

Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

VESTIER, Antoine

Avallon 28.IV.1740 – Paris 24.XII.1824

Vestier moved to Paris around 1760, possibly by 1758 (two signed pastels from as early as 1758–59 survive, one bearing a sufficient resemblance to the 1757 Drouais portrait said to be of Mme Favart in New York, MMA, as to suggest Vestier must have seen it). He worked for an enamellist Pierre-Antoine Révérand whose daughter Marie-Anne he married in Paris, Saint-Sauveur, 30.IV.1764 (two children would survive, both artists: Nicolas-Jacques-Antoine and Marie-Nicole, Mme Dumont, *q.v.*). He then enrolled at the Académie, it is thought with Pierre, although this is not recorded; he was associated with Joseph Vernet around 1775. He travelled to London in 1776 where he formed a lasting friendship with Matthew William Peters (*q.v.*). He was back in Paris by 7.II.1781 when, described as a “peintre en miniature”, he signed a lease for 9 years of a second-floor apartment in the rue du Faubourg Montmartre, vis-à-vis de la rue Bergère, paroisse Saint-Eustache. He was agréé in 1785 and *reçu* the following year as a portrait painter. He worked in oil and miniature, and occasionally in pastel, including a portrait of an artist at the Salon de la Correspondance of 1782 which was “applaudi universellement, par sa touche & son coloris”.

Vestier's work as a draughtsman is still not understood, and Mme Passez's monograph contains very few drawings; but Ratouis de Limay's hypothesis was that “il aurait apporté dans ce genre de peinture, les qualités de fraîcheur et de légèreté de coloris, de souplesse dans le rendu des étoffes, d'habileté dans le dessin dont témoignent ses peintures à l'huile et aussi ses miniatures.”

Unfortunately, although from Passez 1989 emerges a consistent hand behind the oil paintings and miniatures, the small number of authentic pastels is dwarfed by a number of tentative attributions and later pastiches. His name has been a magnet for auctioneers with problem pictures. With the artist working over four decades, this has so far made it difficult to establish a coherent œuvre. A pair of pendants, one of which has a second version, formerly attributed to him are by Kucharski. A particularly tricky problem is the numerous versions of a portrait of a young woman said to be his daughter, but here reclassified under Tischbein.

Bibliography

Bellier de La Chavignerie & Auvray; Bénézit; Dumont-Wilden 1909; Fahy 2005; Grove 1996; Hofstetter 2008; Lemoine-Bouchard 2008; Ottawa 2003; Paris 1974b; Passez 1989; Ratouis de Limay 1946; Sanchez 2004; Sueur 1974

Salon critiques

PAHIN DE LA BLANCHERIE, Salon de la Correspondance 1782, *Nouvelles de la république des lettres et des arts*
Ce portrait d'un artiste, à la main duquel on voit un porte-crayon, a été reconnu et applaudi universellement, par sa touche et son coloris. Cet Ouvrage, fait avec beaucoup d'intelligence, présente une bonne couleur & une touche vigoureuse.

Pastels

J.7554.101 Auguste-Simon BERARD (1783–1859), industrialiste et parlementaire, tenant un tambour de basque, pstl, 55x46 ov., Salon de 1787, no. 151 (desc. PC 1989). Lit.: Maurice Bérard, *Une famille du Dauphiné, les Bérard*, 1937, p. 39 repr.; Passez 1989, no. 62 [visible in Martini grav. of Salon] φ



J.7554.103 Une claveciniste, de la famille ?BRUZELIN, pstl, 63.5x52.5, sd “Vestier pinxit 1758”, inscr. “Le Triomphe des Yeux Doux” ([Mrs William Grattan Dunne, née] Adelaide-Louise Bruzelin (1884–1962), March Hill, Nas [?Naas], Ireland, 1929; offered to Louvre, rejected Jean Guiffrey, 15.VI.1929. London, Christie's, 8.VII.1980, Lot 76 repr., £700; Mme Passez. Crédit municipal d'Angers; Angers, de La Perreaudière & d'Oysonville, 26.X.2023, Lot 17 repr., est. €7200–8000; Angers, Deloys, 20.XI.2024, Lot 144 repr., est. €7200–8000). Lit.: Passez 1989, no. 2 φδ

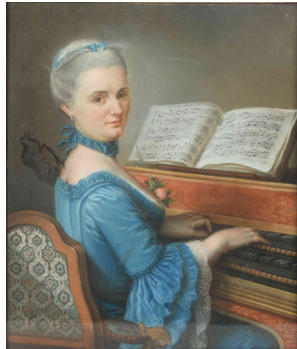


Photo courtesy Christie's

J.7554.105 Mme de CHAVANNES tenant des fleurs, pstl (Arthur Bloche 1904). Exh.: Bruxelles 1904, no. 78 [livret]/97 [grand cat.] n.r.

