



Maximilian Pfeiler (active From 1683 To 1721 Ca)pair Of Still Life With Fruits



10 000 EUR

Period : 18th century

Condition : Bon état

Material : Oil painting

Description

Maximilian Pfeiler (active from 1683 to 1721 ca)

Still life with watermelon and still life with
grapes and figs

(2) Oil on canvas, 62 x 76 cm

With frame, cm 79 x 92

The couple of still lifes of fruit presented here is
attributable to the hand of the Czech artist

Maximilian Pfeiler, active from 1683 to 1721

approximately. The biographical information and

the chronological references of the artist are

scarce. The few extant sources indicate that in

1683 he was a member of the Guild of Painters of

Prague, his hometown, as well as one of the best

pupils and followers of Christian Berentz

(1658-1722), a German painter who first travelled

to the Netherlands and then settled in Rome,

introducing in Italy northern European themes

Dealer

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related to the naturamortist genre, in which he was specialized.

It is not clear whether Pfeiler's pupil at Berentz took place directly in Rome, where the Czech artist was certainly active from 1694 weaving collaborations with Francesco Trevisani and Michele Rocca and obtaining a huge success. In fact, in the Roman capital Pfeiler soon managed to carve out a leading role in the artistic scene of the late seventeenth - early eighteenth century, creating extravagant and recognizable compositions of fruits and flowers much appreciated by illustrious men, such as Cardinal Joseph Fesch, who commissioned some paintings for his collection.

The two sumptuous specimens under examination present the main highlights of his repertoire as a great specialist of still lifes: the realistic representation of the fruit, the finely embroidered fabrics and the shiny metal plates, combined in a complex and elegant composition carefully balanced. Pfeiler includes in his repertoire a series of recurring fruits of different seasonality, such as grapes and shoots of tapered vines, figs, peaches and watermelons, mixing them tirelessly into increasingly exuberant compositions, typical of the decorative instances of late-baroque still life.

The plain air setting, influenced by the example of the Flemish painter's favourite Franz Werner Tamm, gives the objects reproduced a special brightness, enhancing the rich and contrasting palette of Pfeiler and giving full emphasis to his virtuosity in the effects of light and in the rendering of surfaces

The object is in good condition

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