

CHARLES FRECHON



ERIC ERISTON WINARTO



CHARLES FRECHON

(Born in the 4 February 1856, Blagny-sur-Bresle, Normandy, France,
Died on the 2 February 1929, Rouen, Normandy, France)

Paysage Fluvial

signed Frechon (lower left)

oil on canvas

21.45 X 25.78 in. (54.5 X 65.5 cm.)

Painted circa 1904

Acquired from the PIGUET Auction in 11 December 2024 in Geneva Switzerland

£1,000,000

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Charles Frechon, Paysage Fluvial, the backside of the framed painting



Charles Frechon, Self-Portrait, circa 1890 - 1891, pencil graphite on paper

CHARLES FRECHON

PAYSAGE FLUVIAL

TOUCH

Blue touch colours was the reason why the post-impressionism (1886 - 1905) painting was delightfully chosen for my private collection, initially announced as post-impressionism school during the online auction in Geneva, Switzerland at the Piguet Auction at 11 December 2024, it was also because I did remember some details in the painting that remind me of a painter who used nostalgic blue colour as one of his predominant colour in his several art.

Looking at the signature in dark blue above the painting on the lower left side of the canvas, some letters remind « Frechon » as well on how he signed his own name.

It is the same way he signed in other paintings, mostly on the same side.

For sure it's Charles Frechon painting, for it, a research was necessary to see more paintings he created during his post-impressionism period to see how close might be the *Paysage Fluvial* painting to be as an authentic one, also, because everyone knows that during this period the impressionism painters used oftenly colourful dark paint such dark purple, dark blue, dark green tube, to paint dark shadows, letting the picture to express the poetical feelings on joyful thoughts, trough shadows within the winds, especially in Charles Frechon painting, he added some discreet shiny blue touch upon darker green spaces, such blue stars, and by doing it, he avoided the sensational dark feelings and melancholic emotions among the *silhouettes* and save the aura of the painting.

The key was the blue touch that caught my intention.

Lightful shadows was academically impressionist.

He embraced every dark spaces into a real nocturne promenade while the sun shines brightly upon the journey, as a tangent heat within the soft beauty.

RIVERSIDE

Riverside painting oftenly seen and referred to a kind of warning sign pictures facing to an eventual kind of danger where floods could in any moment rise to a higher level and pass over trough the bridges and practically all rural countryside houses, this riverside scenario can be characterised more to the



landscape painters mostly present in Dutch paintings since the 16th century, the same even since 15th century in Germany with the same romantic preoccupation for impressionist and post-impressionist painters with the same in 19th centuries for naturalist painters such Barbizon School movement while photography as a new form of art and media was massively invented.

GARDENING

Water accessibility will always be the most necessary element to every people when a city starts growing bigger and in the rural countryside villages, most houses, probably functional at the beginning, were still built on the same level as the river to avoid weight difficulties for gardening and farming.

REFLECTION

Although ironically in Charles Frechon painting the danger seems to be bigger on the left side of the canvas where the *screaming* bridge is clearly higher than the houses above the river and even taller than the painted figure in front of the house.

In such case the bridge in the painting might be a metaphor to a drowning figure where we can see in the middle of the canvas, a present warning line in case of a high level flood happens largely over the head of the upside-down painted figure in the water reflection.

HOUSE

Edward Munch was maybe familiar for Charles Frechon and the house figure in Frechon painting reminds us to the screamer in Munch painting, a double reflected screamer, the screamer from the bridge where we feel from what we see rather than what we hear.

CAMERA

Charles Frechon was talented in making art photographs although the subject remains very rural but still geometrical with men in hard working in strong composition during their daily activities around the countryside life with people in traditional french costume, he was known in the Parisian art scene as a very excellent artist and well accepted in the impressionism group but he rather chooses the surrounding from the village where he lived around Rouen where the impressionism school was as well famous in the Northern France just one hour



" AU CIMETIERE "
PAR E. FRECHON



from England, a place where his true inspiration guided his colour and his artworks.

Charles Frechon was born in the 4 February 1856, at Blagny-sur-Bresle, in the Northern France the Normandy and died on the 2 February 1929, at the capital of Normandy, in Rouen. The latest show where his major paintings was shown was at Musée des Beaux Arts de Rouen in France in year 2008.

EMILE FRECHON

PHOTOGRAPHER

Emile Frechon an artist photograph as well the older brother to the painter Charles Frechon with whom some exchanges happened between their creations where we can recognise from some captured images from his photographs, Emile Frechon was the hidden composer who inspired deeply the painter to realise a sensational realism trough houses and trees with an inventive water reflections as if the canvas was painted above the river.

PICTURE

It is not only the single picture he had that inspired Charles Frechon *Paysage Fluvial* painting but other photographs as well, all together gathered in one painting, we might find as well some details in the photos that are the same structures in the painting such the riverside composition beside the bridge and the tree upon the bridge.

