PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

European School, Large Vase With Flowers, Late 17th/early 18th Century



8 500 EUR

Period : 17th century

Condition : Très bon état

Material : Oil painting

Length : 95

Height : 118

Description

European School, Large Vase with Flowers, late 17th/early 18th centuryOil on canvas, 118 x 95 cmThe painting presented here, which depicts a large vase of flowers and is in an excellent state of preservation, is immediately recognizable as a work in the Northern European tradition, showing clear Flemish and Dutch influences; it can be dated to the period between the late 17th and early 18th centuries.This impression is supported by the work's compositional and stylistic features, which point toward an artist of diverse cultural background--one familiar with the innovations introduced by the Flemish painter Gaspar Peeter Verbruggen the Younger (Antwerp 1664-Lille 1730), yet also keenly attentive to the botanical developments explored by contemporary Dutch painters.Gaspar Peeter Verbruggen the

Dealer

Phidias Antique
Furntiture, paintings, works of art
Tel : 0039 0522 436875
Mobile : 0039 335 8125486
Fax : +39 0522 436875

Via Roma n. 22/A
Reggio Emilia 42100

Younger--son of a father who bore the same name--earned his place in the history of European art as a masterful painter of flowers, bridging the artistic traditions of his native Antwerp and those of the Netherlands. Following a reckless and extravagant lifestyle that led to his financial ruin, his possessions were auctioned off in 1703; by 1705, hounded by creditors, he was forced to flee to the Netherlands, accompanied by his partner at the time.After taking refuge in Amsterdam, he was soon banished from that city as well, subsequently relocating to The Hague. He remained there until at least 1723, collaborating with Matteus Terwesten--who, like his brother Esaias, had lived in Rome toward the end of the previous century. Perhaps due to this professional association--which may have partially influenced his style--many commentators have perceived an "Italianate" quality in Verbruggen's works, leading them to hypothesize a trip to the Italian peninsula; however, no historical documentation exists to support such a journey. The appearance of signatures such as "Gasparo Pedro Verbruggen" seems more likely to be a tribute to the legacy of Spanish rule in Flanders than an allusion to Italian culture.Most of his known works center on the depiction of grand, ornate vases overflowing with flowers, which are further surrounded by additional blossoms--either arranged in garlands or simply laid at the base. These vases are often set upon squared stone ledges or column pedestals, with classical architectural elements in the background, as is the case in the work currently under examination.Dr. Gianluca Bocchi