

Artisti inglesi al Lago di Como

English artists on Lake Como

19 Agosto – 16 Settembre 2023

Da Giovedì a Domenica 10-12, 14-18

Thursday to Sunday 10-12am, 2-6pm



Study for "Early Morning Balcony" © John Wonnacott, RA CBE

Museo del Paesaggio del Lago di Como

Via Regina 22, località Tremezzo, Tremezzina (CO)



COMUNE DI TREMEZZINA

LAGO DI COMO

Gli Artisti / The Artists

Hugh Buchanan

Alice Boggis-Rolfe

Caroline Bromley-Gardner

Nancy Cadogan

Richard Foster

Timothy Hyman

Irma Kennaway

Peter Kuhfeld

Lester Korzilius

Chris Levine

Emma Levine

Ray McInnes

Jonathan Miles

Nina Murdoch

Abigail Norris

Chris Orr

Sarah Quill

Ania Sabet

John Wonnacott



Artisti inglesi al Lago di Como – [English Artists on Lake Como](#)

Per raccogliere fondi, la comunità si è rivolta alla British Royal Academy. Ha invitato gli artisti a visitare il Lago di Como e a contribuire con un'opera d'arte ispirata alla loro esperienza per una vendita a favore della Chiesa dell'Ascensione. Nell'aprile del 2023 sono arrivati 20 artisti che hanno visto il lago e il paesaggio da diverse prospettive, visitando il Museo del Paesaggio del Lago di Como, le ville sul lago, una fattoria di olive, la Madonna del Soccorso, il Rifugio Venini e la chiesa.

La diversità del gruppo si riflette nella varietà dei mezzi artistici, dello stile e dei soggetti delle opere esposte. Gli schizzi, gli studi, le fotografie e i lavori finiti di questa mostra offrono una visione unica della mente creativa e del processo artistico che si riflette sul paesaggio del Lago di Como. Se desiderate acquistare qualcosa di questa mostra o ricevere il catalogo digitale della vendita completa, contattate marie.ainsby@gafunds.com.

To raise funds the community approached the British Royal Academy and invited artists to visit Lake Como and in return to contribute a piece of art inspired by their experience for a sale to benefit the Church of the Ascension. In April 2023 20 artists came and saw the lake and landscape from many perspectives, visiting the Lake Como Landscape Museum, lakeside villas, an olive farm, Madonna del Soccorso, Rifugio Venini and the church.

The diversity of the group is reflected in the variety of artistic media, style and subject matter in the exhibited work. The sketches, studies, photographs and finished work in this exhibition provides a unique insight into the creative mind and artistic process as it reflects on the landscape of Lake Como. Should you wish to purchase anything here, or to receive a digital catalogue for the full sale, please contact marie.ainsby@gafunds.com.

Second Exhibition in London

After the exhibition here in Tremezzo closes, the art will move to London for a second show. The second exhibition of all the completed works (including sculptures which have not come here to Italy) will take place from 13-17th November, 2023 at Gurr Johns International, 16 Pall Mall, London SW1Y 5LU.

Sales

All items are for sale, and the proceeds are to benefit the Church of the Ascension in Cadenabbia. To buy art, please contact marie.ainsby@gafunds.com or via

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Proceeds paid into the charitable account will be transferred to a new charity which is currently in the process of being set up for the English Church in Cadenabbia and its community. Funds will be transferred once the new charity is up and running.

Delivery of the art will be arranged shortly following the second exhibition in London.

Alice Boggis-Rolfe

Born in 1990, Alice Boggis-Rolfe is a figurative painter. Her subject matter veers from vast open landscapes to quiet, intimate interiors and still-lives. Trained at Chelsea College of Art and Heatherley's School of Fine Art, Alice has since held six sell-out solo exhibitions in London and exhibits regularly with the New English Art Club, the Royal Society of Portrait Painters, the Royal Society of British Artists and the Royal Institute of Oil Painters.

"I was very taken by Lake Como and had imagined, being so well known, it might be a little spoilt or built up. It was neither and I found it completely beautiful. The perfect trio of mountains, lakes and architecture brought together abundant gardens. It was these I was most inspired by and almost all of my paintings from the trip are of the relationship between the gardens and the landscape beyond. "



(1) Alice Boggis-Rolfe

Sunlit Building

Oil on Canvas,

30 x 24cm



(2) Alice Boggis-Rolfe

Lake Como from Bellagio

Oil on Canvas,

40 x 50 cm



(3) Caroline Bromley-Gardner

Staircase at Teresio Olivelli Park, Tremezzo

*Oil on canvas,
24 x 30cm*

Caroline Bromley-Gardner

Caroline undertook a 1-year Foundation course at Bath Academy of Art followed by 3 years study in Florence Italy with Nerina Simi. Working mostly in oil, Caroline undertakes equestrian and animal portraiture and sculpts in clay to cast in bronze. She also enjoys Landscape and tries to capture the connection between the shifting light of sky and landscape and the movement of composition and perspective.

"I was bowled over by the beauty of the area, the mountains seeming to fall into the depths of the lake, the changing skies and shifting light. From the angle of social history, I was fascinated by the grand villas with their beautiful gardens, the smaller houses with their warm terracotta colour roofs, and by the abandoned farm high up in the mountains above Lenno which spoke of earlier times."



(4) Caroline Bromley-Gardner

Morning Light over Lenno,

*Oil on Canvas,
40 x 30 cm*

(5) Caroline Bromley-Gardner

*Cloudscape - The Sanctuary of
Madonna del Soccorso*

*Oil on canvas,
60 x 80 cm*



Hugh Buchanan

Hugh was born in Edinburgh in 1958. The city instilled in him a love of architecture which he developed as a student of Drawing and Painting at Edinburgh College of Art. After graduating in 1981 he worked on commissions for the National Trust and in 1987 was invited by the Prince of Wales to paint a series of interiors of Balmoral. In 1988 he was commissioned by the House of Commons to paint four interiors.

