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Victor-jean Nicolle (1754 - 1826) View Of The Farnese Palace From The Quays Of The Tiber, Circa 1800

6 500 EUR



Signature : Victor-Jean Nicolle (1754-1826)

Period : 18th century

Condition : Bon état

Material : Water color

Width : 30,5 cm

Height : 20 cm

Description

Victor-Jean Nicolle (1754 - 1826) View of the Farnese Palace from the banks of the Tiber, circa 1800 Pen and watercolor on paper, signed on the wall in the center left Dimensions: 20 x 30.5 cm Presented in a gilded wooden frame , Restoration period Slightly insolated; some foxing; some chips to the gilding of the frame Victor Jean Nicolle is a French painter and draftsman from the second half of the 18th century and the first quarter of the 19th century. He first trained as an architect with Nicolas Malhortie, at the Free Royal School of Drawing in Paris, which allowed him to obtain a grand prize for perspective in 1771. He then entered the studio of Louis François Petit-Radel, where he discovered the art of Piranesi. Due to his training, he showed a pronounced taste for architectural representations

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and classical ruins, which pushed him to go to Italy twice, from 1787 to 1799, then from 1806 to 1811. This is how he did part of the sixteen artists sent by Louis XVI to Italy to capture live views of Rome and other regions of the country. He produced numerous views of Rome, Naples and Venice, and acquired a certain fame under the Italianized name of Nicolli. Nicolle's success continued under the Empire. Empress Joséphine owned several works by this artist, notably six views of the castles of Malmaison, Saint-Cloud and Saint-leu, purchased in 1808. Finally, Emperor Napoleon commissioned from him, in 1810, a series of fifty watercolors reproducing the main Parisian monuments, which he wanted to offer to Empress Marie-Louise as a wedding gift. His work is characterized by representations that are both meticulous and poetic. The topographical accuracy with which Nicolle transcribes the urban panoramas of the end of the 18th century and the beginning of the 19th century is of incomparable topographical and documentary interest. The view we present here is taken from the edge of the Tiber, facing the Farnese and Falconieri palaces. A grazing light illuminates the palaces and churches in the distance. The Metropolitan Museum in New York keeps a watercolor by Victor-Jean Nicolle almost identical to the one we are presenting (ref. no. 1975.1.677).