



Georges Boisselier, Joseph And Potiphar's Wife, A Biblical Mythological Scene Egypt , 1897



900 EUR

Signature : Georges Boisselier

Period : 19th century

Condition : Bon état

Material : Oil painting

Length : 41

Width : 33

Description

Georges Boisselier (Paris, 1876 - 1943) Joseph and Potiphar's Wife, 1897 Oil on canvas 33 × 41 cm in a frame 44 x 55 cm Inscribed Signed and dated lower right: "To my friend Seigne" Boisselier / 97 This painting illustrates a famous episode from the Old Testament, taken from the Book of Genesis: Joseph, a young slave in the service of Potiphar, rejects the advances of his master's wife and flees when she tries to restrain him by grabbing his garment. The subject, frequently treated in Western painting, allows the artist here to develop a narrative scene centered on the tension between the two protagonists. Created in 1897, this work belongs to Georges Boisselier's early period. It already testifies to the painter's solid academic training, evident in the sensitive treatment of figures and

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the attention paid to theatrical staging inherited from the historical and biblical tradition of late 19th-century French painting. The dedication "To my friend Seigne" lends this canvas a particularly endearing character. It suggests a work given as a gift in a private setting, constituting a token of friendship and a personal memento from the beginning of the artist's career. Georges Boisselier (1876-1943) was a French painter born in Paris. He studied under Gabriel Ferrier and William Bouguereau at the École des Beaux-Arts in Paris. In 1903, he won the Premier Grand Prix de Rome for painting, which allowed him to reside at the Villa Medici. He exhibited regularly at the Salon des Artistes Français, where he received several awards. His work falls within the academic tradition and includes mythological, biblical, and allegorical subjects, as well as portraits. Works by Georges Boisselier are now held in several French public collections, notably the Musée d'Orsay and the Petit Palais in Paris, as well as in various provincial museums. This early work is interesting due to its early date and its autograph dedication, which also makes it a friendly token within the artist's circle.