

ANTONACCI LAPICCIRELLA

ROMA

BIENNALE INTERNAZIONALE DELL'ANTIQUARIATO DI FIRENZE

Palazzo Corsini

21 – 29 September 2019

Preview 20 September

STAND no. 62

The Galleria **Antonacci Lapicciarella Fine Art di Roma** will be showing on **Stand no. 62** on the first floor of the elegant Palazzo Corsini at the 31st edition of the Florence International Biennial Antiques Fair this year. For this edition, the Gallery will be presenting an eclectic selection of paintings, sculptures and drawings by European artists stretching from the first half of the 18th to the early 20th century, focusing in particular on Italian mid-18th century artists and on northern European painters active in the early 1900s.

Alessandro MAGNASCO (Genoa 1667–1749)



Capuchin Friars Under the Hood by the Hearth in the Warming House, c. 1720 , Oil on canvas,

93 x 72 cm



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A tour of our stand opens with an old master painting by **Alessandro MAGNASCO**. From a prestigious private collection and painted in *c.* 1720 when the artist was at the peak of his maturity, the picture takes an irreverent and deliberately provocative look at a typical scene of daily life in the convent. The work, eloquently entitled ***Capuchin Friars Under the Hood by the Hearth in the Warming House***, belongs to a varied group of monastic pictures and is one of the works best illustrating the tough living conditions of the friars who figure so prominently in a large number of the artist's paintings. The painting illustrates the privations and poverty typical of monastic life with enormous skill, depicting a group of Capuchin friars busy warming their feet around the hearth. In an attempt to further emphasise the friars' poverty, Magnasco has decided to restrict his palette almost solely to shades of brown and grey, the colours that recur possibly with the greatest frequency in this type of picture. The echo of the earth and of ash may in fact allude significantly, and possibly subconsciously, to these poor friars' humble status.

Filippo PALIZZI (Vasto 1818 – Naples 1889)



Setter and Pointer Pointing a Quail, Oil on canvas, 115 x 186 cm

This large canvas by **Filippo PALIZZI**, from a private collection in Italy, was painted about a hundred years later. The artist, who was born in Vasto, soon left the confines of his native province to settle in Naples in 1832, where he was drawn by the innovative approach to painting from life being developed by the "School of Posillipo", represented most famously by the Dutch artist Antonio Pitloo and by Giacinto



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Gigante. In espousing the cause of painting *en plein air* Palizzi soon became one of the leading masters of the Neapolitan outdoor school. He was a painter of humble subjects, landscapes and scenes of daily life in the fields, peopled with peasants, shepherds, washerwomen and animals.

The sunny painting on display here, entitled ***Setter and Pointer Pointing a Quail***, is a superb example of the artist's poetic vein inspired by the study of light from life in sweeping natural settings. The warm southern landscape is dominated by the silhouettes of two dogs portrayed with intense realism, tense and throbbing with life as they point a quail. The meticulous attention that the artist devotes to the beasts' relationship with nature is especially striking.

Giovanni BOLDINI (Ferrara, 1842 – Paris, 1931)



Portrait of a Woman with a Hat, c.1905, Back: Nud Woman Seated, Watercolour on paper, 49 x 35.5 cm, Signed bottom left: *Boldini*

Illustrating some of the different tendencies in 20th century on show in this edition of the Biennale, we begin with a superb watercolour by **Giovanni BOLDINI**, a ***Double Portrait*** painted *c.* 1905. The sheet present two 'impressions' which may well refer to the same female figure, caught in two different poses: as a half-figure profile portrait still wearing her overcoat, her handsome head decked with a



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feathered hat, on the side with the artist's signature; and on the other side, as a full figure seated in a state of undress, in a full-frontal pose seen from a greater distance, her legs crossed as she gazes straight at the observer.

Both images come alive thanks to the artist's extremely concise use of colour – an almost monochrome sepia brown, aside from a few touches of red in the coral of the sitter's lips and in the rose on her dress – in a light weave of flowing dabs and darker, more incisive marks traced with a firm hand to allow the form of the female body to emerge by contrast from the white of the paper, almost as though it were 'sliding' out of the light. For Boldini, a woman always embodied an inexhaustible life force through her individual beauty and magnetic charm, a value heralding modernity precisely because in his view she was the absolute leading player of the modern era and it was she who breathed life into the dynamic of society.

Hilding WERNER (Kårud, Sweden 1880 – 1944)



Snowy Landscape, c. 1910, Oil on canvas, 131.4 x 117.3 cm, Signed bottom right: *H. Werner*

Of enormous artistic interest is this Swedish picture entitled ***Snowy Landscape*** by **Hilding WERNER**, painted by the artist in c. 1910. Commonly held to be one of the greatest Symbolist painters



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of his generation, Werner shared with Fjaestad and with other northern European painters of his day a desire to interpret a spirituality that could be found only in nature and to communicate deep-seated, fundamental truths to the observer through his painting.

A profound love for the landscapes of his native country is a typical feature of the Swedish painter who, in this exceptionally large picture, paints a snowbound forest in shades of lilac, creating a uniquely atmospheric twilight mood that is perfectly representative of northern European Symbolism at that time.

In this landscape devoid of all human figures, Werner seeks his inspiration in the magnificence of nature. In stylistic terms he chooses a palette based essentially on nuances of violet, probably in an attempt to confer on his subject that melancholic vein so typical of countless Romantic landscapes.

At first sight the picture presents itself as a delicate, decorative play of snowflakes akin to lace with the gracefully curving lines of Art Nouveau, yet almost immediately the observer perceives a deeper and more universal sense emerging from the silence of the snowbound forest, a desire to live in harmony with nature, a search for an inner peace that Werner, a recluse by choice, is most likely to have been able to find only in the purest and most uncontaminated Nordic wilderness.

