



English label plates 

Work produced by students of Le Likès High School
For the City of Quimper Fine Arts Museum

Academic year **2015-2016**, **2016-2017** and **2017-2018**

Théophile Deyrolle

(Paris, 1844 - Concarneau, 1923)



Les Joueurs de boules, vers 1887

Established definitively in Concarneau, the painter shares the daily life of sailors and cultivators whom he takes as model. His friend Alfred Beau, artistic director of Porquier earthenware, will draw inspiration from subjects such as this painting and reproduce them on faience objects.

Author:

Le Bris

Alfred Guillou

(Concarneau, 1844 – idem, 1926)

Biography

Alfred Guillou was born in 1844 in Concarneau and died in 1926.

His father was a fisherman and farmer who served as mayor of Concarneau for fifteen years.

He received his first art lessons from the lithographer Théodore Le Monnier (1815–1888), who was visiting Concarneau. On his advice, Guillou moved to Paris in 1862, where he attended the Swiss Academy for a short time, then found a position in the workshop of Alexandre Cabanel. While he was there, he met Jules Bastien-Lepage, Fernand Cormon and Théophile Deyrolle, who he convinced to give up architecture and join him at Cabanel's.

Three years later, he and his friend Deyrolle left Paris for Concarneau, with nothing more than they could carry on their backs. The following year, Deyrolle married Guillou's sister Suzanne. Together, they created the Concarneau Art Colony, which benefitted from its proximity to Pont-Aven, where Paul Gauguin and his followers congregated.

Three of his biggest works were exhibited in the museum of fine arts in Quimper.

The Arrival of the Procession of St. Anne, 1887

The pardon (« a religious pilgrimage » or procession) is one of the events of the faith in Brittany. Wearing festive costumes, carrying banners and statues, men, women and children nearby go to the sanctuary by sea or by land.

These pilgrims are coming back, from the big pardon of Sainte Anne from Fouesnant. They are crossing the bay of Concarneau. Sainte Anne from Fouesnant is the patron saint of the sailors.



Authors:

Lisa Martin

Azenor Pougner

Émile Renouf

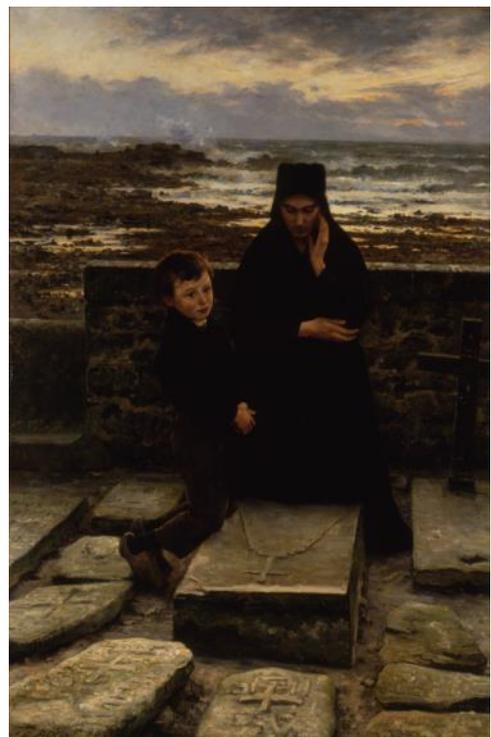
(Paris, 1845 - Le Havre, 1894)

Biography

Emile Renouf was a French painter. He was born in Paris in 1845 and he died in the Havre in 1894. He studied at the Academy Julian and he was the student of Gustave Boulanger, Jules Lefebvre and Charles Duran. Sentimentally tied to Brittany, especially after a stay on l'Île de Sein, he had often painted pieces relating to the theme of the sea and of the country. Furthermore, he has received the gold medal at the universal exposition of Paris in 1889 for his artwork.

Sein Island Widow, 1880

A young woman in a black mourning costume, traditionally worn by of the "iliennes", is praying, kneeling on a gravestone. The presence of a child and the proximity of the turbulent sea suggest the death of a father and a husband. The child does not seem to be affected by the death of his father, he seems to daydream. This painting has received a medal at the exhibition in 1880.



Author:

Oriane Page

Adolphe Leleux

(Paris, 1812 - idem, 1891)



Une Noce en Bretagne, 1863

Between houses arranged like a theater decor, newlyweds of the Scaër region lead the gavotte, a traditional dance. The music is played by two ringers, one of biniou, the other of bombarde, installed on the steps of a house. The presence of a beggar nuances this idyllic vision of peasant life.

Author:

Louis Maltret

Cornelis Cornelisz Van Haarlem

(Haarlem, 1562 - idem, 1638)

Biography

Born in Haarlem, Cornelis Corneliszoon was a pupil of Pieter Pietersz in Haarlem, and later Gillis Coignet in Antwerp. He is known among art historians as a member of the Haarlem Mannerists, who were highly influenced by the work of Bartholomeus Spranger, whose drawings were brought to Haarlem by Carel van Mander in 1585, and had a strong immediate effect. He painted mainly portraits as well as mythological and Biblical subjects. Initially Cornelis Cornelisz painted large-size, highly stylized works with Italianate nudes in twisted poses with a grotesque, unnatural anatomy. Later, his style changed to one based on the Netherlandish realist tradition.

When his parents fled Haarlem in 1568, as the Spanish army laid siege to the city during the Eighty Years' War, Cornelis Cornelisz remained behind and was raised by the painter Pieter Pietersz the Elder, his first teacher. Later, in 1580-1581 Corneliszoon studied in Rouen, France, and Antwerp (with Coignet), before returning to Haarlem, where he stayed the rest of his life. He became a respected member of the community and in 1583 he received his first official commission from the city of Haarlem, a militia company portrait, the Banquet of the Haarlem Civic Guard. He later became city painter of Haarlem and received numerous official commissions. As a portrait painter, both of groups and individuals, he was an important influence on Frans Hals. He married Maritgen Arentsdr Deyman, the daughter of a mayor of Haarlem, sometime before 1603. In 1605, he inherited a third of his wealthy father-in-law's estate.

