



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Stable - 19th-century European School, After Pieter Wouwerman. (36 × 40 Cm - Frame 59 × 54)



450 EUR

Period : 19th century

Condition : Bon état

Material : Oil painting on wood

Description

This elegant composition faithfully reproduces one of the most characteristic models from Pieter Wouwerman's studio, depicting horsemen preparing their mounts inside a vast stable that opens widely to the outside. The subject, which has been particularly popular with art lovers since the 17th century, features horses, grooms, dogs, and riders in a skillful orchestration of light, with the white horse at the center of the composition serving as the main focal point. Our panel is a very direct reproduction of a composition now housed at the Geneva Museum of Art and History (see photo), long attributed to Philips Wouwerman before being reattributed to the workshop of his brother Pieter Wouwerman, a renowned specialist in equestrian scenes. Far from being a mere mechanical copy, this version offers

Dealer

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a personal interpretation of the original model. The brushwork is freer, the impasto more generous, and certain details are simplified, reflecting the sensibility of a 19th-century artist deeply influenced by the rediscovery of Dutch Golden Age painting. At the time, this type of exercise served as both a tribute to the great old masters and a testament to collectors' taste for the Northern schools. Painted on panel--the traditional medium of choice for this type of subject--this painting captivates with the quality of its chiaroscuro effects, the restraint of its color palette, and the peaceful atmosphere that emanates from this riding school scene. A decorative work of fine quality, reflecting the 19th-century enthusiasm for the 17th-century Dutch masters. Possible Attribution A comparison with the painting held at the Geneva Museum of Art and History shows that our work draws direct inspiration from that composition, now attributed to the studio of Pieter Wouwerman. However, differences in execution, painting materials, and treatment of details rule out the possibility that it is a contemporary replica. It is more likely a 19th-century interpretation, probably by a French or Northern European artist trained in the academic tradition, at a time when the works of Philips and Pieter Wouwerman were enjoying renewed interest among collectors. The quality of the execution and the choice of panel suggest a work intended for a discerning art lover rather than a simple study copy. The reverse bears an old red wax seal, now heavily worn and illegible, likely evidence of a former collection or inventory mark.