PROANTIC
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Portrait Of A Lady - Attributed To Nicolas Fouché (1653-1733), Paris Circa 1690-1695

13 800 EUR

Signature : Attribué à Nicolas Fouché (Troyes, 1653-Paris, 1733)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : 104 cm (encadré)

Height : 125 cm (encadré)

Description

Attributed to Nicolas Fouché (Troyes, 1653-Paris, 1733) Late 17th century French School, Paris, circa 1690-1695 Oil on canvas: h. 99 cm, w. 79 cm Important period Louis XIV gitlwood frame richly carved with flowers and foliage. Framed: h. 125 cm, w. 104 cm Elegant and graceful, this painting perfectly illustrates the art of portraiture during the reign of Louis XIV. In a restrained palatial interior, the young aristocrat is portrayed half-length, her face turned three-quarters. She looks at the viewer with assurance and confidence. Her powdered hair is styled in a high chignon à la Fontanges, the curls held by a blue ribbon; behind her figure, a few long strands fall down her back and flutter in the breeze. Her oval, porcelain-like face is enlivened by almond-shaped blue eyes, rosy cheeks, and a

Dealer

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Old Masters from 16th to 18th century
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small, dimpled chin. She wears a pearly white satin gown embroidered with gold and laced down the front with a gold cord just below her bust, revealing glimpses of the tulle of her blouse covering her throat. A heavy velvet coat of deep lapis blue, lined with pink satin, draped harmoniously over her shoulders. She elegantly holds the tail of the coat with her right hand, her right arm resting on a red velvet cushion on the armrest. The choice of fabric colors, with their fresh and vibrant tones, amplifies the young woman's beauty and grace. The pink of the lining finds a delicate echo in the pink of her cheeks, while the blue of her coat accentuates the blue of her eyes. Our portrait, through its pictorial techniques and characteristics of execution, closely resembles the work of the French painter Nicolas Fouché. Specializing in portraiture thanks to his time in Pierre Mignard's studio, he was also a history painter. His body of work remains relatively modest, as his pieces were often misattributed in previous centuries. Nevertheless, a few portraits recently sold at public auction and authenticated as being by his hand allow us to propose a legitimate attribution. Related works: o Double portrait of Marie and Charlotte of Lorraine, dated 1693, oil on canvas, 97.8 x 130.8 cm, Christie's sale, 21/10/1997, lot no. 40 o Portrait of a young woman, oil on canvas, 141 x 112 cm, Tajan sale, 13/12/2023, lot no. 46 o Portrait of a young woman, oil on canvas, 72.5 x 58.5 cm, Koller sale, 23/09/2016, lot no. 3091 Nicolas Fouché (Troyes, 1653 - Paris, 1733) Nicolas Fouché, son of a modest painter Léonard Fouché, was born in Troyes in 1653. His His life is rather poorly documented. He spent several years in Italy before being admitted to the Academy of Saint Luke on March 15, 1679, in Paris. He was one of four identified pupils of Pierre Mignard. In his biography of Pierre Mignard published in 1730, Abbé de Monville specifies that Mignard "has only trained Nicolas Fouché since (his return from Italy), who is still alive and well-regarded." Some biographers have

suggested that the two families were related, as Pierre Mignard was also born in Troyes. The gestures and pictorial quality of his paintings strongly recall those of his master, Pierre Mignard, particularly the softness of the modeling and contours. Specializing in portraiture, he also painted genre scenes and mythological subjects, and he had some of his works engraved by Louis Desplaces (1682-1739).