



Léon Detroy (1859-1955) La Pougé in Fresselines, Circa 1900, Home Of Maurice Rollinat. Crozant



490 EUR

Signature : Léon Detroy (1859-1955)

Period : 20th century

Condition : Bon état

Material : Paper

Length : 32

Height : 24

Description

SUPERB and quite rare charcoal drawing by Léon Detroy depicting La Pougé in Fresselines circa 1895/1900, signed lower right + titled on back. Size of drawing alone seen 24x32cm and 44.5x37cm frame included. Drawing in very good condition for its 130 years, some very slight but imperceptible stains, delivered in an antique natural wood and marie-louise frame. Genuine work guaranteed. This is indeed a very interesting charcoal drawing by Léon Detroy as it is old and depicts above all La Pougé, Maurice Rollinat's home in Fresselines around 1900. La Pougé is immediately recognizable, with its characteristic little pond in front. We know, of course, that Rollinat and Detroy were very close, and like Maillaud and other painters such as Allan Osterlind and Henry-Laurent, Detroy sketched

Dealer

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the poet and his famous house several times before his death in 1903. A great painter among great painters, I'm only going to briefly introduce Léon Detroy. Detroy, leader with Guillaumin, of the now famous Crozant School. With Guillaumin, these 2 painters shared the honors, the students, friends and also the sites of the Creuse valley, Detroy being more attached to Gargillesse and its surroundings, while Guillaumin was more attached to Crozant and the surrounding area. First in Crozant, then in Fresselines and Gargillesse, he would become a key figure in the Creuse valley. He had studied in Paris alongside Lebourg, but like the latter, he soon left the school, which was too academic for him. He came across the Creuse around 1888, after reading George Sand, where he met Maurice Rollinat, Monet and became friends with Alluaud, with whom he shared trips to Italy and Agay, where he met other great painters of the time, such as Valtat, Van den Eckhout, Anquetin etc., who remained loyal to him throughout their lives. He was recognized by many artists and critics of the time. Techniques would evolve over the course of his life; he would adopt the touché, become almost Fauve with a broader brushstroke, then mix small brushstrokes and large flat tints to stylize his motifs, whether in Creuse, the Côte d'Azur, Collioure, Italy, the Maghreb, Holland, Belgium, Brittany etc... he was a great traveler, but it was the shores of the Mediterranean that most attracted the artist. At the end of his career, settled in Gargillesse, he did little more than still lifes, but they were an important part of his career, and some important part in his career, some of them true masterpieces, as much as his landscapes; this one proves it once again. And even at the end of his life, the charm of his painting remains and SINCERE! Finally recognized as one of the greatest painters of the Creuse valley, if not the greatest, and his popularity continues to

grow.even more so since the aforementioned
exhibition and book.cited above.