

GUGGENHEIM BILBAO

Press release



The Guggenheim Museum Bilbao presents on June 13, 2014

Georges Braque

Sponsored by

Fundación **BBVA**

Promoting the production of knowledge and innovation, whether in core sciences, environmentalism, new technology, biomedicine, or the arts, is a hallmark of Fundación BBVA. We therefore take great pride in the fact that our support has made it possible for Spanish audiences and the countless foreign visitors who flock to the Guggenheim Museum Bilbao to enjoy this extraordinary retrospective dedicated to *Georges Braque*, founding father of Cubism and undoubtedly one of the greatest artists of the 20th century.

The French master, who passed away 50 years ago last August, was anything but a conventional legend. Braque was an artist whose most distinguishing feature was his work itself, devoted to the exploration of plastic qualities, a creator who strove to “disturb” through art, which he defined as “a wound turned into light”.

This exhibition is an illustrative survey of every period in the artist's career and the vast majority of genres he interpreted. In contemplating the pieces on display, among which are several milestones that changed the course of art history, we witness the artist's struggle to strike a balance between rigor and emotion, between spontaneity—as Braque once wrote, “it is the chance event that reveals existence to us”—and method. Braque's discoveries permeate the contemporary sensibility, and his work is linked to that of other creative geniuses in different fields who have also strongly influenced and shaped our perception of reality, such as Apollinaire, René Char, Erik Satie, and even Picasso. For this reason, the show also includes documents and photographs that offer us a glimpse into the artist's private life, revealing the bonds of friendship and collaboration he shared with other pivotal figures from that period of creative ebullience.

This retrospective is an infallible, privileged vantage point from which to enjoy the art of Georges Braque, a body of work infused with serenity and wisdom that masterfully conveys the secret harmony flowing through all things. Welcome to this thrilling journey through the life and work of a truly unique artist.

I would like to congratulate the excellent team of professionals at the Guggenheim Museum Bilbao, captained by Juan Ignacio Vidarte, as well as the curator of the exhibition, Brigitte Leal, who has managed to weave a magnificent survey of Braque's entire output from the Fauvist period to his late works, culminating in the series of large studios and birds, with a logical emphasis on Cubism.

Francisco González
Chairman, Fundación BBVA

Georges Braque

- Exhibition dates: June 13 – September 21, 2014
- Curated by: Brigitte Leal, Deputy Director of the Centre national d'art moderne, Centre Pompidou
- An exhibition organized by the Guggenheim Museum Bilbao and Réunion des Musées Nationaux - Grand Palais in collaboration with the Centre national d'art et de culture Georges Pompidou, Paris
- Sponsored by Fundación BBVA

On the occasion of the 50th anniversary of the artist's death, the Guggenheim Museum Bilbao is pleased to present *Georges Braque*, the most ambitious retrospective held in Spain to date of the work of Georges Braque (1882–1963), one of the most prominent figures on the early 20th-century avant-garde scene. This chronological overview covers every period of his artistic career, from his early Fauvist phase to his final series dedicated to studios, birds, and the landscapes of Varengeville.

Thanks to generous loans from the Centre Georges Pompidou and other major international public and private collections, the show features nearly 250 pieces, including some of the greatest masterpieces by a man who, along with Picasso, laid the foundations of Cubism and invented the *papiers collés* or "pasted papers" collage technique. The exhibition, made possible by the remarkable sponsorship of Fundación BBVA, also takes a closer look at his still lifes (with their repeated use of the guéridon and fruit bowl motifs), his *Canéphores*, his postwar billiard tables, and the studios and birds produced towards the end of his life, which amplify and sum up his artistic research.

Georges Braque explores other fascinating perspectives as well, with a collection of rarely shown documents and photographs that offer a glimpse of the artist's most personal side. Of particular interest is Braque's collaboration with Pablo Picasso during the Cubist years, the resonance between his art and music (he played several instruments, including the accordion, flute, and violin), his friendship with composer Erik Satie, and his affinity with poets like Pierre Reverdy, Francis Ponge, and René Char and important intellectuals of his time such as Carl Einstein and Jean Paulhan. Finally, an important part of this retrospective is given over to exploring Braque's work as a stage designer in the 1920s, with a unique installation design conceived exclusively for Frank Gehry's building.

