



# ANNIGONI'S LEGACY

*an exhibition of Paintings and Drawings*

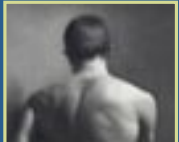
*from Florence, Italy*

*celebrating the 10th anniversary of the*

**ANGEL ACADEMY OF ART**

JACK BARCLAY BENTLEY  
BERKELEY SQUARE, LONDON

OCT 31 – NOV 1, 2007



*“Art is feeling, shaped by structure and technique”*

— Robertson Davies

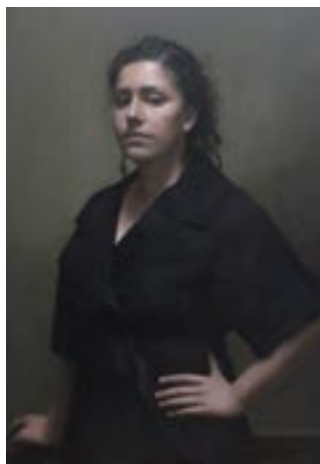


# THE ANGEL ACADEMY OF ART IN FLORENCE, ITALY



THE FINE ART OF REPRESENTATIONAL PAINTING is on the rise again after a century of decline and the Angel Academy of Art, Florence, owned and operated by Lynne Barton, is one of its leading schools. Based on forty years of research by founder and Studio Director Michael John Angel, the school is dedicated to the training of professional realist painters. The school advocates a marriage between the conceptual – the artistic vision – and empirical observation. Its programme teaches a successful step-by-step process, from cast drawing in charcoal to still lifes and figure work in oil paint.

Situated in Florence, Italy, the Angel Academy teaches the methods passed down through the centuries, from the Renaissance to the late nineteenth century, and espouses a variety of expression within the concepts of representational painting. Such painting has always been the mainstream of European art.





In the twentieth century, art schools became more and more interested in Abstractionism and, ultimately, in Conceptual Art. The idea of the importance of the artist, and of the artist's genius, overcame the interest in the works of art themselves, until, eventually, there was no work of art (as in Conceptual Art), and the twentieth-century schools stopped teaching the physical and mental skills necessary to the production of a representational painting or sculpture. To counter this, and to fill the need of thousands of young artists who wanted to learn how representational paintings are made, the modern ateliers began to form in the 1970s. They base their programmes on those of the nineteenth-century ateliers (mainly the French ones) that taught such great painters as Sargent, Whistler, Leighton, Alma-Tadema, Bonheur, Cassatt, Beaux, Waterhouse.



In the 1960s, while Michael John Angel was studying under Pietro Annigoni in Florence, there were only three or four such schools in the world: Signorina Simi's in Florence, the Repin Institute in St. Petersburg, the Moscow Academy, and one in China (founded in the nineteenth century by an American). When Lynne Barton and John Angel created the Angel Academy in 1997, there were about twelve throughout the world; now there are several hundred. Representationalism is on the rise again, and the need for strong and specific specialist teaching is paramount. Of these hundreds, the Angel Academy of Art is considered one of the most important schools in Europe and North America.



# THE CURRICULUM

THE ANGEL ACADEMY OF ART, FLORENCE, has 65 students, all enrolled full-time in a three-year programme. This programme begins with a specially designed set of drawings (created by Charles Bargue in the nineteenth century), from which the student learns the basic techniques of drawing, and then progresses to drawing in charcoal from the plaster cast. Here, the student can apply the understanding and skills that she/he has gained from the previous Bargue exercises to a three-dimensional, white cast. Next come studies in oil paint, working from the plaster cast, and the student masters the essential skills necessary to create an illusion of three dimensions on a two-dimensional surface, using colour. Throughout all this, the student also learns, step-by-step, how to draw the live model, first with pencil, then with charcoal.

Altogether, these studies take two years. The third year is then spent painting both from the live model, which is generally recognised as being the most difficult subject of all, and from still lifes. Still life is the perfect arena in which to study colour, texture and the creation of a seemingly three-dimensional illusion.

