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Antonio Stom (venice 1688 - Venice 1734) - Architectural Capriccio With A View Of Padua.



12 000 EUR

Signature : Antonio Stom (Venise 1688 - Venise 1734)

Period : 18th century

Condition : Etat d'usage

Material : Oil painting

Length : 74.5

Height : 101.5

Description

Antonio Stom (Venice 1688 - Venice 1734) - Architectural Capriccio with a View of Padua. 101.5 x 74.5 cm (without frame) - 116.5 x 90 cm (with frame). Oil on canvas, in carved and gilded wooden frame. Antonio Stom, a Venetian painter active in the first half of the eighteenth century, is among the leading exponents of the architectural capriccio and animated landscape in the Veneto. His training reflects the influence of Luca Carlevarijs and anticipates, in certain respects, the great season of the Venetian veduta. The painting presents a composition built around classical ruins, Corinthian columns, arches and fantastical architecture that merge with recognisable elements of the Paduan landscape: the silhouette of the Basilica of Santa Giustina emerges clearly in the background, set within a

Dealer

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panorama of towers, domes and architectural screens receding toward the horizon. To the left, a Corinthian column articulates the pictorial space and introduces a chiaroscuro tension that contrasts with the luminous open sky to the right, where an obelisk marks the edge of the composition. In the foreground, a group of figures in colourful costume animate the scene with natural ease: a flute player seated among the ruins and wayfarers with walking staves find a precise parallel in Canaletto's Paduan capriccios, where similar figures populate views constructed on the interplay between real architecture and fantastical invention. The silvery palette, dominated by blues, cold greens and atmospheric whites, and the fluid handling of the paint surface, together with stylistic comparisons with documented works by the artist, firmly attribute the canvas to Antonio Stom.

Condition report: Lined canvas. Good state of conservation of the pictorial surface.

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