Hugh Buchanan's paintings are also in the collections of the Victoria and Albert Museum, Edinburgh City Art centre, the University of Edinburgh, the University of Aberdeen, the Bank of Scotland, the Royal Bank of Scotland, Flemings Bank, Deutsche Bank, the National Trust for Scotland. In 2002 he was commissioned by the House of Lords to paint the Lying in State of the Queen Mother at the Palace of Westminster.

*“Lake Como is as close as one can get to paradise; as if one has walked into a Maxfield Parrish painting or a James Bond film set, and the lake and its neighbours have of course, served as settings for both. The Villa Carlotta was a particular favourite of mine, or at least I thought so until I saw the Villa Balbianello: the balustrades with the view to the lake beyond are breathtaking, and a print resulted from that. But then again the ‘light soaked’ interiors of The Villa Carlotta with their exquisite Empire furniture still held my imagination. I couldn’t choose between four potential subjects so painted them all.” **Hugh Buchanan.***



(6) Hugh Buchanan

Biedermeier Interior, Villa Carlotta

Watercolour,

22 x 15 inches

(7) Hugh Buchanan

Urn at Villa Carlotta

Watercolour,

22 x 15 inches



(8) Hugh Buchanan

Empire Interior, Villa Carlotta

Watercolour,

22 x 15 inches



(9) Hugh Buchanan
Morning Light, Villa Carlotta
Watercolour,
22 x 15 inches

(10) Hugh Buchanan

Balustrade, Villa Balbianello

Print. Emulsion on Corduroy. Signed Edition of 50.

46 x 66 inches



Nancy Cadogan

Nancy Cadogan is a British American figurative artist. She has been exhibiting her work globally since 2004. She came to prominence after her exhibition in 2019 at the Saatchi gallery, London, described by the Evening Standard as 'heaven on a canvas'. Her work has been exhibited in New York, London, Oslo, Paris, Rome, Madrid. In 2020 she had her first solo Museum show at the Keats Shelley House in Rome. In 2021 she collaborated with the Land Gardeners for their book "Soil to Table" soon to be published worldwide by Thames and Hudson. She has work currently hanging in the British Embassy in Paris, and is in major private and public collections worldwide, recently acquired by the Bennett Foundation of Realist Female Artists. This year she has been in the Royal Academy Summer Exhibition, and in numerous shows around London. She is currently working on two large bodies of work, for 2024.

"We had such a wonderful trip, all together in Lake Como, hosted generously and with joy. It is a special place to think about as I was lucky enough to get married in the church which this exhibition is supporting. And mostly a delight for all the artists to be together and celebrate each other. The concert by the Billacus choir was particularly magical and moving..."



(11) Nancy Cadogan

*Study for the trees in Azalea
Season (Villa Carlotta)*

Acrylic, oil bar, on paper

85 x 60 cm



(12) Richard Foster

"Getting ready for the Wedding", Villa Carlotta

Watercolour, photograph for reproduction

28 x 42 cm

Richard Foster

Richard is a portrait and landscape artist, a member of the Royal Society of Portrait Painters, President 2017-2022 and former Vice President and Hon Treasurer. He spends the majority of his time painting portraits, some in London but many on location. He also likes to have occasional exhibitions of his landscapes. His past commissions include the National Portrait Gallery, Oxford and Cambridge Colleges.

Timothy Hyman

Born in 1946, Timothy is a painter, writer and curator. As well as ten London solo shows, Timothy has published seven books, including most recently (and relevant to this show), 'Sienese Painting (Thames and Hudson, 2003 and 2022, 2nd being an all-colour edition). Lifelong commitment to drawing and one of the founding teachers at the Royal Drawing School.

"On a previous visit about 12 years ago, based at the Rockefeller Villa above Bellagio, I had already become aware that Lake Como was one of the variants of The Earthly Paradise. But on this occasion I was most struck by the glimpses of snowy peaks behind the deep green forested hills.

And perhaps the most surprising aspect of the whole expedition was for me the warmth of conversational exchange throughout, between artists of even the most disparate and potentially antagonistic persuasions.

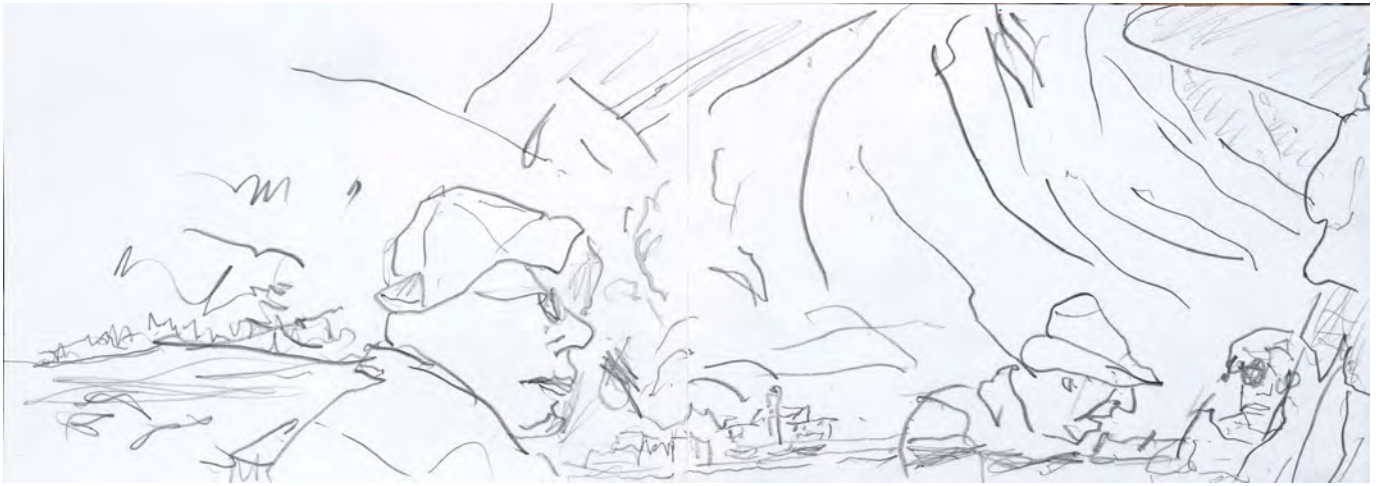
The exalted landscape did become fused with an often elevated dialogue - and I returned to London refreshed as much by my fellow-artists as by the mountain air!" **Timothy Hyman**

