



André Léveillé (1880-1962) "the Village Bridge" Pointillist And Cubist Painter, Friend Of Signac



1 950 EUR

Signature : André Léveillé (1880-1962)

Period : 20th century

Condition : Très bon état

Material : Oil painting

Length : 61

Height : 50

Description

Rare and superb oil/canvas by André Léveillé representing the village bridge, signed lower left + titled and countersigned on the back + numerous indications on the stretcher not deciphered. Format of the painting alone without frame 50x61cm It is therefore a rare cubist composition by André Léveillé who paints here a bridge in a village animated by two characters; the place is not located, I would say Burgundy, but perhaps Brittany... He therefore treats his motif in a cubizing way, a technique that he masters to perfection in the manner of Lhote or a Herbin, his palette is also very subtle with Sienna, browns, petrol blue, intense green, red... This work is worthy of the great painter that he was even if his fame does not match his talent. I have already offered several works by Léveillé in the

Dealer

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past, but they were all pointillist or post-impressionist, his cubist works are much rarer, but also more popular, we can note results at over EUR3,000 with a record at more than EUR17,000. André Émile Léveillé is a French painter born May 9, 1880 in Lille and died December 24, 1962 in Paris Son of Alphonse Léveillé, a traveling salesman from Orne, and Laure Philippon, André Léveillé grew up in Lille. Self-taught, he began drawing and painting and settled in Paris. There he married Marie-Louise Castel in 1905. A painter of genre, landscape and portraits, André Léveillé began at the Salon des Indépendants of 1913, with canvases of a decorative nature, using monochrome tones and pointillist touches. For several years he even produced works with cubist accents. In 1915, he exhibited a painting (Chantier à Paris) acquired by the State at the Salon of Artists of Invaded Countries. In 1917, the State acquired La Chapelle Sainte-Claude, presented at the Salon des Indépendants. In the 1920s, he regularly exhibited genre scenes, portraits and bouquets in Paris at the Barbazanges gallery and the Bernheim gallery (1928). In 1925, he took part as a decorator in the Exhibition of Decorative Arts, where he designed jewelry for the jeweler Georges Fouquet. In 1929, the State purchased La Route de Bourgogne from him for the Luxembourg Museum, presented at the Salon des Indépendants the same year. Friend of the painter Paul Signac, whose portrait he painted, André Léveillé actively participated in Parisian artistic life in the 1930s. In 1935-1936, he organized and exhibited his works in the "Train-exposition des Artistes" which traveled across the far North from France. He also tries his hand at ceramics. During his career, André Léveillé sketched Paris and its monuments, the North of France, Brittany and its ordeals (1910-1918), Normandy, Burgundy and Auxerre. Very religious, his Mass outings and his proximity to the Sacred Art Workshops express his Christian faith. In 1935, André Léveillé was appointed by Jean Perrin as general secretary at

the head of the Palais de la Découverte in Paris, which he directed from 1946 until 1960. In the article "Ombres et de Lumières. The 1937 exhibition and the first years of the Palais de la Découverte through the prism of the transnational" of the Revue germanique internationale of 2015, Andrée Bergeron and Charlotte Bigg paint the portrait of a forgotten actor: André Léveillé and highlight the major role that he played for the establishment and development of this emblematic establishment of scientific culture. She brought out of the shadows her equally major role within the United Nations Educational, Scientific and Cultural Organization (UNESCO) for the creation in 1946 of the International Council of Museums (ICOM) which has the vocation the promotion and development of museums and the museum profession at the international level. Today you can find his works in the museums of Auxerre, Sens, in Paris at the National Museum of Modern Art or at the Carnavalet Museum This canvas is in good condition, re-canvased several years ago, on its original stretcher. Delivered in a contemporary flat gold baguette; Guaranteed authentic work