Following this, there are two Graduate Programmes available: Pictorial Composition, which uses the textbook written by Mr. Angel, and Portrait Painting. Each of these electives lasts two years.



# MAESTRO PIETRO ANNIGONI



PIETRO ANNIGONI (1910-88) WAS A TOWERING GENIUS of twentieth-century representational painting. Bernard Berenson, the great, near-legendary art historian (known, in his lifetime, as the “infallible” Bernard Berenson), whose work literally defined modern scholarship in Renaissance painting, called Annigoni “...the greatest painter of the twentieth century.” After Annigoni painted his first portrait of Queen Elizabeth II, in 1954, he was the portrait painter of the age. Everybody who was anybody wanted to be painted by him, and he lived up to his reputation, painting masterpiece after masterpiece of interpretive portraiture. His frescoes are less well known, but they are extremely powerful; many are the equal of anything painted in the Renaissance.



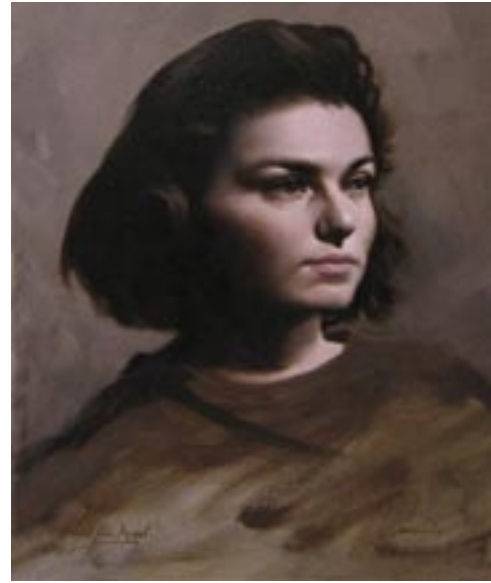
Annigoni’s portraits of the British royal family have been much in the news lately. Queen Elizabeth recently purchased a portrait of herself, painted by him in the early 1970s, and his portrait of Princess Margaret sold at auction, in June, 2006, at Christie’s, for £680,000.



# MAESTRO MICHAEL JOHN ANGEL

**M**ICHAEL JOHN ANGEL STUDIED UNDER Pietro Annigoni in the late 1960s, when Annigoni was painting the fresco *The Resurrection and Deposition of Christ* in the church at Ponte Buggianese, the portraits of the Shah and Farah Diba of Iran, and the second portrait of Queen Elizabeth II (hanging in, and commissioned by, the National Portrait Gallery, London).

Born in England in 1946, Mr. Angel emigrated to Canada in 1961, then moved to Italy in the 1980s. Mr. Angel is regarded as one of the foremost classical painters in Europe and North America; his paintings and portraits hang in both public and private collections on both sides of the Atlantic. While he has few peers in portrait painting – his commissions read like a “Who’s Who” of corporate North America – Mr. Angel’s real passion is painting myths and allegories. Since moving permanently to Florence, he has been concentrating on these, painting murals and altarpieces in a number of churches and villas in Italy, and in private residences in the United States.





*Known to his students as “maestro,” Mr. Angel is considered one of the most inspiring and successful artists in classical and traditional art today.*

Mr. Angel has taught workshops at the American Academy in Chicago, in addition to lecturing at the Florentine campuses of several American universities and various private schools in Canada. From 1982 to 1989 he was the Director of the National Portrait Academy in Toronto, and from 1992 – 1995 the Assistant Director of the Florence Academy of Art in Florence, Italy. 1997 saw the establishment of the Angel Academy of Art in Florence – a school dedicated to passing on his love for classical and traditional art, and to instilling the disciplines that lead to successful mastery of the necessary techniques.

