



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Venetian School, Circa 1860. St. Mark's Basilica In The Late Afternoon Sun.



9 500 EUR

Signature : Ippolito Caffi (1809-1866) attribué.

Period : 19th century

Condition : Très bon état

Material : Bronze

Length : 45 cm, 75 cm avec le cadre

Width : 28 cm, 57 cm avec le cadre

Description

Attributed to Ippolito Caffi (1809-1866).
The Basilica of St. Mark in the low-angled sunlight, circa 1860. Oil on metal, 45 cm by 27.5 cm. Superb antique frame, 75 cm by 57 cm, 8 cm deep. This superb, beautifully framed painting depicts St. Mark's Basilica bathed in the low, late-afternoon sun, creating a truly striking effect with its warm, contrasting colors. The artist loved this time of day; he painted numerous works using this color palette around 1860 (from 1858, the year of his return to Venice, until his death in 1866). Ippolito Caffi (1809-1866) Trained at the Academy of Venice, his eventful career took him to Paris, Naples, London, and Spain, with regular returns to Rome and Venice, not to mention a grand journey to the East (1843). He brought back numerous drawings from all these places. He

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actively participated in the battles of the Risorgimento. Highly renowned, he received commissions from the pope and exhibited successfully in Venice, Milan, Rome, and Trieste, as well as in Paris and London. He was primarily a meticulous landscape painter, whose works--clear and rigorously constructed--sometimes serving as a pretext for curious effects of artificial lighting but also for subtleties worthy of Corot--carry on the tradition of urban landscape painting established by Canaletto (The Pincio in the Morning, 1846; View of Turin, 1850; Boulevard Saint-Denis in Paris, 1855; Venice, G. A. M., Ca' Pesaro). The Correr Museum in Venice also houses a series of his drawings. (source: Larousse)

Born to Giacomo and Maria Castellani, he studied in Belluno, then in Padua with his cousin, the painter Pietro Paoletti, who worked with another Belluno-born painter of neoclassical taste, Giovanni De Min; and finally at the Academy of Venice, where he was able to encounter the 18th-century Venetian landscape painters. His **Rialto Bridge**, at Ca' Pesaro, is an example of this period. In this environment of serious dedication but little respite, Caffi began to feel a sense of unease: thus, in January 1832, he moved to Rome with his cousin Paoletti. By frequenting his studio, Caffi perfected his technique, immersing himself in the genre of landscape painting. In early 1833, Caffi opened his own studio, devoting himself to painting and drawing. Although based in Rome, he often traveled to other cities to exhibit his works. While in Rome, he also took a hot-air balloon ride with the Frenchman Francisque Arban (1815-1849), accompanied by the photographer Giacomo Caneva (1813-1865), an experience that impressed him so deeply that it inspired him to paint two almost Romantic paintings. In 1841, he decorated the Roman-style room at Caffè Pedrocchi in Padua. In 1843, he left for Naples and from there traveled to the East, visiting Athens, Turkey, Palestine, and Egypt; he returned to Italy in 1844, laden with sketches

and artworks. In 1848, he left Rome for Friuli, where he enlisted in the war against Austria; taken prisoner, he escaped and spent a year in Venice. In 1849, he settled in Genoa, then in Switzerland, and in 1850 in Turin. After a series of trips to London, where he exhibited at the World's Fair, to Paris, and to Spain, he returned to Rome in 1855 and to Venice beginning in 1858, where he was tried for "the crime of public violence." In 1860, he was held as a political prisoner in the San Severo prisons for three months, due to his frequent visits to Turin and Milan, which aroused the suspicion of the Austrian authorities. From there, he returned to Milan, then traveled to Naples, where he joined Garibaldi's army. After 1860, with the unification of Italy, Caffi returned to Venice and resumed painting. He died in the sinking of the ship *Re d'Italia* during the Battle of Lissa in 1866, in the midst of the Third War of Independence. Caffi's work, though inspired by 18th-century Venetian models, succeeded in modernizing the pictorial vocabulary of cityscapes, both through the exploration of new perspectives--as in his nocturnal scenes--and through unusual themes, such as hot-air balloon flight. Highly regarded during his lifetime, Caffi had to wait until the mid-1960s to be taken seriously by art historians. The major exhibition organized in Venice to mark the centennial of his death led to a reassessment of his painting. He produced a vast body of work, and part of it has been lost. A few works are housed at the Municipal Museum of Belluno, while many others are in private collections and numerous museums.