

# Pietro Tedeschi

Italian painter  
(Pesaro 1744 - Rome 1812)

Pietro Tedeschi was born in Pesaro in 1744 where, at a very young age, he attended the school-workshop of the well-known painter and architect Giannandrea Lazzarini (1710-1801), soon becoming one of his best students. In 1770 at the age of 26 he began to perfect this pictorial apprenticeship in the prestigious Clementina Academy of Bologna, where he was able to directly view the masterpieces of Emilian classicism of the sixteenth and seventeenth centuries, assimilating the lessons of the Carraccis, Guido Reni, Domenichino. In 1777, at the age of 33, he moved permanently to Rome, where Maestro Lazzarini used to direct his students who were more deserving than him.

As documented by the painter's correspondence with Lazzarini and the renowned scholar and archaeologist Annibale degli Abbatini Olivieri Giordani (1708-1789), his two illustrious fellow citizens were the main admirers and protectors for his pictorial career, which is conquered with industrious tenacity also in procuring protections and commissions between powerful cardinals and wealthy aristocrats of the capital, "knowing that such protections are very necessary in Rome", as he wrote in the letter of 7 May 1777 to Olivieri; in fact, among his supporters and patrons, some of whom hosted him in their palaces, he manages to include the cardinals Gennaro Antonio de Simone, Gaetano Fantuzzi, Mario Compagnoni Marefoschi, Leonardo Antonelli, Stefano Borgia, the princes Barberini, Albani, Altieri, the Lante dukes.

In the capital, the international center of the arts and European neoclassicism, he opens his own painting school, refines the technique, progresses in the search for a personal style in the expression of devotional themes, paints numerous works of which about seventy remain, including thirty of altarpieces; makes himself known and appreciated, gaining a notable position among the painters working in Rome in the age of Pius VI, including Domenico Corvi, Giuseppe Cades and Antonio Cavallucci, with whom in 1793-94 he worked in a team to paint the four evangelists in the pendentives of the dome of the cathedral of Urbino.

On 25 November 1785 he has the great privilege of personally presenting to Pius VI the large and beautiful altarpiece depicting the Martyrdom of San Cassiano, while it was exhibited in the Pantheon, commissioned from him for the main altar of the cathedral of Imola; the pope detained Tedeschi in a "long conversation" praising his work and in taking his leave he conferred on him the very high honor of "the kiss of the foot". From numerous locations in various regions he was commissioned many works of a sacred nature, for the most part signed and dated, which the Pesaro-born from Rome sent to the Marche, Lazio, Tuscany, Umbria, Romagna, where they are still preserved: among these his first large-format work, the beautiful altarpiece for the main altar of the Pesaro church of Sant'Agostino, depicting the Holy Trinity with the Virgin and Saints Agostino and Lorenzo, perhaps his masterpiece, of Maratta imprint, still today on site, signed and dated, painted in 1776 in Rome, where he exhibited it in the church of Santa Maria sopra Minerva before sending it to Pesaro.

Known, appreciated and in demand in his time, as documented by the many remaining works, Pietro Tedeschi, who died in Rome in 1812 at the age of 68, was then almost ignored by modern critics, a fate common to the countless artists who came to Rome from the province, one of the many Marche, who deserves a critical recognition in all fields of his artistic identity and vast pictorial production. With this monograph, which fills a hitherto prevailing historical-artistic void, he recovers the visibility he had among his contemporaries and the dignity of a location, with merits and limits, in the pictorial context of classicism of the second half of the eighteenth century.

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