

ROBILANT+VOENA

October 12, 2017



TEFAF NY FALL

ROOM 2

October 28 - November 1, 2017

Park Avenue Armory

643 Park Avenue

New York NY 10065

Robilant+Voena of London, Milan and St. Moritz is pleased to announce an impressive group of Old Master paintings by historically significant artists to be shown at TEFAF NY FALL, with a strong collection by French masters ranging from Nicolas Poussin (1594-1665) to Jean-Baptiste Greuze (1725-1805) as well as a notable group of Italian pictures from the Baroque through the 19th century, including works by Francesco Solimena (1657-1747) and

Francesco Guardi (1712-1793).

Among the French Old Masters on offer are *Apollo and Daphne* (1626) and *Death of Eurydice* (1626) by Nicolas Poussin, the foremost painter of the classical French Baroque style. Also available for sale is a marvellous *Portrait of a Young Man*, by Jean-Baptiste Greuze (1725-1805), the French genre and portrait painter who initiated the mid-18th century vogue for sentimental and moralizing pictures. Greuze's tender portrait stands in contrast to the sensitively erotic *Portrait of Madame Bertin de Vaux* by Anne-Louis Girodet (1767-1824). Both were painted around the same time in Paris and together they demonstrate the breadth of expression in Enlightenment France. Girodet, a French painter and pupil of Jacques-Louis David participated in the early Romantic movement, which reached its zenith in the art of the German-born painter, Franz Xaver Winterhalter (1805-1873), who was the most fashionable court painter in Paris and Europe during his lifetime and whose *A Portrait of a Lady* will certainly be a highlight of the fair.

Italian Old Masters are equally well represented. We will offer an exceptional painting of the *Holy Family with the Young Saint John* by Bartolomeo Cavarozzi (1587-1625). It is an innovative adaptation of Caravaggio's hyper-realistic expression and use of dramatic contrasts of light and dark. Pietro Paolini's (1603-1681) *Portrait of a Man* is an equally superlative work and demonstrates that although Paolini adopted many of Caravaggio's tenets, he did so in a very unique and personal manner. The glorious work by Francesco Solimena (1657-1747), *Hope and Mercy*, which will also be on view, is painted in the grand manner with notably expressive colours and shading. Finally, two 18th century paintings will be offered that capture the ethos of the Anglo-Italian relationship during the Grand Tour: Pompeo Batoni's (1708-1787) elegant *Portrait of George Craster* and the sensational *Bacino of San Marco* by Francesco Guardi (1712-1793). Both works were painted by Italian artists for English connoisseurs.

The selection of French and Italian paintings is complimented by a 17th century *Adam and Eve* by Matthias Stomer (c. 1600 – after 1652) and a charming Giovanni Boldini painting; *Connoisseurs in an Artist's Studio* of c. 1884-85. The work is thought to represent Paul-César Hellau in his studio. It seems to reflect upon other artist studio depictions, such as Corot's or Fantin-Latour's. Being a quick sketch, the painting offers an insight into the artist's process. The figures are delineated with quick brushstrokes full of energy that transform an ordinary scene into an exciting picture.



IMAGE I: Nicolas Poussin, *Apollo and Daphne*, 1626, oil on canvas, 63 x 77 cm / 24.8 x 30.3 in.

IMAGE II: Franz Xaver Winterhalter, *A Portrait of a Lady (thought to be Therese Freifrau Von Bethmann)*, 1850, oil on canvas, 130 x 100 cm / 51.1 x 39.3 in.

IMAGE III: Bartolomeo Cavarozzi, *Holy Family with the Young Saint John*, c. 1620, oil on canvas, 195 x 140 cm / 76.8 x 55.1 in.

IMAGE IV: Francesco Guardi, *The Bacino di San Marco, Venice, on Ascension Day*, oil on canvas, 52.2 x 84.7 cm / 20.6 x 33.4 in.

Buy TEFAF NY FALL tickets [here](#).

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Robilant+Voena | T. +44 (0) 207 409 1540 | www.robilantvoena.com | art@robilantvoena.com