

BRUSSELS EXPO | 26 JAN – 2 FEB 2025

BRAFA ⁷⁰th edition ART FAIR

GUEST OF HONOUR: JOANA VASCONCELOS

DELEN
PRIVATE BANK

For its first participation at BRAFA in 2025, COLNAGHI (booth n° 34) will showcase a selection of Old Masters Paintings and Drawings from 17th to 20th century as well as important Antique Sculpture from the Roman Imperial period. Here are some notable works that will be exhibited:

Prestigious provenance:



Torso of Apollo

Roman, Late Republic or Early Imperial, 1st century B.C. - 1st century A.D.

Marble

54.6 x 21.6 x 12.7 cm

(21 1/2 x 8 1/2 x 5 in.)

Notable provenance:

Possibly Giustiniani Collection, Rome by 1638

Art Deco:



Josef Hoffmann

(Pirnitz 1870 - 1956 Vienna)

Design for an Amphora

Monogrammed JH

verso studio stamp of Josef Hoffmann and inscribed N. 59

Pencil and indian ink on paper mounted on cardboard

23.3 x 14.7 cm.

(9 1/4 x 5 3/4 in.)

About the gallery:

Founded in 1760, **COLNAGHI** is one of the oldest commercial art galleries in the world and one of the few to specialize in works of art from antiquity to the modern era. Since the late nineteenth century, COLNAGHI has been a leading dealership in Old Master paintings, prints, and drawings, selling masterpieces to the greatest collectors and museums of the Gilded Age. With galleries today in London, New York, and Madrid, COLNAGHI presents rare objects from the Ancient World, the finest Old Masters, and Modern masterpieces, providing its clients with expert advice and opportunities to cross collect across centuries and media.

Since 2015, COLNAGHI is directed by CEO and owner Jorge Coll. Carlos A. Picón, longtime curator of Greek and Roman art at the Metropolitan Museum of Art, NY, oversees COLNAGHI New York, which reopened under his directorship in 2017.

2025 marks the opening of a new gallery in Brussels managed by Philippe Henricot, expanding the gallery's international presence in continental Europe.

New gallery address: 30 rue Jacques Jordaens, 1000 Brussels, Belgium

Opening: January 2025

Fondée en 1760, **COLNAGHI** est l'une des plus anciennes galeries d'art commerciales au monde et l'une des rares à se spécialiser dans les œuvres d'art de l'Antiquité à l'ère moderne. Depuis la fin du XIXe siècle, COLNAGHI a été un acteur de premier plan dans le commerce de peintures, gravures et dessins de maîtres anciens, vendant des chefs-d'œuvre aux plus grands collectionneurs et musées du monde. Avec des galeries aujourd'hui à Londres, New York et Madrid, COLNAGHI présente des objets rares du monde antique, les plus grands maîtres anciens et modernes, offrant à ses clients des conseils d'experts et des opportunités de collectionner à travers les périodes.

COLNAGHI est dirigée depuis 2015 par son CEO et propriétaire Jorge Coll. Carlos A. Picón, conservateur de longue date du département d'art grec et romain au Metropolitan Museum of Art, NY, supervise COLNAGHI New York, qui a rouvert sous sa direction en 2017.

2025 marque l'ouverture d'une nouvelle galerie à Bruxelles dirigée par Philippe Henricot, élargissant la présence internationale de la galerie en Europe continentale.

Adresse nouvelle galerie : 30 rue Jacques Jordaens, 1000 Bruxelles, Belgique

Ouverture : Janvier 2025

COLNAGHI, opgericht in 1760, is een van de oudste commerciële kunstgalerijen ter wereld en een van de weinige gespecialiseerd in kunstwerken van de oudheid tot de moderne tijd. Sinds het einde van de negentiende eeuw leidt COLNAGHI de markt in schilderijen, prenten en tekeningen van Oude Meesters. Die meesterwerken worden verkocht aan de grootste verzamelaars en musea ter wereld. Hetzij in Londen, New York of Madrid, waar COLNAGHI gevestigd is, biedt de galerij zeldzame objecten uit de antieke wereld en van belangrijke oude en moderne meesters. COLNAGHI biedt haar klanten ook deskundig advies en mogelijkheden om door de eeuwen en periodes heen te verzamelen.

