



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Georges Braque - Original Signed Drawing

15 000 EUR



Signature : Georges BRAQUE

Period : 20th century

Condition : Bon état

Material : Paper

Length : 30,5

Width : 48,5

Description

Georges BRAQUE (1882 - 1963), French painter
Still life with vase and fruit, 1952

Drawing in Indian ink on paper, 30.5 x 48.5 cm.

Signed, dated (1952) and dedicated ("Pour

Grenier...") under the composition. Provenance:

Jean Grenier collection Exhibition: Jean Grenier,

A look at painting 1944 - 1971, Musée des

Jacobins, Morlaix, from July 6 to October 15,

1990. Bibliography: Jean Grenier "A look at

painting 1944 - 1971", publisher Musée des

Jacobins , 1990 Jean Grenier has been trained in

aesthetics since his adolescence, soaking up the

light from the shores of the Mediterranean. As

adults, many of his friends were artists

themselves, among them Max Jacob, Dubuffet

and Jacques Busse. But it was above all his long

collaboration and his friendship with Jean

Dealer

MANUSCRIPTA

Autographs - drawings - Photos

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Paulhan which developed his interest in aesthetics. This collaboration naturally led him to criticism. In September 1944, his former student Albert Camus asked him to take over the artistic section of the newspaper Combat. Jean Grenier invested himself fully in it, from his meetings were born friendships with numerous painters including Debré, Estève, Soulages, Alechinsky, Atlan, and even Messsagier. He was subsequently appointed professor at Farouk 1st University in Alexandria from 1945 to 1950. In 1955, he wrote articles for L'Oeil, also collaborated for L'Express, La Nef, Preuves, the NRF, XXth Century, Behind the Mirror and The Arts Gallery. In 1962, Jean Grenier was appointed to the chair of Aesthetics and Art Science at the Sorbonne. From 1959 to 1961, he was in charge of the French Culture Hour section at RTF. It is therefore over a period which extends over more than thirty years (1937-1971) that Jean Grenier questions the artistic world. For his sections, he starts from the man in his living or working environment. And before the man his home, the workshop where he works: Picasso at the Hôtel des Grands Augustins at the Liberation of Paris, Braque in his house near Parc Montsouris, the workshop "large and clear, very lit, because it gives to the south," he explains. Braque again in a second portrait: "(...) Here he enters: he is tall, robust, with square shoulders, full of quiet strength; in a deep voice he expresses himself in long-meditated sentences, and his blue eyes follow the scope of his words in space. », further: "(...) he remained faithful to his native country. All of Braque is in there, in this loyalty, this constancy. ". This contextualization is the essential preliminary outline to approach the work, he said. (Sources: Patrick Corneau, February 1, 2004)