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Portrait Of A Lady In A Green Dress And Pearls C.1660; Studio Of John Michael Wright



9 450 EUR

Signature : Atelier de John Michael Wright (1617-1694)

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : 85

Height : 100

Depth : 8

Description

Portrait of a Lady in a Green Dress with Pearl Jewellery c.1660 Studio of John Michael Wright (1617-1694) In this exquisite work, painted around the time of the Great Fire of London in 1666, a beautiful young woman is wearing a green dress over a white chemise and a russet-coloured scarf tied around her bosom. Prominently displayed is the accessory par excellence - pearls - an (almost) obligatory accompaniment in a female's attire in portraits since at least the 1630's. Here, they are used in her hair and as a single string around her neck. Although the sitter could afford pearls of her own, they were also common props in artist's studios. The attire and hairstyle help to place the portrait chronologically between the years 1660 and 1670 when they were both in fashion. The

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feigned stone cartouche of acanthus foliage surrounding the sitter was a popular motif at this time and was used by a large number of artists in England. The work is a fine example of English Baroque portraiture and it illustrates the painter's exceptional skill, individualised faces, and unique realism, particularly in the treatment of the face and the soft curls of hair that are defined with lightness and dexterity. Wright had acquired a considerable reputation as an artist and was painter at the English court; today he is recognised as one of the foremost indigenous British painters of his generation. John Michael Wright was one of only a handful of native-born painters to find favour amongst the top echelons of society. He introduced an Italian flavour into British painting, unlike all the other portrait painters in second half of the century. His realistic characterisations tend to reinforce Pepy's critique that Lely's portraits were 'good but not like' and, in 1662, when comparing the two artists "but Lord, the difference that is between their two works'. He was born in London and initially trained in Edinburgh under the apprenticeship of George Jamesone, a painter of notable repute whose work was comparable to that of his English contemporaries in London. In the early 1640s, he went to Rome, and immersed himself in the study of some of the most distinguished painters of the time. By 1648, he had become a member of the Academy of St Luke, joining the ranks of other prominent artists such as Poussin and Velasquez. He returned to London in 1656, and two years later, a publication recognised him as one of the foremost artists in England. Wright's distinctive individuality and success as an artist can be attributed, in part, to his varied artistic background and training. Over the course of more than a decade spent in Rome, along with his painting practice in France and presumably the Netherlands, Wright amassed a breadth of experience that surpassed that of any other painter in Britain during the latter half of the 17th century. This extensive experience lends an

international quality to his works. Most of his subjects do not conform to any prevailing facial archetype; instead, they possess features that are uniquely and skilfully individualised, contrasting sharply with Lely's conventional portrayals of female beauty. Furthermore, Wright's colour palette, characterized by cooler and muted tones is quite different from Lely's typically warmer hues. The women depicted in his portraits, who were primarily outside the courtly circles, embody a more traditional feminine demeanour marked by quiet and submissive modesty. Measurements: Height 100cm, Width 85cm, 8cm Depth framed (Height 39.5", Width 33.5", 3" framed)