



PROANTIC
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19th Cent., View Of Piazza San Marco And Clock Tower In Venice, Follower Of Francesco Guardi

13 500 EUR



Period : 19th century

Condition : Bon état

Material : Oil painting

Width : 121,5

Height : 105

Depth : 5,5

Description

19th

Century, View of Piazza San Marco and the Clock Tower in Venice, Follower of Francesco Guardi

Dimensions: frame, cm W 121.5 x H 105 x D 5.5.
Canvas cm W 100 x H 81

The work, created by a Venetian painter active in the first half of the 19th century, a follower of Francesco Guardi, depicts Piazza San Marco in Venice, with the Clock Tower in the background. The view is inspired by the artistic production of the famous painter Francesco Guardi (Venice, 1712 - 1793) based on a

Dealer

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Cherasco 12062

perspective frequently reproduced by the master. Guardi depicted it in several of his paintings, and a few versions are known with this particular viewpoint.

The canvas in question reprises a version Guardi created and signed between 1760 and 1770, now in a private collection.

The focal point of the composition is the Renaissance Clock Tower, an imposing structure of the square, depicted with intricate details. The Tower is one of the most iconic architectural landmarks of Venice: it looms like a triumphal arch over the entrance to the city's commercial heart, the ancient Merceria.

With its large astronomical clock, a masterpiece of both technique and engineering, it is part of the very image of Venice and has marked the life, history, and continuous passage of time.

It was built between 1496 and 1499, and later expanded in 1506 and 1757 to reach its current form. The tower was constructed during the rule of Agostino Barbarigo, who was Doge of Venice from 1486 to 1501. His coat of arms still decorates the exterior of the bell, and a statue of the Doge kneeling was once placed to the right of the winged lion. Destroyed in 1797, it is still clearly visible in the painting.

The square is bustling with figures that, though small, are rendered in a loose style that emphasizes their movement. Stalls with white canopies suggest a lively market.

The buildings surrounding the square are described with varying levels of detail, showing the typical Venetian architecture of the time. Tall flagpoles are visible, contributing to the atmosphere of the scene. The light blue sky is lively with a few clouds.

In the late 17th century, European tourism began,

and it developed throughout the 18th century; nobles and wealthy bourgeoisie visited Italy to acquire art and antique objects or to deepen their knowledge from books. The essential destinations of the Grand Tour were Venice, for the uniqueness of its environments, Florence, for Renaissance art, Rome, for art, churches, and classical memories, Naples, the largest Italian city at that time, and Sicily, for the Greek temples and Mediterranean climate. This gave rise to a new art market: people wanted a memento of what they had visited, a view, a monument represented in painting. In Venice, an important school of vedutisti emerged, with Canaletto, Bernardo Bellotto, and Francesco Guardi standing out. Francesco Guardi, after training in his brother Gianantonio's workshop, entered the workshop of Michele Marieschi, a painter of views and capricci, architect, and quadraturist, in 1735, staying there until Marieschi's death in 1743. Equally influenced by the artistic production of Alessandro Magnasco and occasionally Canaletto, Guardi distanced himself from other masters towards a more personal expression, proposing a subjective and evocative interpretation of reality. He created images of cities that were evanescent and unreal, sometimes reaching an almost pre-romantic sensitivity, using color and light to build form, with ample space for melancholic and vibrant penumbra. A prolific painter, he died in 1783 in his Venetian home. The painting, highly decorative, well represents the fortune that Guardi's works had, remaining in demand even years after his death, with various commissions requesting his followers to reproduce his subjects. Alongside its

artistic value, there is historical significance: it is a view that reflects customs, uses, and architecture that have changed over the centuries, but are well documented in this canvas. The work is presented in an antique frame with non-contemporary gilding.