



SWEDISH LIGHTS

ANTONACCI LAPICCIRELLA
FINE ART

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At the beginning of the 20th century, Swedish painting saw a moment of refined transformation, finding a position for itself between Post-Romantic Naturalism and the dawning Nordic avant-garde. Artists such as Gustaf Fjæstad, Oskar Bergman, Jacob Olof Magnus Thunman and Axel Gabriel Zachrisson developed a way of painting that married formal rigour and poetic sensibility, reinterpreting Nordic landscapes through meticulous attention to the light and the structure of the atmosphere.

These artists belonged to that generation of Nordic painters who, between the late 19th and early 20th centuries, were able to masterfully mediate between the academic tradition and the brand-new examples of Naturalism and European Symbolism. On the one hand, they focused their attention on the composition, the drawing and the painting technique; on the other, they were able to integrate the innovations arriving from contemporary European movements and translate them into an intimate and atmospheric language. The result is painting capable of blending observation and poetic sensibility, in which the light becomes a key element in modulating the space, time, and emotional perception.

The light in their paintings is not mere illumination, but suspended matter: it quivers between shadow and light, suggests the rippling of water, the trembling of snow-clad branches, the silent density of the woods. Every scene creates a contemplative atmosphere, in which stillness and tension coexist, bringing an almost meditative quality to the Nordic landscape.

The group of works presented here offers a cross-section of this vision: with the silence of the Swedish light speaking directly to the eye and soul. Their painting testifies not only to the modernity of early 20th-century Swedish art, but also to the growing interest among international collectors and specialists in this luminous, rarefied language, in which technique and atmosphere merge in a unique expression of a rare intensity.



Gustaf FJÆSTAD

(Stockholm 1868 - Arvika 1948)

***Snowy Landscape*, 1913**

Oil on canvas, 97 x 150 cm

Signed and dated lower left:

G. Fjæstad 1913

Gustaf Fjæstad - the "Master of Snow" - one of the most distinguished and influential Swedish artists of the early 20th century, was also the founder of the Rackstad Colony which brought together artists dedicated to capturing the beauty of Nordic nature. The strength of his paintings lies in being able to find a unique metaphysical and emotional power in these frozen landscapes.

Fjæstad and Friedrich's legacy

In *Snowy Landscape*, the scene is framed in a highly concentrated pictorial space, here Fjæstad is closer to the German Romantics of the early 19th century than to his peers of Nordic National Romanticism. Like Friedrich's *Monk by the Sea*, the scene is reduced to the essentiality of unspoiled nature without depicting any specific or identifiable place, rendering the work universal and inviting the viewer to an intuitive experience of nature, rather than a rational understanding of it.



Gustaf FJÆSTAD

(Stockholm 1868 - Arvika 1948)