Mr. Angel has been interviewed on television and radio many times. He plays a prominent role in a 90-minute documentary by Artatak films of Toronto and Rainbow films of Florence entitled *Annigoni: Portrait of an Artist*. Another documentary, *The Road to Castagno*, profiles the work of Mr. Angel. It has been shown over 40 times on national television in North America and has also been viewed at several film festivals, including the Cannes Documentary festival and Montreal’s *12th Festival International du film sur l’Art*.

Known to his students as *maestro*, Mr. Angel is considered one of the most inspiring and successful artists in classical and traditional art today.



# THE FACULTY

**LYNNE BARTON**, co-founder of the Angel Academy of Art, Florence, was born in England, has lived in Sydney, Australia, and now resides in Florence, Italy. Ms. Barton co-founded the Angel Academy of Art, Florence, in 1997 with Mr. Angel. She is presently its Director of Admissions, and is responsible for all administration duties including the selection and enrollment of students, the co-ordination of the curriculum and all public relations, marketing and publicity. She also organizes and co-ordinates all aspects of the Angel Academy annual summer workshop programme.

**JERED WOZNICKI** is a senior instructor at the Angel Academy of Art, Florence. Born in Chicago, he graduated from the American Academy of Art. In 1994, he went to Florence to study with Mr. Angel, and has been teaching there since finishing the programme in 1996. Mr. Woznicki's art has won various awards throughout the world; in 1999 he was a finalist in the prestigious Florence Biennale. Mr. Woznicki's work is in private and public collections in Europe and in North America.

**MARTINHO ISIDRO CORREIA**, instructor at the Angel Academy of Art, Florence, graduated from the University of Calgary with a Bachelor of Fine Arts in painting and from the University of British Columbia with a Bachelor of Education in art education. In his teaching career, Mr. Correia has worked with students ranging from grade school children to professional adults. Having first studied with Mr. Angel in 1992, Mr. Correia returned to Florence to continue his studies at the Angel Academy. His work is represented in both private and public collections.

**JAY BLUMS**, a graduate of Sheridan College, Oakville, Ontario, began his studies with John Angel in Toronto in 1999. Mr. Blums moved to Florence in 2005 to take up his current teaching post as a student-instructor. Outside of his time with the school, he works on his paintings, which can be found in private collections in North America and Australia.



# THE CATALOGUE OF WORKS

**1. Pietro Annigoni** ~ *Conway Valley in North Wales*, mixed media on paper, 37 × 56 cm, 1969

**2. Pietro Annigoni** ~ *La bella italiana*, oil tempera, 65 × 50 cm, 1951

**3. Pietro Annigoni** ~ *The Lakes of Killamey*, mixed media on paper, 37 × 56 cm, 1970

**4. Pietro Annigoni** ~ *Jane Barlow*, oil tempera on panel, 60 × 44½ cm, 1967

**5. Pietro Annigoni** ~ *Gioia Falck*, mixed media on panel, 46 × 33 cm, 1958

**6. Pietro Annigoni** ~ *Ritratto di Signora*, oil tempera on panel, 80 × 60 cm, 1958

**7. Pietro Annigoni** ~ *Wethersfield – Amenia (New York)*, pen, brush and china ink on paper, 40 × 57 cm, 1965



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**8. Antonio Ciccone** ~*Il Maestro [Annigoni] Under a Tree*, 19 × 28 cm, c 1960

**9. Michael John Angel** ~*Guido Ciocchiolini*, oil on panel, 41 × 25½ cm, 1991

**10. Michael John Angel** ~*Stephene Bond*, oil on canvas, 51 × 40½ cm, 1986

**11. Michael John Angel** ~*Study for the Castagno "St. John"*, oil on canvas, 60 × 50 cm, 2001

**12. Michael John Angel** ~*The Artists' Model*, oil on canvas, 105 × 59 cm, 2007

**13. Michael John Angel** ~*Velazquez's "Juan de Pareja,"* oil on canvas, 80 × 70 cm, 2006

**14. Michael John Angel** ~*Kathy McNenly*, 40 × 34½ cm, oil on panel, 2007

**15. Jered Woznicki** ~*Study of Panos*, carbon pencil on paper, 36 × 25 cm, 2001



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16. **Jered Woznicki** ~*Standing Female Nude from the Back*, oil on canvas, 90 × 50 cm, 2000

