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A Multigenerational Brueghel 'Happening' and More in Milan

Brun Fine Art brings together family masterpieces, Flemish paintings and decorative works in a show that explores the legacy of a remarkable artistic dynasty

*Italian Hours*

Lucy Gordan



An exhibition highlight "Outdoor Wedding Dance" by Pieter Brueghel the Younger, similar yet different from his father's "Wedding Dance". All photos courtesy of Brun Fine Art

On display in Milan until December 19 nearby the comprehensive exhibition “The Brueghels: The Origins of Pictorial Genres in Europe” at the *Palazzo Reale* is “Brueghel. The Spirit of Collecting. Paintings. Sculptures. Wonders” at the sculpture and decorative arts specialist Brun Fine Art gallery at Via Gesù 17. This fall is a first-time not-to-be-missed Milanese Brueghel “happening,” especially if you include the 29 Brueghel paintings permanently in the *Pinacoteca Ambrosiana*.

Gestisci consenso

This bijoux exhibition is curated by the Geneva-based De Jonckheere—a gallery with a branch in Paris globally renowned for its expertise in the 15th- to 17th-century Flemish masters and owner not only of the canvases here, but also the earlier owner and liaison for several of the many canvases on loan from private collections in *Palazzo Reale*’s blockbuster. On display at Brun Fine Art are canvases by the four Brueghels whose works are displayed in *Palazzo Reale*: Pieter the Elder; Pieter the Younger; Jan the Elder; and third-generation Jan the Younger, a Baroque painter who continued to run the family workshop.

Instead, at Brun Fine Art, the dynasty continues with canvases by other Brueghels: Jan Brueghel the Younger’s brothers: Ambrosius Brueghel (1617-1675), who painted landscapes and still lifes, and Jan Pieter Brueghel (1628-1664), known for his floral still lifes; fourth-generation Abraham Brueghel (1631-1690), son of Jan Brueghel the Younger, who also painted still lifes and lived in Italy; Jan Van Kessel the Younger (1654-1708), Pieter the Elder’s great-nephew, who lived in Madrid and was also the son of Paschasia Brueghel, the daughter of Jan Brueghel the Elder; and the in-law David Teniers the Younger (1610-1690), who married Anna Brueghel (1620-1656), the daughter of Jan Brueghel the Elder.



“Lot and His Daughters with Gomorrah in Flames” by Jan Brueghel the Elder, another exhibition highlight .

“This continuity of production across several generations,” recounts the press release, “reveals the remarkably modern organization of the workshop, based on the transmission of models, artistic specialization and creation of variations destined for an international market,” as are Brun Fine Art’s canvases on display, which are all for sale.

The exhibition’s Brueghel highlights are “Lot and His Daughters with Gomorrah in Flames” by Jan Brueghel the Elder, the series of three *tondi* depicting the “Seasons,” and the “Outdoor Wedding Dance” by Pieter Brueghel the Younger, signed and dated 1612.

The Brueghel canvases and fellow Flemish Frans Francken the Younger’s (1581-1642) “The Triumph of Neptune and Amphitrite,” the only non-Brueghel painting, are interspersed with sculptures and decorative works, also for sale, owned by Brun Fine Art, which also has branches in London and Florence. Brought into conversation with the paintings, they were purposefully chosen to amplify the paintings’ themes and visual resonances.



Frans Francken the Younger's "Triumph of Neptune and Amphitrite", the only non-Brueghel painting on display.

Examples include Pieter Brueghel the Younger's "Winter" in dialogue with Bolognese Lorenzo Sarti's early 18th-century terracotta bust of "Winter" and their other works about the seasons; Jan Van Kessel the Younger's still lifes with Giovanni della Robbia's glazed polychrome terracotta lid of an ornamental vase; Jan Brueghel the Younger's landscapes with a pair of hardstone panels by Florentine Giovanni Castrucci and his son Cosimo, active in Prague like Jan Brueghel the Elder at the beginning of the 1600s; and Frans Francken's painting with sculptor Valentino Panciera Basarel's (1829-1902) wooden statue "Triton."

Again, according to the press release: "Rather than reconstructing a historical *Wunderkammer*, the exhibition revives its underlying principle: bringing together works from different periods, materials and functions, allowing their proximity to generate new interpretations. Paintings, sculptures, and wonders thus form an exhibition in which collecting emerges as both an exercise of the eye and a way of understanding the world through objects."

The detailed and well-illustrated catalogue in English with scholarly articles on each artwork can be downloaded by entering the exhibition's title on the internet, scrolling down and clicking on www.publitas.com or requesting a hard copy for free as long as the supply lasts from info@brunfineart.it.

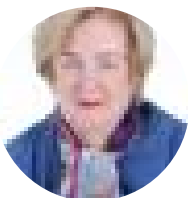
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Italian Hours



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