# "arcadian View Of The Venetian Hinterland" Author: Giovanni Migliara



4 500 EUR

Period : 19th century

Condition : Bon état

Material : Painted wood

## Description

"Arcadian View of the Venetian Hinterland"
Author: Giovanni Migliara
Attribution: Prof. Emilio Negro
Technique: Oil on panel
Period: First half of the 19th century
Dimensions: 20th-century frame 38 x 48 cm - Panel 29 x 38.5 cm
Oil on panel painting depicting an Arcadian view of the Venetian hinterland, characterized by an idealized landscape in which natural and architectural elements coexist in compositional balance. The scene unfolds through an airy perspective construction, with plant backdrops and light openings that guide the eye into the depths of the landscape.

Particularly significant, on the right of the

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composition, is the glimpse of a Venetian canal, enlivened by the presence of a boat, introducing a narrative and dynamic element to the scene. This detail establishes a direct connection with the Venetian lagoon, contrasting the pastoral quiet of the hinterland with a hint of daily life and human activity. The inclusion of the canal also serves as an effective perspective device, expanding spatial depth and guiding the viewer's eye along a diagonal visual path.

The overall effect creates an idealized and lyrical vision of the landscape, where nature and human presence coexist in harmonious balance, in keeping with an Arcadian style typical of landscape painting in the first half of the 19th century.

The work is executed on a wooden panel that was subsequently parqueted, a conservative intervention aimed at stabilizing the support and preventing warping or warping of the wood. This structure demonstrates the careful conservation of the painting, aimed at preserving its flatness.

The work is attributed to Giovanni Migliara by Professor Emilio Negro based on stylistic and compositional considerations, attributable to the artist's landscape and veduta production, known for his accurate perspective and poetic interpretation of architectural and natural landscapes.

The composition fits into the tradition of the Italian Romantic veduta, in which the landscape takes on an evocative and ideal, rather than descriptive, value, reflecting the Arcadian taste prevalent in landscape painting between late Neoclassicism and Romanticism.