Mascarini Giuseppe (bologna 1877 - Milan 1954) Pair Of Oil Paintings



3 800 EUR

Period : 20th century

Condition : Très bon état

Material : Oil painting on wood

Description

Mascarini Giuseppe (Bologna 1877 - Milan 1954) Pair of oil paintings on panel with beautiful period gilt frame "Le glacier au casnile dans l'Albigna" signed and dated lower right G. Mascarini 1919 "Lo sgelo al laghetto nell'Albigna" signed lower right G. Mascarini 1919 Measurements of the painting: width 50 cm, height 35 cm Dimensions of the frame: width 55 cm, height 70 cm. Published in "Giuseppe Mascarini 1887-1954. A palette between two centuries" Skira Edition 2016 - page 200,201 table 339-340 Information about the author: He has always lived and worked in Milan. He studied at the Brera Academy. Gifted in drawing and painting, he won prizes in 1896 and 1897 when he participated for the first time in the Brera exhibitions. In 1900, the Academy named him

Dealer

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"honorary member" and he was then called to be part of the permanent commission of painting. He spent the first years of the century in Paris where he studied the painting of the great masters of the past and followed the new pictorial trends which were asserting themselves in the general climate of renewal. Influences from themes such as Symbolism and Divisionism are found in his paintings from the early decades of the 20th century. It is to this period that belong the large canvases "The dream" 1909, "The visitor" 1909, "Ancient ballad" 1916 and the large alpine landscapes where the tripartition of horizons, divisionism, the skies leading to infinity and visual perception recall Puvis Chevannes, Hodler and Segantini. Mascarini loved the mountains, and during his summer vacations the magnificent Val Bregaglia was the setting for many of the landscapes he depicted. But there is not only landscape painting for Mascarini, there is also the painting of figures, because nature and humanity are for him two equally living terms, both generators of inspiration. In his figure paintings he prefers to observe rather than arbitrarily interpret, to stay as close as possible to the subject rather than burdening it with extreme meanings. His brushstrokes, the strength of the drawing and the warmth always suggest a vision of serene and familiar calm, a warm unity of tone, a measure, a restrained and spontaneous momentum.