

# ANTONACCI LAPICCIRELLA

ROMA

BIENNALE INTERNAZIONALE DELL'ANTIQUARIATO DI FIRENZE 2022

September 24 – October 2, 2022 | preview September 23, 2022

## STAND 8

On the occasion of the celebrations for the **200th anniversary** of the death of **ANTONIO CANOVA**, the Antonacci Lapiccirella Fine Art in Rome is paying homage to the great neoclassical sculptor by **presenting the sensational rediscovery** of the so-called *Autoritratto di Giorgione [Self-portrait of Giorgione]*, **an important work which enriches the catalogue of paintings of the great sculptor**. This painting will be the indisputable centrepiece of our stand at the 32<sup>nd</sup> edition of the Biennale dell'Antiquariato in Florence.



### **Antonio CANOVA**

(Possagno 1757 – Venice 1822)

*Self-portrait of Giorgione, 1792*

Oil on panel, 72,5 x 64 cm

Carved and gilded wooden frame, Rome 18th century

#### *Provenance:*

Principe Abbondio Rezzonico; the Cavaliere Giovanni Gherardo De Rossi

This painting, truly one of a kind, tells the **tale of a prank**. It is an oil painting on panel, commissioned to Canova by the Senator of Rome, Prince **Abbondio Rezzonico**, the great protector and patron of the young sculptor, who was its first owner. Rezzonico himself was an accomplice in the singular story of the joke hatched by the sculptor towards the major artists and intellectuals then present in Rome, to whom, on the occasion of a banquet at the prince's house, this painting by Canova was presented, passing it off as a *Self-portrait* painted by Giorgione, one much talked about but which was known only through an engraving included in the book *Le Meraviglie dell'Arte* by Carlo Ridolfi published in Venice in 1648. To make it all the more believable, the work was skilfully created by Canova on an ancient sixteenth-century panel on which a Holy Family had been painted, whose image has re-emerged thanks to infrared reflectography. All those present agreed in recognizing this as an authentic painting by Giorgione. The joke was a huge success and in this way the famous sculptor had shown that he was also a skilled painter. The various steps of this affair are narrated in the most authoritative sources on Canova. Our work, in a perfect state of preservation, is still within its magnificent original carved and gilded frame crafted in Rome. The work is accompanied by a recent catalogue edited by Fernando Mazzocca and published by the gallery.

The painting will be exhibited at the exhibition *Giorgione e Canova. La storia di una beffa*, at the Casa Giorgione Museum in Castelfranco Veneto from October 14<sup>th</sup>, 2022, to February 15<sup>th</sup>, 2023.

**200 years** will be a common denominator of our stand. In fact, it was **after 200 years** that Vincenzo Camuccini's masterpiece, the *Horatius Cocles*, commissioned by the Spaniard Manuel Godoy in 1813, re-emerged from obscurity.



**Vincenzo CAMUCCINI**

(Rome, 1771-1844)

*Horatius Cocles*, 1813 – 15

Oil on canvas, 180x250 cm

*Provenance:*

Manuel Godoy collection; London, private collection; Dragør, Sadolin collection

This is another **sensational rediscovery** which the Gallery will be presenting **for the very first time in Italy**. The *Horatius Cocles* is one of the most important and representative paintings of the Neoclassical Italian painter **Vincenzo Camuccini**, not only for its high quality, but also for the exceptional character of his commissioner, the “Prince of Peace” **Manuel Godoy**, the powerful Prime Minister of the King of Spain Charles IV of Bourbon, and an avid collector of works of art including masterpieces by Goya, Raphael, Correggio, and Velázquez. This work was painted during the 1812 exile of the Spanish royals in Rome, after being expelled from the throne by Napoleon Bonaparte. It 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 a preparatory drawing for this majestic painting to the Hamburger Kunsthalle.

The exhibition continues with some important works from the early twentieth century. Among these, a masterpiece by **Onofrio Martinelli**.



**Onofrio MARTINELLI**

(Mola di Bari, 1900 – Florence 1966)

*I giganti*, 1937

Olio on canvas, 197 x 222 cm

*Provenance:*

Florence, private collection

*I Giganti* can be considered Martinelli's most complex and challenging work. The artist created this impressive canvas for the 1937 edition of the “**Gaetano Bianchi Competition**”, on the theme of the *Divine Comedy*, taking as a model one of the major cycles of illustrations of the *Divine Comedy*: **the famous engravings of Botticelli**. To the 15<sup>th</sup>-century approach to lines and signs, Martinelli added strong drama and emotional impact through a palette of intense, contrasting colours, the sheer power of the figures, and an intense narrative. In fact, *I Giganti* symbolizes the artist's entire complex personality in the transfiguration of the myth. Because of the sense of unrest it conveys, this work has been interpreted as a metaphorical harbinger of the impending world conflict.

The painting attracted much critical attention and appreciation, but for the selection of the competition it was considered “off-topic”.



**Libero ANDREOTTI**

(Pescia 1875 – Florence 1933)

*Woman running away*, 1920

Bronze, H. 100 x 45 x 18cm

Signed and dated: *SLA920*

mark *fond. Art. G.Vignali*

*Provenance:*

Florence, Ugo Ojetti collection; Florence, private collection

Among the sculptures that will be exhibited is an important bronze by **Libero Andreotti, one of the greatest Italian sculptors of the early 1900s**. Also known as *La Vela*, it was published in the catalogue of the exhibition held at Pescia in 1976 under the title *Modella che Fugge [Model Running Away]*, the same one adopted for a 1921 article in the magazine “Emporium”. The sculpture is listed in 1936 in a letter from Fernanda Ojetti to Margherita Carpi, Andreotti’s wife, among the twenty-three works of the sculptor in the Ojetti Collection at the Villa Il Salviatino. Asian somatic traits can be recognized in the figure’s face, while the pose denotes an interest in oriental dance and movement. Here, the process of simplifying forms is more evident than ever, and would lead to a more extreme result just a few years later. The sculpture was exhibited in 1921 at Andreotti’s first one-man show in Italy, at the Galleria Pesaro in Milan.

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