Pierre-roch Vigneron - Miniature Portrait Of A Lady, Signed And Dated 1837



350 EUR

Signature : Pierre-Roch Vigneron

Period : 19th century

Condition : Bon état

Material : Cardboard

Length : 9 cm

Height : 11 cm

Description

PIERRE-ROCH VIGNERONVosnon, near Troyes, 1789 - Paris, 1872PORTRAIT OF A LADY IN A LACE BONNET1837, Louis-Philippe periodWatercolour and gum arabic on cardPortrait dimensions: 113 × 89 mm / 4.4 × 3.5 inSigned and dated "Vigneron 1837" on the leftOval gilt-copper frame mounted on a lemonwood-veneered wooden panel.Romanticism transformed not only the way people were portrayed but also the choice of those whose likenesses were considered worthy of preservation. Alongside the formal portrait intended to affirm rank or social position, there developed a more intimate form of portraiture whose primary purpose was to preserve the memory of a loved one.To the modern eye, nineteenth-century family collections can appear

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surprising in their abundance of portraits of children, grandparents and elderly relatives. This presence, however, reflects a new form of sentimental inclusion. The right to be portrayed depended increasingly less on youth, beauty or public prestige than on the place a person occupied within the emotional history of a family. Portraiture thus became a vehicle for the new autonomy of private affections.The lady depicted here was not portrayed despite her age, but precisely because her face embodied memory and family continuity. Painted in 1837, the portrait preserves the likeness of a woman who belonged to several different eras. Probably born under the Ancien Régime, she experienced the Revolution, spent her youth or early adulthood during the Consulate and the Empire, and subsequently lived through the Restoration and the July Monarchy. Behind the gentleness of her expression lies the experience of half a century of political and social upheaval.Pierre-Roch Vigneron portrays her without emphasis. Her calm gaze, discreet smile and slight inclination of the head convey a familiar warmth. The precision of the face contrasts with the almost immaterial delicacy of the bonnet, large bow and lace collar. The pale white and blue tones are enlivened by the floral-patterned belt, the composition's only vividly coloured accent.A pupil of Antoine-Jean Gros and Joseph Roques, Pierre-Roch Vigneron worked as a painter, miniaturist, watercolourist and lithographer. In this signed and dated portrait of 1837, he reveals the most intimate aspect of his art: his ability to unite physiognomic fidelity with the tenderness of remembrance.