



A Follower Of David Teniers (antwerp, 1610 - Brussels, 1690), *tavern With Smokers*

3 800 EUR

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 43

Height : 35



Description

Follower of David Teniers (Antwerp, 1610 - Brussels, 1690) Tavern with Smokers Oil on canvas, 35 x 43 cm - framed, 51 x 58.5 cm A dimly lit tavern hosts a group of commoners intent on smoking, drinking, and conversing around a makeshift table, while in the background other figures linger by the door and an old man warms himself near the hearth: the scene, attributed to a follower of David Teniers the Younger, closely mirrors the composition that the master developed on several occasions; one autograph version is now preserved at the Museu Nacional de Arte Antiga in Lisbon, while another version, attributed to his workshop, is housed at the Museo del Prado in Madrid. The two canvases share the same compositional structure, rustic setting, and repertoire of objects--jugs, barrels,

Dealer

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copper vessels--arranged with descriptive care on the table and hung on the walls, a sign of the popularity this scheme enjoyed among collectors and copyists as early as the seventeenth century. During the 17th century, the theme of tobacco became one of the favored subjects of Flemish and Dutch genre painting, often interpreted as an allegory of the sense of smell within cycles dedicated to the five senses, but also as a warning about the transience of earthly pleasures and the fragility of human existence, in keeping with the vanitas tradition. David Teniers, a pupil of Adriaen Brouwer, made this subject his true specialty, filling his canvases with peasants and patrons smoking pipes in tavern interiors rendered with spontaneous realism and free of moralistic rhetoric, where daily life is observed with an almost documentary curiosity rather than condemned. A distinctive feature of his painting--and that of his followers--is precisely the meticulous attention paid to everyday objects--pots, pans, terracotta jugs, glasses--that dot the scenes and convey, with almost Flemish precision, the materiality of everyday life. Works such as this, produced in considerable numbers by Teniers's workshop and his imitators, attest to the enormous commercial success that tavern-set genre scenes enjoyed throughout Europe, from the court of Philip IV in Madrid to private Flemish and Dutch collectors, helping to define an independent genre of painting capable of reconciling the realistic observation of daily life with a subtle symbolic framework linked to themes of sensuality, vice, and the passage of time.