



Edouard Vuillard (1868 - 1940) -- The Actor Ernest Coquelin Junior In The Role Of Léridon, 1890



12 000 EUR

Signature : Edouard Vuillard

Period : 19th century

Condition : Bon état

Material : Paper

Description

The actor Ernest Coquelin cadet in the role of Léridon, 1890 Trace of graphite, Indian ink wash and watercolor on paper, studio stamp lower left. 26.50 x 12.10 cm Provenance: Private collection, France Certificate of inclusion in the supplement to the catalogue raisonné of Edouard Vuillard's paintings and pastels established by the Vuillard Committee. Edouard Vuillard, Intimacy on Display
Edouard Vuillard was born on November 11, 1868, in Cuiseaux, Saône-et-Loire. He came from a modest background; his mother was a corset maker. The family moved to Paris in 1877, and Vuillard began his schooling at the Lycée Condorcet, where Bergson and Mallarmé taught. There he met

Dealer

Galerie Alexis Pentcheff

19th & 20th centuries paintings

Mobile : 0682729579

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Maurice Denis, Lugué-Poe, and
Kerr-Xavier Roussel.

After a

stint at the Académie Julian, he enrolled at the
École des Beaux-Arts in 1887

and quickly became involved with a group of
innovative painters--the

Nabis--influenced by Paul Gauguin and Emile
Bernard. The movement was formed in

1889 around Paul Ranson, Paul Sérusier, Maurice
Denis, and Pierre Bonnard.

Vuillard kept his distance, at least initially, from
this "brotherhood"

detached from all academic conventions.

In 1889,

Vuillard exhibited for the first time at the Salon
des Artistes Français. He

moved into a small studio at 28 rue Pigalle with
Pierre Bonnard and Maurice

Denis. In 1891, he met Thadée Nathanson, who
had become director of the Revue

Blanche that same year and who devoted a major
exhibition to him in his

premises, a meeting place for intellectuals and
artists. Thadée and his wife,

Misia, introduced the painter to the Parisian
avant-garde and opened the doors

to a cultural microcosm that gave his work a new
dimension. That same year, he

exhibited at the Le Barc de Boutteville gallery in
Saint Germain-en-Laye

alongside the Nabis.

These years

also saw Edouard Vuillard's work come to
fruition and bring him fame. He

Painted intimate interiors in rich settings adorned
with wallpaper and played

with the effects of different materials. Far from
being anecdotal, these

interior scenes also reflect a pronounced taste for
theater and literature, in

which the characters evolve to the rhythm of the
story they are telling. The

influence of the masters he encountered at the

Louvre--Chardin and the
17th-century Dutch painters--faded to reveal the
feverish energy of the Nabis
and with it an explosion of color, emerging under
the impetus of broad flat
areas and distorted forms.

From 1900

onwards, the painter became close to fashionable
galleries, notably

Bernheim-Jeune, and began to work exclusively
with the dealer Jos Hessel,

Alexandre Bernheim's nephew. His wife, Lucy,
became Vuillard's muse and lover

for four years. He then entered the world of
businessmen and politicians. His

painting became calmer, even darker, regaining a
greater softness, reviving his

taste for naturalism and structured compositions.

During this

period, Vuillard painted an important series of
portraits of high society and

declared: "I don't paint portraits, I paint people in
their homes." At the end

of his life, he received commissions from the

state and became a member of the

Institut de France in 1937. His first major

retrospective was held at the Musée

des Arts Décoratifs in 1938.

Edouard

Vuillard died on June 21, 1940, in La Baule,

where he had taken refuge during

the war. Discover more works by this artist on the
gallery's

website: [https://www.galeriepentcheff.fr/fr/peintr
e-edouard-vuillard#Oeuvres](https://www.galeriepentcheff.fr/fr/peintre-edouard-vuillard#Oeuvres)