîmes, Georges Bauquier showed a taste for drawing. In 1934 he entered the School of Fine Arts in Paris and then in 1936

Dealer

Galerie Thibault Holscher

Tableaux o Dessins

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at the School of Contemporary Art directed by Fernand Léger, where he became the massier. Having joined the Communist Party, he took part in the Resistance and was imprisoned in the prison of La Santé in 1944.

After the war, Georges Bauquier reunited with Fernand Léger, and became one of his most faithful friends and assistants. When the latter died, he undertook with Nadia Léger, widow of the artist, the construction of the Fernand-Léger Museum in Biot (Alpes Maritime) which was inaugurated by André Malraux in 1969. He was its director until 1993.

Georges Bauquier has also developed an original work. His exhibitions were notably prefaced by Fernand Léger, at the Louis Carré gallery in 1953, Blaise Cendrars at the Bernheim gallery in 1955, and Jean Lescure in the 1970s.

Strongly structured and brightly colored, Bauquier's painting inscribes his journey between figuration and abstraction. The powerfully structured still lifes of 1949-1950 respond to the exact drawing of the Breton Markets (1954). At the end of the 1950s and the beginning of the 1960s, interiors and still lifes (windows, clocks and teapots), on which the large surfaces of colors crossed the objects like beams of spotlights, ensured a synthesis between the rigor of the construction and the freedom of color.

Find out more:

I am at your entire disposal for any further information.

Do not hesitate to contact me at 06.32.09.74.59 or at the following address
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I will be delighted to present the works to you in Paris by simple appointment.

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