Georges Braque is a retrospective that aims to highlight this artist's pivotal role in the history of art, the importance of which has often been underestimated. In the words of Brigitte Leal, curator of the show, "His status as the official artist of Gaullist France undoubtedly diminished

his importance in the eyes of the reactionary generation that followed, condemning him to relative obscurity for several decades.” This exhibition offers unique insight into an exceptional artist whose motto, recorded in the diaries published as *Le Jour et la Nuit*, was, “One must not imitate what one seeks to create.”

The Fauve Period and the Birth of Cubism

The exhibition opens with the early works of a youthful Braque, trained at the Académie des Beaux-Arts in Paris, who embraced Fauvism after discovering the work of a group of artists at the 1905 Salon d’Automne. The *Fauves*, as they were known, defied academic conventions, using pure colors and freely structured compositions to express their feelings.

Landscapes painted at L’Estaque, near Marseille, in 1906, and paintings created in the Provençal port city of La Ciotat in 1907 reflect the artist’s conversion to the space and color of this avant-garde movement.

“As a young painter, I fed my curiosity and my dreams on the work of the great Colorists of the past, from the Primitives to Van Gogh and Boudin. There were stages along the way... Raphael, Corot, Chardin, among others... The moment of reflection, which was also the moment of choice, came at my first encounter with the paintings of Matisse and Derain during their Fauve period,” Braque recalled.

In fall 1907, Braque and poet Guillaume Apollinaire visited the Bateau-Lavoir building in Paris’s Montmartre district, famed as the haunt of numerous painters and writers in the early 20th century and home to Picasso’s studio at the time. There he discovered the Málaga-born artist’s latest work-in-progress, *The Young Ladies of Avignon* (*Les Femmes d’Alger*). Braque was fascinated by that wild canvas, a mass of angular planes without context or spatial perspective.

This encounter was a dramatic turning point in Braque’s life and work: not only did it mark the beginning of a close relationship between the two artists, but also, and more significantly, it planted the seeds of Cubism. Weary of the preeminence of the Fauvist palette, after discovering Picasso’s new language Braque entered a new pictorial phase in which planes replaced volumes, space acquired unprecedented importance, and gray and ocher tones were predominant. This change of tack is illustrated in the show by some of his landscapes, architectural renderings, musical instruments, and portraits like *Large Nude* (*Grand Nu*, winter 1907–June 1908), featuring a woman whose contorted body can be viewed from various perspectives.

After attending the *Georges Braque* exhibition presented by Apollinaire at Kahnweiler’s Parisian gallery in 1908, Henri Matisse used the term “little cubes” to describe the Braque’s recent landscapes painted in L’Estaque, with their geometric, compact volumes laid out in flat planes. Critic Louis Vauxcelles publicized Matisse’s famous phrase, marking the official debut of Cubism.

Analytic Cubism, *Papiers Collés*, and Synthetic Cubism

Between 1909 and 1914, step by step, Braque and Picasso launched a genuine aesthetic revolution and made a clean break with the classical approach, canceling out traditional perspective, showing objects from various juxtaposed angles, and reducing color, which they judged too anecdotal, to shades of green and grayish-beige. Light, on the other hand, played a central role in the artist's work, unevenly distributed across each of the image's facets.

This new phase in Braque's work, known as Analytic Cubism, is represented in the exhibition by paintings of ordinary objects and musical instruments whose outlines are only suggested by the orientation of the planes and sharp edges. Braque produced his first oval compositions in 1910, and one year later, both he and Picasso began to experiment with imitating certain textures and shadows and using stencils to incorporate modern typography in his works. As a result, snippets of reality were directly incorporated in his increasingly disintegrated compositions.

The artist described that period as follows: "At that time, I was very close to Picasso. Although we were very different in temperament, we were driven by the same idea. [...] We were both living in Montmartre, we would see each other every day, we would talk... Over those years, Picasso and I said things to each other that no one would ever be able to say again, that no one would ever be able to understand again..."

