

# ANTONACCI LAPICCIRELLA

ROMA

GALLERIA  
ANTONACCI LAPICCIRELLA FINE ART

London Art Week - Summer 2019  
27 June – 5 July 2019

Preview Day: 27 June 2019, 12 – 8 pm  
Late Evening: 2 July 2019, 10 am – 9 pm

Antonacci Lapiccirella Fine Art will be showing an eclectic selection of paintings, sculptures and drawings from prestigious private collections at the London Art Week – Summer 2019. The exhibition will be held at M&L Fine Art gallery located in Mayfair at 15 Old Bond Street.

**Giulio Aristide SARTORIO** (Rome 1860 –1932)



*The Advent of art and Culture*, 1906 – 1923, Oil on canvas, 98 x 392 cm

Among the works on show, stands out particularly for its beauty and importance the rare panel of **Giulio Aristide SARTORIO** (Roma 1860 – 1932) *The Advent of art and Culture*, a sensational rediscovery of parts of a large decorative frieze entitled “*From the fall of imperial Rome to the ultimate achievements of science*”, produced by the artist for the Esposizione Internazionale del Sempione in Milan in 1906.

The frieze, an oil on canvas painted “en grisaille”, consisted in a cycle of panels with which Sartorio set out to illustrate “*Italy's driving energy in history, ferrying the classical ideal into the modern world*” and which critics hailed as one of his most successful decorative ventures to date. The panel on display here was subsequently revisited in 1923 for the cruise of the Royal Yacht “Italia”, when Sartorio conducted an eight-month tour of Latin America in his capacity as Commissioner for the Arts charged with familiarising the world with Italian art.



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

# ANTONACCI LAPICCIRELLA

ROMA

In the *The Advent of Art and Culture* Sartorio gives us a foretaste, in the development of his composition, in his sophisticated, elegant style and in the fluid and dynamic movement of his figures, of what was to be his greatest monumental work ever, the decoration of the parliamentary auditorium at the Palazzo di Montecitorio in Rome a few years later.

**Antonio MANCINI** (Roma 1852 – 1939)



***An old Man with Pipe***, 1895 ca., Oil on canvas, 100 x 60 cm  
PROVENANCE: Rome, Aldo and Amelia Ambron Collection

Not least we would like to emphasize a splendid painting by **Antonio MANCINI**, coming from the prestigious art collection of Amelia Almagià Ambron in Rome, entitled ***An old Man with Pipe***, may be dated to 1895.

Its peculiarity is given especially by the technique, called “graticola” with which the artist created the work: it is a process finely made by Mancini since the 1890s. Mancini’s *graticola* system consisted of two identical wooden frames, each of which started with strings or wires stretched both vertically and horizontally across their middles in order to create a grillwork of squares. One of these frames was placed before the artist’s canvas, while the second frame was placed between the artist and the model, providing a screen through which to view the subject. Focusing on one sector of his view of the model at a time, Mancini would then paint a somewhat abstracted representation between the corresponding strings floating before his canvas. As the painting progressed, Mancini further segmented the screens by adding matching strings to each frame, sometimes diagonally, as dictated by the contours and angles of his sitter’s pose. The paint is applied with intense freedom, some parts more fluid and others where the paint bunches up into flocks, flashes, scrubs and twists of the spatula and is worked into a texture, conveying surprisingly vibrant and realistic relief effects at a distance.



# ANTONACCI LAPICCIRELLA

ROMA

The painting entitled *An old Man with a Pipe* is due to be published in the forthcoming book *Antonio Mancini. Catalogo ragionato dell' opera. La pittura a olio* edited by Cinzia Virno.

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



*The Portrait of Mariano Fortuny*, 1880 – 1890 ca., Bronze, 65 x 39 cm

Among the sculptures, we would like to highlight a bronze casting of high technical and formal quality entitled *The Portrait of Mariano Fortuny* executed by **Vincenzo Gemito** around 1880.

Mariano Fortuny and Vincenzo Gemito forged a particularly intense bond of friendship. Impressed by the young man's skill as a sculptor, Fortuny commissioned him to model a terracotta bust of himself, which Gemito carved between October and November 1874.

Gemito reveals both his outstanding talent for vibrant naturalism and his skill in capturing a sitter's temperament thanks to his mastery of the realistic rendering of his sitter's facial features

The figure is deep in thought, his noble profile crowned by the thick, ruffled hair typical of a Romantic, modelled with strong and vibrant *chiaroscuro*. Every part of the sculpture's surface conveys the feeling of a living being, communicating a secret inner energy which seems to pervade the bronze thanks to an extremely painterly approach to modelling.

Mariano Fortuny's head is inclined to one side in an informal pose, but the figure's nobility confers a lofty dignity on him that saves him from looking casual in any way.

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 Lapiccirella 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)