



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

Augustus Querfurt (1696-1761), Camp With Horsemen

8 500 EUR



Period : 18th century

Condition : Bon état

Material : Oil painting

Width : 111

Height : 82

Description

Augustus Querfurt (Wolfenbüttel, 1696 - Vienna, 1761) Camp with Cavalry Oil on canvas, 82 x 111 cm This elegant battle scene is distinguished by the coexistence of Northern European influences and characteristics typical of the Italian school. The painting's particular refinement and chromatic elegance suggest the hand of August Querfurt (Wolfenbüttel, 1696 - Vienna, 1761), an Austrian-born painter who completed his training in Italy. Initially a student of his father Tobias, he continued his studies in Augsburg under Georg Philipp Rugendas (1666-1742), whose military scene, *Resting Troops with a Cannon in Position*, is held in a private collection in Genoa. His paintings reveal the influence of Jacques Curtois (1621-1676) both in terms of the animation--always faithful to reality--and in their

Dealer

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dynamism. His artistic growth and maturation led him to a style of painting marked by great refinement and formal quality, characterized by a fluid yet precise brushstroke and an eclectic style. In addition to Rugendas and Curtois, one can also find echoes of the painting of Philips Wouwerman (1619-1668), Adam Frans van der Meulen (1632-1690), and the Parrocel brothers, Joseph (1646-1704) and Charles (1688-1752). He traveled and honed his craft in Italy, being particularly influenced by certain Venetian painters, including Giuseppe Zais (1709-1781). As this work demonstrates, he specialized in equestrian subjects, particularly cavalry battles or encampments, as well as hunting scenes. In this instance, the depiction of the horses is realistic in its refined rendering of movement and attention to dynamism. The depiction is enriched by the presence of the central group, engaged in consultation after a patrol of the camp. The painting is characterized by particular attention to detail and chromatic elegance, whose soft tones enhance its power: For comparison, consider the painting titled *Gathering of Cavalry Commanders* (Rome, Antiques Market), as well as many other works on the market, which show striking similarities--from the presence of dogs to the distinctive style of the figures' clothing. The sky is streaked with clouds that blend with the curtains of smoke rising from the battle in the rear--invisible but whose presence hangs in the air--a characteristic device in battle scenes intended to convey a sense of realism to the depiction.