|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **About you** | **[Salutation]** | Cécile | [Middle name] | Guédon |
| [Enter your biography] | | | |
| University of Groningen | | | |

|  |
| --- |
| **Your article** |
| **Salmon, André (1881-1969)** |
| **[Enter any *variant forms* of your headword – OPTIONAL]** |
| French poet and art critic. Associated with Guillaume Apollinaire and Max Jacob, he also developed a long-lasting friendship with Pablo Picasso. His first literary endeavour was inspired by pictorial Cubism, and promoted a new lyricism: *Créances* (1905-1910) mixes fragments of Symbolist aesthetics with Modernist features, such as the insertion of non-literary materials within the text. *Carreaux* (1918-1921) shows more clearly a Cubist-inflected *ars poetica* as it puts together collage-like fragments, making a liberal use of juxtaposition techniques and multiple voices while coupling free verse with alexandrine meter. He is also well-known for his art criticism in support of the ‘Bateau-Lavoir’ generation of artists – in particular, through the journal *Le Festin d’Esope* and with his pamphlets *La Jeune peinture française* (1912), *La Jeune sculpture française* (1918), *L’art vivant* (1921). |
| French poet and art critic. Associated with Guillaume Apollinaire and Max Jacob, he also developed a long-lasting friendship with Pablo Picasso. His first literary endeavour was inspired by pictorial Cubism, and promoted a new lyricism: *Créances* (1905-1910) mixes fragments of Symbolist aesthetics with Modernist features, such as the insertion of non-literary materials within the text. *Carreaux* (1918-1921) shows more clearly a Cubist-inflected *ars poetica* as it puts together collage-like fragments, making a liberal use of juxtaposition techniques and multiple voices while coupling free verse with alexandrine meter. He is also well-known for his art criticism in support of the ‘Bateau-Lavoir’ generation of artists – in particular, through the journal *Le Festin d’Esope* and with his pamphlets *La Jeune peinture française* (1912), *La Jeune sculpture française* (1918), *L’art vivant* (1921). Apollinaire composed the famous: ‘Poème lu au mariage d’André Salmon’ at the occasion of his wedding with Jeanne Salmon in 1909. His anthologies have been illustrated by Derain, Marie Laurencin, Modigliani and Picasso. He was awarded in 1964 the Prix de l’Académie française de poésie. Selected Works (1968) *Créances et carreaux*, Paris: Gallimard.  (1986) *Carreaux et autres poèmes*, Paris: Gallimard. |
| Further reading:  Gersh-Nešić, B. (1991) *The Early Criticism of André Salmon*, New York: Garland.  Gersh-Nešić, B., ed. (2005) *André Salmon on French Modern Art*, Cambridge: Cambridge University Press.  Gojard, J., ed. (2009) *Max Jacob et André Salmon: Correspondance 1905-1944*, Paris: Gallimard. |