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Painting Portrait Young Breton Sewing School Of Concarneau Attr. Achille Granchi Taylor



1 500 EUR

Signature : Attribué à Achille Granchi Taylor (1857-1921)

Period : 19th century

Condition : Bon état

Material : Oil painting

Length : 49

Width : 65,5

Description

Painting of great softness typical of the Concarneau school representing a beautiful young Breton girl sewing.

this portrait is a mixed technique of oil and charcoal or grease pencil, which according to my research allows this work to be attributed to Achille Granchi Taylor * (1857-1921), painter and illustrator, of the Concarneau school. there is no signature or monogram visible.

A small lack of material at the headdress and at the bottom right, the frame is contemporary.

The painting measures 38cm x 55cm.

delivery in chronopost for France 30 EUR.

delivery by registered Colissimo with insurance and delivered against signature for Europe EUR 65 and the rest of the world for EUR 89.

*Achille Granchi-Taylor spent his youth in Paris

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where he began a career as a stockbroker, a profession that he very quickly abandoned to devote himself entirely to painting and knew early on, in Fernand Cormon's studio, painters like Henri de Toulouse-Lautrec, Émile Bernard, Paul Gauguin with whom he became a friend and whom he joined in Pont-Aven between 1886 and 1888.

He was lodged at the Gloanec pension, and also worked alongside Émile Bernard and Ferdinand du Puigauveau before settle in Concarneau in a wooden house on the dike.

He stood out in the region because he painted in a frock coat, wooden clogs on his feet and he wears a top hat from Yokohama. He married one of his cousins, but after living for thirty years in Concarneau, until the First World War, he finally settled in Asnières because he did not support the Breton climate. Achille Granchi-Taylor's paintings are imbued with melancholy.

Dark colourist, he soberly describes the misery that affected the ports of the time, painting scenes such as the return of fishermen to the port, the women who wait on the docks, magnifying the workers of the sea, indicating his preference for serious scenes. , even sad, showing the resignation of gestures, the sobriety of attitudes.

In 1905, he designed the poster for La Fête des Filets Bleus, created that year in Concarneau to help fishermen who were victims of the sardine crisis. His painting, while sober, has accents of truth which today have the value of testimony, the sardine crisis being one of his favorite subjects.

Yvon Le Floc'h writes: "While many of his painter friends recounted a flourishing Brittany in its costumes and folklore", Achille

Granchi-Taylor set out to paint its true face using a technique specific to it, the use of charcoal enhanced with an oil paint juice elongated with turpentine. The result is remarkable, the protective oilskins of the fishermen coated with linseed oil are crying out for the truth. He paints with a particular technique, close to that of Charles Cottet: a very diluted paint on a

background where we can still see the charcoal
lines drawing the contours of the composition.