



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Jean Frédéric Schall (1752-1825) In The Boudoir



8 600 EUR

Signature : Jean Frédéric SCHALL (1752-1825)

Period : 18th century

Condition : Très bon état

Material : Oil painting

Length : 75 cm

Height : 55 cm

Description

Jean Frédéric SCHALL (1752-1825) In the boudoir Main work Probably made for the "Secret Gallery" of Christian IV. Duke of Zweibrücken. Oil on canvas 75cm x 55cm resp. 90 x 65 cm After his first training at the Public School of Drawing in Strasbourg, he went to Paris in 1772. There he was able to enroll in the Royal School of Protected Students under the patronage of Nicolas Guy Brenet and joined the workshops by Francesco Casanova; he graduated in 1777. He had several patrons, including Jean-Henri Eberts, Jean-Georges Wille and Jean-Baptiste Lemoyne. Besides Casanova, he studied with Nicolas-René Jollain (1775) and Nicolas-Bernard Lépicier (1776 and 1779). In 1776, he produced his first major works in the gallant style of Fragonard and Debucourt. In 1778, they were produced as color

Dealer

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engravings by Louis-Marin Bonnet. He quickly became a popular painter in the high society of his time. Many of his works show romantic parties, actresses, dancers and influential men with their mistresses engaging in frivolous activities. He entered the service of Christian IV, Duke of Zweibrücken, and created works for his "Secret Gallery". Many of them were racy or lascivious in nature. Some were translated into copper engravings by Gabriel Marchand (c. 1755-18?). Among his last patrons from Strasbourg was the piano maker Sébastien Érard. Despite the diversity of his works and their orientation, he describes himself as a "history painter". His works have also been compared to those of Watteau. In 1787, he married Marie-Catherine Naudé. Under the Directory, he, his wife and his children lived first on the staircase of a chapel in the Louvre, then in the phalanx of the ruins of the abbey of Saint-Germain-des-Prés, because of his links with the Ancien Régime. After the consolidation of the Revolution, he emerged to continue painting, but had to devote himself to more austere and patriotic subjects. These included Children Kissing the Feet of Liberty and the exploits of William Tell. The revolution did not change people's tastes, however, so he was able to return to his old subjects quite quickly. This time, he uses mythology as a pretext to paint naked women in bucolic scenes. Major appearances survive in the salons of 1793, 1798 and 1806. Many of his works are unsigned and have been variously attributed to Fragonard, Antoine-François Callet and Jean-Baptiste Huet during the 19th century. Some of his early works are signed "Challe", perhaps to capitalize on the popularity of Charles-Michel-Ange Challe.

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