



Giacomo Francesco Cipper, Known As Todeschini, Inn Scene With Bagpipe Player



8 000 EUR

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 60

Height : 74

Description

Giacomo Francesco Cipper, known as Todeschini (Feldkirch, 15 July 1664 - Milan, 17 October 1736) Inn scene with bagpipe player Oil on canvas, 74 x 60 cm with frame, 88 x 74 cm The canvas entitled Osteria Scene with Bagpipe Player is a mature work by Giacomo Francesco Cipper, universally known as Todeschini. An artist of Austrian origin but deeply rooted in the cultural and figurative fabric of Lombardy between the seventeenth and eighteenth centuries, Cipper stands out in this work for a narrative that eschews any form of pietism or moral condescension towards his humble protagonists. The artistic goal that emerges forcefully from the composition is the lucid and pragmatic rendering of the beauty inherent in concrete life, an aesthetic that clearly distances itself from the

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melancholic pathos typical of many of its contemporaries to embrace a vital and optimistic restitution of everyday reality. In this scene, Todeschini reworks the tradition of the Bamboccianti with originality, infusing it with an almost monumental dignity that looks to the experiences of Monsù Bernardo and Alessandro Magnasco, while maintaining absolute adherence to the real data. The composition is dominated by a group of figures caught in a moment of convivial pause: a bagpipe player, on the left, is intent on blowing into his instrument with a vigor that almost seems to escape from the canvas, while in the center a young man establishes a silent dialogue with the other patrons. This specific physiognomy of the young man represents a recurring iconographic motif in the painter's catalogue, traceable with variants in various canvases in private collections, confirming a repertoire of human "types" studied from life and re-proposed with technical wisdom. The realism of the work extends with meticulous precision to the definition of everyday objects. The ceramic carafe, the broken bread on the rough wooden table, and the furnishings that populate the scene are not mere decorative accessories, but key elements of a narrative that celebrates the material. The vibrant brushstrokes, typical of Cipper's hand, construct the volumes through a chromatic plasticity that gives body and weight to the figures, immersing them in a chiaroscuro atmosphere where the light, despite being dense, frankly defines the characters' sometimes grotesque and satirical expressions. This approach, which borders on theatrical licentiousness, finds a significant parallel in the reforms of Milanese dialect theatre of the time, suggesting an elective affinity between Todeschini's painting and the most authentic popular culture. The scene is set outside what appears to be a rural inn, with an architectural backdrop dominated by a cylindrical tower that stands out against a sky streaked with twilight lights. This landscape detail, combined with the

presence of the dog in the foreground carefully observing the player, gives spatial depth and a sense of serene everyday life to the entire composition. Stylistic references to other capital works by the artist, such as the Market Scene from the Zeri collection or the canvases preserved at the Ala Ponzzone Museum in Cremona, are evident in the treatment of still lifes and in the rendering of the poor but vibrant fabrics of color. Ultimately, the canvas is a fundamental chapter in that Lombard reality painting, capable of elevating everyday life to the dignity of art through a powerful, ironic and profoundly human pictorial language.