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# Exhibitions in Parisian galleries (2)

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Bénédicte Bonnet Saint-Georges — Friday 28 March 2025 — All the versions of this article: English , français

28/3/25 - **Art market - Paris** - No doubt the dealers could make a typology of the many graphic arts enthusiasts who are strolling the streets of Paris at the end of March: there are the compulsive buyers, the undecided, the jack-of-all-trades, the monomaniacs... Around the Palais Brongniart, where the Salon du Dessin is held (article on line by one hour), several French and foreign galleries have set up temporarily to exhibit a selection of drawings. In the Passage Verdeau, Chantal Kiener takes her usual delighted look at little-known artists who require research and hold surprises. After Louis-Nicolas Cabat, Georges Dorignac and Henry Cros, she focuses on Papety and Bracquemond.

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1. Dominique Papety (1815-1849)

*Man's Back Study*, c. 1846

Graphite pencil, 36.3 x 25 cm

Galerie Chantal Kiener

Photo: Galerie Chantal Kiener

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Dominique Papety died at the age of 34, before he had had time to establish his reputation. Originally from Marseille, he trained in Paris under Léon Cogniet, won the Prix de Rome in 1836 with *The Striking of the Rock* and allowed himself to be seduced by the painting of Ingres, then director of the Villa Medici. A powerful study of a man seen from behind (ill. 1) is preparatory to one of the characters surrounding the Virgin in a painting entitled *Consolatrix Afflictorum*. On the right, in fact, a shirtless man with a dagger at his belt is dragging a young woman in tears away from the canvas.

The painting, now in the Musée des Beaux-Arts in Marseille, was exhibited at the Salon of 1846 and considered a counterpart to Ary Scheffer's *Christ the Consoler*. The critics gave a rather cool reception to this *Consoler of the Afflicted* who, according to Champfleury, "*distresses us without consoling us*". Papety is also the author of small Italian landscapes translated in watercolor and presented in the gallery alongside the works of other traveling artists such as Felix Lionnet and Eugène Farochon.



2. Félix Bracquemond (1833-1914)

*Woman Bathing on a Full-Moon Evening*

Design for the decoration of a ceramic dish, probably for the Haviland or Deck factories, c.

1874-1876

Watercolour, gouache and gold highlights - 23.8 x 30.5 cm, D. 19 cm

Galerie Chantal Kiener

Photo: Galerie Chantal Kiener

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On another wall, a series of drawings recalls the links between Félix and Marie Bracquemond, Henry Cros and Philippe Burty. Both Bracquemond and Cros had a studio in Sèvres and were supported by the critic and collector. Exhibitions have honored these artists, one at the Museum of Decorative Arts, the other in Limoges, while Artcurial sold a collection of works by Félix and Marie last year (see the news item of 21/3/24). Painter, engraver and ceramist, Bracquemond was one of the first to look at Japanese prints and played a leading role in the revival of engraving. A simple study for the letter D testifies to his talent as an illustrator, as does a crab that trots crookedly on a preparatory sheet for the album *La Mer* around 1895. One of the most appealing works is perhaps this dreamlike vision of a woman bathing on a full moon evening in golden reflections (ill. 2), a design for a ceramic dish that does not appear to have been produced. It was probably designed in the years 1872-1879 when the artist was in charge of the Auteuil workshop of the Haviland firm or when he collaborated with Théodore Deck.

Further along the Passage Verdeau, three Belgian and Dutch dealers also took part in the Parisian drawing week. Presented by the Ubbens Gallery, a woman opens the door of a cellar, she has placed a basket of bottles and a candle on the floor (ill. 3). Inspired by 17th-century Dutch painting, François Bonvin liked to depict women's daily lives. Another scene shows the moment after, when the woman comes up from the cellar, on a painting (<https://collections.artsmia.org/art/41611/up-from-the-cellar-francois-bonvin>) from Minneapolis and on an engraving (<https://collections.artsmia.org/art/120327/la-sortie-de-cave-francois-bonvin>). This demure and industrious figure, dressed in an apron and a white cap, soberly sketched in pencil and black chalk, contrasts with the cocotte by Charles Joseph Watelet (ill. 4) who struts about, chin up, with an arrogant feather, ethereal in her long fur that blends with her brown hair, enhanced by the blue of her belt and hat. Women were Watelet's favorite subject, and he learned his craft from Alfred Stevens.