17. **Jered Woznicki** ~*Head of a Young Woman (after Degas)*, oil on panel, 22½ × 18½ cm, 1998

18. **Nancy Fletcher** ~*Bean Slicer No. 638*, oil on linen, 68 × 30 cm, 2006

19. **Martinho Isidro Correia** ~*Steve's Teddies*, oil on canvas, 37½ × 44 cm, 2007

20. **Anthony Z. Velasquez** ~*Bicycle Seat*, oil on canvas, 55 × 45 cm, 2006

21. **Jay Blums** ~*Male Figure Study*, oil on canvas, 80 × 60 cm, 2006

22. **Shane Wolf** ~*Cast Painting #3: Laocoön*, oil on canvas, 100 × 70 cm, 2007



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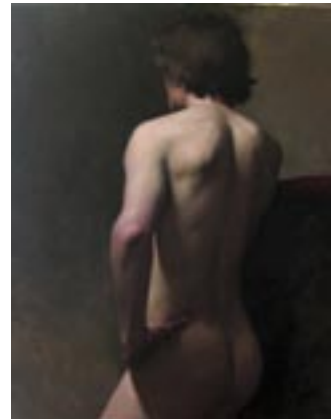
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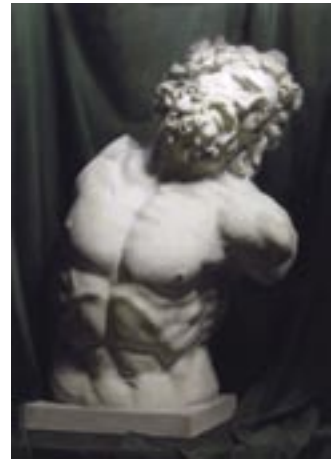
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23. **Martinho Isidro Correia**  
~*Vanitas of the Angels*, oil on  
canvas, 43 × 51 cm, 2004

24. **Travis Seymour** ~*Vanessa*, oil  
on canvas, 75 × 100 cm, 2007

25. **Mark Stahmann** ~*Tobias*,  
charcoal on paper, 65 × 48 cm,  
2007

26. **Letitia “Tish” Lowe**  
~*Tomatoes and Garlic*, oil on  
canvas, 36 × 47 cm, 2006

27. **Shane Wolf** ~*Academic  
Figure Drawing #10: La Douceur*,  
charcoal on paper, 68 × 41 cm,  
2007

28. **Anthony Z. Velasquez** ~*The  
Artist’s Assistant*, oil on canvas,  
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29. **Martinho Isidro Correia** ~*The  
Peto*, oil on canvas, × cm, 2006

30. **Paolo Silverio** ~*Cucina  
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2007

31. **Nancy Fletcher** ~*Bulgarian  
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**32. Julie Tsang** ~*Houdon's L'écorché*, oil on canvas, 90 × 45 cm, 2006

