

STEPHEN ONGPIN FINE ART



Henry SOMM (Rouen 1844 - Paris 1907)

A Group of Elegant Figures

Watercolour on paper laid down on card.

Signed Hy. Somm at the lower right.

Further inscribed Vendu a Clotilde Delane(?) / Lamy on the old backing board.

151 x 226 mm. (6 x 8 7/8 in.)

Henry Somm is perhaps best known for his depictions of Parisian society. As the scholar Elizabeth Menon has noted, however, ‘The artist has been termed a “petit impressioniste” by art critics and historians. While some of his works – mainly scenes of leisure in the city of Paris – exhibit stylistic qualities that support this designation in a broad sense, careful examination of his drawings reveal that Somm is a transitional figure between Impressionism and Symbolism, whose subject matter is principally concerned with contemporary life in Paris.’

Artist description:

After studying at the École Municipale de Dessin in Rouen, François Clément Sommier, known professionally as Henry Somm, settled in Paris in the late 1860s, where he trained briefly with Isidore Pils. He enjoyed a successful career as an illustrator and draughtsman, contributing regularly to such popular journals as *Le Monde parisien*, *Tout-Paris* and Alfred Cadart’s bi-monthly *L’Illustration Nouvelle*, as well as providing illustrations for satirical books like Jacques Olivier’s *Alphabet de l’imperfection et malice de femmes*, published in 1876. Somm was also active as a graphic designer, providing menus, theatre programs, invitations and announcements for the many fashionable events of Belle Époque Paris. He also produced visiting cards and bookplates, as well as designs for plates for the Haviland porcelain factory, commissioned by the firm’s artistic director, Félix Bracquemond. At the invitation of Edgar Degas, Somm took part in the fourth Impressionist exhibition of 1879, showing his prints alongside those of Bracquemond and works by Degas, Mary Cassatt and Camille Pissarro. The 1880s found Somm among a group of artists associated with the cabaret *Le Chat Noir* in Paris, for whose eponymous journal he published reviews and articles. Somm’s finished drawings are often related to his more commercial work as an illustrator for magazines or such books as Georges Montorgeuil’s *La Parisienne peint par elle-même*, published in 1897. In the latter part of his career, he was chiefly employed by the periodical *Le Rire*. Required to provide several drawings for each issue, his draughtsmanship became both more economical in line and more self-assured. Somm died in 1907 in

relative obscurity.