The show continues with the famous *papiers collés* (pasted papers) that Braque created in 1912–1914, giving his cubism a different slant. In the year 1912, while summering with Picasso at Sorgues, he came across a roll of wallpaper imitating wood grain in a shop window in Avignon, and he decided to cut three pieces off and glue them to a piece of drawing paper. The *papiers collés* allowed him to dissociate color from form, as these materials operate as signs that reference reality through metaphor rather than imitation. Thanks to those cut pieces of wallpaper and newspaper clippings the palette of Cubist paintings became more varied, paving the way for the advent of Synthetic Cubism. As Braque himself put it, "The *papiers collés* were the final stroke in the magnificent destruction of the viewpoint of traditional perspective and the dead hand of the conventions it imposed."

The same gallery in the Museum contains samples of the artist's post-*papiers collés* output, which incorporated the lessons he had learned and moved Cubism forward into a more generally legible form known as Synthetic Cubism. This shift reflects Braque's conviction that the increasingly fragmented forms of his earlier motifs had grown too complex. Consequently, he began to use solid blocks of color or faux-bois that imitated the *papiers collés*, and he also introduced other elements such as sawdust, sand, paper, and assorted materials in order to make his subjects more easily recognizable. When World War I broke out in 1914, Braque was sent to the front with the French army. This event represented a traumatic break for the artist, who sustained a serious head injury in 1915 followed by a lengthy convalescence, and did not resume painting until 1917.

Still Lifes, Nudes, *Canéphores*, Hesiod's *Theogony*

When Braque returned to painting after the war, he continued to explore the principles of Synthetic Cubism and applied them to his still lifes. His motley compositions with elongated formats created a harmonious blend of form, color, and material, and they often featured the fruit-dish motif much used by Cézanne, whom Braque fervently admired. The art world had changed dramatically during the war, and Cubism was no longer exhibited as a revolutionary novelty, as other painters residing in France—Juan Gris, Albert Gleizes, and Jean Metzinger, among others—had also embraced this style. Braque, ever the innovator, set out to blaze new trails through the Cubist universe.

The same gallery where these works are displayed also contains his famous *Canéphores*, which took his contemporaries by surprise at the 1922 Salon d'Automne in Paris where Braque, by then a widely respected 40-year-old master, exhibited 18 pieces. These consist of two generously proportioned, half-length female nudes with fruit baskets on their heads, rendered in a dense, almost rough material. Although reminiscent of the *Nymphs* on Jean Goujon's *Fontaine des Innocents*, icons of French classicism, Braque's figures are still a continuation of late Cubism in their anti-academic proportions and colors. This nod to the past, which excited much discussion and admiration among the critics and artists of the day, was hailed at the time as Braque's "return to order" and the figurative, a modern reinterpretation of a classical theme under the influence of earlier painters like Corot and Chardin.

The majestic *Canéphores* and imposing nudes in mineral colors that echo Picasso's giant *Bathers* (*Baigneuses*) were followed in 1926–1927 by two anthropomorphic still lifes, *Still Life with Fruit Dish* (*Nature Morte au Compotier*) and *Still Life with Pitcher* (*Nature Morte au Pichet*), destined for the Paris studio designed and built for Braque by French architect Auguste Perret in 1925.

In 1931, art dealer, publisher, and print enthusiast Ambroise Vollard asked Braque to illustrate a text for him. Braque chose the *Theogony* by Greek poet Hesiod (7th century BCE), which recounts the birth of the universe and the origins of the gods and is considered one of the greatest texts on ancient Greek mythology. Between 1932 and 1935 he produced a series of 16 etchings, which were published by Galerie Maeght in 1955. He employed the intaglio technique, using a burin to engrave the image directly onto a metal plate, which gave him the freedom to trace undulating, biomorphic lines reminiscent of the Surrealist style.

1930s Still Lifes, the War Years and the *Billards*

Braque opened himself up to various sources of inspiration in the 1930s. He continued to paint still lifes, albeit with more decorative compositions, but the artist also introduced human figures in his works, as we see in *Woman with Palette* (*Femme à la palette*, 1936) and *The Duet* (*Le Duo*, 1937), both saturated with ornamental signs. These dark, depersonalized silhouettes, descendants of the black figures on Greek vases, personify the Muses of poetry and music that

haunt Braque's spiritual universe.

