

# ANTONACCI LAPICCIRELLA

ROMA

## GALLERIA ANTONACCI LAPICCIRELLA FINE ART AT TEFAF MAASTRICHT 2019

### STAND 334 – Paintings Section

Early Access Day: thursday 14 March 2019, 11 AM – 7 PM  
Preview Day: friday 15 March 2019, 11 AM – 7 PM  
General Admission: 16 – 24 March, 11 AM – 7 PM

**Antonacci Lapicciarella Fine Art - Stand 334** is showing again this year at the **TEFAF Maastricht 2019** fair from 16 to 24 March, after a two-day preview on 14 and 15 March. TEFAF Maastricht is the most important art, antiques and design fair in the world, showcasing over 7,000 years of art and history and offering the best international dealers an ideal platform for presenting museum-quality works to an expert audience of curators, collectors and enthusiasts.

The Gallery will be showing this year at a **new**, larger and more central **stand**, no. **334**, in the **paintings section**, the fair's most important section, presenting an **eclectic selection of painting, sculpture and design** by European artists stretching from Neoclassicism to the 1920s and proposing, in particular, a meticulous study focusing on the enhancement of Italian artists of the mid-19th century and of northern European painters of the early 20th century. This growing interest matured by the Gallery towards northern painting of the early 20th century finds an international response confirmed by the exhibition at the Musée d'Orsay "Au-delà des étoiles. The paysage mystique de Monet à Kandisky" in 2017, and the one just inaugurated at the Dulwich Picture Gallery in London, dedicated to one of the greatest interpreters of Scandinavian symbolism painting.

Careful art historical research, scrupulous documentation, museum-quality aspirations, an international vision and tireless enthusiasm: these are the strongpoints underpinning the strategy with which Francesca Antonacci and Damiano Lapicciarella have meticulously chosen the selection of works for presenting at this edition of the TEFAF fair.



Antonacci Lapicciarella Fine Art | Via Margutta 54 - 00187 Rome  
Ph. +39.06 45433036 | Fax +39.06 45433054  
info@alfineart.com | www.alfineart.com

# ANTONACCI LAPICCIRELLA

ROMA

**Hilding WERNER** (Kårud, Svezia 1880 - 1944)



***Dawn on Lake Glafsforden at Värmland***, 1920 c, oil on canvas, 60 x 150 cm, signed lower left *H. Werner*

Of particular interest in the **painting** category is the fascinating, atmospheric ***Dawn on Lake Glafsforden at Värmland***, a large oil on canvas painted by Hilding WERNER in the 1920s. This Swedish painter was renowned for his deep love of the landscapes of his native country, and in this painting, of exceptional size, he skilfully captures a morning scene on the lake at Värmland. The magnificence of nature and chromatic pantheism are the unquestioned stars of this canvas, whose landscape is tinted with strong nuances of blue and yellow, conferring on the subject that vein so typical of Scandinavian landscapes depicted in the early hours of the morning.

The view he captures, rendering it in a soft, rounded painterly style reminiscent of Munch, sits perfectly with the style of the trend in painting typical of northern Europe documented by Finnish art historian Bertel Hintze, who argues that there was a Scandinavian romantic-cum-nationalist school of landscape painting which chose the Scandinavian lakes for its sole subject matter.



Antonacci Lapicciarella Fine Art | Via Margutta 54 - 00187 Rome  
Ph. +39.06 45433036 | Fax +39.06 45433054  
info@alfineart.com | www.alfineart.com

# ANTONACCI LAPICCIRELLA

ROMA

**Galileo CHINI** (Florence 1873 – 1956)



*Study for a Dignitary's Jacket and hat*, 1911, Mixed technique on cardboard, 90 x 80 cm, Signed and dated upper left: *G.C. 1911*

Another painting that stands out in the category of very early 20th century work is the *Study for a Dignitary's Jacket and hat* painted on cardboard by Galileo CHINI in 1911. The work, in mixed technique, is the product of an in-depth artistic development in Chini's painterly style following his experience in Siam between 1911 and 1913. The artist was summoned to the East by King Rama V himself to paint the decorative frescoes in the Throne Room, after the King had travelled to Europe and been struck by the alluring beauty of the frescoes that Chini painted in the Dream Room for the Venice Biennale of 1907.

In the initial sketches and paintings that Chini produced in Siam, of which this work is one, he allowed himself to be won over by the lure of the exotic, abandoning the Symbolist mood and subjects typical of his work in the first decade of the century, in favour of greater formal freedom. The painting is the product of a superb and extremely faithful study of costume, to paint which Chini sought his inspiration in one of the numerous figures at the King's court, and it is remarkable both for having been conceived life size and for its accuracy of detail. A luminous palette and vibrant tropical hues are the unquestioned protagonists of this work, in which a golden light dominates the scene undisputed, conferring a certain mysterious abstraction on the Chinese dragon in the centre of the tunic. Observing this painting, we are instantly immersed in Chini's magical, luxuriant vision of the East.



# ANTONACCI LAPICCIRELLA

ROMA

**Vincenzo GEMITO** (Naples 1852 – 1929)



***Portrait of Fortuny***, 1880 – 1890 c, Bronze, 65 x 39 cm

Other exhibits pointing up the two antique dealers' meticulous art history research and attention to works of the highest quality may be found in the sculpture category, where pride of place goes to the ***Portrait of Fortuny*** modelled by Vincenzo Gemito between 1880 and 1890.

This Neapolitan sculptor nurtured a bond of deep friendship and admiration for Mariano Fortuny, and that bond was to play a crucial role in the development of certain young artists in southern Italian artistic circles, including that of Gemito himself.

The Catalan painter was so impressed by his skill as a sculptor that, in a gesture of generous patronage, he commissioned him to model a portrait of his young daughter and another of himself, for which the sculptor produced an initial terracotta model in 1874.

The young sculptor's friendship and admiration for the celebrated Catalan painter was expressed in later bronze casts that the artist modelled at various times in the course of his career, such as the sculpture presented here with its vibrant, plastic *chiaroscuro*, a cast of lofty formal quality that shines through in the vibrant luminism of its surfaces. Inspired by the model produced for the funeral monument in the Verano cemetery, it differs from it in part with a different inclination of the head and the decision to show less of the bust.

**HD photographs and studies available on request**

Press: Simona Costanzo

e-mail: [contact@alfineart.com](mailto:contact@alfineart.com)

off. +39 06 45 43 30 36 | mob. +39 366 47 38 140



Antonacci Lapicciarella Fine Art | Via Margutta 54 - 00187 Rome  
Ph. +39.06 45433036 | Fax +39.06 45433054  
[info@alfineart.com](mailto:info@alfineart.com) | [www.alfineart.com](http://www.alfineart.com)