



Rohner, Hare And Pheasant, 1947



3 500 EUR

Signature : Georges Rohner (1913-2000)

Period : 20th century

Condition : Bon état

Material : Oil painting

Description

Georges Rohner (1913-2000) Hare and pheasant, 1947 Oil on canvas Signed and dated lower left 115 x 88 cm
Georges Rohner (1913-2000) Georges Rohner, who learned to draw from an uncle, interrupted his studies at the Lycée Janson de Sailly and successfully applied to the Beaux-Arts de Paris. He drew from Antiquity and admired the works of Uccello, Mantegna, Chardin, Corot, Champaigne and particularly Georges de La Tour, David and Ingres, whose "classical aesthetic, born of the return to Antiquity advocated by Winckelmann at the end of the 18th century", according to Lydia Harambourg. Among the moderns, only Mondrian held his attention. In 1930, Rohner was admitted to the Lucien Simon studio, where he met Humblot and Despierre, with whom he forged a solid and

Dealer

Galerie Louis Barrand

Tableaux, Dessins, Estampes XIXe-XXe

Mobile : + 33 632170144

7, avenue Franklin D. Roosevelt

Paris 75008

lasting friendship: they would both be admitted to the Académie des Beaux-Arts 40 years later. He made his debut at the Salon d'Automne, where he exhibited regularly, before taking part in the Salon des Indépendants and the Tuileries. His conviction that the salvation of painting lay in a return to the subject was stimulated by the exhibitions *Les peintres de la réalité en France au XVIIIe siècle* and *Les Le Nain*, which impressed him. In 1935, he joined the Forces Nouvelles group with Humblot, Jannot, Lasne, Pellan and Tel Coat. The group was placed under the patronage of David and Ingres. During his military service, he went to Guadeloupe, where he decorated the Basse-Terre town hall. Rohner took part in the first Salon de la Nouvelle Génération, followed by his first solo exhibition in 1936. Mobilized, he was taken prisoner at Stala XII in Trier, where he decorated the chapel. On his return in 1942, he settled in rue Bonaparte, where his friend Despierre would later join him a few numbers away. At the maturity of his art, Rohner devoted his work to landscapes, portraits and still lifes. By renewing his vision of things, Rohner, according to Lydia Harambourg, "created new subjects that owe nothing to history or mythology. Having always refused abstraction, he draws on a concrete repertoire of real objects and beings, which appear purified, stripped of all cultural references and allusions of a surrealist nature, in order to give this visible reality a greater intensity." Rohner exhibited at Galerie Framond from 1951 to 1953. Critics such as Pierre Descargues, Pierre du Colombier, Claude Roger-Marx and André Warnod celebrated his work. Exhibitions followed one another in the 1960s, notably at the Galerie de Paris. He exhibited with the Wildenstein family in London in 1973 and New York in 1974, before joining the Framond gallery for good in 1983. His works are held in numerous museums: Centre Pompidou, Musée d'art moderne de Paris, Metropolitan Museum of New York, Angers, Brest, Caen, Beauvais, Menton, Nancy, Rodez, Rouen.