Paolo Piazza, Known As Cosimo Da Castelfranco (c. 1560-1620), Attributed, Holy Family



7 000 EUR

Period : 17th century

Condition : Bon état

Material : Oil painting on wood

Width : 33

Height : 30

Description

Paolo Piazza, known as Cosimo da Castelfranco (Castelfranco Veneto, c. 1560 - Venice, 1620), attr.Holy FamilyOil on panel, 30 x 33 cmThe painting under analysis, a refined oil on panel depicting the Holy Family, is fully in line with the late 16th-century Venetian tradition, displaying stylistic characteristics that decisively point to the hand of Paolo Piazza, also known as Father Cosimo da Castelfranco. The work features a compact and intimate composition, in which the Virgin gently cradles the Child, who seeks an affectionate connection by turning toward her, while on the right the figure of Saint Joseph emerges from the shadows in an attitude of devout contemplation. The color scheme, rich in glazes and enlivened by sudden flashes of light, reveals the legacy of the great Venetian

Dealer

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school, particularly the influence of masters such as Palma il Giovane and the Bassano family, with whom Piazza trained during his apprenticeship in Venice between 1575 and 1581. The plasticity of the garments, rendered with broad brushstrokes that define volumes through the play of reflections, and the almost melancholic tenderness of the faces are distinctive features of his pictorial language, capable of combining Counter-Reformation solemnity with everyday humanity. Paolo Piazza, born in Castelfranco Veneto around 1560, was a singular figure in the artistic landscape of his time, having combined his painting with religious activities after entering the Capuchin order. His Venetian training in the workshop of Palma il Giovane and his exposure to Veronese's use of color profoundly shaped his style, leading him to create large-scale decorative cycles such as the frescoes at Villa Corner in Treville and sacred works for the Cathedral of Castelfranco and the Church of San Polo in Venice. His career took him on extensive travels, visiting cities such as Chioggia and Rome and reaching as far as Sicily. In this context, the panel under consideration shows close affinities with his early and early-mature works, evoking the chromatic sensibility of The Baptism of Constantine in its rendering of fabrics and the density of the paint application.A comparison with other works in the Piazza catalogue confirms the attribution and provides a better understanding of the artist's evolution. While a more complex handling of space emerges in the Supper at Emmaus in Castelfranco, in this Holy Family the artist prefers a close-up view, almost a domestic "sacred conversation" reminiscent of the atmosphere in The Preaching of Saint Paul. The figure of Saint Joseph, captured in an expression of humble reflection, finds typological parallels in various elderly figures present in his altarpieces, characterized by thick beards and broad foreheads that reflect the light in a soft, diffused manner. Similarly, the Virgin presents that oval-shaped, gentle, and slightly reclined face found in the

artist's Marian works, where the debt to Veronese classicism is tempered by a more textured and rapid brushwork, typical of the modern manner. This painting thus stands as a significant piece in reconstructing Paolo Piazza's small-format works, attesting to his ability to translate the great Venetian models into an intimate devotional language, capable of engaging directly with the viewer through the skillful use of light and color.