When World War II erupted, Braque was with Joan Miró at Varengeville-sur-Mer, where the French artist had owned a studio designed by architect Paul Nelson since 1931. Braque admitted to being "extremely sensitive to the surrounding atmosphere," and his works dating from these years of the Nazi Occupation are dark and full of pain, with skulls flanked by crucifixes and rosaries or Christian black fish conveying the misery of the war. For writer Jean Paulhan who dubbed him "Braque le Patron" (Braque, the Master) in 1945, the painting entitled *The Two Red Mullets* (*Les Deux Rougets*, 1940–1941), given to him by the artist, represented "a mixture of extreme violence and serenity". This climate of nagging anxiety haunts his interiors and studios, as well as the two rare paintings of figures from 1942, *Man with Guitar* (*L'Homme à la guitare*) and *Man with Easel* (*L'Homme au chevalet*). The man embodies the artist's solitude and melancholy, stranded in a world from which music has vanished.

In 1944 Braque began working on *Billiard Tables* (*Billards*), a series completed in 1949, in which he explored the myriad partial, distorted views of the felt from a billiard player's perspective. These works reclaim the visual space of Cubism and its homothetic interplay between forms, signs, and colors.

Studios and Birds

The billiard tables were followed by studios or ateliers, a classic theme since the 18th century resurrected by many of Braque's contemporaries. In 1949 Braque began a new series of eight canvases, a compendium of all his investigations up to that point. In these closed spaces, he depicted both real and metaphorical objects, such as the figure of a bird or a palette (an omnipresent allusion to the act of creation).

The bird theme, which had surfaced in Braque's earlier work and most obviously in the Ateliers series, was sparked by the commission he received in 1955 to decorate one of the Etruscan galleries at the Louvre. The 70-year-old Braque worked in the gallery for three months. The three ceiling panels he painted feature enormous blue and black birds with sensual forms. The paintings shown here underscore the importance of the iconic, archetypal bird theme in Braque's late works, but they also attest to the vitality of an artist open to new ideas to the very end of his life. Initially treated figuratively and texturally, the motif became increasingly abstract.

On this topic, the artist explained, "Birds have always inspired me; they help me to bring out the best in my drawing and my painting. However, I must make myself forget their natural function as birds. The very concept underlying the stroke of inspiration that made them take wing in my mind, I must erase that concept—or, better said, abolish it—in order to arrive at my foremost concern: the construction of a pictorial reality."

Late Landscapes

The chronological tour of Braque's oeuvre concludes with a series of landscapes (1955–1963) created at the end of the artist's life, when he shuttled back and forth between Paris and Varengeville. These are long panoramas showing nothing but earth and sky as far as the eye can see, sometimes crisscrossed by black (birds) or white (clouds) signs. In these last paintings produced by the painter, construction of the pictorial reality, which Braque made his credo, is stripped bare, represented by two stripes of thick, crusty paint.

On Braque's death, Alberto Giacometti paid tribute to him with a reference to his final works: "Of all this body of work, I look with the greatest interest, curiosity, and emotion at the small landscapes [...] I look at this painting that is almost timid, imponderable, this painting that is stripped bare, bold in a very different way, far bolder than the work of many years ago; painting that, for me, is at the very forefront of the art of today, with all its conflicts."

Braque the Stage Designer

Finally, an entire gallery in Frank Gehry's building is dedicated to exploring Georges Braque's connection with the Ballets Russes, Sergei Diaghilev, and Léonide Massine, with whom many other artists of his day also worked. In Braque's case, this relationship blossomed in four different productions: *Les Fâcheux* (1924), *Salade* (1924), *Zéphire et Flore* (1925), and *Les Sylphides* (1926). Three of these works were produced by the Ballets Russes, while *Salade* was choreographed by Léonide Massine and performed at the charity benefit organized by Count Etienne de Beaumont in the theater of La Cigale. In this theatrical atmosphere, visitors to the Museum will find sketches, costumes, and a scale model as well as the curtain Braque designed for the ballet *Salade*, which premiered in Paris on May 17, 1924, and which audiences will now be able to admire for the first time in many years.

