17th-century Bolognese School, The Crucifixion Of Christ



4 500 EUR

Signature : École de Bologne du XVIIe siècle

Period : 17th century

Condition : Très bon état

Material : Oil painting

Width : encadré 57 cm.

Height : encadré 71 cm.

Description

17th-century Bolognese schoolThe Crucifixion of Christ with the Virgin, Mary Magdalene, and St. John the Evangelistoil on canvas57 x 42 - Framed: 71 x 57 cm.FULL DETAILS OF THE PAINTING (CLICK HERE)The work, which depicts an intense Crucifixion of Christ, is characterized by a strong chiaroscuro contrast that makes the figures stand out against the nocturnal background, balancing the emotional pathos with a classical and balanced compositional arrangement.Regarding its attribution, the canvas's distinctive characteristics recall the devotional styles typical of 17th-century Emilia, influenced by the Carracci school and the luminous and sentimental sensibilities of artists such as Guido Reni and Guercino.The composition follows the classical

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iconographic scheme codified by the Bolognese Baroque and widely adopted by painters active in Emilia during the 17th century: in particular, at the center stands the crucified Christ, set against a dark background illuminated by a dramatic light that sets his body apart from the dark, twilight-like background; he is rendered with soft, well-defined anatomy thanks to the raking light, his head bowed and wearing a crown of thorns.At the foot of the cross are gathered the three canonical figures of the mourners: the Virgin Mary, standing on the left in profile, wrapped in a wide dark blue cloak and with her head veiled, gazes toward her Son with a restrained gesture of sorrow, while the beautiful Saint Mary Magdalene, kneeling at the foot of the cross in the foreground, wears a golden-ochre cloak with broad, voluminous folds, her hands clasped to her chest as a sign of devotion and repentance. The third figure is Saint John the Evangelist, positioned on the right, distinguished by his vibrant red cloak draped over his dark tunic, as he looks upward with a pensive and engaged expression.In the background on the left, a few figures on horseback can barely be glimpsed as they ride away.Although the work's composition is not specifically inspired by any single model, it is deeply influenced by the styles developed by Guido Reni's workshop and his most direct Bolognese followers, such as Giovan Battista Bolognini, Simone Cantarini, and Francesco Gessi.For example, among his famous altarpieces, we can mention the "Crucified Christ with the Virgin Mary, John, and Mary Magdalene" (c. 1617-1619, now in the Pinacoteca Nazionale in Bologna), from which he borrows the triangular composition and the arrangement of the mourners around the cross. [https://catalogo.fondazionezeri.unibo.it/scheda/opera/60220/]Compared to Reno's prototype, in the painting under consideration the artist introduces significant variations that lend the scene a more intimate tone, with a rapid and lively painterly style: for example, the Virgin is

depicted in profile rather than full face, while Mary Magdalene assumes a more subdued three-quarter pose in the foreground--clues that point to a follower or an artist from his circle.ADDITIONAL INFORMATION:The painting is sold complete with an attractive gilded frame and is accompanied by a certificate of authenticity and a descriptive iconographic sheet.We handle and arrange the shipping of purchased works, both within Italy and internationally, using professional, insured carriers.If you would like to view this or other works in person, we would be delighted to welcome you by appointment at our gallery in Riva del Garda, located at Viale Giuseppe Canella 18.Please contact us for any information or to schedule a visit.Follow us on:https://www.instagram.com/galleriacastelbarco/?hl=ithttps://www.facebook.com/galleriacastelbarco/