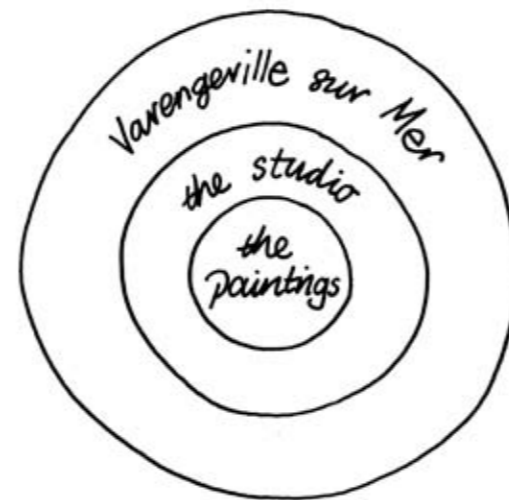


Georges Braque at Varengeville sur Mer



Patrick and Tristram Fetherstonhaugh

Braque et Varengeville sur Mer

Varengeville sur Mer avait déjà une longue histoire d'artistes résidents et de passage quand Georges Braque y séjourna en 1928. Il tomba rapidement sous le charme, achetant tout d'abord une propriété puis décidant quelques temps après d'y faire construire sa propre maison et son atelier par le célèbre architecte franco-américain Paul Nelson. De ce moment jusqu'à sa mort en 1963, il partagea son temps entre Varengeville sur Mer et Paris, résidant la plupart du temps l'été et l'automne au village.

Né en Normandie, son emménagement à Varengeville sur Mer était une sorte de retour au pays vers des lieux qu'il connaissait bien et aimait, ainsi qu'un éloignement des régions méditerranéennes où sa réputation de Cubiste avait vu le jour.

Braque était un homme réservé qui développa toutefois des amitiés profondes et durables. Son intérêt prédominant étant la pratique de son art, son plus grand héritage reste les peintures qu'il laisse derrière lui.

En tant qu'artiste il imposait et continue à imposer un grand respect de la part des autres artistes à la fois pour les avancées qu'il fit en peinture et pour le style de vie qu'il établit à Varengeville sur Mer. Après Picasso, de nombreux artistes s'y rendirent comme en pèlerinage, et on raconte que la seule chose que les artistes de la Galerie londonienne Waddington auraient acceptée à la place du paiement de leur travail aurait été un tableau de Braque.

Ses peintures ont évolué lentement et ses perspectives se sont morcelées, de pair avec ses intérêts pour la composition où les objets émergent visuellement et spirituellement de la toile. Cela suggère un mouvement constant et un sens du changement permanent dont nous trouvons le reflet dans la douce et toujours changeante lumière, le contraste saisissant entre le calme plateau verdoyant, les falaises dramatiques et la mer indomptée de Varengeville sur Mer.

Braque and Varengeville sur Mer

Varengeville sur Mer already had a history of artist residents and visitors when Georges Braque arrived in 1928. He quickly succumbed, first buying a property and later building his own house and studio with the renowned American-French architect Paul Nelson. From that point until his death in 1963 he divided his time between Varengeville sur Mer and Paris, often spending the summer and autumn in the town.

As he was born in Normandy the move to Varengeville sur Mer was a sort of home-coming to a landscape he knew well and loved as well as a substantial move from the Mediterranean environs where much of his Cubist reputation had been formed.

Braque was a reserved man who nonetheless formed deep and lasting friendships, his overriding concern was the practice of his art and his greatest legacy is the paintings he left behind.

As an artist he commanded, and continues to command, great respect from other artists both for the advances he made with his paintings and the way of life that he established in Varengeville sur Mer. From Picasso onwards many artists would make a pilgrimage to the village to visit, and it is said that the only thing artists would take in lieu of payment from the London gallery Waddington's was a Braque.

His paintings evolved slowly and his perspectives were fractured. We found this sense of shift and change all around us in the soft and ever-changing light, the stark contrasts between the serene green uplands, the dramatic cliffs, and the untamed sea at Varengeville sur Mer.

Notre réponse pour Braque à Varengeville sur Mer



Lors de nos visites, nous avons parlé à des gens en lien avec Braque à travers ce projet, nous avons également rencontré des personnes qui ont grandi à Varengeville sur Mer et se souviennent de l'homme lui-même et enfin, nous nous sommes promenés avec ceux pour lesquels le village est un lieu privilégié où se retirer le week-end hors de Paris. De plus, nous avons lu, fait des recherches, discuté avec de nombreux experts de Braque et chaque fois parcouru les falaises et les chemins.

Nous avons basé notre proposition sur l'observation que Braque a créé, pendant qu'il vivait à Varengeville sur Mer, quelques unes de ses meilleures œuvres et que la magie de la ville qu'il aimait tellement réside en grande partie dans la capacité de changement du climat et des paysages.

Notre réponse artistique à la Commande Publique se développe en trois parties, trois séries photographiques reliées entre elles,

explorant les peintures que Braque a réalisé pendant qu'il était à Varengeville sur Mer, l'atelier qu'il a construit pour les faire et le paysage qui l'entourait.

Selon nous, cette approche dressera un portrait complet de l'artiste et de sa façon de vivre – tout en s'inscrivant dans la continuité de nos explorations de l'art et du monde de l'art, que ce soit à travers les études formelles de l'acte de collectionner et des collections elles-mêmes (par exemple notre série « Lost and Found ») ou lors de nos observations des espaces et de leurs résonances émotionnelles (« Forever/Never » et « Seduced and Abandoned »)

Série une : Les Peintures

Une réunion, un rassemblement des peintures qu'il a produites après s'être installé à Varengeville sur Mer

Série deux : l'Atelier

Une étude de l'espace actuel dans lequel il a créé les peintures

Série trois : Le Chemin

Une évocation de ses célèbres marches à travers le village et la campagne

Our response to Braque in Varengeville sur Mer

On our visits we talked to people involved with Braque, met people who grew up in Varengeville sur Mer and remember the man himself and looked around with those for whom the village is a weekend retreat from Paris. In addition we have read and researched, walked the cliffs and the pathways, and spoken to a number of Braque experts.

