

# BRAFA 70 ART FAIR

Founded in 1970, the gallery has evolved from showcasing furniture and period objects to specializing in painting and sculpture. Its collections emphasize Baroque still life, exemplified by works featured in exhibitions like *The Triumph of Nature* and *Francesca's Flowers*. In recent years, the gallery has concentrated on medieval painting and sculpture, collaborating with leading specialists in the field. Many pieces have been loaned to cultural exhibitions and are now part of museum collections, reflecting the gallery's commitment to artistic heritage.

The Romigioli Gallery is pleased to present, on the occasion of the 70th edition of BRAFA, a series of paintings by foreign artists who worked in Italy or for Italian patrons, including:



**Jan Fyt** (Antwerp, 1611-1661)  
***Pair of still lifes with fruit and animals.***

Oil on canvas 93 x 114 cm  
One signed 'Jan Fyt' under the parrot  
Origin: Marquis Gianni Zacchia-Rondini





**Pedro Machuca**

(Toledo ca 1488-1550 Granada)

***St. Jerome the Penitent***

Oil on panel 80 x 68 cm

1520-1527

Studio Dr. Liliana Campos

Bibl.: Monograph edited by Liliana

Campos: Pedro Machuca in Italy

and Spain October 2021



**Wilhelm Marstrand**

(Copenhagen, 1810-1873)

***The hunter's rest***

Oil on canvas 99 x 99 cm

Signed and dated 1850

Exhibitions: Villa Charlottenborg

1851, Copenhagen DK; 1850

Rudolph Puggaard Collection;

May 1989 Christies London, page

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**Goswin van der Weyden**

(Brussels 1465-post 1538

Antwerp)

***The Virgin and Child Enthroned***

***Between Saint Catherine of***

***Alexandria and Margaret of***

***Antioch***

1500 – 1510

Oil on panel

76 x 65 cm

Probably the Orsucci family

Grand Duchy of Lucca 1817-1824

Placed under protection in 1819  
by commission from Michele  
Ridolfi for Marie-Louise de  
Bourbon 1819; Galleria Colnaghi  
NY 1983 Mostra La Renaissance  
du Nord Poliarco sa 1987;  
Sotheby's 1992; Christie's London  
2004; Galerie Caretto 2004;  
Private collection, Turin

Published by Andrea Bacchi in *A  
Collector's Choice*, 1987  
Notified by the Italian State

The work depicts the Virgin and Child enthroned by two angels, including Saints Catherine of Alexandria and Margaret of Antioch, sumptuously dressed and absorbed in reading a prayer book. The scene takes place in a loggia with a central arch, decorated with vine tendrils and bunches of grapes interlaced with bunches of roses. In the background, on the right, the scene opens onto a view of the sea with a boat, while on the left, a landscape with a castle in the distance is visible.

The theme of the Madonna enthroned in a loggia, surrounded by angels and saints, is a popular one in devotional paintings for domestic use. The painting is striking for the unreal atmosphere and the intimate, regal setting in which the female figures are placed, depicted according to an ideal of delicacy entrusted to the smooth, diaphanous modelling of the complexions, the hands with their long, sharp fingers, the pale faces, the small eyes and the fixed gaze.

The painter's virtuoso ability to reproduce the different materials and details, the lines of the wide, heavy draperies, the luxurious garments adorned with pearls and shimmering stones, the transparency of the veils, the details of the luminous landscape in the background, the flowers in the foreground and those decorating the back of the throne is particularly effective. Rendered with a clean, precise brushstroke that evokes the preciousness of nail varnish.

This is a work of great artistic quality, whose compositional style can be traced back to the Madonna enthroned with two angels by Hans Memling, the central panel of the Pagagnotti triptych of around 1479 (Uffizi Gallery).

The painting has two wax seals on the back, the first of which bears the inscription 'CONSERVATION DES MONUMENTS DES BEAUX-ARTS', identifiable with the one used by the Commission for the Protection of the Artistic Heritage of the Duchy of Lucca, during the regency of Maria Luisa de Bourbon, who held the government between 1817 and 1824.

The painting is a precious and very rare testimony to the presence in Lucca's private collections of works from beyond the mountains; a significant example of the great appreciation of Flemish art by the Lucca families.

Come visit us at **stand 46**

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