



Dance Of Putti, Cornelis Van Cleve (antwerp, 1520 - 1567) Workshop

9 800 EUR



Signature : Atelier de Cornelis van Cleve, ou Van Cleef
(Anvers, 1520 - 1567)

Period : 16th century

Condition : Très bon état

Material : Oil painting on wood

Width : encadré 124 cm.

Height : encadré 67 cm.

<https://www.proantic.com/en/1296204-dance-of-putti-cornelis-van-cleve-antwerp-1520-1567-workshop.html>

Description

Cornelis van Cleve, or Van Cleef (Antwerp, 1520 - 1567) workshop

Flemish School, late 16th century

Dance of Putti

Oil on wood panel

51 x 108 cm. - framed 67 x 124 cm.

[Click HERE](#) to see the full description of the painting

The particular subject depicted, allegorical in character and highly decorative, has as its protagonists a group of fourteen playful children intent on dancing in a circle holding hands, on a floor strewn with different types of flowers.

Dealer

Antichità Castelbarco

Old master paintings

Tel : +39 349 4296409

Mobile : +39 333 2679466 (EN) - Alessandro Padovani

Viale Giuseppe Canella, 18

Riva del Garda 38066

This theme found wide diffusion from the Renaissance onwards in Italy - executed, among others, by Giovanni Antonio de' Sacchis known as Pordenone (Pordenone 1483/84 - Ferrara 1539), Raffaello Sanzio (Urbino 1443 - Rome 1520) and in sculpture by Donatello (Florence 1386 - 1466); it is likely that our author studied the famous engraving by Marcantonio Raimondi (Bologna 1480 - 1534) 'Cinque putti che danzano in cerchio' [1], derived from an invention by Raphael himself and datable between 1517 and 1520, which presents close structural analogies with our painting.

[1] Putti dancing in a circle, Marcantonio Raimondi Italian, After Raffaello Sanzio, ca. 1517-20, Metropolitan Museum of Art, New York. URL: <https://www.metmuseum.org/art/collection/search/342668>

In our work, the scene is formed by three circles of skilfully linked children moving in a slow, sinuous rhythm; some are holding hands, others are surrendering to the rhythm and twirling.

The image suggests a sense of tranquillity and joie de vivre that captures the viewer's soul and for this reason must be interpreted in an allegorical key: these little cherubs intent on enjoying themselves are a hymn to life and an invitation to abandon ourselves to the impulses and sensations it offers us.

From a stylistic point of view, one notices a soft and skilful chiaroscuro play, the small stage composition limited to the curtain gathered at the sides, and finally the marked contours of the figurines that outline the smooth whiteness of the plump flesh.

In the 16th century, thanks to the many Flemish painters who came to Italy, the theme spread to the Netherlands, and it is here that we must place

the realisation of our painting. In particular, its realisation finds concrete comparisons with several works by Cornelis van Cleve (Antwerp, 1520 - 1567), thus allowing us to attribute it, if not to the master himself, to one of his closest collaborators.

We can mention the following works in this regard:

- Cornelis van Cleve, Rotunda of Putti, Musée d'art et d'histoire de Cognac (France)

URL:

https://fr.m.wikipedia.org/wiki/Fichier:Cornelis_van_Cleve_Ronde_d_enfants.jpg

- Cornelis van Cleve, Dancing Putti, Christie's New York, (31 Jan 1997, Old Master Paintings, as Otto van Veen, attribution later corrected to Cornelis van Cleve)

Source RKD Archives:

<https://rkd.nl/images/19553>

Source Christie's:

<https://www.christies.com/en/lot/lot-207549>

- Cornelis van Cleve, Dancing Putti (Netherlands, University of Aberdeen Collection)

URL:

<https://artuk.org/discover/artists/van-cleve-cornelis-15201567>

- Cornelis van Cleve, Dancing Putti, Christie's New York, (29 Oct 2010, Old Master Paintings, as Flemish School of the 17th century, later attributed to C. Van Cleve)

Source RKD Archives:

<https://rkd.nl/images/18011>

Source Christie's:

https://www.christies.com/lot/lot-5365376?ldp_breadcrumb=back&intObjectID=5365376&from=sales....

These numerous versions testify to the popularity of the composition and the interest shown in it by Cornelis van Cleve who, although he began his career in Antwerp in the workshop of his father, Joos van Cleve, gradually moved away from his own style to that of artists who had studied in Italy or had been influenced by Italian art, and our painting is a perfect testimony to this.

Conservation: Pictorial layer in good condition. The wooden support has the canonical structural reinforcements on the back.

ADDITIONAL INFORMATION:

The work is sold complete with a wooden frame and comes with a certificate of authenticity and descriptive iconographic card.

We take care of and organise the transport of the purchased works, both for Italy and abroad, through professional and insured carriers.

It is also possible to see the painting in the gallery in Riva del Garda, we will be happy to welcome you to show you our collection of works.

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