We have based our proposal on the observations that Braque produced some of his best work while living in Varengeville sur Mer and that the magic of the village which he so loved lies in a large part in the changeability both of its weather and its landscape.

We propose a three-part artistic response to the Commande Publique by making three related photographic series exploring the paintings Braque made while at Varengeville sur Mer, the studio he built to make them and the landscape that surrounded him.

For us this will be a complete picture of the artist and his way of life and a continuation of our explorations into art and the artworld - from formal studies of collecting and collections (for example our "Lost and Found" series) to our observations of spaces and emotional resonances ("Forever/Never" and "Seduced and Abandoned").

Series one: The Paintings

a re-assembly of the paintings he created after his move to Varengeville sur Mer

Series two: The Studio

a study of the actual space he created the paintings in

Series three: The Path

an evocation of his famous walks through the village and the countryside

Série une : Les Peintures

Une série de grandes photographies formelles des peintures réalisées par Braque durant son séjour à Varengeville sur Mer, photographiées dans les conditions où elles se trouvent aujourd'hui.

Ce seront des portraits des peintures dans leur environnement actuel, insistant sur leur existence physique en tant qu'objets dans un monde plus vaste.

Le choix idéal des peintures serait la série dite de l'Atelier car elle contient les plus importantes peintures tardives de Braque et offre une claire symétrie poétique avec l'atelier dans le village. Le fait que ces peintures soient dispersées parmi les principaux musées et institutions du monde (voir pages suivantes) donne encore plus de valeur à ce rassemblement.

Les photographies seront en haute définition, utilisant la lumière disponible et prises de façon neutre au lieu de résidence actuel des peintures. Nous prendrons les photos de face, avec le même appareil et la même optique, à une distance constante afin que les peintures soient en proportion et que tout ce qui change ne soient que le sujet et son environnement.

Elles seront imprimées à grande échelle pour devenir immersives et refléter l'échelle des peintures elles-mêmes.

Ce travail, rassemblant photographiquement la série de l'Atelier, dressera le portrait des peintures et tiendra lieu de retour au pays virtuel en les reconnectant avec Varengeville sur Mer.

Series one: The Paintings

A series of large, formal photographs of the paintings Braque made during his time in Varengeville sur Mer - photographed as they are to be found today.

These will be portraits of the paintings in their current surroundings, emphasising their physical existence as objects in the wider world.

The ideal set of paintings would be the *Atelier* series since they are amongst Braque's most important later paintings and there is clearly a poetic symmetry with the studio in the village. The fact that they are dispersed among world-leading museums and institutions reinforces this importance.

The photographs will be high-definition, shot with available light and taken neutrally in the painting's current home. We will take the photographs straight-on, with the same camera and lens and at a consistent distance so that the paintings are in proportion and all that changes is the subject and its surroundings.

They will be printed at a large scale to become immersive and reflect the scale of the paintings themselves.

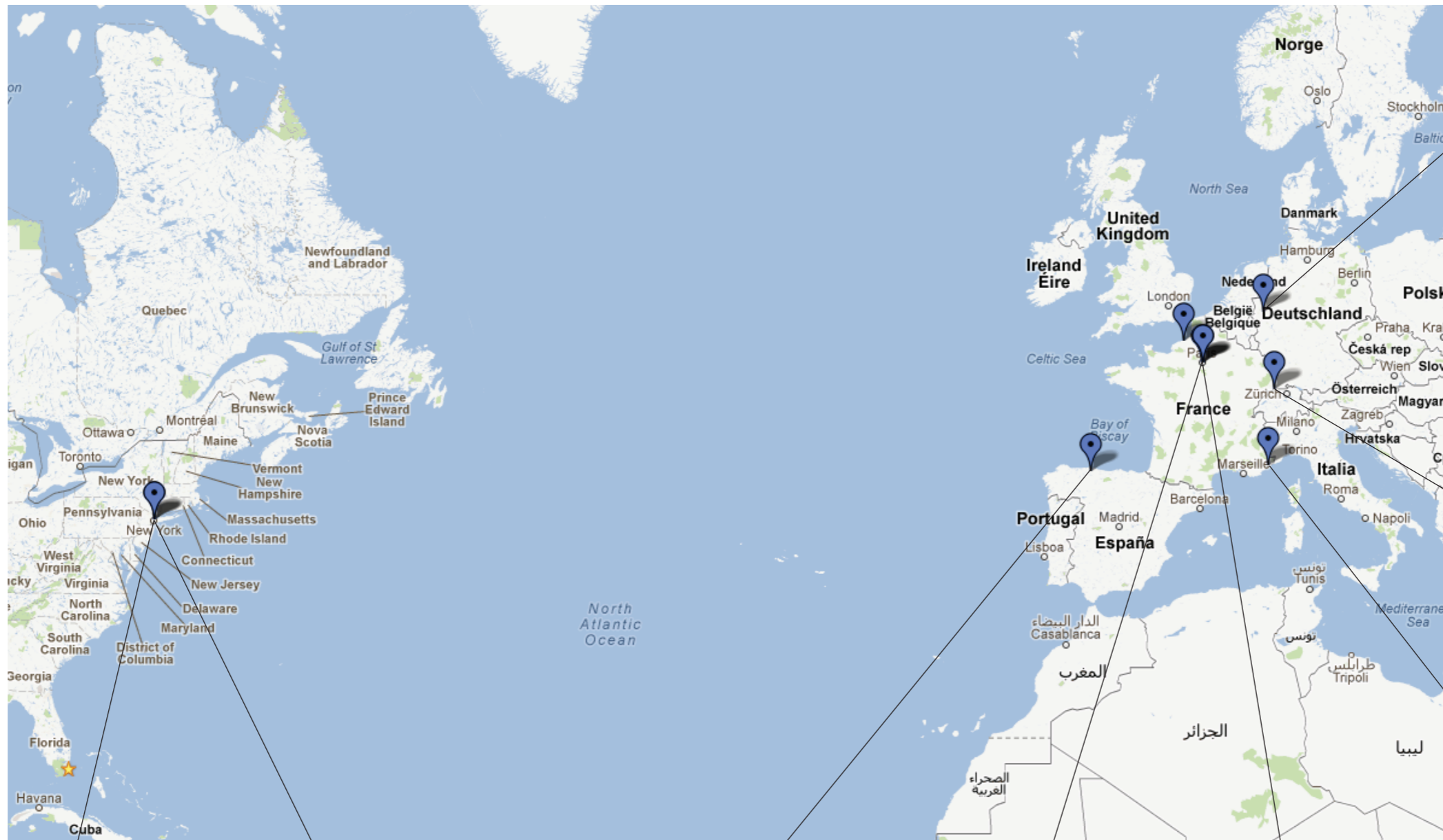
This work will profile the paintings, re-assemble the *Atelier* series photographically and constitute a virtual home-coming, reconnecting them with Varengeville sur Mer.



