



Jean-françois Raffaelli (1850-1924). "the Little Donkeys". 1906. 4-color Aquatint.



500 EUR

Signature : Jean-François Raffaelli

Period : 20th century

Condition : Bon état

Width : 73 cm

Height : 65 cm

<https://www.proantic.com/en/707122-jean-francois-raffaelli-1850-1924-quotthe-little-donkeysquot-1906-4-color-aquatint.html>

Description

"The little donkeys", Etching, drypoint and aquatint in 4 colors on vellum, artist proof of 1906. Signed in pencil.

The colors are very fresh. All the photographs were taken while keeping the glass.

Old wooden frame, brown patina (usual wear), white mat Frame dimensions 65 x 73 cm.

Dimensions without frame 48 x 59 cm.

RAFFAËLLI, Jean-François (1850-1924),

French painter, draftsman and engraver. First an actor in the lyric theater, he began to paint in 1870 in the style of Fortuny. At the 1876 Salon, Duranty praised his realism and presented it to Degas, who was to be his main support. Installed in Asnières, he paints, in a very graphic style and with a dark and narrow palette, the poor people (beggars, ragpickers, prostitutes) of a joyless

Dealer

Dupire et Kotek

Antiquités, tableaux, arts appliqués, vintage, objets de charme

Tel : 00 32 495 205 344

Mobile : 0032 474 26 22 88

Avenue de Broqueville 34

Bruxelles 1200

suburb. His participation in the Impressionist exhibitions of 1880 and 1881 caused a stir within the group. He is supported by Geffroy and Huysmans, whose Parisian Sketches he illustrates. He portrays Clemenceau and Edmond de Goncourt. The bibliophile Paul Gallimard commissioned him to illustrate Germinie Lacerteux. Linked to naturalist writers, he also maintains good relations with Mallarmé. Following a lecture tour in the United States, he gained international fame. When success came, he left Asnières for Paris, where he found new motives which led him to break with the miserability which had made his reputation. A naturalist more than an impressionist, it is perhaps in the engraving that he expressed himself with the most relevance. From 1876, he tried his hand at lithography. In 1889, he took up color engraving, a technique that suited him perfectly and of which he was to be one of the architects of the revival in France. He has also illustrated numerous works (L'Assommoir, Les Soeurs Vatard, etc.).