**33. Jay Blums** ~*Portrait of Vanessa*, carbon pencil on paper, 44 × 31 cm, 2006

**34. Letitia "Tish" Lowe** ~*The Quince*, oil on canvas, 69 × 42 cm, 2007

**35. Jonathan Aller** ~*Rustico*, oil on linen, 50 × 45 cm, 2007

**36. Brian David MacNeil** ~*A Day Late*, oil on canvas, 45 × 45 cm, 2007

**37. Nicole De Warlincourt** ~*Kung San*, oil on canvas, 70 × 50 cm, 2006

**38. Mark Cummings** ~*Le Arance e il Vaso Bello*, oil on canvas, 40 × 80 cm, 2006



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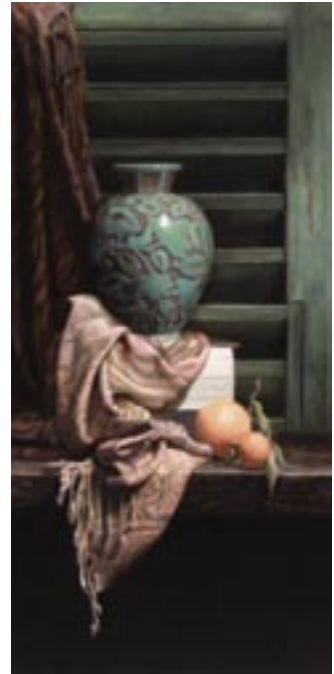
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39. **Martinho Isidro Correia**  
~*Seated Female Nude*, charcoal  
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40. **Francis O'Toole** ~*Venus*, oil  
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41. **Ben Patterson** ~*Giuliano  
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42. **Nancy Fernandez** ~*The  
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43. **Nancy Fletcher** ~*Portrait  
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44. **Martinho Isidro Correia**  
~*Pinter*, oil on canvas, 30 × 37 cm,  
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45. **Rosie Mihalyi** ~*Clementines*,  
oil on linen, 30½ × 37½, 2007

46. **Megan Byrne** ~*Raffinato*,  
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2007



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**47. Christina Victoria Corkill**  
~*Good Fortune, Long Life and Happiness*, oil on canvas,  
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**48. Mark Cummings**  
~*L'Amorino*, oil on canvas,  
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**49. Nancy Fletcher** ~*Portrait of Caroline Bulmer*, oil on linen,  
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**50. Rosie Mihalyi** ~*Il Pomodoro*, oil on canvas, 48 × 40½ cm, 2007

**51. Jonathan Aller** ~*Flowers*  
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**52. Nancy Fernandez** ~*Niccolò da Uzzano*, charcoal and white chalk on paper, 51 × 41 cm, 2005

**53. Jay Blums** ~*Tomaso*, oil on canvas, 80 × 45 cm, 2005



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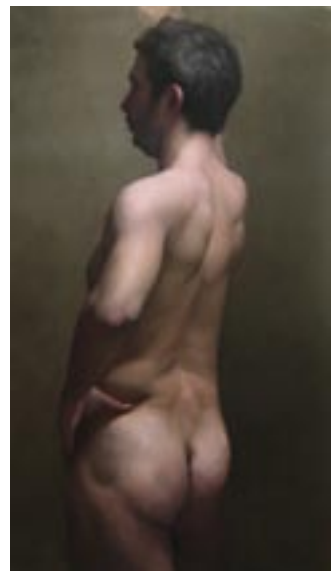
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54. Michael (Mischa) Milosevic  
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55. Letitia “Tish” Lowe ~*The  
Pram*, oil on canvas, 45 × 40 cm,  
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56. Teresa Oaxaca ~*Tobias*,  
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57. Mark Cummings ~*Dreaming  
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58. Jay Blums ~*Silvija*, oil on  
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59. Shane Wolf ~*Portrait  
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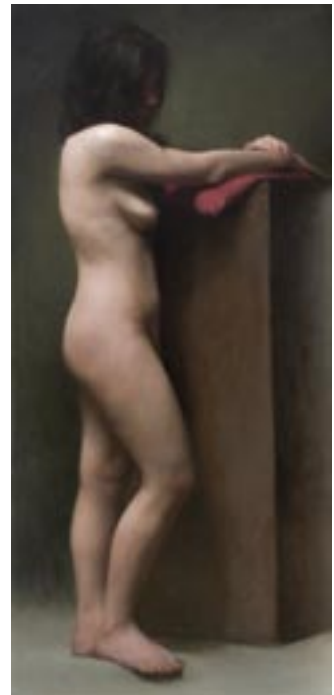
60. Travis Seymour ~*Standing  
Female Nude*, oil on canvas,  
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61. Jay Blums ~ *Brass Vase*, oil on canvas, 55 × 40 cm, 2006

