



Portrait Of A Gentleman, Michiel Jansz Van Mierevelt (delft 1566 - 1641) Circle



5 600 EUR

Signature : Cercle Michiel Jansz van Mierevelt (Delft 1566 - 1641)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : encadré 73 cm.

Height : encadré 86 cm.

Description

Michiel Jansz van Mierevelt (Delft 1566 - 1641)
circle

Portrait of a gentleman in dark suit with ruff,
aged fifty-nine, 1624

Top right family crest, age of the sitter '59', and
the date '1624'

Oil on canvas

55 x 42

Framed 86 x 73 cm

Antique Flemish oil on canvas painting depicting
a distinguished gentleman immortalised at the age
of 59 - as indicated by the inscription - and
dressed in the stately clothes of the time, namely
a simple black suit, closed on the chest with a row
of buttons and enriched with a striking, wide

Dealer

Antichità Castelbarco

Old master paintings

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pleated white ruff defined as 'mill-wheel'.

The realisation of the details and the realism with which it is painted are astonishing, with particular attention devoted to the gaze, which almost seems to converse with the spectator thanks to an almost hypnotic gaze that looks straight out of the painting.

This work can easily be attributed to an artist from the school of the famous Flemish portrait painter Michiel Jansz van Mierevelt (Delft 1566 - 1641), active in the early part of the 17th century (the work is dated 1624).

Consider that portraiture in Delft in the early 17th century was dominated by Herman van der Mast (c.1550-c.1610), Jacob I Willemsz Delff (c.1540-1601) and above all Michiel Jansz. van Mierevelt (1567-1641) who, after the death of the first two, took over almost all of the city's rich clientele.

He became the undisputed reference of this art, renowned for his extraordinary talent as a painter and his ability to transpose the psychological acuity of his models onto canvas.

Our author inherits his great mastery, capable of bringing the effigy to life, capturing its essence.

The composition of the painting is very interesting: the man is placed in a dark and austere background, highlighting his figure and clothes. Although extremely simple, the refinement in the treatment of the fabrics and the collar, highlighted by a luminous white, should be noted.

The austerity and imposing nature of the man contrasts sharply with the flower he holds in his hands, with an almost awkward gesture: a small pink carnation, which functions as an oxymoron and has the power to soften and tenderise such a

severe figure.

In reality, the flower could be the bearer of a symbolic value, a very frequent iconographic attribute in the history of Renaissance art, used not only in devotional paintings for the clear Christological allusions but also cited in portraits to symbolise love and emotional bonding.

Good condition; the painting is framed in an elegant ebonised wooden frame, which further enhances the beauty and importance of the work.

ADDITIONAL INFORMATION:

The work sold comes with a certificate of authenticity and guarantee.

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