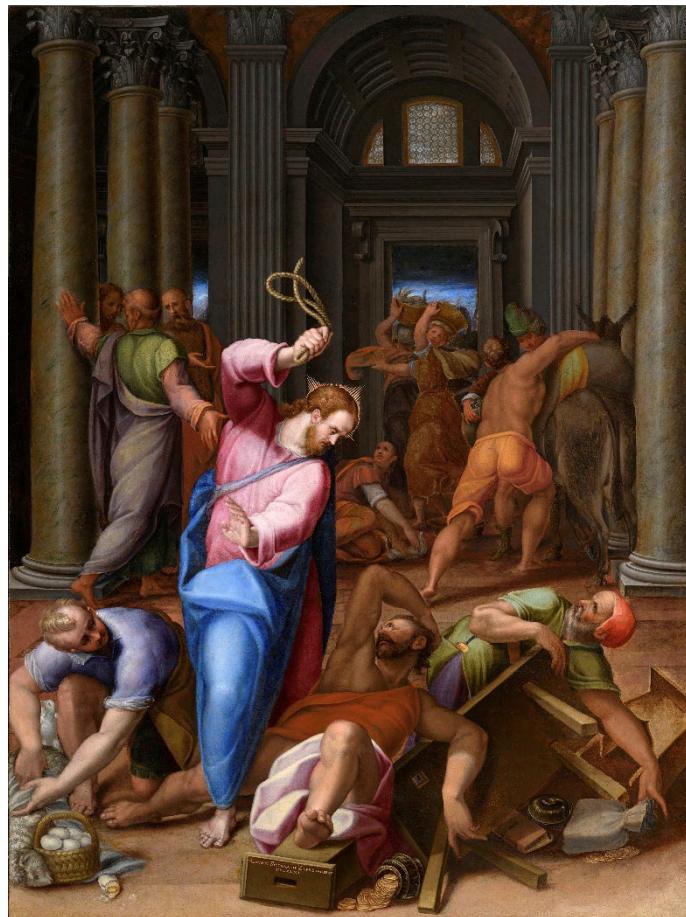


TRINITY FINE ART

TEFAF 2026



1. Lavinia Fontana - "Christ driving the Traders from the Temple", Oil on Canvas; 153.5 x 114cm

Three works of exceptional quality, executed in an arc of less than half a century, illustrate the transition in Italian pictorial culture from late Mannerism to early Baroque.

The oldest of these is an extraordinary recent discovery, hitherto unknown to scholars until now, this painting of "Christ Driving the Traders from the Temple" adds a new piece to the exploration of Lavinia Fontana's remarkable career. Signed and dated 1580 in Roman characters on the overturned footstool of one of the money changers in the foreground, the work can be considered as one of the most ambitious achievements of the Bolognese painter's youth, completed when she was not yet thirty. In this painting, as is highlighted in the accompanying catalogue, Lavinia is not afraid to quote from and thereby compare herself to the most celebrated artist of her time, Michelangelo, who had tackled the same theme in a series of drawings executed around 1540, and the dynamic poses and complicated foreshortening attest strongly to this. This clear reference to Michelangelo remains unique in Lavinia's practice, since in this same period she primarily took her influence from the compositions and styles of Correggio and Raphael.

The recent cleaning has revealed the full chromatic range of bright and vivid tones, from the contrasting brilliant blue and iridescent pink of Jesus' robe and cloak to the pistachio green of the money changer on the right, colours that testify to how Lavinia carefully monitored the artistic trends of nearby Florence.

TRINITY FINE ART



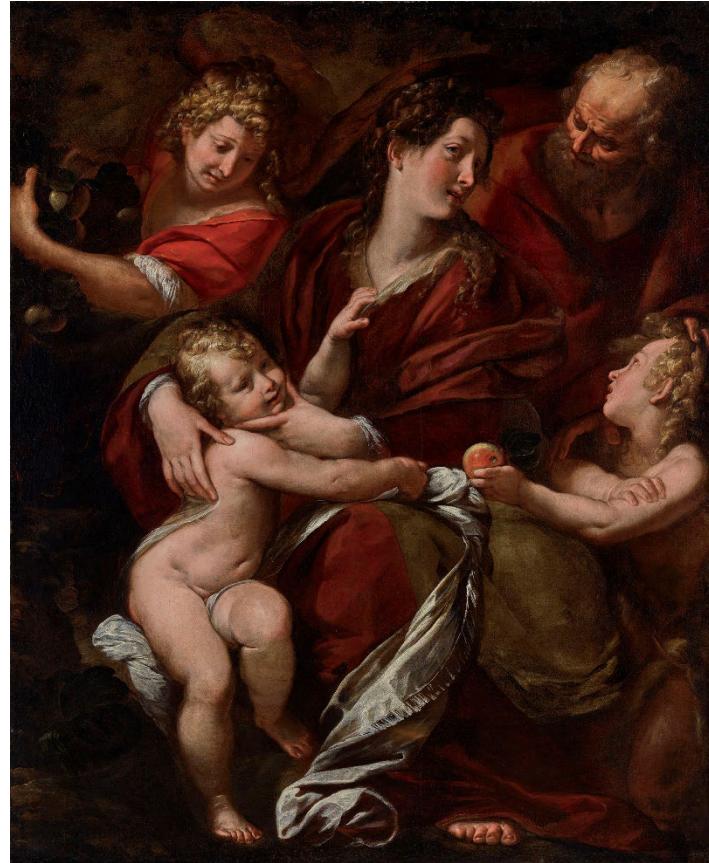
2. Orazio Gentileschi - "The Penitent St Jerome", Oil on canvas, 127 x 112cm