J.7554.1055 Claire-Josèphe-Hippolyte Legris de Latude, Mlle CLAIRON (1723–1803), de la Comédie française, in blue dress trimmed with fur, a ribbon in her powdered hair, pstl, 58.5x48 ov. (F. Tessier, Guildford; London, Christie's, 13.III.1914, Lot 70, 40 gns; Leaf) [cf. *Éc. fr.*, J.9.1385]

J.7554.106 Marie-Anne-Charlotte CORDAY d'Armont (1768–1793), assassine, pstl, 70x60, sd “Vestier 1793” (lost). Lit.: Charles Vatel, *Charlotte de Corday et les Girondins*, 1872, IV, p. 11; *L'Artiste*, XX, 1872, pp. 360, 362 repr.; Armand Ducos, *A propos du monument des Girondins: les trois Girondines*, 1895, p. 116 repr.; Le Petit-Couronne 1989, p. 176, no. 48 n.r. [?attr.; possibly misleading engraving] φπ



J.7554.108 ?Le serrurier Jean LAMOUR (1698–1771), en habit verdâtre, et sa fille Anne, ∞ Ch. Georges, en robe blanche, pèlerine noire doublée de bleu, pstl, 57.5x72, sd “Vestier fecit, 1759” (D. de B.; Paris, Drouot, Delestre, 10.II.1891, Lot 58 n.r. as of M. Amour, célèbre serrurier de Nancy, et sa femme; R450. Charles Petit de Meurville; Paris, Drouot, 26–28.V.1904, Lot 58 n.r., R600; colonel Louis Daney de Marcillac; Raymond Daney de Marcillac 1989). Lit.: Passez 1989, no. 3 φδ



Marie-Nicole VESTIER, pstl (Beverly, Horvitz Collection, D-F-122), v. Tischbein, inconnue

J.7554.12 Un artiste, un porte-crayon à la main, pstl, Salon de la Correspondance, .VII.1782. Lit.: Passez 1989, no. 35

Homme (Baltimore Museum of Art, inv. 1999.48) attr. [v. *Éc. fr.*]

J.7554.122 Homme, pstl, 56.5x45.4 (London, Christie's, 18.IV.1967, 80 gns)

J.7554.123 Femme inconnue, pstl, 58.5x49, sd → “Vestier/1780” (Rautlin de La Roi; J. L. Souffrice, Paris, 1930–1989. Paris, Sotheby's, 16.XII.2004, Lot 35 repr., est. €6–8000, €8000 [=€9600]). Lit.: Passez 1989, no. 32 φ



Photo courtesy Sotheby's

J.7554.126 =?Femme, pstl, Salon de la Correspondance, 15, 21.VIII.1782

J.7554.127 Femme en robe blanche, pstl, 94x67, sd 1780 (Fontainebleau, Hôtel des ventes, Osenat, 27.II.2000). Lit.: *Gazette Drouot*, 18.II.2000, repr. φ



J.7554.129 Jeune femme en buste, de face, robe bleue, fichu blanc, un ruban dans la chevelure, tenant un carlin dans ses bras, pstl, ov. (D. de B.; Paris, Drouot, Delestre, 10.II.1891, Lot 59 n.r.)

J.7554.131 Jeune dame de la cour, tournée vers la g., visage souriant, coiffure haute, robe bleu pâle, corsage décolleté, pstl, ov. (Mme de Langle de La Bigottière; vente p.m., Évreux, Gastineau, Bloche, 22–24.V.1910, Lot 7 n.r., attr.)

Femme jouant de la viole d'amour, pstl, 60x50, inscr. verso "la belle musicienne/Vestier &c." (Marius Paulme; Paris, Petit, 13–15.V.1929, Lot 257 repr., attr. Vestier. Paris, Drouot, Boisgirard, Antonini, 29.III.2024, Lot 8 repr., attr. Valade) [v. Valade, J.74.388]

J.7554.134 Jeune femme en corsage bleu, buste, pstl, 52x41 (baron E. Léonino 1933; 2^e vente p.m., Paris, Drouot, Baudoin, Ader, 14.IV.1937, Lot 42 n.r., genre de Vestier)

Eine Prinzessin (Stuttgart, Hermann Combé, 19–20.IV.1961), v. a/r La Tour, Mme de Belle-Isle

J.7554.136 Jeune femme tenant une lettre, pstl, 71.1x57.2 ov., inscr. "à l'Amitie/Ses liens enchanteurs ne font jamais des Chaines/Sans flatter nos erreurs elle sort nos Desirs/L'amour ne rend heureux, qu'après de longues peines/L'amitie n'a que des plaisir" (New York, Christie's, 10.I.1990, Lot 123 repr., as Éc. fr., c.1785. Objets Plus, New York, 2005, as Éc. fr.) [new attr., ?; cf. Voiriot] Φαv



Photo Daniel Eijfert, courtesy Objets Plus / New York

J.7554.139 Femme, pstl, 62x51 ov. (Paris, Drouot, Ader, Tajan, 27.V.1994, Lot 181 n.r., attr., est. Fr8–10,000, Fr14,500)

J.7554.14 Femme en robe blanche, pstl (Fontainebleau, Hôtel des ventes, Osenat, 27.II.2000: with pendant Dame sd 1780)

Homme en habit rayé; & pendant: Femme en robe blanche (New York, Sotheby's, 7.X.1994, Lot 185 repr., attr. Vestier), v. Kucharski, s.n. Barbot

~version (femme) (Lyon, Anaf, 26.V.2008, Lot 17 repr.), v. Kucharski, s.n. Barbot