



Bottega Degli Spadino, Still Life With Fruit, Pumpkin And Monkey

6 000 EUR



Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 73

Height : 55

Description

Bottega degli Spadino (Rome, late 17th century - early 18th century) Still life with fruit, pumpkin and monkey Oil on canvas, 55 x 73 cm With the frame, 64 x 81 cm The canvas in question represents a significant example of Roman Baroque still life between the 17th and 18th centuries, a moment of maximum success for the decorative genre intended for the paintings of the Capitoline aristocracy. The work can be traced back to the production of the famous Castelli family, known as the Spadinos. The compositional structure is structured around a dense pyramid of plants that emerges with plastic force from a dark background, clearly of Caravaggio influence. The painting technique reveals the typical "manner" of the Spadino family, characterized by a dense, textured brushstroke capable of conveying the

Dealer

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epidermal diversity of the fruits: note the rendering of the open figs, the blue glazes on the plum skins, and, above all, the masterful handling of the grape bunches, whose grapes are defined by small touches of pure light that simulate their transparency and turgidity. The lighting, which strikes the scene from the side, not only shapes the volumes but accentuates the dramatic contrast between the sunny fruit and the surrounding shadow density. The insertion, on the left, of the figure of a primate -- probably a macaque -- adds a narrative and lively element to the composition. The animal, rendered with a more fringed brushstroke to describe its fur, serves as a trait d'union between the observer and the inanimate object, in accordance with a taste for the exotic and the anecdotal that was widespread in the Roman Baroque. The painting finds specific references in several certain works by Giovanni Paolo Castelli, the compositions preserved at the Galleria Spada in Rome, where Castelli expresses the theme of autumn fruit with the same sensitivity for microscopic detail. Although the quality of the execution is decisively oriented towards the hand of the master, the participation of the workshop, in particular of his son Bartolomeo Castelli the Younger, cannot be excluded. The latter inherited his father's repertoire, maintaining the same lighting layout but sometimes simplifying the formal solutions. In this canvas, however, the skillful management of the whites and the rendering of the glass transparencies indicate a very high level of quality, worthy of John Paul's maturity. The work is therefore a precious document of Roman collecting taste, testifying to the Spadinos' ability to synthesize Nordic naturalistic rigor with Italian scenographic exuberance.