



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Animated Orientalist Marine Painting, Conquest Of Algeria, 1830, Following Fatio, Oil On Canvas, 19



1 800 EUR

Signature : école Française

Period : 19th century

Condition : Très bon état

Material : Oil painting

Width : 51

Height : 43

Description

Coastal view in Algeria: fort overlooking a bay, fishermen and lateen-rigged boats. Circle of Léon Morel-Fatio (France, 1814-1871). Date: Circa 1820/1830. French School, marine Orientalism, Algerian context of the early conquest. Oil on original canvas, old stretcher. Dimensions: Canvas: 40.5 x 32.5 cm. Framed: 51 x 43 cm. On an Algerian shore battered by a short, choppy sea, the painter depicts a scene of coastal shipping and fishing: a low-lying boat in the foreground, lateen sails offshore, seabirds, and, on the promontory, a fortified structure (tower/fort) overlooking the harbor. In the foreground, figures in local costume enliven the beach, while the ochre-colored architecture, punctuated by bays and irregularities, serves as a structuring mass. The projecting gallows and the small hardware

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(ring/fastener) lend an air of "realism" to the scene. A green flag, hoisted on the right, provides a focal point, marking a specific area. The canvas captivates with the quality of its modeling and the mastery of light. The clouds are constructed with precise blending, with an atmospheric gradient that extends to the horizon. The sea is rendered in oblique planes, punctuated by crests and foam, with well-placed highlights that give the swell its density and movement. The fort is exemplary in its volume: a monochrome of ochres, sharp edges, cast shadows, and touches of light that accentuate the contours without creating a harsh effect. The particularly well-crafted green flag demonstrates a keen sense of folds and fabric tension, fully fulfilling its pictorial role. The work reflects the Romantic taste of the 1830s: a controlled, picturesque observation. In the 1830s, Algeria became a major subject for French marine and travel painters. The coherence of the subject matter (harbor, fortifications, boats) and the painterly style naturally place the work within the sphere of influence of Léon Morel-Fatio, a central figure in the French navy and the author of views of the countryside and ports. Lacking a surviving signature, a cautious attribution is suggested: circle of Morel-Fatio. The Empire-style giltwood frame is in good condition (see photos).