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Agustín Logón

Still Life with Fruits and Vegetables, c. 1640

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AGUSTÍN LOGÓN
(Active around 1640)

STILL LIFE WITH FRUITS AND VEGETABLES, c. 1640

oil on canvas
83.3 x 104.4 cm; 32 3/4 x 41 1/8 in.

Provenance

Marquis of Aracena Collection, Seville.

Literature

R. Torres Martín, "Blas de Ledesma, un pintor recién descubierto: precursor de los bodegones de Zurbarán," *Revista de Estudios Extremeños* 23, nos. 2-3 (1967): 305-309, illus.
R. Torres Martín, Ramón, *La naturaleza muerta en la pintura española*. Barcelona: Seix Barral, 1971, p. 48, fig. 7.
A. Marí, F. Q. Corella, J. Y. Gaso et al. *Incólume. Bodegones del Siglo de Oro*, exh. cat., Barcelona 2015, pp. 64-65 and pp. 128-129, reproduced.

Exhibition History

Madrid, Club Urbis, *Maestros del Tenebrismo Español*, 1967.
Barcelona, Museu Nacional d'Art de Catalunya, *Incólume. Bodegones del Siglo de Oro*, 9 October 2015 - 28 February 2016.

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Dominating the centre of the composition, a slim, gilded bowl is filled with different varieties of fruit, including grapes (white and red), peaches, pears and a quince. On either side, some vegetables are arranged symmetrically on a windowsill: from left to right, a whole lettuce,¹ a fragment of cabbage, carrots (one cut in half), an open melon with a slice at the side, radishes with leaves, a *pâtisson* courgette and a cardoon.²

The central bowl is an elegant piece of domestic silverware, relatively common in contemporary still lifes, that was used to denote the social and financial status of nobles, functionaries or merchants.³ Similar goblets can be found in artworks by northern Italian artists from Lombardy such as Fede Galizia (1578-1630) and Panfilo Nuvolone (1581-1651), but also Flemish painters like Osias Beert (c. 1580-1624).

The present *bodegón* was first published by Torres Martín in 1967 and subsequently in 1971, with a tentative attribution to Juan Sánchez Cotán. However, the inclusion of a windowsill and a cardoon at one end of the composition does not in itself substantiate an attribution to Sánchez Cotán, as the stylistic execution diverges markedly from his known works. Rather, Sánchez Cotán's still lifes served as influential prototypes for other Spanish artists active during the first half of the seventeenth century, particularly within Castilian circles centred in Madrid and Toledo. It is plausible that the artist of the present painting was acquainted with *Still Life with Fruit and Vegetables* from the Várez-Fisa Collection, dated circa 1602, from which both the cardoon and the lettuce appear to have been directly borrowed (fig. 1).

In 1999, Peter Cherry published the photograph of an almost identical composition, signed and dated by Agustín Logón in 1640.⁴ The present painting may thus be regarded as another version of the signed canvas, executed by the same hand. Our work also evokes the manner of Alejandro de Loarte (c.1590/1600 -1626), whose idiom the painter appears to emulate while simultaneously synthesising specific details. The affinity is particularly evident in the treatment of the grapes and the sliced melon, which closely recall those in Loarte's *Still Life with a Basket of Grapes and Fruit* from the Arango Collection and now at the Prado Museum, signed and dated 1624 (fig. 2).

¹ Torres Martín states that the represented vegetable is instead a cabbage - see R. Torres Martín, *Maestros del Tenebrismo español*, Madrid 1967 and R. Torres Martín, *La naturaleza muerta en la pintura Española*, Barcelona 1971.

² This kind of courgette was particularly rare at the time. It is a "Cucurbita pepo", of the "pâtissonina" variety, from the Americas, also known in English as the "pattypan" and in French as the "pâtisson" or "artichaut d'Espagne" (artichoke of Spain). The cultivation of this vegetable dates to pre-Columbian times, and the earliest reference to it may be found in the 1591 edition of *Plantarum seu stirpium icones*, published by the Flemish botanist Matthias de l'Obel.

³ See M. F. Puerta Rosell, "Piezas de plata en la pintura Española de bodegón", *Goya. Revista de Arte*, 1999, no. 269, pp. 83-92.

⁴ P. Cherry, *Arte y Naturaleza. El bodegón español en el Siglo de Oro*, Madrid 1999, p. 200. The signature, however, had been published at an earlier date, see G. Oña Iribarren, *165 firmas de pintores españoles tomadas de cuadros de flores y bodegones*, Madrid 1944, pp. 23 and 91.

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Fig. 1. Juan Sánchez Cotán, *Still Life with Fruit and Vegetables*, c. 1602, oil on canvas, 83.3 × 104.4 cm. Barcelona, Várez-Fisa Collection.



Fig. 2. Alejandro de Loarte, *Still Life with a Basket of Grapes and Other Fruits*, 1624, oil on canvas, 81 × 108.8 cm. Madrid, Museo Nacional del Prado (Inv. P008218).

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