

TOMASSO BROTHERS

FINE ART

PRESS RELEASE

**Giambologna's earliest known work and only-surviving wood carving...
Rediscovered works by *Il Guercino* and Heermann ...
A rare and enigmatic portrait by Carracci...**

**These Renaissance rarities and Baroque masterpieces will be unveiled by
Tomasso Brothers Fine Art on their new stand - No. 310 in the main aisle, Champs
Elysée - at TEFAF Maastricht 2017**

Exceptional highlights at Tomasso Brothers Fine Art, TEFAF Maastricht 10-19 March 2017, include the earliest recorded work, and only-surviving wood sculpture by **Giambologna** (1529-1608); a magnificent rediscovered study of Saint Jerome in Prayer by Giovanni Francesco Barbieri, known as **Il Guercino** (1591-1666); a rare and early, enigmatic portrait of An African Woman Holding a Clock by **Annibale Carracci** (1560-1609), and a recently discovered marble group depicting *Saturn and Ops* by **Paul Heermann** (1673-1732), the German late Baroque sculptor to the Courts of Bohemia and Saxony.

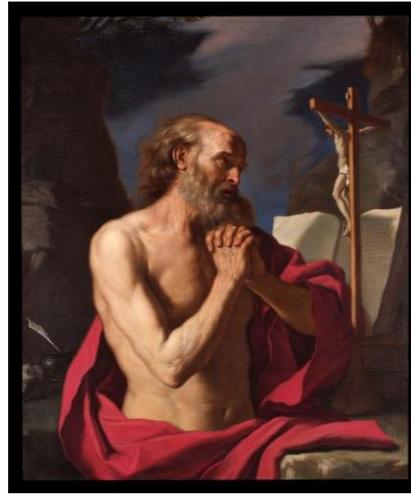


Giambologna (1529-1608), Julius Caesar, circa 1551. Signed on underside
Limewood, with Walnut Socle. 46cm (18 1/8 in), 51.2cm (20 1/4 in) – overall including socle

This extraordinarily important work by **Giambologna** (1529-1608) is a signed and dedicated statuette depicting the roman general and politician Julius Caesar. It is the earliest recorded work by the artist, and is carved in limewood. Caesar stands in a classical nude pose, but is modelled using fine, typically Northern European woodcarving techniques, representing a wonderful marriage of two major artistic traditions by one of Europe's greatest sculptors.

"This exquisite work is significant in so many ways: for the skilful carving, its early date, the fact it is signed and dedicated – we even know the name of the recipient: Bernado Vecchiotti, a financier, jewel-expert and patron of the arts in Florence, and the date he received it, 1551. The most miraculous aspect of this piece is that it is the only surviving sculpture in wood by Giambologna, which makes it unique," explains Dino Tomasso, Director of Tomasso Brothers Fine Art. The statuette is priced in the region of €1.5million (euros).

Two important paintings feature on the stand: a rediscovered study of Saint Jerome in Prayer by Giovanni Francesco Barbieri, known as **Il Guercino** (1591-1666) and a rare work by **Annibale Carracci** (1560-1609).



Giovanni Francesco Barbieri, known as *Il Guercino* (1591-1666)
Saint Jerome in Prayer, circa 1650 (shown framed, *left* and unframed, *right*)
Oil on Canvas, 119.5cm (47 ¼ in) high, 99.5cm (39 ½ in) wide

Il Guercino's magnificent study portrays Saint Jerome at half length. It can be dated on a stylistic basis to the late 1640s or early 1650s when the master from Cento was working in an increasingly elegant manner and with a lighter palette. There are descriptions of unidentified half-length figures of Saint Jerome by Guercino which closely match the present canvas, recorded as paid for by Girolamo Panessi on 27 October 1648, and by the Count of Novello in 29 November 1652. It is thought, therefore, that the present Saint Jerome is probably one of these commissions.

"The vivid quality of this work is marked by an emotional élan," says Dino Tomasso. *"The rediscovery of this painting constitutes an important addition to the established catalogue of works by Guercino, whose supreme mastery of expression is a cause of endless wonder."* It is offered for sale at TEFAF priced in the region of €1 million (euros).

Raffaello Tomasso, Director of Tomasso Brothers Fine Art, adds: *"There is a comprehensive, if romanticised, 1772 account of Guercino's life that says the artist's father supplied wood to the celebrated Carracci workshop in Bologna, and this was how the young Guercino was introduced to painting. Coincidentally, we are excited to present an enigmatic portrait by Annibale Carracci with an illustrious royal and noble provenance."*



Annibale Carracci (1560-1609), Portrait of an African Woman Holding a Clock, circa 1583-85
Oil on Canvas. 60cm (23 ¾ in) high, 39.5cm (15 ½ in) wide

This work by Annibale Carracci (1560-1609) depicts an African woman holding in her right hand a gilded, hexagonal table clock (German, c1550-1600), and looking at the viewer with startling directness. The stylistic features of the portrait indicate an early work, circa 1583-85. Raffaello Tomasso comments: “*The artist was one of the most admired painters of his time and a vital force in the creation of the Baroque style. During the 1580s he was painting some of the most radical and innovative pictures in Europe.*” A full provenance for the current portrait has now been revealed after extensive research by the gallery, starting in 1658 with Cesare Locatelli (d. 1658) of Bologna, when it is mentioned in his 1658 inventory of assets as “*no. 110. Meza figura d’una mora [...] et un horologio in Mano*” (half-figure of a black woman [...] and a clock in her hand). Later ownership passed to King Philip V of Spain and Arthur Wellesley, 1st Duke of Wellington. The painting will be offered for sale priced in the region of €1.5 million (euros).



Paul Heermann (1673-1732), German. *Saturn and Ops*, White Marble
139.5cm (55in) high, 66cm (26in) wide, 53cm (21in) deep

Amongst highlights in marble is a remarkable *Saturn and Ops* by Paul Heermann (1673-1732), the German late Baroque sculptor to the Courts of Bohemia and Saxony. *Ops*, the Roman goddess of abundance and fertility, is depicted with her consort *Saturn*, the early Roman god of agriculture, forming an allegorical representation of *Summer* and *Winter*. Related works by Heerman include two busts of *Winter*, one in the Staatliche Kunstsammlungen Dresden, and another at the J. Paul Getty Museum, Los Angeles.

Working with his uncle Johann Georg Heermann, the Electoral Saxon sculptor, Paul Heermann’s most important project at the end of the 17th century was the spectacular grand staircase on the external façade of the Troja Castle in Prague where another depiction of *Saturn* is prominently positioned. The present sculptural group was recorded at the historically important Schloss and estate of Rittergut Lucklum, Germany, by 1806, where it remained in situ until the late 20th century. It is priced in the region of €2 million (euros).

Tomasso Brothers Fine Art has a new stand, No. 310, in the main aisle Champs Elysée, at TEFAF Maastricht 10-19 March 2017.

PRESS CONTACT: Essays and hi-res jpegs are available for these works.
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