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Franciscus GIJSBRECHTS

Antwerp 1649 – after 1676

A Trompe l'Oeil Still Life of a half-open wall cabinet filled with writing implements, silver gilt dishes, a violin, hunting horn.

Oil on canvas, 82.6 x 118.8 cm
Signed lower right: *F. Gysbrechts*



Provenance: Private Collection, Belgium, for at least 30 years;
Sale Bonhams, London, 4 December 2019, lot 24.

Exhibited: Private Collections in Bruges, 1970, Bruges, cat. no. 10 (as Cornelis Gysbrechts, according to a Witt library mount);
Less is More: Redefining the Kunstkamer, Colnaghi, Brussels, 18-30 April 2023.

This is one of the more elaborate compositions in Franciscus' oeuvre the painting and the epitome of the collector's cabinet and a more personal form of the *Wunderkammer*.

A very similar composition with small differences of similar dimensions by Franciscus Gysbrechts in in the Schloss Fasanerie, Eichenzell (Fulda, inv./cat. nr FAS B 539t; see: M. Braun, *Cornelis Norbertus Gijsbrechts und Franciscus Gijsbrechts*, Berlin, 1994, p. 190-191, nr. 2.2.14, ill.). Similar works depicting half-open wall cabinets by Franciscus Gysbrechts were with C. Frank, London, 1954 and sold Galerie Koller, Zürich, 20-23 March, 2007, lot 3054.

Franciscus Gysbrechts was the son of the still life painter Cornelis Norbertus Gysbrechts and Anna Moons. He worked in Copenhagen in 1672 and is probably identical with the Franciscus Gysbrecht who was active in Leiden between 1674 and 1676/77. His works can be confused with those of his father, Cornelis Norbertus Gysbrechts, who was known to have painted similar *trompe l'oeils* with the use of the clever conceit of a half opened cabinet, although his style is more baroque and his brushwork softer and more fluid and Franciscus took it a step further, making it a more elaborate arrangement.

We are grateful to Dr. Fred Meijer for confirming the attribution to Franciscus Gysbrechts upon examination of colour photographs.

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