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Breton Landscape Of The Emerald Coast - Emile Noirot - 1893

2 400 EUR



Signature : Emile Noirot (Roanne 1854-Le Bourzat 1924)

Period : 20th century

Condition : Excellent état. restaurations d'usages. cadre « barbizon » en bois doré de la fin du xixeme siècle

Material : Oil painting

Width : 56cm

Height : 38cm

Description

"Breton Landscape of the Emerald Coast" Emile Noirot (1854-1924). Signed and dated lower right 1893, our painting corresponds to the artist's Breton period, it is a landscape of the Emerald Coast, probably Cap Fréhel. Son and pupil of the engraver and landscape designer Louis Noirot, he began at the salon in Paris in 1874 with a charcoal, Pâturages around Roanne, he then stayed for a while in Lyon where he received advice from Ravier and was influenced by France. Lyon school. In Paris he was a student of Daubigny, stayed from 1880 to 1886 in Fontainebleau then settled in Bourzat but circulated a lot and painted many landscapes of the Riorges region or the Loire gorges. In 1893 he planted his easel in Saint Malo, in 1897 in Le Puy; his art airs and expands and he expresses his

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land and sea vision of space and light in large formats. He exhibited regularly at the salon since 1877 but also in Saint Etienne and Roanne where, under the somewhat abusive name, of Roanne school, a pictorial center brought together several local artists. In 1901, he will paint in Toulon and in the region, then in 1908 and 1914 in Brittany where he executes seascapes of great finesse. Finally from 1915 he painted in Auvergne. The Roanne museum and several public buildings in the city have his works as well as the museums of Lyon, Saint Etienne, Le Puy, Toulon. We can also note that the paintings selected by the Parisian juries were on the same theme: in 1889, within the framework of the Universal Exhibition, Le rocher de la Madone (near the Saut du Perron) received an honorable mention; in 1893, Le Saut du Perron represented France at the Universal Exhibition in Chicago, and the same year Moonrise in Saint-Maurice received at the show the second class medal (highest award since at this show of 1893, the first class medal was not awarded). Noirot nourished his life during an attachment for plein-air painting (which he acquired or most certainly developed during his Barbizonesque period from 1880 to 1886). Skillful at transcribing the multiple variations of maritime decors (the artist, let's not forget, was appointed official painter of the navy in 1899) Noirot skilfully combines blues and greens here, in contrast with a darker palette of the sky and the coast, of the Breton coast in heavy weather. - Félix Thiollier, Émile Noirot painter. Many reproductions of original drawings ..., Saint-Etienne, at the author's house, 1896, 24 p. - Émile Noirot: catalog of the double exhibition organized in commemoration of the fiftieth anniversary of his death, Musée Joseph Déchelette and Salle Albert Serol, from May 3 to 5, 1975, town of Roanne, Roanne, Musée J. Déchelette, 1975, 6 p. - Émile Noirot: retrospective exhibition, June 16-October 30, 1990, Roanne, Musée J. Déchelette, Roanne, Musée J. Déchelette, 1990, 105 p. - Philippe

Auclerc, "Louis and Emile Noirot, landscapers of the Loire", The Loire and its terroirs, no 58, 2006, p. 47-59 - Philippe Auclerc, "Emile Noirot (1853-1924): the gorges of the Loire in the artist's work", La Loire et ses terroirs, no 59, 2006-2007, p. 52-58 - Dominique Noirot, Émile Noirot, painter: my grandfather, 1853-1924, Roanne, Thoba's éditions, 2015, 263 p. - the painters of the Emerald Coast, Leo Kerlo, René Le Bihan edition Le ChasseMarée / Armen 1998.