



**PROANTIC**  
LE PLUS BEAU CATALOGUE D'ANTIQUITES

## Alphonse Osbert (1857-1939) Pair Of Aquatints 1900



1 200 EUR

Signature : Alphonse OSBERT (1857-1939)

Period : 20th century

Condition : Bon état

Material : Water color

### Description

Alphonse Osbert (1857-1939) Two paintings forming a pair featuring Symbolist aquatints on strong vellum, signed and titled respectively "Chant Matinal" & "Rêve du Soir" They are presented in their early 20th century frames in carved gilded and silvered wood signed on the back by the Martinet - Hautecoeur Frères house Rue de Rivoli in Paris. Good condition, note some losses and wear to the frames. Identical dimensions for both paintings, namely 62 cm long X 45 cm high Born in Paris in 1857, Alphonse Osbert received academic training at the École des Beaux-Arts in the studio of Henri Lehmann (1814-1882). This naturalized French German portrait painter trained with the great neoclassical painter Jean-Auguste-Dominique Ingres (1780-1867). In this studio, Osbert became

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friends with the future divisionists Georges Seurat (1859-1891) and Edmond Aman-Jean (1858-1936). Initially, Osbert began a classical career, influenced by Léon Bonnat (1833-1922), Fernand Cormon (1845-1924) and the Spanish masters. From 1880 he exhibited naturalist and post-Barbizon works at the Salon. The Salon des Indépendants founded by his friend Seurat - which aimed to bring together works by artists claiming a certain independence in their art - did not seem to interest him. However, following a trip to Spain and various studies carried out in the forest of Fontainebleau, Osbert's style evolved and then took a turn at the end of the 1880s. Alphonse Osbert conducted more advanced experiments on light and its effects on colour. From then on, he became closer to the Salon des Indépendants and in particular to the Nabis artists Maurice Denis (1870-1943) and the symbolist Pierre Puvis de Chavannes (1824-1898). Under the influence of Chavannes - considered one of the precursors of French symbolism - Osbert moved towards a more decorative style of painting. His painting, which had become monumental, enjoyed growing success. Osbert participated in the Salon de la Rose-Croix founded by the art critic Joséphin Paladan (1858-1918) and met the symbolist writer Stéphane Mallarmé (1842-1898). Supported by critics and the newspaper La Plume, Alphonse Osbert was recognized as one of the leading symbolist painters. He presented *Vision* at the Salon de la Société nationale des Beaux-Arts in 1892. This meditative and mystical work illustrates a woman in full length treated in a range of blues. The composition is not intended to be realistic, but suggests a state of mind. This painting was exhibited the following year at the second Salon de la Rose-Croix. Alphonse Osbert hardly renewed his style after 1900 and was content to carry out various public commissions from the State. In this sense, he executed the decoration of the great hall of the Vichy thermal establishment in 1904. His idyllic landscapes

illustrate contemplative figures standing out  
against an evening blue, the "Osbert blue".