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Portrait Of A Gentleman



3 600 EUR

Signature : Johan Baptist CLOSTERMAN (1660-1711)

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 95 cm et 84 cm sans cadre

Height : 1m15 et 1m01 sans cadre

Description

large quality portrait of a gentleman from the end of the 17th century Man with the long curly wig in a gentleman's pose with a proud look one arm on his hip the other holding his long silk robe embroidered with blue lapel in a very safe movement of him the perfectly designed face and hands The representation of the drapery in particular the tie and sleeve collar in white lace is very refined a small fine pearl closes the collar we can see in the background a gilt wood frame column underlined of a row of pearls work attributable to Johan Baptist CLOSTERMAN (1660-1711) Closterman (also spelled Cloosterman, Klosterman) was born in Osnabrück (now Lower Saxony), the son of an artist who taught him the basics of design. In 1679 he went to Paris, where he worked for two

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years in the studio of François de Troy - his work reflected the French Baroque thanks to this experience. In 1681 he came to England and brought there an exceptionally luxurious inventiveness which was the source of some of the remarkable portraits of the time. He painted draperies and other minor details for John Riley, on whose death in 1691 Closterman completed several of his portraits. Demand for his work exploded and in the middle of the decade he established an independent firm, pushing him further into the upper echelons of the company. By the late 1690s he seems to have occupied a place among the most distinguished literary and artistic circles. In 1696, he was invited to the court of Spain and painted the portraits of the king and the queen; he also went to Italy twice, and made several acquisitions of works of art. Back in England he got a considerable job and married an Englishwoman. His wife, Hannah, was buried on January 27, 1702. According to Arnold Houbraken, Closterman later a mistress who stole much of his possessions and left him [2]. His departure would have precipitated Closterman's physical and mental decline. [3] Jacob Campo Weyerman, who took much of his biographical material from Houbraken, states that "Closterman had taken a beautiful mistress who, while he was in the country, stole his valuables and disappeared. , actions which drove the painter to madness ". [2] Closterman died in 1711 and was buried in Covent Garden Cemetery in London. [2]