Venus And Adonis - Attributed To Antonio Bellucci (1654-1726)



19 900 EUR

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : 117

Height : 127

Description

Oil on canvas. Venetian School, c. 1700, attributed toAntonio Bellucci. Our painting immerses us in the intimacy of a scene where mythological lovers embrace and exchange a tender glance. Thus we discover Venus and Adonis seated at the edge of a grove, hidden from the view of men. Adonis, a spear in hand and his quiver resting behind him, is preparing to go hunting, his dogs eager to track down the game. The scene is all the more moving as we are likely witnessing the final moments of the couple who embody love and beauty; Adonis will indeed succumb to the charge of a wild boar during this hunting party. It is with all the elegance and grace of the Trevisan master that the scene is rendered. We see here Antonio Bellucci's propensity, under the influence of Luca Giordano's work, for

Dealer

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dramatic compositions set against strong contrasts of light. At the top of his composition, he places awinged cupid who, as if to capture the lovers, holds a net above them. Full of eros and tenderness, with gestures and glances that speak volumes, the scene reflects the passionate love that unites the goddess and the handsome youth. Adonis is the fruit of the incestuous love between the King of Syria Theias and his daughter Myrrha, who was transformed into a myrrh tree from which Adonis was born. Venus, moved by the baby's beauty, took him in and entrusted him to Proserpine (goddess of the underworld, of the Hades) to raise him. But Proserpine, having fallen in love with the child herself, refused to return him to Venus. Jupiter then arbitrated this rivalry and decided that Adonis would spend one-third of the year with Venus, one-third with Proserpine, and the remaining third wherever he wished. Adonis chose to spend two-thirds of the year with Venus. Later, Diana's wrath (for mysterious reasons) sent a wild boar against him which, during a hunt, mortally wounded him. This is the episode that follows our scene. Our masterful composition is elegantly set in a blackened wood casseta frame decorated in gold. Dimensions: 106 x 96 cm - 127 x 117 cm with frameSold with invoice and certificate of authenticityAntonio Bellucci (Pieve di Soligo, Treviso 1654 - Id. 1726). After initial training in Dalmatia under a certain Domenico Difnico, he studied painting under Pietro Liberi, Antonio Zanchi, and Andrea Celesti, the most prominent artists in Venice during the final decades of the 17th century. Bellucci's artistic career was meteoric: around 1691, he was commissioned to paint the grandiose canvas of "The Doge Praying for the End of the Plague" for the cathedral of San Pietro di Castello. He then fulfilled commissions in Venice, Verona, and Bergamo. Summoned to Vienna in 1709 by Emperor Joseph I, for whom he painted a portrait, he subsequently worked for Charles VI and for the Prince of Liechtenstein, who entrusted him with the decoration of his

palace. At the request of John William, Elector Palatine, he went to Düsseldorf. And starting 1716, he spent six years in London, where he created numerous decorative works. Antonio Bellucci was the teacher of Antonio Balestra and influenced the early career ofSebastiano Ricci. Bibliography : - MAGANI, Fabrizio, Antonio Bellucci, Stefano Patacconi Editore, 1995- LUCCO, Marco, La pittura nel Veneto, Il Seicento, Electa, 2000.- MARTINI, Egidio, Pittura Veneta e altra Italiana dal XV al XIX secolo, Stefano Patacconi Editore, 1992- SAFARIK, Eduard Alexandre, MILANTONI, Gabriello, La pittura del Seicento a Venezia, Banca Nazionale dell'Agricoltura, 1988- Collectivework, La pittura del Seicento a Venezia (exhibition catalog), Edizioni Alfieri, Venice 1959