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18th-century Neapolitan Painter, Vase With Flowers



2 800 EUR

Period : 18th century

Condition : Bon état

Material : Oil painting

Width : 23

Height : 32

Description

18th-century Neapolitan painter Vase with Flowers Oil on canvas, 32 x 23 cm Framed, 39 x 31 The painting depicts a pyramidal floral arrangement, characterized by an exuberant variety of blossoms emerging from a dark, atmospheric background. The bouquet, arranged inside an elaborate vase decorated with embossed and engraved elements, rises upward with a light and carefree dynamism, in which roses, carnations, and bluebells interact through vivid chromatic contrasts ranging from shades of scarlet to tones of white and cream. The work fits squarely within the tradition of Neapolitan still life from the first half of the 18th century, finding its primary figurative and stylistic reference point in the work of Francesco Lavagna. An ideological disciple and continuator of the legacy of masters

Dealer

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such as Andrea Belvedere and Gaspare Lopez, Lavagna broke away from the rigorous Caravaggesque naturalism of the previous century to embrace a style deeply influenced by Rococo taste. His painting is distinguished by the use of rapid, fluid, and textural brushstrokes, through which the contours of the flowers soften until they become "ethereal," blending into the surrounding atmosphere and conveying a sense of poignant, delicate, and fleeting freshness. An element of fundamental critical interest, recurring in the style of Lavagna and his circle, is the depiction of the supporting vessel, often characterized by the bluish or sky-blue hues typical of the glazed ceramics and porcelain of the era. In addition to serving a purely pictorial function--offering a refined counterpoint of cool tones to the warm palette of the petals--the depiction of these vases constitutes a valuable testament to Naples' historic role in 18th-century Mediterranean trade. Through its bustling port, the Neapolitan capital received valuable artifacts from all over Europe and the East, including continental majolica and Chinese porcelain, which immediately became status symbols for the aristocratic and bourgeois patrons of the time, thus finding their way into the visual arts of the era.