



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

A Follower Of Philippe De Champaigne (brussels, 1602 - Paris, 1674), Pair Of Portraits

8 000 EUR



Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 44

Height : 58

Description

A follower of Philippe de Champaigne (Brussels, 1602 - Paris, 1674) Pair of portraits (2) Oil on canvas, 58 x 44 cm With frame, 67 x 54 cm A sense of profound tranquility and intense introspection characterizes this pair of portraits depicting a noblewoman and a nobleman whose coat of arms refers to the French commune of Grand-Rullecourt, located in the Pas-de-Calais department in the Hauts-de-France region. Champaigne was a master at capturing the essence of his subjects, revealing their personalities through a sober and rigorous style. His portraits are not mere physical representations, but true psychological studies. The faces, often illuminated by a sharp, cold light, seem to emerge from the darkness, revealing every detail, every wrinkle, every

Dealer

Ars Antiqua srl

Antiquaire généraliste

Tel : +39 02 29529057

Via C. Pisacane, 55 - 57

Milano 20129

expression. There is no room for idealization or flattery. Champaigne paints the truth, in all its rawness and beauty. The poses are composed, almost static, conveying a sense of dignity and authority. The colors are cool and subdued, dominated by grays, blues, and browns, creating an atmosphere of seriousness and rigor. But beyond their austere appearance, Champaigne's portraits reveal a profound humanity. The gazes, often direct and penetrating, seem to invite the viewer to reflect on life, death, and spirituality.

Philippe de Champaigne, born in Brussels and settled in Paris in 1621, was a highly successful court painter. He soon abandoned Baroque influences in favor of a more restrained and rigorous style, becoming the favorite artist of powerful figures. Champaigne was the leading French portraitist of the reign of Louis XIII. He was employed by the king and by Cardinal Richelieu, for whom he painted the series of portraits for which he is best remembered. Champaigne was also a prolific painter of altarpieces and religious works, such as "The Dream of St. Joseph." He arrived in Paris in 1621 and began his career working on the decoration of the Luxembourg Palace for the Queen Mother, Maria de' Medici. His style reflects his Flemish origins and the robust realism of Rubens. His treatment of drapery is reminiscent of that found in ancient Roman statues. His work is characterized by austere realism, static composition, and cool colors, with particular attention to the psychological portrayal of his subjects. After the loss of his family, he turned to Jansenism, which further influenced his style toward simplicity and spirituality.

Champaigne produced numerous religious works and portraits of great intensity, among which those of Richelieu and the members of the Port-Royal community stand out. He died in 1674, leaving an indelible mark on 17th-century French portraiture. Champaigne became a founding member of the French Academy, but under the influence of Jansenism, he withdrew increasingly

from court life and focused on portraits of leading Jansenists. The style of these portraits, as well as his devotional works from that period, reflects the austere religious doctrine of that movement. His portraits are windows into the soul, allowing us to glimpse the complexity and depth of the human spirit. Whether depicting a powerful cardinal like Richelieu or a devout nun from Port-Royal, Champaigne succeeds in capturing the essence of each individual, revealing their uniqueness and humanity.