



IMPERIAL ART
Paris Beijing



Henriette LORIMIER. 1775-1854. Painter.

Portrait of a young woman

Circa. 1805

Track of signature

Black chalk and stump on paper

53 x 43 cm, with gilt wood frame 79 x 68,5 cm

Imperial Art

3 Place du général Catroux – F-75017 Paris
contact@galerieimperialart.com – tel. + 33 6 13 09 18 79



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Henriette Lorimier, a woman painter

Around 1800, more and more women took part in the French artistic life, driven by the common desire to play a role outside the family sphere. Despite the action of certain political figures such as the Marquis de Condorcet or Olympe de Gouges, the Revolution did not grant the women with substantial civil rights, and they were still not equal to men either before the law or before society. However, at the end of the 18th century, Élisabeth Vigée-Le Brun, Anne Vallayer-Coster and Adélaïde Labille-Guiard together in France had managed to join certain painting academies. They had acquired independence as well as glory linked to their own names and not that of their husbands – these three women bear their original name followed by their marital name. The female artists of the early 19th century wanted to follow in their footsteps to exhibit beyond the private sphere. Trained for the most part by great names of antiquing classicism such as David or Regnault, but also by other women such as Madame Regnault, they occupied an increasingly important place until the 1820s'. Henriette Lorimier is one of those women painters who managed to make a name for themselves in painting.

Élisabeth Henriette Marthe Lorimier, born August 7, 1775, in Paris is a French painter. Introduced to painting by Jean-Baptiste and Sophie Regnault, she exhibited at the "Salon de Paris" and at the "Musée Royal" from the age of 25. In 1805, Princess Caroline Murat acquired her painting "La Chèvre nourricière" which had been exhibited since 1804. In 1806 she was honored with a gold medal at the Salon for "Jeanne de Navarre", a painting which Empress Josephine acquired in 1807 (currently kept in Rueil-Malmaison, Château de Malmaison). In 1808, she met François Pouqueville, a Literary man and Diplomat, but the couple only settled down together in 1817. She could not marry Pouqueville who had been ordained priest when he was younger; their two daughters will, however, be recognized by their father. The couple was part of the Parisian intellectual elite during the Empire and the Restoration periods. They had many friends such as A. Dumas, Ingres, Arago and Chateaubriand, of which she made the portrait of his wife with black chalk and stump a bistre paper such as for our artwork.



On the left:
Henriette LORIMIER. 1775-
1854. *Painter.*
Self-portrait
Circa 1806
Oil on canvas,
92 x 73 cm
Musée Manin Dijon
© RMN-Grand Palais (musée
Magnin) / Thierry de Girval



On the right :
Henriette LORIMIER. 1775-
1854.
*Portrait of Portrait of Sophie
Regnault, born Meyer 1763-1825.*
Painter and wife of French
painter Jean-Baptiste Regnault.
1809
Oil on canvas
110,3 x 91 cm
Museo Mario Praz, Rome

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The painter owes her popularity to portraits and genre scenes: her choice goes to the illustrious of history, a field traditional reserved for men. She is one of the first painters to adopt the troubadour style -the taste for the Middle Age characterizes this beginning of the 19th century-. Critics praise her paintings for the expression of feelings, the nobility of the subjects, the grace of her models. This grace precisely radiates from our drawing of the young girl. The delicacy used by the painter to draw the face with a skillful blending between the stump and the black chalk, as well as the look that the model has on the artist suggest that the two women must have known and appreciated each other. It shall not be excluded that the drawing represents one of their colleague female painters.



Artworks in public collections :

- Dijon, musée Magnin : *Self-portrait*, circa 1804-1806.
- Grenoble, musée de Grenoble : *Madame Marjolin*, 1801.
- Paris, musée de la Musique : *The luthier Nicolas Lupot*, 1805.
- Rueil-Malmaison, musée national des châteaux de Malmaison et de Bois-Préau : *Jeanne of Navarre*, 1806.
- Versailles, musée national des châteaux de Versailles et de Trianon: *François-Charles-Hugues-Laurent Pouqueville*, 1830.
- Museo Mario Praz, Rome : *Portrait of Sophia Meyer Regnault*, 1809.

Provenance :

- Artist 'studio sale in 2022 (by descendants)
- Private collection

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