

## Biography: EUGENE GALIEN-LALOUE (1854-1941)

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Eugène Galien-Laloue is 15 years old; he is the eldest of his eight brothers.

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At the age of 22, he exhibited "The Flower Quay under the Snow" for the first time at the Museum of Rheims.

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First exhibition of two paintings at the "Salon des Artistes Français", a prestigious institution set up to foster French art of that period. Eugène Galien-Laloue lived in Rue Ravignan, Paris, during this period.

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1882

Eugène Galien-Laloue exhibited in Rheims.

1886

Exhibition of two paintings at the "Salon des Artistes Français". Eugène Galien-Laloue then resided in Rue Houdon in Paris.

1887

Death of his first wife Flore Bardin, who left a son named Fernand. 1889

Eugène Galien-Laloue exhibited two paintings at the "Salon des Artistes Français". He lived in Rue d'Orsel in Paris. 1892

Eugène Galien-Laloue remarried, to Ernestine Bardin, the sister of his first wife. 1893

Birth of his daughter Flore on 4 February. 1893

Eugène Galien-Laloue worked at the "Bateau Lavoir", a place frequented by many painters. However, he did not become close to the other artists because of his solitary nature. 1904

Eugène Galien-Laloue returned to the "Salon des Artistes Français", where he exhibited "Le Boulevard Bonne Nouvelle". 1905

Exhibition of a work entitled "La Porte St-Denis" at the "Salon des Artistes Français".

1906

Exhibition of a painting entitled "Place Pigalle" at the "Salon des Artistes Français". Galien-Laloue had moved to Fontainebleau by this time.

1907

Exhibition of two paintings entitled "Eglise St-Médard" and "Boulevard Magenta" at the "Salon des Artistes Français".

Exhibition in Angers.

Exhibition in St-Quentin.

1908

Exhibition of two paintings entitled "Boulevard de la Madeleine" and "Boulevard Bonne Nouvelle", at the "Salon des Artistes Français".

Exhibition in Angers.

Exhibition in Toulon.

1909

Exhibition of two paintings, "Place de la Bastille" and "Porte St-Martin" at the "Salon des Artistes Français".

Exhibition in Angers.

Exhibition in St-Quentin.

Exhibition in Le Havre

Exhibition in Mans.

1910

Exhibition of two paintings entitled "The Flower Quay" and "The Théâtre du Chatelet", at the "Salon des Artistes Français".

Exhibition entitled "Paris Moderne".

1911

Exhibition of a painting entitled "Quai de l'Hôtel de Ville" at the "Salon des Artistes Français".

Exhibition in Angers.

Exhibition in Roubaix.

1912

Exhibition in Dijon.

Exhibition in Orléans.

Exhibition in St-Quentin

Exhibition in Versailles.

Exhibition in Roubaix.

Exhibition in St-Etienne.

Exhibition in Bordeaux.

1913

Exhibition at the "Salon des Artistes Français".

Exhibition in Monte Carlo.  
Exhibition in Orléans.  
Exhibition in Hauteceur.  
Exhibition in Nogent-sur-Marne.  
Exhibition in Geneva.

1914  
Exhibition of a painting entitled "Flower Market at La Madeleine" at the "Salon des Artistes Français".  
Exhibition in Versailles.  
Exhibition in Puy.  
Exhibition in Dijon.  
Exhibition in St-Quentin.

1914  
At the age of 60, Eugène Galien-Laloue, a volunteer during the War of 1870, was exempted from fighting in the 1914-1918 War that had just broke out.

1919  
His daughter Flore got married and left the family home in Fontainebleau.

1925  
Death of his second wife Ernestine Bardin.

1930  
Third marriage of Eugène, to Claire Bardin, the sister of his first two wives.

1933  
Death of his third wife Claire Bardin.

1935  
Eugène Galien-Laloue, who was now alone, moved into the home of his daughter Flore. He lived apart from the world, paying attention exclusively to his painting.

1940  
Second World War, on the exodus road to Bordeaux, Eugène Galien-Laloue broke an arm and was no longer able to paint.

1941  
Eugène Galien-Laloue died on 18 April at the age of 87 in Chérence (Val d'Oise, in the west of the Parisian region) in the country house of his daughter. He was buried in this village.

## BIBLIOGRAPHY

To find out more about the painter, it is advised to consult the Descriptive Catalogue written by Mr. Noé Willer, an expert on Eugène Galien-Laloue. This publication is unique because of its quality and volume, and is backed by a particularly rich documentation that sheds much light on the life of the artist.