



**PROANTIC**  
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## Flore Lautz (active In Paris Around 1830-1850) - The Departure - Painting On Porcelain



12 000 EUR

Signature : Flore LAUTZ (Active à Paris vers 1830-1850)

Period : 19th century

Condition : Parfait état

Width : 38 cm

Height : 49,5 cm

Description
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<p>Flore LAUTZ(Active in Paris around 1830-1850) The Departure Painting on porcelain Signed and dated lower left 49.5 x 38 cm 1848Exhibition: Paris Salon of 1849, under No. 1248Related work: replica of the painting by Auguste DELACROIX exhibited at the 1844 Salon under No. 498 Little is known about Flore Lautz, except that she belonged to the important group of women porcelain painters of the first half of the 19th century, led by Marie-Victoire Jacquotot, and among whom we can cite Marie-Adélaïde Ducluzeau, Marie-Pauline Laurent, Madame Renaudin, Mlle Girard, Mlle Perlet, and Aurore Leclerc. These porcelain works were part of the "saving" movement of the early 19th century, initiated and supported by the director of the Sèvres</p>
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Dealer
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<p><b>Galerie de Lardemelle</b></p>
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19th century paintings and drawings

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Manufactory, Alexandre Brongniart. To address the inevitable wear and tear of time on the masterpieces of ancient and contemporary painting of the period, he had replicas developed on porcelain, so as to preserve an unalterable trace of their beauty. However, the fine artists who participated in this movement did not work exclusively at Sèvres, and Flore Lautz is an example; similarly, while there were many women, several male artists specialized in the genre, Abraham Constantin being the most famous among them. These replicas are very often exhibited at the Salon, and as for Flore Lautz, she participated three times: in 1836 with the present work (she was then living at 12, passage de l'Industrie), in 1848 with a View of the Château de Pierrefonds after Boisselier (she was living at 33, rue du Faubourg Saint-Denis) and in 1849 with The Departure after Auguste Delacroix (she was living at 8, rue de Hanovre). Mademoiselle Lautz is mentioned in "Le Journal des Artistes" of May 1, 1836, "... with the praise she deserves, for her beautiful copy of The Levite of Ephraim, after M. Couder." Our plaque can only be considered a simple copy; beyond its beauty, its brilliant execution, its prestigious exhibition and its relatively exceptional dimensions, it corresponds to a true artistic policy of the time concerning replicas.