COLNAGHI wordt sinds 2015 gerund door CEO en eigenaar Jorge Coll. Carlos A. Picón, oud-curator van Griekse en Romeinse kunst in het Metropolitan Museum of Art, NY, houdt toezicht op COLNAGHI New York, die in 2017 onder zijn directeurschap werd heropend.

2025 markeert de opening van een nieuwe galerij in Brussel, beheerd door Philippe Henricot, waarmee de internationale aanwezigheid van de galerij in continentaal Europa wordt uitgebreid. Galerij adres: 30 Jacob Jordaensstraat, 1000 Brussel, België
Opening: Januari 2025



COLNAGHI

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Torso of a Male Divinity

Roman, Late Republic or Early Imperial,
ca. 1st century B.C. – 1st century A.D.

Marble

54.6 x 21.6 x 12.7 cm; 21 1/2 x 8 1/2 x 5 in.

Provenance:

Vincenzo Giustiniani Collection, by 1638, inv. no. 119, described as “Una statuetta di un Appollo nudo con un instrumento in mano antica rest.ta, alta p.mi 3 e 2/3”;

*Possibly James Hugh Smith Barry (1748-1801);

*Possibly by descent, Lord Barrymore Collection, Marbury Hall, Cheshire, England. (according to Jan 22, 1951 invoice from Mathias Komor)

With Mathias Komor, New York, USA;

Esq. Mason F. Lord Collection (Acquired from the above on Jan 22, 1951);

By descent to the previous owner, USA, until 2023.

**According to 1951 Mathias Komor invoice, dated January 22 1951, describing the torso as “White marble male torso, Hellenistic, about 300 B.C.” The Lord Barrymore Collection was kept in the family by descent from 1748-1932, when Lord Barrymore's nephew Robert Raymond Smith Barry (1886-1949) sold Marbury Hall. Some of the collection remained with the family, some of it was sold with the house, and a great deal was offered at auction, in 1933 and 1946 (Sotheby & Co., London) and later in 1987 (Christie's London). While the present torso was not included in any of the major sales, the 1882 catalog of the collection was noted as incomplete by its author Adolf Michaelis, saying about ancient sculpture “others are secluded in other*

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rooms, to which I had not access" (p. 501). According to 'Notes on a New Edition of Michaelis, Ancient Marbles in Great Britain, Part Two,' pp. 336-337, "Despite the fairly complete account previously given (of ancient sculpture at Marbury Hall), a number of Smith-Barry sculptures have remained unaccounted for. A rare small auction catalogue gives a partial view. On 15,16 March 1933, Messrs. Arber, Rutter, Waghorn & Brown (Lionel Brown of 1 Mount Street) sold the remaining contents of the Residence."

Published:

Galleria Giustiniana Del Marchese Vincenzo Giustiniani, Parte I (Rome, ~1640), pl. 57 (illus. with 17th century restorations).

"One Man's History of Art," *Life Magazine*, June 4, 1951, pp. 67-68.

A. Gallottini, *Le sculture della collezione Giustiniani*, 1998, inv. no. 119.

Exhibited:

The Baltimore Museum of Art, June 1951.

Addison Gallery of American Art, Andover, MA, Oct. 1951-1952.

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NEW YORK

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LONDON

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The present torso, of exceptional quality and presence, represents a young male divinity, well under life-size, shown resting his weight on his left leg, while the right leg, at ease, seems to step forward. The left leg is lost below the knee, while the right leg preserves a good deal of the calf. The arms, also relaxed, have broken just below the shoulders, preserving their original downward pose. In all likelihood, the youth would have originally held attributes in one or both hands, identifying him as a divinity, in this case either Apollo or Dionysus, though there is also a chance that this may be a representation of Eros/Cupid. The torso is sensitively and masterfully rendered: the tapering of the waist and the small pectorals clearly indicating a youth rather than an adult. Of exceptional quality are the renderings of the abdominal muscles and the exquisitely rendered iliac furrows—colloquially known, quite fittingly in this case, as an Apollo's belt. At top, the shoulders are touched by locks of hair, implying a long hairstyle, centrally parted, as was common in youthful representations of both Apollo and Dionysus. The statue's left leg abuts a fragmental tree stump, which functions to support the weight of the sculpture. Supports were essential to artists transposing compositions from bronze to marble: hollow metal allows for much more structural integrity than stone. Often, artists working in marble would use the supports to provide further markers identifying the divinity being represented: if that were the case here, those markers are now lost.

