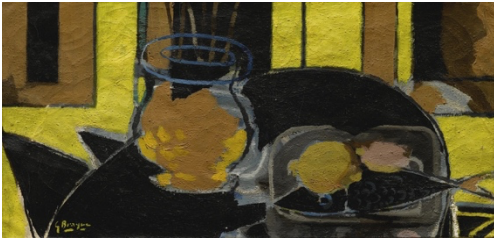


COLNAGHI

Georges Braque

(Argenteuil 1882 — 1963 Paris)



Nature morte au poisson et citrons,
1943

Oil and sand on canvas

31 x 65 cm (12 5/16 x 25 5/8 in.)

signed 'G Braque' (lower left)

Provenance

Galerie Louise Leiris, Paris, no. 2149.

M. Knoedler & Co., New York.

Private collection, Japan (acquired by 1960).

Fanny de Margoulies Rosenak Collection, New York.

Private collection, Maryland.

Acquired from the above by the present owner in 2008.

Literature

J. Grenier, *Braque, Peintures 1909-1947*, Paris, 1948 (illustrated on the cover).

Galerie Maeght (ed.), *Catalogue de l'oeuvre de Georges Braque*, vol. VI, *peintures 1942-1947*, Paris, 1960, no. 49 (illustrated).

Exhibited

Tokyo, Le Musée National de Tokio et Le Journal Yomiuri, *Exposition des oeuvres de Georges Braque à Tokio*, September - October, 1952, no. 13.

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"Once an object has been incorporated in a picture it accepts a new destiny."

– Georges Braque

Georges Braque was one of the important revolutionaries of 20th-century art who, together with Pablo Picasso, developed Cubism. His paintings primarily consist of still-lives that are remarkable for their robust construction, low-key colour harmonies, and serene, meditative quality.

Painted in 1943, *Nature morte au poisson et citrons* is archetypal of the modern master's *oeuvre*. Although Braque did not exhibit frequently during World War II, in 1943 he was honored with a special room of recent works at the Salon d'Automne in Paris.

This inviting painting is instantly recognizable as a work by Braque. The Cubist-inflected still life is presented in his hallmark panoramic formatting and executed with his signature medium of oil and sand on canvas. The texture of the sand mixed into the pigment enhances the tactility of the work; both the flattened planes of the composition and the granular medium asserts the twentieth-century imperative of modern art which focuses on the painted object itself rather than creating a mimetic, minutely detailed simulacrum of the real.

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Depictions of rich still-lives featuring abundant fruit, vegetables, poultry, fish, and meat can be traced back over the centuries through a multiplicity of European cultures, notably represented by the Spanish and Dutch Old Masters. Braque concentrated on this tradition over the course of his artistic career, and this series of still-lives – often including lemons, fish, jugs, even cracked eggs in frying pans – rendered in a distinctive palette including warm ochres, mustard yellow, and jet black, is a key strand of his body of work. *Nature morte au poisson et citrons* exemplifies a mature period of Braque's artistic trajectory. Over the course of decades, he continually revisited this subject matter experimenting with variations on this central theme.