The first Family, 1589

The First Family represents Adam and Eve surrounded by their sons Cain, Abel and Seth. In this painting, the inspirations from the Classic art which the painter had known through the affectation of the school of Fontainebleau and that of the Royal Court of Prague, are obvious, more precisely, Adam's trunk is diverted from that of the Belvedere.



Author:

Umberto Bizien

Frans Floris

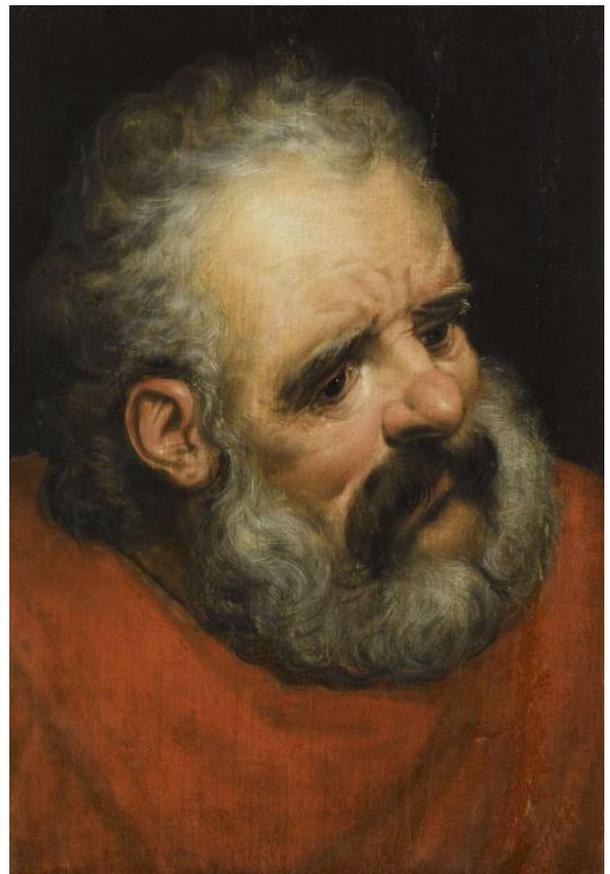
(Anvers, 1519/20 - idem, 1570)

Biography

Frans Floris was a Flemish painter mainly known for his history paintings and portraits. He was a leading figure in the movement in Northern Renaissance painting referred to as Romanism. The Romanists had typically travelled to Italy to study the works of leading Italian High Renaissance artists such as Michelangelo, Raphael and their followers. Their art assimilated these Italian influences into the Northern painting tradition.

***Elderly Man's Face* , circa 1553-54**

This old man's head is a study for a tall paint representing "Let come to me little children" who was in a private American collection in 1927 but not located today.



Author:

Léa Bihan

Charles Emmanuel Biset

(Malines, 1633 - Breda, 1710)

Biography

Charles Emmanuel Biset was born in 1633 in Malines (Belgium). He painted mostly portraits and scenes of parties. He spent the biggest part of his life in France, in Paris, where his style was really appreciated. He has even painted a few portraits for Lords or members of the Court. But, tired of living far from his country, he came back to Belgium to work for the Governor of the Netherlands. He died in 1691, after he became alcoholic and married his maid.

La Chute des damnés en Enfer, 2nd half of the XVIIth century

The artwork is oil on canvas. We don't know precisely the year of creation, however it's sure that it was painted during the second half of XVIIth century. It's a reproduction of the *Chute des damnés*, another artwork by Rubens. It shows the inspiration and the significance that Rubens had on the society of his time.

As the artwork's name shows, this painting is about the damned falling to hell. We can see a graduation from blue on the top right-hand corner to red in the bottom left-hand corner. It could be the passage from heaven, in blue, to hell, in red. All the characters seem lost in the clouds, as if they were in the sky. The painting also includes nudes, showing pain on their faces, demons, and a hydra in the lowest part of the painting.



Author:

Armand
Mullot

Anthony Jansz Van der Croos

(?,1606 – The Hague, 1663)

Biography

Anthony Jansz Van der CROOS was born on 31st July 1606 in the Netherlands. He is famous for painting landscapes, rivers, woods, and often in the background, he used to paint towns, castles or towers. He lived during the Dutch Golden Age, a period in the Netherlands when the country was at first place in commercial power.

View of The Hague from the north, XVIIth century

This painting is an oil on wood and it was painted during the XVII century. The representation of cities was very successful in the Netherlands in the XVIIth century. In the background, we can see the figure of The Hague which is dominated by the hexagonal tower of the church.

A forged signature “S (for Salmon van) Ruydassel” has been written at the bottom right hand corner. It shows there was an amical relationship between Van der Croos and Salmon van Ruysdael.



Author:

Cornec Audrey and
Poret-Legot Azilis

Simon de Vlieger

(Rotterdam, 1601 - Weesp, 1653)

Biography

Simon Vlieger is a Dutch painter of the 17th century. His paintings belong to the Baroque period and had influenced the Dutch marine paintings. He used more realistic colors to make more detailed painting and took quite often his inspiration from vessels which were caught in a sea storm, on the high seas or at the port.



Storm at sea, circa 1630

In the Dutch art of painting from the 17th century, the storm theme in which boats are in trouble is quite common. The presence of the cross on the top of the central rock provides a symbolic meaning: as rock is safe and uppers the storm, it is the symbol of the Christ and of the spiritual life of the soul which is saved from the evil and the earthly world.

