



Half-length Study Of A Youth - Giovanni Barbieri Guercino (1591-1666)



80 000 EUR

Signature : Giovanni Barbieri Guercino (1591-1666)

Period : 17th century

Condition : Très bon état

Material : Parchment

Width : 17

Height : 24

Description

This sympathetic study by the renowned Il Guercino depicts a young boy in contemporary dress, gazing absent-mindedly past the artist. The thick, unruly curls are depicted fantastically and, when coupled with the boy's full cheeks, culminate in a wonderful depiction of youth. This is only accentuated by the boy's distracted gaze, and his relaxed posture creates an atmosphere of intimacy. The hatching and cross-hatching demonstrates Guercino's critical understanding of light, dark and texture. The shaded side of the boy's face instantly indicates that this drawing was executed in a lowly lit room, whilst the strokes of ink utilised for his hair create a tangible curliness. This particular work bears strong similarities to Guercino's studies for angels in his paintings. It is possible, therefore, that this young

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boy was used as an angelic model, with his strong youthful features inspiring Guercino's artistic spirit. Giovanni Francesco Barbieri Barbieri was called Guercino in reference to his pronounced squint. He was the leading Bolognese painter after the death of Guido Reni. His earlier pictures typically combine the chiaroscuro effects of Caravaggio with a charm and softness not usually found in followers of this artist. Guercino was born at Cento, near Bologna. He was largely self-taught but influenced by the Carracci and particularly by Ludovico Carracci. An early commission in Bologna was the altarpiece of the 'Investiture of Saint William' (1620, Bologna, Pinacoteca). In 1621 Guercino was invited to Rome to work for Pope Gregory XV. His ceiling fresco, Aurora, was painted for the Pope's nephew (Rome, Villa Ludovisi). On the death of the Pope, Guercino returned to Cento; he settled in Bologna, probably in 1644, after the death of Reni. His later work is more academic, closer to the manner of Reni, and lacks the bravura handling and chiaroscuro effects of his earlier paintings. Provenance: The F T Wayne Pictures Settlement Trust Exhibited: The Georgian House, National Trust for Scotland, 1973-2026