



Karl Daubigny

1846-1886

" The return of the fishermen in Villerville's beach "

Oil on pannel / signed lower right and dated 1882

Dimensions : 15 x 29 cm

Dimensions : 5.91 x 11.42 inch

Biography

Karl Daubigny is a painter of landscapes and enrolled the Swiss Academy, within his own father's drawing class, Charles François Daubigny. His taste for the painting develops with a prodigious speed, thanks to the artistic environment in which he grows up. He regularly comes with his father during excursions with his painters friends like Cobelech, Daumier and Steinheil.

Karl Daubigny begins very early his career at the 1863 Salon of French Artists with two paintings " the Path " and " the island of Valleys ". Next year his painting " Meadow of the grave " brings the attention during the Salon. This work, realized by a 18-years-old young man is completely full of truth and strength. He obtains his first award in 1865 with " Sunken lane ". Every year Karl Daubigny uses to surprise public and critics during the Salons by his works realized with brilliant light and colors. Until 1867, he treats the same subjects as his father, but not to be compared with the latter anymore, he begins to treat rustic subjects and marine in which figures become the main interest of his work.

Left for Brittany to get fresh ideas, he returns with studies of rocks and low waters. This will allow him to realize " the winnowers of Kérité ", awarded with a medal in the 1868 Salon. In 1874, he proposes " farm Saint-Siméon in spring, neighborhood of Honfleur " and " road in the forest of Fontainebleau " at the Salon, two so remarkable paintings as a new medal is awarded to him by the jury, putting him Hors Concours at the age of 29. The critics are ecstatic and the journalist Jules Antoine Castagnary writes of " saint Siméon's farm " that " there is more that of the light : there is freshness and a real spring perfume ".

In 1875 he presents a real masterpiece " The valley of Scie, near Dieppe ". With this painting, he goes definitely away from his father's paintings, his pallet is clearer, his touch is more light and from now the air circulates on freely in his paintings. Here is the painting of a moment, of a feeling, giving up the romantic vision of the 1830s, he creates a more natural, a brighter painting, focused on values.

He inherits from his father the taste of the aquatic environment, and also takes back to him the theme of estuaries, with their lazy waters in the gleaming reflections, their low houses on the bank, their big sailboats, their grey and low skies between two bright periods. There is a color range of deaf and solid tints, broken by the bright breakthrough of the sun treated in full paste with delicious brushstrokes.

Karl Daubigny is a modest artist and does not look for the glory, nor even for the recognition of his masters. He always stays away from fights and competitions of schools. He only wants to make his art and pursues no other purpose than the faithful interpretation of the nature, in all its magnificence.

Museums

Musée d'Orsay
Musée du Luxembourg
Musée d'Aix-France
Musée de Bayonne
Musée de Brest
Musée La Haye
Musée d'Honfleur

Museum of Berlin

Metropolitan Museum of Art, New York

Fine Arts Museum, San Francisco
Museum of Fine Arts, Boston

Bibliography

Ville de Pau, musée des beaux arts, catalogue raisonné des peintures par Philippe Comte, Pau, 1978

Atelier de Karl Daubigny, Paris 1886, catalogue des tableaux, études et esquisses laissés dans son atelier par feu
KARL DAUBIGNY, Précédé d'une notice de HENRI GARNIER

Bénézit, Dictionnaire des peintres, Edition Gründ, 1999.?