(13) Timothy Hyman

The Two Cypresses

*Watercolour,
14.5 x 42 cm*





(14) Timothy Hyman

Afloat (Crossing to Bellagio with Jonathan and Lester)

Pencil,

14.5 x 42 cm



(15) Timothy Hyman

At Bellagio (With Abigail and Lester)

Pencil,

14.5 x 42 cm

(16) Timothy Hyman

The Londoner Carries our Como Ship of Fools
Charcoal (photographed in progress), Oil on Board,
27 x 65 cm



(17) Timothy Hyman

He Struggles Twice to Hold the Lake
Photographed in progress, Oil on Board
27 x 65 cm

Irma Kennaway

"I love colour, sunshine and good food, so living in Italy makes sense for me! Florence was the obvious choice after art college at Central St. Martins. Then the lure of Lake Como!"

Since graduating from CSM in Fashion & Textile Design, Irma has created for fashion houses including Kenzo and YSL. Today she makes digital art, paints and makes design objects. Irma exhibits regularly and her works are in private collections worldwide. She is working towards an exhibition in 2024 at the Banca Generali Private in Como.

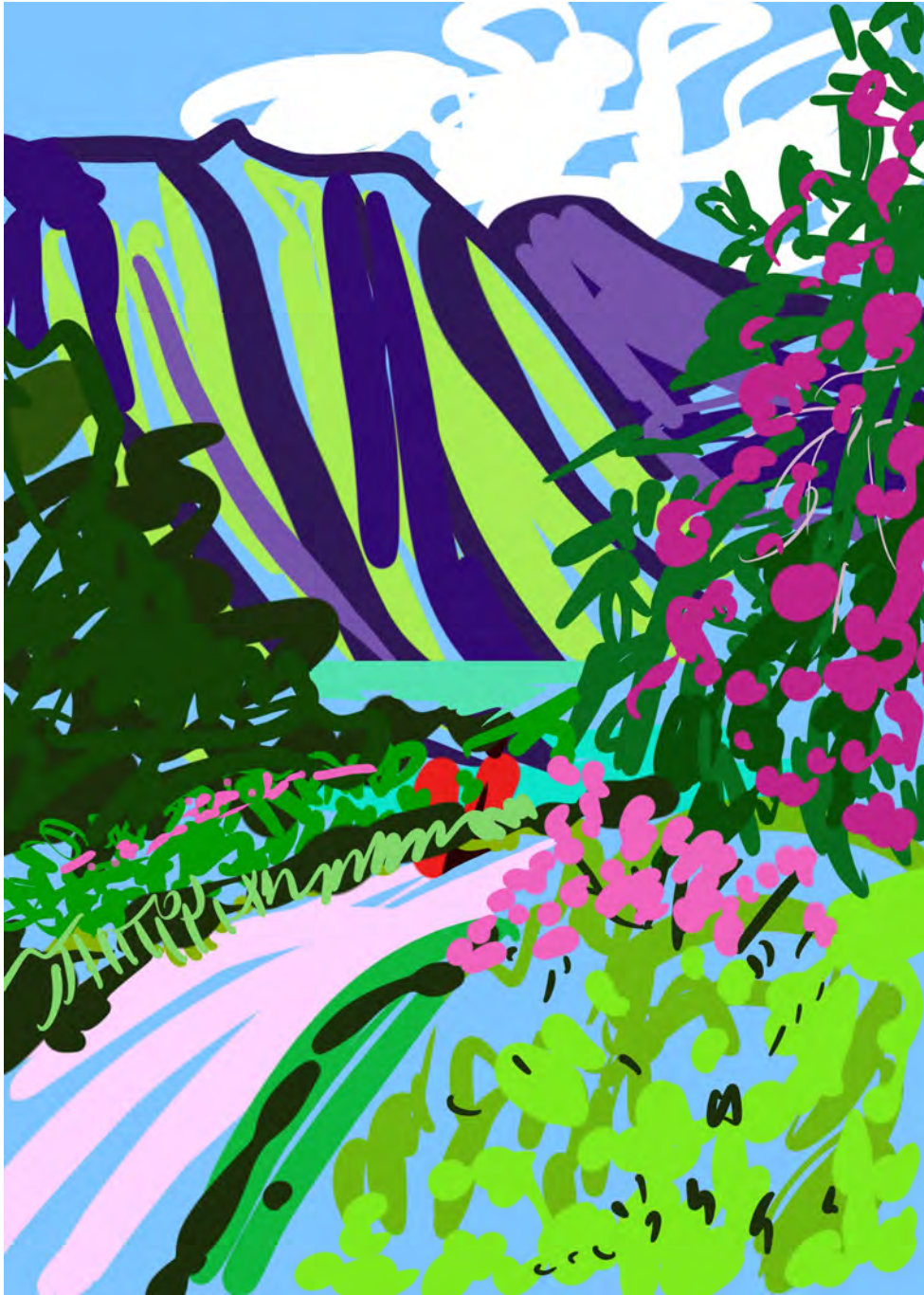
"Even if I have lived on Lake Como for 30 years, its beauty never ceases to inspire me. The seasons bring dramatic changes and it was brilliant to spend four days in Spring in Griante. Stunning blue skies offset an explosion of colour! I am privileged to be able to share my impressions in this exhibition." **Irma Kennaway**



(18) Irma Kennaway
Villa Carlotta in Spring

Digital and mixed media, hand signed - limited edition of 6 or available as a unique item.

