



## CARLO CRIVELLI

### BIOGRAPHY

Born around 1435 in Venice, son of Jacopo and elder brother of Vittore, both painters, Carlo Crivelli gained his initial training through contact with the late Gothic manner of Jacobello del Fiore, Jacopo Bellini, Antonio Vivarini and Giovanni d'Alemagna, whose works he was able to study in depth before encountering the innovations imported to Padua and Venice by the Tuscans Donatello, Filippo Lippi, Andrea del Castagno and Paolo Uccello. Andrea Mantegna turned out to be no less important for him, and he was struck by the brilliant palette and sculptural figures of the *San Zeno Altarpiece* in Verona (1457-1459).

Already designated as *pictor* in a document of 7 March 1457, Crivelli brought his youthful training to fruition in works such as the *Madonna and Child* in the San Diego Museum of Art and the so-called *Madonna of the Passion* in the Museo di Castelvecchio in Verona, both dating from about 1460.

In 1468, and after living in Zara, Dalmatia from 1463 to 1465, perhaps following his colleague Giorgio Schiavone, he signed and dated the polyptych of the Church of Saints Lorenzo, Silvestro and Rufino in Massa Fermana, his first documented work in Le Marche, the region in which he would work until his death in either 1494 or 1495.

The many works painted during his time in Le Marche are characterized by a highly refined decorative splendour and figures who look as if they were sculpted. We need only cite the dismantled polyptych of Porto San Giorgio from 1470 and that of 1473 in Ascoli Cathedral, the city where Crivelli stayed almost entirely after 1469, but also the altarpieces executed during and after the 1480s, including: the *Annunciation* (1486) in the National Gallery in London, formerly in the Church of the Annunciation in Ascoli and conceived to celebrate the administrative autonomy granted by Pope Sixtus IV in 1482; the *Ottoni Altarpiece* and the *Becchetti Altarpiece*, both also in the National Gallery in London, painted in 1491 for the Churches of San Francesco in Matelica and Fabriano respectively; the *Coronation of the Virgin* (1493) in the Brera Pinacoteca, the master's last known work, endowed with a lunette with the *Pietà* which echoes the one in the Vatican Pinacoteca.