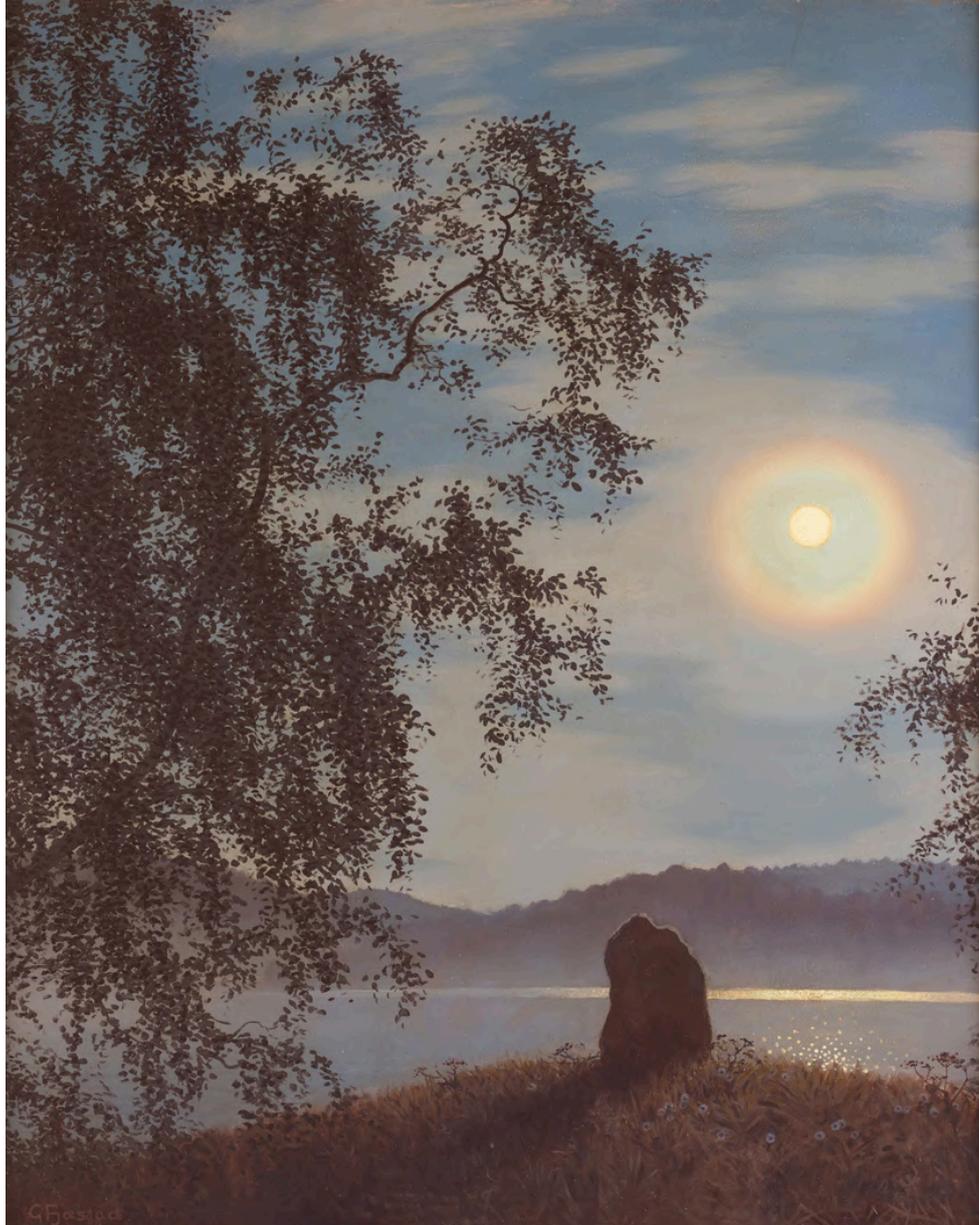
***The snow*, 1920 - 21**

Oil on canvas, 134 x 174 cm

Signed and dated lower left:
G Fjæstad | Vermland 20-21

A thousand shades of white: Gustaf Fjæstad's pointillist technique

In *The Snow*, nature, almost stylized as it is in Japanese woodcuts, is so suggestive that it seems to transcend reality, in this faithful representation of a windless day in which the snow remains unblemished. The composition was created using photosensitive chemicals which, combined with the mastery of the pointillist technique, allowed Fjæstad to represent the colour white with extraordinary optical effects. Shades of red, blue and grey cause the colour to vibrate on the canvas, denoting a strong influence of such Neo-Impressionist painters as George Seurat. In looking at this painting, we are completely drawn inside it, to enter a meditative state of mind. There is an intriguing feeling of enchanted magic, the sense of a childlike fairy tale.



Gustaf FJÆSTAD

(Stockholm 1868 – Arvika 1948)

***Moonlight over
Engelbrektsholmen***

Oil on cardboard, 121 x 96 cm
Signed lower left: *G Fjæstad*

Moonlight: the Poetic Night of Gustaf Fjæstad

In *Moonlight on Engelbrektsholmen*, Fjæstad moves away from his customary snow-covered landscapes to explore nocturnal atmosphere with refined sensitivity to light. The golden reflection of the moon on the water, the grassy rise with its solitary stone, and the birch tree framing the scene reveal a carefully calibrated composition in which light and shadow engage in an almost symbolic dialogue. The work — a synthesis of Nordic Symbolism and Swedish Romantic tradition — reveals the artist's interest in transforming nature into a contemplative, metaphysical space, confirming his ability to evoke silence and mystery through a masterful control of light and detail.



Helmer HERTZHOFF
(Sweden, 1873 - 1958)

Aurora Borealis
1910 c.