Author:

Stanka Le Carval

Unknown artist



The Mona Lisa, XVIth century

Acquired circa 1830-1840, this beautiful version of one of the Louvre's most famous paintings reminds us of the incredible fascination that this piece has exercised since the XVI century.

Its importance even grew since the romantic era and its importance hasn't diminished till this day. There has been around sixty reproductions of this portrait. The Mona Lisa of Quimper, contrary to the original one which is in the Louvre which had its borders shrunk, has kept its black colons which encase the landscape. From this point view; this painting is considered as an historical testimony of the utmost importance.

Author:

Louis Le Menn

Henri Mauperche

(Paris, 1602 - Idem, 1686)

Biography

Henri Mauperché was a French painter born in 1602 in Paris, and died in 1686 in the same city. In 1639, he decorates the antechamber of the Palais-Royal. Paris, and the inferior register of *Cabinet de l'Amour* of Lambert hotel, started in 1640. Member of the *Académie Royale de Peinture et de Sculpture* (Royal Academy of Painting and Sculpture), since 1648, he becomes its teacher in 1655.

***View of a River,* XVIIth century**

This painting represents, in the middle, a river in a valley, with two hills which overhang it. On the right hill, there's a little castle, with what would be a bridge over the river, which is ruins. And, in the foreground, we can see two people (maybe a man with a woman), seated on the grass, and some livestock.



Author:

Yoan Dewilde

Nicolas Largillière

(Paris, 1656 — idem, 1746)

Biography

Nicolas de Largillière was a painter born in Paris, France.

At the age of three, Largillière's family moved to Antwerp. His father, a merchant, decided to send him to London where he would be able to learn the art of commerce and negotiation. After two years, he realized that his son's only interest was art and painting. To his better judgement, he sent him to renowned artist's Gobau workshop where he would become his most valuable apprentice. After eighteen months of learning Gobau's methods and techniques, Largillière left his mentor's workshop to set out on his own as an artist. As an artist, he then returned to England where he would spark Charles II's interest. The latter wished to retain him in his service. He had to decline and return to Paris due to the Rye House Plot, a failed plot to murder Charles II. Largillière then returned to London where he would paint portraits of the queen Mary of Modena, and the prince of Wales James Francis Edward Stuart. Largillière is known for his lively yet extremely accurate portraits. His paintings are displayed in numerous museum around the world, including the Louvre (Paris), the National Gallery of Art (Washington D.C.), and Quimper's Musée des beaux-arts.

***Still Life or Allegory of Music,* circa 1695-1770**

Better known for his portraits, Largillière got introduced into depicting still life in his first mentor's, Antoine Gobau's antwerpian workshop. The numerous objects depicted on the canvas portray both abundance and knowledge at the same time. Even if the realism in the objects' portrayal reveals some flemish influence, the same objects' classical layout clearly situates this painting in Louis XIV's century.



Author:

Ali Nadim

Louis Tocqué

(Paris, 1696 - Idem, 1772)

Biography

Louis Tocqué is a French portraitist. He was a pupil of Rigaud and Nattier, so he carried on the tradition of aristocratic portraits. But his new taste for model's behaviour and his light dispersing style is a sign of the way of the pastellist, Quentin de La Tour.

***Portrait of La Guérinière,* circa 1750**

This artwork is oil in canvas painted in 1750 and it is conserved in the museum of Fine-Arts of Quimper. It's an individual portrait of François, a king's squire. In accordance with the XVIII century style, the man is represented in a three quarter view, posing in elegant clothing. This portrait is faithful to the real physical appearance of the model, whose plumpness has been reproduced.



Author:

Antoine Le Floc'h

Évariste-Vital Luminais

(Nantes, 1822 - Paris, 1896)



The Flight of King Gradlon, circa 1884

Gradlon the Great (*Gradlon Meur*) was a semi-legendary 5th century "king" of Cornouaille who became the hero of many Breton folk stories. The most famous of these legends is the story of the sunken city of Ys. It represents the legend of Ys's town.

Somewhere in the Douarnenez's bay. Protected by a dam, was the legendary town called "Ys" located. Dahut, the Gradlon's daughter, ceded at the Devil's advances and gave him the town's keys. The devil opened the town's doors and the town flooded. The king ran away with his daughter, but the God was speaking from the Saint Guénolé's mouth and ordered him to release Dahut because the overcharged horse was caught by the flood.

Author:

Luc Sterkers

Jules-Eugène Lenepveu

(Paris, 1656— idem, 1746)



Velleda, effet de lune, 1883

Illustration of the first verses of book IX of the martyrs of Chateaubriand recounting the appearance of the legendary druidess of the breast island to the Roman Eudorus prelude to a fatal passion. The ambient celtomania made it a particularly fashionable theme in painting sculpture As well as in music from the second half of the 19th century.

Author:

Tristan Le Roux

Vincent Vidal

(Carcassonne, 1811- Paris 1887)

Portrait de Madame Vidal, 1851

This portrait of the artist's wife is remarkable for the harmony of the tones employed. The sobriety of the pose and the clothes reinforce the feeling of intimacy of the model with the painter and the spectator.



Author:

Maxime Bloch

Louise Joséphine de Sarrazin de Belmont

(Carcassonne, 1790—Paris, 1870)

Biography

Louise Joséphine de Sarrazin de Belmont was born on 1790 and died on 1871. She was a French landscape painter and lithographer. She studied under Pierre-Henri de Valenciennes who taught her the significance of observing nature. She is one of the very few female painters of the Museum of Quimper.



