



Roman School, 17th Century, Still Life With Pomegranates

3 400 EUR



Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 62

Height : 45

Description

Roman School, 17th century Still Life with Pomegranates Oil on canvas, 45 x 62 cm - with frame, 67 x 81.5 cm This Still Life with Pomegranates and Cookies, executed in oil on canvas, represents a significant testament to 17th-century Roman artistic production, a period in which the genre of "still life painting" experienced an extraordinary flourishing and an unprecedented stylistic evolution. The composition is skillfully balanced around a narrative focal point dominated by the pomegranate, a fruit rich in symbolic and religious meanings. In the foreground, the viewer is immediately drawn to a split pomegranate, whose translucent seeds, painted with meticulous attention to texture, reflect the light with crystalline glints. Beside it, a metal plate holds a

Dealer

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stack of elongated cookies, likely ladyfingers, reaching out toward the viewer; one of these is inserted vertically into a ceramic cup or glass, creating an interesting interplay of heights and volumes. In the background, other intact pomegranates emerge, enriched by fresh foliage that adds a touch of chromatic vitality. The entire scene is immersed in a silent atmosphere, defined by a dark, uniform background that eliminates any spatial reference to focus attention exclusively on the objects. The light, which strikes the composition along a diagonal axis, acts as a true sculptural element: it shapes the surfaces, highlights the roughness of the fruit's skin and the porosity of the cookies, lending the work an almost tactile realism. In Rome during the 17th century, still life gradually moved away from its role as a mere decorative or secondary element to acquire an autonomous dignity. The influence of Caravaggio and his famous Fruit Basket was decisive, imposing an approach rooted in natural truth and the analytical study of optical data. The painters of the Roman school active during this century--from Agostino Verrocchi to Pietro Paolo Bonzi, along with the Northern and Neapolitan influences converging in the Eternal City--developed a visual language capable of combining compositional rigor with a chromatic opulence that was never an end in itself. Roman works from this period are often characterized by this contrast between the darkness of the background and the vibrancy of the illuminated subjects, where the theme of life's transience--typical of vanitas--is masked behind the lush display of fruits and everyday objects. The painting under consideration fits perfectly into this tradition, demonstrating how the unknown Roman artist succeeded in elevating a simple arrangement of food into a profound meditation on light and form, typical of the most authentic and restrained Baroque.