



View Of Venice Attributed To Ponthus-cinier , 19th Century



3 400 EUR

Signature : Antoine Ponthus-Cinier

Period : 19th century

Condition : Parfait état

Material : Oil painting on cardboard

Length : 38 cm (44 cm avec le cadre)

Width : 38 cm (44 cm avec le cadre)

Description

Venice , view of the Piazzetta and Campanile of San Marco , oil on board , size 38 cm x 38 cm , with frame 44 cm x 44 cm , attributed to Antoine Ponthus-Cinier (1812-1885)The work depicts a bright, lively view of the Piazzetta San Marco in Venice , classically framed around the Campanile that dominates the composition .To the left stands the Biblioteca Marciana , to the right the Gothic facade of the Doge's Palace , while the Piazzetta's two emblematic columns mark the opening to the basin of San Marco .In the foreground , gondolas and elegantly arranged figures enliven the scene , reinforcing the lively, picturesque atmosphere typical of Venetian views of the XIXe century .The light palette, cloudy skies and architectural precision evoke the tradition of Italian vedutists , which Ponthus-Cinier often studied and

Dealer

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interpreted. Lyon painter trained under Thierryat , Ponthus-Cinier is known for his architectural landscapes , Italian views and topographically rigorous compositions .The attribution is based on:the precise construction of architectural volumes,the light, slightly gilded palette,the meticulous treatment of skies and figures,the technique on cardboard, frequent in his studies and small formats intended for the amateur market.Although the work is unsigned, these characteristics bring the painting very close to his Italian corpus of the years 1840-186. The Piazzetta San Marco is one of the most frequently represented motifs of 19th-century traveling artists. Ponthus-Cinier , like many French painters of his time, spent time in Italy and brought back numerous urban views, often intended for a bourgeois clientele fond of picturesque souvenirs. This composition is in the vedute tradition inherited from Canaletto and Guardi , but interpreted with a romantic sensibility peculiar to the XIXe century.