Baldrigh, Giuseppe

After initial training in Florence (with Vincenzo Meucci), Bologna and Parma, he travelled to Paris in 1752 under the patronage of Don Filippo, duca di Parma, and was looked after by the banker Claude Bonnet, correspondent of the Parma court in Paris and an amateur of art. Baldrigh’s progress can be followed in Bonnet’s correspondence with the minister Guillaume-Léon du Tillot, marquis de Feldio, including a letter of 15.I.1753 speaking of Baldrigh: “C’est un très bon garçon qui, s’il était uniquement destiné au pastel, trait très loin; il a fait cet été un portrait de Mme Bonnet qui est très ressemblant et pourtant Joli, habillée noblement et avec simplicité.” He did not however so confine himself: trained in Boucher’s workshop, he broadened his techniques, genres and styles, and is said also to have worked with La Tour. Nattier, Liotard and Perronneau. Baldrigh received a regular pension from the Parma court, as well as specific payments for works he produced. Baldrigh was simultaneously and unanimously agréé and reçu by the Académie royale in 1756 with a Chârité romana (now in the musée des Beaux-Arts, Angers, but copied in pastel by Isabelle de Bourbon-Parme, q.v.). On his return to Parma immediately after this triumph, the author of which is not made clear. Du Tillot having changed since the pastel was done, the priest thought “que Petitot [the artist] est un très bon garçon qui, s’il était uniquement destiné au pastel, irait très loin; il a fait cet été un portrait de Mme Claude Bonnet (fig. 1754), née Elisabeth-Madeleine-Antoinette-Charlotte Groux, m.u., 1753” (Parma 2012, p. 31 repr., ?attr. [?]).

A self-portrait is in the Uffizi; like artists such as La Tour, Liotard and Ducreux, Baldrigh had a fascination with his own image which led to numerous self-portraits, including those known from engravings by Jean Cortina showing the artist laughing and crying. That the lost originals were made in pastel is recorded by his earliest biographer, Bertoluzzi, who based his account on information from the artist’s son. Further evidence confirming his use of the medium is found in a letter written by the artist during his stay in Paris (3.III.1754).

Baldrigh’s work in pastel is still not well understood, and may have been confused with examples now attributed to Lorenzo Tiepolo or Inza (q.v.). A study for the head of Don Filippo was traditionally given to La Tour. The relationship between a pastel of Isabelle and the portrait of a couple in the Palazzo Venezia, formerly attributed to Liotard, has been suggested as a self-portrait by Baldrigh with his wife, but may be by Roslin (q.v.). Other pastels in Parma may be by Baldrigh’s pupils, such as Pietro Melchiori Ferrari (q.v.). Cunningham (q.v.) was another pupil, as was Madame Isabelle (q.v.) whose moreceau de résception at the Accademia di Parma was a pastel copy of Baldrigh’s Chârité romana.

Bibliography

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Monographic exhibitions


Pastels

\#122.101 AUTORITRATTO in atto di ridere; & pendante: \#122.102 autoritratto in atto di piangere, pstl.

\#122.109 \~grav. Jean Cortina. Lit.: Sani 1993, fig. 3/4 AUTORITRATTO con la moglie (Rome, Palazzo di Venezia). Lit.: Sani 1993, fig. 5, as of and attr. to Baldrigh, n. Roslin

\#122.105 Mme Claude BONNET (ñ 1745), née Elisabeth-Madeleine-Antoinette-Charlotte Groux, m/u, 1753 Fratelli Bonnot de CONDILLAC (1715–1780), philosophe, pst. \~grav. Giovanni Volpato

\#122.108 \~grav. Pierre-Marie Alex, 1796

\#122.107 \~version, pstl. Lit.: Jean Sgard, Corpus Condillac, 1774–1780, 1981, p. 219, attr. corr. Don Filippo di Borbone, duca di Parma (1720–1765), pstl/ppr, 42.5x33.3 (Parma, Museo Glauco Lombardi, inv. 374). Lit.: Guarnaschelli, in Baldrigh 1984, as by Baldrigh; Sani 1993, fig. 7; Sandrini 2003, no. 20 repr. €150.00 alt. La Tour; Study for Famiglia di Don Filippo di Borbone (Parma, Galleria Nazionale) q.v.

\#122.112 Venerabile Lorenzo GAMBARA (1695–1781) da Zibello, cappuccino, pstl (Angelo Rossini, Parma, a.1832). Lit.: Lorenzo Molossi, Vocabolario toponografico dei ducati di Parma,