



GALERIE ARY JAN

**BELLE EPOQUE**

PAINTINGS AND DRAWINGS



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*« The genre, which is like the novel for painting, has taken a singular extension today (...) It represents everything: scenes of current manners, resurrections of past centuries, legend, history, it is neo-Greek, realist, military; all the costumes suit it... » Théophile Gautier*

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HERMANN WINTERHALTER  
1808-1890



PORTRAIT OF MARIE ESCHASSÉRIAUX, BARONESS DE CHAUBRY DE TRONCENORD

Oil on canvas signed and dated 1858 center right  
Dimensions: 29 x 23 <sup>1</sup>/<sub>4</sub> in



PORTRAIT OF RENÉ ESCHASSÉRIAUX

Oil on canvas, signed and dated 1858 center right  
Dimensions: 29 x 23 <sup>1</sup>/<sub>4</sub> in

In 1837, Hermann Winterhalter took charge of the studio of his brother Franz Xaver Winterhalter, thus promoting his international career. From 1850, Hermann painted his own portraits. In this pair representing Marie and René Eschassériaux, the painter showed the delicate skin tones and expressive looks to reflect all the freshness and intelligence of these young children of the nobility.

FRANÇOIS FLAMENG  
1856 - 1923

ELITE GENDARME OF THE IMPERIAL GUARD  
UNDER THE FIRST EMPIRE

Oil on canvas signed lower right  
Dimensions: 39 ¼ x 29 in

A painter of history, portraits and genre scenes, François Flameng made numerous commissions of historical scenes for the State, such as *The Battle of Eylau* at the National Assembly in Paris. In 1914, he joined the army as an official painter and made striking drawings of the fighting. Flameng became Commander of the Legion of Honor in 1923.



BLAISE ALEXANDRE DESGOFFE  
1830 - 1901



STILL LIFE WITH PRECIOUS OBJECTS FROM THE LOUVRE

Oil on canvas signed and dated 1868 lower left  
Dimensions: 23 <sup>3</sup>/<sub>4</sub> x 18 <sup>1</sup>/<sub>2</sub> in

Blaise Alexandre Desgoffe was considered as one of the greatest French painters of still life of the 19<sup>th</sup> century. This luxurious composition represents 16<sup>th</sup> and 17<sup>th</sup> century objects from the Louvre Museum: a sumptuous agate ewer, a painted enamel dish depicting David and Abigail, an engraved quartz woman's bust, a crystal fountain and an aventurine box from the Mazarine collection.



ORESTE CORTAZZO  
1836 - 1910

THE MASTERPIECE REVEALED

Oil on panel signed lower right  
Dimensions: 25 ½ x 35 ¼ in

A painter of genre scenes and an engraver, Oreste Cortazzo was born in Rome in 1836. In *The Revealed Masterpiece*, the elegance and virtuosity of the drawing combine with the abundance of artistic references, which was very appreciated by collectors of the time. His taste for the Far East can be observed, whereas the theatrical display of the characters and the refinement of the toiles resembled the works of Rococo painters like Fragonard and Watteau.





AUGUSTE BORGET  
1808 - 1877



In 1838, Auguste Borget travelled to South China and to the Pearl River delta region. He was charmed by these unknown civilizations and drew many landscapes, monuments, villages and everyday scenes from observation. When he returned to France, these drawings were an inexhaustible source of inspiration and had an important ethnographic interest.

A-MA TEMPLE IN MACAO

Oil on canvas signed lower right  
Dimensions: 12 ½ x 20 in

FERDINAND ROYBET  
1840 - 1920

THE CONNOISSEURS

Oil on panel signed lower right  
Dimensions : 21 ¼ x 18 in

Admirer of Rembrandt, Velasquez and Rubens, Ferdinand Roybet painted many historical genre scenes, meeting the aesthetic expectations of the society of his time. His quick and precise technique highlighted the splendor of costumes and ornaments. The artist was named Chevalier of the Legion of Honor in 1893.



VICTOR GILBERT  
1847-1933

ELEGANT AT THE FLOWER MARKET

Oil on canvas signed and dated 1885 lower left  
Dimensions: 18 ½ x 14 ¾ in

At the end of the 1870s, Victor Gilbert, known as the « painter of Les Halles », focused on his favorite subjects: street scenes, cafes, markets, testifying to the life of small merchants to which he was particularly sensitive. These scenes met a great success, combining still life and figures, the poor classes and the bourgeoisie.



