



Vanitas, Circle Of Antonio Tibaldi (rome, C. 1635 - After 1675)

8 700 EUR

Signature : Cercle d'Antonio Tibaldi (Rome, vers 1635 - après 1675)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : encadré 162 cm.

Height : encadré 82 cm.



Description

Vanitas with a sleeping cherub on a rug, flowers, a violin, a globe, hourglasses, and pomegranates Circle of Antonio Tibaldi (Rome, c. 1635 - after 1675) Oil on canvas 70 x 150 cm. - With frame: 82 x 162 cm. Full details (click

[HERE](#))

The subject of this work is captivating and rich in allegorical meaning, whispering of life's fragility through the contrast between the sweetness of childhood and the austerity of the objects surrounding it. At the center of the scene, a small sleeping child--a Cupid or perhaps an allegory of childhood--rests deeply: it is the image of absolute peace, oblivious to the passage of time, yet surrounded by symbols that remind us of its fleeting nature. The painting is thus a triumph of details that compose a refined "Vanitas," a term denoting a genre of still life,

Dealer

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Old master paintings

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prevalent mainly during the Baroque period, which symbolizes the transience of earthly pleasures, inviting the viewer to contemplate the inexorable passage of time. While the child dreams, the world around him speaks of the beauty and brevity of existence, and thus the violin and the lush bouquet of flowers represent the pleasures of the senses: the melody that vanishes as soon as it is played and the petals that wither. The scene continues with the large globe and the two hourglasses, alluding to the vastness of the world and the smallness of humanity in the face of time, while the ripe fruits--here pomegranates--remind us of the transience of life and its riches. The atmosphere is intimate, almost twilight-like, with the light caressing the child's golden curls and making the gold threads of the cushions shimmer, leaving the background in a deep, mysterious shadow. This play of contrasts not only creates depth but imbues every object with an almost theatrical tension. Given the compositional style and formal choices, our canvas likely belongs to the Roman milieu of the seventeenth century, specifically to an artist associated with the painter Antonio Tibaldi (Rome, c. 1635 - documented until 1675), a talented painter and follower of Francesco Fieravino, known as "il Maltese," and thus a highly regarded painter of still lifes similar to those of his master. Tibaldi worked primarily in Rome, where his presence and the fame he attained are evidenced by the numerous compositions that have been attributed to him in recent times. In these works, he adapted the Maltese's pictorial style into a personal, delicate, and ingenious creativity; these canvases, very similar to ours, were housed in the most important public and private collections, such as those of the Albani, Barberini, Chigi, and Colonna families. It is also true that the Roman master's paintings influenced the development of numerous still-life painters both in Italy and across Europe; thus, the importance of Tibaldi as a bridge between Italian still life and that of

countries beyond the Alps is becoming increasingly clear. ADDITIONAL INFORMATION: The painting is sold complete with an attractive wooden frame and comes with a certificate of authenticity and a descriptive iconographic sheet. We handle and arrange the shipping of purchased works, both within Italy and internationally, through professional and insured carriers. Please contact us for any information; we will be happy to assist you. Follow us

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