70 x 100 cm

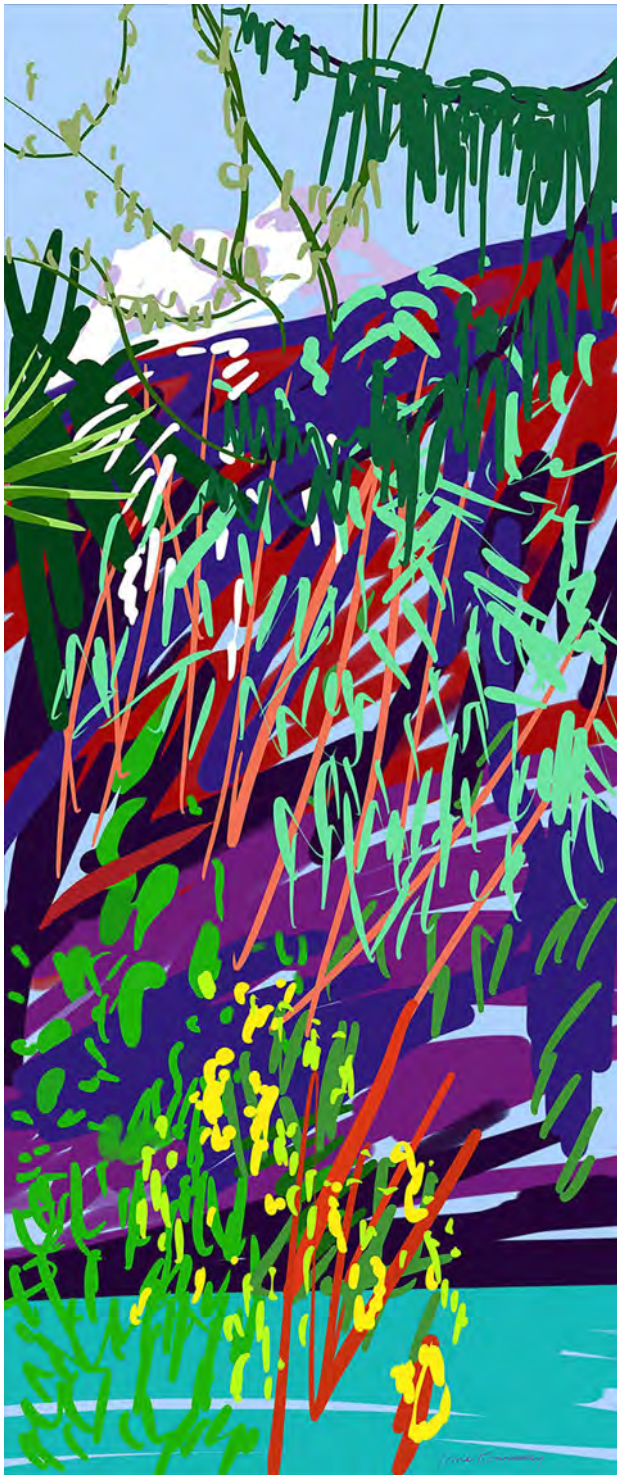


(19) Irma Kennaway

Tropical Lake

*Digital and mixed media, hand signed - limited
edition of 6 or available as a unique item.*

70 x 100 cm

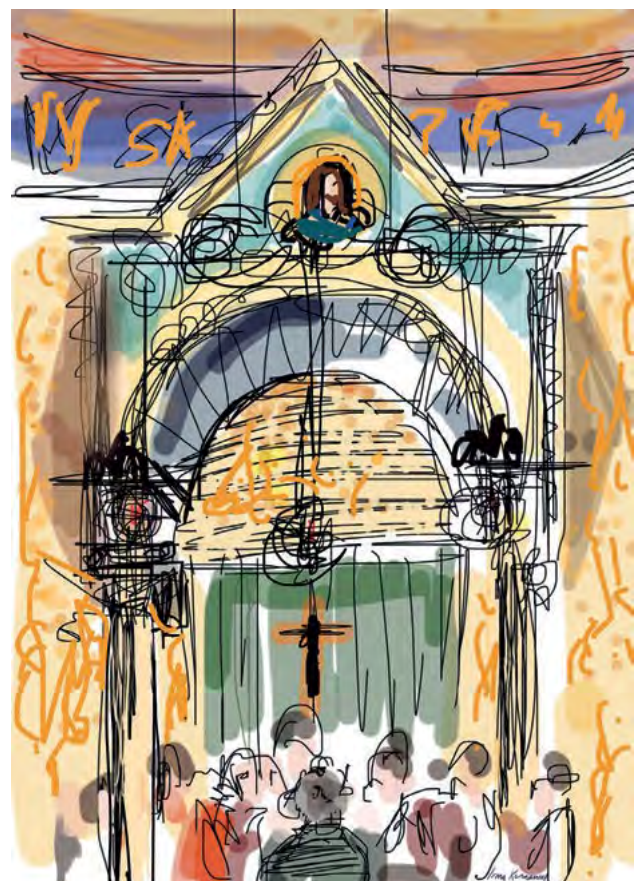


(20) Irma Kennaway

Griante View

*Digital and mixed media, hand signed -
limited edition of 6 or available as a
unique item.*

50 x 120 cm



(21) Irma Kennaway

Church of the Ascension

Postcard

Lester Korzilius

Lester Korzilius is an artist and architect. He runs his own arts and architecture practice in London. In the arts, Korzilius graduated with an MFA from the University of Sussex/West Dean and an MA in Sculpture from the Royal College of Art. He is a Doctoral student in Fine Art at the University of East London.

"I was particularly impressed by the shape and geometry of the alpine mountains and the forces that created them. Very dramatic."