photo: Michel Sima

“the *Ateliers* constitute an entirely new approach
to visual appearances.”

John Richardson “Braque” *New York Graphic Society* 1961



Atelier II, 1949
131 x 162.5cm
Kunstsammlung Nordrhein-Westfalen
Düsseldorf, Germany
430 km from VsM



Atelier IV, 1950
130 x 195cm
Private Collection,
Switzerland?
620 km from VsM



Atelier III, 1949
74 x 130.8cm
The Metropolitan Museum
New York, USA
5,700 km from VsM



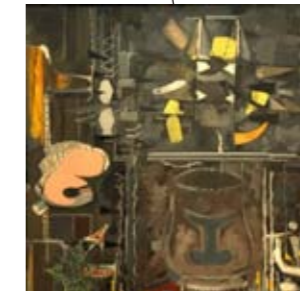
Atelier V, 1949-50
144 x 174.8cm
Museum of Modern Art,
New York, USA
5,700 km from VsM



Atelier VIII, 1954-55
132 x 197cm
Colección Masaveu,
Oviedo, Spain
900 km from VsM



Atelier I, 1949
92 x 73cm
Guerlain Collection,
Paris, France
150 km from VsM



Atelier IX, 1952-56
Musée National d'Art Moderne,
Centre Georges Pompidou,
Paris, France
150 km from VsM



Atelier VI, 1950-51
130 x 162.5cm
Fondation Maeght,
St Paul de Vence, France
840 km from VsM

(repr. in S. Fumet, *op. cit.*, pl. 11), a studio interior with a stove, an ash-bucket, a waste-paper basket and a table on which are a plant and a palette. It seems that the material hardships of the war years find expression in Braque's work indirectly through the increasing harshness of his colours and his sudden interest in fundamentals of daily life: washing, heating, cooking (vide No 80).

Braque's explanation of space, the development of which is charted by Nos 76, 78 and the present picture, was carried much further in *Le Salon* of 1944 (Musée d'Art Moderne, Paris; repr. in Hays, *op. cit.*, p. 143), his most complete pictorial expression up to this date of the space contained within the walls of one room.

1942 Plate 15 a

The Kitchen Table (*La Table de Cuisine au Gril*)

Oil paint and sand on canvas: 51½ by 28½ in. (130 by 73.5 cm.)

Signed bottom right: G. Braque
Lent by Herr Gustav Zumbach, Zürich

Another recurrent subject in Braque's war-time painting is the kitchen still-life, of which the present picture is the outstanding example. In other pictures of the series various household utensils appear, including a frying-pan, a coffee-mill, a pair of scales, and a funnel. Fish, cheese, bread and onions figure repeatedly. All of these pictures communicate an atmosphere of sadness and drabness which contrasts sharply with that of the artist's pre-war works. The present composition may be compared with the emptier and more schematic *La Table de Cuisine* (coll. Paulhan, Paris; repr. in S. Fumet, *op. cit.* [Couleurs des Maltres], pl. 10). A drawing which seems to have been the first idea for both of them is reproduced in *Ferret* (Carnet, *op. cit.*, p. 107).

1945 Plate 24 f

The Billiard Table

Oil on canvas: 19½ by 25½ in. (49.5 by 64.7 cm.)

Signed bottom left: G. Braque
Lent by Messrs Roland, Browne and Delbanco, London

In 1944-7 Braque executed a number of important interiors, notably *Le Salon* (Musée d'Art Moderne, Paris) and a series of *Billiard Tables*, of which this is but a small

example. A feature of these *Billiard Tables*, which are mostly shown in their full length, was the artist's device of tilting the table and bringing the whole of it within the spectator's grasp by means of a sort of bend in space (vide D. Cooper, *op. cit.*, pl. 10; also *Le Point*, *op. cit.*, p. 36). In the present picture this device only appears in a modified form owing to the fact that no more than a corner of the billiard table is visible. But it is used to create the distance between the billiard table and the far wall. Note the use of the cue as a further measure of space in the immediate foreground.

1946 Plate 24 h

82 The Sunflowers

Oil paint and sand on canvas: 59½ by 59½ in. (150.5 by 99 cm.)

Signed lower centre: G. Braque, 46
Lent by *The Reader's Digest*, Pleasantville, New York

One of a series of pictures painted by Braque between 1944 and 1946 in which sunflowers figure. Although the still-life here is enclosed within an elaborate frame, the artist has used this deliberately to create a sense of ambiguity. Is this, as it appears to be, a painting of another painting, or a still life reflected in a mirror? Braque would reply that such speculations are immaterial since: 'There is only one thing that matters in art, namely that which cannot be explained' (*Cahier*, *op. cit.*). Note the way in which the subject half emerges from the frame—or half disappears into it—with the points of the table-cloth casting shadows. This is a deliberate attempt to drag the spectator into the picture space.

