



Emilian School, 18th Century, Madonna And Child



3 600 EUR

Period : 18th century

Condition : Bon état

Material : Oil painting

Width : 31

Height : 40

Description

Emilian School, 18th century
Madonna and Child
Oil on canvas, 40 x 31 cm
Frame, 54 x 44 cm
The painting in question depicts a refined and intimate Madonna and Child, composed as a half-length portrait and intended for domestic or room-based devotion. The work fits with absolute coherence and formal rigor into the production of the Emilian school--and specifically the Bolognese school--of the first half of the 18th century, a period in which the Clementine academic legacy evolved toward expressions of grace and measured, Arcadian-style sentimentality. The compositional structure is based on a model of exceptional formal balance, aimed at highlighting the tenderness of the emotions and the composure of the figures. The vocabulary of gesture and posture is evident in

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the bent line of the Virgin's head, in the profile of the Child, and, above all, in the eloquent detail of Jesus's left arm, which reaches backward to spontaneously grasp the edge of his mother's veil near her shoulder. The painterly execution and chromatic sensibility reveal an exquisitely Emilian figurative tradition. The brushwork is compact, soft, and smooth, achieved through chiaroscuro passages of extreme physiognomic delicacy that blend the skin tones without creating harsh plastic contrasts. The immaculate oval of the Virgin, the light shadow veiling her lowered eyelids, and the soft, shapely anatomical rendering of the Child directly evoke the Bolognese classicist tradition, oriented toward the early-century models of Marcantonio Franceschini (1648-1729) and the circle of Carlo Cignani, masters capable of translating the Rhenish legacy into forms of a purist and refined taste. The color scheme, based on the traditional contrast between the deep blue of the mantle (whose drapery seeks monumental yet composed expanses) and the muted tones of the antique pink robe and the ochre veil, contributes to an atmosphere of intimate contemplation, devoid of the theatrical flourishes typical of the Baroque or the pathetic exaggerations of other contemporary schools. The work thus stands as a significant testament to that classicist and elegant style that chose the path of measured grace and ideal design as the supreme formal canon of devotional painting in the high 18th century.