Georges-antoine Rochegrosse (1859 - 1938) Woman Powdering Herself



5 500 EUR

Signature : Georges-Antoine ROCHEGROSSE (1859 - 1938)

Period : 19th century

Condition : Très bon état

Width : 27 cm

Height : 35 cm

Description

An intimate and feminine work, dated 1888, depicting a woman powdering herself, by Georges-Antoine Rochegrosse. Femininity is accentuated by the dominant pink color of the painting.Oil on panelSigned and dated 1888 lower rightDimensions: 35 x 27 cmwith frame: 51 x 43 cmPrice: EUR6,500Georges-Antoine Rochegrosse, a talented painter.An engaging and highly imaginative artist, he was receptive to the major movements of the 19th century, from Orientalism to Japonism, including Symbolism. Praised by critics and appreciated by the public, he enjoyed international recognition during his lifetime.One can note here a contrast between the delicate brushstrokes and precise rendering of the face and the more expressive, Impressionistic brushwork used for her clothing and the

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background. Its colors reveal a quest for preciousness and refinement. Here, the black of the hat and skirt provides a lovely contrast with the pink of the background.The theme of "Women at their Toilette," a recurring theme among painters.Painters have left countless images of women captured in their private moments, particularly depicted at their toilette.Here, a young woman wearing a hat and light clothing sits before a dressing table, applying powder to her cheeks while looking at herself in a mirror. The painter is likely depicting a music-hall dancer or singer in her dressing room, decorated in pink, making a few makeup touch-ups before going on stage.Bibliography:Georges-Antoine Rochegrosse, born in Versailles and died in El Biar (Algeria), was a French painter, decorator, and illustrator.He lost his father at the age of 15. His mother remarried the poet Théodore de Banville, whose adopted son he became. He then had the opportunity to associate with the artists and writers his stepfather entertained at his home: Paul Verlaine, Stéphane Mallarmé, Arthur Rimbaud, and Victor Hugo. and Gustave Flaubert.He began his training as a painter under Alfred Dehodencq, then in 1871 entered the Académie Julian in Paris, studying in the studios of Jules Joseph Lefebvre and Gustave Boulanger, and completed his studies at the École des Beaux-Arts in Paris.He made his debut at the Salon of 1882, where he won a medal. The following year, he received a grant to undertake a study trip that allowed him to travel throughout Europe.At the beginning of his career, he practiced history painting and experimented with Symbolism.Recognized and appreciated by high society, he was made a Knight of the Legion of Honor in 1892.In 1894, he discovered Algeria, where he met Marie Leblon, whom he married in 1896. She was the love of his life, his wife, his muse, and his model. He then turned to Orientalism.The couple He divided his time between France and Algeria.He lived and worked

in a house in the Cité Chaptal in Paris, then settled with his wife in El Biar, a suburb of Algiers, in 1900.Every summer, he traveled to Paris, where he served on the jury of the Salon des Artistes Français.The couple had a villa built, which they named Djenan Meryem (Mary's Garden). They spent the winter in Algeria and the summer in Paris. In 1910, Rochegrosse had a studio built, Dar es Saouar, where he taught his students.In 1905, he became a professor at the Académie Druet, founded in Paris in 1904 by the painter Antoine Druet.Admired by his contemporaries, particularly his father-in-law Théodore de Banville, he was an influential member of the Société des Peintres Orientalistes Français (Society of French Orientalist Painters).Rochegrosse exhibited not only in Paris, but also at the Salon des Artistes Algériens (Salon of Algerian Artists) and presided over The jury of the North African Artistic Union from 1925 onwards, as well as the Professional Union of Algerian Artists.He was deeply affected by the First World War and by the death of his wife in 1920, from an illness contracted at the Algiers hospital where she worked as a nurse. Inconsolable, he even added the "M" for Marie to his signature (G. M. Rochegrosse).His painting then took on a more pessimistic, almost religious tone. He increasingly drew his inspiration from the garden of his Algerian villa.He eventually married his housekeeper, Antoinette Arnau, returned to Algiers in 1937, and died the following year. His body was transferred and buried in Paris at the Montparnasse Cemetery.Museums:In Franceo Paris; Musée d'Orsayo Marseille; Château Borélyo Amiens; Musée de Picardyo Besançon, Museum of Fine Arts and Archaeologyo Dijon, Museum of Fine Artso Dreux, Museum of Art and Historyo Grenoble, Grenoble Museumo Lille, Palace of Fine Artso Marseille, Borély Castleo Moulins, Anne-de-Beaujeu Museum: the museum holds numerous paintings, watercolors, and illustrations. It organized a retrospective on the

painter in 2013-2014.o Nantes, Museum of Fine Artso Nîmes, Museum of Fine Artso Reims, Museum of Fine ArtsIn AlgeriaAlgierso El-Wartilani Mosque, former Sainte-Marcienne Church, Boulevard de Télemly