



PROANTIC
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Venetian Master Of The XVI Century, Madonna With Child And S. Giovannino



2 800 EUR

Period : 16th century

Condition : Bon état

Material : Oil painting

Width : 61

Height : 53

Description

Venetian master of the XVI century, 1530 -1550

Madonna with Child and S. Giovannino

Oil on canvas, cm 53 x 61

With frame, cm 67 x 73

the painting reproduces the Venetian tradition and in particular the Titian tradition of the Sacred Conversations with half-figures set in idyllic landscapes. The work under consideration sees an intense play of looks between the Madonna and the Child, in turn San Giovannino placed to the right of the group looks with reverential ardor the couple.

The scene, as per the Venetian tradition looking at Tiziano, Bellini, Cima da Conegliano, is framed by a fictional classical architecture that

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opens onto a landscape, here opening on a valley with city and turreted walls. Instead, among the clouds that threaten storm emerges a human figure, God the Father wrapped by divine light.

The minute features of faces and figures, the pictorial technique can instead be compared to the work of Francesco Vecellio, older brother of Titian and his follower. The painter, well-rooted in the Venetian pictorial tradition of the 16th century, seems to look carefully at the works of Vecellio: see for example the Holy Family with Saint John the Baptist from a private collection, especially in the treatment of the figure of the Virgin or still the Madonna on the throne of the Pieve di Sedico, for the erect attitude of the Child.

The date of birth of Francesco Vecellio is uncertain, estimated between 1475 and 1483. He trained artistically in the workshop of his brother in Venice, following him even in some of his trips, such as that to Ferrara in 1515.

Francis was a talented painter, but his fame was overshadowed by that of his older brother. He was mainly dedicated to religious works, creating frescoes and altarpieces for several churches in the Veneto. His most important works include: The organ doors of the Church of San Salvador in Venice (1530): considered his most autonomous work and of greater artistic value; the Altarpiece of San Giovanni Battista in the Church of Pieve di Cadore (1540), the Frescoes in the Church of Santa Lucia di Pieve di Cadore (1550). Besides painting, Francesco Vecellio was also a skilled sculptor and architect. He devoted himself to these activities mainly in his native land, where he designed and realized several architectural works.

To mention also the use of herringbone cloth, support particularly widespread in the Veneto area.

The object is in good condition