



COLNAGHI

Tomás Hiepes
*Still Life of Flowers in a Sculpted Vase with Two Putti
on a Red Draped Table*

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TOMÁS HIEPES

(Valencia c. 1600 - 1674)

*STILL LIFE OF FLOWERS IN A SCULPTED VASE WITH TWO PUTTI ON A RED
DRAPED TABLE*

Oil on canvas

95 x 73 cm; 37 3/8 x 28 3/4 in.

Provenance

Private collection.

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This striking still life belongs to the celebrated group of large *floreros* by Tomás Yepes in which a monumental porcelain vase, adorned with a frontal quadriga, painted in relief, and gilt-bronze mounts, serves as the central motif. Three closely related examples, featuring the same vessel, are published and reproduced in the 1995 exhibition catalogue on the artist by Alfonso E. Pérez Sánchez and Benito Navarrete Prieto.¹ Comparable works with vases of similar type, though differing in detail, are the signed and dated pair of 1664 in the Masaveu Collection.²

Within Yepes' *oeuvre*, the monumental *florero* occupied a central place. Characterised by their frontal symmetry, dark backgrounds and precise naturalism, these compositions form one of the artist's most distinctive contributions to Spanish still life. Produced in response to sustained demand, often in multiple variants, they are invariably anchored by ornate porcelain or bronze-mounted vases that serve as the visual centrepiece. The recurrence of the quadriga vase in several of the finest examples attests to its emblematic status within this corpus, a hallmark of the artist's decorative vision.

As in those compositions, the bouquet here rises against a dark background, with roses, tulips, lilies, carnations, narcissi and other species painted with exceptional precision and luminosity. The uniform backdrop heightens the brilliance of the colours, a signature trait of Yepes' style.

What distinguishes the present canvas within this group is the addition of two putti flanking the vase. Their playful gestures animate the scene and suggest a celebratory dimension, while underlining the decorative richness of the ensemble. The work thus stands firmly within one of Yepes' most recognisable series, yet it remains unique for its inventive incorporation of the putti.

¹ Sánchez and B. Navarrete Prieto, *Thomas Yepes*, exhibition catalogue, Valencia 1995, nos 24, 26 and 27, pp. 84, 88 and 90, all reproduced.

² *Ibid*, nos 28-29, pp. 92, 94, both reproduced.

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