



PROANTIC
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Auguste Chabaud (1882-1955) The Ravine In The Montagnette

5 500 EUR



Signature : Auguste Chabaud (1882-1955)

Period : 20th century

Condition : Parfait état

Material : Oil painting

Length : 65 cm

Height : 50 cm

Description

Like the rushing current of a river, and thanks to his boldness and sense of rhythm, Chabaud immerses the viewer in a path, in the hollow of a ravine of ochre and gray earth, flanked by olive trees and the remains of a dry-stone wall. In the distance, the blue line of the small mountains so dear to the artist, which he explored and painted with passion for many years. The work, in excellent condition, is an oil on canvas, presented in a gilt frame measuring 66.5 cm by 81.5 cm, and 50 cm by 65 cm for the canvas alone. It is signed in the lower left corner, on the back, with an old label bearing the inventory number 1561 and a title on the stretcher: "The Ravine in the Montagnette." Auguste Chabaud entered the Avignon School of Fine Arts in 1896, where he studied under Pierre Grivolos. Then, in 1899, he

Dealer

Galerie Marina

19th and 20th century Provençal School paintings

Mobile : +33 6 12 18 42 09

5, Place Mirabeau

Cassis 13260

went to Paris to continue his studies at the Académie Julian and the École des Beaux-Arts, in the studio of Fernand Cormon (1845-1924). There he met Henri Matisse and André Derain. His parents' vineyard suffered during the 1900 economic crisis, forcing Auguste Chabaud to return to the South of France. In 1901, to earn a living, Auguste Chabaud had to leave Paris and signed on as a pilot on a ship, discovering the West African coast. That same year, his father died; he and his brother inherited the vineyard and the land, which only his brother would manage. During this period, Chabaud worked extensively on butcher's paper. From 1903 to 1906, he served in the military in Tunisia, returning with sketchbooks filled with local scenes, including numerous drawings of soldiers, indigenous people, and bar scenes populated by women and sailors. Back in Paris, Chabaud made his debut in 1907 at the Salon des Indépendants, exhibiting alongside the Fauves. He discovered a new life: Parisian nightlife and cabarets. Collectors began to take an interest in his work. In Montmartre, where he had his studio, he painted the bustling and deserted streets and squares, scenes of nightlife, and brothels. In 1911, he began his Cubist period, working on large canvases and sculpting. Numerous exhibitions followed, including one in New York in 1913 where he exhibited alongside Henri Matisse, André Derain, Maurice de Vlaminck, and Pablo Picasso, and later in Chicago and Boston. His Fauvist paintings depict Parisian nightlife: cabarets, café-theaters, prostitutes, rendered in vibrant colors (yellow, red) contrasting with the colors of the night (navy blue, black). Upon his return from the First World War in 1919, Auguste Chabaud settled permanently in Graveson, in the Alpilles mountains. From 1920 onward, he began his Blue Period (using pure Prussian blue) in which Provence, its people, and its customs took center stage. The South, which he had never ceased to paint, even during his time in Paris, would henceforth occupy his entire life. Like Paul

Cézanne with Mont Sainte-Victoire, Auguste Chabaud immortalized "the small mountain," painting rural scenes of peasants traversing the hills and paths of the Alpilles. He remained there until the end of his life, living a secluded life in his home with his wife and seven children. Nicknamed the "Hermit of Graveson," he died in 1955. Some of his works can be seen in Marseille at the Cantini Museum, in Paris at the National Museum of Modern Art and the Museum of Modern Art of the City of Paris, and in Geneva at the Petit Palais. In 1992, the PACA Regional Council opened a museum in his honor in Graveson. Painters regularly pay tribute to him, such as Claude Viallat in 2003. Auguste Chabaud wrote poems and books such as: *L'Estocade de vérité*, *Le Tambour Gautier*, and *Je me suis pris pour Démosthène*. Works in public collections: France: Toulon, Museum of Art: *Villeneuve-lès-Avignon*, oil on cardboard, 53 × 76 cm. Troyes, Museum of Modern Art: *La Gare*, 1907, oil on canvas, 73 × 100 cm. Centre National Pompidou, Beaubourg Museum Paris, Hermitage Museum Saint Petersburg, Vatican Museum Rome, Switzerland Geneva, Petit Palais Museum.