Northern School, 17th Century, C. 1640 Portrait Of A Young Man, Probably A Self-portrait



8 900 EUR

Period : 17th century

Condition : Parfait état

Material : Oil painting

Width : 67

Height : 77

Description

Portrait of a Young Man, Probably a Self-PortraitOil on canvas mounted on a panel Dimensions with frame: 77 × 67 cm. Canvas only: 55 × 44 cmPeriod frame in molded wood veneered with ebonyThis charming portrait depicts a young man in a half-length, three-quarter view, his face turned toward the viewer. His direct, lively gaze, along with the subtle expression on his face, lend the work a particularly endearing presence. The psychological depth of the portrait, combined with the natural elegance of the pose, suggests that it may be a self-portrait.The subject is dressed in a simple black coat, wide open over white satin sleeves. He wears the wide white collar characteristic of the 1640s, fastened with a cord ending in two tassels. His long brown hair

Dealer

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harmoniously frames his face, whose delicate skin tones are rendered with great sensitivity.This painting follows in the tradition of portrait painters from the United Provinces in the mid-17th century. The freedom of the brushwork, the candor of the gaze, and the attention paid to the subject's personality evoke the art of Frans Hals and, more specifically, the style of Abraham de Vries (c. 1590-1655), one of the great Dutch portraitists of his time. Traveling between the Netherlands, France, and Antwerp, Abraham de Vries developed a personal style that combined aristocratic elegance with remarkable psychological truth.With its spontaneous treatment, subtle modeling, and restrained palette dominated by deep blacks and luminous whites, this portrait is associated with this artist's style and can plausibly be dated to the 1640s.This work can be compared to certain studies and portraits attributed to Abraham de Vries, notably the Study for the Portrait of Simon de Vos, held at the Musée des Beaux-Arts in Lyon, with which it shares the same pursuit of naturalism and the same intensity of presence.The painting is set in a remarkable, particularly elegant period frame made of molded wood veneered with ebony, which highlights the refined character of this work and serves as a valuable testament to 17th-century decorative taste.In good condition, sold with a certificate of authenticity