



PROANTIC
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Emilian Altarpiece, 16th Century, The Annunciation



3 800 EUR

Period : 16th century

Condition : Bon état

Width : 43

Height : 56,5

Description

Emilian school, 16th century Annunciation Oil on panel, 56.5 x 43 cm With frame, 72 x 56 cm The panel in question, depicting the sacred episode of the Annunciation and attributable to the 16th-century Emilian school, clearly shows the influence of Mannerism, a movement that, thanks to masters such as Correggio and Parmigianino, reached heights of sophisticated elegance in this region. The work departs from the classical balance typical of the Renaissance in favor of a pursuit of artifice and emotional complexity. The figures of the Virgin Mary and the Archangel Gabriel are set in an interior setting--likely Mary's room--but with a spatial tension typical of Mannerism. The perspective is not strictly central or naturalistic, but rather serves to compose a scene rich in detail and imbued with spirituality.

Dealer

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The scene is constructed along a diagonal line running from the upper right (God the Father among the clouds) down to the Virgin in the lower left, balanced by the imposing and slender figure of the Archangel Gabriel on the right: this arrangement creates a sense of movement and drama, with the Angel appearing to have just "landed" and the Virgin reacting with a gesture of distress and acceptance. The Archangel is depicted in a slightly twisted and elongated pose, a characteristic typical of Mannerism intended to convey grace and a non-naturalistic sophistication. His iridescent drapery--with abundant, almost "puffed-up" folds--in shades of orange and gold contributes to this aesthetic of artificial elegance and technical virtuosity. The lighting is not naturalistic but serves to heighten the drama and the volumes, with a marked contrast that focuses on the main figures and the divine apparition. The colors are rich but rendered with nuances and contrasts unusual for Classicism, as seen in the Virgin's blue-green and ochre robes. The artist places the symbols centrally here: at the top, the apparition of God the Father among the clouds with his hand raised in blessing and the Dove of the Holy Spirit descending in a beam of light represent the Trinity and the Incarnation. The Virgin appears to have been depicted while reading the Holy Scriptures, as indicated by the open book on the lectern, evoking her role as the "Seat of Wisdom." The presence of a vase with white flowers--probably lilies, a symbol of purity--in the foreground, and the domestic setting with the four-poster bed and the window, anchor the mystical event in an everyday yet idealized reality, typical of the iconography of the Annunciation.