



David-eugène Girin (1848-1917), Banks Of The Chalaronne, Dombes. Morning Effect



1 600 EUR

Signature : David-Eugène GIRIN (Lyon, 1848 - id., 1917)

Period : 20th century

Condition : Très bon état

Material : Oil painting on cardboard

Width : 38 cm

Height : 46 cm

Description

Oil on cardboard. 46 x 38 cm. Signed lower right.

The painting depicts a misty landscape at dawn, typical of the Dombes region. The composition highlights a calm pond, where slender, tapering trees are reflected in the still water, bathed in a soft, golden light. The barely veiled sun gently illuminates the scene, enhancing the peaceful atmosphere. Dominant colors include ochre, beige, and grey tones, conveying the morning's freshness and humidity. Girin favors a light, vaporous touch that suggests rather than describes, giving the landscape a poetic and almost dreamlike quality. The absence of human figures reinforces the feeling of tranquility and timelessness, inviting the viewer to contemplate the silent beauty of nature at daybreak.

David-Eugène Girin entered the École des

Dealer

Tomaselli Collection

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Beaux-Arts in Lyon in 1864, immediately joining Joseph Guichard's class. He exhibited genre scenes at the Salon and also painted still lifes, notably flowers. In 1887, with the painting *Le Matin*, a decisive shift occurred: the artist, previously known for his genre scenes, henceforth devoted himself exclusively to landscapes and outdoor scenes. His financial stability allowed him to travel extensively across France, offering him a wide variety of subjects to explore. Girin also renewed both his palette and his technique, combining a strong, sober draftsmanship with a palette of light earth tones and colored whites. Oil on cardboard. 46 x 38 cm. Signed lower right. With frame. The painting depicts a misty landscape at sunrise, typical of the Dombes region. The composition highlights a calm pond, reflected in slender, tapered trees bathed in a diffuse, golden light. The barely veiled sun illuminates the scene with a soft, enveloping brightness, accentuating the peaceful atmosphere. The dominant colors are ochre, beige, and gray tones, reflecting the freshness and humidity of the morning. Girin favors a light, vaporous touch, which suggests more than it describes, giving the landscape a poetic, almost dreamlike dimension. The absence of human figures reinforces the feeling of tranquility and timelessness, and invites the viewer to contemplate the silent beauty of nature in the early morning.

David-Eugène Girin entered the École des Beaux-Arts de Lyon in 1864 and immediately joined Joseph Guichard's class. He exhibited genre scenes at the Salon and also painted still lifes, particularly flowers. It was in 1887 with the painting *Le Matin* that a definitive change appeared; the artist, known for his genre paintings, now devoted himself exclusively to landscapes and open-air scenes. His financial strength allowed him to travel throughout France and offered him a diversity of subjects to treat. David Girin also renewed his palette and his style. He combined a powerful and sober drawing with a palette composed of light earth tones and

colored whites.