



Guillaumin Armand Crozant, Banks Of The Sedelle, Oil On Canvas Circa 1912, Signed, Certificate



95 000 EUR

Signature : GUILLAUMIN Armand (1841 / 1927)

Period : 20th century

Condition : Parfait état

Material : Oil painting

Width : 54 cm

Height : 65 cm

Description

GUILLAUMIN Armand (1841-1927) Crozant, banks of the Sedelle. Oil on canvas, circa 1912, signed lower right. 25,59 x 21,25 in. Certificate of authenticity from the Armand Guillaumin Committee dated December 3, 2025. This painting will be reproduced in the second volume of the Armand Guillaumin Catalogue Raisonné currently being prepared by the Guillaumin Comité. Painting listed in Christopher Gray's book on Armand Guillaumin under reference Pl 194, page 202. Armand Guillaumin was a French painter, lithographer, and draftsman, born on February 16, 1841, in Paris, and died on June 26, 1927, in Orly. He was one of the first and most loyal members of the Impressionist group. His landscapes of the Creuse, particularly those around Crozant, are among his most prized

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works.Originally from Moulins, Armand Guillaumin moved to Paris in 1857 to work with his uncle Besnard. He took evening classes with the sculptor Louis Denis Caillouette.In 1860, he joined the Paris-Orléans Railway Company. The following year, he met Paul Cézanne and Camille Pissarro at the Académie Suisse and participated in the Salon des Refusés in 1863.In the early 1870s, he painted in Pontoise with Pissarro. There he developed his taste for landscape painting. He produced his first etching at Dr. Gachet's house in Auvers-sur-Oise in 1872; Guillaumin would produce seventeen throughout his life, as well as a few color lithographs. Joined by Cézanne, they painted on the banks of the Seine around 1873. Armand Guillaumin painted views of the banks of the Seine, particularly of Ivry-sur-Seine, Clamart, and Charenton, as well as landscapes of Épinay-sur-Orge in the southern suburbs of Paris. These views reflect the artist's strong preference for water, a motif that would become one of his favorite subjects. At this time, Guillaumin was already using a fairly bright palette.Armand Guillaumin remained loyal to the Impressionist group. He participated in six of the eight Impressionist exhibitions. In particular, he was present at the first Impressionist exhibition in 1874 and the last in 1886. A friend of Cézanne, he was also close to Van Gogh, who appreciated Guillaumin's talent as a colorist and his vivid color palette.In 1887, he married Marie-Josephine Gareton, a teacher at the Lycée Fénelon, originally from Creuse. Edgar Degas and Paul Gauguin were his witnesses.During the 1890s, his painting became more subjective. His highly expressive colors thus anticipated the Fauvists.In 1891, he won two prizes, one worth 100,000 gold francs and another worth 500,000, in the National Lottery, which allowed him to devote himself entirely to painting. From 1893 onwards, he regularly rented a house in Crozant, where he frequented the painters of the Crozant School, near Fresselines, where the poet Maurice Rollinat lived. Drawing and painting from life, he was

always attracted to water. From the banks of the Creuse, he observed the activity on the river, the bridges, and the Chamil. Armand Guillaumin also made numerous trips to Auvergne and brought back many landscapes, particularly views of Pontgibaud, Saint-Sauves, and Saint-Julien-des-Chazes. At the beginning of the 20th century, Armand Guillaumin shifted his work towards a tighter style and a brighter, almost violent palette, which, from 1901 onwards, enthused the young Othon Friesz, who declared himself dazzled by the purples, ochres, and violets. He often visited Agay on the French Riviera, where he worked alongside the painter Victor-Ferdinand Bourgeois, producing seascapes and mountain views of the Esterel massif and the snow-capped Alps. Armand Guillaumin then retired to the Creuse region. He died on June 26, 1927, in Orly, where he was buried in the old cemetery, leaving behind an important body of work featuring paintings from the Impressionist period, followed by Fauvist-inspired works. Paintings in public collections: Germany, Cologne, Walraf-Richartz Museum & Corboud Foundation. In Belgium: Liège Museum of Fine Arts. In the United States: Baltimore Museum of Art, Columbia, Columbia Museum of Art, New York, Metropolitan Museum of Art, Houston Museum of Fine Arts. In France: Bayonne, Bonnat-Helleu Museum, Caen, Carcassonne Museum of Fine Arts, Châteauroux, Bertrand Museum, Clermont-Ferrand, Roger-Quilliot Art Museum, Unterlinden Museum, Dijon, Museum of Fine Arts, Évreux, Évreux Museum, Guéret, Museum of Art and Archaeology, Le Havre, André-Malraux Museum of Modern Art, Limoges, Limoges Museum of Fine Arts, Palais de L'Evêché. Paris, Musée d'Orsay, Rennes, Musée des Beaux-Arts, Rouen, Musée des Beaux-Arts, Toulouse Fondation Bemberg, Versailles, Musée Lambinet. In the Netherlands: Amsterdam, Van Gogh Museum. In Russia: Saint Petersburg, Hermitage Museum. In Switzerland, Musée du Petit Palais,

