



Giovanni Stanchi E Girolamo Pesci, Immaculate Madonna Within Floral Garland



8 500 EUR

Period : 18th century

Condition : Bon état

Material : Oil painting

Width : 72

Height : 95

Description

Giovanni Stanchi (Rome, 1608 - 1675) and
Girolamo Pesci (Rome 1679 - 1759)

Immaculate Madonna within floral garland

Oil on canvas, cm 95 x 72

Frame, cm 106 x 83

Expert opinion of Prof. Emilio Negro

This painting is the result of a happy collaboration between two painters: the first author of the religious image and the other of the garland of fresh flowers, the real protagonist of the painting. The figure represented is an Immaculate Conception, the dogma, that is, the

Dealer

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truth of faith, for which Our Lady was not "touched" by original sin, it was preserved from the first moment of her conception. In the middle of the composition, therefore, the Madonna is surrounded by golden clouds and enveloped by a divine light; dressed in a white robe and a blue mantle, she opens her arms in prayer, extending her eyes towards the sky while resting her feet on a half moon, iconographic symbol often present in the Immaculate conceptions. Together with her a pair of angels and a pair of cherubim. The figure for stylistic references can be related to the hand of the painter Girolamo Pesci (Rome 1679 - 1759) who became a member of the prestigious congregation of Roman painters called *de Virtuosi al Pantheon* managed to distinguish himself among the exponents of the Maratta school. He was then seduced by the style of Trevisani that will mark his art in lightness, expressive delicacy and marked taste for the shades and pearly colors - homage to the Venetian colorism typical of Trevisani. The present immaculate can in fact be connected to the Eucharist of the Virgin of the Church of St. Joseph to the Lungara, to the Ecstasy of Saint Francis of the Civic Museum of Rieti but also to the Ascension of the Virgin of the Church of St. Mary Magdalene in Rome. The garland is without any doubt attributable to the hand of the Roman painter Giovanni Stanchi (Rome, 1608 - 1675). The author, who distinguished himself among the best naturamortists active in Rome during the Baroque period, founded a workshop in which the brothers Angelo and Nicolò will work, demonstrating a synergy of intent and an extraordinary qualitative coherence.

The Stanchi and their paintings were sought after by the most important families of the Roman aristocracy, the Colonna, the Chigi, the Rospigliosi, and present since the end of the century in the Medici collections. Extremely varied by type but stylistically consistent, the production of Stanchi can be divided according to

the subjects proposed: first of all the garlands, of which the proposed canvas is an example of quality, related to the Flemish model made famous in Rome by Daniel Seghers, and probably largely related to John. In particular, the present can be related to the Vase of flowers, cherubs and bird and the Garland of flowers of Palazzo Colonna (mirror paintings whose figures are made by Carlo Maratta), the Garland of flowers and butterflies of the Pinacoteca Nazionale di Bologna and the Still Life with glass ampoule and fruit basket of Galleria Pallavicini but also the festoon of flowers of the Musée des Beaux-Arts, Nantes and the garland of the Museum of Still Life of Poggio a Caiano

In these paintings there is the same brilliant and whimsical painting, made by strokes of light, characteristic of the paintings executed in the years of the full artistic maturity of the master.

Among the flowers represented we find tulips, roses and anemones that seem to have a symbolic meaning: they are a metaphor of the transience of life and earthly beauty, which, like flowers, slowly wither.

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