62. Nicole De Warlincourt ~ *La Lettera Amatora*, oil on linen, 55 × 55 cm, 2005

63. Jesper Sundwall ~ *Carpeaux*, charcoal on paper, 45 × 35 cm, 2006

64. Travis Seymour ~ *Primaries*, oil on canvas, 45 × 60 cm, 2005

65. Gary Smith ~ *Tina*, charcoal on paper, 45 × 70 cm, 2007

66. Julie Tsang ~ *Legacy*, oil on linen, 80 × 60 cm, 2007

67. Kim Myerson ~ *Venere*, oil on linen, 56 × 38 cm, 2006



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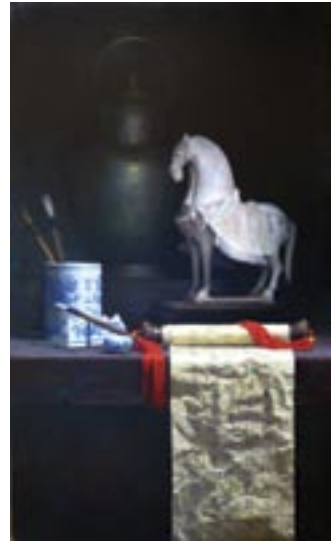
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68. Paolo Silverio ~*La Serenissima: Ritratto di Andrea*, oil on canvas, 50 × 70 cm, 2007

69. Travis Seymour ~*Seated Female Nude*, oil on canvas, 23.5 × 31.5 cm, 2007

70. Jonathan Aller ~*Grapes and Lemons*, oil on canvas, 45 × 39 cm, 2007

71. Teresa Oaxaca ~*Arnaud*, charcoal on paper, 68 × 46 cm, 2006



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72. Dorian Iten ~*Lucius Annæus Seneca*, charcoal on paper, 65 × 55 cm, 2007

73. Shane Wolf ~*Portrait Drawing Study #25: Marina*, charcoal and graphite on paper, 25 × 20 cm, 2007

74. Letitia "Tish" Lowe ~*The Painter*, oil on canvas, 110 × 65 cm, 2007



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75. Anthony Z. Velasquez ~*Spanish Jug*, oil on canvas, 55 × 45 cm, 2006



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**76. Julie Tsang** ~ *Taste of Marrakech*, oil on canvas, 55 × 45 cm, 2007

**77. Paolo Silverio** ~ *Guatemala: Ritratto di Vanessa Arana*, oil on canvas, 52 × 72 cm, 2007

**78. Heinz Räber** ~ *Lincoln*, oil on canvas, 47 × 36 cm, 2006

**79. Megan Byrne** ~ *Venetian Jester*, charcoal on paper, 70 × 50 cm, 2007

**80. Shane Wolf** ~ *Cast Painting #2: Giuliano de' Medici*, oil on linen, 80 × 50 cm, 2007

**81. Shane Wolf** ~ *Portrait Drawing Study #21: Jessica*, charcoal on paper, 41 × 30 cm, 2007

**82. Travis Seymour** ~ *Male Nude Study*, oil on canvas, 23½ × 31½ cm, 2006



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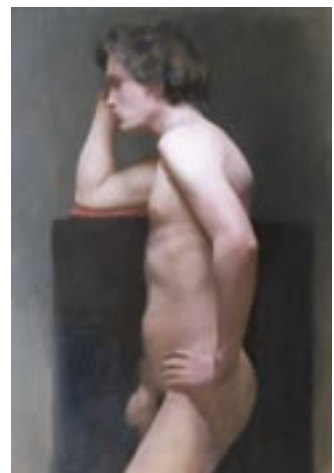
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ANGEL ACADEMY *of* ART  
F L O R E N C E

Via Fiesolana 34R

50122 Florence, Italy

tel/fax: +39 055 246 6737

[info.angel@angelartschool.com](mailto:info.angel@angelartschool.com)

[www.angelartschool.com](http://www.angelartschool.com)