



Antonio Cifrondi (1665-1730) Women With Warmer



9 000 EUR

Period : 18th century

Condition : Bon état

Material : Oil painting

Length : 59

Height : 76

Description

Antonio Cifrondi (1665-1730)

Woman with warmer

Oil on canvas, cm 76 x 59

Born in the seventeenth century in Clusone, in the Seriana valley in the province of Bergamo, Antonio Cifrondi painted a large number of works alternating the sacred with the profane, with a late Baroque style. It is in Bologna around 1673, where he was a pupil of Marcantonio Franceschini (an echo of this attendance can be recognized in the David and Goliath of the Chamber of Deputies), in 1679 his presence is documented in Rome, then perhaps in Naples, Turin and France between Grenoble and Paris, coming into contact with the painting of the great masters of the past, but also with the experiences of contemporaries. Returning to his homeland

Dealer

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around 1686, he worked feverishly until the end of his days in the territory of Bergamo, with a style recognizable for the lively use of color, the rapidity of the brushstroke, the marked and almost macchietistic characters of the characters.

In the second part of his activity, from the early eighteenth century, the palette became poorer.

This typicality of the production also characterizes the last phase of Cifrondi's production, which sees the painter active in Brescia dedicated especially to depicting python, according to models very close to those of the young Todeschini.

The old woman portrayed here reveals a strong expressiveness, she is depicted while she warms her hands inside a sleeve of hair. The painting is characterized by a painting of warm shades, embellished with subtle passages and soft shades.

The figure emerges from the dark and uniform background with a play of lights and shadows that enhance some details of his figure. The protagonist is portrayed through a sensitivity that translates into the transposition of a gesture with a veristic taste, such as that of warming the hands. Often in Cifrondi's paintings you can find images of elderly men and women or of people portrayed during work. The main feature of these characters is that none of them laughs or smiles: the only exceptions concern the author himself in his two self-portraits.

A peculiarity of his *modus operandi* was given by the speed of execution, made possible thanks to the naturalness and ease with which he performed the works. This allowed the execution of a large number of paintings, scattered in the provinces of Bergamo and Brescia. The painter achieved a remarkable reputation, so much so that he became one of the most popular in the area.

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