View of Saint Pol de Léon, 1837

This artwork is an oil on canvas representing four major subjects of painting: the country, the sea, the city and the sky. This is an interesting work because of the light that pierces through the clouds to reflect on the sea and on the land. The characters, in the centre of the painting are not very realistic with strange proportions but they add an idyllic and peaceful impression to the painting. This impression depicts the main curiosities of the city of Saint Pol de Léon, the spires of its cathedral and churches, and the outline of the coast.

Author:

Myriam Hamon

Eugène Devéria

(Paris, 1805—Pau, 1865)

**First floor,
Room 17**

Biography

Eugène Devéria was one of the main artists from the French Romantic movement and was born on 22nd April 1805. He showed some premature capacities for drawing, he was the pupil of his brother Achille who brought him into the Fine-arts school of Paris. In 1827 his painting *The Birth of Henri IV* became known and although following this success he received numerous official commissions, he never again gained the success of this painting. He tried unsuccessfully to make his fortune in the Netherlands, England and Scotland by seducing rich, aristocratic customers. Eventually he moved to Pau and earned his living by teaching and painting commissioned portraits and picturesque scenes. He died on 3rd February 1865 in Pau.

Portrait of Léonce Reynaud, 1838

This is an individual $\frac{3}{4}$ profile portrait created in 1838 and depicts a renowned French architect and engineer, Léonce Reynaud who was responsible for the building of numerous lighthouses. Devéria painted this artwork at the time when Reynaud was building his first lighthouse Héaux on the Isle of Bréhat and just after he was appointed a teacher at the Polytechnic school in Paris. In total he supervised the building of about fifty lighthouses in France.

The dark greys and by blacks of the background, clothing and hair emphasize the contrast with the intelligent and energetic face of the architect just like during an inspection of lighthouses in a wild storm.



Author:

Damien Prigent

Théodore Gudin

(Paris, 1802 - Boulogne-Billancourt, 1880)



Storm along the Belle-Île coastline, 1831

Louis-Philippe and the royal family multiplied favours and orders with regards to Théodore Gudin

In 1830 Gudin had been named “the painter of the Navy”. He is one of the first artist who painted Belle-île (1851), an island isolated off the cost of Quiberon, and to be seduced by the romanticism of the rocky promontories swept by the storms.

One needs to look backwards, and gradually move closer to integrate the entirety of the painting. Then examine Gudin’s work, from brush to knife to punctuate the light. The sky and the water are unleashed as if they were angry.

Author:

Niels Minssen

Henri Regnault

(Paris, 1843 - idem, 1871)



Rochers en Bretagne, 1866

This painting represents the Brittany coast. In the foreground we can see waves breaking on rocks. In the background we can see a cliff and the cloudy grey sky. The colours are rather dark. The sea is agitated and blue, the cliff is black with a hue of brown to appear more natural.

Author:

Paul Creach

Eugène Boudin

(Honfleur, 1824 – Deauville, 1898)



View of the port of Quimper, taken from downstream, 1857

Oil on wood

One of the first Breton paintings, still marked by the spirit of Barbizon.

The reflection on the water and the movements of the sky reflect a new perception of the painter before the spectacle of nature.

Author:

Youenn Le Page

Emmanuel Lansyer

(Bouin, 1835 – Paris, 1893)

Biography

Emmanuel Lansyer was a French painter who was born on the 19th of February 1835 and died on the 21st October 1893. He is considered as one of the best landscape painter of his time.



The Douarnenez Bay at Low Tide, 1879

In 1862, Lansyer discovered the Finistère department. He was so excited by a small town located by the sea which was unknown at that time : Douarnenez, that he decided to return every year and to attract painters and poets there. He often painted the rocks at low tide of the bay of Douarnenez. This painting which shows the rocks of Arvechen had been painted in Paris in a studio according to drawings and sketches gathered on the spot.

Author:

Mathilde Bodolec

Jules Achille Noël

(Nancy, 1810 - Algeria, 1881)

Biography

Jules Achille Noël is a French landscape painter (born in Nancy on January 4th, 1810 and died in Algeria on March 26th, 1881). He painted the Brittany landscapes and Normandy's ones. Jules spend a part of his childhood in Quimper, then to Lennon where his father, the foreman of the department of civil engineering for the construction of the channel from Nantes to Brest, teaches him the drawing. After his father's death in 1835, he returns to Brittany to teach the drawing in Saint-Pol-de-Léon. In 1836, he exhibited for the first time two paintings to the Lounge of the fine arts of Nantes. In 1837, he married Adèle Cécile Constance Caris, the daughter a bookseller of Lorient.

The arrival of the stagecoach at Quimper Corentin under Le Directoire, 1873

This painting represents the scene of the arrival of the diligence to Quimper. Indeed, in the bottom, we can observe about twenty persons gather near the diligence. On the left, we can see small typical buildings of Quimper, which we are still here today. At the top, the sky is rather dark, except for a small bright period. In the background, we can see the rest of the city. Colors used in this painting are essentially cold colors (black, blue, brown ...). Only the characters and the horses are enlightened by the light.



Author:

Brendan Darves-Bornoz

Thomas Alexander Harrison

(Philadelphie, 1853 – Paris, 1930)

Biography

Thomas Alexander Harrison was an American painter who first studied at the Philadelphia Fine Arts School. He worked as a map draftsman for an American government survey expedition of the Pacific Coast. Later he studied at the Ecole Nationale Supérieure of Fine Arts in Paris. When he came to Brittany, Pont Aven and Concarneau, he concentrated on the marine and landscape subjects.



Marine au clair de lune, 1892-1893

This seascape is an oil on canvas. It depicts an open stretch of sea with waves rolling onto the beach. The artist has created an impression of movement in the waves, captured using the smooth colours of mainly pinks and blues.