Of the male divinities represented as youths, the most important were Apollo and Dionysus. Apollo, a central Greek divinity, was always depicted as a youth: descriptions as early as Homer emphasize his youthfulness and beauty, and Greeks considered Apollo to be the ideal *kouros* (beardless, athletic youth). Dionysus, too, though also depicted as an adult (bearded) male, was consistently depicted as a youth from the Archaic Period onward: in statuary, depictions of Dionysus often borrowed forms from depictions of Apollo, so that it became necessary to give both gods identifying attributes to distinguish them from one another. The present sculpture bears significant similarity in its style to the so-called Centocelle Eros (Rome, Vatican, Galleria delle Statue 250); it may in fact be Eros rather than Apollo or Dionysus. However, there is no

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evidence on the back of the sculpture that wings were ever attached, whereas most representations of Eros are winged. In cases where these attributes are lost, such as in the present sculpture, it is often impossible to distinguish between the two gods.

The style of the present torso is eclectic, borrowing elements from both Classical and Hellenistic Greek sculpture, indicating it is an early Roman composition derived from multiple Greek originals. The contrapposto pose and cool naturalism are clearly derived from the Classical style of the late 5th century B.C., where Greek artists reveled in mathematical approaches to proportion and idealism. Meanwhile, the emphatic youth of the figure, the long legs, and the lack of strong muscular accentuation is clearly influenced by the Early Hellenistic tradition of 4th century sculptors such as Lysippos. The Eros Centocelle type was associated by scholars of the 18th century with Praxiteles, but modern scholars now see it as a stylistic pastiche with multiple influences. The combination of difference sculptural influences is reflective of the taste of Romans of the late first century B.C. or first century A.D., who sought to decorate their public and private spaces in a way that evoked the sophistication and culture of the recently conquered Hellenistic kingdoms of the eastern Mediterranean. Sculptors in Greece and Rome itself were commissioned to create replicas of the most famous sculptures from the Greek world and were often asked to create novel combinations to suit the taste of the purchaser, as was likely the case here.

The scale of the statue indicates a strong case for private use. Beginning in full force in the 1st century B.C., wealthy Romans commissioned sculptures in various media and scale to decorate their private residences. The Roman villa became the center of intellectual and political life, especially throughout the first century of the Roman Empire, where the Imperial Court became the true seat of power. Roman elites aimed to create an environment in their homes that was reflective of their own taste, political clout, and philosophical leanings. Common subjects included gods and goddesses,

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mythical creatures such as satyrs and nymphs, Hellenistic rulers, and Greek philosophers and poets.

There are two visible repairs: one along the upper chest, reconnecting the left shoulder and pectoral to the body, the other along the upper right thigh. The lowermost section of the right leg has also been reattached. Neither of these are additions of later material and fortunately there has been minimal intervention throughout. The surface was cleaned, and the piece was remounted in 2024, at which time a full condition assessment was conducted, which is available in a separate document. This restoration importantly discovered that there is evidence that the piece had been rejoined with pre-modern metal pins, perhaps from its first restoration in the 17th century.

The present torso was part of the Giustiniani Collection, first assembled by the Marquis Vincenzo Giustiniani (1564-1637). An influential aristocratic banker, Giustiniani amassed a large collection of paintings as well as both European and ancient sculpture that was housed at his Palazzo in Rome near the Pantheon, as well as his family's country estates. He is well-known for his patronage of Caravaggio, and a further testament to his influence as well as the quality of his collection is that Bernini served as one of his restorers. At the beginning of the nineteenth century, having fallen on hard times, Giustiniani's descendants began to sell off large portions of the collection, culminating in the 1825 acquisition by the Torlonia family of around 270 sculptures. It is not known when the present torso left the collection or how it may have ended up with Lord Barrymore, but it is listed in both the 1638 inventory of the collection, called then an Apollo with a lyre, and is reproduced in an etching in the ~1640 publication of the collection, showing the restorations that completed the sculpture, which were at some point removed.

