

GALLERIA
FRANCESCA ANTONACCI DAMIANO LAPICCIRELLA
FINE ART

STAND 44

Biennale Internazionale dell'Antiquariato
Florence – 26 September – 4 October 2015

Preview 25 September

At this year's edition of the Biennale Internazionale di Antiquariato in Florence, Francesca Antonacci Damiano Lapicciarella Fine Art will be showing a selection of rare works of art never displayed before, including Luca Giordano's *The Glory of St. Andrea Corsini*, (Naples 1634 – 1705) which is returning to Palazzo Corsini in its original frame, complete with wax seals bearing the arms of the Principi Corsini. The painting has never been put up for sale on the market before now.



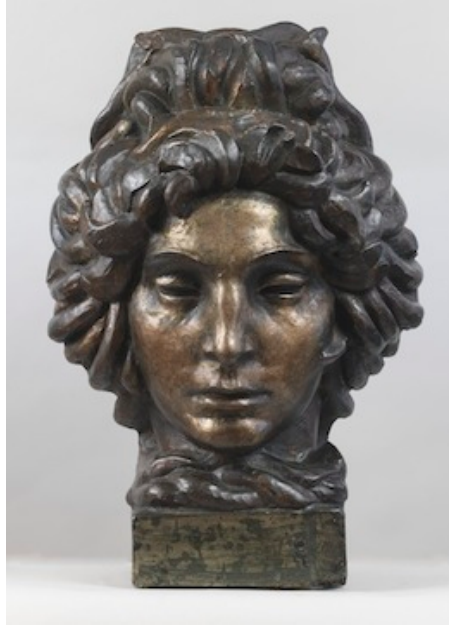
Luca GIORDANO (Napoli 1634 – 1705)
The Glory of St. Andrea Corsini
oil on canvas, 130 x 99 cm,
in a contemporary frame with wax seals
bearing the arms of the Principi Corsini
Provenance: Florence, Principi Corsini collection

Another rare work, never shown in public before now, is the painting entitled *Nocturnal Festivities on the Grand Canal* by Carlo Grubacs (Venice 1802 – Venice 1878), a picture of the highest quality with which the artist set out to celebrate a festive evening in Venice, probably held to mark the visit of the Emperor Ferdinand I and of his consort Maria Anna to the city in 1838. Grubacs, one of the leading Venetian *vedutisti* after Canaletto and Guardi, is celebrated for his nocturnes with their penetrating draughtsmanship and their dazzling, luminous mastery of colour.



Carlo Grubacs (Venice 1802 – Venice 1878)
Nocturnal Festivities on the Grand Canal
Oil on canvas, 50 x 70 cm.
Signed bottom left: C. Grubacs

Another fascinating piece never previously shown is the *Head of the Gorgon Medusa*, the mythological monster captured to perfection in this patinated plaster work sculpted between 1916 and 1921. Famous for his portraits and his allegorical and symbolic figures, which are to be found in the museums and public squares of such important Italian cities as Rome or in the Fountain of the Caryatids in Piazza dei Quiriti in Trieste, in Capodistria, in Milan and even in the Abbey of Montecassino, Selva has produced a highly original interpretation of the Gorgon, her half-closed eyes slanted and disturbing, her arched eyebrows sharp as blades, and her profile which appears to have been borrowed directly from a Classical Greek sculpture. In this plaster work the sculptor masters a complex interplay of shapes, the light becoming entangled in the Gorgon's snake hair to create light and dark masses which contrast with her stern features.



Attilio Selva (Trieste 1888 – Rome 1970)
Head of the Gorgon Medusa c. 1918
 gilded and patinated plaster (height) 47 cm.

Nicknamed the *Master of Hoarfrost*, Gustaf Fjaestad was a celebrated early 20th century Swedish artist who specialised in painting glistening snow, ice and frost lit by opal crystals, of which the *Winter Landscape* presented here, dated 1913, is a splendid example. The paintings of this artist, who has given us such a vibrant and fascinating picture of the Swedish winter, continue to work their magic. When visiting the *Esposizione Internazionale d'Arte* in Rome in 1911, King Vittorio Emanuele II was literally so mesmerised by Fjaestad's painting, that he decided to buy one for his collection. The artist's work not only graces the Nationalmuseum in Stockholm but may also be admired in a large number of museums around the world.



