

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### BOULIAR, Marie-Geneviève

Paris c.1764 – Bois d'Arcy 9.X.1825

Pupil of Duplessis, and perhaps Doyen, Greuze and Taillasson, Marie-Geneviève Bouliar (sometimes Bouliar, Bouillard, Bouliard, Brouliard, Bouilliard) exhibited portraits at the Salons from 1791, including, in 1796, paintings of the collector Alexandre Lenoir (then conservateur du musée des Monuments français) and his wife, which demonstrate a convincing ability as a portraitist as well as underlining Bouliar's connections in the art world. In a letter of 12.XII.1796, Ginguéné, directeur general de l'Instruction publique, authorised Lenoir to lend Bouliar two pictures by Rubens which he had borrowed for her and for Mme Lenoir's instruction.

Her dates were given as 1772–1819 in Willems (widely followed) but corrected by Marianne Roland Michel (*n.* Los Angeles 1976b, p. 202), although the basis on which the year of birth has subsequently appeared as 1762 or 1763 is unclear. Her posthumous inventory was taken at her residence, 17 rue du Faubourg Montmartre, Paris 14.XII.1825 (AN MC/ET/XX/901, as Bouliard) and at a rented apartment in Versailles following her death 9.X.1825 at the château d'Arcy, Vindecy, the home of Georges Thomé de Saint-Cyr and his wife, Anne-Marie-Sophie Jacquelin Dulphé. The acte de décès, registered by two gardeners, described her as “artiste peintre rentière...âgé d'environ 65 ans”, and named her parents as Antoine Bouilliard, maître tailleur, and Jeanne Bailleul. However her posthumous inventory recites her parents as Antoine Bouliar and Jeanne Royer (and her heirs as members of the Royer family, who also seem to have been tailleurs). Their marriage took place on 16.I.1763 (contrat, AN MC/ET/CIX) making a year of birth of c.1764 probable.

The inventory records numerous pictures, mostly portraits in oil framed, unframed and unfinished, with no further details; there is no mention of pastel pictures or materials. Among the papers are records of numerous financial assets such as a loan of 1400 livres to the widow of a soldier in the Calonne family secured on land.

Few pastels are known; the self-portrait in Tokyo seems to be a three-chalk drawing with touches of pastel.

#### Bibliography

Bénézit; Blanc 2006; Greer 2001; Los Angeles 1976b; Sanchez 2004; Saur; Mme J. B. Willems, “Les femmes artistes (1789–1889)”, *Revue universelle illustrée*, 1889, IV, p. 86; *Inventaire general des richesses d'art de la France*, Paris, 1886, 1/II, p. 337

#### Pastels

J.1746.101 AUTO PORTRAIT, cr. clr/ppr, 57.8x[43.7] (Tokyo, National Museum of Western Art, inv. D.1977-1. Paris, Drouot, 28.VI.1965, Lot 3; French PC; Wildenstein, exh. *Master drawings*, New York, .II–.III.1973; acqu. 1977). Exh.: Salem 1972, no. 6; Tokyo 1977, no. 40; Tokyo 2001. Lit.: Nochlin 1971, p. 27 repr.; Los Angeles 1976b, p. 202, n.3

n.r.; *Annual bulletin of the National Museum of Western Art*, XII, 1979, p. 21 repr. φ



J.1746.103 Homme, pstl, 61x50.5; & pendant:  
J.1746.104 femme, pstl, 61x50.5 (Lille, Mercier, 25.X.1998, Lot 195 n.r., attr., est. fr8–12,000, fr6500)