This special gallery is a fittingly exceptional conclusion to the most comprehensive show of Georges Braque's work ever held in Spain, a unique retrospective that situates his oeuvre at the epicenter of the 20th-century artistic avant-garde.

Catalogue

The catalogue accompanying this exhibition features thematic essays that cover every stage of Georges Braque's stylistic evolution, written by the show's curator, Brigitte Leal, and noted experts such as Henry-Claude Cousseau, Philippe Dagen, Maryline Desbiolles, Claudine Grammont, Christopher Green, Étienne-Alain Hubert, Joël Huthwohl, Rémi Lambrusse, Claire Paulhan, and Maria Stavrinaki. In addition to illustrations of the pieces on display and other related works, the catalogue also contains a timeline of the artist's life prepared by Lauriane Manneville.

Educational Area

In the didactic space accompanying this exhibition, a visual map of Georges Braque's life and work reveals the highlights of his artistic career and the people and places he frequented. This area will also show the documentary *Georges Braque ou Le Temps Différent* by Frédéric Rossif (1974), which illustrates Braque's importance in the evolution of art toward modernity, and *Le Piège de Méduse* (1917), a lyric comedy by his friend Erik Satie in which Braque participated.

Activities

Brigitte Leal lecture: *Georges Braque* (Tuesday, June 10)

Brigitte Leal, curator of the show and deputy director of the Musée national d'art moderne Centre Pompidou, reveals the hidden complexities of this exhibition and the artist's work.

Venue and time: Auditorium, 6:30 pm

Free admission (tickets must be requested at the Museum admission desk)

Screening of *Picasso & Braque Go to the Movies* (Thursday, June 26)

This documentary, produced by Martin Scorsese and Robert Greenhut and directed by the art dealer and gallerist Arne Glimcher in 2011, explains how the technological revolutions of the early 20th century, like aviation and especially the film industry, influenced the creative work of Georges Braque and Pablo Picasso, among other artists. With the participation of renowned names on the international art scene such as Julian Schnabel, Chuck Close, Bernice Rose, Coosje van Bruggen, Lucas Samaras, Adam Gopnik, Eric Fischl, and Martin Scorsese.

Cinedigm Entertainment. 60 min, original English soundtrack

Venue and time: Zero Espazioa, 7 pm

Free admission (tickets must be requested at the Museum admission desk, space is limited)

Creative Sessions summer workshop +18: *Discover the Secrets of Collage* (July 1-2-3)

Georges Braque, inventor of the *papiers collés* ("pasted papers"), is the point of departure of this workshop for adults, which presents collage as much more than just "cut and paste". Collage is an image-processing technique we come across each day in communication, advertising, the visual arts, and the media. In this session Ibai León, the artist in charge of the workshop, will make participants discover the secrets to deciphering and constructing an effective image.

Venue and time: Zero Espazioa, 10:30 am-12:30 pm

Tickets available only on the website: €24 for Museum Members and €30 for non-members.

Minimum of 8 people, maximum of 20

Timeline

1882

Born on May 13, 1882, in Argenteuil-sur-Seine.

His father, Charles Braque, owns a house painting business.

1905

Studies under Léon Bonnat at the École des Beaux-Arts in Paris.

At the Salon d'Automne he discovers Fauvism through the paintings of Matisse, Manguin, Derain, Vlaminck, Marquet, and Camoin.

1906

The Modern Art Club (Cercle de l'art moderne) is founded in Le Havre. Until 1909, Braque, Othon Friesz, and Raoul Dufy participate in the annual Fauvist painting shows.

In June, he paints his first Fauvist works at Anvers. In October he stays at L'Estaque for the first time: "In the south of France, I sensed the emergence of exultation."

1907

March 20–April 30: he exhibits six Fauvist landscapes at the Salon des Indépendants.

In the fall, he stays at L'Estaque and La Ciotat, painting landscapes in a style closer to Cézanne.

Late November: at the Bateau-Lavoir, Apollinaire introduces him to Picasso.

