



Gustave Loiseau

1865-1935

The white sail, riverside

Oil on canvas signed lower left

Dimensions : 64 x 80 cm

Dimensions : 25.20 x 31.50 inch

Literature : Certificate of authenticity by Didier Imbert - C933

Origin : Private collection France

Vente Couteau-Bégarie 2008

Collection Aristophil

Vente Aguttes, collection Aristophil 2019

Galerie Stoppenbach-Delestre, London

Private collection, France



Dimensions with frame : 84 x 100 cm
Dimensions with frame : 33.07 x 39.37 inch

Landscape art was admirably renewed by the observations of plein-air painters, of whom Gustave Loiseau, a member of the Post-Impressionist movement, is undoubtedly the most talented. In our painting, we notice that the painter uses a technique similar to that of Claude Monet, presenting broad, dynamic strokes to emphasize the undulations of the tall grass in the foreground.

Particularly fond of the variations in light brought by misty, wintry atmospheres, he invites us here to the banks of the Seine, to share a moment of relaxation on a radiant day. This brighter light, captured when the sun is at its zenith, allows him to linger over multiple colorful touches to capture the full richness of the foliage. The large tree, thus adorned with colors, attracts the eye as much as the white sail of the boat sailing on the river. On the other side of the bank, facing the silhouette of a man admiring the landscape, the painter describes nature with a more creamy touch, mixing the foliage, the trees and the bank in a quick and lively style.

Biography

Son of a butcher, Gustave Loiseau was born in Paris where he first chose his parents' commercial activity. Nevertheless at the teenage years the young man was tempted by drawing and watercolor. After a very serious attack of typhoid in 1880 during which he thought he was going to die, he told his parents about his desire to become a painter. And then Gustave Loiseau began his apprenticeship to a decorator's studio.

When his grandmother died, he received an inheritance and started to have lessons at the School of Decorative Art in 1888, before joining Fernand Quignon's studio who advised him to settle in Pont-Aven. When he arrived there on May 1890, he stayed to Gloanec's where he met Maufra, Moret and Gauguin. The latter dispensed him many advices, and the first works of Loiseau showed a real influence of the master. But the young artist quickly found his own style and liked to paint at unusual time to study the impact of light. He liked to represent the modifications of the nature season by season and turn on his material by a thin grid of superimposed lines in every direction.

From 1894, Loiseau was a part of the 6th, 7th and 8th exhibitions of impressionist and symbolist painters to Le Brac de Bouteville in Paris, where he showed landscapes as September morning in Pont-Aven and Rise of the Aven. In 1897 he signed a contract with Paul Durand-Ruel who exhibited his paintings in his gallery in New York by the side of Moret and Maufra. In 1901, Durand-Ruel presented his first solo exhibition in Paris.

Landscapes realised by Loiseau are principally from Brittany, but also from the valley of Oise, Paris, Dieppe or Moret-sur-Loing. He continued to paint as an impressionist, and multiplied works from the same motif under atmospheric variations, just like Monet, taking to him some of his themes of whom a set of poplars, orchards and views of Auxerre's cathedral. During winter, he realised many views of the Pontoise's bridge, staging the city under the snow, the freezing of Oise river and then the melt of ices with a style that presented the double influence of Monet and Pissarro. He particularly liked the atmosphere created by hazy light and fog that exalt the beauty of nature.

If Gustave Loiseau realised just a few portraits, he was however interested in persons in their daily activities: dockers on their boats, Bretons with their headdress going out of the church or doing the market in Pont-Aven, cars around the Bastille or the Arc de Triomphe Place in Paris.

The artist realised some still lives too, but with a different technique. His style is completely impressionist in his landscapes, but more classical and geometrical when he did still lives. Firmly independent, Loiseau used to tell : " I work on my own, as I can, and try to express the best I can the impression I receive from nature... This is my only instinct that guides me and I am proud to not look like anyone else...".

Museums

Paris ; Musée d'Orsay

Versailles ; Musée Lambinet

Pont-Aven, France, Musée de Pont-Aven

St. Petersburg, Russe, Musée de l'Ermitage

Oxford, England, The Ashmolean Museum

New York, USA, The Metropolitan Museum of Art

Bibliography

Thiébaud-Sisson, Gustave Loiseau, Catalogue d'exposition, Georges Petit, Paris, 1930

Gustave Loiseau, Catalogue d'exposition, Musée de Pont-Aven, 1964

Mady Epstein, "Gustave Loiseau," Vision sur les arts, Béziers, 1975

Jean Melias Kyriazi, Gustave Loiseau, historiographe de la Seine, Bibliothèque des Arts, Paris, 1978

Gustave Loiseau, Catalogue d'exposition, Musée Pissarro, Pointoise, 1981- Rétrospective Gustave Loiseau, 1865-1935, Catalogue d'exposition, Didier Imbert Fine Art, Paris, 1985