



Pierre Duval Le Camus (Lisieux 1790 - Saint-cloud 1854), The Visit.



3 800 EUR

Signature : Pierre DUVAL LE CAMUS (Lisieux 1790 - Saint-Cloud 1854)

Period : 19th century

Condition : Restauré par notre atelier

Material : Oil painting

Length : 77cm

Height : 68.5cm

Description

Pierre DUVAL LECAMUS (Lisieux 1790 - Saint-Cloud 1854) The Visit: oil on canvas
Dimensions on stretcher Height: 47.8 cm - Width: 54.3 cm; on frame: 68.5 cm - 77 cm. Canvas previously re-stretched, old retouching repaired and cleaning carried out by our restorer. Genre painting of a peasant interior, depicting a sister of Christian Charity visiting a family in need to bring them aid from her congregation. The order of her community, Charity, is recognizable by her distinctive cornette. Seated in the center of the room on an armchair, her arm affectionately resting on the little girl's shoulder, she asks the patriarch to entrust her youngest daughter to her so that she can teach her to read and write. The father, worn out by hard work, has to lean on a crutch; the exhausted mother stands slightly

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behind, while her eldest daughter kneels eagerly unpacking the food brought by the sister. Pierre Duval Le Camus was the son of a master glazier. At the age of 18, his parents sent him to Paris, where he discovered the arts and, in 1808, joined David's studio, where he caught the master's eye. He married Aglaé Virginie Le Camus, a marriage that propelled him into Parisian high society, as his wife's father was a cavalry officer and her grandfather a lawyer and president of the Paris Bar Association. In 1819, Pierre Duval Le Camus participated for the first time in the Paris Salon, where he would exhibit until 1853. His meticulous and polished style, inspired by 17th-century Dutch artists, perfectly matched the tastes of the Duchess of Berry and the Duke of Orleans (the future King of France: Louis-Philippe), and placed him in the same sphere as artists such as Boilly, Drolling, Grenier de Saint-Martin, Mallet, Roehn, Haubourg-Lescot, Pingret, and Van Gorp. Pierre Duval Le Camus happily continued this vein of genre painting inspired by the art of the Dutch Golden Age during the Restoration and the July Monarchy. A taste for detail and the picturesque, polished painting without being mechanical, and subtle attention to the various attitudes of the figures make the artist the best representative of this type of painting in the 1820s. A genre and portrait painter, he was also an alithographer, but his personal work in printmaking is not abundant. Many of his paintings were engraved or lithographed, particularly by Léon Noël, which greatly contributed to the dissemination of his work, especially his familiar or peasant scenes, which were very successful, such as our painting, which is neither signed nor dated but is listed by inestimable.com. In 1833, he exhibited 17 paintings at the Salon. The reviews were eloquent, especially for his small full-length portraits, "which are one of Mr. Duval Le Camus's happy specialties" (Auguste Jal, *Les Causeries du Louvre*, Salon of 1833).

Generally flattering and elegant, the figures stand out against a luminous background. In 1837, he founded the Lisieux Museum of Painting and Sculpture and, in the same year, was made a Knight of the Legion of Honor. In 1842, father and son began exhibiting together at the Salons. They continued to exhibit together until 1853. In 1848, Pierre Duval Le Camus moved to Saint-Cloud. In 1853, he became mayor of the town. He died the following year, penniless, but leaving behind memories of his kindness and generosity towards artists and his fellow citizens. For several years, he was painter to the Duchess of Berry. His works can be found in many French museums, as well as at the Hermitage in Saint Petersburg and the Clark Art Institute (USA).

Bibliography: based on the press kit for the exhibition Les Duval Le Camus, peintres de père en fils (The Duval Le Camus family, painters from father to son) at the Musée des Avelines, Musée d'Art et d'Histoire de Saint-Cloud.

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