PROANTIC
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Allegory Of Sculpture, Pierre Charles Trémolières (cholet, 1703 - Paris, 1739)



8 500 EUR

Signature : Pierre Charles Trémolières (Cholet, 1703 - Paris, 1739), expertise du Prof. Emilio Negro

Period : 18th century

Condition : Très bon état

Material : Oil painting

Width : encadré 112 cm.

Height : encadré 95 cm.

Description

Pierre Charles Trémolières (Cholet, 1703 - Paris, 1739)Allegory of SculptureOil on canvas112 x 86 cmIn original lacquered frame 122 x 95 cmWork accompanied by expertise by Prof. Emilio NegroFull details of this painting (click HERE)The painting is well preserved and depicts a refined iconography inspired by cultured classical literary models linked to the myth of Mount Parnassus, the Greek hill on which the Temple of Delphi stood and the waters of the famous Castalda spring flowed, dedicated to Apollo and populated by the Muses, the source of inspiration and poetry.Our canvas depicts one of the legendary deities who inspired creative fervour and, over the centuries, acquired a specific influence in the fields of art and knowledge: in this case, the Allegory of Sculpture

Dealer

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Old master paintings

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is portrayed sitting on clouds among flowers and tools of the trade (a marble slab with a sketched bas-relief, a ruler and a compass), scantily clad in silk with her head crowned with buds; she also holds a male bust on her lap, which she is carving with a mallet and chisel.The learned subject illustrated and the peculiar dimensions of the painting suggest that it was originally an elegant "sovrapporta" intended to embellish the boiserie of the "studiolo" of an ancestral noble palace owned by a man of letters who loved music and the arts.The stylistic characteristics of this Allegory highlight the work of a French school artist active in the 18th century, gifted with an elegantly casual creative streak and a happy predisposition for easel paintings with secular themes. The seductive depiction is inspired by the finest examples of similar subjects produced in France and Italy in the mid-18th century, primarily the compositions of the French master Jean-Baptiste van Loo, from whom our Allegory draws inspiration for its refined style imbued with a joyful theatricality.Both the fluid painting style with its bright but nuanced colours and the effective scenographic cut refer to the best French and Italian figurative culture of the Age of Enlightenment, and a comparison with the similar works of Pierre Charles Trémolières (Cholet, 1703-Paris, 1739) allows us to link our painting to the modus operandi of this interesting painter.A talented scion of a noble family from the Loire region, Trémolières was invited to Paris by the Count of Caylus, a close relative, who managed to get him accepted into the prestigious Parisian workshop of Jean-Baptiste Van Loo, enabling him to win second prize in the prestigious Grand Prix de Rome (1726) and subsequently be accepted into the French Academy in Rome.After many years in the papal capital, now famous and established, he was called back to his homeland where, at the height of his career, he was appointed head of decorations at the Hôtel de Soubise, one of the most important residences in Paris (now home to

the French National Archives), working alongside other great painters such as François Boucher and Carle Van Loo.In 1738, he exhibited a beautiful painting, "Hercules and Hebe", at the Paris Salon, which was then destined to adorn the walls of the aforementioned important noble residence and can still be found today in the prince's bedroom.Pierre-Charles Trémolières, Hercules and Hebe, Paris, Hôtel de Soubise (Prince's bedroom) (fig.1)These prestigious commissions, together with the pleasantness of his paintings, earned him a well-deserved reputation that made him one of the most sought-after artists among the nobility and wealthy bourgeoisie of Paris.Therefore, in support of the proposal put forward, it suffices to compare our beautiful Allegory, as well as with the work just mentioned, with others attributed to the French master, works in which the refined stylistic features usually used by Pierre Charles Trémolières stand out in a similar way.Among these, for example:Pierre-Charles Trémolières, Venus and Cupid (Louvre, Paris) (fig. 2)https://collections.louvre.fr/en/ark:/53355/cl010054925Pierre-Charles Trémolières, Allegory of Comedy (The Metropolitan Museum of Art, New York) (fig.3)https://www.metmuseum.org/art/collection/search/437844Pierre-Charles Trémolières, Venus Holding a Bow and Quiver and Cupid Holding an Arrow(Christie's 31 January 2023, Old Master Paintings and Sculpture Online, New York) (fig. 4)https://onlineonly.christies.com/s/old-master-paintings-sculpture-online/pierre-charles-tremolieres-...Pierre-Charles Trémolières, Venus and Cupid (Artcurial, Paris, France, 8 November 2011) (fig. 5)https://www.artcurial.com/ventes/1995/lots/31-aPierre-Charles Trémolières, The Triumph of Galatea (Tajan Auction Paris, 12 June 1995) (fig.6)Pierre-Charles Trémolières, Flora and Cherub, private collection (fig.7)ADDITIONAL INFORMATION:The work is completed by a pleasant antique frame in turquoise lacquered wood and is sold with a certificate of authenticity

and a descriptive iconographic card.We arrange and organise the transport of purchased works, both in Italy and abroad, using professional and insured carriers. If you would like to see this or other works in person, we would be delighted to welcome you to our new gallery in Riva del Garda, at Viale Giuseppe Canella 18. We look forward to seeing you!Please contact us for any information, we will be happy to answer your questions.Follow us on:https://www.instagram.com/galleriacastelbarco/?hl=ithttps://www.facebook.com/galleriacastelbarco/