Thirty years later and four hundred kilometres to the south, Orazio Gentileschi is one of the key protagonists in the Roman artistic scene at the time. In 1610 we are at a very important cultural crossroad, since Caravaggio had left Rome five years previously but his influence and style was still struggling to assert itself. Orazio, a friend and admirer of Caravaggio, ventures a completely new and personal reading of Caravaggio's artistic models, often described as a sort of "*caravaggismo in chiaro*" in which this new style is grafted onto a training based on the examples of late Florentine Mannerism. Orazio is at the pinnacle of his Roman career, enjoying the protection of Pope Paolo V Borghese and his nephew Cardinal Scipione for whom he worked on the Casino delle Muse in the Palazzo di Montecavallo.

At this same time Orazio also paints this first version of *St Jerome*, possibly one of the last from this period of Gentileschi's career that is still available on the art market. This painting is well documented since its first publication by Roberto Longhi in 1943 and for this occasion it has been the subject of a new volume edited by Keith Christiansen. This Saint Jerome can be dated with extreme precision thanks to the testimony given by a seventy-two-year-old pilgrim from Palermo, Giovanni Pietro Molli, at the trial for the rape of Orazio's daughter, Artemisia, in which he recalls how during the Lent of the previous year, he had posed for a long time for Orazio "*per ritrare una testa simile a me per certi quadriche lui faceva*" - ("to portray a head similar to mine for certain paintings he was doing") and in particular for "*un San Girolamo intiero [...] simile a me*" - ("a full-length Saint Jerome [...] similar to me"). Orazio returns to this theme in a second version in the collection of the Museo Civico d'Arte Antica in Turin in which the landscape is more spacious, in our version the attention is instead entirely concentrated on the powerful central figure of the Saint taken from a very close viewpoint that omits the lower part of the legs, in accordance with a compositional solution common

TRINITY FINE ART

in other paintings of the same period such as the “Sacrifice of Isaac” in the Galleria Nazionale della Liguria or the “David” in the Galleria Spada.



3. Giulio Cesare Procaccini - “The Holy Family”, Oil on Canvas, 158.1 x 128.8 cm

Dating from a few years later, the Holy Family with the Infant Saint John by Giulio Cesare Procaccini takes us into a decidedly different world, circa 1620 in the Milan of Cardinal Federico Borromeo. In this cultivated environment Giulio Cesare Procaccini is considered the most refined and “international” artist, and the Holy Family with the Infant Saint John represents the pinnacle of his mature period, in which sculptural monumentality, emotional intensity and pictorial brilliance blend masterfully. This painting displays a highly elegant language that blends references to Correggio and Parmigianino with those of Rubens, whom Procaccini had admired and studied during his long stays in Genoa.

Recent conservation has revealed the excellent condition of the picture surface, bringing to light the freshness of the artist’s handling of paint characterised by swift, loose brushstrokes and the “bozze” and “macchie” (rapid strokes of brushwork) for which Procaccini was much celebrated by those who collected his work, and in which manner he continued to paint right up to the last years of his career.

TRINITY FINE ART



5. Anton Von Maron - "Venus, Mercury & Cupid", Oil on canvas, 200 x 153.1 cm



4. Johann Heinrich Wilhelm Tischbein - "Ajax and Ulysses in Orcus (Hades)", Oil on canvas, 222 x 165 cm

The two sides of the Neoclassical period

Two German artists showcase distinct yet complementary approaches to the Neoclassical era: on the one hand, Venus, Mercury, and Cupid by the Austrian Anton von Maron is a hymn to grace and elegance; on the other, Ajax and Odysseus in Hades by the German Johann Heinrich Wilhelm Tischbein represents the heroic and elevated side of the Neoclassical ideal. Von Maron's work, painted in Rome in 1801, is a retrospective synthesis of the artistic models the artist had loved and studied throughout his long career: from the High Renaissance, Correggio, and, among his contemporaries, Batoni and Mengs.

Tischbein's painting is a find of enormous importance: it is one of a series of monumental canvases with themes from the Iliad and the Odyssey that the artist painted for one of his main patrons, the Duke of Oldenburg. Napoleon's occupation of the Duchy forced the Duke and his family to flee and so the painting thus remained unclaimed in Tischbein's studio, until in 1813 he sold it to a Belgian baron, in whose residence it has remained to this day.