



Antonio Fasan, Homage To Matisse, Oil On Panel, 67 X 53 Cm



2 500 EUR

Signature : Antonio Fasan

Period : 20th century

Condition : Bon état

Material : Oil painting on wood

Width : 53 cm.

Height : 67 cm.

Description

Antonio Fasan Padua, 1902 - Padua, 1985  
Homage to Matisse Oil on panel, 67 × 53 cm  
Signed and dated in pencil upper right: Fasan 942  
On the reverse: painting signed and dated Fasan 937 depicting a large farmhouse; handwritten label in the lower right with the following information: Antonio Fasan / Dimensions: 53 × 64 / Work: Homage to Matisse / Date: 1943 / Technique: oil on wood / Collection: (...) The painting depicts an indoor still life of extraordinary chromatic vibrancy: on a table covered by a tablecloth with red and white stripes stands a vase decorated with flowers featuring white and yellow speckled petals--stylized orchids--while a sketchbook with an illustration of an urban-port scene lies open on the tabletop. In the background, covering the entire wall, is a

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patterned tapestry in yellow, red, and blue with Oriental-style decorative motifs alternating with moiré columns, in the fullest sense of the term, reminiscent of Matisse. The composition is intentionally a dialogue from a distance with Henri Matisse, whose still lifes from the 1920s Fasan had studied in depth--particularly the Nice series featuring striped tables, arabesque fabrics, and vases of flowers against sumptuous decorative backgrounds such as *Vase of Flowers* (1924, MFA Boston), *Still Life on a Table* (1925, Philadelphia Museum of Art), and the paintings from the apartment on Place Charles-Félix--masterpieces in which the French master dissolves spatial depth into an arabesque of pure colors and contrasting planes. Fasan's *Homage* echoes this compositional scheme with his own mastery and inventive freedom. The date marked in pencil on the front (1942, i.e., 1942) and that on the label on the back (1943) suggest that the work was begun in 1942 and completed--or deemed definitive--the following year. The painter Antonio Fasan was born in Padua on May 12, 1902, to Rodolfo and Amalia Lancerotti. After earning his commercial diploma, he worked at his father's bakery in Piazza della Frutta in Padua, where he spent much of his life. In his spare time, he began painting his first watercolors, studying Venetian art, and collecting monographs on the French masters of the 18th and 19th centuries. It was around 1926, thanks to artist friends he met in the White Room of Caffè Pedrocchi (A. Morato, A. Dal Prà, G. Dandolo, and D. Lazzaro) and his meeting with R. M. Mazzacurati, that Fasan began to devote himself seriously to painting, developing a soft and vibrant colorism and a taste for solid, full forms and for bright, soft hues. Admired and collected during his lifetime by figures such as Giò Ponti and De Pisis, Fasan is universally described as a contemplative child who emerges from the flour in the oven: during the twenty years of Fascist rule, he spent his time inventing Sunday-like colors--confident and

anti-Fascist--"saturating the most pious, childlike, and serene colors to invent peace in times of war." In the early 1940s, his painting achieved significant results: together with Campigli, De Pisis, Ferrazzi, Funi, Martini, Ponti, Saetti, and Severini, he was commissioned in 1941 to decorate the University of Padua. In 1941 he exhibited for the first time at the Gian Ferrari Gallery in Milan; the following year at the First National Art Exhibition in Verona; in 1943 he participated in the Bergamo Prize; and in 1944 he held two major solo exhibitions at the Il Cavallino Gallery in Venice and the Le Tre Venezie Gallery in Padua. The series of portraits, landscapes, and still lifes from this period partly recall Matisse's painting of the 1920s; our 1943 Homage to Matisse is unquestionably one of the most representative works of this period. He died in Padua on November 26, 1985. In 1982, on the occasion of the major retrospective at the Palazzo della Ragione in Padua, he received the city's medal with its seal. Provenance Private Collection, Padua (as per label on the verso) Notes on the reverse On the reverse of the panel there is a second autograph painting, signed and dated Fasan 937 (1937), depicting a large farmhouse, evidence of a common practice in early 20th century to reuse previously used supports. The number 25 visible in the upper left corner is likely a catalog or exhibition number.