



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

The Flagellation Of Christ, By A Roman Painter From The Second Half Of The 16th Century, Oil On Panel



23 500 EUR

Signature : disciple de Sebastiano del Piombo

Period : 16th century

Condition : Bon état

Material : Oil painting on wood

Width : 58

Height : 72,5

Depth : 7,5

Description

The Flagellation of Christ, a Roman painter of the second half of the 16th century, a follower of Sebastiano del Piombo. The work, executed in oil on wood, is an interpretation of the famous Flagellation of Christ painted by Luciani Sebastiano, known as Sebastiano del Piombo (Venice, ca. 1485 - Rome, 1547) in the church of San Pietro in Montorio in Rome. The subject was very popular and was repeatedly reinterpreted on canvas and panel by artists active in the 16th century. Sebastiano del Piombo's work, executed in oil on a wall, was commissioned from the painter by the banker Pierfrancesco Borgherini and completed between 1516 and 1524. Critics have long debated Michelangelo Buonarroti's role as the creator of the composition. The treatment of the subject outside its narrative context--as an

Dealer

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iconic and contemplative image--already had illustrious precedents, but no one had ever approached it on such a monumental scale for a public altarpiece, a factor that helped ensure the work's immediate and widespread impact. It established itself as an iconographic source and benchmark for subsequent interpretations of the theme, including Caravaggio's *Flagellation* held in the Capodimonte Museum. Also worth noting is the version in the Borghese Gallery, which critics associate with the work of Marcello Venusti, dating it to 1570. The work's extraordinary success is attested not only by the replica that Sebastiano himself painted for the Church of the Osservanza of the Paradiso in Viterbo (now in the city's Civic Museum), but also by the numerous reproductions--whether faithful copies or variations--that spread within the realm of easel painting intended for private collections. It is within this context that the painting presented here fits. Christ is depicted at the center of the composition, wrapped only in the shroud and bound to a column situated in the center of a large Renaissance hall. His executioners are depicted behind and to the side of him, placed in the background. The figures stand out from the darkness thanks to a light coming from the right, which contributes to the drama of the scene. The light, striking Christ's half-naked body directly, emphasizes the centrality of the figure by highlighting its anatomical rendering. Compared to the mural by Sebastiano del Piombo, the arrangement of the group of executioners and the architectural setting here is very similar to that of the panel in the Borghese Gallery. Of high painterly quality and in excellent condition, the work is a valuable testament to the great popularity that the subject enjoyed among the nobility and the wealthy bourgeoisie of the time. Presented in a contemporary carved wooden frame finished in natural wood with gold highlights. The object is accompanied by an XRF analysis.