

FRANCESCA ANTONACCI DAMIANO LAPICCIRELLA FINE ART

at

TEFAF MAASTRICHT 2015

STAND 716

Dawn and Night, two pencil drawings on paper produced by **Charles Le Brun (1619–90)** before he had even reached the age of twenty, offer a rare glimpse of the interest in mythological and allegorical subjects shown at an early age by this artist who was to become First Painter to Louis XIV and the undisputed mastermind behind the decoration of Versailles.

These two drawings provide a worthy introduction to the fascinating journey through art devised by **Francesca Antonacci and Damiano Lapicciarella for TEFAF 2015**, the spectacular exhibition that brings the world's most important art dealers and collectors together every year in **Maastricht**. The two Italian antique dealers' stand, **Stand 716**, hosts a careful selection of works of art, chiefly on paper and from prestigious private collections, designed to highlight the most cosmopolitan aspects of European art from the late 17th to the early 19th centuries. All of the artists whose work is on display are the product of an international artistic aesthetic that spread well beyond the borders of their respective countries.



Charles LE BRUN
(Paris 1619 - 1690)

Dawn

Pencil on paper
mm. 170 x 221



Charles LE BRUN
(Paris 1619 - 1690)

Night

Pencil on paper
mm. 188 x 234



Giandomenico TIEPOLO

(Venice 1727 – 1804)

A Centaur seen from behind, about to abduct a young girl, with arrows on the ground

Datable after 1755

Pen and brown ink and brown wash

185 x 272 mm

Signed lower right: Dom. Tiepolo

Provenance: Venice, private collection; Florence, private collection

Giandomenico TIEPOLO

(Venice 1727- 1804)

A Centaur and a Nymph going hunting

Dateable after 1755

Pen and brown ink and brown wash

mm. 195 x 276

Signed lower right: Dom. Tiepolo f.

Provenance: Venice, Private Collection.



A collection of eight drawings by Giandomenico Tiepolo (1727–1804), Gianbattista Tiepolo’s third son, belongs to a firmly different stylistic register. At his father death, Giandomenico developed a deeper interest for graphic work. It is extremely rare for a complete collection of the finest of Giandomenico’s celebrated drawings to come onto the market; in fact it is the kind of thing that only happens in Maastricht. Particularly eye-catching are five drawings with scenes of centaurs, nymphs, satyrs and fauns, a theme which inspired the artist to produce some of the most original and delicate work on paper of his entire career.



Giandomenico TIEPOLO

(Venice 1727 - 1804)

A faun family

Pen and brown ink, brown wash

mm. 190 x 275

Signed lower right: Dom. Tiepolo f

Provenance: Venice, private collection; Florence, private collection.



Vincenzo CAMUCCINI

(Rome 1771 - 1844)

Horatius Cocles, 1810-15 ca.

Pencil and *sfumino* on ivory card
chequered with a pencil

mm 504 x 800

Provenience: Camuccini Collection,
Cantalupo in Sabina

By **Vincenzo Camuccini (1771–1844)**, one of the greatest exponents of the Neo-Classical style in Rome, stands out a splendid preparatory drawing for his painting of **Horatius Cocles** commissioned by **Manuel Godoy**, adviser to **King Charles IV of Spain**. Unfortunately tracks of this oeuvre have been lost, a circumstance adding a significant historical and documentary value to the already exquisite aesthetic appeal of this study.

The peculiarity of combining a superb painting quality with an extremely interesting historical value is a distinctive character that also distinguishes **A Lion and a Tiger Fighting Over a Fawn**, an oil on canvas painted in 1809 by celebrated animalier **Johann Wenzel Peter (1745–1829)**, a Bohemian painter who worked in Rome between the late 18th century and the early 19th century. This particular version is a smaller study of a painting displayed in 1809 at the Campidoglio in occasion of an exhibition organised by Napoleonic authorities to celebrate the annexation of the Papal States to the French Empire. The oeuvre was purchased by **Gioacchino Murat King of Naples**, city where the work had been kept until 1854, when all trace of it was lost. That circumstance only increases the importance of this second version, which was probably depicted for a member of the royal entourage.



Johann Wenzel PETER

(Karlsbad, 1745 – Rome, 1829)

***A Lion and a Tiger fighting over
a Fawn, 1809***

Oil on canvas, cm 81 x 103



Carlo GRUBACS

(Venice 1802 – 1878)

Nighttime celebrations on the Grand Canal in Venice, held to mark the visit of the Emperor Ferdinand I of Austria in 1838

Oil on canvas, cm 50 x 70

Signed lower left: C. Grubacs

Label on the back:

Prop. G. Ricasoli

Provenience: Casa Corsini,
inventario n. 816

It is impossible to escape the magic of those time machines that are the paintings of landscape painters, especially when an account of a historical event is being added to the evocation of a vanished environment. This is the case of the nighttime celebrations on the Grand Canal, an unpublished painting by Carlo Grubacs (1810-1870). The oeuvre, one of his most fascinating works, was probably representing a scene from the 1838 celebrations held during Emperor Ferdinand I of Austria official visit with his wife Maria Carolina in Venice. Chronicles of the time describe in depth every detail of the parties, the regatta, and the pyrotechnic shows both on the water and in the streets, which all contributed to the scenic background of this imperial stay. A memorable event that could have not escaped Grubacs' notice; the brilliant narrator of the early 19th century Venetian panorama and one of the best imitators of Canaletto's vedutismo painting technique



Ippolito CAFFI

(Belluno 1809- Lissa 1866)

Pope Pius IX's Nocturnal Benediction in Piazza del Quirinale, 1848

Oil on canvas

cm 30x44

Proveniece: Venice, Collezione
Italice Brass (1870 - 1943);
Milan, Private Collection.

Analogous suggestive energy emerges from **Pope Pius IX's Nocturnal Benediction in Piazza del Quirinale**. In the oeuvre of **Ippolito Caffi (1809-1866)** the account of the night of February 10th 1848 – an episode of popular appreciation due to the liberal approach that characterised the earliest years of Pope Pius Mastai Ferretti's mandate – became the pretext to realise a virtuous nocturnal crossed by beam of light.

And many others who were able naturally devise a European authentic artistic language.