UNDATED

The painting wasn't dated at least signed on the lower left. Knowing how their formal art structures from both brothers may have been related and now with evidence the *Paysage Fluvial* painting could be painted for sure after the dated Emile Frechon photography *Au Cimetière* from *La Revue de Photographie Paris in 1904*, which means Charles Frechon *Paysage Fluvial* painting was created around or after 1904.



PUZZLE MAKER

A question will still remind us from reverse side, does Emile Frechon took the photos after seeing his brothers painting inspired directly from the nature and created a new line story and finding some dispatched locations around the countryside and the place from the painting where in this case the painting might be the source for the photograph and the painter the puzzle maker.

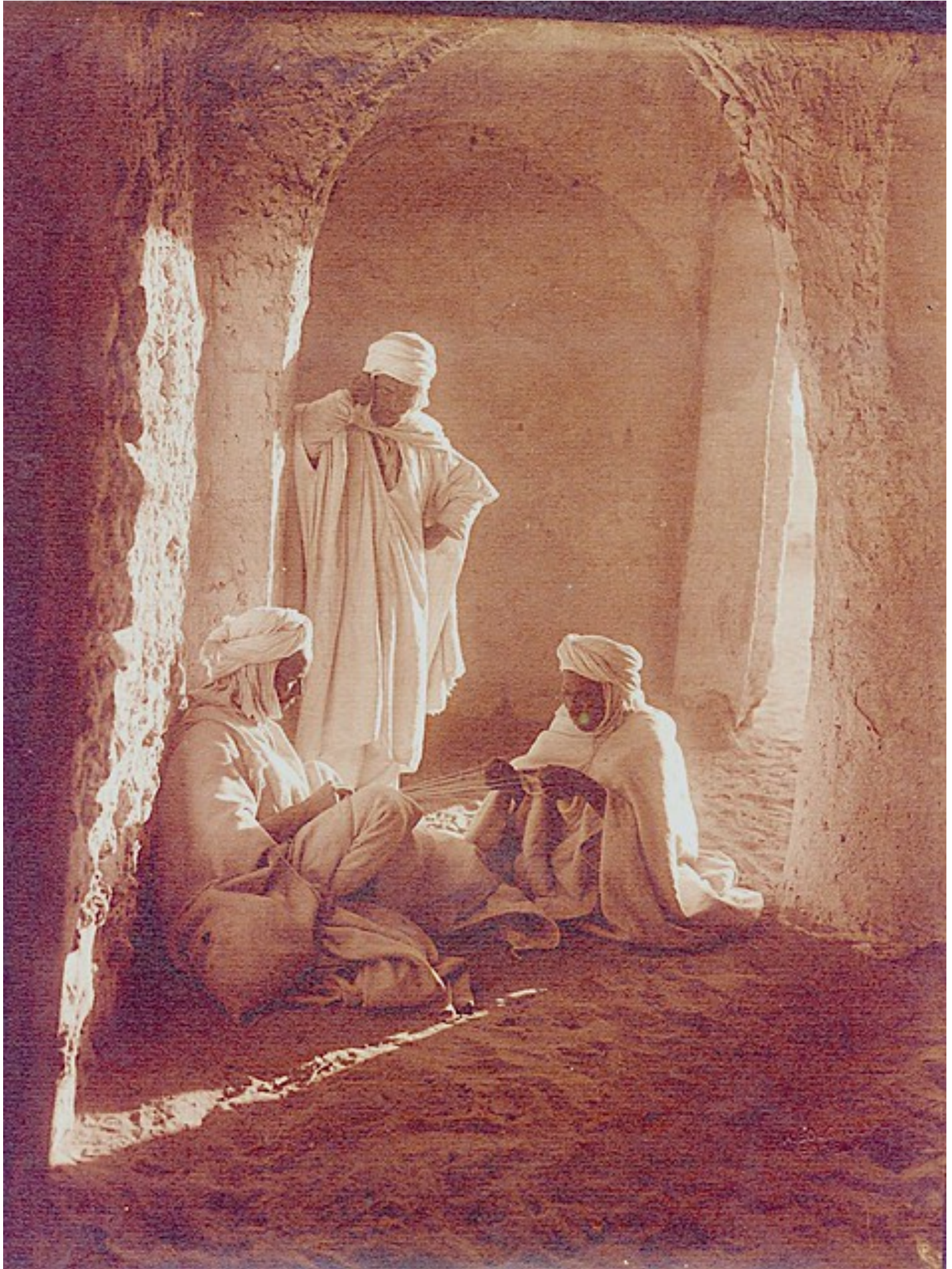
Logical way would be Charles Frechon looking trough his brothers



Emile Frechon, circa 1900, photography

photographies selecting some pictures such landscapes, countryside scenography, riverside views, ancient stone houses, people in tradition costumes, bridge, road, all mostly composed in a wonderful choreography between light and geometrical architectures, all orchestrated in one painting, inspired and infinitely free.