1949 Plate 17 a

83 Studio II

Oil on canvas: 51½ by 65½ in. (130 by 162 cm.)

Signed bottom left: G. Braque
Lent by the Galerie Maeght, Paris

The series of *Studios* (now eight in all) on which Braque has been engaged for the last eight years are among the most significant and the most revolutionary works of his entire career. In them his complex vision of the inter-relationship between forms and space at last attains to its fullest and most painterly expression. The first step towards this series of pictures was taken in the figure composition of 1936-7

(vide No 72), while the *Studio* of 1939 (No 76) may be regarded as their prototype. Here, however, Braque has renounced altogether the traditional, and has gone far beyond the Cubist conception of space in favour of a more arbitrary and personal method of representing the world around him. The key to understanding both this and the later picture of the series, No 85, is to be found in Braque's *Cahier* (*op. cit.*), where he postulates two kinds of space: 'Visual space is the distance that separates one object from another. Tactile space is the distance that separates objects from oneself. Visual space: the tourist looks at the view. Tactile space: the gunner aims at the target (the trajectory of the shell is an extension of his arm).' The subject-matter of this series of pictures has been succinctly summarized by John Richardson (in *The Burlington Magazine*, *op. cit.*) as follows: 'They represent and, despite the liberties taken with natural appearances, resemble the studios in which Braque works in Paris or, for that matter, in Varengeville. This room is easily described. Carefully disposed on easels and stands, against the neutral background of a curtain which divides the room in half, is ranged a display of Braque's current paintings, framed and unframed, in various stages of completion: likewise drawings and lithographs are methodically laid out on the floor. Elsewhere canvases and frames are stacked, a sketch-book lies open on a lectern, small tables are nearly piled with supplies of artists' materials, while others are covered with pots, vases, musical instruments, pieces of sculpture, *objets trouvés*, plants, flowers, and the like, which the painter uses, without actually copying, in his still-lives. The total effect is that of an elaborately arranged composition waiting to be incorporated into a picture. This is in fact what Braque has done. The subject-matter of these pictures is painting itself, as practised by the artist in the privacy of his studio. In other words the *Studios* are a microcosm of the painter's professional universe.'

This picture is divided horizontally into two more or less equal halves, the upper one, containing the bird, seen slightly from below, the lower one, consisting of a close-up of a still-life disposed on various tables, seen very much from above. Vertically the space involved is articulated by two slanting white lines (cf. a similar procedure in No 65). This is the first picture of the series in which the large bird (vide No 76) makes its

appearance. Except for *Studios* I and IV it appears in all the others. The bird is not intended to be 'real', nor is it of an identifiable species. It is a 'painted' bird, a picture within a picture, deriving from a canvas (now destroyed) of a bird in flight which was in Braque's studio at the time this picture was begun. This bird is not intended to have any symbolical significance. On the other hand it does make a contrast with the earth-bound elements of the still-life, for by detaching itself from its canvas it asserts its ability to move freely through space, and thus introduces a mysterious element of 'life' into a 'nature morte'.

The large arrow in the left foreground provides a counter-movement to that of the bird; it has no literal significance, being as Braque himself says 'an accident' which he has incorporated into the composition. Note a sculptured *Head of a Woman* standing beside the palette on the table on the left (cf. a similar feature in No 84).

1950-52 Frontispiece

84 Still-life on a Table (*Le Grand Guéridon*)

Oil on canvas: 70½ by 28½ in. (180 by 72 cm.)

Signed bottom left: G. Braque
Lent by Monsieur and Madame Georges Braque, Paris

A masterly successor to Nos 47, 61 and 62, though here the balance between the still-life and the legs of the table is more elegant and equally distributed. There is also more room for air to circulate between the objects. There are similarities with the still-life in No 68. Note the introduction of the sculptured 'Head' behind the mandolin. This is one of the most colourful pictures of the period, and also more freshly painted than most of the pre-war *Guéridons*. Though begun in 1950, this picture was not finished until 1952. Recently Braque has tended to work on his important compositions for long periods, often, as here, over a period of several years.

1954-5 Plate 9

85 Studio VIII

Oil on canvas: 52 by 77½ in. (132 by 197 cm.)

Signed bottom left: G. Braque
Lent from a Private Collection

The first six *Studios* (vide No 85), which occupied Braque from 1948 till 1952 were for the most part executed in greys, ochres and blacks, because his researches into the inter-relationship between form and space were so complicated that—as in the Cubist period—the use of colour would have proved to be a distraction' (vide *The Burlington Magazine*, *op. cit.*). After completing *Studio* VI, however, Braque, instead of going on to complete a further canvas in the series on which he had already begun to work, embarked on a completely new version of the subject which was in bright colours. This version, that is to say the present picture, derives from a small pencil drawing heightened with gouache which the artist made in 1955 (repr. by J. Richardson in *L'Œil*, *op. cit.*). There the basic elements of the composition are all recognizable: at the back on the left a bare upright canvas, in the centre a yellow table on which stand one large and one small vase both containing flowers (the artist obliterated these while working on the canvas), on the right an arbitrarily placed red canvas from whose surface a large white bird is detaching itself, and in the immediate foreground some indications of furniture and still-life elements. As he worked on the picture, Braque built up a more elaborate array of still-life objects in the foreground in order to contain his three central forms and to provide a series of visual stepping-stones to lead the spectator into the pictorial space. Braque has said that he has attempted 'to put all the discoveries of his lifetime into this picture', and it is not exaggerated therefore to regard it as both the summing-up of the series of *Studios* and also probably as his culminating achievement of the last twenty-five years.

