



## Portrait Photography Of Actress Marie Leconte By Paul Nadar Circa 1911



550 EUR

Signature : Paul Nadar (18

Period : 20th century

Condition : Bon état

Material : Paper

Length : 30,3

Height : 42

### Description

Presumed photographic portrait of the actress Marie Leconte\* around 1911 by Paul Nadar\*. I attribute the portrait by family tradition, this work was accompanied by a later photo of the artist in 1931 when she came to perform in Montargis (this will of course be accompanied by the portrait).

Our photograph is colorized and probably represents the artist in one of his roles.

Beautiful original giltwood frame in Louis XVI style. Delivery possible by registered colissimo with insurance and delivered against signature for:

France 20EUR.

Europe EUR40

Rest of the world EUR65

\*Paul Nadar is the son of Félix Tournachon

### Dealer

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(known as Nadar). Following in his father's footsteps, Paul embarked on photography, which was the occasion for a close collaboration between the two men, who notably shared their studio and together produced a series of photographs of the chemist Eugène Chevreul in 1886. However, artistic differences appear between the father and the son. While Félix favors solemn and serious poses, his son has a more whimsical conception of photography. Paul sometimes uses special effects and is more interested in show people. Paul Nadar reuses the pseudonym Nadar with his father's permission, but this time adding his first name to it, while his father used it alone. He is the founding president of the Society of Photographer Authors and President of the *Chambre Syndicale de la Photographie et des Applications*. He is buried in Paris at the Père-Lachaise cemetery (36th division).

\*Anne-Marie Lacombe, known as Marie Leconte, studied in the provinces, trying out all the jobs, then played melodrama in Paris, at Porte-Saint-Martin and at the Château-d'Eau. Madame Segond-Weber helps him with her advice and takes him on tour, making him work on the classic roles of Aricie (*Phèdre*) and Julie (*Horace*). Back in Paris, she played at the Vaudeville and at the Gymnase the heroines of Alfred Capus and Marcel Prévost. Committed to the Comédie-Française, where she benefited from the lessons and protection of Julia Bartet, she made her debut in 1897 in Mimi in *La Vie de bohème*, then Henriette in *Les Femmes savantes*. She gracefully fills the roles of her job - ingenuities and young firsts -, plays Elise and Mariane by Molière, Rosine in *The Barber of Seville*, Cherub in *The Marriage of Figaro*, tackles the maids with Lisette in *The Game of Love and Chance*. and Marinette from *Love's Spite*. Her delicate sensitivity suits the nuanced psychology of young modern premieres, in the tradition of Suzanne in *Le Monde*, where one is

bored by Édouard Pailleron. She is the interpreter of Paul Hervieu (*Le Dédale*), Eugène Brieux (*Le Berceau*) Maurice Donnay (*To appear*), Henri Lavedan (*Catherine*), André Rivoire (*Le Roi Dagobert*), Miguel Zamacoïs (*The wonderful flower*), Georges de Porto -Riche (*La Chance de Française*)... She took over Suzel from Ami Fritz and created *La Paix chez soi* by Courteline, with Féraudy. She remains for the public the delicious creator of *Primerose* and *L'amour eve* by Flers and Caillavet. In 1915, she played Colette Baudoche in the theatrical adaptation of the patriotic novel by Maurice Barrès. She retired in 1927 and was named an honorary member the following year. His retirement performance in 1930 brought together many stars. After her departure from the Comédie-Française, she still plays on the boulevards, notably *Madame Sans-Gêne*.