Breton By Jean François Thomas



175 EUR

Signature : Jean-François Thomas

Period : 20th century

Condition : Bon état

Material : Water color

Width : 16,5

Height : 21,5

Description

Watercolor depicting a Breton woman in traditional costume. The watercolor is framed and bears the artist's stamp in the lower right corner. Without the frame, the watercolor measures 19.2 x 14.3 cm. Jean-François Thomas, born on December 15, 1894, in Guémené-Penfao (Loire-Atlantique), was a French painter whose career, though short, was marked by undeniable talent and burgeoning recognition. The son of a gendarme and a seamstress, he led a difficult life, notably following a war injury that left him with lasting effects and fragile health. Despite these hardships, Jean-François Thomas pursued his artistic passion. He studied at the École des Beaux-Arts in Bordeaux before teaching for a year in Nantes. In 1917, he settled in Paris and acquired a studio in Montmartre, marking the true

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beginning of his career as a painter. After 1920, he exhibited his works in numerous galleries, primarily in Paris, and formed friendships with other renowned painters such as Roland Oudut, Raymond Legueult, and Maurice Brianchon. In 1923, he participated in exhibitions with his friends, forming the "Portico Group." This period brought him considerable success, and the Nantes Museum, as well as several foreign museums, acquired his paintings. In 1925, Jean-François Thomas participated in the creation of the dome of the Printemps department store in Paris and in the Exposition of Decorative Arts. He signed his first contract with the Georges Lévy-Alverez gallery, with which he collaborated from 1927 to 1929. His works, often watercolors and oil paintings, explored a variety of themes, ranging from portraiture (such as "Reflection") to genre scenes ("Peasant Family") and scenes of bathers. Tragically, Jean-François Thomas died prematurely on January 15, 1939, exhausted, at the age of 44. His death came just two days before the opening of an exhibition of his work at the Arts Club of Chicago, which was to finally recognize his talent in the United States. That same year, a second posthumous exhibition was held in San Francisco. An art critic of the time remarked, "America discovered him before France," highlighting the belated but well-deserved international recognition of this artist with his poignant story.