3. Francois Bonvin (1817-1887)

*Woman in Front of the Door of a Storeroom*, 1855

Pencil and chalk - 27 x 35.5 cm

Ubbens Art

Photo: Ubbens Art

[👁 See the image in its page](#)



4. Charles Joseph Watelet (1867-1954)

*At the Folies Bergère, Paris, 1903*

Black chalk and watercolour - 50.5 x 34.5 cm

Ubbens Art

Photo: Ubbens Art

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5. Cornelis Visscher (1628/9-1658)

*Portrait de Philippe Rovenius*

Craie noire, rehauts de blanc, lavis - 13 x 11,7 cm

Galerie Lowet de Wotrenge

Photo : Galerie Lowet de Wotrenge

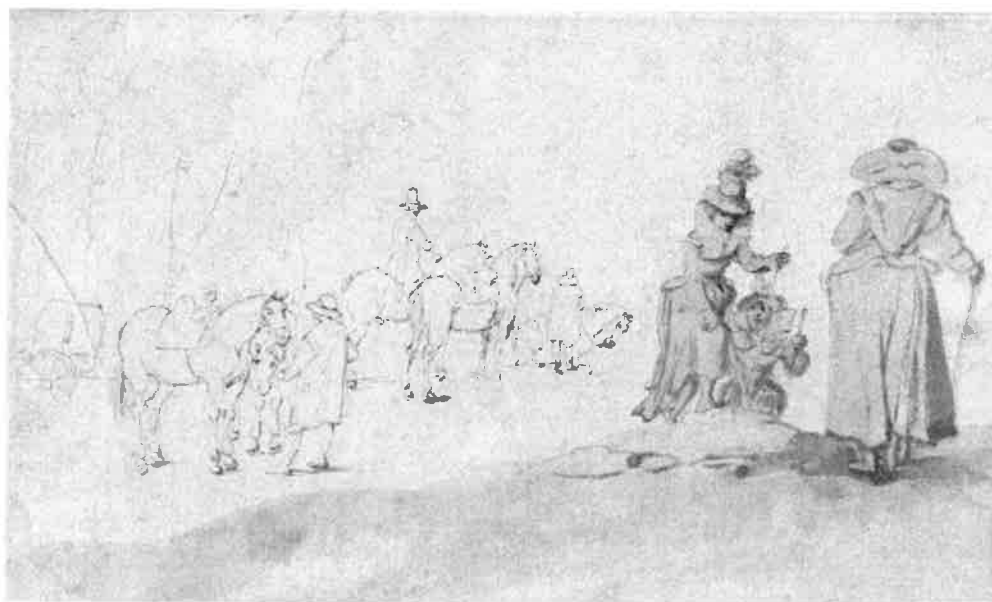
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Right next to it, a bishop watches over these souls, exhibited by the Lowet Gallery of Wotrenge: it is Philippe Rovenius (*ill. 5*). Firstly vicar general of the diocese of Deventer in 1605, then apostolic vicar in 1614, he was at the head of the Dutch Mission until 1651, responsible for consolidating the Catholic Church in the United Provinces. His portrait was painted by Pieter Grebber in 1631, while Cornelis Visscher depicted him on a print ([https://commons.wikimedia.org/wiki/File:Philip\\_Roveen\\_\(Philippus\\_Rovenius\)\\_by\\_Cornelis\\_Visscher.jpg](https://commons.wikimedia.org/wiki/File:Philip_Roveen_(Philippus_Rovenius)_by_Cornelis_Visscher.jpg)) around 1650, showing

him seated at a table, according to a widely used formula. Cornelis Visscher, a draftsman and engraver from Haarlem, trained with Pieter Soutman; he made a name for himself in the art of portraiture and influenced his contemporaries such as Dirk Helmbreker and Cornelis Bega. The artist devoted all his attention to Rovenius' face in this admirable preparatory study for the engraving, which belonged to Prosper Henricus Lankrink, painter, dealer and collector of graphic works.

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6. Jan Brueghel de Velours (1568-1625)

*Elegant Company Travelling to Spa*

Pen and Brush - 10.2 x 17.1 cm

Galerie Lowet de Wotrenge

Photo: Galerie Lowet de Wotrenge

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The Lowet Gallery in Wotrenge, run by Tyr Baudouin, also exhibits a drawing by Jan Brueghel the Elder: it depicts a group of travelers, all of whom are holding canes. Three elegant women stand out in the right foreground (*ill.* 6). The artist uses different techniques to draw the two groups: while the figures on the left are sketched in pen and ink, those on the right are treated with a brush and wash. These figures are probably on their way to the town of Spa, a spa resort before the time when Jan



Brueghel visited in 1612 and produced several drawings; this sheet was part of a notebook from which other sketches in the same format were taken.

