



The Rape Of Europa, Signed Peter Sion (1624-1695), Antwerp, 17th Century



8 900 EUR

Signature : Peter Sion (Anvers, 1624-1695)

Period : 17th century

Condition : Très bon état

Material : Oil painting on copper

Width : 72 cm (encadré)

Height : 80 cm (encadré)

Description

The Rape of Europa By Peter Sion (Antwerp, 1624-1695) Signed in the lower right corner P. Sion 17th century Antwerp School Oil on copper, dim. h. 53 cm, w. 45 cm Moulded and ebonized wood frame with wide mouldings, with reversed profile Framed dimensions: h. 80 cm, l. 72 cm This work is sold with an expert's certificate guaranteeing its origin, date of execution and attribution to the artist. Click here to see the artwork on our website: <https://www.galerienicolaslente.com/en/the-rape-of-europa-signed-peter-sion-1624-1695-antwerp-17th-century.htm> Our work illustrates one of the mythological subjects related in Ovid's Metamorphoses, the abduction of Europa by Zeus. Europa is the daughter of the sovereigns of Tyre in Phoenicia, present-day Lebanon. Of great

Dealer

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Old Masters from 16th to 18th century

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beauty, she is coveted by Zeus. The king of the gods disguises himself as a white bull to approach her on a beach where she is walking. When Europa approaches to caress him, the bull lies down, inviting her to climb on his back. Zeus kidnaps Europa and flees across the sea to Crete. Peter Sion interprets the subject as most Nordic artists of the 17th century did, emphasizing beautiful women sumptuously dressed (and undressed!) and the green landscape. In the center of a wooded clearing, the courageous princess has just climbed on the back of the white bull (Zeus) adorned with a garland of flowers around his neck. The young woman's attendants, all elegantly dressed in colorful fabrics, carry offerings to the princess, a crown of flowers, a basket filled with flowers. One of her attendants celebrates the festivities by playing the lute. In the upper left corner, Cupid, flying in the sky, shoots an arrow. We are witnessing the end of festivities taking place in this joyful atmosphere. Indeed, the bull, having stretched its paw forward, is about to get up and leap in order to kidnap beautiful Europe. Our composition focusing on the first part of the story is endowed with a palette rich in intense colors, favored by the support (copper) which allows for saturated colors and a better state of conservation than wood. Peter Sion (Antwerp, 1624-1695) Peter Sion was an Antwerp painter of landscapes, history paintings and genre scenes. His work was mainly intended for export and he mainly specialized in biblical subjects. Born in Antwerp in 1624, registered in the Antwerp Guild of Saint Luke in 1636-37 as a pupil of Frans van Lanckvelt, he became a master in 1649, he worked in the workshop of Guillaume Forchondt, one of the most important exporters of Flemish works of art to all of Europe. In 1682, he was appointed dean of the Guild of Saint Luke. Peter Sion used copper as a support for the majority of his works. Biblical scenes being his favorite subject, his style is very close to the late Mannerism of Frans Francken and his workshop, with which his

works are often confused. One of the characteristics of his work is the quality of the drawing as well as the significant space occupied by the figures in his compositions.