1908

November 8–9: at Daniel-Henry Kahnweiler's gallery he has his first solo show with boxy geometric landscapes that mark the official birth of Cubism. Apollinaire writes the catalogue foreword.

1909

Summer at La Roche-Guyon, near Nantes, first Analytic Cubist landscapes.

1911

Typographic elements appear in his paintings for the first time, applied with stencils, which enrich the meaning and comprehension of the works.

1912

In September, at Sorgues, he creates his first *papier collé*, *Fruit Dish and Glass (Compotier et Verre)*, which inserts a foreign element in the artwork and allows him to dissociate color from form.

1913

Synthetic Cubism is born. His paintings integrate the lessons learned from *papiers collés*, imitating their materials and typographic signs.

1914

August 3: World War I begins.

Braque is called up for active duty. On November 14 he is sent to the front line on the Somme.

1915

On May 11 he is seriously wounded at Artois and stops painting until 1916.

1917

Pierre Reverdy's review *Nord-Sud* publishes Braque's "Thoughts and Reflections on Painting."

1919

March 5–31: Galerie L'Effort moderne, run by Léonce Rosenberg, second solo show with still lifes. Beginning of his friendship with Erik Satie.

1922

November 1–December 20: at the Salon d'Automne, *Les Canéphores* represent his newfound classical inspiration.

1924–1925

Works with Sergei Diaghilev's Ballets Russes (*Les Fâcheux*, *Zéphire et Flore*, *Salade*) on set designs for Count de Beaumont's Paris soirées.

May 2–21, 1924: first exhibition at the home of his new art dealer, Paul Rosenberg.

1925

Auguste Perret builds his studio in Paris, near Montsouris Park.

1926

March 23: marries Marcelle Lapré, his inseparable companion since 1910.

1930

Paul Nelson builds him a studio in Varengeville-sur-Mer, where he lives for part of one year.

1932

Illustrates Hesiod's *Theogony* for Ambroise Vollard. Series of paintings, prints, and sculptures inspired by mythology.

1933

April 9–May 14: retrospective at Kunsthalle Basel. The catalogue foreword is written by Carl Einstein, who also writes the first monograph on Braque in 1934.

1939

Moves to Varengeville for the duration of the war. First forays into sculpture, series of austere, symbolic *vanitas*.

1943

Jean Paulhan publishes *Braque Le Patron*.

1944-1949

Billiard Tables series.

1946

Nicolas de Staël names him the "greatest living painter in the world".

1947

May 30–June 30: first exhibition at Galerie Aimé Maeght, his last dealer.
He meets poet René Char.

1948

Prize at the 24th Venice Biennale.

1949–1956

Ateliers series.

1953

Paints *Birds* on the ceiling of the Salle Henri II at the Louvre.

1954–1962

Birds series.

1955–1963

Last landscape series at Varengeville.

1963

August 31: Braque dies.

Cover image:

Georges Braque

Still Life with Red Tablecloth (Nature morte à la nappe rouge), 1934

Oil on canvas

81 x 101 cm

Private collection

©Georges Braque, VEGAP, Bilbao, 2014

Photo © Laurens / Leiris SAS Paris

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For further information, please contact the Guggenheim Museum Bilbao Press Department: tel. +34 944 35 90 08 and email: media@guggenheim-bilbao.es

1. *Landscape in L'Estaque (Paysage de l'Estaque)*, 1906–1907
Oil on canvas
50 x 61 cm
Centre Pompidou, Musée national d'art moderne, Paris. Gift, 1986
©Georges Braque, VEGAP, Bilbao, 2014
Photo © Philippe Migeat - Centre Pompidou, MNAM-CCI/Dist. RMN-GP



2. *Large Nude (Grand Nu)*, winter 1907–june 1908
Oil on canvas
140 x 100 cm
Centre Pompidou, Musée national d'art moderne, Paris. Gift Alex Maguy Glass, 2002
©Georges Braque, VEGAP, Bilbao, 2014
Photo © Georges Meguerditchian - Centre Pompidou, MNAM-CCI/Dist. RMN-GP