Emile Frechon, circa 1900, photography

INSIDE PAINTING

For sure the pictorial technic reminds impressionism as an outside nature painting where all scenes in the picture would be a view from a one single panorama view with all painted elements in the painting that comes from the one and only nature.

All dispatched pictures from Emile Frechon present in Charles Frechon *Paysage Fluvial* painting might be more as an inside atelier painting rather an outside painting or even more to both technic where the photography still remains the basic source for his creation and his art.

TRIANGLE

At a picture from La Revue de Photographie Paris in 1904 the Emile Frechon photography *Au Cimetière* where we may find a triangle on the wall beside the barrier, Charles Frechon took the same geometrical triangle structure from the wall in front of the house and place it in the *Paysage Fluvial* at the right side beside the tree on the bridge. The triangle a detail may be found as well on beer bottles at Edouard Manet painting *A Bar at the Folies-Bergère*, 1882, oil on canvas, 96 X 130 cm, Courtauld Gallery, London, UK, that reminds us a warning sign to a possible event.

LIGHT

Structural light seems important for Emile Frechon and the influence is rather mutual with his brother, some directive light with the same structure can be found on the roof in Charles Frechon painting and in an interior scene in Emile Frechon photography, where some structural signs are actually a deep matter of strong purpose and discussion but kept in discretion and in silence.

Emile Frechon was born in the 22 February 1848 at the same city as his brother in Blagny-sur-Bresle, Normandy, France, he then traveled to several countries as a professional journalistic photographer and died in the 21 May 1921, El Biar, Algeria. Some major and important shows has been held in several museums where Emile Frechon photographs was exhibited as high classical photojournalistic witness as well as Art.



“ SOUS LE PORCHE ”
PAR C. FRECHON





" A LA BARRE "
 PAR C. FRECHON



UNDATED

Charles Frechon and his *Paysage Fluvial* painting was signed, although the signature seems unclear like in his many other paintings because the blue colour reacts with the deep green grass in a kinetic way but comparing to other paintings, the signature seems identical and recognisable, the signature often has nearly the same colour as the painted background, the position stays significant and well positioned. *Paysage Fluvial* wasn't dated as some successful of other auctioned painting he created but at least always signed adding to that there are some dated photographs from his older brother that are related to the painting, which also demonstrate how gamier the painter was and all in a natural way.

PRICE

Charles Frechon could be found at Musée des Beaux de Rouen in Northern France, or even at Musée d'Orsay in Paris, his latest record sale in French Auctions are €38,000 for his *Sous Bois en Automne* sold at 31 March 2010 (\$51,337), €33,150 for his *L'Allée fleurie* sold at 17 December 2012 (\$43,634), €33,000 the the *Travailleur des rues dans la froidure de l'hiver* sold in 26 April 2004 (\$39,145), Musée des Beaux Arts de Rouen France has shown in 2008 Charles Frechon Masterpiece the *Rouen, Seen from the Left Bank, 1900 - 1901*, from the Larock - Granoff collection in Paris France and regarding to the Quality and Rarity the Charles Frechon painting *Paysage Fluvial* painting created around 1904 should be priced at least for the actual time in 2025, £1,000,000.

Eric Eriston Winarto, Charles Frechon, 1 January 2025, Geneva, Switzerland





Jeg gik Søtorvstien med to Venner.
Solen gik ned - Himmelen blev blodig rød
og jeg følte et pus i og Vemod - Jeg stod
Alene med de to Venner - over den blaa sorte
Fjord og Stad og Bred og Klædefugler

Mine Venner gik videre - og blev
Måske - skyldvonde af Angest - jeg
så de store Skrig i Naturen
E.M.

Edvard Munch, pencil colour on paper

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CHARLES FRECHON



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Size ^

This is based on the artwork's average dimension.

 cm in

- Small (under 40cm)
- Medium (40 – 100cm)
- Large (over 100cm)

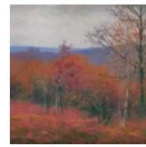
Year Created ^

Earliest Latest

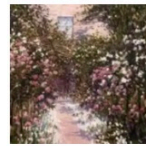
1885 1906

 Include unspecified dates
Original Currency of Sale ^

- EUR
- FRF
- GBP

**Sous bois en automne**oil on canvas
64.49 x 80.49 cm**31 Mar 2010**Millon & Associes ·
Paris
Art Moderne
Lot 64

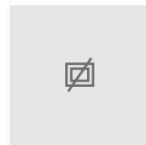
€38,000 •
US\$51,337
€4,000–€6,000 (est)
+660% est

