



**PROANTIC**  
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## Georges Leroux - Paris, Automobiles At Place De La Concorde - Circa 1900-1910

4 000 EUR



Signature : Georges Paul LEROUX (1877-1957)

Period : 20th century

Condition : Très bon état

Material : Oil painting on cardboard

Width : 23,5 cm.

Height : 16,5 cm.

### Description

Born in Paris in 1877, Georges Paul Leroux studied at the École nationale des Beaux-Arts under Albert Maignan and then Léon Bonnat, masters of rigorous drawing and grand composition. This academic training laid the foundations of his painting: a taste for order, a thoughtful architecture of forms, and a sense of monumental decoration. In 1906, Leroux won the Prix de Rome for painting and thus joined the Villa Medici. The Mediterranean light, and the way it shapes architecture, provided him with lasting inspiration. The following decade established him as a rising figure in modern figurative landscape painting, at the crossroads of classical traditions and an embrace of modern simplification of forms. Career, success, and recognition: Regular exhibitions, commissions

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from the State, participation in major exhibitions: upon his return from Rome, Leroux achieved all the milestones of a brilliant career. His works were acquired by museums, which helped to establish his reputation. Between the two world wars, his success reached its peak. He was commissioned for several monumental decorations--ocean liners and public buildings--and developed a body of work that combined artistic rigor, masterful storytelling, and formal clarity. He displayed a rare ability to combine the sophisticated construction inherited from classicism with the delicate hues and calm atmospheres then associated with the tempered modernity of the "return to order." This recognition culminated in 1932 when Henri Focillon, one of the greatest art historians of his time, wrote the preface to a monographic exhibition dedicated to Leroux at the Galerie Charpentier. Focillon celebrated Leroux's painting as an art of "inner harmony," where the rigor of composition did not preclude either poetry or contemplation. This prestigious critical validation confirms that Leroux belongs to the foremost circle of French artists of his time.

Parisian works: a personal geography. While Rome and Italy profoundly influenced his vision, Paris remained a fundamental territory for Leroux, both in his life and his work. There, he found an urban and verdant essence that nourished some of his most emblematic compositions. Thus, Parisian parks, squares, and vistas occupied an essential place. The avenues of Saint-Cloud, the terraces of the Luxembourg Gardens, and the banks of the Seine became subjects for Leroux's experimentation: plays of shadow and light, the verticality of trees, and architectural vanishing lines. Leroux sometimes liked to include markers of modernity (automobiles, contemporary works) in these timeless places. In this way, Leroux created spaces of balance and silence in the heart of Parisian bustle. The city: an ordered scene.

Leroux in French museums. Leroux's importance

is also measured by the presence of his works in French public collections. Many museums, starting with the Louvre, hold paintings by the artist and reveal the variety of his themes: urban landscapes, Mediterranean scenes, works inspired by the Great War, and more intimate compositions. The presence of Leroux in these institutions testifies not only to his success during his lifetime, but also to the enduring place his work occupies in the artistic heritage of the 20th century. (Signature stamp on the back (L5670))