

ANTONACCI LAPICCIRELLA

ROMA

FLASHBACK 2020

Extended Edition

ON LINE _ 3 November 2020 – 7 March 2021

AT THE GALLERY _ Saturday 7 November 2020, 12pm-7pm

Until 27 November 2020, from Monday to Friday

This year FLASHBACK changes format and becomes an “Extended” artfair. **Antonacci Lapicciarella Fine Art** participates by setting up the exhibition at its premises and presenting from 7 to 27 November 2020 a selection of paintings, drawings, furniture and sculptures from the late 18th century to the early 20th century.



Francesco GAMBA, *Panorama of Turin from the Villa Barbaroux*, 1851, oil on canvas 95 x 200 cm

With reference to the Turin fair, the exhibition opens with the large painting *Panorama of Turin from the Villa Barbaroux*, executed by the Turin painter **Francesco GAMBA** (1818 – 1887) in 1851 and exhibited in the very first edition to be staged by the **Società promotrice delle belle arti in 1852**. It is a meticulous topographical view of the city seen from the 18th century Villa Barbaroux, dominated by the silhouette of the church of Santa Maria al Monte dei Cappuccini. Gamba can be counted among the list of artists of his generation who made up the new "Piedmontese School" of landscape painting that marked its distance from academic art to seek its inspiration directly "in the open air, in touch with living nature" (p. 211) while at the same time shunning an exclusively imitative approach to nature.

Gamba's works were very much appreciated also by the royal family, especially by the Queen Mother Maria Theresa of Habsburg who bought, among others, *Panorama of Moncalieri Looking West*, realized in 1853 and now held in the Castle of Aglié; a certain number of his views have entered the collection of Oddone of Savoy as well as of various members of the Piedmontese aristocracy such as Count Cristino d'Entrèves, Count Carlo Arnaboldi Gazzaniga and Marquis Filippo Ala Ponzoni.

The Swelling Sea, Setting Off To Fish is now in the collections of the **Galleria Civica d'Arte Moderna e Contemporanea** in Turin, while an oil on cardboard entitled *Seascape*, dated 1865 and now in the **Galleria d'Arte Moderna in Genoa**, originally formed part of Oddone of Savoy's collection of landscape paintings.



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Raymond DAUSSY, *The Flight of Icarus – Aeroplane in a Cave*, 1948, oil on canvas, 61 x 46 cm



Raymond DAUSSY, *Grimpeur (The Climber)*, 1945, oil on panel, 55 x 46 cm

Among the works of the twentieth century, two paintings by an artist as interesting as his work is rare, **Raymond DAUSSY** (Cherbourg 1918 – Cézabat 2009) who through his painting, offers us a thoroughly personal depiction of reality thanks to a highly personal conception of space. While we may consider Daussy to have been permeated by the art of the Early Renaissance and of the Italian Renaissance masters in general, he showed no hesitation in turning his back on the traditional rules of perspective in order to subvert his focal points in space and thus trigger a dizzying sense of vertigo. The warped, astonishing and at times even disturbing snapshots that he fixes on the canvas with his smooth brushwork are part and parcel of a broader narrative plot. In freezing the image at a point of precarious balance invariably suspended in the very moment at which everything is about to change, the artist is telling us a story. It is up to us to work out what went before and to guess at what is going to happen next.

In the painting *The Flight of Icarus – Aeroplane in a Cave*, Icarus, on board his peculiar plane, attempts to escape the tight space of a cave symbolising the mythological labyrinth built by his father Daedalus for King Minos. **The stone hollow in which he is still imprisoned opens out onto an idyllic natural landscape in a contrast pointing to the vain hope of shedding earthly weight in an existential promise of freedom.**

In the *Grimpeur*, the subject painted seems to be suspended in the air instead of being caught hold of the pylon where he is working.



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Romano DAZZI, *Two Lionesses*, charcoals on paper, 120 x 130 cm

A superb pair of large charcoals drawings are presented depicting *Two Lionesses* by **Romano DAZZI** (Rome 1905 – 1976), are **the greatest expression of movement conveyed with immense freedom of the hand**; as well as the summary of the hallmarks of his style: the depiction of movement, the unfinished feel and the idealisation of form. Dazzi, with rapid but unwavering hand, captures both the beasts' majesty and, at the same time, their charm and beauty.



Sirio TOFANARI, *The Caress*, c. 1909, lost wax cast, h 25x70x55 cm

Finally, of particular note is a bronze entitled *The Caress* by the internationally renowned sculptor **Sirio TOFANARI** (Firenze 1886 – Milano 1969), which can be dated to the first decade of the 20th century. **The Galleria unearthed the bronze on display in a private collection in Florence of which it had been a part since it was first cast**, having been bought directly in the artist's workshop by his acquaintance Licurgo Bertelli. According to his family, Tofanari destroyed the cast after producing the sculpture, and so when he was due to take part in the 8th Venice Biennale he decided to create a second copy, asking Bertelli to lend him the statue so that he could use it to model the new version. Bertelli, however, refused. Thus this bronze is earlier than the version of *The Caress* produced in 1909 and shown alongside the *Young Lionesses* in Room Five at the 8th International Art Exhibition of the City of Venice. It was on that occasion that the work was acquired by the Galleria d'Arte Moderna in the Pitti Palace in Florence, where it is still on display to this day. Yet it differs from that version in terms of the colour of its patina, of the shape of the base which is ovoid rather than square, and of the handling of the sculpted surface which is coarser and more uneven in our piece.

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