



PROANTIC
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Pierre Ladureau (1882-1974) The Picadors: Bullfight 160 X 225

38 000 EUR



Signature : Pierre Ladureau

Period : 20th century

Condition : Parfait état

Material : Oil painting

Length : 160 cm hors cadre

Width : 225 hors cadre

Description

Pierre LADUREAU (Dunkirk 1882 -
Château-Thierry 1974) The Picadors Oil on
canvas H. 160 cm; W. 225 cm
(unframed) Signed lower left. Titled on the back of
the stretcher. Numerous shipping labels
and admission labels from various art salons,
admission numbers written in oil-based
chalk. 1921 Provenance: Private collection in
Avignon. Exhibitions :- 1922, Salon of the
Société Nationale des Beaux-Arts, no. 574 (room
22 or 23) - 1925, Montpellier Fine Arts Salon, No.
173 Bibliography :- April 15, 1922, Comoedia, p.
2 - April 16, 1922, Ancienne Gazette des
étrangers, p. 2 - April 24, 1922, Le Petit Journal, p.
2 - July 17, 1923, Grand écho du Nord de la
France, reprinted on p. 1 - May 16, 1925,
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Mondaine(Montpellier), reprinted on p. 10

Trained in Paris, notably at the École des Beaux-Arts and the Académie Julian under Jean-Paul Laurens, Pierre Ladureau developed a body of work focused on the depiction of landscapes, figures, and scenes from contemporary life. A regular participant in the major Parisian salons--Artistes Français, Salon d'Automne, Salon des Indépendants--he developed a style of painting characterized by great freedom, attentive as much to observed reality as to the intrinsic qualities of the medium and composition. His interest in Spain and, more specifically, in bullfighting, constitutes one of the most distinctive bodies of work in his oeuvre. In Ladureau's work, the bullfight is never reduced to a mere transcription of the event. It becomes a true pictorial motif, offering the painter an exceptional field for experimentation with movement, light, the crowd, and the monumentality of space. The arena functions as a pictorial architecture: its curves, its tiers, and its interplay of perspective structure the composition, while the matador and the bull introduce a dynamic tension at the heart of the image. The painter thus captures the bullfight in all its profoundly theatrical and ceremonial essence. The movement of the animal, the matador's upright stance, the crowd's anticipation, and the brilliance of the light come together to form a visual choreography, in which each figure contributes to a skillfully constructed balance. This dimension is particularly evident in *The Triumphal Exit of the Torero* or *The Idol*, presented at the Salon des Indépendants in 1954. The chosen moment--that of the torero's exit--allows Ladureau to transform the crowd's acclamation into a true scene of celebration. The central figure takes on an almost monumental presence, while the crowd becomes a vibrant pictorial mass. With *The Bullring, View from the Bull Pen*, Ladureau, on the contrary, adopts a more architectural perspective. The bullfighting arena becomes the very subject of the painting:

circle, perspective, light, and human presence are arranged in a composition where anecdote gives way to structure. For the collector, these works are thus of particular interest: they reveal a Ladureau who is freer, more concise, and deeply committed to the artistic possibilities of the subject. Bullfighting offers him a vocabulary of forms and movements that aligns with his constant interest in landscape and everyday life, while lending his compositions an intensity and a presence that are immediately recognizable. Our painting, first exhibited at the Salon de la Nationale in 1922, is exceptional in two respects. Its modernity is evident in the Cubist accents visible throughout the composition: faces, bleachers, and spectators, etc.--but also through its imposing size. In fact, it measures 2.25 meters in length, not including the frame... Its superb state of preservation makes it an extremely rare piece for such a subject.