



"portrait Of A Gentleman", Péan Du Pavillon, Oil On Canvas, 1816



12 000 EUR

Signature : Isidore Pineau du Pavillon, dit Péan du Pavillon
(Rennes, 1790 - 1856)

Period : 19th century

Condition : Bon état

Material : Oil painting

Length : 100

Width : 81

Description

Isidore Pineau du Pavillon, called Péan du Pavillon (Rennes, 1790 - 1856)

Portrait of a Gentleman

Oil on canvas, retaining its original canvas and stretche

100 × 81 cm Signed to the right: "I.P.

DuPa...illon" (partially faded, with the letters "P"

and "a" underlined), and dated 1816 In a fine state

of preservation Housed in an elegant giltwood

First Empire frame

Dealer

Galerie Horizon Chimérique

Paintings, drawings, and historical documents

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In March 2006, a magnificent portrait signed by

Péan du Pavillon was offered at Sotheby's, London, reputedly depicting the actor Armand-Benoît Roussel of the Comédie-Française, shown before a bust of Molière. The artist was likely introduced into theatrical circles through his father-in-law, the celebrated baritone François Lays (1758-1831), whose likeness he painted in the role of Anacreon. This work was presented to the Musée de Bagnères-de-Bigorre by the deputy Achille Jubinal, alongside two further portraits by Du Pavillon, including that of the writer and Pyrenean explorer Ramond de Carbonnières. In this context, it is tempting to surmise that the elegant young sitter in the present work--holding a finely bound morocco volume in his left hand, his brow resting upon his right in a pose suggestive of creative reverie--may himself have belonged to the literary or theatrical milieu of the Restoration.

Regrettably, little is known of Péan du Pavillon. A presumed pupil of David, he nonetheless exhibited extensively at the Paris Salon between 1814 and 1844, chiefly portraits. The addresses recorded in the Salon catalogues indicate that he divided his time between Paris and Nantes. In the latter city, he executed his most celebrated portrait, now preserved in the Musée Dobrée--none other than that of Thomas Dobrée himself. Louis-Philippe also commissioned from him a retrospective portrait of President Molé for the Musée de Versailles.

Despite these prestigious associations, his career does not appear to have been crowned with financial success, as suggested by the modest professions later pursued by his children: his son became a house painter, while his daughter found employment in a printing workshop.