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Jean Raoux (1677-1734) "les Musiciennes"



6 500 EUR

Signature : Jean Raoux (1677-1734)

Period : 18th century

Condition : Très bon état

Material : Oil painting

Description

Large 18th century oil painting on canvas, French School Atelier Jean RAOUX (1677-1734) depicting The musicians in a richly decorated and theatrical living room, taken up with some variants of the composition kept at the Fabre museum in Montpellier, with in particular on our version the presence an interesting detail depicting a female nude sculpture in the style of Diane Chasseresse in the background against the view of the park. Good general condition, note a very old relining. Dimensions: 1 m 03 high X 90 cm wide / a view: 80 cm X 65 cm. Period frame in carved gilded wood, model with channels decorated with large acanthus leaves in the corners. From a Burgundian property. Jean Raoux, Prix de Rome in 1704, he traveled through Italy and notably produced religious

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frescoes for the cathedral of Padua. During his journey, Raoux met the man who would become his protector, Philippe de Vendôme (1655-1727), grand prior of the Order of Malta. Back in Paris in 1711, the latter lodged the artist and sent him numerous commissions. Raoux will be received Member of the Royal Academy of Painting and Sculpture in 1717. His active participation in the revival of French painting at the time of the Regency earned him an international reputation and his works are now kept in the greatest museums. (France, Germany, Great Britain, United States, Russia...). The virtuosity of Jean Raoux, famous artist in his time and manifested by Voltaire, allowed him to express his art in several registers, and although having been received at the Academy as a history painter, the title most honorary, the artist proving to be a great portraitist as well as a remarkable painter of genre scenes and thus to place alongside the greats on the artistic scene of the 18th century, like an Antoine Coypel or a Jean-Francois de Troy. Jean Raoux's paintings often represent subjects of fantasy or "whims", scenes of everyday life with village weddings and gallant parties... His portraits of court ladies also contributed to building his notoriety and seducing a wide audience. bourgeois clientele. His style, more typically French than that of his friend Watteau, is a perfect synthesis of the French, Venetian and Dutch influences encountered during his training. He is also inspired by great models such as Vermeer or Rembrandt. His works find both an intimate and graceful dimension, which is easily reflected in the charming female faces that the artist loved, Raoux had his painting evaluated towards a more sensual art dominated by a chromatic fade inspired by the lesson Venetian, in particular in his theatrical draperies with rich luminous effects, Raoux exalts the youth and beauty of women, with round cheeks, porcelain complexions and charming rosy lips. Raoux endeavors throughout her career to paint an image of the woman in all

her beauty, oscillating between modesty and discreet eroticism, whether she is a heroine of mythology or a coquette going about her daily business. The artist is widely reproduced by 18th century engravers: Beauvarlet, Lépicié, Moyreau. Here, the unsigned painting was probably made by students from Raoux's studio, with some variations compared to the painting kept at the Louvres museum in Paris.