(22) Lester Korzilius

Half Moon Rising

Photograph of Sculpture

59 x 84cm

Half Moon Rising Sculpture (2023)

85 x 55 x 64 cm

Bronze Resin on Jesmonite Base



(23) Lester Kozzilius

Como

*Photograph of
Sculpture*

59 x 42 cm

Como Sculpture

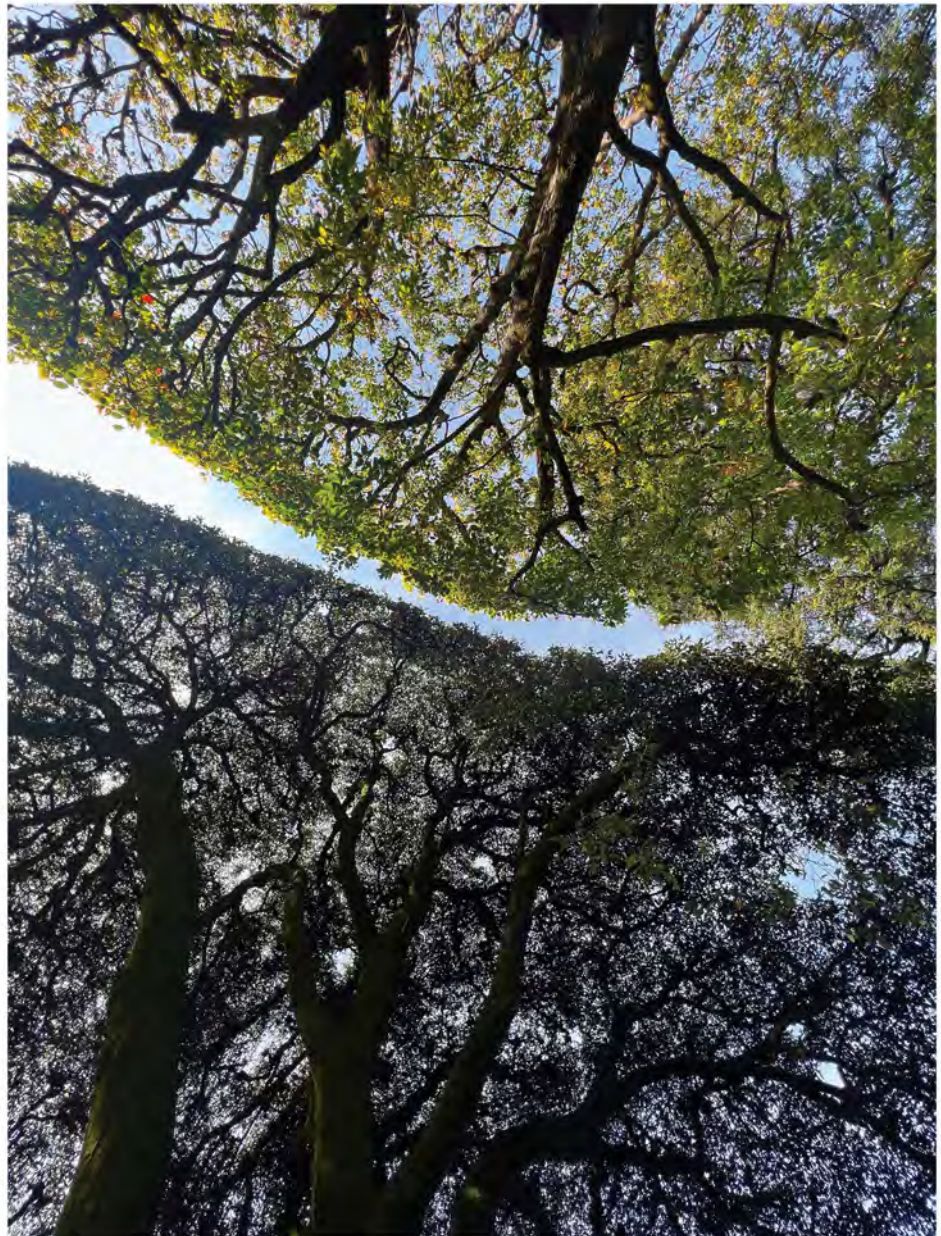
Bronze Resin on Jesmonite Base

Chris Levine

Chris Levine is a British artist working with light. Known for his iconic 3D portraiture of the Queen, Kate Moss and the Dalai Lama, his work ranges from laser installations through to holograms and printed media. His art often takes on a spiritual dimension and he cites the practice of meditation as a main source of inspiration for his varied output. He has work in museum and private collections worldwide.

“The trip to Lake Como was a life memory and brought together an eclectic mix of creative minds that I was thrilled to be a part of. It was my first visit to the region and it exceeded my expectations. I’ll never forget standing at Bellagio and looking around me at the profound beauty in which I was immersed, then I looked straight up towards the sky and there it was. I captured the moment and knew then that was the piece I came to make.

I’m using luminescent ink and diamond dust, to screen print a small edition.”



(24) Chris Levine

Divine Light at Lake Como

*Screen Print with Diamond
Dust and Luminescent Ink*

800 x 600 mm



(25) Emma Levine
Tree of Ascension
Photograph,
45 x 50 cm

Emma Levine

Emma is a paper and textile artist working with trees. She searches for organic shapes and outlines in trees, landscape, plants, corals and shadows that can be translated into delicate cut paper Braille-like forms.

Emma tries to keep the very natural essence of the subject even though the method of cutting is digital and industrial. She uses paper and silk as this brings about a cyclical return from pulp to tree, from thread to material. Emma has had numerous exhibitions in London, Miami and Dallas as well as international commissions, with her series embodying a valuable and timely connection to the elements that surround and sustain us.

“Lake Como took away my sense of perspective and challenged me to look at how the lines and contours all tilted – how the breathtaking mountains slid into the skin of the lake, drawing my thoughts down below the line of the inky green water - where each mountain connects to hold that immense bowl of liquid.

The architecture is sublime, the trees are pylons of perfection, the water breathes and swells and moves people around like some living petri dish. All human presence is dwarfed by lake, sky and the ever-tilted natural mountain line.”

Ray McInnes

Ray is a retired Anglican vicar from Melbourne, Australia with a lifelong passion as an artist. He works mostly in watercolour and enjoys painting city-streetscapes om a realist/ impressionist style.

"I learned a great deal about the Lake at its environs, and have begun my work, a triptych which I hope will speak of past, present and future meeting. We expected Lake Como to be beautiful, but we found so much more because of its history and the way it provides for visitors and locals.

We too loved our time and conversations with fellow artists and the members of the congregation, and we appreciated spending time soaking up the hospitality offered in your homes, cars, boats and on the mountain top."



