

ANTONACCI LAPICCIRELLA

ROMA

BIENNALE INTERNAZIONALE dell'ANTIQUARIATO di FIRENZE

Palazzo Corsini

23 September- 1 October 2017

Preview 22 September

STAND n. 5



The **Antonacci Lapicciarella Fine Art Gallery** of Rome will be hosting a selection of works most of which **come from a major private collection**, on Stand no. 5 at the Biennale Internazionale dell'Antiquariato in Florence.

The visit to the stand begins with a painting by Ippolito CAFFI (Belluno 1809 - Lissa 1866) entitled ***The Grand Canal in Venice with Santa Maria della Salute***. In this magical, sublimely lit view, the imposing dome of Santa Maria della Salute emerges from a purplish fog as it gradually dissolves in the early morning sunshine, the first rays of the sun striking the roofs of the buildings, revealing a sliver of blue sky and lighting up the green waters of the Grand Canal. Calm and serenity pervade the scene, depicted with the skilled use of colour and light typical of Caffi's work which reaches a peak in this painting. A poetic example of his talent, this painting demonstrates the capacity of Caffi to transmute changing effects of the atmosphere into painting through his clever use of light and colour, along with the meticulous attention that he devotes to architecture, which make him the artistic heir of Canaletto.

Exploring some of the different artistic trends in 19th century Italian art, the gallery hosts **three splendid panels** by **Giulio Aristide Sartorio** (Rome 1860 – 1932), a major



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discovery of parts of a large decorative frieze entitled *From the Fall of the Roman Empire to the Most Recent Achievements of Science* originally designed to adorn the Lazio Room in the Esposizione Internazionale del Sempione in Milan in 1906.

The frieze, painted in oil on canvas "en grisaille", consisted in a set of panels in which the artist set out to illustrate "*Italy's driving energy in history, ferrying the classical ideal into the modern world*" and was devised "*by spiritual association...like the bas-relief in Athena's greatest temple*". Critics considered it to be one of Sartorio's most successful decorative schemes. In the three panels on display at the BIAF, entitled ***From the Great Discoveries, Through the Gloomy Ages, to the Living Revival of the Race, From the Myth of Brute Forces Tamed to the Most Recent Achievements of Science*** and ***The Advent of Art and Culture***, the artist gives us a foretaste in the development of his composition, in his refined elegance of style and in the flowing, dynamic movement of his figures, of his greatest monumental work of all, the mammoth frieze that he was paint a few years later for the parliamentary auditorium in Montecitorio.

Dated almost twenty years later is a painting by **Cagnaccio di San Pietro** (Desenzano del Garda 1897 - Venice 1946), one of the most important Italian Hyperrealists whose precise, compact and delineated painting style and highly individual use of enamelled, almost vitreous colour are tantamount to a manifesto of Magical Realism, the artistic movement developed in Italy by Massimo Bontempelli that displays clear links with New Objectivity. ***Spring*** dated 1923–5, is a remarkable painting depicting two female figures reading their personal correspondence, immersed in a static and rarified afternoon light as the shadow of the house falls across them, possibly hinting at the content of the letters.

Another exponent of Magical Realism was the Russian artist **Edita Walterovna Broglio** (Smiltene 1886 – Rome 1977), who was so impressed by the Mediterranean light and Italian art that she never returned to Russia, devoting her energies with her husband Mario Broglio to creating and publishing a magazine entitled "Valori Plastici" and to studying such old masters as Giotto and Piero della Francesca. Following her husband's death in 1956, Edita rediscovered her youthful interest in painting and produced an outstanding picture entitled ***The Four Hours of the Day: Dawn, Midday, Sunset and Night*** showing the same view of Lerici painted at four different times of day from the same angle but under a different light: at dawn, at midday, at sunset and at midnight.

