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Follower Of Giacomo Guardi (venice 1764 - 1835), Lagoon Landscape

2 600 EUR

Period : 19th century

Condition : Bon état

Material : Oil painting on paper

Width : 45

Height : 56



Description

Follower of Giacomo Guardi (Venice 1764 - 1835) Lagoon landscape. Tempera on paper, 56 x 45 cm - with frame, 54 x 64 cm. This work, created using the tempera on paper technique, elegantly fits into the vast production of Venetian views that characterized the work of Giacomo Guardi, son and continuator of the fortunate paternal inheritance of the great Francesco Guardi. The painting presents a lagoon view where an architectural complex, consisting of a more imposing main structure flanked by a smaller building that refers to a chapel or a small sacred building, stands isolated on a strip of land, surrounded by the reflecting water of the lagoon. The composition is pervaded by a clear, diffused light, typical of Venetian atmospheres, which envelops the buildings and the sky in a light,

Dealer

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almost diaphanous hue, leaving it to the light shadows and chromatic contrast of the figures in the foreground that define the spatial depth. The boats, gondolas, and small transport boats ply the waters naturally, populated by figures drawn with rapid, synthetic brushstrokes, a technical device that, despite its essentiality, infuses the scene with vivacity and realism, transforming the glimpse into a moment of daily life crystallized over time. The work is coherently placed in the panorama of Venetian painting of the first half of the 19th century, a period in which the genre of vedutismo, after the eighteenth-century glories of Canaletto and his father Francesco, took on a different value, often orienting itself towards a more commercial and collecting market intended for travellers on the Grand Tour or for a refined local clientele who sought in small formats, like tempera or gouache on paper, a precious and manageable memory of the city. Giacomo Guardi, working in a Venice that had changed profoundly after the fall of the Republic and foreign occupations, was able to keep alive the stylistic signature of his father's workshop, albeit in a more repetitive and sometimes conventional style, while still managing to retain the atmospheric sensitivity and vibrant touch that make his views still imbued with a melancholic and poetic beauty today. The choice of paper medium, typical for these agile and furnishing works, underscores the purpose of these productions, created to decorate bourgeois and aristocratic salons with views that celebrate, in a sort of eternal return, the myth of a Venice suspended between the magnificence of its past and the quiet daily life of the lagoon present. The composition, built on a low horizon line and a wide sky, enhances the sense of space and silence that surrounds the depicted island, making the entire painting a significant example of that technical expertise and aesthetic taste that defined, even in the new century, the visual identity of the city of water, perpetuating its charm throughout Europe through an intense and

widespread diffusion of images that, like this one,
still tell the light and the secret life of the lagoon.