**L'allée fleurie, Rouen, 1894**oil on canvas
59.99 x 72.49 cm**17 Dec 2012**Aguttes · Paris -
Drouot
Tableaux XIXe et
Modernes
Lot 4

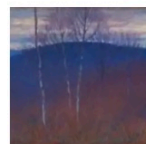
€33,150 •
US\$43,634
€20,000–€22,000
(est)
+58% est

**Travailleur des rues dans la froidure de l'hiver**oil on canvas
43.18 x 55.88 cm**26 Apr 2004**Tajan · Paris
19th & 20th Century
Paintings &
Sculptures
Lot 119

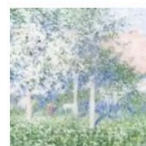
€33,000 •
US\$39,146
€8,000–€10,000 (est)
+267% est

**Moisson**oil on canvas
60.96 x 73.66 cm**16 Aug 2007**Artcurial · Deauville
Tableaux Modernes
& Contemporains
Lot 81

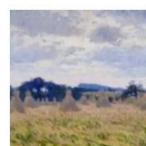
€25,000 •
US\$33,508
€20,000–€30,000
(est)
+0% est

**Sous bois en hiver, la colline bleue**oil on canvas
59.99 x 73 cm**31 Mar 2010**Millon & Associes ·
Paris
Art Moderne
Lot 61

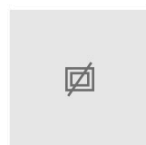
€24,000 •
US\$32,423
€4,000–€6,000 (est)
+380% est

**Orchidees en fleurs dans le jardin d'une maison de campagne**oil on canvas
43.18 x 55.88 cm**26 Apr 2004**Tajan · Paris
19th & 20th Century
Paintings &
Sculptures
Lot 120

€18,000 •
US\$21,352
€8,000–€10,000 (est)
+100% est

**Les meules**oil on canvas
57 x 73 cm**11 Dec 2009**Piasa · Paris
Tableaux, Dessins et
Sculptures des XIXe
et Xxe siecles
Lot 1

€14,000 •
US\$20,489
€6,000–€8,000 (est)
+100% est

**Harvesters in the Roman Campagna**oil on canvas
106.68 x 160.02 cm**26 Jul 1988**Christie's · South
Kensington
Continental Pictures,
Watercolours &

£8,500 •
US\$14,563



Charles Frechon, Rouen, Pré-aux-Loups, circa 1893 - 1894, signed, oil on canvas, 43 X 56 cm
Musée de Louviers, France



Charles Frechon, *L'allée fleurie, Rouen*, 1894, signed, oil on canvas, 59.99 X 72.49 cm
Aguttes Auction in Paris France at 17 Decemeber 2012, €33,150 (\$43,634)



Charles Frechon, signed, oil on canvas



Charles Frechon, Rouen et l'île Lacroix vus du Cours-la-Reine, 1891 - 1895, oil on canvas, 37 X 56 cm
Musée des Beaux in Rouen France



Charles Frechon, *Sous Bois en Automne*, signed, oil on canvas, 69.49 X 80.49 cm
Millon & Associés, Paris at 31 March 2010, €38,000 (\$51,337)



Charles Frechon, signed, oil on canvas



Charles Frechon, *Sous bois en hiver, la colline bleue*, signed, oil on canvas, 59.99 X 73 cm
Millon & Associates in Paris France at 31 March 2010, €24,000 (£32,423)



Charles Frechon, *Sous-bois en automne*, signed, oil on canvas, 46 X 54.99 cm
Drouot Auction in Paris France at 21 June 2012, €8,500 (\$10,692)



Charles Frechon, *Meules au champ*, signed, oil on canvas, 60.96 X 71.12 cm
Christies Auction in London UK at 21 March 2002, £9,000 (\$12,840)



Charles Frechon, Autumn View, signed, oil on canvas, 27 X 35 cm



Charles Frechon, Autumn View (detail), signed, oil on canvas, 27 X 35 cm



Charles Frechon, Travailleur des rues dans la froidure de l'hiver, signed, oil on canvas, 43.18 X 55.88 cm
Tajan Auction in Paris France, €33,000 (\$39,146)



Charles Frechon, Rouen Seen from the Left Bank, 1900 - 1901, signed, oil on canvas, 54 X 65 cm
Larock - Granoff collection in Paris France



Charles Frechon, Rouen, Seen from the Left Bank, 1900 - 1901, signed, oil on canvas, 54 X 65 cm
Larock - Granoff collection in Paris France, Musée des Beaux Arts, Rouen France



Albrecht Dürer, *Der Weiher im Walde* (Landscape with a Woodland Pool), circa 1497, watercolour gouache on paper, 26.2 X 35.6 cm, British Museum, London, UK