Oil on canvas, 117 x 92 cm

Helmer Hertzhoff and the Poetics of Nordic Light

Helmer Sigurd Fritiof Hertzhoff was a Swedish painter active between the late nineteenth and early twentieth centuries, associated with the renewal of Nordic painting. He bridged academic tradition, naturalism, and European Symbolism, drawing on French influences and a strong sensitivity to Nordic light. Largely self-taught, he developed a pictorial language combining technical precision, atmospheric nuance, and a lyrical transformation of landscape. The *Aurora Borealis* is an extremely rare subject, which perfectly exemplifies his interest in the weather in the northern regions. The scene is built on the wide celestial vault, crossed by beams of green and bluish light which are reflected in the still waters of two alpine lakes, generating an effect of visual resonance between the sky and the earth.



Oskar BERGMAN

(Stockholm 1879 - Saltsjöbaden 1963)

February evening, 1910 c.

Oil on canvas, 32 x 53 cm

Signed lower right: *OSKAR BERGMAN*

Titled on the verso: *Februari kväll*

Provenance:

Sweden, estate artist family

Oskar Bergman. Colour as a measure of the soul

In *February Evening*, Bergman transforms the Nordic landscape into a place suspended between reality and vision. In this Nordic twilight, he reveals how colour can become a measure of interiority, evoking deep contemplative moods. The warm light of the sunset contrasts with the iced-over water and the islands emerging from it, while the vibrant yet harmonious palette and meticulous rendering of the details reveal a Symbolist and Post-Impressionist sensibility, firmly rooted in the Nordic Romantic tradition. This work does not merely describe nature: it transfigures it, suggesting a metaphysical silence in which light, colour and space become a poetic language.



Axel Gabriel ZACHRISSON

(Tydje, Sweden 1884 -
Malmköping, Sweden 1944)

Archipelago landscape

Oil on canvas, 90 x 129 cm

A meditation on memory, time, and Nordic identity

Axel Gabriel Zachrisson was part of a fascinating Swedish art scene in the first half of the twentieth century, during a transition from academic tradition to Nordic modernism. Trained in a context strongly influenced by naturalism and Scandinavian landscape painting, Zachrisson developed his own language which combined precise composition and a special colour sense, focusing particularly on atmospheric effects and a luminarist rendering. Here, a coastal scene typical of the Baltic areas, probably in Dalsland, western Sweden, known as the 'lake province' where smooth granite rocks meet the calm sea. Zachrisson's painting stands out for its blend of realism and symbolic vision. The attention to detail is accompanied by an inner vision of the landscape, which hints at a meditation on memory, time, and Nordic identity.



Oskar BERGMAN

(Stockholm 1879 - Saltsjöbaden 1963)

***Snowy Landscape in Moonlight*, 1912**

Pencil on paper, 23 x 31 cm

Signed and dated lower right:
Oskar Bergman/1912



Oskar BERGMAN

(Stockholm 1879 - Saltsjöbaden 1963)

Snow-Covered Coast at Sandhamn, 1917 - 1918

Watercolor and pencil on paper, 34 x 49 cm

Signed and dated lower right:

Oskar Bergman./Sandhamn 1917 - 1918



Jacob Olof Magnus THUNMAN
(Uppsala 1879 - Stockholm 1944)