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7. Jan van Goyen (1596-1656)

*Fishermen on the Beach Pushing their Boat, 1647*

Black chalk, grey wash - 10.5 x 19.5 cm

Galerie Den Otter

Photo: Galerie Den Otter

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Jonathan den Otter, who is also participating in the Print Salon this year, is exhibiting several 17th-century Dutch drawings, including a small landscape in which Jan Van Goyen sketches fishermen pushing their boat on the sand (*ill.* 7). This motif of ships between land and sea can be found in an oil on wood (<https://www.metmuseum.org/art/collection/search/438374>) at the Metropolitan Museum. The artist, who painted and drew seascapes, was also known for his winter scenes, this one in the National Gallery in Washington is a fine example.

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8. Cornelis Saftleven (1607-1681)

*Man Sleeping, Sitting at a Table, 1658*

Black (?) oiled chalk, white highlights - 23.5 x 20.5 cm

Galerie Den Otter

Photo: Galerie Den Otter

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A prolific artist, active in Rotterdam in particular, Cornelis Saftleven drew various isolated figures, busy drinking, smoking, sleeping or playing music on separate sheets of paper. The Den Otter gallery thus presents a man dozing on a table, sitting on a basket (*ill.* 8). Laziness, drunkenness or hard work? The cause of his fatigue is not clear. This composition is sold with another, almost identical version, slightly larger but less detailed, probably produced by an artist from Saftleven's circle. A drawing (<https://www.rijksmuseum.nl/en/collection/object/Aan-tafel-zittende->

man--89da96313d046a422aa1c77ee11d2c4f? query=RP-T-1893-

A-2808&collectionSearchContext=Art&page=1&sortingType=Popularity) kept at the Rijksmuseum is comparable, showing a man leaning on a table with his hat still on his head.



9. Charles Amédée Philippe Van Loo (1719-1795)

*Study for an Offering Scene*

Black chalk - 25 x 37.8 cm

Francesca Pagliari Fine Art

Photo: Francesca Pagliari Fine Art

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A little further on, in Passage Vivienne, Francesca Pagliari has set up in the Jousseume bookshop for a few days. Among the works she is exhibiting is an astonishing sheet attributed to Charles Amédée Philippe Van Loo, which depicts an offering scene with a few energetic strokes (*ill.* 9). The work she is preparing is unfortunately not known, perhaps we should look to Berlin or Potsdam where the artist spent part of his career, producing large decorations and history paintings. This

Van Loo is not the best known of the family, being the son and brother of painters, but above all the nephew of Carle Van Loo. We know that he won the Prix de Rome in 1738 and then stayed in Aix-en-Provence before moving to Paris in 1745, where he was admitted to the Academy in 1747 with *The Martyrdom of Saint Sebastian*. From 1748 he worked at the court of King Frederick of Prussia, while returning to France from time to time. He returned to Paris for good in 1769, was appointed professor of painting at the École des Beaux-Arts in 1770, and between 1773 and 1775 produced tapestry cartoons for the *Tenture du costume turc* for the Gobelins factory.

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10. Matteo Rosselli (1578-1650)  
*Adam and Eve Expelled from Paradise*  
Black and red chalk - 41.5 x 27 cm  
Francesca Pagliari Fine Art  
Photo: Francesca Pagliari Fine Art

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Another sheet, *Adam and Eve Expelled from Paradise* is a preparatory study by Matteo Rosselli for a painting now in a private collection (*ill.* 10). Trained in the workshop of Gregorio Pagani, he studied at the Accademia del Disegno in Florence before leaving for Rome. Back in Tuscany, he worked at the Palazzo Pitti, at the Basilica della Santissima Annunziata, and painted frescoes on the life of Michelangelo at the Casa Buonarroti. His students included Lorenzo Lippi, Volterrano, Franceschini and Vignali, the whole of the new Florentine generation.

#### Practical information:

Chantal Kiener, from March 20 to March 29, 10 Passage Verdeau 75009, from 12 noon to 7 p.m.

Galleries Den Otter, Lowet de Wotrenge and Ubbens, from March 25 to 31, 28 Passage Verdeau 75009, open from 10 a.m. to 6 p.m.

Francesca Pagliari Fine Art, from March 20 to 31, Librairie Jousseau, Passage Vivienne, open from 11 a.m. to 7 p.m.

— *Bénédicte Bonnet Saint-Georges*

## Keywords

Dominique Papety (1815-1849) · Félix Bracquemond (1833-1914) · François Bonvin (1817-1887) · Cornelis Visscher (1629-1662) · Jan Brueghel the Elder (1568-1625) · Jan van Goyen (1596-1656) · Cornelis Saftleven (1607-1681) · Charles-Amédée Van Loo (1719-1795) · Matteo Rosselli (1578-1650)