



Orazio Grevenbroeck (milan 1676 - 1739 Naples), Attributed To

5 800 EUR

Period : 18th century

Condition : Bon état

Material : Oil painting



Description

Orazio GREVENBROECK (Milan 1676 - 1739 Naples), attributed to Probably painted in Naples Mediterranean harbor scene animated with ships and figures Oil on canvas, 13 x 31.5 cm PROVENANCE- Paris, Galerie Charpentier, L'exposition Marines, 1944, probably no. 182;- Private collection until October 2025. Orazio Grevenbroeck painter of seascapes and snowscapes of Flemish origin, active in Milan and Naples at the end of the Baroque period. Born into a northern Italian family, he combined the precision and luminosity of the Flemish landscape tradition with the grandeur and theatricality of Italian vedutisti. His work lies at the fascinating crossroads of fantasy and topography, fusing architectural invention and striking atmospheric effects, reflections of Nordic

Dealer

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naturalism and the warmtonal sensibility of Southern Italy. The artist is best known for his capricci - imaginarylandscapes and harbor scenes peopled with towers, ruins and figures, evoking boththe spirit of Antiquity and the dynamism of the Baroque period. Active mainly in Naples, he frequenteda circle of artists such as Niccolò Casissa, Antonio Joli and Leonardo Coccorante, who specialized insimilar picturesque and theatrical compositions. His common choice of copper as a supportrelates him more closely to the Flemish tradition, allowing him meticulous precision and subtlechromatic brilliance. Little is documented about his training, but Grevenbroeck's workssuggest an influence from Roman and Neapolitan traditions. His treatment of light demonstratesa refined mastery of atmospheric perspective. His paintings were much sought-after byGrand Tour collectors, who admired his talent for combining architectural fantasy, evocativegeography and the poetry of the Italian coast.The wish expressed by Thomas Bodkin in his 1934 article, "Orazio and the others Grevenbroeck",that a major study be dedicated to this dynasty of painters of Flemish origin, has not beenrealized. Thus, for Charles Leopold and his entire tribe, described by Bodkin²as a "nomadic, mysterious and talented family", we must be satisfied with incomplete biographical information.Charles-Léopold, born in Milan, certainly at the very end of the 17th century or the very beginning of the next anddead in Naples in the late 1750s, is said to be the son of the painter Orazio Grevenbroeck, himself born in 1678 andson of Jan I, known to have stayed in Rome in 1667 and a member of the Dordrecht Guild in 1695.Alessandro de Grevenbroeck, also a painter, is said to be Orazio's brother; a Jan II de Grevenbroeck,always in painting, is present in Venice in the second half of the 18th century.In May 1734, the Mercure de France states that the Grevenbroecks are "from a noble anddistinguished family in Holland who owned great estates there.The WORKOur painting is

known from an engraving by Jean Morin that repeats our composition in reverse order (Jean Morin, after Plattenberg, Amsterdam, Rijksmuseum, Inv. RP-P-1951-865). One might wonder whether the engraver identified the painter, since nothing resembles Plattenberg, either in the engraving or in our painting.