Ugo Celada Da Virgilio (borgo Virgilio 1895 - Varese 1995), Laguna, 1950s.



5 000 EUR

Period : 20th century

Condition : Très bon état

Material : Oil painting on wood

Length : 64

Height : 74

Description

Ugo Celada da Virgilio (Borgo Virgilio 1895 - Varese 1995), Laguna, 1950s.Oil on board, 74x64 cm.Signed "UGO CELADA DA VIRGILIO" lower left.The painting depicts a view of Venice, with a boat in the foreground and the island of San Giorgio in the background. The colors are vivid, as is typical of Celada's style: the red of the boat's sail captures the viewer's attention. Intense light illuminates the scene: the white stone of the Basilica's façade reflects the sunlight, creating a striking contrast with the red sail. The painting style is Celada's highly personal one, inspired by Magic Realism, but with tendencies leaning toward German New Objectivity.The unique feature of this painting lies on the back: the artist also painted this side with a portrait of a lady, making the painting a double portrait, on both the

Dealer

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front and the back.BIOGRAPHYCelada was born in Cesere di Virgilio, in the province of Mantua, on May 25, 1895. He began to take an interest in art as a child, despite his father's opposition. He began his training at the School of Arts and Crafts in Luzzara (Reggio Emilia), which he completed with distinction. He received a scholarship from the Franchetti Institute and enrolled at the Brera Academy. He studied under Cesare Tallone. In 1914, he had to interrupt his studies to enlist, but he used his skills to compile topographic maps.After the war, he set off for Paris, but his journey ended in Genoa, where he stayed to work for several months. In 1920, he participated in the Venice Biennale with a work. He also participated in 1924. From 1920 to 1926, Celada made a name for himself on the international scene: he held exhibitions at the Permanente in Milan, and in 1926, his painting for the Venice Biennale was praised by Emile Bernard, the discoverer of Van Gogh and Cézanne. The following year, Celada managed to make his way to Paris, where he painted portraits. Upon returning to Italy, he participated in numerous exhibitions throughout the country. In the 1930s, Celada continued to work assiduously, despite being outside the regime's cultural circles. After World War II, he focused primarily on portraits and still lifes.