



PROANTIC
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Anders Osterlind (1887-1960), Sidi Bou Saïd, Tunisia, 1950. Crozant School, Creuse, Orientalism



2 600 EUR

Signature : Anders Osterlind (1887-1960)

Period : 20th century

Condition : Très bon état

Material : Oil painting on cardboard

Length : 54

Height : 65

Description

A new work by Anders Osterlind--this one is a rarity, as it depicts a view through a window in Sidi Bou Saïd, Tunisia, from 1950, signed in the lower left corner. Dimensions of the painting alone (unframed): 65x54 cm; 89x79 cm including the frame. The painting is in very good condition; it is available either in a large, very solid antique gilded frame for EUR2,750 or unframed for EUR2,600, as you prefer. Authenticity guaranteed. This is a beautiful Expressionist composition by Anders Osterlind, and indeed quite rare, as his Orientalist works depicting Tunisia were created only in 1950 during his sole trip to the Maghreb. As was his custom during this period, Osterlind employs an extremely powerful brushstroke with broad, flat areas rich in texture; and in contrast to his earlier periods, he

Dealer

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uses very vivid colors--including reds, yellows, orange, a superb petrol blue, and of course browns, black, and white. I need not introduce Anders Osterlind, whom all my loyal clients know and have come to appreciate, as he is one of my favorite painters and a near-permanent fixture on the walls of my gallery, alongside Léon Detroy and Charles Bichet. He was one of the leading figures of the famous Crozant school, one of its last great painters, and also close to the painters of Bréhat and the Paris School, alongside his friends Modigliani, Soutine, Kikoïne, and Kickert. The son of Allan Osterlind, a great Swedish painter and friend of Maufra, Anders was born in Lépaud in the Creuse department, the region close to his heart, which explains his connection to the Crozant School. At first, he followed in his father's footsteps and drew inspiration from him, but he soon broke free from his influence through his close association with Modigliani, Soutine, and Kikoïne in Paris. Yet he would say that his lifelong master was Cézanne. And indeed, in his paintings from 1915 to 1925, one can see that the master from Aix had a profound influence. The other region close to Anders' heart was Brittany, especially Bréhat and its surroundings, where his father had lived for many years. Anders's work can be divided into five major periods. The first, lasting until around 1915-1916, was rather Impressionist, very close to his father's style; then came a radical change--the 1916-1925 period, which was very Cézanne-esque and already very powerful; then 1925-1932, when he began to find his true style--increasingly Expressionist with dominant shades of gray, hence the so-called "gray period"; and finally, 1932-1943, the so-called "green period," which was somewhat similar to the "gray period" except for the dominant colors, and finally 1943-1960, when his son Nanic (also a painter) died in 1943; at that point, his painting took on a harsher quality, in the spirit of Soutine, with compositions that were at times highly deconstructed, featuring a very powerful

brushstroke and a rich application of paint; color reappeared, and more so toward the end of his life, when his painting softened with views of Provence or Tunisia in the 1950s. He set up his easel in many regions--Touraine, central France, the Alps, the Pyrenees, Provence, Cantal, Charente, Orne, and even Tunisia toward the end of his life; but Brittany and the Creuse were the regions he painted most, and he is now considered one of the finest painters of the Crozant school, thanks in particular to his sumptuous views of Gargilesse. He has exhibited in numerous art fairs and galleries, both in France and abroad. A major exhibition took place at the Musée de la Vallée de la Creuse in Eguzon in 2023; it was accompanied by a very interesting catalog published by Les Ardents Editeurs, which I highly recommend--in it, you'll find several works very similar to the one I'm offering you.