



Portrait Of A Gentleman With Wig, Italian School, Early 18th Century



2 800 EUR

Period : 18th century

Condition : Bon état

Material : Oil painting

Length : 75

Width : 62

Description

Portrait of a Gentleman with Wig, Italian School, early 18th century Oil on canvas, 75 × 62 cm (without frame 63 × 50 cm) The painting depicts a man dressed in black, wearing a powdered wig and a white band collar, a type commonly seen in the early decades of the 18th century among educated, ecclesiastical, and academic circles. The full shape of the wig, still rooted in late 17th-century fashion but already simplified, suggests a date between the end of the 17th century and the first quarter of the 18th century. The absence of aristocratic insignia indicates a figure belonging rather to the world of learning -- possibly a theologian, jurist, professor, or church musician -- reflecting the sober yet psychologically attentive portrait tradition found in Italy at that time. The pose is composed with

Dealer

Antichità di Alina

Peintures anciennes - Art nouveau - Art déco, micromosaïques, porcelaine

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restrained elegance: the body slightly turned, the face directed toward the viewer, and the right hand raised in a suspended, almost conversational gesture. The hand is one of the most refined passages of the painting, executed with a soft and fluid touch, with lighter highlights defining the fingers without hardness. This manner of painting introduces a sense of melancholy combined with a subtle refinement, also visible in the expression and in the delicate colouring of the lips. Behind the figure appears a lightly suggested landscape, rendered in cool tones of blue and grey, dissolved into an atmospheric background that creates depth without describing a specific place. This type of setting is frequently found in Italian painting of the early 18th century, particularly in works from the Venetian, Emilian, and Neapolitan traditions. On stylistic grounds, the painting may be attributed to the Italian school of the early 18th century, showing affinities with both Venetian and Neapolitan portraiture, where sobriety of composition is combined with elegance and a subtle attention to the sitter's inner presence.