



Architectural Capriccio With Ruins, Giovanni Ghisolfi (milan 1623 - 1683)



6 900 EUR

Signature : Giovanni Ghisolfi (Milan 1623 - Milan 1683)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : encadré 100 cm.

Height : encadré 87 cm.

Description

Giovanni Ghisolfi (Milan 1623 - 1683) Architectural capriccio with ruins of an Ionic temple Oil painting on canvas (73 x 87 cm., within a gilded wooden frame 87 x 100 cm.) Details of this painting: [LINK](#) This qualitative view with whim against the background of a marina (oil on canvas, 73 x 87 cm.) Is a significant new testimony by the Milanese Giovanni Ghisolfi (Milan 1623 - 1683). In particular, the work is perfectly ascribed to its more mature phase, characterized by inventiveness and exhibition taste. Ghisolfi was a forerunner with respect to many artists of the following century who certainly drew fruitful ideas from this last phase of the Milanese master by birth but Roman by adoption. Ghisolfi, in fact, in the papal city matured his decisive training in

Dealer

Antichità Castelbarco

Old master paintings

Tel : +39 333 2679466 - Alessandro Padovani

Viale Giuseppe Canella, 18

Riva del Garda 38066

these particular iconographies, centered on the ancient Roman remains, and thanks to which he became the most successful specialist in this vein. The artist is in fact considered by critics to be the forerunner of the "architectural whim" typology, which only in the eighteenth century will achieve extraordinary illustrative success and consecrate it as an independent pictorial genre. His work was therefore the basis of the training of many authors, among all Giovanni Paolo Panini, who will paraphrase several of his works, tracing their compositional schemes and taking up their strong contrasts, shadows and dark palette. Typical of his style, and which we find very well on our canvas, is the technique with which he constructs the perspective sequences, treating the background with a dark silver color, while the architectural passages are outlined by accurate and precise brushstrokes, strong contrasts and touches of black. in the plastic details. A curious blend of northern Italian and Capitoline tastes takes place in him, a mixture that makes Giovanni Ghisolfi a modern author in the best Baroque sense. At the same time, an intimate classicist vein emerges from the canvas, marked by elegant compositional balances. The influence of Salvator Rosa, as regards the execution of the figures inserted, is very marked, and would seem to support the hypothesis, however never confirmed on the documentary level, of their collaboration. The work serves as a theater for the episode of the parable of the 'Tribute of the coin', the closing moment of an episode taken from the Gospel of Matthew (17, 24-27), when Christ in the company of the apostles orders Peter to fish in the Sea of Galilee and to pay taxes to the tax collectors for the Temple with the silver coin that he would find inside the fish. By way of example, compare, both for the compositional characters and for the subject depicted, one of the two paintings appeared by Bonhams of London (Old Master Paintings, 9 Dec 2009 lot 79: <https://www.bonhams.com/auctions/16888/lot/79/>) where we find the same biblical theme in

combination with architectural views. Upon examination of the Wood lamp, minor restoration interventions are highlighted, but overall the state of conservation is excellent. Complete painting with certificate of authenticity in accordance with the law. For any information, do not hesitate to contact us.