



The Spotter By Narcisse Diaz De La Peña (1807-1876)



2 800 EUR

Signature : Narcisse Diaz de la Peña (1807-1876)

Period : 19th century

Condition : Parfait état

Material : Oil painting on wood

Length : 35,5

Width : 23,5

Description

The finder Narcissus Diaz de la Peña (1807-1876) Oil/Panel 35.5 x 23.5 Excellent condition Signed lower left Sold framed Price : 2800 Euros The Artist : Narcisse Diaz de la Peña was born in Bordeaux on August 21, 1807 and died on November 18, 1876 in Menton. A family of exiles, Narcisse Diaz de la Peña was born in Bordeaux Spanish parents who had fled political repression under Joseph Bonaparte. Bonaparte. He had a "painful childhood". He was orphaned at an early age, he grew up in difficult conditions and even lost a leg to a snake bite or insect bite. Contrary to the academic painters of his time, he is described as an "autodidact" and an "independent" man. Recognized, celebrated and passionately collected, the work of Narcisse Diaz de la Peña is his most illustrious contemporaries:

Dealer

Galerie Rotomagus

Tableaux XIXe et XXe

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Delacroix, Renoir, Van Gogh, and today remains a must for collectors of 19th-century works. Diaz was one of the group leaders (along with Théodore Rousseau) of the School of Nature - known as the Barbizon School. The rise of large, inhuman cities painters to escape civilization, they often found themselves in the small hamlet of Barbizon, on the edge of the forest of Fontainebleau. Diaz produced their first "pieces of nature" of landscape painting in France. Diaz was the mainstay. For him, the word Paysage evokes the forest. He painted mainly at three sites: Bas-Bréau, Apremont and places with ponds or clearings. Admired by Monet and Monticelli, on whom he exerted an enormous fascination, Diaz, landscape painter, genre painter, painter of the Orient, Carnival of the Orient, Carnival, the joy of light, the forest, nudes, flowers and dogs in the undergrowth. The artist, unexpected, self-taught, independent and wandering mood, seeks joy - to compensate for a painful childhood - and can only find it by satisfying his own inclinations. Like any true artist, Diaz is omnipresent in his work. Each of his subjects evokes a part of his existence, his tastes, his hopes. His hidden life, his anxieties, his whims, his disguises, and even his secrets permeate the canvases he paints. Pre-Impressionist, great virtuoso of the palette, Narcisse Diaz dazzles the eye with all the seductions of light and the enchantment of a great colorist. Purely a painter, he doesn't imitate, he creates. The Work: This touching work perfectly illustrates Narcisse Diaz de la Peña's favorite subject, the "fortune hunter". His own son Émile is positively identified in the role of the scene takes on an intimate, familial dimension that is rare in his work. The first little girl is undoubtedly his sister Marie. Émile is situated standing on a

rock, which raises him above the others.others.
He is wearing a bright white shirt and blue pants.
His feet are bare, reinforcing the pastoral aspect of the scene.He carefully holds a bird's nest in his hands, presenting it as a treasure to his cadets.The two youngest two younger children bend over curiously. The little girl, probably Marie,wears a white headdress and a red-toned dress, while the other child wears a darker garment. Their stooped posture and their fixed gazes on the nest create a dynamic movement towards the center of the painting.The painting uses a strong contrast between the faces and clothing (which catch the light) and the dark, dense forest background.This is Diaz's famous "dappled" lighting, evoking the sun breaking through the canopy of Fontainebleau.The landscape is treated with a free, wispy touch. Birch trunks and wild vegetation envelop the children, creating an atmosphere the children, creating a protective yet mysterious atmosphere.mysterious atmosphere.The work exudes great tenderness. The nest,a symbol of fragility and nature, serves as a point of connection between the children.