

MILANO INTERNAZIONALE ANTIQUARIATO

DICIANNOVESIMA EDIZIONE
DUEMILAQUATTRO

UMBERTO ALLEMANDI & C.



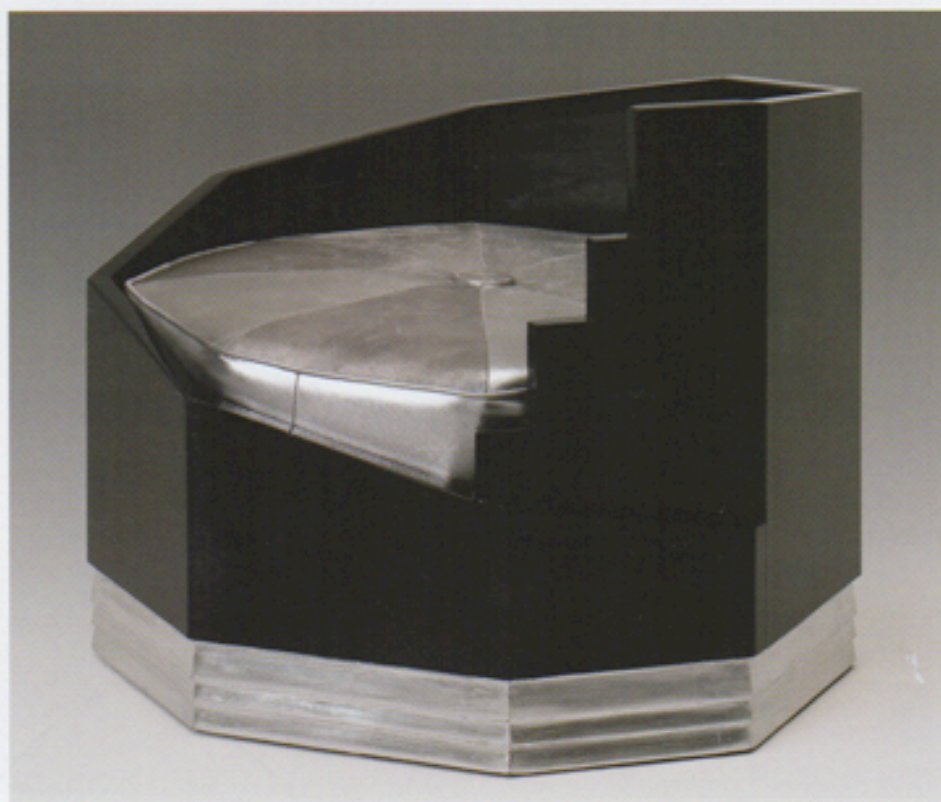


Duilio Cambellotti
(Roma 1876-1960),
«Le donne
della fontana»,
c. 1928.
Pannello in cuoio
sbalzato e dorato
con cornice coeva
dorata e intagliata,
60 x 38 cm,
firmato, con spiga
(simbolo grafico)
e dedica iscritta: b.d.
**Daniela Balzarotti,
Milano.**

something of the filibuster about him, a great connoisseur, a curious man, courtly and very intelligent, but not one who inspired great confidence.

In more recent times there was also Costantino Nigro in Genoa, an educated man who dealt in important pieces and had a strange collection of frames. Dozens and dozens of examples from every period and provenance.

Then, of course, there was the inevitable Accorsi in Turin: tall, lean and with a little head, he seemed to have been born at the same time as his things, ageless. I can tell you a story about him that gives an idea of what he was like. One day he and Dino Fabbri, who knew him well, were leaving one of Turin's big



Paul Theodore Frankl,
Poltroncina,
Stati Uniti, c. 1928.
Lacca nera, foglia
e pelle d'argento,
una di una coppia,
54 x 61 cm.
**Old-American
Art Deco,
Torino.**



Norman Bel Geddes, Tavolo da toilette con specchio e sgabello, Stati Uniti, 1932.
Metallo verniciato nero con rifiniture in cromo e alluminio,
prodotto dalla Simmons Co. Chicago, 136 x 45 x 124 cm.
Old-American Art Deco, Torino.

look at a console table because "you never know, do you?". He always hoped to be able to buy, even when it was not on the cards.

Accorsi was also famous for his intuition. He had intuition, but also a good knowledge of things, especially objects of virtu and furniture, whereas he was less interested in pictures. He was a centraliser, one who wanted to do everything himself. Years ago, an antique dealer in Rome told me that he and Accorsi had jointly purchased some eighteenth-century Chinese carp mounted in gilded bronze. He then sold them to a lady friend from Turin who had come to visit him in Rome. Three

mansions, you can readily imagine which and how selling things was certainly not part of its daily scene. Once they'd got into their car, however, Accorsi decided to get out and go back to the drawing-room to take another



Giacomo Manzù
(Bergamo 1908 -
Ardea 1991),
«La modella
e il pittore».
Bronzo,
72 x 37 x 82 cm,
firmato e con marchio
della Fonderia
MAF Milano.
**Damiano
Lapicciarella,
Firenze.**

