



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Charles Wislin (1852 - 1932) "argelès Valley" Pyrenees - Oil/paper Signed 1919, 22x32 Cm

440 EUR



Period : 20th century

Condition : Bon état

Material : Oil painting on paper

Width : 32

Height : 22

Description

Charles WISLIN (Gray 1852 - Paris 1932)
"Vallée d'Argelès-Gazost" Oil on paper signed
lower right Located and dated Argelès 19 (1919)
lower left Dimensions: 22 x 32 cm Biography:
Joseph Victor Charles Wislin, born in Gray in
1852 and died in Paris in 1932, is a French
painter who was a student of Jules Noël and
Jean-Paul Laurens. The family fortune being
assured by his father's pharmaceutical patents
(preservation of food products, including meat in
1832, etc.), Charles Wislin can lead a comfortable
life in Paris. He devotes himself mainly to
painting landscapes in Montmartre as well as
during his travels, both in France and abroad. In
France, in addition to Fontainebleau and the
Picardy coast, this landscape painter and
photography enthusiast painted mainly Normandy

Dealer

Galerie Phil Arts

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and Brittany, but also the Pyrenees, having resided in Pierrefitte-Nestalas in 1918, Argelès-Gazost and Luz in 1919. Pastels and small-format oils form the bulk of the work of this plein-airist, noticed in 1886 by Guy de Maupassant. For more than half a century from 1880, his works were exhibited in group exhibitions in Paris, mainly at the Salon des Artistes Français and the Salon des Indépendants. Wislin painted more than a thousand canvases. On October 26, 2020, in Paris, Charles Wislin's studio was sold in 347 lots at auction by the Crait et Muller firm. Each of the lots found a buyer. Critical reception: "While he was a student of Jean-Paul Laurens, it was Jules Noël, his second master, that he became a disciple. Wislin traveled throughout France in search of lighting effects according to the time and seasons. His first paintings position him as an emulator of the Barbizonists and the plein-airists, but using a lighter, more elevated palette than that of Théodore Rousseau's friends. Then he introduced research into framing into his compositions and adopted a technique closer to that of the Impressionists. A singular sensitivity allowed him to transpose the atmosphere of nature, its scents, its rustlings into very fine nuances. A long stay in Brittany and especially in Pont-Aven would later give rise to more muscular landscapes, constructed in arabesques and tinged with blue-mauves and oranges." - Gérald Schurr