



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Théodule Augustin Ribot (1823 - 1891) - The Singing Lesson



26 000 EUR

Signature : Théodule Augustin Ribot (Saint-Nicolas-d'Attez 1823 - 1891 Colombes), Peintre Français, Signature : signé en bas à gauche 't.ribot'

Period : 19th century

Condition : Très bon état

Material : Oil painting

Width : 65 cm

Height : 74 cm

Depth : 10 cm

Description

Théodule Augustin Ribot
St Nicolas d'Attez 1823 - 1891 Colombes
French Painter

'La Leçon de Chant - The Singing Lesson'

Signature: signed lower left 't.ribot'

Medium: oil on canvas

Dimensions: mage size 55,5 x 46 cm, frame size
74 x 65 cm

Exhibitions: 1934 at Colombes (cat. no. 1, with ill.); Paris 1880, Galerie des Arts; probably École des Beaux-Arts in 1892 (as no 21, no illustration); Den Bosch, Kunsthandel Gebr. Douwes, Amsterdam and Vandervén & Vandervén, "Franse Schilders 1820 - 1920", March - April

Dealer

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1975, cat.no.36, with ill.; Opening exhibition
Douwes Fine Art, London, March- April 1980,
cat. no. 23, with ill.

Biography: Théodule Augustin Ribot, born on
August 8, 1823, and passing away on September
11, 1891, was a distinguished French realist
painter and printmaker, known for his evocative
depictions of everyday life. Not to be confused
with Théodule-Armand Ribot, he hailed from
Saint-Nicolas-d'Attez and initially received
training at the École des Arts et Métiers de
Châlons before making his way to the bustling art
scene of Paris in 1845.

In Paris, he initially found employment in
adorning gilded frames for a mirror manufacturer.
While assisting Auguste-Barthélémy Glaize, he
gained some artistic guidance, yet his skills as a
painter were largely self-taught. After a formative
journey to Algeria around 1848, he returned to
Paris in 1851 and continued to support himself
through his craftsmanship. However, it was
during the late 1850s, laboring under the
lamplight, that Ribot earnestly began to pursue
painting, capturing everyday subjects with a keen
eye for realism.

Ribot demonstrated his artistic versatility by
working in various mediums, including oil paint,
pencil or crayon drawings, and etchings. His
works ranged from complete drawings to
powerful sketches that served as preparations for
his painted canvases. Although there are only a
limited number of etchings, they showcase a
diverse range of techniques and themes,
representing the middle period of his artistic
practice.

Debuting at the Salon in 1861 with four
kitchen-themed paintings, Ribot quickly garnered
attention from collectors. His works exhibited in
the Salons of 1864 and 1865 were awarded
prestigious medals. He was known for his

depictions of domestic scenes, still lifes, portraits, and religious subjects, such as his successful Salon piece "St. Sebastian, Martyr" in 1865. His earlier works exuded a dry and austere quality, while his later pieces displayed a freer and broader style. Ribot's preference for painting directly from nature allowed him to emphasise the contrasts of light and dark, influenced by the chiaroscuro techniques of Spanish and Dutch baroque masters like Ribera and Rembrandt, a passion he shared with contemporaries like Courbet and Bonvin.

Many of Ribot's figure compositions were likely inspired by members of his own family, depicting them engaging in humble activities, such as meal preparations or gathering to share stories. Through adept use of lighting, he skillfully highlighted the faces and hands of his subjects, which emerged sharply from dimly lit surroundings.

Despite his realist approach aligning him with the progressive artists of the pre-Impressionist era, Ribot's work was received favorably by both the public and critics, demonstrating a nuanced balance between traditional technique and contemporary sensibility. In 1878, Ribot was honoured with the Légion d'honneur. Amid declining health, he ceased painting and relocated to Colombes, where he passed away in 1891.

His son, Germain Théodore Ribot (1845-1893), followed in his artistic footsteps, specialising in still lifes and genre paintings that echoed the stylistic essence of his father's work.