Author:

Ancelin Combrouze

Yan' Dargent

(Saint-Servais, 1824 – Paris, 1899)

Biography

Jean Edouard Dargent known as Yan'Dargent, born in St Sevais 15 october 1824 and died in Paris in November,1899. He was a French painter.



The Washerwomen of the night, circa 1861

At All Saints Day, the washerwomen washed their shroud in moonless nights. Peril to the unwise that wandered outside and crossed their path, because they invited them to help. They could not refuse, and soon the women twisted the sheets so hard that they would break his bones.

This was without doubt inspired by his childhood memories, Yan' Dargent gave a very personal vision of one of the most famous local legends.

Author:

Julien Sancéo

Yan' Dargent

(Saint-Servais, 1824 - Paris, 1899)



Les Vapeurs de la nuit, 1896

This painting lived in the family, never exposed since its presentation to the lounge of 1863, is particularly important in the work of the painter léonard. He makes for it of an imagination reaching the fantasy. This work represents "ananonn", souls of deaths, very present in the life and the imagination of the Breton of the XIXth century.

Author:

Louis Letort

Henri Delavallée

(Reims, 1862 – Pont-Aven, 1943)

Biography

Trained by academic painters simultaneously at the Sorbonne and the Fine Arts School in Paris, Delavallée discovered Brittany in 1881. Seduced by Pont-Aven, he stays there regularly. He met Paul Gauguin and Emile Bernard at the Gloanec pension in 1886 and became friends with the Pont-Aven group. In 1887 he met and worked with Camille Pissarro, whose Pointillist and Divisionist styles were greatly appreciated by Delavallée. He settled permanently in Pont-Aven around 1910.



Women Threshing, 1886

In this composition which is oil on canvas, Delavallée used mobile, fragmented strokes, which unfold with vigour, as much in the sky as on the thatched roofs of the farms or on the golden wheat carpet covering the ground.

Author:

Clément Le Varlet

Georges Lacombe

(Versailles, 1868 - Alençon, 1916)

Biography

Georges Lacombe (18 June 1868 - 29 June 1916) was a French sculptor and painter. He was born in a distinguished family in Versailles. He received his artistic training at the Academy Julian from the famous impressionist Alfred Roll and Henri Gervex. George Lacombe met Emile Bernard and Paul Sérusier (iconic painters of the Nabi's movement).

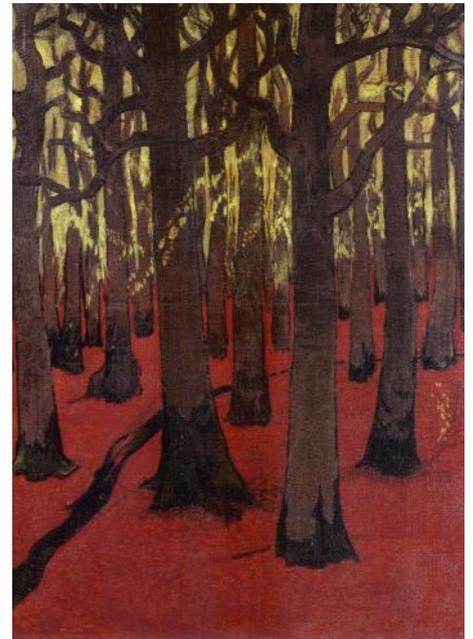
“**Les Nabis**” were a group of Post-Impressionist avant-garde artists who set the pace for fine arts and graphic arts in France in 1890s.

Forest with Red Ground, 1891

Travelling with his family, Lacombe discovered Camaret harbour in 1888. He would often return there. In this painting, Georges Lacombe was very influenced by Japanese prints where bamboo or woods were frequently represented. He painted a lot of woods and to find inspiration he went into the woods, set his easel and painted.

The use of red and numerous trees expresses a feeling of insecurity. We feel lost in the woods.

It's a very simple painting, just some trees and warm colours.



Author:

Justine Prigent

Henry Moret

(Cherbourg, 1856 - Paris, 1913)



Paysage de Pont-Aven, 1888-1889

Oil on canvas H. x L. 39,5 x 59,5 cm

This painting represent a green landscape, the colors are bright, we can see 2 animals at the foreground and houses at the background.

Author:

Trystan Carval

Félix Vallotton

(Lausanne, 1865 – Paris, 1925)

Biography

Vallotton was a Swiss/French painter who began his career as an engraver, illustrator and portrait painter. His first paintings were mainly portraits in a traditional academic style. He made his first woodcut in 1891 and at that time his style was considered innovative. Influences came from post impressionism, Symbolism and the Japanese woodcut. From 1893, Vallotton was associated with the Nabis collective with Pierre Bonnard, Maurice Denis or Édouard Vuillard.

Last Rays or Landscape with Trees, 1911

This artwork of several Stone Pine trees (Umbrella Pine) offers a symbolist vision of nature corresponding to the taste in “New Art” for trees and simple forms. The artist was probably inspired by the trees along the Normandy coast surrounding Honfleur as depicted in 1909 in his painting, *The Tall Trees* (private collection) and in 1910, *A view of Honfleur* (Kunstmuseum, Winterthur). Here the trees are isolated and the silhouettes of the trunks remind us of the artist’s love and talent for woodcuts.

