



Honoré Auclair Gleizes (1855-1920) - Mont Valérien As Seen From Courbevoie, 1901



6 000 EUR

Signature : Honoré Auclair Gleizes (1855-1920)

Period : 20th century

Condition : Très bon état

Material : Oil painting

Length : 45,5 (58) cm

Height : 55 (67) cm

Description

Honoré Auclair Gleizes (Capoulet, Ariège, 1855 - Courbevoie, 1920) Le Mont Valérien seen from Courbevoie, 1901 Oil on canvas 55 x 45.5 cm 67 x 58 cm with frame Signed and dated "H. Gleizes 1901" lower right Inked annotation "Le Mont Valérien vu des hauteurs de Courbevoie" on the stretcher on verso Born in 1855 in Ariège, in the heart of the Pyrenean Midi, Honoré Gleizes moved to Paris at an early age to pursue an artistic career. Settling in Courbevoie with his family, he frequented painting studios and quickly developed a career as a portraitist and landscape painter, adopting a style close to the still nascent Impressionist movement. With the exception of an appearance at the Salon des Indépendants in 1895, he initially remained Parisian salons. Above all, he played an

Dealer

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Mobile : 06 70 66 56 33

13 villa collet

Paris 75014

eminent role as an informal teacher to his nephew Albert Gleizes, introducing him to drawing and painting the practice of drawing and plein-air painting along the banks of the Seine in Neuilly, exerting a decisive influence on his artistic development. In 1903, he exhibited a major group of eight landscapes at the Salon des Indépendants, of eight landscapes, some of whose atmospheric titles - "Après l'orage" (cat. no. 968), "Derniers rayons" (cat. no. 970), "Effet de matin" (cat. no. 971) - bear witness to his Impressionist preoccupations. He repeated the experience the following year at the same Salon with six new canvases in the same spirit, capturing the changing aspects of light. In 1911, when the first Cubist exhibitions, Albert Gleize took refuge for a while with his uncle Honoré in Courbevoie. This coincided with the latter's strange choice of the pseudonym Auclair, under which he exhibited at the Salon des Indépendants between 1911 and 1913. Although he never received public recognition comparable to that of his nephew, Honoré occasionally shared the limelight with the young avant-gardists, notably by three landscapes at the Salon de la Section d'Or, the famous exhibition held in October 1912 at the Galerie La Boétie by the Puteaux group, concurrently the Salon d'Automne. Painted in 1901, Mont Valérien, seen from the heights of Courbevoie in a bold vertical framing, the oil on canvas belongs to Honoré Gleizes' mature period. As early as the end of the 19th century, Gleizes developed a sensitive, finely structured landscape painting, on the banks of the great avant-garde personal finesse. Observed from a slightly overhanging position probably from the heights of the neighborhood where the artist lived, houses of Courbevoie adjoin the garden in the foreground, while in the background the silhouette of Mont Valérien, shrouded in a bluish mist, looms on the horizon like a shadow on the horizon.

like the mythical shadow of Vesuvius. The landscape is bathed in an atmospheric atmospheric light, skilfully captured in the reflection of a sky of pink and pale yellow. In this suspended light, most likely morning light, the geometric volumes of the houses and the green masses of the vegetation blend into a soft harmony, with no break in tone. Pointillist in places, the brushstroke is quickly poised, more in search of a poetic poetic rather than technical balance. Like a Pissarro or a Lebasque, Honoré Gleizes allows us to contemplate a familiar, intimate landscape, faithfully transcribed by the flickering brushwork. Silent, peaceful and evocative, it invites us to pause and reflect on the eve of the century's upheavals.