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Large 18th Century Painting "young Woman With A Basket Of Fruits"



3 500 EUR

Signature : d'après Tiziano Vecellio (1488-1576)

Period : 18th century

Condition : En l'état

Material : Oil painting

Height : 1 m35

Description

Important oil painting on canvas Italian school late 18th century depicting a Renaissance style composition based on the work of the Italian painter Tiziano Vecellio (a similar painting is mentioned in the collection of Emperor Rudolf II in Prague). Elegant mannerist scene representing in the foreground a pretty young woman adorned with jewelry, silky fabrics enhancing her soft carnations, it is part of the movement of a draped balcony opening opening onto a mountainous landscape, in this axis animated by vibrant modulations of color echo a delicious basket of fruits suggesting a poetic and captivating world where music and beauty have the best part. The natural and free posture of the young woman combines with the fullness and grandeur of the forms, the refinement and elaboration of details

Dealer

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contribute to an expression of balance and harmony, a transfer of feminine beauty from the spiritual world to the model symbolizing Pomona and Flora. The scene thus represented echoes the genre of poetry initiated by Giorgione. The work is presented in a large old channel frame in gilded wood. Dimensions: 1.35 m

He is the most important painter of the Venetian school during the High Renaissance. In his time he was sometimes referred to as Tiziano da Cadore, from his birthplace, Pieve di Cadore. Recognized by his contemporaries as "the sun among little stars" (Dante, Paradise), Titian was one of the most versatile artists of Italian painting. His talent spanned all pictorial genres, from landscapes to portraits, from religious subjects to mythological painting. He began his apprenticeship early, first in the workshop of Sebastiano Zuccato then with Gentile and Giovanni Bellini. In the workshop of the Venetian brothers, great protagonists of the Italian Renaissance, he frequented the most eminent artists of his time, notably Giorgione who exerted a remarkable influence on the art of Titian; it is enough to compare the Sleeping Venus of Giorgione, from Dresden, with the Venus of Urbino by Titian, in the Offices. His very long artistic career has undergone stylistic changes of such intensity that critics have sometimes had difficulty recognizing the same artist. The common thread of all his art is his attention to color, the emblematic element of the Venetian school. In the Uffizi Gallery there is a room entirely devoted to paintings by Titian. Apart from the Venus of Urbino, you can admire the Portrait of Bishop Ludovico Beccadelli, the Portrait of Caterina Cornaro as Saint Catherine of Alexandria, the Portrait of Francesco Maria della Rovere, the Portrait of a Man known as "the sick". His portrait of a partially undressed young woman like Flora, also in the Uffizi, is of such beauty that it is one of the best summaries of Titian's early period, with "a warm and passionate intensity of color" (Kren and Marx, Web Gallery of Art). This work, as well as others from the

same period, shows the use of the warm and intense yellow-orange color which took the name giallo Tiziano (Titian yellow). Someone wrote that few of his assistants became independent painters, and that most of them continued to collaborate with Titian throughout their artistic careers. Among his most famous students, we note Paris Bordone (1495 - 1570) and probably the great Greek painter El Greco (1541 - 1614), who would have frequented the Venetian painter's workshop when he was towards the end of his activity . At the Uffizi you can admire a Saint Margaret, a very interesting painting, which belongs to Titian's last production. Her ease, her ability to grasp the psychology of her models, her opulent palette have placed her among Michelangelo and Raphael. Titian established himself both as the most powerful portrait painter of his time (from the Pope to Charles V) but also as a painter of women, sensitive and sensual. You can share an article by clicking on the share icons present on it. The total or partial reproduction of an article published on BeauxArts.com, without the prior written authorization of Beaux Arts & Cie, is strictly prohibited. For more information, see our legal notices. Born in the north-east of Italy, Tiziano Vecellio comes from a family of magistrates. But he and his brother were destined very early to become painters and were sent to study art in Venice, with the mosaicist Zuccato, then in the studio of the painter Gentile Bellini for Tiziano. Titian finds a companion in the person of Giorgione, ten-year-old eldest son, met in Bellini's workshop. The two young arts