



## Farmer Busy Eating His Meal, (i Think He's Just Drinking) By Axel Soeb



4 600 EUR

Signature : Søeborg Axel

Period : 20th century

Condition : Très bon état

Material : Oil painting

Length : 67 cm

Height : 67 cm

Depth : 4 cm

### Description

Søeborg, Axel (1872-1939)

The ochre yawn of autumn and the bitter sleep of winter are the concerns of the landscapes of the Danish artist Axel Søeborg. With his singular hand, Søeborg spent twenty years capturing the rich palette of the Nordic countryside. He also had a penchant for dark interiors and contemplative, psychological self-portraits. Søeborg's artistic career began as a house painter, but he soon changed his mind and moved towards a more refined style of art. He began his studies at the drawing school of the Vermehren brothers, Gustav and Sophus, the sons of the eminent Frederik Vermehren (1823-1910). His training continued at the Royal Danish Academy of Fine Arts, as well as with the figure painters Laurits

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Tuxen (1853-1927) and Peter Alfred Schou (1844-1914). It was from Schou's dark interiors and moody scenes that Søbørg found his greatest source of inspiration. Søbørg lends a contemplative and insightful atmosphere to close-up and curious depictions of simply furnished interiors. The gaze of his subjects, usually himself and an unknown woman, is imbued with psychological intensity. They fix the viewer with a piercing gaze. Combined with a strong use of shadow to shroud the rooms with great intimacy, and a radiant use of light to make its subjects the focus of the scenes, the viewer is drawn into a scene filled with emotion. Indeed, his self-portraits in particular have this intense side. A striking Søbørg is depicted in strong, almost cubist lines, in profile but with eyes fixed on the viewer. His gaze is heavy, his eyebrows very marked. Søbørg's strong use of light and shadow adds to the gravity, giving the scene a curious, otherworldly effect. It seems as if melancholy thoughts are hiding behind those eyes. Combined with the darkness of the room, the tone is pensive and somber. It is interesting to wonder what painting offered Søbørg. Perhaps it was a mirror in which he could reflect the way he saw himself and the world around him. The psychological aspect which seems to be at the basis of these works could be the cause. Regardless, it seems clear that he felt the emotional intensity of the painting and used it to experiment with the medium as well as to explore his own perception of himself. Beyond the interior, Søbørg also found a lot of inspiration in the natural world. During the twenty years he spent living and traveling in Sweden, he captured the changes and transformation of nature throughout the seasons. From Jamtland to Dalarna, crossing Småland, Søbørg's psychological brush seems to capture emotion as well as physical changes in nature. Through his judicious use of lighting, Søbørg seems to imbue his paintings with the mood of nature. An autumn fire sets its canvas of ocher and umber ablaze,

obscuring the sky. A silvery pall of stifling winter falls over a village, smothering it in snow and adding an oppressive coldness. Then spring arrives and pierces the veil of stillness. The water flows in torrents, reflecting the bare arc of an outstretched branch. The luscious grass and lightening sky in the background are the promise of new life. These fascinating depictions of nature and the self were not immediately successful in the art world. However, through numerous exhibitions throughout Europe, Søbørg came to be recognized. A solo exhibition in 1937, one of many, sealed the deal. Unexpectedly, Søbørg died two years later. Today, a multitude of his works are housed in the Aalborg and Sønderborg museums in Denmark.