



PROANTIC
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Pierre Albert Roberti "the Reading Of The Note" Watercolor On Paper Empire Frame 19th Century Sc



780 EUR

Signature : Pierre Albert Roberti (1811-1864)

Period : 19th century

Condition : En l'etat

Material : Paper

Description

Pierre Albert Roberti (1811-1864) "The Reading of the Note" Watercolor on Paper, in its original, older frame, from the Empire period with Palmettes and a row of water leaves. Signed "Roberti" lower left. A figure in the history of Belgian art who is today somewhat unknown, Albert Roberti was a very famous artist of his time, both for his works, presented in the Salons des Beaux-arts in France and Belgium, and for his artistic teaching at the Academy of Fine Arts in Brussels. Born in Brussels, the artist trained with the essential painter of the Belgian capital François-Joseph Navez (1787-1869). The latter had received painting lessons from Jacques-Louis David in Paris and then during his exile in Brussels. François-Joseph Navez, who directed the Brussels Academy of Fine Arts from 1835

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until 1854, was responsible for training the majority of the great Belgian artists of the 19th century. The long-standing relationship between François-Joseph Navez and our artist's mother, Marie Thérèse Roberti (1787-?), seems to have favored Albert's apprenticeship in her private studio. A portrait of the latter painted by François-Joseph Navez dating from 1831 is preserved at the Museum of Fine Arts in Charleroi. Albert Roberti also followed the teaching provided at the Brussels Academy of Fine Arts from 1834 to 1836. Albert Roberti maintained an unwavering devotion to his master. It is also through the posterity of François-Joseph Navez that we can reconstruct the young painter's apprenticeship years. Their correspondence bears witness to the advice given to him during a stay in Italy, lasting more than a year, which he undertook in June 1837, in the company of the Belgian painters Jean Baptiste Van Eycken and Jules Stroms. Albert Roberti visited, among other places, Genoa, Piacenza, Parma, Florence, Naples. He copied the paintings of Correggio and Annibale Carracci in museums. He admired Raphael, Michelangelo, Andrea del Sarto, Titian, Fra Bartolomeo. In Rome, Albert Roberti met, through François-Joseph Navez, the current director of the Académie de France, Jean-Auguste-Dominique Ingres. His trip to Italy was an important step before settling for ten years in Paris. Albert Roberti's Parisian period, interspersed with stays in his hometown, was intense. From 1838, he exhibited jointly at the Salon des Beaux-Arts in Paris and the Brussels Salon. He was also present at the Salon de Lyon in 1840. Albert Roberti's submissions to the various Salons in Belgium and France included historical subjects, scenes from religious history, and portraits. His paintings were appreciated by his peers. He received two gold medals at the Paris Salons of 1843 and 1846, and a medal of honor from the Royal Society of Fine Arts and Literature of Belgium in honor of his participation in the Ghent exhibition in 1844. Art

critics agreed to praise the quality of the drawing in his compositions, the finesse of the colors used, and the elegance of the lines. Dimensions of the drawing (on view): 19 x 27.5 cm Frame: 34.7 x 43.3 Old restorations and minor wear to the frame.