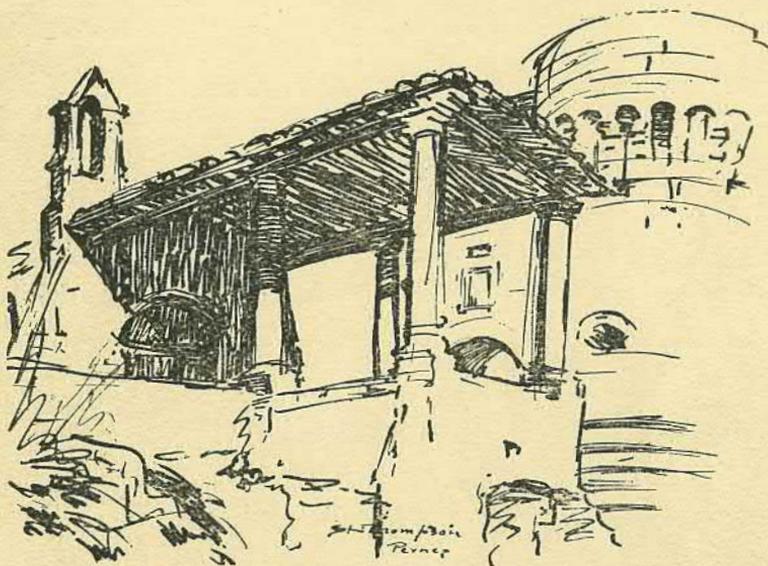


W. Thompson



CATALOGUE
OF
Exhibition of Pictures
OF
Brittany and Provence



LE PERISTYLE, CHAPELLE, AND ENTRANCE GATE TO PERNES

By SYDNEY L. THOMPSON

at the

ART GALLERY, ARMAGH STREET

From TUESDAY, OCTOBER 2nd to TUESDAY
OCTOBER 16th, 1934

Pictures of Brittany



The fishing town of Concarneau in Brittany has played much the same part in French painting as Newlyn in Cornwall has played in English painting during the past 50 years. Concarneau has an irresistible picturesqueness that attracted artists so strongly that it used to be known as the town of thirty studios and thirty sardine factories—for, of course, the sardine industry has also been an important factor in its life. But, alas, the picturesquely coloured sails of the fishing boats are now rapidly being replaced by the scurrying petrol motor, and many of the beautiful things recorded in Mr. Thompson's pictures will soon be things of the past.

The whole district is full of romance and old-world courtesy. Close by at Pont Aven, the exotically-minded Gauguin worked out his artistic salvation before escaping from civilization by going to Tahiti. It was not far from here, too, that the famous *Bataille des Trente* occurred—when the French, with dangerous courtesy, invited the English to shoot first in a group combat of thirty aside.

Concarneau is a walled city (the fortifications are seen in several of the pictures), and it was occupied more than once by the English. The somewhat damp climate, and the salt air from the sea, give the stones a wonderful quality and stain them with many hues of delicate green. The people are related by race to the Cornish and Welsh peoples, and set their faces sternly against intermarriage with other French types. Their attractive peasant dresses, the quaint architecture and bright window-boxes of their houses, their leisurely but careful ways of life (they actually count the sardines before sending them to the factories to be tinned), their horse-drawn carts, make up a world that is very remote from this age of high-pressure production.

Brittany Group

	Gns.
1.—ETUDE—IN MY STUDIO
2.—INTERIOR OF CHAPEL OF LOC-MARIA	40
3.—TUNNY-FISHERS, CONCARNEAU	80 <i>add.</i>
4.—LOW TIDE, CONCARNEAU <i>(Scraping the boat)</i>	30
5.—SARDINE FISHERMEN LANDING THEIR CATCH	40
6.—EAST WINDOW, LOC-MARIA	45
7.—LANDING TUNNY-FISH, CONCARNEAU <i>(Painted during the actual work)</i>	60 <i>add.</i>
8.—EVENING LIGHT, CONCARNEAU <i>(Tunny-boats drawn up for overhauling)</i>	50
9.—THE HARBOUR FROM MY STUDIO DOOR, CON- CARNEAU	50
10.—A BREEZY DAY, CONCARNEAU	60
11.—OLD BRETON HORSE, MARKET DAY	50
12.—THE CALVAIRE, LOC-MARIA	55 <i>add.</i>
13.—THE BAY HORSE	50
14.—LANDING SARDINES, CONCARNEAU	50
15.—MARKET DAY, CONCARNEAU	40
16.—MORNING LIGHT	30
17.—BRETON HORSES ON MARKET DAY <i>(These horses are of a famous breed—they are very hardy and resistant to disease; they feed on gorse and such like. The Germans bought up all they could for two years before the War)</i>	50
18.—WHITE SAILS, CONCARNEAU	40
19.—THE SOUTH CHAPEL, LOC-MARIA	40

