



Workshop Of Carlo Francesco Nuvolone (milan, 1609 - 1662), The Immaculate Conception



2 400 EUR

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 19,5

Height : 25,5

Description

Workshop of Carlo Francesco Nuvolone (Milan, 1609 - 1662) The Immaculate Conception Oil on panel, 25.5 x 19.5 cm With frame: 34 x 28 cm The Immaculate Conception presented here is an oil painting on panel attributable to a painter associated with the workshop of Carlo Francesco Nuvolone, one of the leading figures in 17th-century Lombard painting. The work clearly follows in the tradition of Nuvolone's style, demonstrating a firm adherence to the models developed by the master, particularly the Immaculate Conception housed at the Pinacoteca del Castello Sforzesco in Milan, from which it draws its iconographic composition, expressive delicacy, and use of light. The slightly inclined body, the hands clasped over the chest, and the bowed head convey a sense of humility and

Dealer

Ars Antiqua srl

Antiquaire généraliste

Tel : +39 02 29529057

Via C. Pisacane, 55 - 57

Milano 20129

contemplation, central elements in 17th-century Marian devotion. The face, oval and gently idealized, is bathed in a warm, enveloping light that softens her features, accentuating the contemplative intensity of her downcast gaze. The iconography faithfully follows the tradition of the Immaculate Conception: the Virgin rests her foot on the serpent, a symbol of original sin being defeated. A luminous crown surrounds her head, which can be interpreted as a reference to the woman of the Apocalypse, often associated with the figure of Mary. The blue mantle, wide and billowing, envelops the figure with fluid elegance, creating refined interplays of light and shadow that reveal the soft, measured brushwork typical of the Nuvolone workshop. The light-colored robe beneath, crisscrossed by delicate highlights, reinforces the symbolic value of purity, while the allusive presence of flowers--such as lilies and roses--evokes chastity and divine love, respectively. The brushwork is smooth, devoid of roughness, and aims for an overall effect of harmony rather than exaggerated realism. The light, diffused and measured, has no dramatic intent but helps to create an atmosphere of serene spirituality, suitable for private meditation or domestic devotion. The work likely belongs to the sphere of 17th-century Lombard devotional art, intended for a cultured patronate sensitive to the elegant and restrained style promoted by the Nuvolone workshop. Although its collection history is not documented in detail, it suggests that the work circulated in private hands, consistent with the type and dimensions of the piece. This Immaculate Conception thus stands as a significant testament to the enduring popularity of the Nuvolone style and its ability to produce images of intense spirituality, capable of combining iconographic rigor with delicate figurative poetry.