Georges Adilon (1928-2009) - Les Graniers, Golden Light, 1960s

950 EUR

Signature : Georges Adilon (1928-2009)

Period : 20th century

Condition : Bon état

Material : Oil painting

https://www.proantic.com/en/592980-georges-adilon-1928-2009-les-graniers-golden-light-1960s.html

Description

Georges Adilon (1928-2009)
Les Graniers, golden light, 1960s
Oil on paper pasted on canvas
Signed lower right; titled on the reverse side
Dimensions of the work : 33 x 57 cm (original chopsticks)

Visual artist and architect active in the Rhône-Alpes region, Georges Adilon joined the École des Beaux-Arts de Lyon in 1945 where he trained in painting and drawing. In 1954, he was awarded the prize of the Mediterranean Union of Modern Arts founded by Henri Matisse and Pierre Bonnard a few years earlier with the aim of promoting the emerging art scene. Georges Adilon took part in several collective exhibitions where his works rubbed shoulders with those of

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great names of the Lyon school such as Jean Fusaro and Jacques Truphémus with whom he became friends. At the end of the first solo exhibition devoted to him in 1957 in Paris, the artist was awarded the Othon Friesz Prize.

At the turn of the 1960s, Georges Adilon became interested in architecture. He designed his first projects using raw concrete and light. While continuing his activity as a painter, he built several individual houses until the 1990s. He is particularly known in Rhône-Alpes for his unique extension of the Externat Sainte-Marie on the Fourvière hill and at La Verpillière (1964). Georges Adilon operates a personal synthesis of different forms of plastic expression. In his quest for light, the concerns of the architect join those of the painter. Indeed, his works emanate from a common reflection and are nourished by his obsession with light. An impressionist approach to landscape emerges from his paintings of the 1960s. Rigorous and lyrical, Georges Adilon's painting tracks the enveloping light of the South of France.

The oil we propose belongs to this period. It borders on abstraction and only the title links it to a specific landscape: the Graniers beach in Saint-Tropez where the artist likes to stay with his friend the painter Henri Lachièze-Rey. The motif is bathed in light and floats in a colourful space structured by almost geometric impasto. The light will translate the mark of the artist until the 1970s when he will definitively abandon the figurative for an abstract art tending towards the essence of the oval-shaped pattern.

Public collections
Lyon, Museum of Fine Arts
Lyon, Museum of Contemporary Art