



Jean Dablin (1858-1923) Self-portrait In The Studio 1881 Saint-quentin Aisne Saint-etienne



12 500 EUR

Signature : Jean Dablin

Period : 19th century

Condition : Parfait état

Material : Oil painting

Length : 100 cm hors cadre

Width : 80 cm hors cadre

Description

Jean DABLIN(Saint-Quentin 1858 - Toulon 1923)Self-Portrait at 23 in the StudioOil on canvasH. 100 cm; W. 80 cmSigned in the center of the painting behind the artistDated 1881Jean Dablin was the son of Antoine Martin Dablin, architect for the Aisne department. He trained at the municipal school of Fine Arts in Saint-Quentin, his hometown, before joining the École des Beaux-Arts in Paris and the studio of Henri Lehmann (1877-1881), then that of Pierre-Victor Galland in 1882.After marrying in the Aisne in 1885 (La Fère) to the daughter of a retired artillery captain, he took up a teaching position the following year at the School of Industrial Arts in Saint-Étienne. He became its director in 1892, a position he held until he was 63 in 1921. Having emigrated to this region, Jean

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Dablin quickly settled in, exhibiting his works at the Lyon Salon and winning a bronze medal at the city's Universal Exhibition in 1894. Surprisingly, Dablin's wife remained in La Fère, where she gave birth to three children between 1886 and 1889 and died the following year. Dablin was also registered as living there, despite his position in Saint-Étienne, which is clearly indicated on various civil records. In 1881, the year this self-portrait was painted, Dablin exhibited another (in pastel) at the Salon des Artistes Français, where he had first exhibited two years earlier. At that time, he was living in Paris. Another very fine self-portrait of the artist is known, painted ten years later in 1891, in which he poses seated in his studio, this time very bright, again surrounded by all sorts of objects, blending, as in our painting, portraiture with still life. Our canvas, of a good size, was painted when the artist was 23 years old and continuing his studies in Lehmann's studio at the École des Beaux-Arts. Palette in hand, canvas showing its stretcher hanging on the easel, everything is there from the painter's world. The background consists of a shelf on which sits a stuffed bird, an engraving, and a roll of paper. Below, there is a canvas by the artist bearing the signature of the work (which has, moreover, been altered by the artist, who moved it, as well as the date) and a plaster mural. The young painter stares at his viewer, cigarette in his mouth, looking towards the future, questioning him?