

COLNAGHI



Maria Blanchard
(1881-1932)

Still life with pears

1925

oil on canvas

97 x 100 cm.;

38 1/4 x 39 3/8 in.

Provenance

Private collection, Belgium
Private collection, Barcelona

Literature

L. Caffin, *Maria Blanchard*, 1994, p. 324.

A. M. Campoy, *Maria Blanchard*, 1981, p. 195.

M. José Salazar, *María Blanchard 1889 – 1932*, catalogue raisonné, Madrid, National Museum of Art Reina Sofia / Telefónica, 2004

Josep Dalmau i el seu món, exh. cat., Sala Damau, Barcelona.

Les maîtres de l'art indépendant 1895-1937, exh. cat., Petit Palais, Paris 1937.

Hommage à Marie Blanchard, exh. cat., XXVII Salón de Bruselas 1953.

Exhibited

Josep Dalmau i el seu món, no. 7. Barcelona, Sala Damau

Les maîtres de l'art indépendant 1895-1937, no.5. Paris, Petit Palais, 1937

COLNAGHI

Hommage à Marie Blanchard, no. 103. XXVII Sal6n de Bruselas, 1953

COLNAGHI



LONDON

NEW YORK

MADRID

COLNAGHI

Following the classical still-life tradition, Maria Blanchard has carefully strewn a series of foods on a table in this outstanding composition. The silver fruit container in the middle of the painting contains a pear and a grapevine. The vessel is flanked by a melon almost carved to the peel occupying the centre of the composition. The red fruit flesh mixes with the white rind creating a contrast with the otherwise more sombre colour palette of the fruits' and background's matte greens, browns, and beiges. An apple and an empty glass rest on the lower left corner of the table. A couple of spring onions balance perilously at the edge of the table – surreptitiously infusing the otherwise tranquil scene with a sense of disquiet.

To the right of the onions, five eggs and knife sit in front of a laid out wax paper containing yet two more apples. The rigid diagonal straight lines on the wrinkled wax paper skilfully anchors the painting in the cubist tradition. A white curtain with blue stripes hangs to the upper right in a slant, almost as if inviting the viewer to a glimpse of the quotidian setting.

The painting has previously been dated to 1920 based on its apparent cubist characteristics. However, it is evident in the present picture that Blanchard is less preoccupied with precision; the figures are constructed with colour rather than letting their structure dictate the form, thus placing the work in a slightly later stage of Blanchard's career. The curtain on the left side of the present picture also features in another of her compositions similarly dated to 1925. Lastly, the oval shape of the work is unusual for Blanchard's oeuvre — a reason as to why is illuminated in a letter from Blanchard to J. Flausch also in 1925: "The still life on the oval is almost finished. It was difficult to fit everything. I've made a vow to not paint any more ovals." The date of the letter coupled with the lack of other oval still life paintings firmly situate the work in 1925.

The experimental shape for Blanchard and playful approach to colour and structure makes the painting a unique variety in Blanchard's oeuvre and as such it is no surprise that the picture is set to take part in a forthcoming Maria Blanchard exhibition at the Picasso Museum in Malaga.