



Landscape With Ruins And Figures



4 800 EUR

Period : 17th century

Condition : Bon état

Material : Oil painting

Width : 93

Height : 110

<https://www.proantic.com/en/1514843-landscape-with-ruins-and-figures.html>

Description

Workshop of Johann Anton Eismann
(1604-1698)Landscape with ruins and figuresOil
on canvas, cm 110,5 x 93With frame, cm 123 x
104The background is a rocky coastline
overlooking the sea with some buildings perched
on the edge of the cliff and others built along the
land that close the small gulfs and coves of the
coast. Some boats sail the waters and the sketchy
figures of men are barely visible on board the
boats; the woman and the child are more clearly
distinguished in the foreground but without
taking away the viewer's attention from the grand
panorama, caught in the twilight of the day. The
elongated shadows, the sky ignited by the last
lights and the warm colors rendered by the rays of
sunset make us immerse in the exact moment of
the day, now come to an end. The light effects are

Dealer

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reflected on the sky from yellow to blue, on the rocks between reddish and ocher and on the almost evanescent surface of the sea. On the contrary, the backlit parts fade to darker and colder tones, creating a natural and gradual contrast between the various sections of the painting. The geographical origin of the work is also revealed by the boat, similar to the bucintoro of the Venetian Doges, red and gold whose bow emerges in the strip of sea just in front of the battered columns and the fountain in the foreground. In addition, the wise use of colors, shown in such a wide range and rendered with dense glazes, reveals even more the proximity to the Venetian school. In fact, the work, for stylistic and compositional proximity, can be traced to the Austrian painter but active in Verona and Venice Johann Anton Eismann (1604-1698). Johann Anton Eismann, a native of Salzburg, has left an indelible mark on the art scene in the 17th century. After studying mathematics in Munich and honing his painting skills at the court of the Bavarian elector, Eismann moved to Rome in 1650. It is precisely in the Eternal City that he specializes in the genre of battle, fascinated by the works of the great Venetian masters such as Tintoretto, Titian and Paolo Veronese. In Rome, Eismann made important collaborations with artists such as Salvator Rosa, Michelangelo Cerquozzi and Giovanni Ghisolfi, thus expanding his training and his stylistic repertoire. In 1653, attracted by the lively artistic scene of the Serenissima, he moved to Venice, where he received prestigious commissions from important personalities of the time, including Count Mathias van der Schulenberg and Prince Bishop Charles of Liechtenstein Catelcorno. Eismann's production is extremely versatile: from battle scenes to lively port paintings, from suggestive landscapes to portraits, his work spans a wide range of subjects. His style, characterized by a great technical mastery and a vivacity of colours, has exerted a profound influence on later painters, in particular on Luca Carlevarijs, considered the

forerunner of the Venetian view. In turn, Carlevarijs will pass on this legacy to the young Canaletto, creating one of the most famous painting schools in art history. The Venetian nobility, appreciating his skill and versatility, keeps Eismann constantly engaged, entrusting him with numerous tasks. The artist also decides to adopt one of his students, Carlo Brisighella, to whom he transmits his own knowledge and style. Brisighella, which will take the stage name of Charles Eismann, will continue to paint the same subjects as the master, thus perpetuating his artistic heritage. Venice will be the city that will host Eismann until his death in 1698. The Austrian artist, with his rich and varied work, has left an indelible mark in art history, contributing significantly to the development of 17th century Venetian painting. Numerous references can be found in the other works of the painter's catalog, look at the Architectural Caprice with From the National Gallery of Prague, the Landscape with waterfall of the Morandotti Foundation, Rome but also the Mediterranean Port with figures of the Civic Museums of Vicenza son Brisighella.