Gustaf FJAESTAD (Sweden 1868 – 1948)
Winter Landscape, 1913
 Signed and dated bottom left "G. Fjastad 1913"
 Oil on canvas, 97 x 150 cm.

Vincenzo CAMUCCINI (Rome 1771 – 1844)

Horse's Head

Pencil, charcoal and white chalk on paper

720 x 400 mm.

Provenance: Cantalupo in Sabina, Camuccini collection

Considered from his earliest youth to be one of the most influential artists of his time, Vincenzo Camuccini went on to make a name for himself as the leading exponent of the Neo-Classical style in Europe. The artist sought inspiration for many of his studies in the Classical world and more especially in Trajan's Column, the bas-reliefs on which had once again become a focus of archaeological and artistic interest. Naturally, he also looked to the great masters of the past such as Raphael, Michelangelo, Giulio Romano, Poussin and Leonardo, as we can tell from the delicate and sophisticated draughtsmanship in this lovely *Horse's Head*. The artist appears to have taken his inspiration for this theme, of which he was especially fond and of which he produced numerous variants over the years, from Raphael's *Stanza* in the Vatican, in particular from Giulio Romano's frescoes in the *Stanza di Costantino* (the Hall of Constantine). Camuccini first began to produce these drawings in around 1787 but he went on producing them for several years thereafter, making them often extremely difficult to date with any accuracy.

Visitors to the stand will also be able to admire other important works such as *Carnival Night in Via del Corso in Rome*, an oil painting on paper glued onto canvas, by **Ippolito Caffi** (Belluno 1809 – Lissa 1866). Caffi was very fond of this theme and similar works are to be found in the Museo di Ca' Pesaro in Venice, in the Galleria d'Arte Moderna in Rome and in the Thorvaldsen Museum in Copenhagen. A *Marine Still-life* by **Filippo De Pisis** (Ferrara 1896 – Brughiero 1956) dated 1943, on the other hand, is of a completely different genre and reveals its own unique figurative style. In this large oil painting on canvas, the artist puts together a heterogeneous collection of items, portraying each one with light, sensual brushstrokes full and rich in texture, in the suspended silence typical of the Metaphysical school of art. Also on display on the stand are four magnificent paper works by Alberto Burri (Città di Castello 1915 – Nice 1995) depicting one of his best-loved subjects: the *Cretti* 1971.

A short fact file of the Gallery

Resulting from the merger of two historic art galleries that had been in the market for generations, the Galleria Francesca Antonacci Damiano Lapicciarella Fine Art offers the market today that little extra in the shape of the kind of expertise that only people raised in the family tradition, fine-tuning their innate talent through years of experience and broadening their grasp of the business by spending time studying in two of Europe's most important capital cities, Paris and London, can offer.

The gallery, which overlooks the quiet courtyard of number 54, Via Margutta, has become a focal point over the years for enthusiasts and collectors of fine furniture, objets d'art, paintings, drawings and sculptures by European artists from the late 18th to the mid-19th centuries and paintings of the "Grand Tour", and it even has an area for hosting exhibitions that are frequently of museum quality.

The gallery shows at the most prestigious art and antiques fairs, including the TEFAF in Maastricht, the Salon du Dessin in Paris, Highlights in Munich, the Biennale Internazionale dell'Antiquariato at Palazzo Corsini in Florence and the Mostra Internazionale di Palazzo Venezia in Rome. Over the years, many of its works have entered important public collections, such as the National Gallery in Washington, the Galleria d'Arte Moderna di Palazzo Pitti in Florence, the Polo Museale Fiorentino,

the Getty Museum in Los Angeles, the Museo di Capodimonte, Prague Museum, the Museo di Villa Mansi in Lucca and the Museum of Fontainebleau, as well being snapped up by numerous private collectors.

The courtyard in number 54, Via Margutta, seat of the Galleria Francesca Antonacci Damiano Lapicciarella Fine Art, is not only a place of beauty in itself, it is also an address of the greatest importance in the history of art and society life in Rome. Marchese Patrizi commissioned the erection in the courtyard in 1884 of the new and sumptuous offices of the Associazione Artistica Internazionale, the throbbing heart of Rome's cultural, social and recreational life in the late 19th century.

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