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## Three Angels Holding A Composition Of Fruits, Luigi Garzi (pistoia 1638 - Rome 1721) Attributed



12 000 EUR

Signature : Ecole romaine du début du XVIIIe siècle - Luigi Garzi (Pistoia 1638- Rome 1721) attribué

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : encadré 119 cm.

Height : encadré 140 cm.

### Description

Roman school of the early 18th century  
Luigi Garzi (Pistoia 1638- Rome 1721) attributed  
Still life of fruit supported by three angels

Oil on oval canvas  
116 x 91 cm., Framed 140 x 119 cm.

Authentication on a photograph by Prof  
Giancarlo Sestieri, who attributes the work to the  
sphere of Luigi Garzi

LINK: <https://www.antichitacastelbarco.it/en/product/natura-morta-di-frutta-sorretta-da-tre-angeli>

This magnificent canvas, depicting a sumptuous  
composition of fruit supported by three  
prosperous winged cherubs, from which comes a

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Old master paintings

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parchment bearing the Latin expression "Amor est vitae essentia", is to be placed in the production of a Roman author active between the second half of XVII century and the first of the following century.

The iconography that sees represented cherubs with fruit or flowers is frequent in the Baroque period, especially in the Roman area, starting from the 1600s, with that particular depictional tendency aimed at illusionistic and frivolous images, to a type of paintings or frescoes of strong value decorative, intended for the private context and depicting jubilation of cherubs, angels or cherubs, and of which our canvas represents a perfect example.

We can recall, among the most illustrious iconographic precedents, the elegant mirrors painted by Mario Nuzzi and Carlo Maratta that adorn the hall of Palazzo Colonna in Rome, and again the canvas preserved in the Rouen museum and the similar ones in Palazzo Chigi in Ariccia, with the collaboration for the figurative parts of Filippo Lauri.

The commercial and furnishing success of similar works is also testified by authors such as Guglielmo Cortese known as Borgognone (1628 - 1679), Franz Werner Von Tamm (1658 - 1724), Giovan Battista Gaulli (1639 - 1709), Giovanni Paolo Castelli known as Spadino (Rome 1650 - 1740) and the aforementioned Carlo Maratta (1625 - 1713)

The work, studied by Giancarlo Sestieri, was brought closer to the sphere of the eclectic Pistoian painter Luigi Garzi, one of the protagonists of Roman painting in the decades of transition between the seventeenth and eighteenth centuries. In our painting we can find the typical elements of his painting: the soft and delicately chiaroscuro light, the sculptural classicism of the figures as well as the stupendous luministic and

chromatic effects.

Luigi Garzi's training and artistic activity took place in the Eternal City and he was in effect a Roman artist. He moved to Rome from Pistoia, his hometown at a very young age, and joined the atelier of Andrea Sacchi, who directed his studies towards classicism, comparing himself with the works of Raphael, Domenichino and Nicolas Poussin, but also with the Emilian one. , with particular attention to the school of Guido Reni.

But the Emilian examples were undoubtedly preceded, particularly by Giovanni Lanfranco, who modeled his taste and style, together with a modulated cortonism, while those pre-eighteenth-century sensibilities are due to the lesson of Carlo Maratta.

However, there is no doubt that the painter oriented his personality without ever bowing to imitation, reaching a refined elegance and autonomy of language, as the canvas in question clearly demonstrates in which the different influences find a refined amalgamation in perfect harmony with the baroque evolution between the seventeenth and eighteenth centuries, indicating a dating to its earliest maturity.

These attitudes led the painter to obtain awards and prestigious commissions as soon as possible, such as the frescoes of Palazzo Borghese and San Carlo al Corso, where the memories of Domenichino and Reni emerge, up to the dome of the Cybo Chapel in Santa Maria del Popolo. Returning to the work, we can then assume a mature chronological position, due to the peculiar drafting, which is attested to by brushstrokes in enamelled shades and a heartfelt classicism.

The painting is in excellent condition, with a beautiful antique frame.

The work is accompanied by a certificate of

photographic authenticity in accordance with the law.

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