



Around Giambattista Pittone "Alms From A Saint", 18th Century



4 500 EUR

Signature : Giovanni Battista Pittoni

Period : 18th century

Condition : Bon état

Material : Oil painting on paper

Width : 48cm

Height : 62,5cm

Depth : 8cm

Description

Around Giambattista Pittone "The Alms of a Saint", 18th century Oil on canvas (52.5 x 38 cm) Frame: 62.5 cm x 48 cm Rear label: "G. Pittoni" In the frame Good condition Giovanni Battista Pittoni (Venice, June 6, 1687 - Venice, November 16, 1767) Italian painter, citizen of the Republic of Venice. His work is considered one of the most representative of the Venetian Rococo. Coming from a family of painters, he transmitted the art of Francesco Pittoni, of the same name, in 1716, son of Sansone and Dalila (Pordenone, Querini Collection)[3]. A very clear indication of the painter's orientation at the beginning of his activity, an important legacy of the Baroque style, is suggested by the individual stylistic differences with the painting of Antonio Balestra, who worked in Venice in the first

Dealer

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twenty years of the Settecento. Crossing a certain work of the artist he lived this era, like the *Martirio di San Tommaso* (Venice, Church of San Stae) and *Diana e Atteone* (Vicenza, Museo civico Palazzo Chiericati) with precisely the essential characteristics of his painting: the richness of the color, in particular the precious blue, *sciolto dispiegarsi delle form, a treme nonché manierato rigor nel definitionre i particular and a gentle sense of language that adds to the compositions a note of refined and leziosa preziosità, specific to European rococo.* To the taste of Sebastiano Ricci and the Tiepolo, for the formal plasticity and the freshness of the colors, belongs the *pelle with the Santi Pietro e Paolo and Pio V who adore the Vergine* (Vicenza, church of Santa Corona) and the *Giuramento di Annibale* (Milano, Pinacoteca di Brera) *Intorno agli anni venti del* In the 1700s, his personality was delineated with greater precision, revealing a vigorous and monumental character in the face of suffering. In 1720, the martyrdom of San Tommaso was depicted in the church of San Stae, and in 1722 and 1730 he worked four times on a very large cycle (in twenty-four years) of the *Tombs of the Princes*, designed by Owen McSwiney, in which he was represented. Some of the most famous men in British history. All these works were carried out by Chiamati with Canaletto, Marco Ricci and Sebastiano Ricci, Giovanni Battista Cimaroli, and other Venetian and Bolognese artists. Pittoni died in Venice on November 6, 1767. His tomb was found in the church of San Giacomo dall'Orio.