



Vittorio Cajani (turin, 1890 - Paris, 1940), The White Horse, 1913



1 900 EUR

Signature : Vittorio Cajani (Turin, 1890 - Paris, 1940)

Period : 20th century

Condition : Bon état

Material : Oil painting

Width : 68

Height : 90

Description

Vittorio Cajani (Turin, 1890 - Paris, 1940) The White Horse, 1913 Tempera on cardboard, 90 x 68 cm With frame, cm 102 x 79 Signed and dated lower left: V.Cajani / 913 Vittorio Cajani was a Piedmontese painter and appreciated illustrator born in Turin in 1890. Although his life ended prematurely at just fifty years old, his artistic production was part of the Italian panorama of the early twentieth century, distinguishing itself for its predilection towards genre scenes and representations of everyday life, often capturing glimpses of the social life and bourgeoisie of the time, with particular attention to gallant scenes or, in other cases, popular subjects and depictions of horses. Although little is known about his biographical story, during his career Cajani demonstrated his abilities by participating in

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important exhibition events in Italy. In particular, his presence is recorded in 1925 at the National Art Exhibition at Brera in Milan, where he exhibited a watercolour entitled *Mazepa*. At an unspecified period in his life the artist decided to move to France, to the capital. Paris became his new city and the environment in which he continued his artistic activity, following a path common to many Italian artists seeking inspiration and fortune abroad, especially in a city at the time considered the cradle of the avant-garde and modern art. His life ended in Paris in 1940, a year marked by the German occupation of the city. Despite the paucity of detailed information on his training and stylistic path, his surviving works testify to his ability to represent scenes and figures of his time with immediacy and precision. Cajani's interest in the equine world, specifically, and the scenes associated with it, is a distinctive element of his production, evidenced by significant works such as *Amicizia sincera*, now preserved at the Museum of Modern and Contemporary Art in Varese or at Al Lazo, in a private collection. In his works, such as the one in question, signed and dated 1913, he reveals a realistic and material pictorial approach typical of his time: the brushstrokes are not blurred, but rather evident and full-bodied, characterized by rapid, juxtaposed strokes that contribute to a sense of concreteness and tangibility; light is applied here to shape bodies, highlighting their anatomy rendered with extreme meticulousness and naturalness. Through this vigorous and realistic technique, Cajani manages to capture not only the horse's external appearance, but also to suggest its energy and vital role.