



Henri Harpignies (1819-1916) A Barrier On The Hedge, Signed Drawing

720 EUR



Signature : Henri Harpignies (1819-1916)

Period : 19th century

Condition : Bon état

Material : Paper

Width : 22.5

Height : 19.6

Description

Henri Harpignies (1819-1916)

A Barrier on the hedge, study

Signed lower left, annotation "branches séchées sur la barrière" (dried branches on the fence) on the upper right

Charcoal and heightenings of white chalk on grey paper

19,6 x 22.5 cm

Framed : 30 x 36.3 cm

This drawing is particularly moving and interesting, as it gives us an insight into the artist's work. It is indeed a study, as we can see how Harpignies was interested in this barrier, which must have charmed him, to the point of including the detail of the stone that serves as its counterweight at the top of the sheet. But above

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all, it's a very accomplished drawing, with those beautiful white highlights that testify to Harpignies' commitment.

By developing and nurturing this landscape, he shows how the barrier motif serves as an anchor for the landscape that separates the foreground from the distant, wooded background.

He undoubtedly found it during a walk and lingered on this picturesque motif. Here we are at the heart of the art and work of this generation of plein-air painters of the Barbizon school, so attached to the countryside.

Henri Joseph Harpignies, born in Valenciennes (Nord) and died in Saint-Privé (Yonne), was a French landscape painter, watercolorist and engraver of the Barbizon School.

Henri Joseph Harpignies' parents intended him for a commercial career, but his determination to become a painter led them to allow him to enter Jean Achar'd's studio in Paris in 1846. After two years' training, he travels to Italy.

Back in France in 1850, Henri Harpignies devoted himself to children's bambochades in landscapes, joining Corot and the Barbizon School, who were to inspire him. A close friend, the two artists made a trip together to Italy in 1860.

In 1859, he collaborated on the decoration of the staff room at the Hôpital de la Charité in Paris, partially rebuilt in the Assistance Publique - Hôpitaux de Paris museum.

On his return from Italy in 1861, he achieved his first success at the Salon. He then exhibited regularly at the Salon. In 1866, he received his first medal for *Le Soir dans la campagne de Rome*, acquired by the State.

Over the course of his very long career, Henri Harpignies painted a large number of works in the center of France. He produced decorative works for the Paris Opera, including the *Val d'Égrie* panel, which he exhibited at the Salon in 1870. He was a friend of Léon Bonnat, who painted his portrait twice in 1889 (Musée des

Beaux-Arts de Valenciennes and Petit Palais in Paris)

He painted the stained-glass windows of the Château de Trousse-Barrière in Briare in 1895. In 1898, he was named Honorary Rosati.

He won numerous awards. Medals at the Paris Salon in 1866, 1868 and 1869. Second-class (silver) medal at the 1878 Universal Exhibition. Medal of honor in 1897 for Solitude et Bords du Rhône.

In 1875, he was named chevalier, then promoted to officer (1883), commander (1901) and grand officer (1911) of the national order of the Legion of Honor.

He was buried in the Saint-Privé (Yonne) cemetery.

Anatole France described him as "The Michelangelo of trees and peaceful countryside."

Works by Harpignies are held in numerous museums :

- o Paris, Le Louvre ; Musée du Petit Palais ; Musée d'Orsay
- o Lille, palais des Beaux-Arts : Vue prise à Moncel-sur-Seille (Meurthe-et-Moselle), vers 1868

USA

- o New York, Metropolitan Museum of Art: Paysage avec une ville au loin
- o Tulsa, Philbrook Museum of Art : Pont ferroviaire sur la Briare.
- o Washington, National Gallery of Art : Paysage en Auvergne.

Canada

- o Montréal, Musée des beaux-arts de Montréal : Clair de lune (1889)
- o Québec, Musée national des Beaux-Arts du Québec : Paysage

Argentina

- o Buenos Aires, National Museum of Fine Arts