



PROANTIC  
LE PLUS BEAU CATALOGUE D'ANTIQUITES

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## Jean Georges Vibert (1840-1902) - Study Of Characters, Circa 1890



1 100 EUR

Signature : Jean Georges Vibert (1840-1902)

Period : 19th century

Condition : Quelques petits manques, bon état général

Length : 15 (17,5) cm

Height : 23,5 (25,5) cm

Description
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Jean Georges Vibert (1840-1902)

Character studies, circa 1890

Oil on panel

23.5 x 15 cm

25.5 x 17.5 cm with frame

Anotation JG Vibert on the back

Jean Vibert was born in Paris, son of the engraver and publisher Théodore Vibert, and grandson of the influential rose breeder Jean-Pierre Vibert. He began his artistic training at a very young age under the direction of his maternal grandfather, the engraver Jean-Pierre-Marie Jazet. Vibert was more interested in painting than printmaking and entered the studio of Félix-Joseph Barrias and eventually the École des Beaux-Arts when he was sixteen. He remained at the School for six years

Dealer
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Galerie Drylewicz

Art moderne et symbolisme

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under the direction of historical painter François-Édouard Picot. Vibert made his debut at the Salon of 1863 with *La Sieste* (La Siesta) and *Repentir* (Repentance). During the Franco-Prussian War, Vibert became a marksman and was wounded at the Battle of Malmaison in October 1870. He was awarded the Legion d'Honneur award and became a Chevalier de la Légion d'Honneur in recognition of his sacrifice . He became an Officer of the Legion of Honor in 1882. Vibert submitted work to the Salon until 1899. The popularity of his works spread, especially in America, and achieved high prices, including commissions from John Jacob Astor IV and William Vanderbilt. A large collection of Vibert's works was amassed by heiress May Louise Maytag on behalf of the then Bishop of Miami. Coleman Carroll, who was very fond of them. This large cache was then donated to St. John Vianney College Florida Seminary In Miami. At this location, the impressive collection has had a somewhat checkered history of preservation, as well as the history of exhibition due to the subsequent bishops' discomfiture with the paintings' anti-clericalism appearance (light debauchery etc. ).