



## Still Life, Gaspar Peeter De Verbruggen The Younger And Pieter Ykens, 17th Century

24 500 EUR



Signature : Gaspar Peeter de Verbruggen le Jeune (Anvers, 1664 - 1730) et Pieter Ykens (1648 - 1695)

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 143

Height : 128

Depth : 8

### Description

Gaspar

Peeter de Verbruggen the Younger

(Antwerp, 1664 - 1730) and Pieter Ykens (1648 - 1695)

Still Life with Fruit, Flowers, and Female Figure (Flora)

Dimensions: Frame: W 143 cm x H 128 cm x D 8 cm; Canvas: W 21.5 cm x H 106.5 cm

This

exquisite oil-on-canvas painting depicts a still life with compositions of flowers and fruit, set in a garden, accompanied by a female figure.

### Dealer

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Stylistically, the work is attributed to the Flemish painter Gaspar Peeter de Verbruggen the Younger (Antwerp, 1664 - 1730), with the probable collaboration of Pieter Ykens (1648 - 1695).

In the

foreground on the right, resting on a surface, is a composition of varied flowers along with peaches, grapes, and a pumpkin. On the left, a young woman holds a terracotta amphora vase filled with flowers in both hands. The maiden, gazing slightly to the right with a gentle turn of her head, has dark brown hair tied with a red ribbon, a pearl necklace illuminating her décolleté, and a lace garment draping her shoulders. A voluminous light-reflecting blue silk stole rests on her arms, creating movement and chromatic variations.

In the

background, positioned on a raised architectural element-- a sort of stone wall-- there is another floral arrangement that winds around the upper architectural element. This vertical development extends beyond the canvas, visually expanding the space. The background suggests an open setting with tall trees, and a glimpse of a blue sky in the upper portion balances the color composition and enhances the scene's three-dimensionality.

The female

figure can be identified as Flora, the Roman goddess of spring, flowers, and blossoming.

The

painting's artistic quality, style, and composition are comparable to the works

of the Antwerp painter Gaspar Peeter (or Pieter) de Verbruggen II, also known as the Younger-- one of the leading Dutch floral still-life painters between the 17th and 18th centuries. He was known for his elegant compositions, displaying not only extraordinary talent but also an uncommon botanical knowledge. His works are distinguished by their illustrative monumentality, the opulent depiction of flower petals, and the elegance of his brushstrokes. The painting in question aligns with his body of work, based on critical attributions of many similar pieces in the art market. The artist was known for embellishing his images with garland-adorned vases, following the rocaille aesthetic.

Additionally, Verbruggen frequently collaborated with figure painters for depictions of women and playful cherubs. In this case, based on stylistic comparisons, the female figure can be attributed to Pieter Ykens, a talented painter of historical scenes and portraits who also contributed to still lifes featuring elegant female figures as Flora.

Gaspar

Peeter Verbruggen (baptized April 11, 1664, Antwerp - buried March 14, 1730,

Antwerp) was born in Antwerp to Gaspar Peeter Verbruggen the Elder and his father's first wife, Catharina van Everdonck.

His father was a successful still-life painter, and young Gaspar Peeter grew up in a prosperous household.

He became a master in the Antwerp Guild of Saint Luke in 1677-1678, at the age

of 13, and was appointed dean of the Guild in 1691. He married Dymphna van der

Voort on June 22, 1700, but she passed away shortly after their wedding.

Despite his

success, Verbruggen lived beyond his means and was forced to sell all his works in 1703. The proceeds were insufficient to cover his debts, leading him to leave Flanders for the Dutch Republic in 1705. He settled in The Hague, where he received numerous commissions for prestigious residences. He joined The Hague's Guild of Saint Luke in 1708. However, despite renewed commercial success, his expenses continued to exceed his income. He returned to Antwerp in 1723 and remained active in the Guild until his death in 1730.

Specialized

in still life, his broad brushstrokes reflect influences from Italian artists Mario Nuzzi and Michele Pace del Campidoglio. He was also influenced by the French painter Jean-Baptiste Monnoyer. His work contributed to the development of a more decorative style in late 17th-century Flemish still-life painting, inspiring artists such as Jan Baptist Bosschaert, Simon Hardimé, Pieter Hardimé, and Pieter Casteels III.

Verbruggen

collaborated with various specialists, including figure painters such as Peter Ykens and Jacob Leysens in Antwerp, and Matheus Terwesten in The Hague. The Antwerp painter Peeter-Frans Bailliu painted the vases, figures, and grisaille elements in some of his compositions.

Pieter

Ykens was born in Antwerp, the son of Johannes Ykens, a sculptor and painter, and his second wife, Barbara Brekevelt. He trained in his father's workshop and was admitted as a master to the Antwerp

Guild of Saint Luke in 1673, later becoming its dean in 1689. He was a painter of religious and historical scenes, portraits, and designed drawings and cartoons for tapestries.

As was common in Antwerp at the time, he frequently collaborated with other painters specializing in specific genres. He worked with Gaspar Peeter Verbruggen the Elder, Gaspar Peeter Verbruggen the Younger, Jan Pauwel Gillemans the Younger, Jan Baptist de Crépu, and Jacob Melchior van Herck, all specialists in still-life painting, as well as with the landscape painter Ferdinand van Kessel.

His female figures are often depicted with pearl necklaces, hair styled in braided updos adorned with ribbons, and voluminous iridescent silk garments.

We apologize for any translation errors from Italian. Please [click here](#) to read the expertise in Italian.