As with the other *Studios*, much in this picture—for example, the white triangles on the table and the cog-wheel in the lower left corner—is arbitrary. But we must remember what Braque has recently said: 'I have made a great discovery—I no longer believe in anything. Objects do not exist for me except insofar as a harmonious relationship exists between them and also between them and myself. When one attains to this harmony, one reaches a sort of intellectual non-existence which makes everything possible and right. Life then becomes a perpetual revolution. That is true poetry' (vide *The Burlington Magazine*, *op. cit.*, p. 170). Thus the various elements in the picture can have different meanings for different people. For Braque

that is immaterial, because what concerns him is that his picture should have a tangible reality and a significance of its own in the realm of art. This point of view, which transcends both the figurative and the non-figurative approach to art, has enabled Braque, at the end of his life, to crown his achievements by opening up to us an entirely new way of perceiving things and of representing them pictorially.

1955 Plate 24 j

86 The Deserted Boat

Oil on canvas: 91½ by 161 in. (24 by 43 cm.)

Signed bottom left: G. Braque
Lent by Herr Gustav Zumbach, Zürich

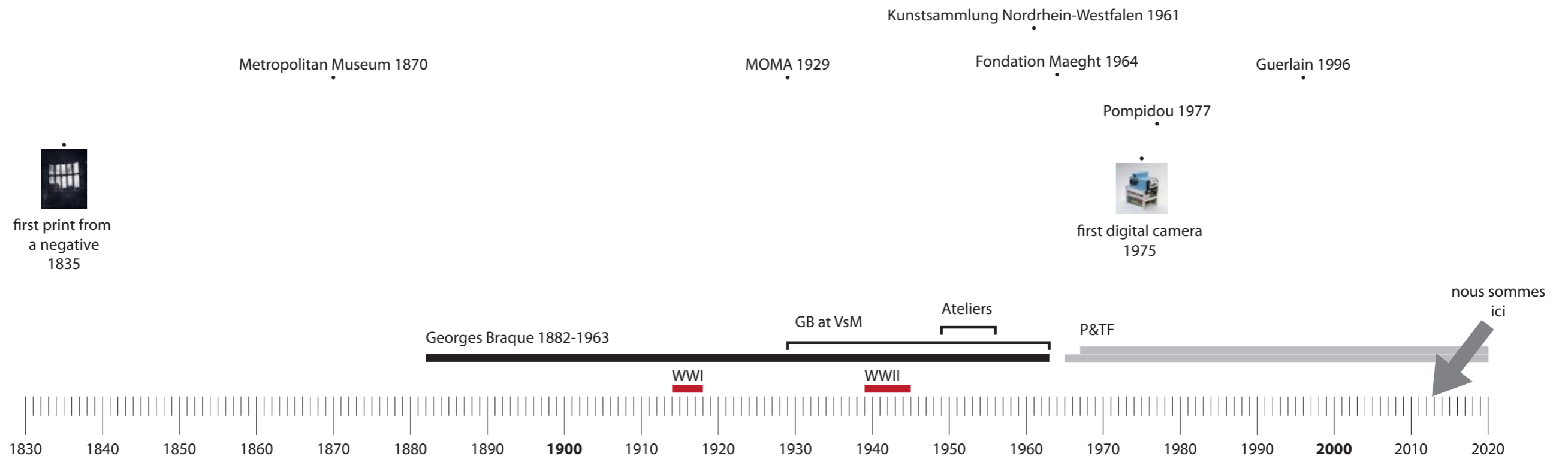
1959 Plate 17 b

87 On the Wing (*A tire d'aile*)

Oil on canvas on wood panel: 45½ by 67½ in. (115 by 171 cm.)

Signed bottom right: G. Braque
Lent by the Galerie Maeght, Paris

The importance of the 'bird' theme in Braque's recent work has already been commented upon (vide No 85). The first appearance of a bird in his work would seem to be in the metal relief *Le Nil* (repr. in S. Fumet, *Sculptures*, *op. cit.*, pl. 14), a decorative plaque of 1936. In 1945, however, he produced a small bronze sculpture, *Die* (repr. in S. Fumet, *Sculptures*, *op. cit.*, pl. 2), which appears with the painted bird in *Studio* VII (1949-52) repr. in *The Burlington Magazine*, *op. cit.*, fig. 8). This was the origin of his renewed interest in the theme, which plays a fundamental role in the series of *Studios*. For the most part, however, Braque has hitherto tended to use birds as the subject-matter of decorative works: three ceiling panels in the Etruscan Gallery in the Louvre, two panels in the living-room of M. Maeght's villa at St. Paul de Venne, engraved plaques or potsheds, lithographs, and



Série deux : l'Atelier

Une série de photos prises à l'intérieur de l'atelier de Varengeville sur Mer.

La seconde partie de notre proposition s'occupera de l'atelier – le *chaudron* pour l'imagination de Braque, l'espace créé spécialement par Braque pour y réaliser ses peintures.

Nous ferons un portrait de l'atelier pour accompagner les portraits des peintures.

Ce ne sera pas la photo conventionnelle d'un intérieur mais une nouvelle photographie qui s'efforce d'aller au delà de la représentation directe, pour enregistrer la vie et l'esprit psychologique de l'espace.

Nous photographierons un détail emblématique ou une trace de la présence de Braque – le mur peut-être, ou le poêle, ou bien un clou qui servit de support à un masque africain – et à travers la photographie répétée du même cadrage, nous mettrons en évidence sa transformation liée à la lumière changeante de l'atelier.

Nous savons que Braque avait disposé les fenêtres de son atelier face au Sud précisément pour que les changements de temps modifient la lumière et nous sommes passionnés par la façon dont cette approche affecte l'ensemble de l'espace. Nous imaginons parfaitement Braque arriver dans son atelier et prendre note du moindre changement de lumière sur les objets autour de lui.

Cette série sera composée de jeux de photographies, présentés en grilles ou en lignes, qui offriront un aperçu saisissant de ce que Braque expérimentait au jour le jour.

Series two: The Studio

A series of photographs taken inside the studio at Varengeville sur Mer.

The second part of our proposal will deal with the studio - the crucible for Braque's imagination, the space that Braque had specially created to make his paintings in.

We will make a portrait of the studio to accompany the portraits of the paintings.

This will not be conventional photography of an interior but a new photography that strives to go beyond straightforward representation to record the life and psychological spirit of the space.

