

# Neil Jeffares, *Dictionary of pastellists before 1800*

Online edition

## OYON, Mme

*fl.* Paris 1793–99

“Citoyenne Femme Oyon, élève de la Citoyenne Lebrun, rue des Fossés-Montmartre, no. 25”, exhibited a portrait d’enfant in the Salon de 1799. Although the medium is not specified in the livret, the *Régistre pour les ouvrages présentés par les artistes pour être placés au Salon* (Archives des musées nationaux, kindly signalled by Philippe Nusbaumer) records (no. 107) the work as “portrait d’enfant au Pastel.” She was evidently the “citoyenne Oyon” admitted to the Commune générale des arts de peinture, sculpture, architecture et gravure at the séance of 30.IX.1793 (*Procès-Verbaux*, ed., Henry Lapauze, 1903, p. 121), along with Fragonard fils, Hoin, Mme d’Ardel et al. She may have been the wife of citoyen Oyon, receveur principal des messageries nationales. Any relationship with Mlle de Briancourt (*q.v.*) is unknown. The house in the rue des Fossés-Montmartre seems to have been in multiple occupation; among its residents was a marchand d’estampes, Joseph Martin (1759–1830), who published prints such Bervic’s engraving of Lépicié’s *Le Repos*.

### Bibliography

Margaret A. Oppenheimer, “Women artists in Paris, 1791–1814”, Ph.D. dissertation, New York University, 1996, p. 244, 14n.12; Sanchez 2004

### Pastels

[J.5676.101](#) Enfant, pstl, Salon de 1799, no. 243