



PROANTIC
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Marcel Arnaud (1877-1956) Still Life With Apples



2 300 EUR

Signature : Marcel Arnaud (1877-1956)

Period : 20th century

Condition : Parfait état

Material : Oil painting on wood

Length : 66 cm

Height : 56,5 cm

Description

A thick, generous impasto, with a genuine sense of materiality created by brushstrokes that follow the forms through coiled spirals on the apples, cross-hatching on the jug's belly, and broader curves in the bowl. There is an energy in the brushwork that evokes both the works of the great Cézanne and the expressive freedom of the Fauvists and Post-Impressionists. The work, in excellent condition, is painted on a wood panel signed lower left; it is presented in a simple gilded frame measuring 63.5 cm by 73.5 cm, with the panel alone measuring 56.5 cm by 66 cm. In excellent condition, it is signed in the lower left corner; on the back is an illegible sketch of another painting. It depicts a still life featuring a bowl overflowing with red and yellow apples; a large stoneware jug with a handle and

Dealer

Galerie Marina

19th and 20th century Provencal School paintings

Mobile : +33 6 12 18 42 09

5, Place Mirabeau

Cassis 13260

spout occupies the top of the composition; an orange-ochre glazed earthenware pot stands on the right; and on the left, a small, light-colored figurine (certainly a plaster sculpture) seems to watch over the whole scene. The entire scene rests on a bluish drapery with dynamic folds, set against a highly detailed gray-blue background. The grayish blues and cool greens of the background and the tablecloth make the reds, oranges, and yellows of the apples--which form the eye of the painting, and the main subject--the eye is constantly drawn back to it. A still life that comes to life with this enigmatic and mysterious figurine, whose white, elongated and schematic, stands out from the background yet remains enigmatic, introducing a strange note to this realistic work. A powerful, expressionist work, full of character, where color and texture take precedence over figurative accuracy. A student of Jules Maistre at the École des Beaux-Arts in Marseille and an apprentice with the set designers Apy & Partol, he moved to Paris at the age of 18, where he worked at Capezat and Thibé, designed theater sets for Jusseaume while studying the old masters at the Louvre Museum, notably Rembrandt. He met the sculptor Antoine Bourdelle. Longing for his hometown, he returned to Marseille, where he married in 1904. He met Paul Cézanne (1839-1906) in Saint-Henri near Marseille and painted several works there in Cézanne's presence. He exhibited at several regional art shows (winning a gold medal in Toulon in 1902), was a member of the "Le Cénacle" and presented sixty works at the Galerie Jules Olive. In 1914, he was appointed professor at the École des Beaux-Arts in Aix-en-Provence and later served as its director from 1917 to 1946. At the same time, Marcel Arnaud refused to sell his entire collection of works already painted to the famous art dealer Ambroise Vollard, who had made a private request for them. His friend John Rewald supported him on this point; John Rewald wrote: "Marcel Arnaud brings to painting the Cézannian

continuity that time did not allow Paul Cézanne to achieve." The numerous exchanges of letters between Cézanne and Marcel Arnaud were, in fact, in the possession of John Rewald. He also served as curator of the Granet Museum in Aix-en-Provence from 1926 to 1947. In 1953-1954, he painted a series of works depicting Évian as seen from Geneva. He exhibited in Marseille and Aix-en-Provence until his death in 1956. He is buried in the Saint-Pierre Cemetery in Aix-en-Provence, in the same plot as Paul Cézanne (1839-1906). Marcel Arnaud was a Knight of the Legion of Honor