We will photograph an emblematic detail or trace of Braque's presence - the wall perhaps, or the stove, or a nail that used to support an African mask - and through repeated photography of the same shot, show how it changes with the changing light of the studio.

We know that Braque arranged the studio windows to face south precisely so that the changing weather would change the light and we are fascinated by the way that this approach affects the whole space. We imagine Braque arriving in the studio and registering the changes of light on the objects around him.

These will be sets of photographs, displayed in grids or lines, which provide a compelling insight into Braque's day-to-day experiences.

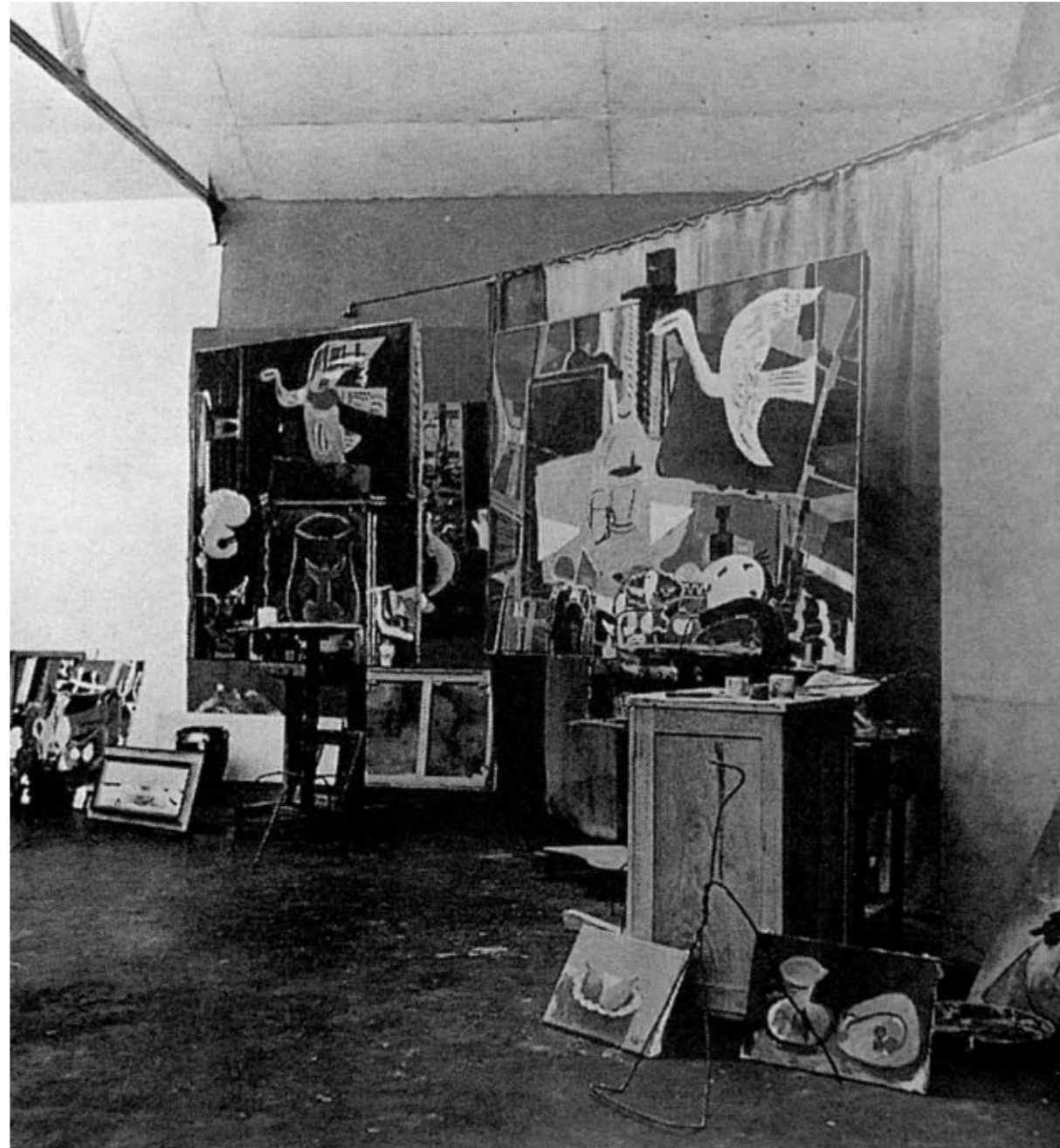


photo: Henri Parnotte

“the studio was the perfect subject for this next stage in Braque’s artistic evolution.”

The Museum of Modern Art, New York





Série trois : Le Chemin

Une série de photographies des chemins autour de Varengueville sur Mer, présentée comme un livre de photos.

La troisième partie de notre proposition aborde directement la vie de Braque à Varengueville sur Mer par une série de photographies faisant référence à ses célèbres promenades.

Pour cette partie du travail nous marcherons de sa maison à l'église, à la chapelle, aux falaises, à la plage, photographiant les chemins et le paysage environnant et réalisant ainsi un souvenir imaginaire d'une promenade en compagnie de Braque ou d'un pèlerinage à sa rencontre.

Varengueville sur Mer est un lieu de grands contrastes où toutes choses, même les falaises, rochers, ou bâtiments, sont changeantes. De ce fait, notre livre servira à célébrer conjointement le passage du temps et le moment présent.

Nous utiliserons nos promenades pour imaginer comment Braque percevait les chemins, pour retrouver des points de vue qui pourraient être semblables, pour saisir la vision fugace d'objets qui pourraient avoir frappé son imagination, pour sentir l'esprit des espaces et traduire la transformation incessante du temps – le mouvement dans les arbres, les vagues, les bougies et la lumière.

Les photographies prendront la forme d'un livre de poche – lire un livre est comme partir en promenade. Cette dimension de livre de poche vise aussi à susciter l'impression d'être en présence d'un guide de la faune et de la flore, peut-être avec une page montrant le chemin, une autre un détail, une troisième l'horizon s'étirant d'un bord à l'autre.