PAUL CÉSAR HELLEU  
1859-1927



PORTRAIT OF ELISABETH VAN BIEMA  
«Trois crayons» drawing signed lower right  
Dimensions: 22 <sup>1</sup>/<sub>4</sub> x 16 <sup>1</sup>/<sub>2</sub> in

PORTRAIT OF ELISABETH VAN BIEMA

«Trois crayons» drawing signed lower right  
Dimensions: 25 x 18 <sup>1</sup>/<sub>2</sub> in



High-society figures and feminine silhouettes by Paul César Helleu were among the most remarkable images of the “Belle Epoque”. The simple and refined nature of his works was often compared by contemporary critics to that of the works of Lancret and Watteau. The artist received the Legion of Honor in 1904.

AUGUSTE TOULMOUCHE  
1829 - 1890

THE KISS

Oil on canvas signed and dated 1885 lower right  
Dimensions: 22 x 31 ¾ in

Auguste Toulmouche was one of the most famous painters of the Second Empire. A student of Charles Gleyre, he abandoned the neo-Greek style and became one of the first artists to depict scenes of bourgeois life as well as portraits of women which met a great success. The painter excelled in the representation of rich interiors and dresses of the young bourgeois women.



JULES GEORGES CLAIRIN  
1843 - 1919



PORTRAIT OF SARAH BERNHARDT

Oil on canvas signed and dated  
1893 lower right  
Dimensions: 38 x 45 ¼ in

A great admirer and close friend of Sarah Bernhardt, Georges Clairin was her appointed portraitist for more than fifty years. With real finesse and great poetry, he reveals here an intimate portrait of the actress, made in 1893. Probably coming back from a party, the actress has undone the satin bow around her waist and her ball coat is slipping off her shoulders.

FEDERICO BELTRAN MASSES  
1885 - 1949

PORTRAIT OF MADELEINE BONNARDEL,  
COUNTESS OF MONTGOMERY

Oil on canvas signed lower right  
Dimensions: 77 <sup>1</sup>/<sub>2</sub> x 52 <sup>1</sup>/<sub>4</sub> in

Mysterious and seductive, women portraits were the specialty of the Cuban painter Federico Beltran Masses. The artist was greatly successful during his lifetime and painted many famous personalities and actors in night scenes. After he had exhibited at the Venice Biennale in 1920, he placed his figures in imaginary Venetian architectures, like in this *Portrait of Madeleine Bonnardel, Countess of Montgomery*.



EMILE MARIE BEAUME  
1888 - 1967



THE STORY OF THE SECOND KALENDAR,  
ONE THOUSAND AND ONE NIGHTS

Oil on canvas signed lower left  
Dimensions: 75 x 75 in

Mobilized in Morocco in 1917, Emile Marie Beaume painted many street scenes, landscapes and portraits. Beaume was also inspired by historical stories and tales from *One Thousand and One Nights*. In this scene from the *Story of the Second Kalendar*, the painter highlights his taste for history scenes and his sense of detail.

« Know that I am the daughter of the King of Ebony Island, of the further part of India; and as my father had married me to my uncle's son, I was carried off on the night of my wedding by an Efrîr named Djerjeris (...). He abducted me and carried me in the air to drop me in this place, which he garnished sumptuously with all I could need or enjoyed: precious furniture and fabrics, dresses and jewels, carpets and perfumes, food and sweets (...) » *One Thousand and One Nights, Story of the Second Kalendar*



MAX NONNENBRUCH  
1857 - 1922

ARTEMIS

Oil on canvas signed lower left  
Dimensions: 43 <sup>1</sup>/<sub>4</sub> x 31 <sup>3</sup>/<sub>4</sub> in

The pure and idyllic nature of Max Nonnenbruch's works was particularly visible in his paintings of young women dressed in antique on the seaside, where a vibrant touch highlighted the effects of light. Influenced by neo-classical and symbolist aesthetics, as well as by pre-Raphaelite painters, the German painter born in 1857 produced many paintings of dancers and odalisques which met a great success.





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