



Pieter Angillis (france, 1685-1734) Attributed



4 800 EUR

Signature : Pieter Angillis (france, 1685-1734) Attribué

Period : 17th century

Condition : bon, défauts visibles de peinture, petites retouches, nombreux autocollants sur le châssis

Material : Oil painting

Length : cadre 60 cm

Height : cadre 80 cm

Description

Pieter Angillis (France, 1685-1734) attributed A shepherd and a shepherdess in the Arcadian landscape Technique: oil on canvas Condition: good, visible paint defects, small retouching, numerous stickers on the stretcher Signature: Pieter Angillis (France, 1685- 1734) attributed Dimensions: canvases 58 cm x 40 cm with a frame of approximately 80 cm by 60 cm Information about the artist below. Peter Angelis (November 5, 1685 - 1734), variously recorded as Pieter Angellis, Pieter Anchillus, Pieter van Angellis or Pieter Angelles, was an active painter in Flanders, Germany, Italy, England and France. Life Peter Angelis was born in Dunkirk in 1685. After learning the basics of art in his hometown, he visited Flanders and Germany, and also spent some time in Antwerp, where in 1715 he became

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master of the St. Petersburg guild. Luc. 16; and in Düsseldorf, where he had the opportunity to train by studying painting at the Electoral Gallery. He painted fragments of conversations and landscapes with small figures, in which he often introduced fruits and fish [2]. Around 1719, he moved to England, where he met with great success and stayed there for sixteen years. In 1727, he left for Italy and spent three years in Rome, where his paintings were admired. But, distant and unostentatious, he exhibits his works reluctantly, his assiduous and sober temperament encouraging him more to pursue his art than to develop his fortune. He intended to return to England, but when he arrived in Rennes, Brittany, he found a job so sought after that he decided to stay. He died in Rennes in 1734 [3] Horace Walpole wrote about him: His manner of being was a mixture of Teniers and Watteau, with more grace than the first, more nature than the second. His pencil was easy, bright and fluid, but its color was too pale and devoid of nerves. He later adopted the manners of Rubens and Vandyck, although more picturesque, but not sufficiently appropriate to improve his productions in what was their main beauty in family life [3]. Queen Anne and the Knights of the Garter Angelis are believed to represent a ceremony held at Kensington Palace in 1713, several years before her arrival in England. [4] It is currently part of the collection of the National Portrait Gallery [4].