



Still Life Of A Banquet With Ham And Goldwork. Pieter Van Berendrecht-1616 - 1662

9 800 EUR



Signature : Pieter Van Berendrecht-1616 - 1662

Period : 17th century

Condition : Parfait état

Material : Oil painting on wood

Width : 70

Height : 57

Description

Still life of a banquet with ham and goldwork.
Pieter van Berendrecht (1616 - 1662) Oil on oak panel Presented in a very beautiful frame from the same period in black molded wood interspersed with a golden twist and a frieze of gold acanthus leaves. Total dimensions: 57 x 70 cm. The panel alone: 41 x 52 cm One of the masters of still life, Pieter van Berendrecht mainly painted monochromatic "banquets", or "served tables", with a few highlights of color (as in our painting, the blue ribbon on the sheath of the knife). He presents us here, a table set with a ham in the center, a small covered pot with the handle of a spoon sticking out. A large engraved pewter or silver goblet as well as a jug in which the window of his workshop is reflected. Two large glasses, one filled with white wine and the

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other broken on the plate. The banquet has been interrupted as evidenced by the crumpled napkin and the other pewter plate lying unbalanced on the edge of the table. The scene is abandoned to the light whose reflections dance from object to object and on the milky fat of the ham. Luminous are the fabrics which offer a counterpoint of white to the bistre nuances of the bare wall. This rigorous simplicity is intentional. The abrupt end of the feast underlines the ephemeral nature of earthly pleasures, and carries the lesson of a moral duty of self-denial. The painter is recognized for his art of conveying this message. The Netherlands, a Spanish possession, will finally be independent and the young republic of the United Provinces will not be recognized until 1648 by Spain. Conflicts undermine the unique social and economic fabric of the seven provinces. It is a country of cities where all the inhabitants enjoy rights. Traders and craftsmen organized themselves into guilds that governed the professions and assumed a role of mutual social assistance. The continuation of the war with France and England did not prevent the enrichment of the country, based on trade. Goods flowed in from the East and America: spices, silks, precious materials, furs, etc. This high standard of living favored the development of culture. The citizen, of Haarlem for example, liked to discuss with the painters whose studio he frequented and from whom he commissioned works; he knew who to contact for a given type of painting. On average, there were about ten paintings in the home of a private individual, whether a wealthy bourgeois or a simple trader. Of Calvinist obedience and deeply religious, the inhabitants of the United Provinces nevertheless appreciated beautiful objects, considered as the manifestation of divine generosity; they could use them provided they recognized their ephemeral nature. Some painters excelled in these *Stilleben*, these still lives. They display all the finesse of their paintings, the science of monochromatic ranges and the diffusion of light, while using

moral symbols. So many elements that serve as a memento mori and demonstrate the vanity of only being satisfied with earthly goods and enjoying, even if only for a while, a magnificent painting. Pieter van Berendrecht (1616 - 1662) is a painter of the Golden Age of Dutch painting, a specialist in still lifes. Unfortunately, he has been very little documented. According to the RKD, he was a member of the Haarlem Guild of Saint Luke from 1632, and became a master in 1642. He married in Haarlem in 1644 and again in Amsterdam in 1653. In 1662, he was a witness at the wedding of his son Pieter in Weesp, he died shortly afterwards. In Haarlem, the archives of Saint Luke, mention that Vincent van der Vinne registered him as himself, painter of still lifes on the basis of his signature found on documents of the parish. Sometimes, his works were attributed to the monogrammist "PVB". We know several versions (with variations) of our painting and a very close version was attributed by Mr G. Meyer to Pieter van Berendrecht (sale Christies London on 4/7/2012) Very beautiful state of conservation. Sold with an expert certificate.