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Ancient Oil Painting On Marble From The 16th Century, Assumption Of The Virgin



7 000 EUR

Signature : Ercole Ramazzani

Period : 16th century

Condition : Bon état

Material : Marble

Width : 26

Height : 34

Depth : 2

Description

A rare Italian painting from the second half of the 16th century.This octagonal oil on marble work depicts the Assumption of theVirgin, attributed to the Marche painter Ercole Ramazzani(1535-1598).The vertical composition is divided into two distinct but closelyrelated registers. In the upper section, the Virgin appears among theclouds, wrapped in her traditional red robe and blue cloak, whileangels accompany her as she ascends. In the lower register, theApostles gather around Mary's now-empty tomb. The figures react tothe miraculous event with a lively succession of gestures andexpressions, lending dynamism to the scene. Particularly striking isthe detail of the open sarcophagus, inside which, according totradition, a profusion of small, multicolored flowers appears inplace of the

Dealer

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Virgin's body.The choice of marble as the pictorial support is of particularhistorical and collectors' interest. During the 16th century,painting on stone enjoyed significant popularity in the technical andtheoretical experiments that developed around the celebratedcomparison between painting and sculpture. One of the argumentstraditionally cited in favor of sculpture's superiority was thematerial's greater durability, theoretically eternal. Paintingdirectly on stone ideally allowed the artist to reconcile thequalities inherent in both arts--the color, narrative ability, andillusionism of painting--with the solidity and longevity associatedwith sculpture. The small size suggests a private devotionaldestination or a commission for a prestigious collection.In the painting under consideration, however, the marble is notsimply a support on which to apply the paint, but becomes an integralpart of the image. In some passages, particularly in the clouds andthe sarcophagus, the artist adopts the refined expedient ofintentionally allowing the stone material to emerge, avoidingcovering it with paint. The natural tones and veining of the stoneare thus incorporated into the composition and used as true pictorialelements.Ramazzani was a pupil of Lorenzo Lotto and later developed apersonal language in which Lotto's influences merged with theMannerist culture of central Italy. His work, predominantlyreligious, is characterized by lively compositions and vibrantcolors, elements that find significant similarities with the paintingunder consideration (the work is currently accompanied by anexpertise, but it can be requested upon payment of the relevantadditional costs).The small size allows it to be easily placed in a study, alibrary, a private chapel, or, given the rarity of the object, insidea display case for a Wunderkammer collection, the so-called cabinetof curiosities.The painting was already restored during the 20th century. Thepreviously fragmented marble slab was carefully reassembled and thenmounted on a wooden

support panel. It features small patches ofcolor, but is overall in good condition.As each of our products it willbeaccompanied by a certificate of authenticity and guarantee withphotographic documentation. Visit our website www.parino.it, freeshipping throughout Europe in costum-made wooden crates. Buy ininstallments without interest.