



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Gaston Balande (1880-1971) Beynac And The Dordogne



1 100 EUR

Signature : Gaston Balande

Period : 20th century

Condition : Parfait état

Material : Water color

Length : 24,5 cm à vue

Width : 30,5 cm à vue

Description

Gaston BALANDE (Madrid 1880 - Paris 1971) Beynac Watercolor and ink. H. 24.5 cm; W. 30.5 cm Signed lower left Descendant of a Protestant and Saintonge family, Gaston Balande, whose real name was Blandin, was born in Madrid on May 31, 1880, an illegitimate birth between his mother, the daughter of a merchant, and his father, a station master. Throughout his youth, he lived in his grandparents' café-restaurant in Saujon. This café still exists (Place de la Gare). A solitary child, he took advantage of his grandparents' attic to pursue his passion and draw. Gaston was 11 years old when his mother married Fernand Balande, who officially recognized him. His education was short and poorly monitored by his family. After his school certificate, he was placed as an

Dealer

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Tableaux, dessins, céramiques du Périgord

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apprentice with various employers in Saujon, then with the painter-decorator Pollard, in La Tremblade in December 1895. Recommended by the lawyer Mousset, Balande was introduced to painting by Abbé Alfred Couturaud, a student of the painter Henri Harpignies (1819-1916). In 1900, he moved to Paris and enrolled in the competitive examination for the École des Arts Décoratifs where he met the painter Harpignies, a great landscape painter. For several years, Balande worked in various low-paid jobs, and he took advantage of his free time to visit the museums of the capital and thus complete his artistic education. In March 1901, he passed his competitive examination for the École des Arts Décoratifs. He performed his military service as a nurse and was incorporated in Bordeaux, then in La Rochelle and then in Paris. Thanks to the liberal regime, he was able to continue his artistic exploration by taking painting classes. He was discharged following a lung illness. During his convalescence, he met Claire Roux, who became his wife. She accompanied him to Paris. They had a son, Gaston Paul André Balande, who followed in his father's footsteps and became a painter (so that the latter's paintings would be recognized solely for his talent, he signed them under the name Delauzières). Gaston Balande continued his odd jobs and worked in the studios of Fernand Cormon, Jean-Paul Laurens, and Rupert Bunny, which allowed him to refine his training. In 1903, during an exhibition at the Salon des Artistes Français, he won the Edouard Lemaitre Prize for his painting "At the Quai d'Orsay in Winter." He finally set up his own studio in Etaples (Pas-de-Calais), where he painted during his vacations. In 1906, he received state encouragement and in 1907, he received the Marie Bashkirtseff Prize. In 1912, thanks to a prize from the Institute linked to a scholarship, he undertook trips abroad, notably to Belgium, Holland and Spain where he painted "The Asylum for the Elderly in Toledo" (visible in the Municipal Council Room of the Saujon town

hall), and to Italy. He drew inspiration from his discoveries to imbue his painting with them. Back in Paris, he volunteered to participate in artistic missions for the Armed Forces and was sent to Neuport (Belgium) and Verdun. The Gobelins Manufactory recognized his artistic talent and asked him to create a tapestry. He worked as a professor at the Ecole des Beaux-Arts for summer courses for American students in Fontainebleau for 13 years. From 1931 to 1954, he was curator of the Fine Arts of La Rochelle. In 1939, upon returning from his stay in Greece and facing the outbreak of hostilities, he found himself in Lauzières. Overwhelmed by the death of his son killed in a bombing raid in Mantes in 1941, he found no outlet for his grief except in his work. We owe him the "Paquebot" style for the decoration of the ocean liners "Normandie" and "De Grasse". Sensitized by the industrial and economic growth of the country, Balande drew inspiration from it to paint. Very few of Balande's paintings depicting the department are known today. One, sold by us, depicts the Château de Jumilhac, another that we will soon present depicts Bourdeilles, a charming canvas highlighting the Saint-Front Cathedral in Périgueux which recently changed hands, and finally, the famous Château de Beynac. The latter is referenced in one of the artist's catalogues raisonnés. Our watercolor uses a less common viewpoint, that of the alleys of Beynac, towards Fayrac and Castelnau. The fresh, light tones are a change from the vivid hues we know from Balande's paintings.