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## Giovanni Bonomi ( 19th Century), View Of The Rialto Bridge

2 800 EUR



Period : 19th century

Condition : Bon état

Material : Oil painting

### Description

Giovanni Bonomi (Venice, active in the second half of the 19th century)

View of the Rialto Bridge

Oil on canvas, cm 37 x 49 - with frame cm 43 x 56

Signed "G. Bonomi" at bottom right

The genre of Venetian landscape painting developed in the early eighteenth century, coinciding with the increasing turnout of those, among scholars and foreign artists, had wished to bring home a memory of the wonders of the lagoon. The pioneering production of Canaletto before and the affirmation of the positive use of

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Ars Antiqua srl

Antiquaire généraliste

Tel : +39 02 29529057

Via C. Pisacane, 55 - 57

Milano 20129

scientific means such as the optical camera produced a solid affirmation of the Venetian landscapes, which began to depopulate throughout Italy. In the 19th century several artistic currents recalling romanticism, vedutisms and historicisms started in the previous century also supported the preferential role to be given to lagoon paintings.

The present offers a romantic view of the Grand Canal with the Rialto Bridge, taken in the calm of a quiet Venetian evening. The construction of the bridge dates back, in the design, to the Middle Ages: as reported by Lorenzetti (Guide of Venice) since 1172 the doge Sebastiano Ziani proposed the idea of joining the two opposite banks of the canal by a bridge of boats; Nicolò Barattieri granted this wish in 1181, with the so-called Quartarolo bridge, from the name of the coin that beat the toll, or of the coin, because of its proximity to the premises of the Mint. The randomness of the bridge of boats was replaced in the thirteenth century by a solid wooden structure, rebuilt several times during the following centuries; it offers meticulous evidence of the Miracle of the Cross at the Rialto Bridge of Vittore Carpaccio (Venice, Gallerie dell'Accademia, 1496 ca.). . The bridge was later named after the Rivoalto market that took place there. The need for continuous maintenance of the wooden skeleton, however, led the Council to decide on a call for the design and construction of a replacement stone: the race, launched in 1554, took part Giacomo Barozzi from Vignola, Palladio and the Sansovino. The project of the Venetian Antonio da Ponte was ordered: the construction, begun in 1588, ended in 1592.

Giovanni Bonomi, artist of the present painting, devoted himself mainly to genre painting and to the most coloristically vivid Venetian vedutism, as happens in the present. Oriundo of the lagoon city, Bonomi met with national favor by exhibiting in Rome in 1883 with *Costumi of*

1700; the exhibition experience was then repeated in 1887 at the Venetian national exhibition with Abbazia, Cattiverie di guerra and San Marco.

The object is in good condition

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