

# Neil Jeffares, *Dictionary of pastellists before 1800*

## Online edition

### **GAGNERAUX, Bénigne, l'aîné**

Dijon 24.IX.1756 – Florence 18.VIII.1795

Bénigne or Benigne Gagnereaux. Gagnereau or Gagnereaux; he was the elder son of Claude Gagnereaux (c.1723– ), maître tonnelier, and his wife Anne Darbois, who were married in Mâlain, 25.XI.1755. He was one of the most important of Devosge's pupils at the École de dessin de Dijon; exhibited pastels as well as mythological, religious and genre paintings from 1771 to 1775. He travelled to Rome first at his own expense, returning to Dijon in 1774. In 1776 he won the prix de Rome, newly instituted by the États de Bourgogne, which financed his return to the city for four years. He remained in Rome after the expiry of his scholarship, copying Barocci and Raphael and supporting himself with drawings from the antique for Piranesi. In 1784 he met Gustav III of Sweden, and thereafter spent most of his time on commissions for him, for the Pope and for the Palais des États de Bourgogne in Dijon. Despite having no connection with the official French Académie de Rome of Vien, he was arguably the most fashionable French painter in the city, and his friendship with Serbelloni, Flaxman and others gave his art a more international flavour.

Strong anti-French feeling in 1793 forced him to leave Rome, and he decided to take up the position of history painter to Gustav III. En route to Stockholm he stayed in Florence, where he was appointed drawing professor at the Accademia in Florence by Ferdinando III. At the same time he joined the household of the Swiss connoisseur Jean de Sellon, whose two daughters he taught for over a year (one of them later married the duc de Clermont-Tonnerre, and was an amateur pastellist, *q.v.*). He is said to have committed suicide by jumping out of a window in Florence. He was unmarried.

The only recorded pastels are the lost early works from 1772–73. His own *Liste des tableaux faits à Rome et des dessins principaux*, reprinted in Baudot 1845–46, includes no pastel. Gagnereaux was only an occasional portraitist, but his self-portrait in the Uffizi has something of the sweetness of a pastel, as Pierre Rosenberg has observed.

There are confusions with Bénigne's younger brother Benigne-Claude (*q.v.*).

#### **Monographic exhibitions**

Gagnereaux 1983: *Bénigne Gagnereaux (1756–1795): un pittore francese nella Roma di Pio VI*, Rome, Galleria Borghese, .IV.–.VI.1983

#### **Bibliography**

Henri Baudot, "Éloge historique de Bénigne Gagnereaux", *Mémoires de l'Académie des sciences, arts et belles-lettres de Dijon*, XLVII, 1845–46, pp. 173ff; Bénézit; Bouvier d'Yvoire 1994; Chabeuf 1914a; Dussieux 1856; Florence 1977, p. 57; Grove 1996; Petrucci 2010; Philadelphia 2000a, pp. 365ff; Sanchez 2002; Sanchez 2004; Warsaw 2009

#### **Pastels**

J.3338.101 Deux paysages, pstl, Salon de Dijon 1772

J.3338.102 Quatre têtes, en médaillon, pstl, Salon de Dijon 1773

J.3338.103 Les trois Grâces, pstl, Salon de Dijon de 1773