Stephen Ongpin Fine Art



Beppe Ciardi (Venice 1875 - Venice 1932)

Santa Marta, Venice

Oil on panel.
Numbered 9 and inscribed Santa Marta on the reverse.
Further inscribed (by Emilia Ciardi) Santa Marta – Venezia / l'impressione di Beppe / Ciardi. / per l'autenticità / Emilia Ciardi on the reverse.
117 x 192 mm. (4 5/8 x 7 5/8 in.)

The area of Santa Marta, at the extreme southwestern tip of Venice on the Canale della Giudecca, is today the home of the city's port. Long a poor, working class neighbourhood of fishermen, the area was centred around the church and convent of Santa Marta, founded in 1315 and rebuilt in 1468. The church was deconsecrated in 1805 and was later used as a warehouse. Ciardi's spirited oil sketch shows Santa Marta before the construction of the port buildings and low income housing around the abandoned church.

This sketch may be related to another, slightly larger oil sketch of Santa Marta by Ciardi which was in the collection of Carlo Mera in Milan in 1942. A stylistically comparable oil sketch, signed and dated 1906, appeared at auction in Rome in 1973.

Provenance:

The artist's wife, Emilia Ciardi, Quinto di Treviso
Thence by family descent, until 2011.

Artist description:

Giuseppe (known as Beppe) Ciardi was, together with his younger sister Emma, a student of his father, the painter Guglielmo Ciardi. He completed his training at the Accademia in Venice, where he studied under Ettore Tito until 1899, the year in which he exhibited two paintings in Venice. In 1894 an exhibition of sixty of the young painter's works were shown at the Castello Sforzesco in Milan. In 1900 Ciardi won a prize at an exhibition at the Brera in Milan, and the following year earned a gold medal at an exhibition in Munich. Ciardi worked prolifically and achieved much success with his landscape paintings, executed with a confident handling of paint and a particular interest in effects of light. He had one-man exhibitions at the Biennale in Venice in 1912 and 1918, at the Castello Sforzesco in 1936 and at the Galleria Vitelli in Genoa in 1937. A self-portrait by the artist seated at his easel, dating from 1924, is today in the collection of the Uffizi in Florence.