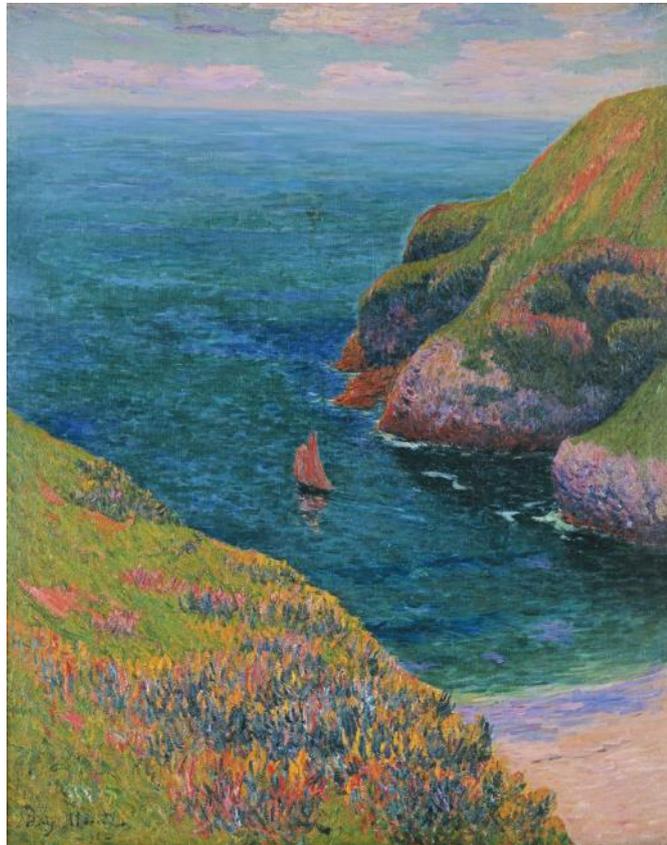


Author:

Mari Passal

Henry Moret

(Cherbourg, 1856 – Paris, 1918)



Goulphar, Belle-Île, 1895

Henri Moret draws this painting following the manifold softened color techniques to point out the diving effect and the stunning foreground skew. The boat contributes to direct the look from the foreground to the background and gives the scale. Dense, opaque colors, treated by flat tint have been forsaken in favour of a crumbling of the colorful touch, by an impressionist mind.

Authors:

Alexandre Hamon

Guillo Rémy

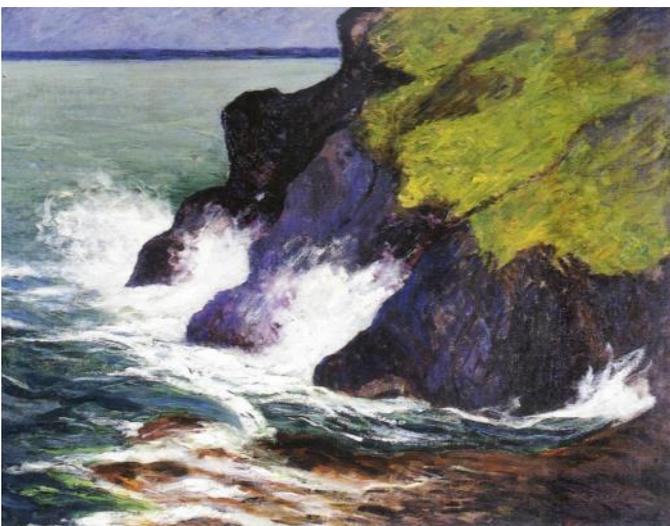
Maxime Maufra

(Nantes, 1861 - Poncé-sur-le-Loir, 1918)

First floor, Room 21

Biography

Maufra, born the seventeen of May 1861 in Nantes, is a french painter, sculptor and litographer. Maufra learns painting with Charles Leduc and his brothers. Together, they reproduce landscapes of Loire's shores. It's during his travel in England who Maufra really discover the art of painting, like Turner's work. He come back in 1884 with new ideas and Charles Le Roux learn Maufra to *impressionism*. In 1886 he participates to the Fines Art exposition in Nantes. In 1890, he decide to devote all his time for painting and start to live in Pont-Aven in Brittany, he meet Paul Gauguin. He travel in different places in



Brittany during a few years and in 1903, Maufra decide to take place in a little farm in Kerhostin. Here he try to reform a little band of painters but, without success. The twenty three of May 1918, he died as a result of problems of hearts, on the « Pont à Poncé ».

Les Trois Falaises, Saint-Jean-du-Doigt, 1887

It was realized by Maufra in 1894, in the « Armoric Coast » at the north of Brittany. First, we can analyze the title of the painting in two parts : « Les Trois Falaises » refers to the three big rock who plunge in the see at the second plan. « Saint-Jean-du-Doigt » refers to the little town next to this place. Two dimension in this title : geographic and descriptive. At The first plan, we can see a piece of land who digs in the see and we imagine, that's the place where Maufra was install to reproduce this landscape. At the last plan, there is a huge range of ocean and, on the horizon, a line who refers to the northem armoric coast. This painting is an impressionism painting for many reasons. First the colors of the work are very expressive and touch the sensibility of people who watch it. Relative to banal paintings, the colors give to the painting a surrealism dimension. Maufra represented rocks in purple to, for example, remember the universe of ocean and intend to call the deepest feelings of population who watch it. The goals of impressionism is to deform reality and increase landscapes to give impression to be in another world.

Author:

Gabin Vandenberghe

Émile Jourdan

(Vannes, 1860 - Quimperlé, 1931)

Biography

Father of three children and partner of Catherine Guyader, Emile Jourdan was a French painter born in 1860 in Vannes. Consumed by alcohol and poverty, he died in 1931 in Quimperlé. However, Jourdan lived flourishing times as early as he first studied in Paris at the Art School and at the Julian Academy. Thereafter, he met many painters including Paul Gauguin who would lead Jourdan's paintbrush to a new style: the synthetism. His misery began in 1907, when his mother died. Her financial assistance was vital for him and despite the inheritance he received from her, he lost all of it. Abandoned by his family, he wandered from a house to another for twenty-four years before he passed away.



