



PROANTIC
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Paris - Garden Of Luxembourg / André Vivrel (1886-1976) / Oil On Canvas Cardboard



350 EUR

Signature : ANDRÉ-LEON VIVREL (1886-1976)

Period : 20th century

Condition : Parfait état

Material : Oil painting on cardboard

Description

Lovely oil on canvas board by the French artist
ANDRÉ-LEON VIVREL (1886-1976).

First half of the 20th century.

MEDICIS fountain in the JARDIN DE
LUXEMBOURG in PARIS.

Signed lower right.

Bears a label on the back, written by the artist:
"The Medici fountain built in 1620 by Salomon
de Brosse in the Luxembourg Gardens.

27 x 22 without frame

45 x 37 with frame

Marie de Medici had envisaged it for the
decoration of the garden of the palace that she

Dealer

ARTYGEORGES

Peinture ancienne & moderne

Tel : 0471689602

Mobile : 0674559787

Montclard

Anglards-de-Salers 15380

had just built in Paris, in the Faubourg Saint-Germain-des-Prés, a number of caves, fountains, pools and terraces with water features. Today, only the Medici fountain is the testimony of the achievements desired by the queen.

André Vivrel French (1886-1976)

It was with his mother that André Vivrel took his first painting lessons. An excellent amateur painter, she quickly recognized her son's talent and encouraged him to acquire a good artistic education. He enrolled at the Jullian academy, in the studio of Paul-Albert Laurens. There he learned both rigor and a taste for freedom. He continued to develop these qualities at the School of Arts decorative, where he followed the teaching of Marcel Baschet and Henri Royer. The war Vivrel was twenty-eight years old when the war broke out. He barely had time to begin his career, exhibiting at the Salon des Artistes français in 1913 and 1914. He participated in combat throughout the conflict and was decorated in 1917 with the Croix de Guerre for heroism. Painting as a drug At the end of the conflicts, he returned to his Montmartre studio, rue Caulaincourt, and began painting again with determination, to compensate for what he felt was one of the lost years for painting. It continues in the vein of the portrait that he had inaugurated with a self-portrait with his mother and his young wife just before his last departure for the front. But his painting is characterized above all by the diversity of his inspirations, still life, portrait, nudes and of course landscape. He cannot do without painting, the practice of his art is completely addictive. But, very perfectionist, he does not hesitate to destroy works that seem unworthy of his hopes. He presented his paintings at the Salons, mainly nude paintings and portraits of Breton women, and at the same time, became passionate about landscapes, deploying a technique derived from impressionism. He paints on the subject, striving to restore with great interiority the first "instant impression" (in his

own words) that his subject makes on him. His first personal exhibition took place in 1920, and the same year, the State bought two still lifes from him. Successes between the wars He exhibited at the Salon des Indépendants, and won an award in 1926 for a view of the Port of Camaret. His paintings are very successful, both for their impeccable technique but also for their inspiration, which ranges from the exaltation of times gone by (The Time of Cherries) to the magnification of the feminine ideal of the 1930s. They are rewarded almost every year. Apart from his personal exhibitions, Vivrel participates in prestigious group exhibitions. We must especially mention the exhibition at the Galerie Th. Briant, in 1933, where the works of Vivrel rubbed shoulders with those of Pierre Bonnard, Henri Lebasque and Pablo Picasso. Vivrel undertakes journeys in search of new visual impressions. His seascapes, in particular, and his swimming scenes have ensured him the favor of the public. In 1926, he began a series of trips to Brittany, marked in 1934 by a change of perspective: that year, his paintings were more devoted to the skies than to the sea. In 1937, Vivrel received a silver medal at the International Exhibition of Arts and Techniques in Paris, then in 1939 a gold medal at the Salon of French Artists for a painting entitled Les Baigneuses. Fidelity to instant printing During the Second World War, the Galerie de Berri organized an exhibition in May 1942: Vivrel - recent paintings. In his studio in Montmartre, Vivrel continues to paint according to his principles: restoring an emotion through a faithful representation of reality. Throughout his life, he remained faithful to the landscapes that made him famous. He is indifferent to the search for ambient modernity, as well as to changes in style. Restoring his inner emotion is his only concern. In this respect, his paintings are of absolute sincerity and honesty. He died on June 7, 1976 in Bonneville-sur-Touques.