

ADRIAN ALAN

Fine Art & Antiques



In the Manner of Andrea Brustolon (1662 - 1732)

A Carved Giltwood Piano Stool

Circa: Circa 1860

71 x 73 x 62 cm (28 x 28³/₄ inches)

Carved Giltwood

Italy

1860

A Carved Giltwood Piano Stool, in the Manner of Andrea Brustolon, carved with four expressive cherubs resting on scrolled volutes which extend above the upholstered seat. The apron is carved with acanthus and scrolls framing diapered panels and raised on four scroll legs.

Andrea Brustolon (b. 1662 - d. 1732) was a Venetian sculptor and carver known for his exuberant Baroque style furniture and devotional sculptures. He trained in the local tradition at Belluno in the Venetian terraferma and in the studio of the Genoese sculptor Filippo Parodi who carried out commissions at Padua and Venice. His high Baroque style was undoubtedly influenced by two years spent in Rome from 1678 - 1680 where he was exposed to the sculpture of Bernini and his contemporaries.

The first phase of his working career was spent in Venice, 1680-1685. His furniture including armchairs with figural sculptures that take the place of front legs and armrest supports were inspired by his experience of Bernini's Cathedra Petri.

His style inspired many imitators, both contemporary, and later. The Venetian sculptor Valentino Panciera Besarel (1829-1902) made upholstered armchairs in the Brustolon manner from the 1860s, and this elegant and playful stool may be by his hand.

Literature:

Biasuz G, & Buttignon M.G. Andrea Brustolon, (Istituto Veneto Arti Grafiche), 1969.

Artist description:

Andrea Brustolon (b. 1662 - d. 1732) was a Venetian sculptor and carver known for his exuberant Baroque style furniture and devotional sculptures. He trained in the local tradition at Belluno in the Venetian terraferma and in the studio of the Genoese sculptor Filippo Parodi who carried out commissions at Padua and Venice. His high Baroque style was undoubtedly influenced by two years spent in Rome from 1678 - 1680 where he was exposed to the sculpture of Bernini and his contemporaries.

The first phase of his working career was spent in Venice, 1680-1685. His furniture including armchairs with figural sculptures that take the place of front legs and armrest supports were greatly inspired by his experience of Bernini's Cathedra Petri. He also created highly elaborate picture and looking glass frames for which designs exist among his drawings in the Museo Civico in Belluno. One drawing includes a design for a mirror incorporating a flight of ten putti bearing emblems and representing the Triumph of love over Valour and Virtue.