

COLNAGHI

Exhibition Highlights

IN VINO VERITAS
THE VISUAL RHETORIC OF WINE

From June 15th to July 31st 2026

At Colnaghi London

26 Bury Street, St. James's,
London SW1Y 6AL

FRANCE

Attributed to Jean-Guillaume Moitte

The Inebriation

ca. 1790

Terracotta | H. 31 cm (12 1/4 in.), L. 19 cm (7 1/2 in.), D. 20 cm (7 7/8 in.)

This terracotta acts as an earthy reduction of the Ludovisi ancient prototype, offering a nervy, virtuosic grip that balances dramatic tension with an epicurean levity. It presents a vibrant profile where the classical torso's power is decanted into a playful naturalism, leaving a lingering finish of rhythmic drapery and refined abandonment.

Georges Jacquot

Young Faun and a Bacchante

ca. 1833

Marble | H. 113 cm (44 1/3 in.), L. 148 cm (58 1/3 in.), D. 46 cm (18 in.)

Signed G. JACQUOT on the base

A monumental vintage of Neoclassical purity, this marble possesses the structural backbone of the Grand Manner softened by the rounded, expansive mid-palate of Neo-Canovian grace. Its bouquet is rich with archaeological top-notes - grape clusters and tympana - yielding to a finish of extraordinary sensuality where the stone's cool mineral edge mimics the velvet warmth of living flesh.

ITALY

Roman Artist

Statue of a Boy (Young Dionysos)

2nd Century A.D.

Marble | H. 61.7 cm (24 1/3 in.), W. 70 cm (27 1/2 in.), D. 49 cm (19 1/3 in.)

Restorations attributed to Leandro Biglioschi (1813-1832)

Washed in crystalline brightness and classical purity, with white, powdery floral notes. This vintage was unearthed in May 1827 within the Il Rosaio de' Padri Missionari vineyard outside Porta Portese in Rome and perfected with further processing, for a delicate Neoclassical finish.

LONDON

NEW YORK

MADRID

BRUSSELS

Roman Artist

Statue of a Youthful Dionysos

ca. 2nd Century A.D.

Marble | H. 68 cm (26 3/4 in.), W. 38 cm (15 in.), D. 23 cm (9 in.)

Fresh and refined, with vigorous notes of red fruits and a wild, woodland base. This Dionysos promises a rich and complex bounty of flavour, echoing the storied provenance of the Villa Negroni and the enduring European fascination with ancient mythic forms.

Bartolomeo Cavarozzi

The Sorrows of Aminta

late 1610s

Oil on canvas | 82.5 x 106.5 cm (32 1/2 x 41 7/8 in.)

A deep, chiaroscuro-driven vintage from the Roman Caravaggesque heights, the present painting delivers an intense emotional extract of melancholy and pastoral lament.

The still-life elements provide a truthful acidity - grapes rendered with atmospheric suppleness and a vibratory surface - culminating in a harmonious finish that meditates profoundly on the transience of sensory pleasure.

Filippo Parodi

Bacchus

ca. 1670

Marble | 156 x 55 x 40 cm (61 3/8 x 21 5/8 x 15 3/4 in.)

This early Ligurian harvest exhibits a vigorous, Bernini-esque effervescence, characterised by a flowing drapery that encircles the god's frame with theatrical density. The expression is Neo-Correggesque and heady, suggesting a youthful, experimental terroir where the transition from the woodcarver's medium to the gravitas of marble creates a potent, ecstatic vitality.

SPAIN

Master of Stirling Maxwell

Still Life with Basket of Fruit, Melon and Grapes

1615-1625

Oil on canvas | 66 x 82 cm (26 x 32 1/4 in.)

This Castilian selection possesses an unvarnished naturalism, evoking produce kept cool in a dim, stone interior. The composition is anchored by a central basket of figs, presenting a tactile finish of jewel-like grape clusters suspended in a dramatic, Cotán-influenced light.

Juan van der Hamen

Still Life with Fruit and Vase

1626

Oil on canvas | 56 x 99 cm (22 x 39 in.)

Signed and dated lower right:
Ju Valderamen fa' 1626

A bold, asymmetric harvest characterised by the innovative 'graded shelf' that creates a complex diagonal depth. The bouquet reveals symbolic notes of pomegranate, while the tenebrist void of the background provides a concentrated extraction of early seventeenth-century Spanish realism.

Agustín Logón

Still Life with Fruits and Vegetables

ca. 1640

Oil on canvas | 83.3 x 104.4 cm (32 3/4 x 41 1/8 in.)

A noble vintage centred upon a gilded bowl of domestic silverware, denoting the high social status of its original provenance. The palate is defined by a symmetrical arrangement of cardoons and sliced melons, emulating the idiom of Loarte.

Antonio Ponce

Still Life with a Basket of Fruit and a Tray of Sweets

ca. 1640

Oil on canvas | 43.8 x 77.7 cm (17 1/4 x 30 1/2 in.)

A sugary, courtly extraction of the Madrid workshop, where the ash-grey stonework balances a golden mid-palate of figs, pears and sweet confites. The long-necked bottle suggests a late-harvest muscatel, delivering a lingering finish of reflective pewter and the calculated instability of a master's shadow.

Juan de Espinosa

Still Life with Apples, Walnut, Grapes and Acorns

ca. 1646

Oil on canvas | 60 x 43.5 cm (23 5/8 x 17 1/8 in.)

