



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

Pierre Grisot Parisienne In Yellow Dress On The Banks Of The Seine



1 100 EUR

Signature : pierre grisot

Period : 20th century

Condition : Parfait état

Width : 43 cm et 27 cm sans cadre

Height : 51 cm et 35 cm sans cadre

Description

pierre grisot 1911/1995 oil on panel the parisian woman in a yellow dress on the banks of the seine perfect condition i offer two other works by the painter on my gallery of charm and color. And all this with a piquant elegance that marks the 39-45 post-war period in this way the painting of Pierre GRISOT was perceived and still noticed, this excellent artist from a valiant French school, fortunately well associated with the great creators of the painting of the Twentieth century. This incomparable painter of Paris and of Parisiennes was nevertheless born in Besançon in 1911 from a father who was naturally a watchmaker. But, very young, at ten years old therefore, he could not help exhibiting in Montmartre before the Ecole Supérieure des Beaux Arts monopolized him. His first major

Dealer

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Parisian exhibition was at the Ror Volmar gallery in 1949 before seducing amateurs and gallery owners from Saint-Tropez, Cannes and Nice and landing on the most prestigious walls in London, Tokyo or Venice, or museums of the Middle and Near East, in the wake of Bonnard, Utrillo, Dufy, Vlaminck, Marie Laurencin, some of whom were friends of his. But I admit that I have always preferred the landscapes, the floral compositions and the pretty women radiant with naughty modesty which Pierre GRISOT delighted us with, to certain works clothed by certain current signatures deified thanks to fashion and the trend. . GRISOT, in complete discretion and in complete freedom, magnified the atmosphere of his paintings by multiplying seductive details worthy of his work on the motif remodeled by the imagination. With his refined touch, Pierre GRISOT knew how to deposit on superb compositions a whole choice of radiant colors whose proximity, however, generated effects as intense as audacious, the Arts-Deco reference imposed itself in grace. He was able to capture the fugitive of light without blandness, far from it, but with a harmonious ease from which seductive bouquets and generous sites have benefited just as much while ravishing feminine silhouettes, coquettishly elegant or admirably undressed, have made this impressionist a true master of sensations and values that form the durability of a tender and enchanting pictorial art.

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