



Leonard Bramer, School Of, Stable Scene

6 500 EUR



Signature : LEONARD BRAMER, école de

Period : 17th century

Condition : Bon état

Material : Stone

Length : 31,3 cm

Height : 21,5 cm

Description

LEONARD BRAMER, school of STABLE SCENE
LEONARD BRAMER Delft, 1596 - 1674
Delft Oil on slate 21.5 × 31.3 cm / 8.5 × 12.3
in Unframed On the reverse: an inscription in German; on the wooden reinforcing frame, a red wax collector's seal with a central figure (possibly Saint Michael), and an old brown ink annotation: Van der Neer. The 17th century brought extraordinary technical diversity to European painting. Among its most fascinating experiments was painting on stone -- a practice that flourished from the early 16th century and remained in vogue for just over a century. Particularly popular in Italy, artists worked on slate (lavagna), paesina stone from the Arno valley, as well as precious materials such as lapis lazuli and alabaster. The choice of stone was not merely aesthetic. It

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carried a powerful symbolic meaning. Stone was considered eternal, and painting upon it was a way of granting permanence to both the image and its subject. Collectors prized such works as refined, intellectual objects -- worthy of a Wunderkammer -- combining material rarity with artistic invention. Among the various supports, black slate held a special appeal. Its deep, dark surface enhanced contrasts and allowed painters to achieve remarkable depth and luminosity. At the same time, contrary to earlier beliefs, these works proved far from indestructible: stone panels are sensitive to humidity, and relatively few have survived in good condition. Today, painting on stone remains rare. The present *Stable Scene*, executed on slate and attributed to the school of Leonard Bramer (1596-1674), belongs to this remarkable tradition. Bramer, a leading Dutch Golden Age painter from Delft, spent many formative years in Italy, where he absorbed the dramatic chiaroscuro of Caravaggism. Known in Italy as Leonardo delle Notti ("Leonardo of the Nights"), he became celebrated for his nocturnal scenes illuminated by concentrated, theatrical light. Bramer was also particularly receptive to the work of Adam Elsheimer, whose refined handling of intimate light effects left a lasting impression on Northern artists working in Rome. This affinity is especially visible here in the figure of the elderly woman holding the candle: the quiet concentration, the subtle modeling of the face, and the way the small flame structures the entire composition closely recall Elsheimer's poetic nocturnal inventions. Here, the dark stone support intensifies the mystical atmosphere. The glow of the small light source emerges from the surrounding shadow with striking immediacy, transforming a humble stable interior into a scene of quiet drama. The material itself becomes part of the visual effect -- depth, darkness, and illumination merging into a single expressive language. Painting on stone was a brief but brilliant chapter in European art. Works such as this stand as rare survivors of a refined and highly

specialized practice.