This work delivers a poetic geometry of palate through a restrained chromatic range and subtle, tenebrist effects. It pays homage to the Zeuxis legend, featuring a calibrated suspension of acorns and grapes that blurs the boundary between natural truth and the intellectual status of mid-century Madrid painting.

Luis Egidio Meléndez

Still Life with a Plate of Grapes, Melons, and Apples

ca. 1770

Oil on canvas | 41.5 x 61.5 cm (16 1/3 x 24 1/4 in.)

Within a rigorously structural architecture, spherical volumes provide a palate of geometric abstraction. Its finish is defined by high textural contrast, balancing the rough rind of the melon against the polished translucency of grapes with the precision of a courtly naturalist.

Francisco de Goya y Lucientes

Sacrifice to Priapus

1770-1771

Oil on canvas | 40.4 x 30.3 cm (15 7/8 x 11 7/8 in.)

A rare, early-harvest Roman sojourn, this canvas offers a warm, sun-drenched palette with thick, woody notes of Fragonard-inspired foliage. The finish is remarkably fresh and effortless, layering ethereal pagan rituals over a burgeoning Neoclassical structure; it is a bright, hedonistic vintage that carries the dark-fruited seeds of a future, more complex maturity.

FLANDERS & NORTHERN EUROPE

Jan van Bijlert

The Five Senses

early 1630s

Oil on canvas | 146 x 197.5 cm (57 1/2 x 77 3/4 in.)

A robust, multi-layered Caravaggesque blend from the Utrecht school, where the deep chiaroscuro provides a structural backbone for a complex bouquet of sensory stimuli. The palate is dominated by a cheerful, allegorical taste, offering a glass of high-tannin drama that resolves into an elegant finish of lute song and floral perfume.

Jan van Dalen

Bacchus

ca. 1645

Oil on canvas | 72 x 61 cm (28 1/3 x 24 in.)

This rare Bacchic varietal represents an early-harvest extraction from a Flemish master who remained fiercely independent of the dominant Rubens grand style. The palate opens with a mischievous attack, carrying a distinct Italianate weight on the complexion that hints at the Caravaggesque shadows of the master's Roman tenure.

Willem Claesz. Heda

A Vanitas Still Life with a broken roemer, an upturned tazza, and a peeled lemon

1648

Oil on oak panel | 48.9 x 63.7 cm (19 1/4 x 25 1/8 in.)

Signed and dated lower right: 'HEDA - 1648'

Defined by a sharp citrus acidity of peeled lemon and the steely reflections of a 1618 silver tazza, it presents a haunting Vanitas finish where the transparency of a broken roemer glass meditates on the fleeting, refracted light of a meal already consumed.

Joris van Son

A Still Life of a swag of fruit hanging before a stone alcove containing a roemer

1655

Oil on canvas | 53.8 x 45.5 cm (21 1/4 x 17 3/4 in.)

Signed and dated in the stone cartouche: 'J. van son f./1655'

A formidable harvest of 1655, this Antwerp masterpiece exhibits a vibrant acidity of fruits and green leaves, framed by the mineral structure of a trompe l'œil alcove. The roemer of white wine captures a concentrated refraction of light, yielding a finish of velvet textures and the subtle wit of an entomological observer.

GREECE

Two Mycenaean Kylixes

Terracotta | H. 17 cm (6 3/4 in.)

14th Century B.C.

The oldest vintages on the menu, with earthy, metallic notes from the tail end of the Bronze Age. One can taste a saline spritz and inspiration from fished aquatic life such as squid, octopus, and nautili, masterfully combined with a green flourish of vegetable life.

Attributed to the Bizoumis Painter

Black-figure Trefoil Oinochoe, Greek, Attic

ca. 530-520 B.C.

Terracotta | H. 21.9 cm (8 5/8 in.)

Raucous, dense, and layered, it holds a mix of black slip with white and red pigments added on top and impressively preserved in the finish. A long and careful decantation process introduces a shimmering, rainbow-like top note that catches the light in the glass and dazzles on the palate.

*Attributed to the Tyskiewicz
Painter*

Red-figure Amphora (Type C), Greek, Attic

ca. 480 B.C.

Terracotta | H. 41.6 cm (16 3/8 in.)

Full-bodied, heavy on the palate, befitting the solemn subject matter of young warriors being prepared to be sent off to war, set off by subtle notes of minute brushstrokes defining garments and a tenderly rendered canine on the shield of the warrior. An accident of fermenting in the kiln has created a technicolor orange note of bright sky behind the helmeted warrior and his female companion on the reverse.

*Attributed to the Alkimachos
Painter*

Red-figure Nolan Amphora, Greek, Attic

ca. 470-460 B.C.

Terracotta | H. 32.1 cm (12 5/8 in.)

A fruit-forward classic, graced by the god of wine, Dionysos himself. Lingering schematic formalities of Archaic red-figure vase painters, complemented by free-running woody notes from the thyrsus and attendant robed satyr are sure to inspire a bacchanalian mood.

Funnel Strainer

Greek

ca. late 4th Century B.C.

Bronze | H. 21 cm (8 1/4 in.)

Technically impressive, exacting notes achieved by the tiny, perforated disc forming a pinwheel design and suffused with decorative flourishes such as a rim covered with curlicues, handles terminating in duck heads, and a bead molding encircling the rim. Originally paired with a ladle with which wines could be lifted from their amphorae and processed.

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The Visual Rhetoric of Wine

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