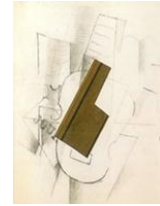
3. *Viaduct in L'Estaque (Le Viaduc de l'Estaque)*, early 1908
Oil on canvas
72.5 x 59 cm
Centre Pompidou, Musée national d'art moderne, Paris
Gift, 1984
©Georges Braque, VEGAP, Bilbao, 2014
Photo © Georges Meguerditchian - Centre Pompidou, MNAM-CCI/Dist. RMN-GP



4. *The Port (Le Port)*, winter-spring 1909
Oil on canvas
40.6 x 48.2 cm
Washington, National
Gallery of Art, Gift of Victoria Nebecker Coberly in memory of her son, John W. Mudd
©Georges Braque, VEGAP, Bilbao, 2014
Photo © National Gallery of Art, Washington



5. *Guitar (La Guitare)*, 1912
Charcoal, wood print paper glued on paper
70,2 x 60,7 cm
Private collection
©Georges Braque, VEGAP, Bilbao, 2014
Photo © Laurens / Leiris SAS Paris



6. *Fruit Dish and Cards (Comptoir et cartes)*, early 1913
Oil and pencil and charcoal highlights on canvas
81 x 60 cm
Centre Pompidou, Musée national d'art moderne, Paris
Gift Paul Rosenberg, 1947
©Georges Braque, VEGAP, Bilbao, 2014
Photo © Georges Meguerditchian - Centre Pompidou, MNAM-CCI/Dist. RMN-GP



7. *Guitar and Glass (Guitare et verre)*, 1917
Oil on canvas
60.1 x 91.5 cm
Kröller-Müller Museum, Otterlo
©Georges Braque, VEGAP, Bilbao, 2014
Photo © Coll. Kröller-Müller Museum, Otterlo



8. *Canéphores (Canéphores)*, 1922
Oil on canvas
180,5 x 73 cm each
Centre Pompidou, Musée national d'art moderne, Paris. Bequest Baronne Eva Gourgaud, 1965
©Georges Braque, VEGAP, Bilbao, 2014
Photo © Bertrand Prévost - Centre Pompidou, MNAM-CCI/Dist. RMN-GP



9. *Fruits on Tablecloth and Fruit Dish (Fruits sur une nappe et comptoir)*, 1925
Oil on canvas
130.5 x 75 cm
Centre Pompidou, Musée national d'art moderne, Paris. Purchased from the artist, 1947
©Georges Braque, VEGAP, Bilbao, 2014
Photo © Bertrand Prévost - Centre Pompidou, MNAM-CCI/Dist. RMN-GP



10. *Still Life with Red Tablecloth (Nature morte à la nappe rouge)*, 1934
Oil on canvas
81 x 101 cm
Private collection
©Georges Braque, VEGAP, Bilbao, 2014
Photo © Laurens / Leiris SAS Paris



11. *Woman with a Palette (Femme à la palette)*, 1936
Oil on canvas
92.1 x 92.2 cm
Musée des Beaux-Arts, Lyon. Bequest Jacqueline Delubac, 1997
©Georges Braque, VEGAP, Bilbao, 2014
Photo © RMN-Grand Palais / René-Gabriel Ojéda / Thierry Le Mage



12. *Black Fish (Les Poissons noirs)*, 1942
Oil on canvas
33 x 55 cm
Centre Pompidou, Musée national d'art moderne, Paris. Gift the artist, 1947
©Georges Braque, VEGAP, Bilbao, 2014
Photo © Philippe Migeat - Centre Pompidou, MNAM-CCI/Dist. RMN-GP



13. *Terrace (La terrasse)*, 1948–1951
Oil on canvas
97 x 130 cm
Private collection
©Georges Braque, VEGAP, Bilbao, 2014
Photo © Laurens, Leiris SAS Paris



14. *Black Bird and White Bird (L'Oiseau noir et l'oiseau blanc)*, 1960
Oil on canvas
134 x 167.5 cm
Private collection
©Georges Braque, VEGAP, Bilbao, 2014
Photo © Laurens / Leiris SAS Paris



15. *Colza Fields (Les Champs de colza)*, 1956–1957
Oil on canvas
37 x 81.5 cm (with frame, painted by the artist)
Private collection
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