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## François-auguste Ravier (1814-1895), Hamlet At The Break Of Day

3 000 EUR



Signature : François-Auguste RAVIER (Lyon, 1814 - Morestel, 1895)

Period : 19th century

Condition : Très bon état

Material : Water color

Width : 22 cm

Height : 31 cm

### Description

Watercolor on paper. 22 x 31 cm. Signed lower right.

Watercolor on paper. With frame.

This watercolor by Auguste Ravier (1814-1895) embodies

the artistic maturity he achieved after settling in Morestel, in the Dauphiné,

from 1867 onwards. Ravier developed a landscape approach where light and color

became the true subjects of the work,

foreshadowing the Impressionist treatment

of light. The scene, bathed in warm, misty tones, evokes either dusk or dawn-a

moment favored by the artist for its subtle

atmospheric variations. The

isolated houses at the center, surrounded by an

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almost ethereal nature, express  
less a descriptive intent than a sense of romantic  
sublimity, in the tradition  
of Turner and Delacroix.

Ravier's brushwork, sometimes broad and  
nuanced,  
sometimes quick and broken, gives the landscape  
a floating impression,  
reinforced by his use of brown, orange, and blue  
shades. The bare tree on the  
right contributes to the melancholic and poetic  
atmosphere, where golden light  
shapes the forms and dissolves the contours. The  
restrained composition reveals  
Ravier's virtuosity in suggesting the immaterial,  
making light itself the  
central focus of his art.

Auguste Ravier studied law  
in Paris from 1833 to 1839. He began painting in  
Montmartre and the Forest of  
Fontainebleau before studying painting at the  
École des Beaux-Arts in Paris  
under Théodore Caruelle d'Aligny and Jules  
Coignet. In the summer of 1835, he  
traveled to Royat, in Auvergne, where he met  
Corot, who gave him valuable  
advice and became a major influence on his work.

He traveled  
to Italy, likely at Corot's suggestion, and stayed  
there from 1840 to 1845.

Upon returning to France, he withdrew to isolated  
rural areas, first in Crémieu  
in 1852 and then in Morestel in 1868, where he  
would live until his death.

Once settled  
in Morestel, Ravier began painting the local  
countryside-streams, ponds, and  
rolling plains bordered in the distance by the first  
mountains of Savoy. His

style evolved from early neoclassicism to romantic landscape painting, and his work is notable for the complete absence of the human figure. Ravier loved to capture the effects of twilight light, the interplay of shadows and light, the slow changes in atmosphere at dusk, and the cool tones of clouds contrasted with the warm hues of the setting sun reflected in ponds, which he painted with bold colors. He found watercolor to be an ideal medium for capturing fleeting moments, tracing reds, oranges, and greens across his skies to contrast with the grayness of rainy landscapes, which he confined to the lower part of the canvas. In *Le lavoir de Morestel*, he reversed the traditional relationship between form and background: the sky stands out in energetic strokes against the dark mass of trees. The sky, as a source of light, thus becomes the main element of his work. In the artist's own words, "everything is in the sky, the clouds and the atmosphere intoxicate me, it is inexhaustible, infinite."

Although he lived in seclusion in Morestel, Auguste Ravier maintained close ties with painters of his era. He corresponded extensively with his contemporaries and hosted many artists during their travels in Italy. Some painter friends also settled near him around Morestel. Recognized by his peers, Ravier's work was nevertheless rarely exhibited during his lifetime. His apprehension about facing criticism, combined with financial comfort, led him to avoid salons and exhibitions except on rare occasions throughout his life.

Public collections

France: Paris, Musée d'Orsay; Paris, Louvre  
Museum; Aix-les-Bains, Musée Faure;  
Lyon, Musée des Beaux-Arts; Morestel, Maison  
Ravier; Brest, Musée des  
Beaux-Arts; Grenoble, Musée de Grenoble;  
Marseille, Musée Cantini; Reims, Musée  
des Beaux-Arts; Toulon, Musée d'Art...  
United States: Cleveland, Cleveland Museum;  
Washington, National Gallery of  
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