



Jean Capeinick (ghent 1838 - 1890 Brussels) - ' Un étalage De Fleurs - At The Florist '



59 000 EUR

Signature : Jean Capeinick, Gand 1838 - 1890 Bruxelles,
Peintre belge, Signature : signée en bas, au centre-gauche ' J.
Capeinick '

Period : 19th century

Condition : Très bon état

Material : Oil painting

Width : 260 cm

Height : 190 cm

Depth : 15 cm

Description

Jean CapeinickGhent 1838 - 1890
BrusselsBelgian Painter'Un étalage de fleurs - At
the Florist'Signature: signed lower middle left 'J.
Capeinick'Medium: oil on canvasDimensions:
image size 160 x 225 cm, frame size 190 x 260
cmBiography: Jean (Johannes Bernardus)
Capeinick was born in Ghent on 19 June 1838,
the son of Isidore Capeinick, a horticulturist and
nurseryman, and Anne Marie De Munck.
Surrounded from an early age by gardens and
plants, he developed a lifelong passion for the
natural world, which would become the central
theme of his art. His oeuvre, marked by a realist
style, focused on flowers, fruits, vegetables,
exotic plants, garden views, and still lifes. From
1855 he studied industrial drawing at the École
industrielle de Gand, supported by a municipal

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grant, before working in Paris as an industrial draftsman. Around 1860-1862 he entered the Académie Royale des Beaux-Arts de Gand, where he studied under Théodore Canneel. In 1862 he won two first prizes at the Exposition quinquennale de la Société royale d'agriculture et de botanique de Gand for a presentation of fifty varieties of apples and pears, and that same year exhibited his first flower watercolour at the Salon de Gand. Appointed professor at the Académie de Gand in 1872, he also created decorative works for the Hôtel d'Allemagne and designed La Flore terrestre for the Venetian water parade during Ghent's festivities. In 1873 he won first prize at the Ghent Floralia with his canvas Vue du jardin du comte Ch. De Kerckhove. Like most of his contemporaries, Capeinick regularly exhibited at the Triennial Salons in Antwerp, Ghent, and Brussels, as well as at smaller provincial exhibitions, often in connection with floral manifestations. He also pioneered the concept of open studio days, notably in the autumn of 1888, when he received visitors while recovering from a serious eye illness. In 1881 Capeinick resigned from his teaching post and settled in Schaerbeek, where he opened his own studio and taught pupils such as Rodolphe and Juliette Wytsman, later leading figures of Belgian Impressionism. He was also a member of the short-lived Cercle des aquarellistes et des aquafortistes belges (1883-1884). His works were widely collected, with examples now held in the Verzameling Vlaamse Gemeenschap, the Stedelijke Musea Mechelen, and the museums of Ghent. The Museum of Fine Arts in Ostend once possessed an important still life, Kunstvoorwerpen uit het Hallepoortmuseum te Brussel (1885), which was lost during the Second World War. After years of suffering from an incurable nervous and ocular disease, Jean Capeinick died on 11 February 1890 at the asylum on the Chaussée de Louvain in Schaerbeek, aged 51.