Ces photographies et ce livre seront la mémoire de l'expérience de Varengueville sur Mer.

Series three: The Path

A series of photographs of walks around Varengueville sur Mer, presented as a photo book.

The third part of our proposal deals directly with Braque's life in Varengueville sur Mer through a series of photographs referencing his famous walks.

For this work we will walk from his house to the Church, the Chapel, the cliffs, the beach, photographing the route and the scenery and producing an imaginary memory of a walk with - or a pilgrimage to - Braque.

Varengueville sur Mer is a place of great contrasts where everything, even the cliffs, rocks and buildings are changing and we will use our book to celebrate both time passing and the present moment.

We will use our walks to imagine how the paths looked to Braque, to find the views that might be the same, to catch sight of the objects that might have caught his imagination, to see the spirit in the spaces and to capture the changeability of the weather - the movement in trees, tides, candles and the light.

The photographs will be arranged in a book - reading a book is like taking a walk. The book will be pocket-sized to give the suggestion of it being a field-guide, perhaps with one page showing the path, another showing a detail, a third with a horizon spread across it.

These photographs and this book will be a memory of the experience of Varengueville sur Mer.



photo: Robert Doisneau

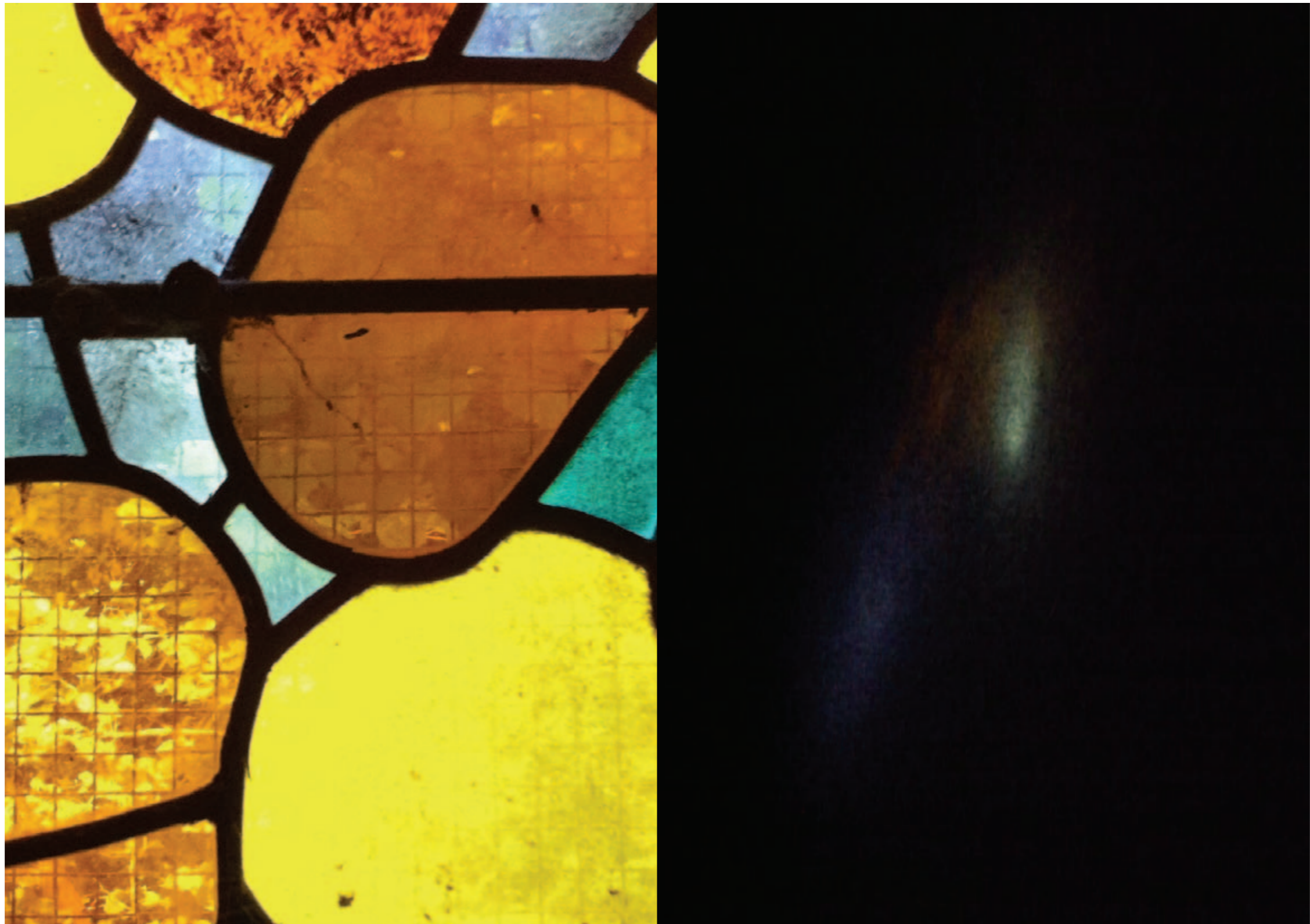
“P re Couturier, on a walk in Summer ’52
recorded that Braque noticed everything and
ceaselessly observed the changes of light”

