



The Kiss To The Black Virgin Of Folgoët - Mathurin Méheut - Bretagne

3 800 EUR



Signature : Mathurin Méheut

Period : 20th century

Condition : Très bon état

Material : Water color

Width : sans cadre 32 cm

Height : sans cadre 25 cm

Description

Watercolor, titled and dated 1940 in the upper right and signed in the lower left. Dimensions: unframed 25 x 32 cm; framed 37 x 45 cm.

Mathurin Méheut (1882-1958): Mathurin Méheut is an artist who needs no introduction in Brittany, so great is his renown there. And this is only fitting, given the love he had for this land. In 2013, he was honored by the Musée de la Marine in Paris, which paid him a vibrant tribute with an exhibition retracing his entire body of work as a painter, watercolorist, sculptor, and ceramicist. The exhibition was extended due to its great success. The son of a craftsman from Lamballe, Méheut showed artistic talent very early on and graduated brilliantly from the Rennes School of Fine Arts at the age of twenty. He then enrolled at the École Nationale des Arts Décoratifs in Paris

Dealer

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and studied under Eugène Grasset at the École Normale d'Enseignement du Dessin (Normal School of Drawing). He quickly began working as a decorative painter for the prestigious magazine *Art et Décoration*. He then went to the Roscoff marine biology station to illustrate *Étude de la mer, flore et faune de la Manche et de l'Océan* (Study of the Sea, Flora and Fauna of the English Channel and the Ocean). This book, published in 1913, brought him renown. He traveled to Japan in 1914 with the "Around the World" grant funded by the Albert Kahn Foundation. In Japan, he found confirmation of his iconographic choices, such as representing the essential with minimal means. His stay was interrupted by the general mobilization. As a combat painter on the Artois and Argonne fronts, he sketched the daily lives of his fellow soldiers. With pencil or brush always in hand, he brought back a wealth of documents from this period. Demobilized in 1919, he retreated to the Bigouden region to try and recharge. For two years, he prepared his second solo exhibition at the Musée des Arts Décoratifs in Paris. He had been thinking about it since his return from Japan. This exhibition had to live up to the previous one in 1913. The works on display reflected his earlier tendencies and others that foreshadowed, both in their graphic style and subject matter, the *Méheut* of the 1930s and 40s. It was in the second part of the exhibition, dedicated to his native land, that Méheut would draw on his art to establish himself as the painter of Brittany. During the interwar period, Méheut was at the height of his career. He was known as a decorator, illustrator, and ceramicist. Immediately after the war, he began a collaboration of over thirty years with the Henriot potteries in Quimper, as well as with the Sèvres porcelain factory and Villeroy & Boch. Major shipping companies entrusted Méheut with the decoration of their finest ocean liners, ambassadors of a whole art of living. And finally, publishers continued to call upon him to showcase Brittany

in Paris. He also had the opportunity to teach at several prestigious schools: first the École Boule, from 1912 to 1913, then from 1919 to 1928, and the École Estienne. After a break of a few years to focus on his career, he returned to teaching during the Second World War, from 1941 to 1943, this time in Rennes, at the School of Fine Arts where he had been a student.