



PROANTIC
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Louis Mathieu Verdilhan (1875-1928) Lively Village Square

30 000 EUR

Signature : Louis Mathieu Verdilhan (1875-1928)

Period : 20th century

Condition : Très bon état

Material : Oil painting

Length : 81 cm

Height : 66 cm



Description

"I'll eventually leave everything out, and what remains will be the essential"--these are the words of Mathieu Verdilhan, who sought to eliminate the superfluous and go straight to the heart of the matter. Mission accomplished in most of his works from the 1920s, and one can imagine that he would have dabbled in abstraction had death not cut him down at the age of 53. An incredible innovator, capable of moving from Impressionism to Fauvism and then to broad swaths of color outlined in black that give structure to the villages and figures, reminiscent of the technique of cloisonnisme. The paint is impasto in places, as on this white wall on the left, which adds texture and prevents the painting from appearing flat. The green of the foliage, the blue of the shutters, the yellow of the storefront,

Dealer

Galerie Marina

19th and 20th century Provencal School paintings

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and the brick-red of the wall are applied in distinct blocks, without gradations or shading. The work is presented in a beautiful Louis XIV-style frame from RG, measuring 87 cm by 103 cm, with the canvas itself measuring 66 cm by 81 cm. In very good condition, the work is signed in the lower left corner. It depicts a typical Provençal street scene, likely in a village near Sainte-Baume such as Roquevaire or Trets, where the artist worked; the Provençal shutters and the tricolor flag on the café's façade are very characteristic. The composition is divided in two by the tree's massive trunk: on the left, a gray and white facade with a black arched passageway in front of which a man is walking; on the right, a red-ochre house with the yellow facade of a bar, the Bar Olir--likely "BAR OLIVE," which the artist, unfortunately illiterate, may have misspelled--and in front of which two figures are chatting: a man in black and a woman carrying a basket. Ever bold, Verdilhan presents the central tree as a backbone that structures the entire image, somewhat in the manner of a two-panel altarpiece. The two halves of the painting echo each other while contrasting--on the left, a muted palette of gray, off-white, and a narrative void: the street and the shadow of the porch; and on the right, an explosion of colors--ochre, bright yellow, blue--and social life, with the café and passersby. Cutting the composition in half with this tree is a bold move and avoids a banal "postcard" view; Verdilhan juxtaposes the anonymous street with the hub of social life.

Louis Mathieu Verdilhan's family settled in the Chartreux district of Marseille in 1877. Coming from a poor family, he apprenticed with a building painter in 1890 but began drawing with the support of the artist. Marseille painter Eugène Giraud (Marseille 1848-1937). In 1895, he opened a workshop that he kept all his life, at n° 12 rue Fort-Notre-Dame. In 1898, he went to Paris for the first time and worked for the decorator Adrien Karbowsky in charge of part of the ornamentation of the Salon du bois of the

Pavilion of Decorative Arts for the Universal Exhibition of 1900, then returned the following year in Marseille. In 1902, he lost his left eye, which did not prevent him from painting. His artistic career began in 1902 in Marseille with an exhibition on rue Saint-Ferréol then, in 1905, an exhibition at the Palais des Architectes on Avenue du Prado. He also exhibited in Paris from 1906 at the Salon des Indépendants: Fields of Poppies (1906), Priest and Altar Boy (1910), Place de l'Horloge (1911), House with the Almond Tree (1913), The Flower Jug (1914) ... From 1908 he also participated in the Salon d'Automne. In 1909, he spent six months in Versailles where he created numerous paintings. From 1910 to 1914 he occupied a workshop at n° 12 quai de Rive Neuve, in warehouses where the painters Girieud and Lombard were already installed (premises which would later be, from 1946 to 1993, the workshop of the painter François Diana). Mobilized in Toulon during the First World War, Louis Mathieu Verdilhan rubbed shoulders with Albert Marquet, whose influence he was influenced by, as well as André Suarès and Antoine Bourdelle. After the war, he lived successively in Aix-en-Provence, Cassis and Toulon. On March 16, 1919, he married Hélène Casile, youngest daughter of the painter Alfred Casile. His notoriety increased and he exhibited as far as New York at the Kraushaar gallery. He painted a panel for the Marseille Opera for the city of Marseille: this canvas represents the July 14 celebration in Marseille and was widely criticized during the inauguration of the opera. Passionate about the Old Port, he performed more than 130 times between 1913 and 1920. He died of laryngeal cancer on December 15, 1928. His widow remarried a polytechnic engineer, Gaston Vanneufville, and had a daughter: the actress Geneviève Casile. His works can be seen in many museums and public collections: Albi, Toulouse-Lautrec museum: Boat at the dock Avignon, Calvet museum: View of the Old Port in Marseille Granville,

Richard Anacreon modern art museum:Provençal
landscape Grenoble, museum: Portrait of a
man Marseille: Museum of Fine Arts
: Viewof the port of Marseille
Townhall on the coast Cantini
museum: Self-portrait Theold
Port Thebestiary Thetransporter
bridge Townhall on the coast
Viewof the port of Marseille Martigues, Ziem
museum: The great bulwark in the portof
Marseille The Old Port in Marseille
1927 The Colonies Bar in Toulon Paris,
museum of modern art of the city of Paris:
Lunch, sepia Marseille, boats in port
Toulon, Toulon art museum: Park corner,
circa 1911, oilon canvas, 80 × 105 cm Var
coastline, circa 1907, oilon canvas, 70 × 91
cm Village of Provence, oil oncanvas, 80 ×
150 cm