



Nils Forsberg (riseberga, Sweden, 1842 - Helsingborg, 1934) Kermesse à Versailles, 1882

6 000 EUR



Signature : Nils Forsberg (Riseberga, Suède, 1842 - Helsingborg, 1934)

Period : 19th century

Condition : Bon état

Material : Oil painting on wood

Length : 36 (44) cm

Height : 26,8 (37) cm

Description

Nils Forsberg(Riseberga, Sweden, 1842 - Helsingborg, 1934) Kermesse,street scene in Versailles 1882 Oil on panel 26.8 x 36 cm37 x 44 cm framedSituatied "Versailles", signed and dated "N. Forsberg 1882" lower right Born in Riseberga, a small village in the Swedish province of Skåneof Skåne, Nils Forsberg grew up in a peasant family, and workedfarm laborer. While still a teenager, he completed an apprenticeshipas a house painter in Gothenburg, which providentially steered him towards a moreartistic path. In 1867, supported by a state scholarship obtained thanks to aa sculpture of Minerva created during his apprenticeship, Forsberg travelled toParis, where he joined Léon Bonnat's studioat the École des Beaux-arts. In addition to solid drawing skills, he quickly

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acquired a pictorial touch inherited from the Spanish masters. In 1870, Forsberg found himself stranded in the capital during the siege of Paris and decided to enlist as an ambulance driver. This close-up experience of a particularly bloody episode was to provide lasting inspiration for his painting, which, like that of his master, later took on a dramatic, baroque character, leading the critic Richard Muther to describe Forsberg in 1896 as the "Swedish Bonnat [1]". Exhibiting regularly at the Salon from 1872 onwards, Forsberg in 1888, when he won a first-class medal for his painting for *La Fin d'un héros* (cat. no. 1014), inspired by the Franco-Prussian War, now in the Nationalmuseum in Stockholm. The following year, the painting won a silver medal at the World's Fair, further cementing the artist's critical and recognition of his work as a history painter. Close to Akseli Gallen-Kallela, Forsberg asserted his Scandinavian patriotism and caused a sensation at the 1897 Salon with a large-scale composition, *Gustave-Adolphe, King of Sweden, exhorting his army in the face of the enemy*, army before the enemy, commanded by Wallenstein, at Lutzen, November 6, 1632 (cat. no. 659). Presented again at the 1900 World's Fair in the Swedish section (cat. no. 30), this emblematic work subsequently joined the collections of the Göteborg Museum. As one of his country's most prominent artistic figures in his country, he returned to Helsingborg in 1904, where he played an active role in the reform of academic teaching, while pursuing a career as a portrait painter and decorator. Dated 1882, our small oil on panel belongs to the more intimate and resolutely modern part of Nils Forsberg's work. Depicting a nocturnal *Kermesse at Versailles*, a subject far removed from his large-scale historical compositions, it conveys a sensitive, rapidly sketched vision of urban life, rich in movement and luminous chiaroscuro. Between the dark silhouettes of

passers-by stroll between the square's tall black trees around the illuminated stalls. The night sky, streaked with clouds and animated by the partially veiled moon, contrasts with the brightly lit warm ribbon of fairground tents below, creating a decorative and theatrical effect to this picturesque scene. Using a restrained palette and a vibrant brushstroke, the painter excels in rendering the movement of a crowd reduced to a few shadow puppets parading in front of the party's electric lights. Although modest in size, our delicate work reveals the singular way Forsberg's unique ability to combine the documentary realism of his everyday observation of everyday life with a certain poetry all his own.

[1] Muther, R., *The History of Modern Painting*, London, Henry and Company, 1896, p. 355.