



Adolphe Appian (lyon, 1818 - Id., 1898) - The Peasant On His Mule

3 800 EUR



Signature : Adolphe APPIAN (Lyon, 1818 - id., 1898)

Period : 19th century

Condition : Parfait état

Material : Oil painting

Width : 43 cm

Height : 28.5 cm

Description

Oil on canvas mounted on panel. 43 x 28,5 cm.
Signed lower right. "The Peasant on His Mule" reveals Adolphe Appian's obsession with rural life. A peasant, seated on a brown mule, occupies the center of the composition. The winding road guides the viewer's gaze toward a distant, rolling landscape punctuated by green and brown accents. The supple, vibrant brushstrokes suggest a sensitive realism, situated between Romanticism and Naturalism. The palette, dominated by muted ochres and grey-blues, establishes a crepuscular or early-morning atmosphere imbued with solitude and gravity. The sketched contours fade toward the background, creating a felt depth. The figure's relaxed posture and vacant gaze convey the fatigue and resilience of the agricultural world.

Dealer

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Through the simplicity of the subject and the subtlety of the chromatic treatment, Appian celebrates peasant dignity and the silent communion between man and nature. His nervous yet delicate pictorial gesture highlights the artist's truly subtle mastery. Adolphe Appian studied under François Grobon and Augustin Thierriat at the École des Beaux-Arts in Lyon before making his debut at the Paris Salon in 1835. He later exhibited in Lyon in 1847 and Paris in 1855, becoming a regular at both Salons. In 1868, he earned a gold medal at the Paris Salon. His career was further distinguished by international accolades, including an honorable mention at the 1889 Exposition Universelle in Paris, following his participation in the 1862 London Exhibition. In 1892, he was made a Chevalier of the Legion of Honor. One of his major works is *Rives de l'Ain*, a large decorative panel created for the staircase of the Rhône Prefecture in Lyon. Initially a musician, Appian decided to fully dedicate himself to the visual arts in 1852, a pivotal year marked by his encounter with Corot and Daubigny, who had a profound influence on his work. He also spent significant time in Fontainebleau, painting alongside artists of the Barbizon School. Appian was a master of charcoal drawing, with a particular fondness for backlit scenes and the subtle interplay of light and shadow. Upon discovering the Mediterranean light, his palette brightened, his colors became fresher, and his technique evolved toward a more fluid touch, reflecting the influence of his friend Félix Ziem.