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Gino Scalatelli (1876-1943?) View Of Venice From The Giudecca With Bragozzi Under Lug Sails

200 EUR



Period : 20th century

Condition : Bon état

Material : Paper

Width : 45cm

Height : 25cm

Description

Gino Scalatelli (1876-1943?) View of Venice from the Giudecca with bragozzi under square sails Watercolor on paper. Signed lower left: Gino Scalatelli Venice. Dimensions of the watercolor: 40 × 20 cm. Dimensions with frame: 45 × 25 cm. Wooden frame. Behind the name Gino Scalatelli seems to lie a singular figure of the Italian Belle Époque. The most recent documentary research, in fact, identifies him as Gino Giuseppe Scalatelli (1876-1943), son of the famous opera singer Anna Giustina Ebe Treves and Edoardo Giovanni Scalatelli. As was often the case in artistic families, he adopted his mother's surname--already familiar to theater audiences--for his theatrical career, performing as Gino Treves; when he picked up brushes and paints, however, he reverted to his family name,

Dealer

Antichità di Alina

Peintures anciennes - Art nouveau - Art déco,
micromosaïques, porcelaine

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signing his watercolors Gino Scalatelli. This dual identity also seems to be reflected in his painting. The composition appears to be constructed with an almost scenographic sensibility. The moon emerges as a scenic element suspended above the lagoon, while the large sails of the bragozzi resemble vast theatrical drapes rather than simple working sails. Even the outline of Venice, reduced to a few essential shapes, takes on the role of a distant backdrop. Gino Scalatelli is known today through a small body of watercolors dedicated primarily to Venice, but also to London and, surprisingly, to Moscow. Works almost always signed with his father's surname and accompanied by the name of the city depicted, like pages from a personal travel diary born amidst tours, stages, and cities traversed. In this view of Giudecca, traditional bragozzi with square sails slowly cross St. Mark's Basin against the silhouette of San Giorgio Maggiore. The artist does not seem interested in a rigorous topographical description: the city is evoked through a few essential elements bathed in soft light, while attention focuses on the rhythm of the sails and their interplay with the reflections on the water.

Gino Scalatelli (1876-1943?)
View of Venice from the Giudecca with Bragozzi under Lug Sails

Watercolour on paper.

Signed lower left: Gino Scalatelli Venezia.

Watercolour dimensions: 40 × 20 cm.

Framed dimensions: 45 × 25 cm.

Wooden frame.

Behind the name Gino Scalatelli appears to lie one of the more unusual artistic personalities of the Italian Belle Époque. Recent documentary research suggests that he may be identified with Gino Giuseppe Scalatelli (1876-1943), son of the celebrated opera singer Anna Giustina Ebe Treves and Edoardo Giovanni Scalatelli. As was not uncommon in artistic families, he adopted his mother's well-known surname for his theatrical

career, performing as Gino Treves, while signing his watercolours with his family name, Gino Scalatelli.

This dual identity seems to be reflected in his painting as well. The composition possesses an almost theatrical quality. The moon appears like a stage element suspended above the lagoon, while the broad sails of the bragozzi resemble large theatrical draperies rather than simple working sails. Even the distant outline of Venice, reduced to a few essential silhouettes, takes on the appearance of a backdrop.

Today, Gino Scalatelli is known through a small and coherent body of watercolours depicting above all Venice, but also London and, rather unexpectedly, Moscow. Almost always signed with his paternal surname and accompanied by the name of the city portrayed, these works read like pages from a personal travel diary, shaped by theatrical tours and the places encountered along the way.

In this view from the Giudecca, the traditional bragozzi with their characteristic lug sails glide slowly across the Basin of Saint Mark before the silhouette of San Giorgio Maggiore. The artist seems less interested in topographical precision than in atmosphere: Venice is suggested through a handful of essential forms bathed in soft light, while the rhythm of the sails and their reflections upon the water become the true focus of the composition.

For many years, the art market simply regarded Gino Scalatelli as a Venetian watercolourist active between the late nineteenth and early twentieth centuries, with little known of his life. The rediscovery of his identity now offers a new perspective on these works, which seem to preserve the charm of an existence divided between the theatre and travel, between the stage and the easel.

The work is in good overall condition.