



PROANTIC
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A Painter From Siena, Associated With Francesco Vanni (siena, 1563 - Siena, 1610)



7 500 EUR

Period : 17th century

Condition : Très bon état

Material : Oil painting

Description

Sienese painter, associated with Francesco Vanni (Siena, 1563 - Siena, 1610) "Madonna and Child with the Infant Saint John" Date: late 16th century, early 17th century Technique: Oil on canvas with a mid-20th-century relining Canvas: 59,5x49,5 cm Frame: 74x64cm Condition: Excellent An elegant devotional composition depicting the Madonna with the Infant Jesus and the young Saint John the Baptist, arranged according to an iconographic scheme that was very popular in Sienese painting between the late 16th and early 17th centuries. The Virgin, depicted in half-length, holds the Child, who looks upward with spontaneous naturalness. Behind her stands the young Saint John the Baptist, recognizable by his halo and the gesture of his hand, which introduces an element of lively

Dealer

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engagement into the scene. The composition as a whole is characterized by an atmosphere of contemplative spirituality, expressed through the refined idealization of the faces, the delicacy of the skin tones, and the restrained use of light. The color palette, which plays on the contrast between the rosy red of the Virgin's robe and the dark background, highlights a chromatic approach typical of late 16th-century Sienese figurative art. In terms of stylistic characteristics and the quality of execution, the painting appears to belong to the circle of Francesco Vanni, one of the leading figures in Sienese painting between the Mannerist and early Baroque periods. The sweetness of the Virgin's expression, the linear elegance of the drawing, the delicate rendering of the skin tones, and the close composition of the figures clearly evoke the style of the Sienese master and the painters working in his circle. Of particular interest is a comparison with the *Madonna and Child with the Infant Saint John* housed at the Kunsthistorisches Museum in Vienna, attributed to Francesco Vanni, with which this painting shares the general composition, the typology of the faces, and numerous compositional elements--all of which attest to the widespread use of an iconographic model developed by the master and replicated within his workshop and circle. Although there are no elements that would allow for a direct attribution to Francesco Vanni, the significant affinities with the Viennese painting make it possible to place the work with a high degree of certainty within his oeuvre or that of a painter closely linked to his figurative models. Comparisons: For the iconographic composition, compare with the Madonna and Child with the Infant Saint John attributed to Francesco Vanni, housed at the Kunsthistorisches Museum in Vienna (Gemäldegalerie, inv. GG 216), from which the present painting appears to be closely derived or, at any rate, inspired.