



Fedor Poppe (1850-1914), Two Views Of Venice



4 800 EUR

Period : 19th century

Condition : Bon état

Material : Oil painting

Width : 19

Height : 9

Description

Fedor Poppe (1850-1914) Two Views of Venice (Doge's Palace and the Column of St. Mark - The Island of San Giorgio) Oil on panel, 9 x 19 cm - with frame, 12.5 x 22.5 cm Signed: F. Poppe - Fedor Poppe 1892 These two exquisite oil-on-panel works, created in 1892 by the German painter Fedor Poppe, constitute a refined example of late 19th-century Venetian landscape painting, conceived as an inseparable pair to convey the monumental beauty and luminous atmosphere of the Serenissima. The works present snapshots of a Venice suspended between the splendor of its glorious past and the first tentative signs of modernity, captured with a vibrant painting technique that prioritizes atmospheric rendering and precise architectural detail, despite the modest dimensions of the

Dealer

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canvas. The first panel offers a famous and evocative perspective: the gaze rests on the Piazzetta San Marco, looking out toward the lagoon, with the imposing side of the Doge's Palace framed on the left. The painter meticulously depicts the arches of the loggia, rendered with skillful touches of light that enhance their three-dimensionality. At the center of the composition stand the two iconic columns of St. Mark and St. Theodore, stone sentinels that guide the eye toward the marine horizon. The square is populated by small human figures, rendered with rapid brushstrokes, which lend liveliness to the urban scene. A detail of particular historical and compositional interest is the presence of a steamboat plowing through the waters in the distance: this element is not merely a dark chromatic note against the blue of the lagoon, but represents the introduction of technological modernity into a landscape unchanged for centuries, marking the transition to the industrial age. The second view completes the diptych by shifting the focus to the island of San Giorgio Maggiore, as seen from St. Mark's Basin. At the center of the composition stands the Palladian church, with its marble façade reflecting the sunlight and its tall bell tower silhouetted against the sky. Here, the connection between the city and the water takes center stage: the surface of the lagoon is crisscrossed by several sailboats, whose ochre and rust-colored sails create warm chromatic contrasts with the dominant blue of the water and sky. In both paintings, light plays a fundamental role, acting as a unifying element. Poppe demonstrates extraordinary sensitivity in capturing the clear, diffused luminosity typical of Venetian days, where the contours of the architecture seem to soften in the humidity of the air. The skies are vast, painted with shades that transition from a clear blue to warmer, golden tones toward the horizon, suggesting an afternoon light that caresses the Istrian stone and the bricks of the buildings. Fedor Poppe, the artist behind these

views, was a German painter who distinguished himself in the academic art scene of his time for his ability to move freely between different genres. He successfully devoted himself to both history painting--characterized by complex compositions and a rigorous study of the past--and landscape painting. These works bear witness to the timeless fascination that Venice continued to exert on Central European painters at the turn of the century, who were able to interpret the soul of the city with an eye attentive to both the documentary reality and the poetic charm of the place.