



Italian School Circa 1780 Lively Seascape Attributed To Francesco Fidanza (1747-1819)



7 800 EUR

Signature : Francesco Fidanza (1747-1819)

Period : 18th century

Condition : Très bon état

Material : Oil painting

Length : 62 cm, 81 cm avec le cadre

Width : 49 cm, 66 cm avec le cadre

Description

Italian School, circa 1780. Lively seascape attributed to Francesco Fidanza (1747-1819). Relined canvas, 62 cm x 48.5 cm. Antique, fully carved frame, 81 cm x 66 cm. This superb composition depicts a vast coastal landscape bathed in a soft, golden light. On the left, an imposing rocky cliff dominates the scene; at its summit stand partially collapsed ancient ruins, their open archways silhouetted against a clear, pearly sky. A few trees dot the ridge, softening the stark, rocky mass. In the foreground, in calm water with subtle reflections, several fishermen enliven the scene: one, standing on a rock, holds a line; others, seated in a boat, haul in a net. On the opposite bank, a small group of figures bustle around baskets and nets, introducing a touch of everyday life. On the right, a large three-masted

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ship with partially furled sails rises from a luminous mist. Its rigging is delicately silhouetted against the warm atmosphere of the horizon. The composition is structured according to a classical balance: a dark mass on the left, a luminous opening on the right, and depth suggested by a slightly blurred distance. The palette combines warm ochres, softened greens, and grayish blues. The enveloping light and the gentle transitions lend the scene a poetic, Mediterranean atmosphere.

Francesco Fidanza (1747-1819) was an Italian landscape painter born in Rome into a family of artists. He was the son of the landscape painter Gregorio Fidanza, who gave him his early training and introduced him to the tradition of classical Roman landscape painting. From the outset, Francesco worked in an environment deeply marked by the legacy of 17th-century landscape painting and the decisive influence of Claude-Joseph Vernet, whose success in Italy was considerable. His early career took place in Rome, where he created idealized landscapes, harbor scenes, and views with ancient ruins for an aristocratic and cultured clientele. His compositions followed the tradition of the "capriccio": invented or reimagined architectural elements, coastal towers, and imaginary ports bathed in a warm, diffused light. He developed early on a taste for balanced compositions, often conceived as decorative pendants. In the 1770s, he settled in Milan, where he achieved significant recognition. He was appointed professor of landscape painting at the Brera Academy, which confirmed his status in Lombard landscape art. In Milan, his style became more refined: the light became more pearly, the atmospheres more enveloping, and the brushstrokes more blended. His works are characterized by milky skies, slightly hazy horizons, rocks built in broad, colorful masses, and small, animated figures--fishermen, travelers, merchants--harmoniously integrated into the landscape. Francesco Fidanza belonged to a generation that extended the classical tradition

while directing it toward a more atmospheric and pre-Romantic sensibility. He did not seek spectacular dramatization; on the contrary, his landscapes favor balance, soft light, and a discreet poetry. His art represents a synthesis of Roman tradition and Venetian influence, adapted to the decorative taste of the late 18th century. He died in 1819. His work occupies an important place in the evolution of Italian landscape painting between classicism and the first Romantic inflections, and he remains today a major figure in late 18th-century Italian landscape painting.