

COLNAGHI

Est. 1760



Cornelis Norbertus Gysbrechts
(Antwerp, ca. 1630 – ca. 1685)

After the Falcon Hunt

1671

signed and dated (on the edge of the
table, on the left): *CNGysbrechts A° 1671*

oil on canvas

124.5 x 184.5 cm.;

49 x 72 5/8 in.

Provenance

Léon Gauchez (1825 – 1907);

Donated to the Museum of Fine Art of Ixelles, Belgium.

Literature

M. Á. Rodríguez Cutillas, *Hipperreal - El arte del trampantojo*, exh. cat., Madrid 2022, p. 65.

Exhibited

Namur, Provincial Museum of Ancient Arts, *Une promenade picturale. De Dürer à Tiepolo*,
18 June – 12 September 2021;

Madrid, Museo Nacional Thyssen-Bornemisza, *Hipperreal - El arte del trampantojo*, 22
February – 22 May 2022.

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Having been born in Antwerp around 1630, Cornelis Norbertus Gysbrechts joined the guild there at a young age and later became a painter at the royal court of Denmark. It was in Copenhagen that the present painting was produced in 1671.

As a specialist still-life painter, Gysbrechts experimented with *trompe l'oeils* frequently and clearly enjoyed playing with the illusionist effects of painting. This is here evidenced by the way in which he has chosen to depict the turquoise curtain, which has been made to appear tangible owing to its positioning and the crumpled details in the fabric.

Behind the half-raised curtain we can observe the spoils of a hunting party. A hare, a pheasant, but also a game bag, hunting horn, and gun have been skilfully arranged to create an elaborately decorated scene, reflecting the high social status of the hunter. Gysbrechts renders the different textures successfully: feathers, animal fur, velvet, and the copper of an instrument. Blue, brown and green tones are cohesive throughout the canvas and come together to produce subtle harmonies. Only the red notes of the plume and the falcon hood, which would have been placed on the bird's head, to the left, contrast with this chromatic range. These red tones therefore arouse the attention of the spectator and prompt focus upon the hunting techniques that were reserved for the nobility, and which were synonymous with prestige.