



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

A Pair Of Capriccios With Classical Ruins, Niccolò Codazzi (naples 1642 - Genoa 1693), Follower



6 900 EUR

Signature : Ecole romaine fin XVIIe - début XVIIIe siècle

Suiveur de Niccolò Codazzi (Naples, 1642 - Gênes, 1693)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : encadré 68 cm.

Height : encadré 55 cm.

Description

Roman School, late 17th/early 18th century - Follower of Niccolò Codazzi (Naples, 1642 - Genoa, 1693) Pair of fantastical architectural capriccios featuring classical ruins and figures Oils on canvas cm. 47 x 60, framed 55 x 68 cm Complete details of the work: <https://www.antichitacastelbarco.it/it/prodotto/niccolo--codazzi--pair-of-architectural-capriccios> A striking perspective of classical architectural ruins dominates the scene in this beautiful pair of capriccios, whose stylistic characteristics appear to be influenced by the models conceived by Viviano (1604-1670) and his son Niccolò Codazzi (1642-1693), who worked in his father's studio in Rome before embarking on an independent career. In particular, they are the work of an artist active between the late 17th and

Dealer

Antichità Castelbarco

Old master paintings

Tel : +39 333 2679466 - Alessandro Padovani

Viale Giuseppe Canella, 18

Riva del Garda 38066

early 18th centuries, whose style closely resembles that of Niccolò Codazzi during the middle period of his Roman career, when he often collaborated with certain "bamboccianti," who typically included small background figures to enliven the capriccios. After spending his youth in Naples and working in his father's workshop, Niccolò Codazzi began to develop an independent artistic style through his works from his Roman period, and this painting serves as an excellent example of that process. In his cityscapes and architectural inventions, he favors a light and luminous palette, punctuated by deep chiaroscuro contrasts and a bold rendering of volume. As for composition, however, he depicts Roman ruins with faithful accuracy; or, if they are products of his imagination, they were always grounded in a sense of realism, with light laying bare the monumental, ruined architecture, the chipped arches and corroded walls leaning against ancient monuments now overgrown with vegetation. Both the canvases and the frames are in good condition, with some signs of age. The paint is exceptionally well preserved. THIS WORK IS ACCOMPANIED BY A PHOTOGRAPHIC CERTIFICATE OF AUTHENTICITY IN ACCORDANCE WITH THE LAW (FIMA ITALIA). For further information, please contact us.