PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Joseph Ignace François Parrocel (1704-1781) Putti Playing Around A Sleeping Putto.



7 000 EUR

Period : 18th century

Condition : Très bon état

Material : Oil painting

Width : 73

Height : 96

Description

Joseph Ignace François PARROCEL (1704-1781) Putti playing around a sleeping putto Oil on canvas Signed lower center JI PARROCEL 1778. H x W = 96 x 73cm Expert certificate from the René MILLET firm The artist's identity has long been a source of confusion due to his many first names. Although mentioned under the name Joseph-François in his baptismal and death certificates, he was also recorded under that of Pierre-Ignace, probably borrowed from a brother who died in infancy or inspired by the first names of his father and godfather. This variety of names led some historians to believe in the existence of two distinct artists before archival documents confirmed that they were indeed one and the same person. Two cupids (see last image) wrestling while on the right a putto pulls a

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drapery and a second, seated, holds a crown. 'Mathias Polakovitz (MP) confirmed the ancient inscription on the back of this drawing, while Antoine Schnapper (AS) attributed this drawing to Pierre-Ignace Parrocel, linking it to the engravings he made during his stay in Rome. The evidence provided by F. Denis that Joseph-François and Pierre-Ignace Parrocel are one and the same artist, Joseph-Ignace-François Parrocel, who often signed Pierre - in particular the engravings he made during his stay in Italy (see RF 14 867 and Inv. 32 270) - is confirmed by these two researchers and enthusiasts.' (J.-F. Méjanès, Musée du Louvre, Cabinet des dessins - Inventaire Général des dessins français, Lettre P, Paris, 1997, RMN n° 861, p. 209.). The artist received his first training in his father's studio, then continued his apprenticeship in Rome in 1717. After a little-known period, he reappeared at the Académie royale de Paris where he distinguished himself by winning the second grand prix de Rome in 1731 and 1732. He then stayed in Rome as a resident of the Académie de France. After living for some time in the provinces, notably in Strasbourg and Lyon, he settled permanently in Paris in 1746. His career then took off again. Accepted into the Académie de Saint-Luc in 1751, he was approved as a history painter at the Académie royale in 1753 and exhibited regularly at the Salon from 1755 until his death in 1781. His work focused mainly on the creation of large decorations for the theatre, notably for the Opéra and the Comédie-Française, and for various private mansions.