Gian Domenico Valentino (active C. 1661-1681) Still Life With Kitchen Utensils (32×43)



1 900 EUR

Signature : Gian Domenico Valentino

Period : 17th century

Condition : Bon état

Material : Oil painting

Description

Still Life with Brassware, Ceramics and GlasswareOil on canvas mounted on panel32 × 42.7 cmPresented in its period Louis XIV frame of carved and gilded wood, sold separately for EUR1,500On the reverse of the panel is an old handwritten inscription: 'Téniers - Vente Woeburg - Lyon 1874', a particularly interesting insight into the history of the work. This former attribution to David Teniers is indicative of the quality of the composition and its clear affinity with 17th-century Flemish interiors.This still life fits perfectly within the body of work by Giovanni (or Gian Domenico) Valentino, a Roman painter active in Rome, Imola and Ravenna, whose works demonstrate a remarkable synthesis between the Italian tradition and the Flemish models then highly sought after by

Dealer

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Roman collectors. A specialist in depictions of kitchen interiors, apothecaries' shops and arrangements of domestic utensils, Valentino developed an immediately recognisable pictorial language in which objects become the true protagonists of the scene.The composition features an elegant arrangement of everyday objects: a large glazed vase, an upturned copper basin, a jug, a blown-glass bottle, a copper cauldron and, at the centre, a remarkable blue earthenware vase resting on a light-coloured drape. The artist arranges these elements in a carefully considered composition where the volumes interact with great harmony, whilst the light successively reveals the metallic sheen of the copper, the translucency of the glass and the satin-finished surfaces of the ceramics.The understated colour palette contributes fully to the work's atmosphere. The deep browns, velvety blacks and warm ochres are suddenly enlivened by the brilliance of the blue vase, the true focal point of the composition. This chromatic contrast is characteristic of Valentino, who favours such luminous accents to bring rhythm to his tranquil interiors.The influence of Flemish painting is clearly evident in the artist's taste for everyday objects depicted with almost tactile precision. However, far from being a mere decorative accumulation, each element is carefully arranged to create an architecture of forms and light that lends the whole a remarkable nobility.Cabinet Turquin has confirmed the attribution to Giovanni Domenico Valentino, of whom this work is a particularly captivating example. With its intimate scale, excellent decorative balance and state of preservation, it perfectly illustrates the master's most sought-after works.The work is further enhanced by its carved wooden frame from the Louis XIV period, of fine craftsmanship, whose decoration of foliage and small flowers harmonises perfectly with the composition's discreet elegance. This antique frame, which has been preserved with the painting for many generations, further enhances its historical and

decorative value.It is worth noting that the same utensils appear in the painting on display at the Grenoble Museum (see photo)Condition: the paint layer is in good condition; there are two slight areas where the canvas has lifted from the panel (approx. 2 cm each)Provenance, Biography and CollectionsFormer French collection.Historical inscription on the reverse: 'Téniers - Vente Woeburg - Lyon 1874'.Attribution confirmed by the Cabinet Turquin.A late Baroque Italian painter, Giovanni Domenico Valentino, also known as Gian Domenico Valentino or by his monogram G.D.V., was probably born in Rome before spending most of his career in Emilia-Romagna, notably in Imola, where he is documented between 1661 and 1681. He likely died around 1708.A specialist in interior still lifes, he developed a highly personal style centred on kitchens, pantries, apothecaries and alchemists' laboratories. Unlike the great Flemish masters, who often favoured fruit, game or sumptuous compositions, Valentino focused above all on domestic utensils: copper cauldrons, basins, cooking pots, earthenware, blown-glass bottles, amphorae, mortars and glazed vases.His painting is characterised by a deliberately understated colour palette, dominated by browns, ochres and deep blacks, from which a few luminous accents emerge - a blue earthenware piece, a metallic sheen or a glass vessel - which give structure to the composition. This quiet, intimate aesthetic has earned him a unique place amongst the finest Italian still-life painters of the second half of the 17th century.Although he remained relatively obscure for a long time, Valentino is now the subject of a reassessment by art historians, with several paintings previously attributed to Lombard or Flemish painters having been reattributed to him over the past few decades.Museums and public collectionsGiovanni Domenico Valentino's works are now held in several major institutions:Fesch Museum - The Alchemist in his Laboratory (also known as La

Botica), signed G.D.V.Grenoble Museum of Fine Arts - Kitchen Interior, signed G.D.V.Nancy Museum of Fine Arts - Kitchen Interior with a Female Figure.Musei Civici di Lecco - several Kitchen Interiors, including a pair recently reattributed to Valentino.Museo Nazionale di Palazzo Reale - Utensili di cucina (Ceci Collection).CREDEM Collection - a major Italian collection holding several works by the artist.