

PAIR 19TH CENTURY OIL PAINTINGS IN GILT FRAME SIGNED LIEVIN FOR E. GALIEN-LALOUE

$6,400

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Decorate a study, living room or den with this beautiful and colorful pair of antique oil paintings! Painted in France circa 1890, each artwork on canvas is set in a carved gilt wood frame. One painting illustrates a picturesque, country scene in rural France with a farmhouse and chicken grazing; the painting is signed in the lower right corner by the artist, Lievin, one of the pseudonyms of Eugene Galien-Laloue (1854-1941). The other painting depicts a pastoral scene with a village in the background and a pond with chicken in the foreground; the canvas is signed in the back, Galien-Laloue. Both paintings which have been refined, are in excellent condition with rich, realistic colors; throughout the paintings, the viewer can get a sense of the artist's expertise in the rendering of space, light and a beautifully hazy atmosphere. Listed in the Benezit (see last picture). The artworks were authenticated by French expert Noe Willer. Eugène Galien-Laloue (1854-1941) was a French artist of French-Italian parents. He was a popularizer of landscapes, marine and street scenes, usually those illustrating autumn or winter settings. His paintings of the early 1900s accurately represent the era in which he lived: a happy, bustling Paris during la Belle Époque. His paintings regularly include horse-drawn carriages, trolley cars and its first omnibuses. Galien-Laloue's works are valued not only for their contribution to 20th century art, but for the actual historical content which they document. His work can be seen at the Musée des Beaux-Arts, Louvier, Musée des Beaux-Arts, La Rochelle, Mulhouse, France. Some artists or writers are content to have a pseudonym so as to disguise their work. Eugène Galien Laloue was particularly adept at establishing many identities, since over the course of his career he worked under three main pseudonyms: J. Lievin – after a soldier he met during the Franco-Prussian war, E. Galiany – an Italianized version of his own names, and L. Dupuy – after Dupuy Léon who lived in his same area. Even his name “Galien” is questionable, since on occasion he spelled it with one “l” and on his birth certificate it is spelled “Gallien”. Why the artist went to such great lengths to perplex audiences and historians is the question that remains to be answered. Despite preoccupation with the reclusive nature of this man, he depicted Paris and the surrounding landscape with his cool palette; in doing so, he became another recorder of popular Parisian life. He balanced his architectural interest in Paris with several landscape and marine views, and was an equally if not more proficient draughtsman. Galien-Laloue was also in exclusive contract with one gallery and used at least 9 other names besides Dupuy, Lievin and Galiany: "A. Michel", "Juliany", "A. Languinais", "E. Kermanguy", "Dupuy", "H. Lambert", "E. Lefevre", "Dubois" and "Dumoutier". Measures: 24" W x 21" H.

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