



Alchemist By Giuseppe (joseph) Molteni (1800 - Vienna, Milan - 1867)



4 000 EUR

Signature : Giuseppe (Joseph) Molteni

Period : 19th century

Condition : Très bon état

Material : Oil painting on wood

Width : 48

Height : 51

Description

This genre scene depicts an alchemist experimenting by lamplight. It is signed by the artist: "Ex tabula. J. Molteni." "Ex tabula" in Latin means "on a board, a table." The painting was executed in 1837 (an ancient date inscribed on the back) by the important Italian portrait and genre painter Giuseppe (Joseph) Molteni (1800 Milan - 1867 Milan). Forced to abandon his studies at the Brera Academy for financial reasons, Molteni devoted himself to the restoration of old master paintings as a student of Giuseppe Guizzardi in Bologna. Upon returning to Milan, he quickly became one of the most sought-after restorers of his time, consulting for the Louvre and the British Museum, as well as for the leading collectors and connoisseurs in Milan and Europe. He also devoted himself to painting.

Dealer

Alte Kunst

Fine Arts 17th - early 20th centuries

Tel : 004315137918

Mobile : 00436642605164

Fax : 004315137918

Spiegelgasse 21

Vienna 1010

In 1828, he inaugurated a genre of portraiture characterized by the meticulous depiction of sumptuous costumes and settings, which met with extraordinary success and put him in direct competition with Francesco Hayez. He stayed at the Viennese court in 1837 to paint the portrait of Emperor Ferdinand I. This led him to appreciate Biedermeier painting and to form a friendship with the painter Friedrich von Amerling, as well as to take an interest in the style of Johann Friedrich Overbeck. In 1837, he turned to genre painting with scenes of contemporary everyday life, which met with immediate success with both the public and critics. It was precisely in that year, in Vienna, that he painted "our" picture. At that time, Milan was still part of the Austro-Hungarian monarchy, and it was common for artists to use German first names. Giuseppe, in Italian, corresponds to Joseph in German. It is also noteworthy that Molteni worked for the Imperial Court in Vienna, which explains why he signed this painting J. (Joseph) Molteni.

References to his first name, Joseph, are also found in two older German magazines:

"Morgenblatt für gebildete Leser" (Stuttgart, 1831, page 200) and J. Schor's "Kunstblatt" (Stuttgart, 1828, page 403). These mention art exhibitions in Milan (1830) and Brussels (1827).

Here is a translation of the quotations from the two magazines: from the first: "...Portraits...

Hayez... I immediately think of the prolific Molteni. Twenty-one portraits by JOSEPH MOLTENI in a single exhibition!" "It is honorable for the painter and for the lovers..."

And in the second: "...The public honored the portraits painted by Hern Joseph Molteni, and I too was bound several times before them..."

Molteni's regular participation in the Brera exhibitions slowed in the 1850s and ceased when he was appointed curator of the Accademia Gallery in 1854. Literature: Artists' Lexicons by Thieme/Becker, Benezit, Comanducci; "Giuseppe Molteni: 1800-1867, e il ritratto nella Milano Romantica: pittura, collezionismo, restauro,

tutela" (Italian edition), 2000; Elena Lissoni, Giuseppe Molteni, online Artgate catalog of the Fondazione Cariplo, 2010; "La Pittura lombarda nel secolo XIX., Tipografia Capriolo Massimino, 1900, page 41; "German Magazine Morgenblatt für gebildete Leser," Stuttgart, 1831, page 200; "German magazine "Kunstblatt"" by J. Schor, Stuttgart, 1828, page 403. Provenance: Spanish private collection. Inscription: Titled and signed in Latin: "Ex Tabula. J. Molteni." On the back of the painting, various inscriptions, difficult to decipher, including one dated 1837. Technique: Oil on wood panel, period gilt frame. Dimensions: Unframed: 31 × 36 cm; with frame: 48 × 51 cm. Condition: Very good.