After the storm, from about 1910 to 1914

The scene takes place at the foot of the semaphore in Brigneau near Le Pouldu. As the title reveals it, this painting is showing a landscape after a storm and yet, it is a variety of bright colours which are spread around. This characteristic expresses the daring and the originality of Jourdan's choice but especially, it is what symbolizes him. Moreover, the sceneries of kelp collection are the field of warm colours which distinguish themselves by different colourful reliefs. They introduce the curves of a landscape where the shapes, the materials and the colours are combined into a simplified composition reminding the novice innocence.

Author:

Léa Bihan

Lucien Simon

(Paris, 1861 – Paris, 1945)



La Chapelle de la Joie à Penmarc'h, 1913

Simon discovers Brittany in 1890 when he marries the André Dauchez's daughter and come on holidays in Bénodet in his family in-law's house. He then installs in an abandoned semaphore in Sainte-Marine. He paint a wrack burning scene in front of Notre Dame de la Joie's chapel.

Author:

Brieg Lailier

Alfred Manessier

(Nantes, 1861– Ponce-sur-le-Loir, 1918)

Biography

Manessier is a French painter who was born on December 5th, 1911 in Saint Ouen. He went to the art school "les beaux arts" in Paris in 1929 where he entered the architecture section. From 1933, he exhibited at the "salon des indépendants". His paintings were figurative and very colorful. Manessier did a lot of painting, for examples: "Saint Jerome" in the museum of Abbeville or "Paysage espagnol" in the museum of Grenoble. *The blue Port* had been exhibited in Paris but since 1993 it is in the Museum of the Fine arts of Quimper.

Le Port bleu, 1948

In this painting untitled "Le port bleu" or "blue port" in English, we can see some boats, there are the triangles that you can see at the top of the painting.



It's a little difficult to see them because there are triangles and different forms everywhere in this painting. The triangles represent the veils of ships. There are also a lot of different colors. The blue is the most important color because it stands for the sea. There are also some other colors as red, black, pink or green.

Author:

Anonymous

René Duvillier

(Oyonnax, 1919– Paris, 2002)

Biography

René Duvillier was a painter born on 3 April 1919 in Oyonnax, France. He studied at the Ecole Nationale Supérieure of Fine Arts in Paris. During World War II, he was deported to Ukraine and Poland because he was a member of the Resistance. He died on 5th December 2002 in Paris.



De vache en mer en vache d'écume, 1955

This abstract artwork is oil on canvas painted in 1906. It measures 39.5 cm by 80 cm and has been conserved in the museum of Fine-arts in Quimper. The main colours of this artwork are violet and blue which represent the waves crashing together. The artist's inspiration came from the first time he saw the ocean during his visit to the Finistère coast in 1954. Both fascinated by and afraid of the force of nature, the emotions experienced by this discovery, continued to guide the artists paintings.

Author:

Lukas Boschet

Jean Bazaine

(Paris, 1904 – Clamart, 2001)

Biography

Jean Bazaine was born on December 21, 1904 in Paris and died on March 4, 2001 in Clamart was a French artist, a key figure of the new School of Paris, and the French avant-garde painting of the twentieth century. He was the great-grandson of George Hayter, Victoria portrait painter UK. His painting is a humanism, an abstraction that tends to color, timeless and purifies. Its lines and solids testify of a certain spirituality and an endearing poetry.

After the still life, the human figure, landscapes, trees, Bazaine directs its research to the elements, water, earth, fire and air. After 1968, his work focuses on the light. For Bazaine, it does not paint you want, but it comes to wanting to end the paint can, the one that wants the time (1948).



Landscape of the ocean, 1961

The painter discovered in 1936 Saint - Guénolé on the south coast of Finistère, a place that will become essential to his art inspiration:

The landscape I see from my window, it is to transcribe a few lines, its light, its movements and at the same time its strength, especially its vibrations; air, clouds, water, foam.

Author:

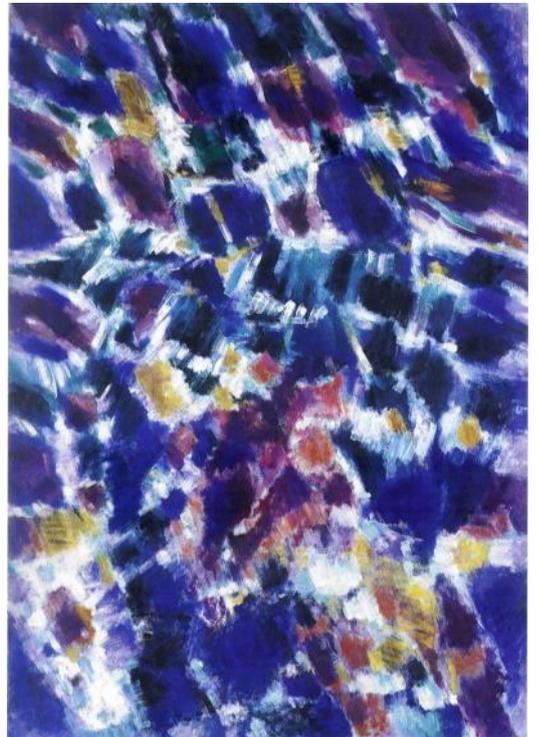
Mickael Duvail

Jean Le Moal

(Authon-du-Perche, 1909 - Chilly-Mazarin, 2007)

Biography

Jean Le Moal was a French painter who was born 30th of October in 1909 and died 16th of March 2007 in France. This painter painted principally an Abstract art.



The Ocean, 1958-1959

The sight of the sea which had fascinated Jean Le Moal during his stay in Brest (in North of the Finistère departement), in his grand-father's house in 1917, became his favorite theme during the 50's. Most of his paintings during this years were made of blue, red, purple and green shades.