(26) Ray McInnes

Landmarks of Lake Como

Acrylic on Canvas,



(27) Ray McInnes

Untitled

Acrylic on Canvas,



(28) Ray McInnes

Varenna

Acrylic on Canvas,

(29) Jonathan Miles

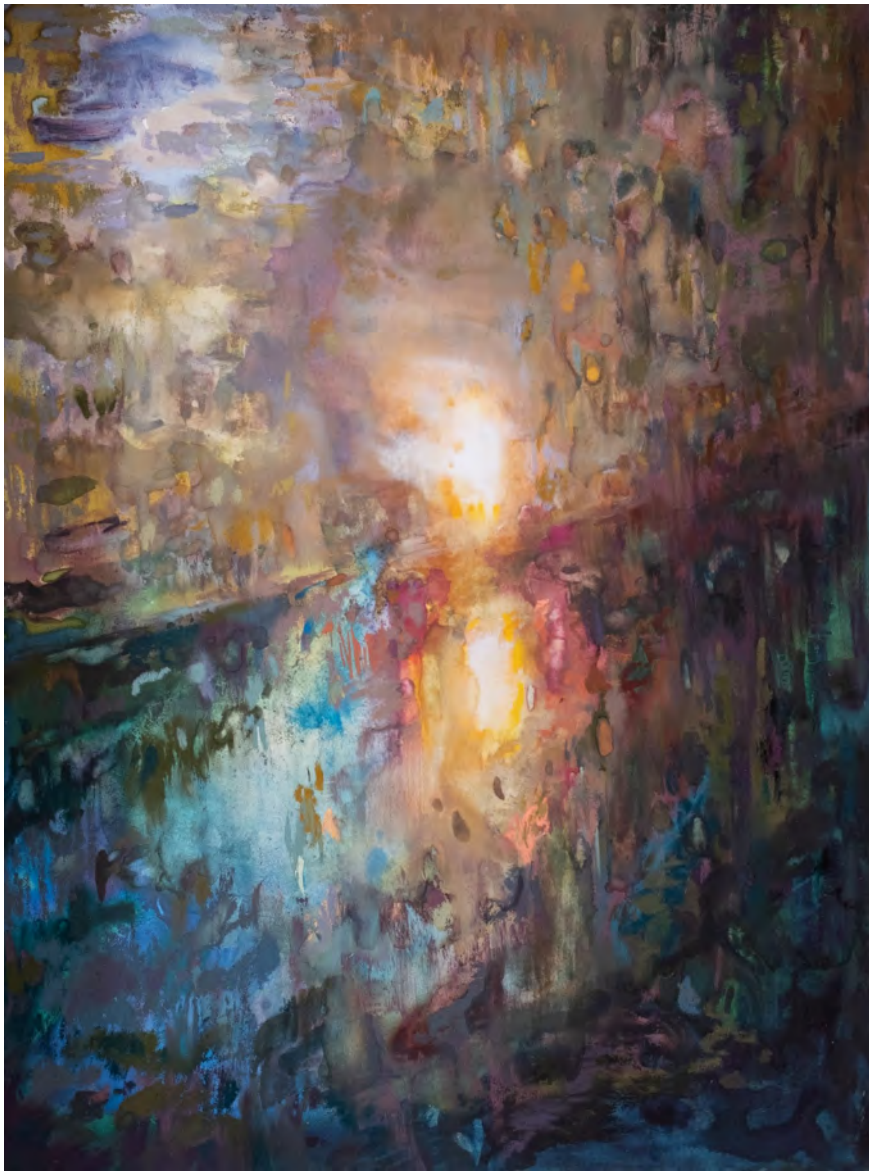
Ascent

Acrylic on Canvas

A1

Jonathan Miles

Jonathan attended the Slade School of Art from 1969-73. He has exhibited at White Columns, New York; Venster Gallery, Rotterdam; Gallery House, Riverside, DomoBaal, and Lychee One, London. He was also the London Editor for ZG Magazine (1980-86) and holds a teaching position at the Royal College of Art since 1995.



(30) Nina Murdoch

Vitti 'na Crozza

Pastel / Watercolour

30 x 40 cm

Nina Murdoch

A painter (Slade and then RA), working mostly on gesso panels with egg tempera; although in the last few years she has increasingly used a combination of pastels and watercolour.

Her work is held in the collections of the David Roberts Art Foundation and Hiscox PLC amongst others. Winner of the inaugural Threadneedle Art Prize as well as the ING Discerning Eye Purchase Prize. Nina has displayed solo shows at Marlborough Fine Art, London, and Fine Art Society.

"It took a day or two to adjust from cold, dark rainy England to the intense colours and light and the overwhelmingly beautiful lake and mountains. I unexpectedly found my inspiration while waiting for a ferry; I happened to notice some steps down to the water's edge from the pavement opposite the Anglican Church of the Ascension, to a disused underground boathouse. I paddled inside where in the darkness, sunlight was cast on the water and walls, mountains and water reflected through the small window apertures. I went back on my own early one morning and visited the church at the same time, the light reflected on the walls creating arches of golden shadows and a sense of calm and stillness away from the busy street. Over the road, again, the boathouse had a similar light and stillness, a connection of time and place to the church. I made studies from both and I'm working on two large paintings for the London show. The painting in this show, is a smaller study. The memories of the light and colours of Lake Como, fragments of wonderful conversations and the Bilacus choir will all be a part of the paintings."

Abigail Norris

After a 20 year career in filmmaking, Abigail embraced a lifelong ambition to study an MA in fine art sculpture at the Royal College of Art, where she graduated in the summer of 2022. Recent highlights include: Tate Late Talk, Soft Sculpture and Material matters 2023, Shortlisted for the Mark Tanner Sculpture Award 2023, Shortlisted for BBA Artists Award, Berlin 2023. Awarded the Yorkshire Sculpture Park/Royal College of Art Graduate Award 2022; she was tipped as 'one to watch' by Waldemar Januszczak, The Sunday Times, quoting "a powerful lament to the despoliation of nature".

Exploring cultural memory as a fragmentary aesthetic, Abigail's work investigates the lost voice of femaleness, centring around concepts of connectedness, transcendence, absence, and presence; with a subplot to interrupt the habitual assumptions of everyday life. Her work explores entangled relationships between self and other; animal, plant and human beings.

