



Charles-édouard Hugot (1815-1886) - Lively Views Of The Arno Riverbanks, Florence, C. 1843



6 500 EUR

Signature : Charles-Edouard Hugot (1815-1886)

Period : 19th century

Condition : Très bon état

Material : Oil painting

Length : 32,5

Height : 24,5

Description

Charles-Édouard Hugot (1815-1886) - Lively Views of the Arno Riverbanks, Florence, c. 1843 Paintings depicting Florence and its iconic landscapes remain rare on the art market, as Italian collectors cherish and closely guard them. For centuries, Tuscany--and Florence in particular--has been a premier destination for European artists, drawn by its Renaissance heritage and breathtaking scenery. Charles-Édouard Hugot was no exception to this tradition. We present here a pair of canvases in which the artist skillfully captured everyday scenes along the banks of the Arno River. Rich in architectural detail, these compositions faithfully evoke the luminous atmosphere so characteristic of Florence. Hugot immortalized the city's emblematic bridges and the lively activity on its

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riverbanks, blending precision with poetic sensitivity. Details: Medium: Oil on canvas, signed and dated "souvenir 1843". Dimensions: Unframed: Height 9.6 in - Width 12.8 in. Framed: Height 13.4 in - Width 16.5 in. Condition: In fine original condition. Biography: Charles-Édouard Hugot (1815-1886): Between Écouen and Florence, an Artist in Pursuit of Light A versatile painter, watercolorist, etcher, and lithographer, Charles-Édouard Hugot stands out as a notable figure in 19th-century French art. Born in 1815 in Coulanges-la-Vineuse (Yonne), he trained in Écouen under Thomas Couture within a colony of artists known for their deep connection to nature and rural life. There, Hugot honed his skills in landscape, genre scenes, and historical subjects, which he regularly exhibited at the Paris Salon from 1835 to 1880. While his work is often linked to landscapes of the Oise, Aisne, and Somme regions, as well as historical themes like The Reformist Banquet of Amiens and The Invasion of 1814, his artistic journey extended beyond France. In 1843, he traveled to Florence, where he created a series of canvases dedicated to the Arno's riverbanks and the city's landmark monuments, including the Ponte Vecchio and the dome of Santa Maria del Fiore. These signed and dated works reveal his acute sensitivity to Tuscan light and Florentine life, marking a pivotal journey in his artistic development. Though rarely documented in traditional sources, this Italian sojourn aligns with the formative travels undertaken by French artists of his time, inspired by the legacy of the Villa Medici. A Balance of Realism and Poetry Hugot excelled in capturing atmospheres, whether rural or urban. His oil paintings--both precise and vibrant--reflect a keen eye for architectural and human detail. His Florentine views, filled with boats, washerwomen, and urban perspectives, contrast with his better-known works focused on French heritage. They showcase his geographical curiosity and ability to distill the essence of the

places he visited. Recognized during his lifetime for his contributions to the Paris Salons and his prints held at the Bibliothèque nationale de France, Hugot later settled in Paris in the 1870s. He passed away in 1886 in Villiers-le-Bel, leaving behind a diverse body of work defined by technical mastery and a European outlook. The rediscovery of his Florentine paintings sheds new light on his career, underscoring the role of travel in shaping 19th-century artists. Notable Works: Views of the Arno and Florence (1843). Dieppe, Entrance to the Port (1876, Château de Dieppe). Collection of prints (Bibliothèque nationale de France).