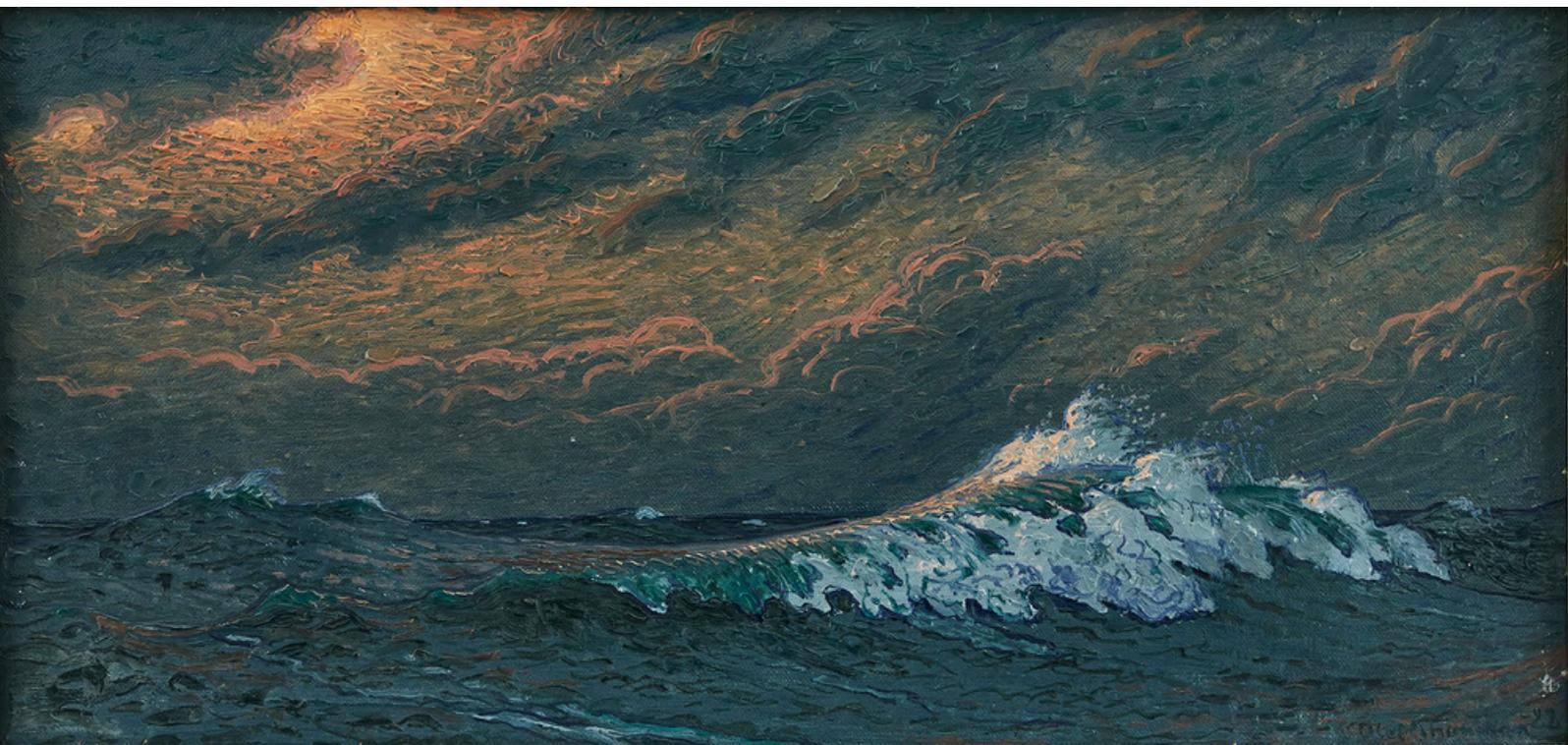
Sunset on the coast, 1926

Olio su tela, 63,5 x 93 cm

Firmato e datato: *Olof Thunman 1926*

Thunman: sensitivity to atmosphere and color

This intense *Sunset on the Coast* exemplifies the poetic vision of Jacob Olof Magnus Thunman, one of the most refined Swedish painters of the first half of the 20th century. Trained at the Royal Academy of Fine Arts in Stockholm, Thunman developed a pictorial language in which careful observation of nature merges with a profound sensitivity to light and atmosphere, elements that become the absolute protagonists of his art. The painting transforms landscape into poetic meditation, balancing energy and calm. He stands out in early 20th-century Swedish art for combining technical skill with luminous, emotional depth.



Jacob Olof Magnus THUNMAN
(Uppsala 1879 - Stockholm 1944)

Stormy Sea, 1922

Oil on panel, 26 x 53 cm

Signed and dated lower right:
Olof Thunman 22



Hilding WERNER

(Kärud, Sweden 1880 - 1944)

***Snowy landscape*, 1910 c.**

Oil on canvas, 117,3 x 131,4 cm

Signed lower right: *H. Werner*

Nordic Symbolism and the Art Nouveau Aesthetic

The painting is a perfect example of "emotional art" in the context of Symbolism. At first glance, you can perceive the Art Nouveau curves, but it soon reveals a deeper meaning: a longing for harmony with nature and inner peace.

The *Snowy landscape*, framed by towering pines and spruces, conjures a sense of silence and introspection. The refined palette of blues, whites, and muted oranges captures the shifting winter light, shaping a twilight atmosphere that is both evocative and emblematic of Northern European Symbolism.