"The extraordinary vascular plants of Lake Como ignite the imagination and uncannily encourage time to halt; this is a place to experience the past, present and future with a simple glance across the lake. Protuberant tree root systems and coiling tendrils of vines undulate across the landscape as though history has woven itself into the aesthetic structures of the region.

Observing and drawing nature precisely, in every detail, one can get closer to the truth; this was the philosophical thinking of Albrecht Dürer; he believed that 'nature' was God's ultimate truth, and deviating from that representation would be considered an insult to God. As we know, Dürer drew flora and fauna in astonishing detail, as an accurate model. Yet, one cannot ignore that the contemporary air of the time had somehow crept into the fabric of the imagery.

There are many truths and salient voices within the air of today's contemporary; therefore the emergent matter that appeared while making these detailed studies of the root systems and tree trunks on Lake Como was interesting to witness. Included in this exhibition are drawings of 'Nonna', a thousand-year-old olive tree, with whom there was an instantaneous bewitchment."

(31) Abigail Norris

Study I

'Nonna Series'

Graphite Drawing

27.5 x 38.5 cm



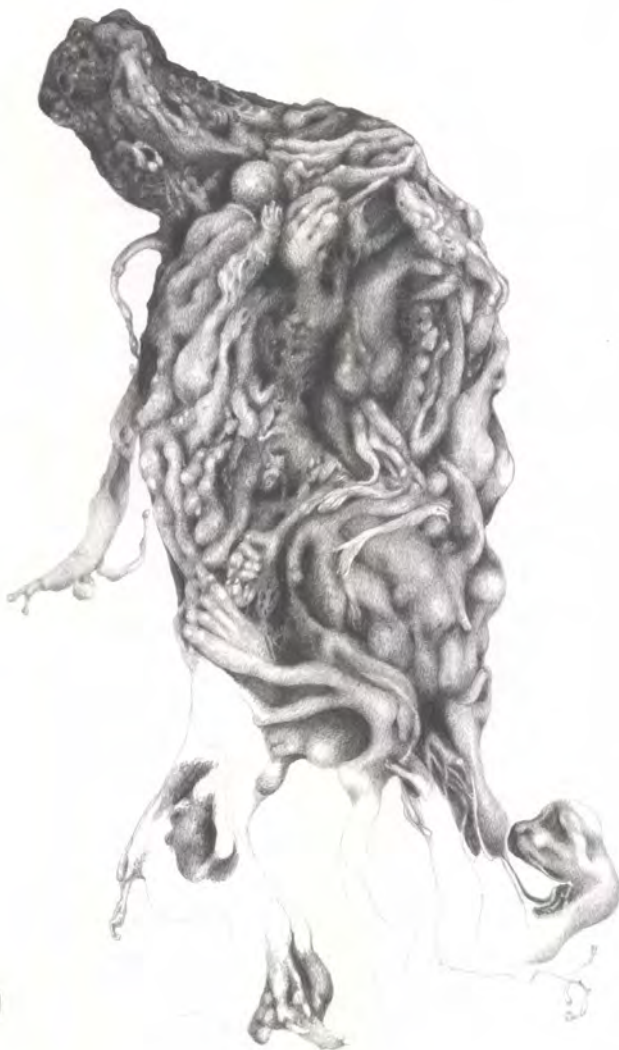
(32) Abigail Norris

Study II

'Nonna Series'

Graphite Drawing

27.5 x 38.5 cm



(33) Abigail Norris

Study III

'Nonna Series'

Graphite Drawing

27.5 x 38.5 cm

(34) Chris Orr

Church of the Ascension, Cadenabbia, Lake Como
Watercolour and Pencil on Handmade Khadi Paper,
34 x 50 cm



Chris Orr

Chris Orr RA is a painter and printmaker interested in the narratives around him in the landscape and people. He lives and works in London and has been a Professor at the Royal College of Art and taken part in the governance of the Royal Academy on many committees and as the Treasurer of the Royal Academy 2014-18.

Sarah Quill

Sarah has worked for many years between Venice and London to create an extensive photographic archive of Venetian architecture, sculpture and daily life. Her book 'Ruskin's Venice: The Stones Revisited' was first published in 2000, with a revised and extended edition in 2015. Sarah gives regular lectures, mainly on Venetian subjects, and is a trustee of the Venice in Peril Fund (the British committee for the preservation of Venice).

"Having never been to Como before, I was surprised at the sheer size and expanse of the lake. We were fortunate to be there in late April, with near perfect spring weather, and with vegetation and flowers in luxuriant bloom. Staying in Cadenabbia we were well away from the tourist throng. We managed to cover so much during our four days there; the visits were really well planned, and our hosts so hospitable. The landscape and views are breathtaking, making one long to return." **Sarah Quill.**



(35) Sarah Quill

Botticelli's Venus and Sgraffito Angel in Church of the Ascension, Cadenabbia

Colour Photographs,

36 x 32 cm

(36) Sarah Quill

Ceiling, Sala delle Vedute, Villa Carlotta

Colour Photograph,

31 x 41 cm



Lodovico Pogliaghi (1857-1950) was an Italian painter, sculptor and decorator, who specialised in the interior decoration of palaces belonging to the Milan aristocracy. His work on the ceiling of the Sala delle Vedute of the Villa Carlotta, commissioned by Georg II of Saxe-Meiningen, was inspired by Pompeian wall-painting styles, and was carried out in c. 1910.



(37) Sarah Quill
Griante, Lake Como
Black and White
Photograph,
29 x 42 cm

“One of the many memories taken back from Lake Como was the strong scent of Wisteria, which was still in full bloom during our visit in the last week of April.”
Sarah Quill.



