



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

The Virgin And Child In A Landscape, 19th Century Nazarene School



2 900 EUR

Signature : 19th Century Nazarene School

Period : 19th century

Condition : Très bon état

Material : Oil painting

Width : 56cm

Height : 76cm

Depth : 8cm

Description

The Madonna and Child in a Landscape, 19th Century Nazarene School Date: 19th Century, before 1850 Overall size with the frame is 76cm x 56cm x 8cm and the painting at 50cm x 34cm measured at site The present work is a beautiful, particularly well-executed depiction the Madonna and Child in an archway with a landscape scene in the background. It is executed in the early renaissance style by an artist of the German Nazarene school of the early 19th century. The vibrant colors, linear outlines, and flattened planes are typical of the work of the Nazarene School artists. Nazarene, one of an association formed by a number of young German painters in 1809 to return to the medieval spirit in art. Reacting particularly against 18th-century Neoclassicism, the brotherhood was the first

Dealer

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effective antiacademic movement in European painting. The group, known as the Lukasbruder, or Brotherhood of Saint Luke, was founded in Vienna in 1809 by Friedrich Overbeck and Franz Pforr. The Brotherhood was committed to regenerating German religious art in imitation of the works of Durer, Perugino and Raphael. Overbeck and Pforr went to Rome in 1810 and were soon joined by other artists. One of the group's aims was the revival of fresco as it had been practised during the Middle Ages and Renaissance. The Nazarenes were particularly admired by the Pre-Raphaelites. The Nazarenes believed that all art should serve a moral or religious purpose; they admired painters of the late Middle Ages and early Renaissance and rejected most subsequent painting (promulgated by the European academies), believing that it abandoned religious ideals in favour of artistic virtuosity. They also thought that the mechanical routine of the academy system could be avoided by a return to the more intimate teaching situation of the medieval workshop. For this reason, they worked and lived together in a semimonastic existence.

Condition report : The painting had been lined onto a conservation board with canvas backing . The original paintwork appears to have been consolidated with areas of slightly raised crackle throughout the paint surface which appears to be stable. The tonality is strong . The painting is framed within a contemporary tabernacle style frame and has been framed with non-reflective glass.***

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