



Marcantonio Mainardi (ca. 1570 - 1629), Crucifixion With Magdalene And A Franciscan Saint



4 400 EUR

Period : 16th century

Condition : Bon état

Material : Oil painting

Width : 57

Height : 93

Description

Marcantonio Mainardi (Cremona, ca. 1570 - 1629) Crucifixion with Magdalene and a Franciscan saint oil on canvas, 93X57 cm Criticism Sheet Prof. Alberto Crispo The painting in question represents an unpublished testimony of Cremonese painting between the end of the 16th and the beginning of the 17th century. Although the painting shows stylistic characteristics very close to those of Andrea Mainardi, known as Chiaveghino, the analysis of the pictorial conduct allows us to refer the work to his nephew Marcantonio Mainardi (Cremona 1570 ca. - 1629). Compared to his uncle's teaching, Marcantonio here manifests a less subtle workmanship and a propensity for more redundant forms. In particular, we note a plastic emphasis on the bodies and a schematism in the

Dealer

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design of the draperies which find specific confirmation in his other works, such as the Crucifix and the Magdalene by Ospedaletto Lodigiano (executed between 1598 and 1600) and the Madonna "Salus Populi Romani" by Martignana di Po. Marcantonio Mainardi was probably born in Cremona around 1570. Son of Francesco Giuseppe, brother of Andrea Mainardi, the young Marcantonio trained and went to live with his painter uncle. His activity has been documented since 1591 and continues with important commissions such as the Saint George and the Dragon of Casalbuttano (1593) and the decoration of the Gerolomina abbey of Ospedaletto Lodigiano (1598-1600). In 1610 he carried out the Delivery of the Planet to Saint Ildefonso in Casalmorano and in 1626 the Martyrdom of Saint Catherine in Antegnate. He died in 1629, leaving some unfinished works in Polengo. The Mainardi family represents a pillar of the Cremonese School, acting as the main heirs and continuators of Bernardino Campi's teaching. Through Andrea's apprenticeship at Campi, the Mainardi workshop was able to steer the elegance of the late Renaissance towards the rigid demands of the Counter-Reformation. If Bernardino Campi had introduced a formal grace inspired by Raphael, Marcantonio --as this canvas demonstrates -- evolved the lesson towards a greater volumetric emphasis and plastic robustness, consolidating a style that remained the point of reference of the area until the first thirty years of the seventeenth century.