

## Galerie Canesso

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## PRESS RELEASE

### London Art Week 2021 Summer Exhibition

2-16 July 2021, with a Preview on Thursday 1 July

<https://londonartweek.co.uk/>

<https://londonartweek.co.uk/exhibitors/galerie-canesso/>

### Galerie Canesso to bring Italian Old Masters in the spotlight at London Art Week 2021

Maurizio Canesso is pleased to participate again at this online event with an exhibition of Italian Old Masters, that will also be presented in real life at the gallery in Paris.

# Feasting with Old Masters from the pantry to the country fair

The Galerie Canesso invites you to explore some colourful compositions that will tickle your tastebuds. Our current display will have you eating with your eyes as you gaze at still life paintings of fruits, fish, shellfish, poultry, and more... a feast of earthly nourishment.

© Tanguy de Montesson



## Highlights

Among the eight paintings presented in our exhibition *Feasting with Old Masters*, we wish to focus on two highlights: the *Fête by a Riverbank* by Giovanni Andrea Donducci, called Il Mastelletta, and the *Basket of Fruit* by Bartolomeo Cavarozzi.



Giovanni Andrea Donducci, called Il Mastelletta, *Fête by a Riverbank*, © Galerie Canesso Paris

The first guest is Mastelletta, whose masterpiece depicts members of Bolognese high society preparing for an early evening picnic by the edge of a river – no doubt the Reno – with a fishing party. The elegance of the participants in no way compromises the easy-going atmosphere of this festive outdoor gathering, a scene depicted with free brushwork and highly poetic forms. This significant *fête champêtre*, the culmination of the artist's work, was painted



in 1610-1611 in Rome, where his paintings were a huge success with the most important Roman families, in particular the Spada and Borghese.



Bartolomeo Cavarozzi, *Basket of Fruit*, © Galerie Canesso Paris

In the genre of independent still life painting, Bartolomeo Cavarozzi's *Basket of Fruit* is a new addition to the oeuvre of an artist who must be considered the greatest still life painter of the Caravaggesque movement. The sparkling treatment of colours, achieving almost sculptural results, shows the extent of the painter's inspiration from Caravaggio, in this case with reference to the latter's celebrated precedent in the Pinacoteca Ambrosiana, Milan.

# Feasting with Old Masters

## from the pantry to the country fair

Within the still life genre, the Lombard School is well represented by Panfilo Nuvolone and – moving forward to the second half of the 1700s – by Giuseppe Artioli.

The large-scale still life by Panfilo Nuvolone – rather enigmatic in its assemblage of three different worlds – can be interpreted as a *vanitas* picture with objects that may allude to the life of the Mantuan prince Pirro Gonzaga, in whose inventory it is cited in 1628. Until now this canvas had remained in the Gonzaga collection. The princely provenance is no doubt reflected in the crown motif, visible in the red damask of the tablecloth.



Panfilo Nuvolone, *Still Life*, © Galerie Canesso Paris

A pair of delicate miniature compositions signed and dated 1785 on the back of each panel by Giuseppe Artioli, who was active in Mantua, seeks to echo ancient Roman painting, newly rediscovered in Herculaneum and Pompeii. Sober and almost photographic in quality, these



pictures are painted in encaustic, which after the famous excavations experienced a true revival among artists who rivalled each other in recreating the technique.



Giuseppe Artioli,  
*Still life with a fish, a  
clove of garlic, an onion  
and a snail,*  
© Galerie Canesso Paris



Giuseppe Artioli,  
*Still life with olives,  
chestnuts, walnuts and  
raisins,*  
© Galerie Canesso Paris



Signed and dated on the back of each painting : « Joseph Artioli Centensis Encausto pingebat / Mantua / 1785 »  
© Galerie Canesso Paris





Giacomo Liegi, *The Pantry*, © Galerie Canesso Paris



Niccolò Cassana, *Portrait of a Cook*, © Galerie Canesso Paris

Sometimes the human figure brings life to this abundance of dishes, as in the ambitious composition by Giacomo Liegi, a Flemish artist resident in Genoa, in which a man has come to pick up some seafood in a spacious pantry that could offer provisions for every course of a meal. The purpose is to make mother earth shine out in all its abundance, without symbolic or allegorical motives. The lively brushwork of Niccolò Cassana, who was born in Venice and died in London, creates a magnificent portrait of a cook busy plucking poultry, while on the right of the scene a splendid turkey and duck await their turn.