In this painting these colours were used for different lighths, which were his utmost preoccupation. At the same time, he realised a stained glass for the Notre Dame de la Paix chapel in the Pouldu (a small town located by the sea in the south of departement of Finistère).

Author:

Armand Vassilleff

Auguste Anastasi

(Paris, 1820 - idem, 1889)

Biography

Auguste Anastasi was born 15th november 1820 and died 15th march 1889 in Paris. He is a Landscape painter from the Barbizon School. This school wanted to teach the work "from nature". He studied painting alongside Paul Delaroche and Jean-Baptiste Corot ; we can find some other major people like Eugene Delacroix. He entered the school of fine arts in 1849. He stopped painting in 1870 because he became blind. Two years later in 1868 he was decorated with the French legion of honor.



L'Escalier du Bac, à Douarnenez, 1870

This painting was created in 1870, entitled "Le passage du bac à Tréboul". He painted it in his studio in Paris. The travel he did in Britany inspired him. As we can see the people waiting for the ferry don't wear the typical clothes from the area of Douarnenez but the ones from the area of Pont Aven.

Author:

Vincent Cabillie

William Parrot

(Aveley, 1813 - Chilton, 1869)



St. Corentin of Quimper Cathedral, circa 1860

Provenance

Private collection, France

Condition

Views identified by the Curator of the Musée de Rouen and the Société des Amis des Monuments Rouennais in a letter addressed to the owner in 1986.

Description / Expertise

View of the west facade from Rue Kéréon and the St Corentin's Cathedral (Cobblers Street) (after 1859, as the spires are built).

Author:

Paul Guéguen

Charles Cottet

(Le Puy, 1863 – Paris, 1925)



Rayon du soir à Camaret, vers 1892

Light and color look like main element of canvas, but it's line the main element.

The water and the sky let the mobility and uncertainty.

In this view of the port of Camaret, Cottet uses classical rules of composition, without lose his quality of audacious colorist.

This aspect which quickly became the symbol of a renewal in painting. *Rayon du soir, port de Camaret* does, Cottet, one of the most representatives young french painter in international exhibition.

Author:

Arthur.P

Maxime Maufra

(Nantes, 1861– Ponce-sur-le-Loir, 1918)

Biography

Maxime Maufra was a French painter born on the 17th of May 1861 in Nantes. His first paintings were reproductions of the Loire landscapes. He then travelled to Wales and Scotland which became his sources of inspiration. In 1880, he met Paul Gauguin and moved to Pont-Aven. He painted many landscapes of the Brittany coast and received the title of the Official Painter of the Navy for his naturalist and impressionist artwork. He died on the 23rd of May 1918 in Ponce-sur-Loir (Sarthe).



The Downward Street in Locronan, 1906

This painting is an oil on canvas painted in 1906. It measures 65 cm on 81 cm and it has been conserved in the Museum of Fine-arts in Quimper since 1924. Maufra painted the town from different points of view, including the one portrayed in this painting, which shows the small road going down the mountain to the church square. In the foreground we can see the typical Breton architecture of Locronan houses, with their stone walls and slate roofs. In the background, the church of this rural town stands out in front of the cold colour sky.

Author:

Marine Regnard

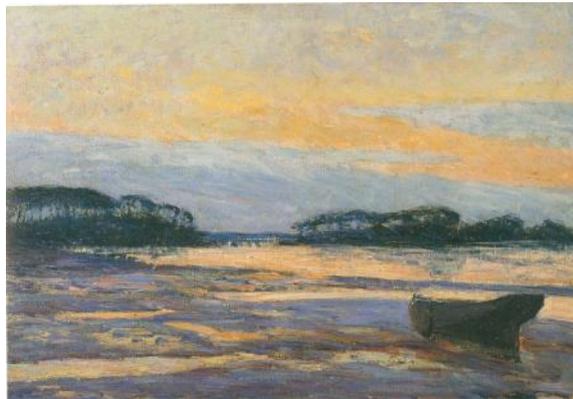
Maxime Maufra

(Nantes, 1861 - Ponce-sur-le-Loir, 1918)

Biography

Maufra was born on May 17, 1861 in Nantes and died on May 23, 1918, he was a french painter and printmaker loosely associated with the Pont-Aven school and best known for his marine landscapes. After left Nantes for visiting Brittany in 1883 and seeing the work of J.M.W. Turner, Maufra gave up his business career to become a painter. He traveled extensively throughout Normandy and Brittany, where he met Paul Sérusier and Paul Gauguin at Pont-Aven in 1890.

In his compositions, Maufra stayed often quite traditional, but sometimes quoted the pointillist technique of Pissarro or Sisley, and also took from the strong colors and powerful drawing of the Pont Aven school. The art of Maufra recording the beauty of nature, and he found inspiration for his art in his travels.



Crépuscule jaune sur les vasières, Loctudy, 1898

The title of this painting is *Crépuscule jaune sur les vasières*, it was painted in 1898 by Maufra. The painting can be seen at musée des beaux-arts/ Quimper. The scene take place in Loctudy, this painting represents a sunset on mudflats. It is a marine paint and, is an oil-based painting. At the top of the painting we can see the blue sky, and there are some yellows clouds. In the foreground we can the mudfats, the dominant colors are yellow and brown. The yellow color represents the water (the sea), and the brown color represent the rocks. To the right of the painting we can see a brown small boat. In the background there are tree, maybe it is a small forest

Author:

Charlotte Mayersfeld

Unknown artist



A court lady or A queen

An anonymous painting from the XVIII century.

The figure is painted in a clear, steamy and free manner which reminds the language of the Venetian Rococo artists. Several art historians have established links between the painting and Rosalba Carriera's artwork (1675-1757). Therefore, Quimper's composition was probably born out suggestions and inventions from the famous Venetian portraitist.