



## Neo-flemish Still Life, 19th Century, Trophy Of Birds, Signed M. Garon 1859



2 200 EUR

Signature : GARON

Period : 19th century

Condition : Très bon état

Material : Oil painting

Width : 46 cm

Height : 56 cm

### Description

Mr. Garon (active mid-19th century) Still life with a trophy of birds, flowers, and fruit, in the tradition of Flemish painters. Signed and dated 1859 - Oil on canvas - 56 x 46 cm This still life, signed and dated 1859, clearly belongs to the Neo-Flemish tradition of the 19th century, heir to the great Northern masters of the 17th century, such as Frans Snyders and Jan Weenix for the composition of the hunting trophy, and Melchior d'Hondecoeter for the naturalistic precision of the plumage. The vertical composition is rigorously structured: the central axis of the suspended game, the lateral counterpoint of the bouquet, and the horizontal base of the fruit. This hierarchical organization, far removed from any decorative excess, reveals a solid and conscious pictorial culture. The treatment of materials demonstrates

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true virtuosity in the studio: Plumage is subtly differentiated: matte down absorbs light, satiny feathers have golden highlights, and seamless transitions are achieved through successive glazes. Petals rendered with subtle translucency, the whites modulated with ivory and cool pinks, avoiding any opacity. Grapes treated with transparent overlays, each berry possessing its own chromatic variation and point of light. A porcelain vase with delicately applied bluish reflections contrasts with the warm dominance of the palette (umber, burnt sienna, muted reds). The dark, deep, and atmospheric background allows the forms to emerge through gradual modeling, in a tradition clearly inherited from Flemish chiaroscuro. The quality of the underdrawing, the mastery of the glazes, and the tonal consistency suggest a painter trained in a Franco-Belgian or Northern academic tradition, likely committed to a workshop approach faithful to the old Flemish models. The work is neither a simple imitation nor a typical example of common decorative art, but rather a sophisticated reinterpretation of Flemish principles in the 19th century. Excellent condition, following relining and cleaning impeccably executed by a professional conservator working for museum institutions.