



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Gargoyle Of Notre-dame De Paris



300 EUR

Signature : Marie DANSE-DESTRÉE (Bruxelles, 1866 - 1942)

Period : 19th century

Condition : Très bon état

Material : Paper

Length : eau-forte sur vélin, 290 x 200 mm ; marges 85 x 133 mm

Width : 1889

Diameter : signée au crayon noir en bas à droite.

Description

Plate admitted to the 1890 competition, Album Volume No. 3 for the Belgian Aquafortists Society. 20th century oak frame with unhooked corners Marie and Louise Danse were born in Brussels and grew up in Mons in a cultured artistic environment, surrounded by literature and music. Their father Auguste Danse, a renowned engraver and designer, passed on his artistic knowledge and skills to his daughters. Also a professor at the Academy of Fine Arts in Mons, the two sisters became his students. In Belgium, the doors of academic education began to open to women from 1883. As teenagers, they began by varying genres, subjects and techniques. Despite the stylistic influence of their father, they developed a personal art. Marie began to participate in exhibitions by presenting

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reproductions after the old masters, notably Pisanello and Breughel, whom she loved, and contemporary artists whom she admired, such as Charles de Groux. She then produced original engravings reproducing elements of Gothic sculpture as well as illustrations for art history studies. In 1888, the young woman received an honorable mention at the Salon des artistes français. At the same time, she fell in love with a young lawyer, passionate about art and literature, involved in politics: Jules Destrée and Marie Danse married on August 10, 1889 in Mons. In 1906, she participated in the founding of L'Estampe, alongside Élisabeth Wesmael, Auguste Danse, Gisbert Combaz, Henry de Groux, and Gustave Max-Stevens, among others. This Belgian artistic circle was dedicated to organizing annual exhibitions with the aim of bringing together artists who engravers on copper, steel, zinc or wood and produced lithographs or ornamental drawings intended for art books. Collaborating on the production of books with her husband, Marie illustrated *Les Chimères* (1889), *L'Oeuvre lithographique d'Odilon Redon* (1891) and the trilogy *Notes sur les Primitifs italiens*. The enrichment was mutual since the illustrative content added value to the literary content and vice versa. In addition, they developed a promotional strategy highlighting each other's personal work and the publication of *Notes sur les Primitifs italiens* (1899-1903). Jules published excerpts from his book in various magazines while Marie exhibited the engravings one by one during her exhibitions, before the publication of the book. Little by little, without completely giving up art and continuing to frequent her family and artistic circles, she invested herself with her husband in a political career. They traveled to England during the First World War, then to Russia, Japan and China. When he became a minister, she organised meetings in Brussels between scientists, politicians and artists from all walks of life. After the death of Jules Destrée in 1936, Marie Danse

continued to be involved and frequent the artistic world. In 1938, she was among the founding members of the association Les Amis de l'Art Wallon, whose aim was to highlight past, present and future artists, writers and scholars, as well as to develop Walloon art, history, folklore and arts in all fields. However, the Second World War put an end to the association's activities. She died in Brussels on 31 May 1942; in death, she wished to join her husband and, like him, she is buried in the Marcinelle cemetery.