Braque the Late Works

















La disposition

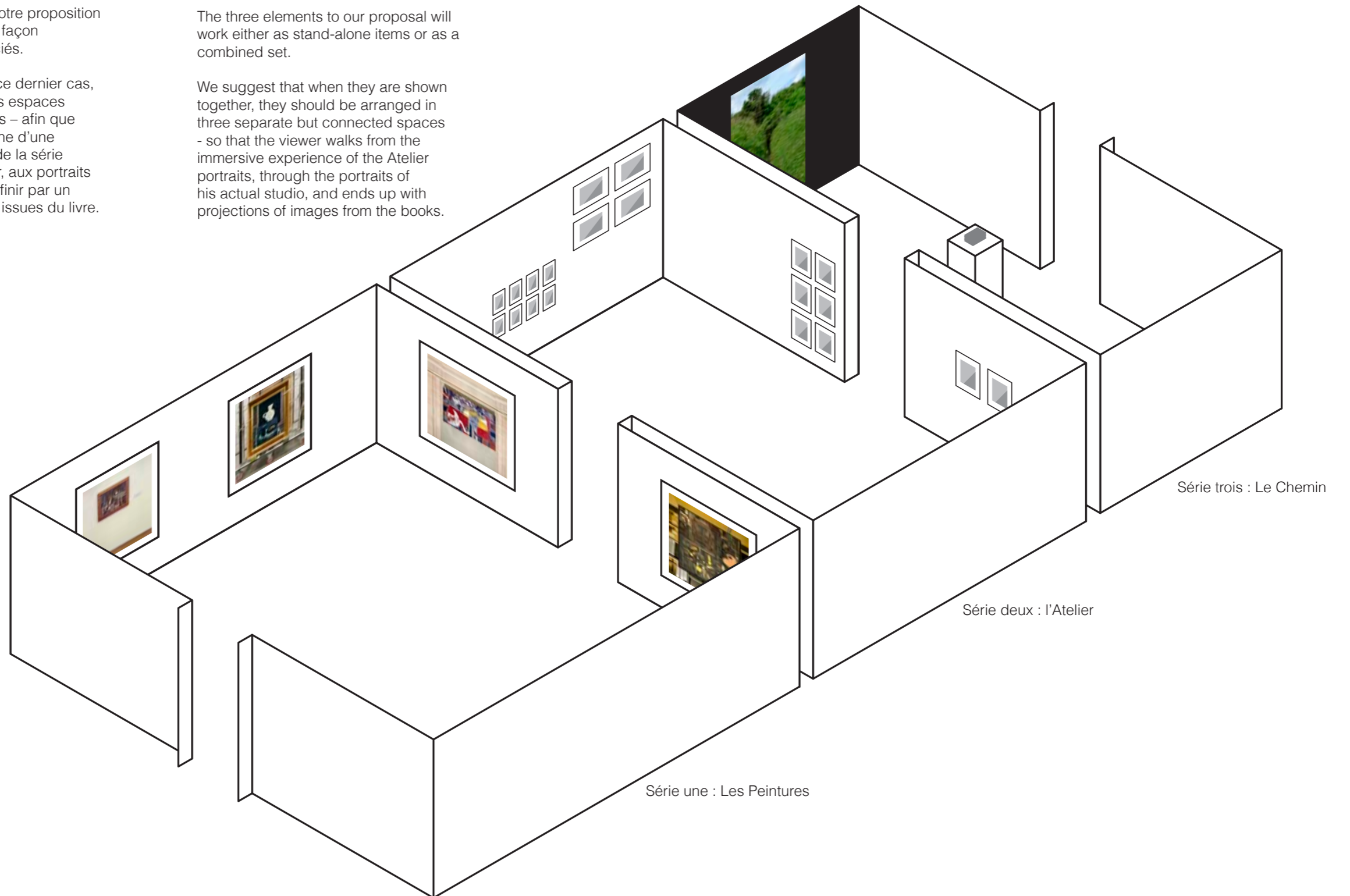
Les trois éléments de notre proposition peuvent fonctionner de façon indépendante ou associés.

Nous suggérons dans ce dernier cas, de les présenter en trois espaces séparés mais connectés – afin que le spectateur se promène d'une expérience immersive de la série des portraits de l'Atelier, aux portraits de l'atelier actuel, pour finir par un diaporama des images issues du livre.

The setting

The three elements to our proposal will work either as stand-alone items or as a combined set.

We suggest that when they are shown together, they should be arranged in three separate but connected spaces - so that the viewer walks from the immersive experience of the Atelier portraits, through the portraits of his actual studio, and ends up with projections of images from the books.



Nos sources

Personnes contactées

Simon Baker, Curator of Photography and International Art, Tate
Sophie Bowness, co-author, *Braque: The Late Works*
Alex Danchev, author, *Georges Braque: A Life*
Matthew Gale, Curator (Modern Art) and Head of Displays, Tate
Sebastien Montabonel, Senior European Photography Specialist, Phillips de Pury
Frances Morris, Head of Collections (International Art), Tate
Members of the committee

Musées contactés

Kunstsammlung Nordrhein-Westfalen, Düsseldorf, Germany
Fondation Maeght, St Paul de Vence, France
Colección Masaveu, Oviedo, Spain
The Metropolitan Museum of Art, New York, USA
Museum of Modern Art, New York, USA
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
Tate Modern, London, UK

Endroits visités

Kunstmuseum, Basel, Switzerland
Fondation Maeght, St Paul de Vence, France
La Colombe d'Or, St Paul de Vence, France
Museum of Modern Art, New York, USA
Musée National d'Art Moderne, Centre Georges Pompidou, Paris, France
Tate Modern, London, UK

Livres et articles

Braque, pub. Centre Georges Pompidou
Braque, pub. Modern Masters
Georges Braque, A Life, Alex Danchev
Braque: The Late Works, John Golding, Sophie Bowness and Isabelle Mondo-Fontaine
Art As Music, Music As Poetry, Poetry As Art, from Whistler to Stravinsky and Beyond, Peter Dayan
John Richardson, "The Ateliers of Braque", *The Burlington Magazine*, June 1955
John Richardson "Braque", *New York Graphic Society*, 1991
MoMA online resources
Met online resources
Tate online resources
The Bank Austria Kunstforum in 2009
Jed Perl in *The New Republic*, October 2011
Hilton Kramer, "Elegance in mourning: George Braque in London", *The New Criterion*, March 1997
John Russell, "From Braque's Later Years, The Products of Slow Time", *The New York Times*, 1997
The Arts Council of Great Britain 1956 catalogue for the exhibition G. Braque at Tate

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