



Francesco Fidanza (rome, 1747- Milan, 1819) Marina In Tempesta

4 600 EUR



Period : 18th century

Condition : Bon état

Material : Oil painting

Length : 68

Height : 47

Description

Francesco Fidanza (Rome, 1747- Milan, 1819)

Marina in Tempesta

Oil on canvas, 47 x 68 cm

The canvas examined for stylistic references and composition can be attributed to the hand of the painter Francesco Fidanza (1749-1819).

For some born in Rome, for others in Città di Castello, Francesco Fidanza is the eldest son of Filippo and brother of Giuseppe, both painters. Fidanza is especially known for its landscapes and its marinas, which were very successful both in Italy and in Paris. At the end of the century he moved to the French capital where he was

Dealer

Ars Antiqua srl

Antiquaire généraliste

Tel : +39 02 29529057

Via C. Pisacane, 55 - 57

Milano 20129

strongly influenced by Vernet and Lacroix. This presupposition influenced the impeccable formal elaboration of his production, characterized by the overcoming of the classical landscape anticipating solutions of Enlightenment and Romantic taste. Here he exhibited some landscapes at the Salon of 1801 (*Tempo di neve, Chiaro di luna*) and at that of 1804 (*Una nevicata*, conserved in the Galleria d'arte moderna of Milan). Back in Italy he spent the last decade of his life in Milan, obtaining the protection of the viceroy Eugène de Beauharnais, to whom he sent four Paesetti painted by him and working for the marquis Melzi d'Eril. The protection of the Beauharnais offered to Fidenza the commission for the views of the "principaux ports du Royaume": the intention of the viceroy was to have a visual documentation similar to that made by C.J Vernet, with the series of 15 ports, made for the King of France Louis XV. The enterprise was not completed by Fidenza who painted only six views preserved today in several museums in Lombardy.

The painting in question depicts a beautiful marina with a scene of storm and shipwreck, where the stormy sea dragged the ship against the rocks and the beach is animated by the small figures of sailors escaped the violence of nature. Beyond the water, on the opposite bank, you can see a city and a port rendered with a stroke of great refinement that fades in the distance along with the background, leading the eye of the observer towards the horizon devoid of clouds.

The Girlfriend's ability is to capture sudden weather effects, where stormy clouds and powerful storms dissolve in a serene and bright environment; where the small figures, made with quick touches, are at the mercy of a grandiose and impetuous nature. Its atmospheres are restless, rich in colour and light contrasts, almost materic.

The work can be compared with a seascape passed on the Milanese antique market a few

years ago, where a similar composition is recognizable: the stormy sea in the foreground with shipwrecks drifting, a lighthouse and a harbor in the background, the stormy clouds open in a serene view.

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