



Louis Cabié (1853-1939) Autumn Undergrowth Near Cognac, Charente

1 400 EUR



Signature : Louis-Alexandre Cabié

Period : 19th century

Condition : Parfait état

Material : Oil painting on wood

Length : 37 cm hors cadre

Width : 52 cm hors cadre

Description

Louis-Alexandre CABIÉ (Dol-de-Bretagne 1853 - Bordeaux 1939) Autumn Undergrowth near Cognac Oil on panel H. 37 cm; W. 52 cm Signed lower left, dated 1913 Work actually datable to 1893/95 Provenance: Private collection, Tarn Louis Cabié, a renowned artist in France and particularly in the Bordeaux region, even during his lifetime, traveled extensively throughout the southwest of France. A student of Harpignies, whose passion for vegetation is reminiscent of the Barbizon school, he continued to capture the simplicity of picturesque French landscapes until his death. Spectacular trees, forest settings, places steeped in history, enchanting valleys, or even a landscape in its purest form, which he imbued with a vital contrast. In 1893, Louis-Alexandre Cabié explored the banks of the Charente River in

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all kinds of weather and throughout the seasons. We find more than a dozen panels of the same format, regularly depicting the group of poplars lined up along the riverbank. In 1894 and 1895, Cabié created two new series of landscapes in the Cognac region. These were the only three years he worked in this area. In several paintings, we can make out a bridge further downstream, the bridge of Châtenay, a former commune now part of Cognac in the Charente department. The previous year, Cabié painted, among other works, a view of the Charente at Châtenay, which he gave to his friend Paul Berthelot, a Bordeaux-based author, journalist, and newspaper editor. The latter bequeathed this piece to the Bordeaux Museum of Fine Arts, which owns it today. Our panel also appears to have been created during these three years (1893 to 1895), not only because of the place it depicts, but also in terms of its technical aspects: the fine brushwork, the coloring, etc. The date 1913, next to the signature, was not added at the same time and not with the same paint. It is certainly autograph, but, like several other paintings, seems to have been added to the work when Cabié wanted to exhibit it. This panel must therefore have remained in the studio for nearly twenty years before being brought out for an exhibition in 1913 or later, or sold directly to a client. Please feel free to ask us for images of other paintings depicting this place. We are looking for any works or information relating to the artist to complete his biography and a catalogue raisonné currently being compiled.