



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

Christ The Redeemer - Jacopo Giorgi, Florence, Pupil Of Cesare Dandini, 17th Century



3 600 EUR

Period : 17th century

Condition : Réentoilé

Material : Oil painting

Width : 43,5 cm

Height : 50 cm

Description

Christ the Redeemer - Jacopo Giorgi, Florence,
pupil of Cesare Dandini, 17th century

Jacopo Giorgi (Florence, 1623-1665)

Christ the Redeemer

Oil on canvas, octagonal format

35.4 × 29.7 cm

50 × 43.5 cm framed

Expertise by Federico Berti

A rare 17th-century Florentine painting depicting
Christ the Redeemer, securely attributed to
Jacopo Giorgi, a pupil of Cesare Dandini and one
of the most interesting artists to emerge from his
workshop.

The painting preserves the ideal of beauty
characteristic of mid-17th-century Florentine art.

The perfectly oval face, the delicate modelling,
the subtle chiaroscuro transitions, and the

Dealer

Antichità di Alina

Peintures anciennes - Art nouveau - Art déco,
micromosaïques, porcelaine

Mobile : +39 3383199131

Via Maggio 63 / rosso

Firenze 50100

richness of the palette--from the deep blue of Christ's robe to the red lake pigments used for the lips--reflect the teaching of Cesare Dandini while already revealing Giorgi's own artistic personality.

According to the expertise of the Florentine art historian Federico Berti, a specialist in 17th- and 18th-century Florentine painting, the work dates to the sixth decade of the 17th century, during the final years of Jacopo Giorgi's activity in Dandini's workshop. Still close to the master's models, it is distinguished by the freshness and refinement of its colour, revealing an increasingly personal artistic language.

Filippo Baldinucci listed Jacopo Giorgi among Cesare Dandini's most esteemed pupils, alongside Alessandro Rosi and Giovanni Domenico Ferrucci. Although largely forgotten for centuries, modern scholarship has rediscovered his work over the last decades, establishing him as a significant figure in 17th-century Florentine painting.

The octagonal format enhances the ideal of beauty inherited from Cesare Dandini, evident in the perfectly oval face, the elegant profile of the nose and the richness of the palette. While remaining close to the master's models, the painting already displays Giorgi's individual artistic personality through the freshness and refinement of its colours. It belongs to the final years of his training in Dandini's workshop, when his pictorial language had reached a mature and distinctive phase.