



PROANTIC  
LE PLUS BEAU CATALOGUE D'ANTIQUITES

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Onnik Der Azarian Beautiful Drawing Orientalist Istanbul Mosque Bosphorus Night Armenian



700 EUR

Signature : Onnik der Azarian

Period : 20th century

Condition : Bon état

Material : Paper

Width : 48

Height : 40

Description
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Nocturne on the Bosphorus, Istanbul Onnik Der Azarian (1883-1935) charcoal, pastel and chalk highlights oval view under mat Total dimensions (with frame/mat): 48 × 40 cm view 34 cm x 22 cm. Signed lower right, dedication on the back in a cartouche description of the author and dating. Under a veiled moon sky, the dark surface of the Bosphorus shimmers in small silver waves. The banks are outlined in the backlight; boats glide, jetties sparkle and, on the horizon, the silhouette of minarets cuts out the shadow of Istanbul. To the left, the clump of trees anchors the bank; in the foreground, a few wooden stakes punctuate the depth. Yeni Camii / (Eminönü) -- at water level, towards the right of the oval: we can see two minarets very close together, the visual signature of this mosque placed on the quay of

Dealer
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Eminönü, at the entrance to the Golden Horn.

This is a subject that Onnik Der Azarian often deals with. Süleymaniye Camii -- set back on the hill, behind the bank line of Eminönü: the dark mass of the hill and thinner minarets (not very noticeable in the night view) refer to the imperial mosque which dominates the Golden Horn from the Third Hill. The scene frames the mouth of the Golden Horn and the edge of the Bosphorus from the Galata/Karaköy sector towards Eminönü. We typically have, in the foreground, piles and boats, then the Yeni Camii at the water's edge, and Süleymaniye which stands out higher in the background - a classic alignment visible from the Galata Bridge or its surroundings. Work produced at the beginning of the 20th century, in the vein of the orientalist nocturnes dear to the painters of Istanbul. Onnik Der Azarian, Armenian painter, lithographer and publisher of postcards from Constantinople/Istanbul, is sought after for his views of the Bosphorus - twilights, port scenes and panoramas - which he readily treats with charcoal, black stone or gouache and in pearly tones. His work, also disseminated through image publishing, has established a modern iconography of the city, between memory and observation. He changed his signature after the Armenian genocide to Azaroff after 1918. Similar to the nocturnes of Ivan Aivazovsky (another artist of Armenian origin, master of moonlit seas), and the Istanbul views of Fausto Zonaro. Healthy sheet, under glass and oval mat. Very small detachment of the paper in the center, otherwise perfect condition, in its original frame under glass. An old halo at the bottom right of the mat.