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| Fader, Fernando (1882-1935) |
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| The work of the French-born Argentine artist Fernando Fader is one of the most prominent and appreciated in Argentina. Fader was born in Bordeaux, France, but his family settled in Mendoza, Argentina just a few years later. His parents, a German engineer and a French viscountess, sent Fader to Europe to complete his primary and secondary school education in France and Germany. After some brief artistic training in Mendoza, during which he focused on depicting urban landscapes, he moved to Germany to study art at the Munich Academy of Fine Arts with Heinrich von Zügel, a specialist in pictures of animals in an impressionistic style. Von Zügel stimulated Fader to work in *plein air* (outdoors) painting. His spontaneous techniques, vibrant colours and brushstrokes contributed to the introduction of modernism in the local artistic field. After the death of his father, Fader took over the family business. In 1913, a flood destroyed the power station of his company in Mendoza, which eventually went bankrupt. Because of this, he decided to move to Buenos Aires and dedicate his life entirely to painting. He died in Loza Corral, Córdoba province, on February 25, 1935. |
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In 1913, a flood destroyed the power station of his company in Mendoza, which eventually went bankrupt. Because of this, he decided to move to Buenos Aires and dedicate his life entirely to painting. He died in Loza Corral, Córdoba province, on February 25, 1935.  When Fernando Fader returned to Argentina after schooling in 1904, he founded a painting school in Mendoza. His first exhibition in Buenos Aires established him as a recognised Impressionist painter, despite the fact that critics and the general public did not fully accept this style. Between 1907 and 1909 Fader integrated the Nexus group along with Pío Collivadino, Carlos Ripamonte, and Cesáreo Bernaldo de Quirós, among other artists. This group aimed at creating an art independent of European norms by focusing on traditional and native topics as well as the changes in the urban landscape caused by the advent of modernization. In 1914 the artist presented the painting *Los mantones de Manila, (The shawls of Manila)* in the IV Salón Nacional de Bellas Artes (IV National Exhibition of Fine Arts) of Buenos Aires. It obtained the First Acquisition Award. However, Fader rejected and kept the painting until his death, when it was bought by Fader’s merchant/ dealer, Federico Müller.  Fig: Fader  Fernando Fader, *Los mantones de Manila, (The shawls of Manila)*, 1914, oil on canvas, 45.67 x 55.12 inches, Museo Nacional de Bellas Artes, Buenos Aires.  <http://commons.wikimedia.org/wiki/File:Fernando_Fader_-_Los_mantones_de_Manila_-_Google_Art_Project.jpg>  He took part in the international exhibition in San Francisco in 1915, where he won a gold medal for *La comida de los cerdos, (The food of pigs)*. This painting had already won an award in Munich in 1904. At the beginning of the following year, on medical advice, Fader went to live indefinitely in Córdoba, Argentina. From that time on the scenery of this province was the main pictorial motif of his work. In 1921, however, Fader gave up depicting the outdoors and began working in his studio. Because of his illness, Fader could not attend his tribute exhibition in 1932.  His appropriation of the impressionist style was welcome in the still conservative Argentine artistic field. In *Los mantones de Manila*, Fader abandoned figurativism and academic rules, focusing on the effects of vibrant tones and highlights, clear and contrasting colours, which became a characteristic of his works between 1913 and 1915. Fader applied the paint with short and pasted strokes, sometimes with a spatula. His more significant features are the highlights in figures and scenes, rich colouring, thick impasto and his preference for natural scenery: characteristics that influenced several young artists.  During 1917 Fader began producing one of his more remarkable works, the series of eight canvases titled *La vida de un día, (Life of a day).* It was exhibited that year in Müller gallery, Buenos Aires*.* In a similar way to Monet, Fader painted the same place, his ranch in Córdoba, at different hours of the day, with the aim of observing the changes caused by the natural light on the landscape. Later, in 1921, due to his inability to paint outdoors, he started a series of nude female portraits, different from previous works of his because of its classical composition. Fader renewed Argentine national painting, marking the end of its academic period, and contributed to the formation of a national style. Selected Works: *La comida de los cerdos*, *(The food of pigs),* 1904, oil on canvas, 51.18 x 39.37 inches, Museo Nacional de Bellas Artes, Buenos Aires.  *Los mantones de Manila, (The shawls of Manila)*, 1914, oil on canvas, 45.67 x 55.12 inches, Museo Nacional de Bellas Artes, Buenos Aires.  *Fin de invierno, (End of winter)*, 1918, 39.37 x 47.24 inches, Museo Nacional de Bellas Artes, Buenos Aires.  *Desnudo, (Nude),* 1921, oil on canvas, 43.30 x 59.05 inches, Museo Municipal de Bellas Artes Juan B. Castagnino, Rosario.  *Pocho (Córdoba),* 1930, oil on canvas, 31.5 x 39.37 inches, Museo Nacional de Bellas Artes, Buenos Aires.  *La vida de un día,* (*Life of a day*), series of eight canvas, 1917, oil on canvas, 31.49 x 39.37 inches, Museo Municipal de Bellas Artes Juan B. Castagnino, Rosario. |
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