Stephen Ongpin Fine Art



Circle of Piat-Joseph Sauvage (1744 - 1818)

A Frieze of Putti with a Chariot

Pen and brown ink and brown wash, extensively heightened with white, on two joined sheets of blue paper, with framing lines in brown ink.

Numbered 37 on the reverse of the old mount.

Inscribed No.572 / Collection / Eugène Fould on a label pasted onto the backing board.

60 x 443 mm. (2 3/8 x 17 3/8 in.)

This charming drawing displays the influence of the frieze-like compositions - often depicting putti at play or in a procession, in the form of a fictive or trompe l'oeil relief sculpture in grisaille - which are a characteristic feature of the work of the Belgian painter Piat (or Pieter)-Joseph Sauvage. The drawing was once part of the impressive collection of Old Master and Neoclassical drawings and paintings, sculpture, furniture and objets d'art assembled by the banker Baron Eugène Fould-Springer (1876-1929) for his country home, the 18th century Abbey Palace of Royaumont, located about thirty kilometres north of Paris, near Chantilly.

Provenance:

Baron Eugène Fould-Springer, Palais Abbatial de Royaumont, Asnières-sur-Oise
By descent to his son, Baron Max Fould-Springer, Palais Abbatial de Royaumont, Asnières-sur-Oise
By descent to his nephew, Nathaniel de Rothschild, New York, until 2011.

Artist description:

After studying in Tournai and Antwerp, Piat (or Pieter)-Joseph Sauvage settled in Paris in 1744, where he established himself as one of the leading proponents of decorative trompe l'oeil painting. He received commissions from the Prince de Condé and later served as court painter to Louis XVI, becoming a member of the Académie Royale in 1783. He returned often to Flanders, where he acquired paintings for the Comte d'Angivillier in 1785 and 1786. Although he painted a number of official portraits, Sauvage made a particular specialty of decorative grisaille friezes in imitation of classical sculptures in marble, bronze or terracotta, as well as miniatures inspired by antique cameos. His decorations may still be seen at the chateaux of Compiègne, where he worked in 1785, Rambouillet, painted between 1786 and 1787, and Fontainebleau, painted in 1786. Sauvage exhibited at the Salons in Paris between 1781 and 1804, and between 1804 and 1807 worked as a designer for the Sèvres porcelain factory. In 1808 he left Paris to take up a post as a professor of drawing at the Academy in his native Tournai. Among his significant works of his later career are a series of paintings of the Seven Sacraments for the cathedral in Tournai. Other paintings by Sauvage are today in museums in Bordeaux, La Rochelle, Lille and Tournai, as well as in the Hôtel de la Prefecture in La Rochelle and a number of churches in Belgium.