Enrico Albricci, *Cucina di nani – A Dwarf Kitchen*,  
© Galerie Canesso Paris

The grisaille canvas of the *Cucina di Nani – A Dwarf Kitchen* by Enrico Albricci, painted as an overdoor or as decoration for a fire screen in an important palazzo in Bergamo, from which it comes, reveals a refined example of a culinary theme.

One cannot imagine Naples without thinking of stalls in a fish market, as painted by one of its greatest practitioners, Giuseppe Recco. His *Cod and Herring in a Basket, with Spider Crab on a Stone Shelf* makes a powerful visual impact, its arrangement of seafood displayed with a remarkably skilful chiaroscuro monochrome.



Giuseppe Recco, *Cod and Herring in a Basket, with Spider Crab on a Stone Shelf*, © Galerie Canesso Paris

# Revolution & Renewal

a collegial themed exhibition  
curated by Dr. Arturo Galansino

A new introduction to London Art Week Summer 2021 will be 'Revolution and Renewal', an online themed exhibition. The exhibition will have its own section on the LAW website and all participants will be invited to submit a work on the theme. As a collegial, curator-led exhibition, Arturo Galansino will select his highlights and write his own introduction on the theme.

The Galerie Canesso has chosen to submit a painting by François de Nomé, a painter rediscovered by the Surrealist movement.



François de Nomé, *Agrippina Departing from Rome with the Ashes of Germanicus*,  
oil on canvas laid down on wood panel, 33 ½ x 57 ½ in (85 x 146 cm),  
© Galerie Canesso Paris

## François de Nomé and André Breton: reviving the visionary fantasies of a painter from Lorraine

In his *L'Art magique* of 1957, the leading Surrealist André Breton traced the sources of the modern movement to the art of primitive societies and the work of forgotten artists who have "something of a magical imagination". He counts among these "geniuses" François de Nomé (1593 - c. 1640), the painter from Lorraine sometimes known as Monsù Desiderio, whose



work Breton rightly asserted was doomed to oblivion. Indeed, in the 1950s there was a revival of interest in his oeuvre after *The Fantastic Visions of Monsù Desiderio*, an exhibition held at the Ringling Museum of Art in Sarasota in 1950. Breton admired the painter's "enigmatic aspect", finding parallels with the work of Arcimboldo and Antoine Caron. He cast new light on compositions that might at first glance appear to be no more than expressions of "the artist's whim or desire for pleasantries" but which were instead prompted by a completely different goal, in the Surrealist's view – "rediscovering the meaning of magic".

Within the repertoire of forms favoured by Surrealism, Breton examines the cave and the labyrinth, but the tower and the temple are also, according to him, "condensers of magic energy". The strange, visionary decoration of this *Agrippina Departing for Rome with the Ashes of Germanicus* includes various symbols of temporal or spiritual power – towers, palaces, a basilica with tall, rounded apses, Solomonic columns topped solely by sculptures, and an arched portico faceted inside and out with columns. The paintings of François de Nomé, who was active in Rome and Naples in the first decades of the seventeenth century, were very soon considered "revolutionary" with respect to the art of his contemporaries.

## **Galerie Canesso Paris: a brief biography**

Discovering and rediscovering masterpieces of Italian art, from the Renaissance to the Baroque, and giving them new life before they are offered to international clients, both private and public – this has been Maurizio Canesso's path in a career spanning thirty years. He founded his Paris gallery in 1994, in the heart of the Hôtel Drouot neighbourhood.

In 2010, the exhibition on the Master of the Blue Jeans (2010) was one of the gallery's most original contributions, revealing an intriguing painter of reality in late 17th century Europe. The artist remains anonymous, but the paintings provide the first representation of jean fabric, described with indigo blue in varying tones. The awareness of this new body of work prompted widespread interest and appealed to fashion designers worldwide.

## **London Art Week DIGITAL**

London Art Week is a dual aspect event, online in a Digital format allowing participants from across the globe to present works for sale, and as physical in-gallery exhibitions open to clients and visitors as local guidelines allow. London Art Week showcases the extraordinary range and quality of art available on the market, and supports its unique community of international art dealers, auction houses, museums and sponsors, enabling them to work together and share scholarly values through special events and talks. London Art Week Summer 2021 takes place 2-16 July with a preview event on Thursday 1 July, featuring art from antiquity to the present day with a focus on early, Medieval, Old and Modern works of outstanding quality.