



Delapierre, Portrait Of A Lady In A Bonnet



5 511 EUR

Signature : NICOLAS BENJAMIN DELAPIERRE

Period : 18th century

Condition : Très bon état

Material : Oil painting

Length : 50 cm

Height : 60 cm

Description

NICOLAS BENJAMIN

DELAPIERRE PORTRAIT OF A LADY IN A
BONNET NICOLAS BENJAMIN

DELAPIERRE La Croix-Rousse 1734 - 1802 La
Croix-Rousse Oil on canvas, signed "N. B. D. L.

P. / 1781." 60 x 50 cm / 23.6 x 19.7 in, with frame

74 x 64 cm / 29.1 x 25.2 in Nicolas-Benjamin

Delapierre, born in Croix-Rousse near Lyon,
began his artistic journey in the workshops of
Charles Van Loo and Jean-Baptiste Chardin.

Even in his early years, he displayed a refined
sense of form and color, emblematic of the
French school of the 18th century. Yet fate
decreed that his greatest successes would unfold
not in his homeland, but in Russia, where he
arrived in 1767. It was there that his talent found
its fullest recognition, securing Delapierre a place

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among the foremost portraitists of his time. One of Delapierre's earliest achievements in Russia was the portrait of Grand Duke Paul Petrovich, commissioned by Count Panin. The artist captured the likeness of the young heir with remarkable accuracy, earning acclaim from his contemporaries. This success solidified his reputation and led to prestigious commissions, including those from Count Pyotr Borisovich Sheremetev. For Sheremetev, Delapierre painted portraits of the count's children, Nikolai and Varvara, which became part of the collection at the Sheremetev estate in Kuskovo. These works, executed with vibrant and expressive brushwork, marked a new phase in the evolution of Russian portraiture. A striking example of his artistry is the Portrait of a Lady in a Bonnet, painted in Saint Petersburg in 1781. The canvas captivates with its harmony of colors and the freedom of the painter's technique, evoking the finest traditions of French portraiture. The image is imbued with vitality, and the delicate interplay of light and shadow lends the sitter an air of natural grace and inner depth. Delapierre's oeuvre represents a synthesis of the French school's classical traditions and the emerging currents of Russian portrait painting. His works reveal not only technical mastery but also a profound understanding of his sitters' character. The artist's return to France in 1785 marked the end of his Russian period, which left an indelible mark on the history of art in the country. Though his later years in France brought fewer triumphs, Delapierre remains one of the pivotal figures who shaped the visual identity of his era.

PROVENANCE Paris, private collection Tajan, Paris, Tableaux Ancien, 19 February 1999, lot 127 (as "DELAPIERRE, Femme au bonnet dentelle") Paris, Galerie Heim-Gairac. Tajan Catalog (1999) has information on "Femme au bonnet dentelle [Woman with Lace Bonnet], 1779" but no image. Picture from Louvre file has notation "De la Pierre, Documentation Heim-Gairac," and no

other information, but it appears to be the same painting.LITERATURE????????????
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2019Benoît Berger Nicolas-Benjamin
DELAPIERRE (ca 1739- Lyon, 1802): Visage(s)
d'un portraitiste , La Lettre de la MiniatureN° 11.
Mars 2012. Rédaction: ©Nathalie
Lemoine-Bouchard.Berger Benoît, «Sur les traces
du peintre Nicolas-Benjamin Delapierre»,
Bulletin municipal officiel [de la ville de Lyon],
5710, 1eroctobre 2007