



Ludovico Giminiiani, (rome, 1643-zagarolo, 1697), Adoration Of The Shepherds

6 000 EUR



Period : 17th century

Condition : Bon état

Material : Oil painting on copper

Width : 35,3

Height : 26,7

Description

Ludovico Giminiiani, (Rome, 1643-Zagarolo, 1697) Adoration of the Shepherds Oil on copper, cm 26.7 x 35.3 Critical profile Prof. Mari Pietrogiovanna The oil on copper under examination sees a large group of shepherds and children gather around the Virgin, who reveals the baby Jesus so that everyone can admire him. The atmosphere is made magical and suspended thanks to the light games that spring from the glow that emanates the child, underlining his divine nature. The same glow comes from the background where the previous episode of the Annunciation to the Shepherds is also depicted in a smaller size. The strong contrasts in light indicate that the period in which the work was executed was that of the Baroque, just as the latter could initially attribute the painting's

Dealer

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authorship to an Emilian artist, perhaps due to the references to the subject itself followed by Correggio in the 16th century. In reality, the author can be traced among the Roman artists of the Baroque and the compositional elements, the insertion of the scene within architectural backdrops, the predilection for horizontal progression, the use of a bright colour palette together with the use of copper as a support refer to Ludovico Gimignani (1643-1697). He trained under the guidance of his father Giacinto with whom he worked at the beginning of his career. His collaborations include one with Bernini; the latter, in fact, supervised the execution of the works in the Collegiate Church of Ariccia in 1665, where Gimignani executed an altarpiece. Ludovico also enjoyed the protection of Clement IX who allowed him to make a study trip to Venice, Lombardy and Emilia together with Giovan Battista Gaulli known as Baciccia. Back in Rome, Gimignani was busy decorating several Roman churches where he combined Venetian colorism and Veronesian influences with Roman stylistic features and settings. Observing Santa Maria Maddalena de'Pazzi healing a demoniac and the Miracle of Maria Maddalena de' Pazzi from the Lemme collection, we see the same horizontal setting and architectural frame equipped with fluted pillars as in the copper in question. The draperies and the construction of the profile faces are also similar. The brushstroke is also similar and appears to be elongated. The painting in question must therefore be part of a small-format production that Gimignani dedicated himself to for private commissions.