



**Adolphe Boigegrain (1870-1957) The Artist's Studio, Oil On Canvas, Ca. 1905, Signed**



2 000 EUR

Signature : Adolphe BOIGEGRAIN (1870-1957)

Period : 20th century

Condition : Très bon état

Material : Oil painting

Length : 51

Width : 41

Description

Adolphe Nicolas Joseph  
BOIGEGRAIN Bourbonne-les-Bains 1870 - Le  
Kremlin-Bicêtre 1957 The Artist's Studio Circa  
1905-1910 Oil on canvas Signed lower right 51 x  
41 cm 62.5 x 53.5 cm frame Very good condition,  
original canvas, no overpainting Adolphe  
Boigegrain is a painter, decorator, and ceramist  
who remains largely unknown today. Born in  
Bourbonne-les-Bains, he left to study decorative  
arts at the new School of Industrial Arts in  
Geneva, for which he applied for a scholarship  
from the Haute-Marne General Council on  
August 23, 1889. After completing his military  
service in the 109th Infantry Regiment stationed  
in Chaumont until 1894 and finishing his studies  
in Geneva, he moved to Paris in 1895, frequently  
changing addresses before establishing his studio

Dealer

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in 1905 at 5 Rue Emile Allez, which he shared with his friend, fellow Swiss student, and painter-decorator Victor Menu. In 1905, the year of the "Fauves" scandal at the Salon d'Automne featuring Henri Matisse, André Derain, and Maurice de Vlaminck, Adolphe Boigegrain exhibited five paintings there, including *\*Iris\** and *\*Atelier (le soir)\**, which was purchased by the State. Art critic Raymond Bouyer took notice of him there: "Mr. Maurice Denis, always so charmingly primitive, brings together the young painters--harmonists or simplists--who haunt the arabesque: Messrs. Bonnard and Vuillard, Ibels, Ranson, Xavier Roussel, Paul Sérusier, F. Vallotton. A similar murmur, more distinct, in the 'evenings in the studio' of an unknown artist, Mr. Boigegrain--remember his name! » He continued to exhibit paintings at the Salon des Indépendants in 1905, 1909, and 1910, garnering some recognition from the Parisian press. These are mainly nudes and interiors, in a style that could be described as intimist and post-impressionist, reminiscent of the Nabis art of Vuillard and Bonnard. In January 1906, he left for the construction site of the Villa Kérilos in Beaulieu-sur-Mer, where he assisted Gustave Jaulmes with the mural decoration. Perhaps they had met in the Parisian salons where they exhibited, or perhaps they got to know each other in Geneva, as Jaulmes was a native of Lausanne. His encounter with Jaulmes--one of the founders of Art Deco in France alongside Louis Süe, André Mare, Paul Véra, and André Groult, led him to shift his career from painting to the decorative arts, particularly painted canvases and ceramics. It is interesting to note that Jaulmes knew another artist living in Bourbonne, André Saglio, known as Jacques Drésa, a close friend of René Xavier Prinet, as both were among the participants in the "art décoratif" group exhibition that founded the Art Deco movement at the 1913 Salon d'Automne in Paris. However, we have found no information regarding a possible connection between Drésa and Adolphe

Boige grain. Boige grain's participation in the Salon des Artistes Décorateurs at the Pavillon de Marsan in 1911 attests to this shift toward the decorative arts. He would go on to participate in the "Rambouillet Canvases" project initiated by Gustave Jaulmes with his friend Victor Menu. These Art Deco fabrics were inspired by 18th-century Jouy fabrics, but with simplified floral patterns suited to modern tastes. These fabrics would become highly appreciated by critics eager for innovation, as evidenced by Guillaume Apollinaire's comment in *\*L'Intransigeant\** No. 11182 of February 25, 1911 "I wish these Rambouillet fabrics the same success as those of Jouy." Example of a Rambouillet fabric design published by Yvette Vibert in her article "Grosrouvre and the Rambouillet Fabrics " Following this success, Boige grain became a member of the Salon d'Automne in 1913 after exhibiting Rambouillet canvases there in 1912 alongside Gustave Jaulmes and Victor Menu. He continued to exhibit these canvases after the war, particularly in the years 1920-1923, notably at the Galliera Museum in 1923. He became a shareholder in the Société Anonyme des Toiles de Rambouillet, founded on February 29, 1924, alongside Gustave Jaulmes, Victor Menu, and Paul Leyat, a wood engraver of Swiss origin also born in 1870 and based in Geneva. From 1922 to 1933, the year he turned 63, he designed patterns for the Sèvres porcelain manufactory, while continuing to create upholstery fabrics for the Société des Toiles de Rambouillet. He died in Kremlin-Bicêtre, in the Paris region, in 1957 at the age of 87. We would like to thank Mr. Jean-Luc Volatier, art lover and art historian, for writing this entry.