Master Of The Ligurian School, Landscape With Figures



6 000 EUR

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 114,3

Height : 76,5

Description

Master of the Accademia Ligustica (active in Genoa in the first half of the 17th century)Rural Landscape with FiguresOil on canvas, 76.5 x 114.3 cmWith frame, 92 x 127 cmOral communication by Camillo ManzittiThe painting depicts a lively rural scene set in an open landscape: in the background lies a stretch of lake, flanked by trees and a ruined tower. In the middle ground stands a rural dwelling with simple, massive proportions, featuring an arched passageway, laundry hanging out to dry, and figures peering out from the doorway, vividly conveying the everyday reality of peasant life. The narrative heart of the painting, however, lies in the foreground, animated by a group of figures in colorful costumes--red, yellow, green--arranged in a group dance that suggests

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the celebration of a festival, perhaps a wedding or a seasonal observance. Some figures are holding hands, while others are observing the scene; a shepherd with a staff frames the composition on the right, while in the background other small figures are moving toward the lake, lending depth and breadth to the whole scene.The Master of the Accademia Ligustica is an artist still shrouded in anonymity, whose identity has been gradually pieced together by the scholar Camillo Manzitti. The starting point for this reconstruction was a winter landscape from the collections of the Accademia Ligustica di Belle Arti in Genoa, around which a corpus of about ten works has gradually been assembled; these share a similar painterly approach, a distinct chromatic quality, and a style that reveals a close affinity with the styles of Cornelis de Wael and Jan Wildens. The critical investigation is still ongoing and the artist remains elusive, but stylistic comparisons allow us to place him with reasonable certainty within the orbit of the vibrant Flemish community active in Genoa during the first half of the seventeenth century.That community had its center in the workshop of the brothers Cornelis and Luca de Wael, who had arrived in Rome and then settled in Genoa around 1619. Their home became a veritable logistical hub for Flemish artists traveling to the Italian peninsula: even Antoon van Dyck stayed there in 1621. Gofredo (Godfried) Wals, a key figure in early 17th-century landscape painting, also became part of this network of relationships; his works exerted an extraordinary influence on Claude Lorrain, Agostino Tassi, and Filippo Napoletano. Jan Wildens, who certainly stayed in Rome and Genoa between 1613 and 1618, also made a decisive contribution to the development of the local landscape aesthetic. His work *Landscape with a Rest on the Flight into Egypt* (private collection) exemplifies the synthesis of Northern vedutism and Southern sensibility that characterizes the entire body of work from this circle.It is therefore at this fertile crossroads that

the personality of the Master of the Accademia Ligustica matured. The affinities with de Wael are particularly striking: *The Distribution of Soup to the Poor* (Palazzo Rosso, Genoa), but above all *The Battle in the Village* and *The Seven Works of Mercy: Giving Shelter to Pilgrims*--both in private collections--display the same compositional solution of a dwelling in the background and the same taste for figures animated by everyday or festive gestures. This comparison reinforces the hypothesis that the artist of this painting trained in de Wael's workshop, absorbing his models and reworking them with a personal style recognizable in the softness of the brushwork and the luminous color scheme of the landscape.