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## Adolphe Marie Beaufrère (1876-1960) - Landscape In Brittany - Oil On Canvas



2 800 EUR

Signature : Adolphe Marie Beaufrère

Period : 20th century

Condition : Très bon état

Material : Oil painting

### Description

Superb oil on canvas by Adolphe Marie Beaufrère depicting a lively Breton landscape in a style reminiscent of the Pont-Aven School and Post-Impressionist aesthetics. Color is used as a source of sensation, as a constituent element of the painting rather than a representation of reality. The successive planes also evoke the influence of Japonism. This Breton landscape is constructed through vertical rhythms and harmonious colors, where simplification creates a harmonious, meditative, and intimate atmosphere. The work is unsigned but bears the artist's stamp and the handwritten signature of Adolphe Marie Beaufrère's son on the back of the stretcher, confirming its authenticity (see photos). 34 cm x 42 cm without the frame, 42 cm x 50 cm with. Adolphe Beaufrère was a student of Gustave

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Moreau, where his companions included Matisse, Marquet, and Othon Friesz. He then attended Cormon's studio, where he met Jean Frélaut from Vannes and learned engraving. He exhibited in most of the Parisian salons, including the Salon des Artistes Français in 1898, the Salon de la Société Nationale des Beaux-Arts in 1899, the Salon des Indépendants from 1907 onwards, and the Salon d'Automne in 1910. He presented his engravings at the Salon des Tuileries and at the exhibitions of the Société des Peintres-Graveurs Français. He held solo exhibitions in France and participated in exhibitions abroad, winning a gold medal in the United States. Adolphe Beaufrère received a grant for a two-year stay in Algeria, from where he returned via Italy, Spain, and the South of France before settling permanently in Brittany. He first lived in Kersulé in Le Pouldu, then in the village of Kerblaisy in Larmor. Around 1920, he achieved great renown as an engraver and, in 1924, won first prize at the Los Angeles International Exposition. This fame initially brought him a certain comfort, which gradually faded due to his modesty and voluntary isolation. Two major retrospectives were presented in 1960 and 1961 by the museums of Quimper and Rennes.