

ANTONACCI LAPICCIRELLA

ROMA

TEFAF Maastricht 2024

Highlights

PAINTINGS SECTION | STAND 318

A Divisionist pastel by Umberto Boccioni, a leading light of the European Avant-garde

Umberto Boccioni was one of the most important artists of the European avant-garde as well as being one of the greatest exponents of **Futurism**. **For the very first time on the market**, this **rare** pastel from his pre-Futurist period is particularly significant since it brings out **the artist's evolution** with its focus on his early period in Rome, one of fruitful experimentation, genius and artistic vivacity. It was in Rome that the young Boccioni cultivated every key thesis for his Futurist developments. Fascinated by **Divisionism**, he tried his hand at the difficult technique of pastel, which allowed him to fix rapid, instantaneous colour impressions and, through his cross-hatching, to fully exploit all of the medium's potential. Referring to those years in Rome, Boccioni commented that he had looked "*to Munich and Vienna, as centres of plastic thinking*". In this intense *Portrait of a young girl*, in the expressive force, swirling movement of the colour, incisive strokes and filament-like traces of primary colours, **the influence of Munch is palpable**. The work was **recently exhibited** at the *Boccioni 1900-1910* exhibition, at the Magnani Rocca Foundation in Mamiano di Traversetolo, Parma.



Umberto BOCCIONI

(Reggio Calabria 1882 - Verona 1916)

Ritratto di giovane [Portrait of a young girl], 1905 c.

Pastel on cardboard, 50,7 x 35 cm

Provenance: Private collection

A Thousand Shades of White: The *pointillisme* of Gustaf Fjæstad, “Master of Snow”

Gustaf Fjæstad, nicknamed the “Master of Snow”, dedicated his entire life, almost obsessively, to painting the snowy landscapes of Sweden where he was born and lived out his life. The strength of his paintings is that they were able to find in these frozen landscapes a **unique metaphysical and emotional power**, without ever becoming repetitive; just like the Eskimos, who, legend has it, have hundreds of words to indicate “ice”. Of special interest is the fact that this winter landscape was painted using **photosensitive chemicals** which, combined with Fjæstad’s mastery of the **pointillist technique** with much impasto, allowed him to represent the whiteness with extraordinary optical effects. The colour was laid on the canvas in thick layers, allowing the artist greater control over the play of light. In looking at this painting, we are completely drawn inside it, to enter a meditative state of mind. In contemplating the painting, the viewer is slowly rocked into a sort of meditative state of mind. There is an intriguing feeling of spellbinding magic, a sense of childhood fairytale. This work could have us think hopelessly of the present day, in which **climate change** makes this extraordinary landscape seem almost unreal, cloaking it in a sense of loss and nostalgia that renders it even more precious. **The King of Italy, Victor Emmanuel**, a collector of Fjæstad, was credited with the following words: “*When I look at his landscapes I feel the silence of the snow!*” Such is the deep empathy one feels in front of his paintings. His works can be admired in the following museums: National museum of Stockholm; Toledo Museum of Art, Ohio; Musée d’Orsay, Paris; Gothenburg Museum of Art, Sweden; Art Institute of Chicago.



Gustaf FJÆSTAD

(Sweden 1868 -1948)

The snow, 1920-21

Oil on canvas, 134 x 174 cm

Signed and dated lower left: *G Fjaestad | Vermland 20-21*

An iconic portrait from the *Romantic period*: one of the rare portraits by Vincenzo Camuccini

A painting with **powerful psychological insight**. Equally noble in his bearing and his pensive face, the sitter August Grahl, one of Europe’s greatest miniaturists, embodies here the *romantic artist*, indifferent to the observer and focused solely on the quest for creative inspiration. Dressed in an



elegant dark grey suit, his tie a little loose, his hair slightly ruffled, one hand is clasping the hem of his cloak. The artist who executed this **iconic** portrait is **Vincenzo Camuccini**, a leading light of Italian neoclassicism, known for major works in the historical genre painted for upper-class and aristocratic European patrons and also considered one of the most talented portrait painters of his time. If in his important history paintings, the “*grand genre*” of painting, the artist exalted the canons of neoclassical painting, such as perfection in the drawing and compositional balance, in his portraits Camuccini abandoned himself to more modern horizons, towards a deeper characterization of the sitter, underscoring their **spiritual and psychological traits**. With its lack of spatial references in the background and its soft, vibrant, and deliberately unfinished rendering, this *Portrait of the miniaturist August Grahl* recalls the most famous portraits of Jacques-Louis David. **For the very first time on the market.**



Vincenzo CAMUCCINI

(Rome 1771-1844)

Portrait of the miniaturist August Grahl

1828 c.

Oil on canvas, 97 x 85 cm

Provenance: Rome, private collection

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TEFAF MAASTRICHT 2024

9 – 14 March 2024 | 7 - 8 March 2024 by invitation only

ANTONACCI LAPICCIRELLA FINE ART | STAND 318 | PAINTING SECTION

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 *amateurs* of “Grand Tour” paintings, as well as drawings and sculptures from the late 18th to the first half of the 20th century.



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