

ANTONACCI LAPICCIRELLA

ROMA

Antonacci Lapicciarella Fine Art, Rome | TEFAF Maastrich 2022

25 – 30 June 2022, preview 24 – 25 June

PAINTINGS SECTION | STAND 314

**AFTER 200 YEARS, THE MASTERPIECE OF VINCENZO CAMUCCINI,
THE *HORATIUS COCLES*, COMMISSIONED BY MANUEL GODOY IN 1813, RE-EMERGES**

For the very first time we unveil a sensational rediscovery: the undisputed protagonist of this edition the *Horatius Cocles*, is one of the most important and representative paintings of the Italian Neoclassical painter **Vincenzo CAMUCCINI** (Rome, 1771-1844).

Almost **200 years after** its disappearance - immediately after 1815, the painting re-emerges. This painting boasts **an outstanding patron**, the Spaniard **Manuel Godoy**, Prince of Peace, a one-time powerful Prime Minister of the King of Spain Charles IV of Bourbon and an avid collector of works of art including some masterpieces by Francisco Goya.



Vincenzo CAMUCCINI
(Rome, 1771-1844)
Horatius Cocles, 1813 – 15
oil on canvas, 180x250 cm

The work was painted during Godoy's exile in Rome starting from 1812, being among the entourage of the Spanish sovereigns ousted from their throne by Napoleon Bonaparte. The *Horatius Cocles* depicts a famous hero of Republican Rome, and in it, we can see a reference to Godoy's personal human story. It was commissioned from the most acclaimed artist working in Italy and abroad at that time, an heir to the great Classical and Renaissance traditions of the Eternal City, **Vincenzo CAMUCCINI**. His works based on historical subjects, most of which feature virtuous characters from Roman history, adopted the modern style developed in France by David, but also paid an explicit homage to ancient statuary and the Renaissance tradition, most of all **Raphael**. This painting was previously known only from documentary sources, some preparatory sketches, and an engraving of it; indeed, traces of the work had already been lost just a few years after its completion in **1815**. A few years ago the gallery sold the preparatory drawing of this majestic painting to the Hamburger Kunsthalle.

This painting, displayed in all its magnificence on the central wall of our stand, will be flanked by other works of exceptional quality, realized by other great Italian artists: Giovanni Boldini, Giulio Aristide Sartorio, Francesco Paolo Michetti.



Giovanni BOLDINI
(Ferrara, 1842 – Paris, 1931)
Portrait of Mme. Lucie Gérard, 1890 c.
Pastel on canvas, 550 x 462 mm
signed: Boldini

Portrait of Mme. Lucie Gérard is a refined pastel on canvas by the artist **Giovanni BOLDINI**. Among the worldly portraitists of his time, Boldini is the one who more than anyone else succeeded in embodying the myth of the *Belle Époque*; his bold and fluid style of painting proved highly successful, and his painting becoming a mirror of the sparkling high society of those years. Within an elite entourage, Boldini intertwined a solid and profitable friendship with **Edgar Degas** and under the influence of the latter, began to make extensive use of the **pastel technique in the 1880s**. This work clearly demonstrates the artist's mastery of such a delicate and demanding technique. The subject portrayed is Madame Lucie Gérard, the great French actress of theatre and silent films, so appreciated that she not only became the subject of artists, but also souvenir postcards and cigarette cards. Lucie Gérard was part of a **small group of friends** who met regularly at Boldini's house on Sunday afternoons after the Auteuil or Longchamps races. In these months, this renowned artist from Ferrara is also the subject of a **major retrospective** at the Petit Palais in Paris, a city which welcomed and inspired him, and where he was a leading light of the art world at the turn of the last century, achieving international success and fortune.



Giulio Aristide SARTORIO
(Rome 1860 - 1932)
A Morning at the Seaside, 1927
oil on canvas, 91 x 202 cm
signed and dated: *G. A. Sartorio Fregene MCMXXVII*

The painting *A Morning at the Seaside*, realized by **Giulio Aristide SARTORIO** in 1927, is a work of major international breadth and importance, embodying one of the happiest periods in **Sartorio's** artistic career, in which he successfully embraced board the luminous palette and clear seascapes of the great Valencian artist Joaquín Sorolla y Bastida. Sartorio shared with Sorolla the ability to reproduce the **changing light** at different times of the day, a **boldly photographic approach** and a skill in **capturing day-to-day gestures** with astonishing realism. *A Morning at the Seaside*, shown at a one-man exhibition held at the Galleria Pesaro in Milan in 1929, is a masterpiece in which Sartorio adopts an extremely luminous and very intense colour range strongly characterised by warm, golden hues, to portray his wife, the actress Marga Sevilla, and their children on the beach at Fregene.



Francesco Paolo MICHETTI
(Tocco Casauria 1851 – Francavilla al Mare 1929)
Self-portrait, 1877
Pastel and tempera on paper, 71 x 71 cm
Signed and dated lower right: *Michetti 77*
Higher center: *Amonasro ?*
Provenance: Aldo and Amelia Ambron collection

The hitherto unpublished *Self-portrait* of **Francesco Paolo MICHETTI** presented here, from the private collection of **Amalia and Aldo Ambron**, is a work on paper displaying dazzling draughtsmanship with forms sculpted by the light and embellished with bright, vibrant colour contrasts. For Michetti, the years between 1871 and 1877 coincided with a period of **rapid success on the international scene in London and Paris** and with an early appearance on the collector's **market in America**. The question mark that Michetti adds after the name of the character whose appearance he is assuming, *Amonasro?*, reveals the playful side of the painter who, after gathering his thick, curly hair in a brightly coloured piece of cloth, looks at himself in surprise to discover that he resembles Amonasro the Ethiopian king father of Aida of the homonymous Verdi opera. Drawn by the innovations of international naturalism, by an impressionist manner influenced as much by the dynamic yet elegant draughtsmanship of Mariano Fortuny.

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Antonacci Lapicciarella Fine Art was founded in 2012 from the merger of two historic art galleries already present on the international market for several generations. Through targeted research and study, the gallery quickly consolidated its position to become a reference point for the fans of “Grand Tour” paintings, as well as drawings and sculptures from the late 18th to the first half of the 20th century.

Over the years, the gallery has taken part in the most prestigious of antiques exhibitions such as the Salon du Dessin and the Biennale des Antiquaires in Paris, Masterpiece London, and TEFAF New York; it also exhibits regularly at TEFAF Maastricht and at the International Biennial of Antiques in Palazzo Corsini, Florence. In the course of its activity, many of its works have joined major public collections such as the National Gallery in Washington, the Getty Museum in Los Angeles, the Modern Art Gallery of Palazzo Pitti in Florence, the Polo Museale Fiorentino, the Capodimonte Museum in Naples, the Prague Museum, the Villa Mansi Museum in Lucca, the Fontainebleau Museum, the Hamburger Kunsthalle in Hamburg, the Musée D'Orsay, the Uffizi Gallery in Florence, the Toledo Museum of Art, USA, as well as numerous private collections.

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