Saint Jerome And The Angel Of Judgment, Giulio Benso. XVII Century

Price : 4800 €

Signature : Giulio Benso
Period : 17th century
Condition : Bon état
Material : Huile sur toile
Width : 48,5 cm - toile 36,5 cm
Height : 73 cm - toile 63 cm
Depth : épaisseur du cadre 4 cm.

https://www.proantic.com/display.php?id=691528

Dealer

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Description

Saint Jerome and the Angel of Judgment Oil on canvas, 17th century. In a beautiful carved and gilded wooden frame from the 17th century. The stylistic characteristics of this painting, notably in the treatment of the raised hand of Saint Jerome, allow an attribution to Giulio Benso. The colors are very beautiful with a deep blue in the central point around which revolve movements and colors from the darkest in the lower left to the lighter in the upper right. Giulio Benso. Pieve di Teco 1592- Pieve di Teco 1668 Born in 1592 in Pieve de Teco, a small village in the province of Imperia, Giulio Benso left his still young hometown to go to Genoa. They were greeted by Lord Giovanni Carlo Doria, the main patron of the fine arts, who, seeing his inclination towards art, introduced him to the school of Paggi
notable artist, returned in 1599 to the Superb after a twenty year exile in Tuscany. He thus brought back to the city all the artistic novelties of late Florentine Mannerism learned during his stay at the Court of the Medici. Giulio Penso therefore had the chance to train at his Academy of Design, itself supported by Prince Giovanni Carlo Doria and thus enjoy a solid artistic education. This allowed him to familiarize himself with the different styles of the Genoese artists of his time: Giovanni Andréa Ansaldo, source of inspiration but also a great rival in the fresco decorations; Bernardo Strozzi, Sinibaldo Scorza, Luciano Borzone, Giovanni Domenico Castello and many others. He subsequently approached other artists from Italian schools such as the Piemonataise-Lombard one: Campi de crÃ©mone, Giulio Cesare procaccini, Daniele Crespi dit Cerano e Ambrogio Figino, or the Venetian school of Tintoretto, Bassano and the Veronese. These new sources of inspiration were fundamental and allowed him an innovative spatial configuration of the decoration. the artistic maturity of G. benzol is the result of these multiple influences present in Genoa in the first half of the 17th century. the patrons who called on Giulio Benzo the most were the religious orders and members of noble Genoese families who entrusted him with the realization of altarpieces, frescoed or capped decorations. His fame quickly spread outside Liguria and in 1648 he was called to Provence by the Genoese patrician family of the Grimaldi. He painted on the ceiling of the ballroom of Château Grimaldi in Cagnes-sur-mer an impressive fresco representing the Fall of Phaeton. The glory of Benso spread beyond the Alps to Germany where he stayed a few months in 1628. Father Gabriele Buccelino (1599-1691) commissioned him for thirty years about forty two paintings for the Benedictine basilica of Weingarten representing history, of the order, portraits of its most important members, portraits of the Kings and Princes of the region, the Welfens, and altarpieces
with the martyrs of different Saints. Credit: Stefania Carola Lumetta. The art of Giulio Benso: Genoese figure between mannerism and baroque. Art and art history. Paris University of Sciences and Letters; Università degli studi di Roma "Tor Vergata" Works Kestner-Museum, Hanover Lapidazione di Santo Stefano - (~ 1630) preparatory drawing, Partita a scacchi sotto le mura di Troia (1637-1639) Basilica della Santissima Annunziata del Vastato, Genoa. L’Annunciazione della Vergine (1640-1644), Frescoes L'Immacolata Concezione (1640-1644), L'abbraccio dei santi Gioacchino e Anna (1640-1644), La caduta di Fetonte, frescoes, Chateau de Cannes sur mer Sportono Matrimonio della Vergine (1659), oratory of Santissima Annunziata .. Abbey of Weingarten La Vergine col Bambino ei Santi Benedetto e Scolastica, Trinità adorata dai Santi, Crocefissione, Cacciata di Santo Stefano dal Tempio (1667), Decorative shutters of the large buffet organs of the Duomo of San Lorenzo (1634-1655)