

COLNAGHI

Est. 1760



González Workshop
(late 17th – early 18th century)

*Saint Joachim, Saint Anne and
the Virgin as a Child*

oil and mother-of-pearl on panel

29 x 19 cm.; 11.4 x 7.4 in.

(unframed)

41 x 35 cm.; 16 x 13.7 in.

(framed)

Provenance

Private Collection, Spain.

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This fine painting depicts Saint Joachim, Saint Anne and the Virgin as a Child, skillfully executed and with good quality, light effects, delineation and colouring, with predominant shades of ochre, red and grey. This has been a common subject of Novohispanic and European art, representing the different stages of the Virgin's life. The painting captures the moment at which the parents of the Virgin, who appear in the foreground, are leading the Child Virgin by the hand to the temple in order to be consecrated to God. Above them we see the allegory of the Holy Spirit and God the Father. This work, given its excellent quality with which it was executed, surely comes from the workshop of Juan Gonzalez and Miguel Gonzalez.

The skin color of the figures and the angels were executed in oil paint, as well the dove, representing the Holy Spirit. In short, oil paint was used to recreate whatever could not be done with mother-of-pearl.

In this work we find mother-of-pearl inlay in the frame, the clothing and in the figure of the Holy Father, above the Holy Spirit. One interesting detail is that the inlay of the clothing is divided into various fragments, and the folds in the fabric are minutely traced in oil paint. In short, this is a type of painting that, despite its scant resources, faithfully depicts scenes from the life of the Virgin. The mother-of-pearl inlay reflects the light thereby lending the work a special sort of iridescent luminosity.

This is most certainly a work carried out on commission and aimed for private worship, as its small format indicates it. It is important to point out that the painting's frame also boasts the same mother-of-pearl inlay technique, with decorative motifs including a simple combination of flowers, petals and birds, which shows that both painting and frame were closely related, complementing one another.