



Jean-baptiste Santerre (1651-1717) The Cabbage Cutter - Portrait Of A Woman



11 500 EUR

Signature : Jean-Baptiste Santerre

Period : 18th century

Condition : Parfait état

Material : Oil painting

Length : 86 cm

Width : 70 cm

Description

Jean-Baptiste SANTERRE(Magny-en-Vexin, 1658- Paris, 1717)The cabbage cutterOil on canvasH. 86 cm; L. 70 cmJean-Baptiste Santerre began his apprenticeship in 1673, under portrait painter François Lemaire, nephew of Jean Lemaire-Poussin, before entering Bon Boulogne's studio, where he rubbed shoulders with young French artists such as Jean Raoux, Nicolas Bertin and Robert Levrac-Tournières. His style soon shifted from the Italianate influence of his master to the study of Nordic artists Dou, Mieris, Rembrandt and, above all, Van Dyck, whose elegant models and rich drapery he admired. A mention of Mercure also testifies to his attachment to the study of nature and his interest in anatomy.Few traces remain of Jean-Baptiste Santerre's activity before 1698, when he was

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accepted into the Académie Royale. His reputation as a portraitist was undoubtedly already well established by this date, since around 1699 he painted portraits of Boileau and Racine, testifying to his renown in Parisian cultural and artistic circles. The Prince de Condé's daughter, the Duchess of Burgundy, and the Regent were also among his models. Nevertheless, Jean-Baptiste Santerre was never considered a rival by the great portraitists of his time, Nicolas de Largillier, Hyacinthe Rigaud or François de Troy, and it was essentially to his fantasy figures that he owed his fame. Our painting is a perfect example of this type of painting, both portrait and genre image, which Santerre made a specialty of from around 1699; the date of the *Dame au voile* in the Hermitage Museum. Several characteristics of Santerre's fantasy representations can be found in our canvas, notably the sobriety of the composition and the dark background shaded with more or less dark browns, which tends to make the model in the foreground stand out. The physical type of the figure depicted remains very similar to most of his portraits, with soft features and flushed cheekbones. Sensual and languorous, this young woman captivates the viewer, managing to make him imagine that the food she is preparing is for his next dinner. Santerre produced several versions of this canvas, the variations being in the colors chosen, mainly of the cook's dimensional body. The painter presented a version at the 1704 Salon. Is this the version known from two anonymous engravings published in the following years? In any case, the version preserved at the Musée des Beaux-Arts in Bordeaux, with its blue apron, is strictly similar in composition, format and touch. Our painting has been seen by the Turquin cabinet.