



Achille Laugé (1861-1944) The Port Of Collioure

12 500 EUR



Signature : Achille Laugé

Period : 20th century

Condition : Parfait état

Material : Pastel

Length : 38 cm hors cadre

Width : 55 cm hors cadre

Description

Achille LAUGÉ (Arzens 1861 - Cailhau 1944) The Port of Collioure Pastel on paper mounted on canvas H. 38cm; W. 55 cm Provenance: notations on the reverse Circa 1926/29 Provenance: - The artist's studio - his daughter, Juliette Laugé, who gave it to her niece, who is listed next - Mrs. Cénéda, who sold it to the next owner - 1987, Jean Orssaud Collection Bornin the Aude department, Achille Laugé came from a farming family. Initially destined for a career as a pharmacist, he abandoned that path to devote himself to painting and enrolled at the École des Beaux-Arts in Toulouse, then at the École nationale supérieure des Beaux-Arts in Paris in the early 1880s. There he associated in particular with Antoine Bourdelle and Aristide Maillol, with whom he shared a

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studio until 1888. Disillusioned by academic instruction, Laugé quickly turned away from official canons and became interested in the explorations of the Neo-Impressionists. While receptive to theories of color division, he nevertheless developed a personal style--more flexible and meditative--centered on light and chromatic harmony. In 1888, deeply attached to his homeland, he left Paris to settle in the Aude region, first in Carcassonne and then in Cailhau, a village that became his home base and his main source of inspiration. As a plein air painter, Laugé most often worked in pastel or oil, producing numerous landscape studies of the area around his home. He gladly repeated the same motifs, seeking to capture their variations in light according to the seasons and the time of day. In 1905, he even had a mobile studio built so he could paint directly in nature, regardless of the conditions. Although most of his work is devoted to landscapes of the Languedoc hinterland, Achille Laugé maintained a strong connection with the village of Collioure beginning in the mid-1920s. Drawn by the intense light of the Catalan coast, he stayed regularly in Collioure between 1926 and 1929, mainly during the summer months, from June to October. These stays allowed him to explore new subjects: views of the harbor, village rooftops, colorful facades, and seascapes. The works created in Collioure, dating mainly from his stays there, reveal a richer palette and a freer brushstroke, without ever straying from the structural rigor and chromatic sensitivity that characterize his style. The interplay between the seaside light and his Neo-Impressionist style gives rise to luminous and balanced compositions, where color plays a structuring role. Our pastel, with its very soft tones blending whites, greens, and blues, shows us this iconic village on the Catalan coast in a different light. Whereas we are accustomed to red roofs, ochre walls, and a vivid blue sea that warm us with their radiance, our composition--featuring the church tower and the

seawall--allows us to imagine a foggy day. Laugé has created other pastels of Collioure under similar lighting conditions, but our composition is the most elaborate, revealing all his talents as an Impressionist--talents he had gradually set aside during his career.