



Taneo Suénaga (1913-2009), Landscape At Moret-sur-loing, 1973, Oil On Canvas



5 500 EUR

Signature : Taneo Suénaga

Period : 20th century

Condition : Parfait état

Material : Oil painting

Length : 80 cm

Width : 80 cm

Description

Taneo SUÉNAGA 1913, Nagasaki (Japan) - 2009, Paris Landscape at Moret-sur-Loing, 1973 oil on canvas 80 x 80 cm signed lower center titled '?????' on the reverse frame : 89 x 89 cmA major figure of the artistic avant-garde in Japan, Taneo Suénaga (????) studied at the Academy of Arts and Culture in Tokyo (Bunka Gakuin Bijutsu) and began exhibiting as early as 1932 at the salon of the Independent Art Association (Dokuritsu-ten), founded two years earlier. In 1933, he co-founded the Society 1940 alongside artists such as Shuzo Takiguchi, introducing Cubism, Surrealism, and abstraction to Japan. In 1936, he met Jean Cocteau in Yokohama and, together with his colleague Nobuya Abe, launched the journal École de Tokyo, which brought together painting, poetry, and criticism in

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a multidisciplinary spirit inspired by the European avant-gardes. However, following the failed military coup of February 26, 1936, Japan experienced a growing rightward shift, accompanied by increased repression of liberal and leftist movements. The journal *École de Tokyo* was silenced after its second issue, and Suénaga, as its editor, was arrested. From the late 1930s onward, Suénaga undertook a decisive turn toward classicism, immersing himself in the study of the great masters, from Cézanne to Leonardo da Vinci. His painting acquired a meditative and timeless quality, marked by a deeply classical sense of formal balance. In 1957, he finally realized his long-held dream of staying in Paris. Over more than three years, he produced thousands of nude drawings at the academy and painted around sixty oils, notably scenes of Parisian life and portraits of Parisian women. He captured a city that was both gray and vibrant, far removed from conventional picturesque imagery, focusing instead on the architecture of windows, walls, and urban details, which he transformed into visual rhythms. A second stay in France in 1966, followed by a more permanent installation in 1969, further refined his approach, resulting in works that are more luminous and often centered on water and nature. In 1973, he held his first exhibition in Paris at the Bernheim-Jeune gallery. French critics praised his originality, his mastery of drawing, and his chromatic subtlety, particularly in his treatment of green--a complex color that many artists approach with caution. Painted in 1973, the year of his first solo exhibition in France, this work by Taneo Suénaga embodies the culmination of his search for balance between Japanese sensibility and Western pictorial tradition. In a subtle nod to the Impressionist landscapes of Alfred Sisley--who found a profound source of inspiration in Moret-sur-Loing, where he settled permanently in 1882--Suénaga composes a scene in which slender poplars rhythmically structure the space vertically, standing out in flat planes of color

against a deep blue canal, while the discreet
façades of houses emerge in the background. One
finds here his fascination with windows,
architectural masses, and above all his subtle
mastery of color. Once nicknamed "the magician
of green," the artist grants green--midori (?) in
Japanese--a central place in his palette. In
Japanese tradition, it is associated with life,
renewal, and harmony between humanity and
nature. Rather than opposing other colors, it
extends and connects them. Here, Suénaga pairs
green with a range of warm hues--solar yellows,
pearly pinks, and deep oranges--transforming it
into a warm and radiant color. Through this
chromatic alchemy, he creates a dialogue between
the trees of Moret and Japanese aesthetics, in
which nature, far from being a mere backdrop,
becomes a mirror of the soul and of the passage
of time. Public collections University Art
Museum, Tokyo University of the Arts Itabashi
Art Museum Nagasaki Prefectural Art Museum