

[View this email in your browser](#)



Galería de Arte

Soraya Cartategui

Dear friends,

In this month of March the gallery presents this wonderful genre scene of the outstanding dutch painter Cornelis Dusart.

Best wishes,
Soraya Cartategui



[Subscribe](#)[Past Issues](#)[Translate ▼](#)**CORNELIS DUSART**

(Haarlem 1660 – 1704)

“Genre scene with three figures”

Oil on panel

27,5 x 22 cm. (10,82 x 8,66 in.)

1680-85 ca.

Cornelis Dusart developed all his artistic activity in the city of Haarlem. His teacher was one of the most important painters of the dutch Golden Age, Adriaen van Ostade (1610-1687). From an early age, he specialized in genre scenes with his own style, which is evident in the great quality of his figures and in his mastery as a painter. Already in his time he enjoyed recognition and fame, producing a large number of works by the huge demand for such cheerful scenes of everyday life. All his paintings usually have as main theme interiors and exteriors of a rural environment, faithfully following the style of his mentor, especially the last period of this one, in which there are many nuances and color, but the Dusart peasants are more defined and real. His works convey a great sense of joy and happiness always with villagers, sometimes in their leisure time, playing cards, chatting, smoking, dancing following the rhythm of the music of an improvised musician playing the violin or flute, and others in which it shapes the day-to-day of that time with market scenes in which different stalls of fish, vegetables, meat, etc. The range of colors he uses is very varied, and the point of view he chooses to make his compositions is usually high, giving the viewer a wide view.

Having been a disciple of one of the great masters of dutch painting, it is inevitable that he will be constantly compared to him, even attributing some of his works to Adriaen van Ostade. Dusart used to make his paintings in small format and using the table as support rather than the canvas.



Our work can be dated between 1680 and 1685, the artist's first period, in which we find all the typical components within the artistic production of Cornelis Dusart.



We see an interior scene where in the foreground, a humble couple seems to have a lively chat. On the left, the woman dressed in a modest dress of blue and red tones and a hat, which by its shape and color, we could assume that it would be a maid, strongly holds a glass with her hand while watching what her partner is doing. On the right, an old man with a rather

poor clothing, carries a kind of knife in his belt and takes his pipe ready to smoke while the woman fills the glass with the metal jug she holds. It is truly amazing the painter's mastery when it comes to representing realism, which we observe on the faces of the characters,

On the small wooden table that separates them, we can see the tobacco prepared to fill the peasant's pipe, in addition we also find another pipe that could belong to the woman, since at that time humble women also used to smoke a pipe.



Behind the main scene, we observe the background of the room, almost in darkness as it was characteristic within the works of Dusart, the only small point of light would be provided by the window that, although closed by beautiful stained glass windows made with great realism, gets provide a point of perspective to the

painting, which causes the viewer to look inside the humble room.

A third character appears entering the room, looks out to see what is happening inside. He also appears dressed modestly, with a hat like the rest of the characters. On the door, we observe what appears to be a newspaper sheet, with a small drawing and an article under it.



As for the color range used by Dusart, it stars ocher and earthy tones that gives the scene a lot of intimacy. The composition, with a high point of view, characteristic of his work, where it illuminates the main scene of the couple much more than the rest of the room. The detail and realism when dealing with his works is really extraordinary, taking care of the details to capture the attention of the viewer.

All this allows us to get closer to the daily life of any given day in a village at that time. In all the paintings that this type of theme is represented, it always conveys to the viewer a great feeling of affability, showing us fun tavern scenes, cheerful storytellers with children fascinated with their performance, market days with numerous food stalls, or improvised talks in a humble interior, as in our case.

BIBLIOGRAPHY

- W. Bernt, *The Netherlandish Painters of the Seventeenth Century*, Phaidon, 1970, Vol I, p. 35, plate 345.
- Catálogo *All the paintings of the Rijkmuseum in Amsterdam*, p. 206.
- Catálogo *Masters of Seventeenth Century, Dutch Genre Painting*, Philadelphia Museum of Art, 1984, p.

[Subscribe](#)[Past Issues](#)[Translate ▼](#)

1989, p. 100.

- E. Benezit, *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, Vol. 4 , p. 921 y 922.
- W. M. Robinson, *Bruegel to Rembrandt: Dutch and Flemish drawings from the Maida and George Abrams collection*, Cambridge: Harvard University Art Museum, 2002.
- J.Q. van Regteren Altena, *De Voorvaderen van Cornelis Dusart*, Oud-Holland 61 (1946), p. 130-133
- B. Broos, *Improving and Finishing Old master Drawings: an Art in Itself*, Hoogsteder-Naumann Mercury 1989, no. 8, p. 34-55
- I. van Thiel-Stroman, *Cornelis Jansz Dusart*, in: *Painting in Haarlem 1500-1850*. The collection of the Frans Hals Museum, Gent-Haarlem 2006, p. 144-145
- S. Anderson, *The Library of Cornelis Dusart: Between Artist and Gentleman*, Oud Holland 123 (2010), p. 133-165
- S. Anderson, *A drawing by Cornelis Dusart in the Fogg. Copying and transformation*, Master Drawings 53 (2015), p. 471-476
- S. Anderson, *Witty and Lascivious Amusements: The Drawings of Cornelis Dusart and the Dawn of the Eighteenth Century*, PhD., New York (Institute of Fine Arts) 2007, forthcoming as revised book
- E. Trautscholdt, *Beiträge zu Cornelis Dusart*, Nederlands Kunsthistorisch Jaarboek 17 (1966), p. 171-200.

PROVENANCE

- Private collection, Belgium.
- Private collection, Vienna (Austria).

MUSEUMS

There are works by Cornelis Dusart in the museum collections of the following cities among others: Rijksmuseum, Amsterdam (Netherlands) - Barber Institute, Birmingham (England) - Herzog Anton Ulrich-Museum, Braunschweig (Germany) - Art Gallery, Cheltenham (England) - National Gallery, Dublin (Ireland) - Frans Hals Museum, Haarlem (Netherlands) - DVR, The Hague (Netherlands) - Dulwich Picture Gallery, London (England) - Pushkin Museum, Moscow (Russia) - Kunthistorisches Museum, Vienna (Austria).

Copyright © 2020 Soraya Cartategui Gallery. All rights reserved.

[unsubscribe from this list](#) [update subscription preferences](#)

