



Arsène Lafargue (1852-1931) The Courtyard Of The Château De Blois And The Louis XII Wing Archi

1 600 EUR



Signature : Arsène Lafargue

Period : 19th century

Condition : Parfait état

Material : Water color

Length : 31 cm (48 cm avec cadre)

Width : 54 cm (70 cm avec cadre)

Description

Pierre Marie Arsène LAFARGUE (Blois 1852 - Paris 1931) The courtyard of the Château de Blois and the Louis XII wing Watercolor H. 31 cm; W. 54 cm (frame 48 x 70 cm) Signed lower right Provenance: Private collection, Blois Pierre Marie Arsène Lafargue (1852-1931) was a French architect active mainly in Blois and the Loir-et-Cher region. Trained at the École des Beaux-Arts in Paris, he joined the studio of Jules de La Morandière, then of the architect Ernest Coquart. He distinguished himself in 1879 by being ranked first in the second attempt at the Concours de Rome. Based in Blois, he worked as an architect of civil buildings and led numerous projects in the region, including the restoration of châteaux (Rilly, Clussay, Rosambo, Valençay, Chenonceaux, etc.), the Hôtel d'Alluye in Blois,

Dealer

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as well as public and private buildings. Lafargue exhibited regularly at the Salon des Artistes Français, presenting restoration projects and watercolors of the region's landscapes. He was also the author in 1914 of a pamphlet entitled *Plan de la ville de Blois telle qu'elle aurait être en 1914*, in which he proposed an urban planning vision inspired by classical principles. His work is marked by a deep attachment to regional heritage and the history of architecture, which he helped to preserve and promote through his restoration work and his writings. In this watercolor dedicated to the Louis XII wing of the Château de Blois, Lafargue displays all his talent as an observer. The interior courtyard, bathed in clear light, reveals the refined polychromy of the brick and stone. The volumes are precisely arranged: arcaded galleries, pointed gables, sculpted dormers, Saint-Calais chapel on the right. Through the precision of the line and the softness of the wash, the artist captures the nobility of the place, a symbol of the transition between Gothic and Renaissance. More than an architectural view, the work is a silent homage to Blois and the monumental legacy left by the kings of France.