



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Eugène Le Poittevin (1806-1870) Etretat: The Porte D'aval And The Aiguille



3 200 EUR

Signature : Eugène Le Poittevin

Period : 19th century

Condition : Parfait état

Material : Water color

Length : 23,5 cm hors cadre

Width : 22 cm hors cadre

Description

Eugène-Modeste LE POITTEVIN(Paris, 1806 - Paris, 1870)Etretat, the Porte d'Aval and the AiguilleWatercolor and gouache over pencil linesH. 23.5 cm; W. 22 cmStudio sale stamp in the lower right cornerProvenance: sale of the artist's studio (April 9-12, 1872, Drouot, Room 8,auctioneer Escribe, experts Francis Petit and Charles Mannheim),likely part of Lot 207 (Seascapes, beaches, rocks, and cliffs,approximately 106 sheets) in the catalogLe Poittevin (whose real name was Poidevin) spent his childhood in Versailles, wherehis father held the position of "Assistant Curator of the Crown's Furniture."His artistic talents enabled him to join Louis Hersent's studio around1823, then that of Xavier Leprince (following the latter's death in late 1826, Le Poittevin settled there and even

Dealer

Galerie de Frise

Specialist in ancient paintings

Mobile : 06 77 36 95 10

Saint-Julien-de-Crempse 24140

completed his master's final unfinished works); he was notably supported by Alexandre du Sommerard, a major collector and future founder of the Cluny Museum, who purchased several paintings from him. Le Poittevin narrowly missed winning the Prix de Rome for historical landscape in 1829, but this did not prevent him from exhibiting at the Salon as early as 1831, and he continued to do so without interruption until his death. Appointed official painter to the navy in 1849, following in the footsteps of Louis-Ambroise Garneray, Louis-Philippe Crépin, and Théodore Gudin, he was highly regarded in his time and received several official awards at the Salons: a first-class medal in 1836, second-class medals in 1831 and 1848, and a third-class medal in 1855. His Paris studio was located at 5 Cité Trévis, in what is now the 9th arrondissement. Although he worked as an illustrator and caricaturist (see his lithographic collections of **Diableries** and his erotic and even pornographic drawings), the bulk of Le Poittevin's work consists of scenes depicting the return from fishing and seascapes along the Normandy coast, particularly in the Caudois region. He thus maintained a strong connection with Etretat; much like Charles Mozin (who was also a student of Leprince) with Trouville, he was among the first artists to establish this village as a fashionable seaside resort; it was his friend Eugène Isabey who had introduced him to the place, and he quickly purchased a house there, La Chauferette, where he hosted Gustave Courbet in 1869, among others. Our drawing, which is very atmospheric, is a study for a small painting (24 x 20 cm) that went up for public auction about fifteen years ago--perhaps itself a preparatory study for a more ambitious composition.