This torso is also reputed to have belonged to the Marbury Hall Collection, assembled by James Hugh Smith Barry (1748-1801). The Lord Barrymore Collection was kept in

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the family by descent from 1748-1932, when Lord Barrymore's nephew Robert Raymond Smith Barry (1886-1949) sold Marbury Hall. Some of the collection remained with the family, some of it was sold with the house, and a great deal was offered at auction, in 1933 and 1946 (Sotheby & Co., London) and later in 1987 (Christie's London). While the present torso was not included in any of the major sales, the 1882 catalog of the collection was noted as incomplete by its author Adolf Michaelis, saying about ancient sculpture "others are secluded in other rooms, to which I had not access" (p. 501). According to 'Notes on a New Edition of Michaelis, Ancient Marbles in Great Britain, Part Two,' pp. 336-337, "Despite the fairly complete account previously given (of ancient sculpture at Marbury Hall), a number of Smith-Barry sculptures have remained unaccounted for. A rare small auction catalogue gives a partial view. On 15,16 March 1933, Messrs. Arber, Rutter, Waghorn & Brown (Lionel Brown of 1 Mount Street) sold the remaining contents of the Residence."

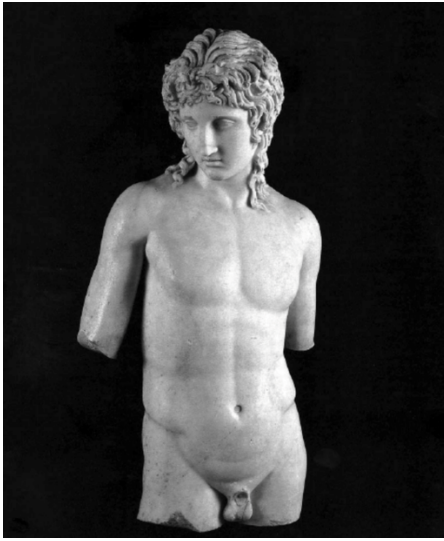
References:

The definitive, and most complete, account of Classicizing Sculptures from the ancient Mediterranean remains P. Zanker, *Klassizistische Statuen: Studien zur Veränderung des Kunstgeschmacks in der römischen Kaiserzeit* (P. von Zabern, 1974).

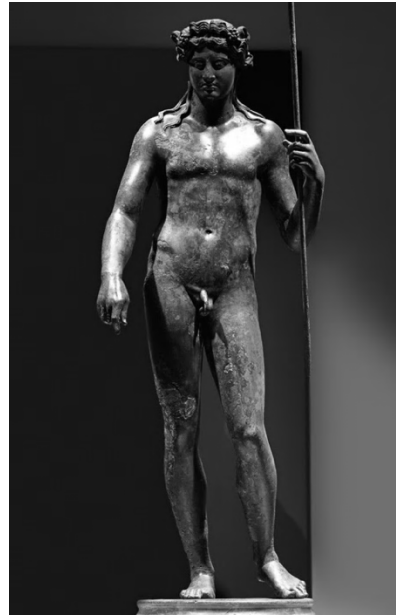
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Comparanda:



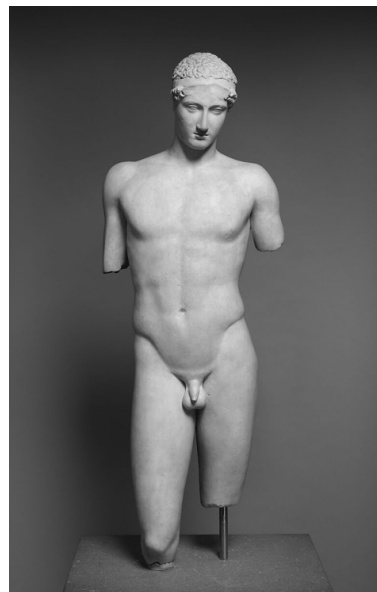
Centocelle Eros. Rome, Vatican,
Galleria delle Statue 250.



Dionysus. Rome, Museo Nazionale
Romano Palazzo Massimo alle Terme,
1060.



Apollo. Oxford, Ashmolean Museum,
1947.268



Stephanos Youth. New York,
Metropolitan Museum of Art, 62.4.