



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

Japonism Circa Napoléon 3 XIX éme. Rousseau Eugene / 1827-1890 And Leveille Ernest / 1841-1913



600 EUR

Signature : Rousseau Eugène / 1827-1890 Et Leveille Ernest / 1841-1913

Period : 19th century

Condition : Bon état

Material : Other

Width : 14 cms

Height : 10 cms

Description

Available. 19th century Japonism. ROUSSEAU Eugène / 1827-1890 and LEVEILLE Ernest / 1841-1913 Typical clear smoked glass with inclusions of brick red, purple and white colored oxide and finely decorated in a Japonesque style typical of this period. Measurements: ht 10 cms width 14 cms François-Eugène Rousseau (1827-1890), known as Eugène Rousseau, is a master glassmaker who established himself in 1855 as a merchant specializing in porcelain and earthenware at 43 rue Coquillière in Paris. Around 1867, he turned to glass and called on the talents of Eugène Michel to have him engrave a whole range of glassware in the "Art Nouveau" spirit. He takes a particular interest in the innovative techniques of his contemporaries, and asks Marc-Louis Solon, then decorator at the

Dealer

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Sèvres factory, to produce works called "pâtesreportes" (or paste-on-pâte) that Solon will sign under the pseudonym "Miles". In 1867, when he was interested in Japanese motifs, Eugène Rousseau had Félix Bracquemond create a porcelain service intended to be presented at the Universal Exhibition in Paris, where for the first time a European artist directly copied a Japanese artist. , reproducing animal figures from Hokusai's Manga. The two hundred pieces are made by the Manufacture Lebeuf, Milliet et Cie based in Creil and Montereau. Following the success of this service, Japanese aesthetics would influence Rousseau's output. In 1869, two of his painted glasses were purchased by the Victoria and Albert Museum. In 1884, he was the first to exhibit cracked glass at the Central Union of Decorative Arts, made using a Venetian technique from the 16th century. His Japanese glassware produced with the probable assistance of the Appert brothers in Clichy, will appear in 1874 in Paris at the 4th Exhibition of the Central Union of Fine Arts Applied to Industry. Member of the Central Union of Decorative Arts since its creation in 1862, he received the cross of the Legion of Honor. At the end of his career, he teamed up with Ernest Leveille, who was also his pupil. Leveille will continue the work of Eugène Rousseau after his death, having bought the fund of his studio rue Coquillière in 1885.

Ernest-Baptiste Léveillé (1841-1913), known as Ernest Léveillé, is a merchant publisher of porcelain and crystals. Founder of the Maison Léveillé in 1869 at 74 boulevard Haussmann in Paris, he acquired the Maison E. Rousseau in 1885, a merchant and publisher of porcelain and crystals, and operated the collection from 1886 to 1890 under the name of "Maison Rousseau and Léveillé together". Léveillé creates the models and has them executed, then engraved, according to very precise instructions. His cracked and engraved vases on three layers of glass earned him a gold medal. Reverted to "E. Léveillé" on the death of Eugène Rousseau in 1890, the store

was transferred in 1899 to 140 Faubourg Saint-Honoré in Paris. In 1902, Ernest Léveillé joined forces with Maison Toy, a porcelain and crystal business, under the name "Maisons Toy et Leveille reunited". The establishment was then located at 10 rue de la Paix. Eugène Rousseau & Ernest Leveillé Eugène Rousseau (1827-1891), Parisian merchant-publisher, specialized at the start of his career in earthenware and porcelain. Around 1867, at about the same time as Gallé, he developed a passion for Japanese art and had Japanese-style Montereau earthenware services made in association with an engraver, Félix Bracquemond. The same year he started glassmaking. Working as a pioneer, Eugène Rousseau will go further than any other in the renewal of glass art from Far Eastern inspirations. He approaches the study of the coloring of glasses and obtains unexpected decorations by the superposition of variously nuanced layers. Technique taken from the Venetians that the Chinese practiced in the 18th century. He adds cracks and ingenious combinations, taking advantage of the whims of fire and the deformations of the material to draw a curious effect ranging from blood red to pale purple, creating glasses with the appearance of precious stones, ranging from richness and hardness. from agate, to the softness of opaline, passing through the reflections of mother-of-pearl, or the iridescence of onyx... In 1885, he joined forces with his pupil Ernest Leveillé (1841-1913). From 1890 the models become more daring and tormented than those of Rousseau. The decorations, which borrow from the curved line then in vogue, are more sinuous.