

Neil Jeffares, *Dictionary of pastelists before 1800*

Online edition

OLIVIERI, Faraona María

Magdalena, Mme Jacques Marquet

Paris c.1730 – ?Madrid p.1762

Pastellist; daughter of the Italian sculptor Giovan Domenico Olivieri (1708–1762), who worked in Turin before travelling to Madrid in 1739 where, two years later, he was appointed primer escultor del rey Felipe V. He was also a founder and director con ejercicio por la escultura at the Real Academia de Bellas Artes de San Fernando from its foundation in 1744. He was nominated chevalier de Saint-Michel in 1758 but never *reçu*. His daughter seems to have been born in Paris (her first names are also given as Pharaonne-Marie-Madeleine), presumably around 1730 to judge from her self-portrait; her father's connections with France led to his being awarded the Saint-Michel in 1757. In 1759 she wrote to the Real Academia de Bellas Artes de San Fernando requesting membership:

D^a Faraona María Magdalena Olivier, natural de la ciudad de París. Residenta en esta Corte con el debido rendimiento a sido inclinada al Arte de la Pintura de la que tiene algunas obras en diferentes Gavinetes de Europa, y deseando el Asociarse en la Rl. Academia de Sn. Fernando, presenta dos retratos originales hechos por su mano, y.. suplica á Vd. se sirva admitirlos y si por su ejecución fuesen dignos de aprecio de la Academia, se le conceda el honor que fuese de su agrado. Espera merecer esta gracia de Vds.

Her application was unanimously agreed, her two submissions being praised “no solo exactos Conforme a las Personas que sirvieron de originales, sino también pintados con la mayor inteligencia acierto y primor, asi por la summa corrección del dibujo, como por la gracia y exquisito gusto del colorido”. She was the first woman to be admitted as an académica de mérito, but her appointment prompted the election of several other pastelists and female artists. Olivieri's technique, evidently influenced by Carriera, shows also a typically French placidity. Whether or not she had formal training in Paris, she must be regarded as part of the wave of French and Italian artists who began to fill Madrid from the middle of the century.

On the death of Giovan Domenico Olivieri in 1762, the king awarded a pension of 100 doubloons to his widow and two daughters.

She married the French architect Jacques Marquet, whose portrait she submitted with her own in 1759. Marquet had been brought to Spain around 1752 by the Duque de Alba (the Spanish ambassador in Paris), for whom he built the palace at Piedrahita. He was taken up by the royal family, for whom his most important commission was the Casa de Correos in the centre of Madrid, begun in 1768. He was made an académico de mérito in 1758. His death certificate in 1782 records that he was married a madrileña, Ana Renata Tomás, presumably his second wife, and it seems likely that Olivieri died soon after her marriage.

Bibliography

Bénézit; Dussieux 1856, p. 241; Matías Fernández García, *Parroquia madrileña de San*

Sebastián: algunos personajes de su archivo, 1995, p. 101; Smith 2006; Soubeyroux 2006; L. de Grandmaison, “Essai d'armorial des artistes français” *Compte rendu de la réunion des Sociétés de beaux-arts des département*, 1904, XXVIII, p. 644

Pastels

AUTO PORTRAIT, pstl, 56x45, a.1759 (Madrid, Academia de San Fernando). Exh.: Madrid 1840. Lit.: Dussieux 1856, p. 241 n.r.; Smith 2006, fig. 2 φ



Don Santiago Márquez, arquitecto [Jacques MARQUET (1710–1782), arquitecto francés en la Corte de España], pstl, 54x44 (Madrid, Academia de San Fernando, inv. 1801, no. 216). Exh.: Madrid 1840. Lit.: Dussieux 1856, p. 241 n.r.

=?anon., m/u (n/k) φ



Mujer, pstl (Madrid, Academia de San Fernando, inv. 1801, no. 213)

Dame, pstl, 57x46 (Vigo, Museo Municipal Quiñones de León, inv. 702, attr. La Tour. Acqu. Madrid 1935). Lit.: Jeffares 2006, p. 599C n.r., Éc. fr. [new attr., ?] φ