	Gns.
20.—IN THE SHADE	50
21.—A BRETON MARKET, CONCARNEAU	35
<i>(In the background are the old fortifications— the VILLE CLOSE)</i>	
22.—LA VILLE CLOSE	20
— 23.—MORNING CLOUDS	20
24.—FISHERMEN AT REST	20
25.—UNDER THE TREES	20
26.—LIGHT AND SHADE	25
— 27.—THE WHITE HORSE	30
28.—AFTER THE STORM	10
29.—PARDON AT FOUESNANT	10
<i>(A local Religious Fete)</i>	
— 30.—A GOLDEN MORNING, CONCARNEAU	8
31.—THE CHURCH DOOR, LOC-MARIA	8
— 32.—STREET IN JOSSELIN	20
<i>(A typical street of the Middle Ages)</i>	
— 33.—LA DIGUE	20
— 34.—PREPARING FOR THE FISHING	25
35.—CLOUDS	20
36.—A CALM DAY	20
37.—THE HARBOUR, CONCARNEAU	70
38.—FISHERMAN IN RED, CONCARNEAU	60
39.—THE CHURCH AT LOCRONAN
<i>(Shown by the courtesy of the Owner.)</i>	
40.—ST. MICHAEL AND THE DRAGON	50
<i>(Irish Saints are recorded to have brought Christianity by sailing over to Brittany in a pig-trough)</i>	
41.—PATIENT HORSES	25

Provençal Group

▼ ▼ ▼

The district of this group of paintings around the town of Grasse is the Esterel between Toulon and Nice. Grasse was at one time well-known for its kid gloves, but more recently it has become world-famous for its perfume. The soil is particularly suitable for growing heavily-scented flowers, especially violets, and provides the raw material for much of the best perfumes of Europe. The name of Old Provence is almost a synonym for all that is romantic, and the pictures afford a good reason why this should be so.

At Aix-en-Provence, near to Grasse, are some beautiful examples of domestic architecture, with gardens designed and laid out as an original part of the architectural scheme. Entering a narrow door from a narrow uninspiring street one finds oneself in some beautiful courtyard with its fountain, and exquisite buildings, and one seems to be transported to the quiet remoteness of some romantic dream.

It is interesting to us in New Zealand to know that many fountains in the district are supplied by hot springs.

Provençal Group

	Gns.
— 42.—OUR BRIDGE OVER THE CANAL AT GRASSE	55
43.—CANAL FROM THE ARTIST'S GARDEN, GRASSE	40
— 44.—UNDER THE VINE TRELLIS	35
45.—ALMOND BLOSSOM AT LA CHAPELLE	50
46.—THE CHAPEL OF THE "PENITENTS NOIRS" AT ST. JEANNET	45
<i>(The "Penitents Noirs" are villagers whose purpose is to follow the funerals of the poor)</i>	
47.—A FARM AT ST. JEANNET	60
48.—HARMONY IN MAUVE AND GREEN	
49.—LAVOIR UNDER THE VINES, GRASSE	65
50.—LOOKING ACROSS THE VALLEY	100
<i>(Painted from the Artist's garden at Grasse near the Cote d'Azur)</i>	
51.—BLUE HAZE (February at Grasse)	50
52.—A PROVENÇAL FARMYARD	35
53.—BENT OLIVE TREES	40
<i>(In the Artist's garden at Grasse)</i>	
54.—IN OUR GARDEN, GRASSE	50
55.—PROVENÇAL PATTERN	50
<i>(From the Artist's garden, Grasse)</i>	
56.—THE ENTRANCE TO THE FARM, ST. JEANNET ..	60
57.—THE GATEWAY IN THE FORTIFICATIONS, ST. JEANNET	20
58.—FOUNTAIN AT GRASSE	40
<i>(On the "COURS"—a promenade overlooking the Mediterranean)</i>	
59.—A MOUNTAIN VILLAGE	10
<i>(Courcegoules, near Grasse)</i>	
60.—THE FOUNTAIN IN THE PLACE AUX AIRES, GRASSE	20

	Gns.
61.—AT THE CHATEAU DE REPENTANCE, AIX-EN- PROVENCE	20
62.—WASHING AT OUR LAVOIR, GRASSE	20
63.—FOUNTAIN IN THE GROUNDS OF "REPEN- TANCE"	20
64.—EARLY SPRINGTIME AT GRASSE	
<i>(Shown by the courtesy of the Owner.)</i>	
65.—ROOFS AT ST. JEANNET	
<i>(Shown by courtesy of the Owner.)</i>	
66.—VINES IN AUTUMN, GRASSE	40
67.—CHERRY BLOSSOM, GRASSE	55

Italian Group

68.—AN ABANDONED MONASTERY AT ASSISI	20
<i>Sold</i> 69.—CARCERI—(Near Assisi)	20
<i>(The cell of Saint Francis is seen jutting out at the bottom right hand corner of the picture)</i>	

Pen Drawings

70.—ROMAN CHURCH, LANGOGNE	6
71.—MARKET SQUARE, PRADELLES	6
<i>Pa</i> 72.—CHURCH DOOR, LANGOGNE	6
73.—UNDER THE ARCADES, PRADELLES	6
74.—THE TWO BRIDGES, LANGOGNE	5
75.—HOUSES ON HILLSIDE, LANGOGNE	6
76.—FOUNTAIN, LE PUY-EN-VELAY	6
<i>(These drawings are done in the Cavennes. Immortalized by R. L. Stevenson.)</i>	

Tempera

77.—OLD ROMAN BRIDGE	14
78.—CYPRESS TREES AT LA CHAPELLE	14

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[5/90A]