(38) Sarah Quill
Bar al Barilott, Varenna
Black and White
Photograph,
30 x 38 cm

“Bellagio and Varenna seemed fairly over-run with tourists, and in Varenna I searched for and found a bar that appeared to cater mainly for local people. The Barilott bar is a friendly café, tabaccheria and wine-shop, which stays open throughout the year.” **Sarah Quill.**



(39) Sarah Quill

Statue of Artemis, Villa Balbianello

Black and White Photograph,

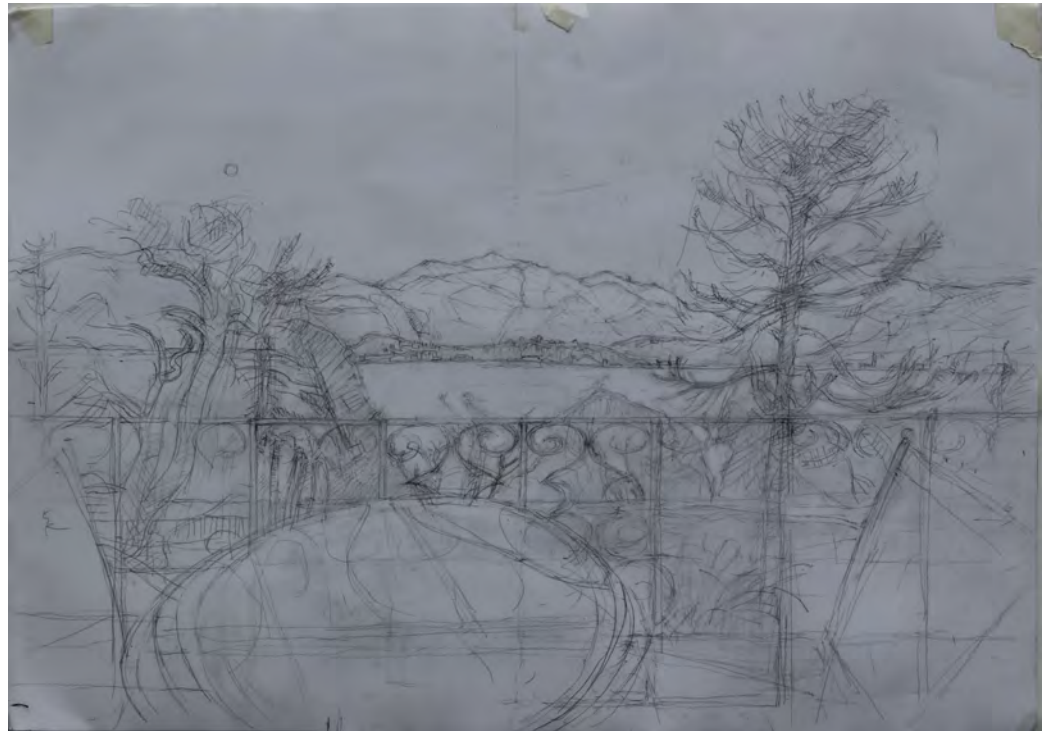
35 x 20 cm

“There is a rich collection of classical statues in the steeply sloping garden of the Villa Balbianello, Lenno. One of the most striking is the huntress Artemis (Diana), bearing her bow and quiver of arrows.” Sarah Quill.

John Wonnacott

“I have lived and painted on the Thames estuary in Southend for the past sixty years”. John studied at the Slade, his work has been shown globally and is held in the collections of the National Portrait Gallery, Tate, Arts Council and British Council.

(40) John Wonnacott
Early Morning Balcony
Pencil Sketch,
A4 size





(41) John Wonnacott

Early Morning Balcony Series

Oil on canvas, reproduced as photograph

A4 size



(42) John Wonnacott

Evening Balcony Series

Oil on canvas, reproduced as photograph

A4 size







On the first morning of our visit to Lake Como, Charles Saumarez-Smith gave a talk at the Landscape Museum, entitled 'Artists and their Reputations'.

One of the strangest facts in the history of art must be the neglect, over several centuries, of the work of Sandro Botticelli (1445–1510). Esteemed in his lifetime as one of the great masters of Italy, Botticelli's reputation declined over a period of more than three hundred years, until his 'rediscovery' in England by critics, collectors and Pre-Raphaelite artists in the mid-nineteenth century.

At the beginning of the century, Botticelli's work was virtually unknown in England. In the early years of the century his *Mystic Nativity*, now in the National Gallery, was acquired from the Villa Aldobrandini in Rome by the collector William Young Ottley, who brought it to England. In 1837 Ottley's heirs sold the painting for a mere 24 guineas. It was bought at auction for £80 by William Fuller Maitland, who loaned it to the Art Treasures Exhibition in Manchester in 1857. There, it was exposed to the public for the first time, and Botticelli's work began gradually to become familiar to a wider audience.

A.C. Swinburne was probably the first person to write an appreciation of Botticelli in his essay 'Notes on Designs of the Old Masters', published in the *Fortnightly Review* in July 1868. Two years later in 1870, Walter Pater's essay 'A Fragment on Sandro Botticelli' appeared in the same journal, and had a lasting influence on artists associated with the Aesthetic Movement, in particular Dante Gabriel Rossetti, Edward Burne-Jones and William Morris.

In 1871 John Ruskin delivered a series of 'Lectures on Landscape' at Oxford, in which he revised his earlier opinion of Botticelli, and went on to describe him in *Fors Clavigera* as 'the most universal of painters' and 'the greatest Florentine workman.' He was coming to see Botticelli as an important figure, representing a continuity between the Greek and Christian traditions, and he spent time in Rome studying Botticelli's frescoes in the Sistine Chapel.

In 1878 the *Mystic Nativity* was purchased by the National Gallery for £1,500 — sixty times the price that it had fetched four decades earlier. By the mid-1880s, the cult of Botticelli was at its height and had become a fashionable vogue, lampooned by George du Maurier in his cartoons for *Punch*. In their operetta *Patience*, Gilbert and Sullivan parodied the affectations of languid young men associated with the Aesthetic Movement and the 'greenery-gallery' of the Grosvenor Gallery, which exhibited works by the Pre-Raphaelites and other artists of the period. During the first two decades of the twentieth century, more books were being written on Botticelli than on any other painter; these included Herbert Horne's celebrated monograph, published in 1908.

On either side of the two stained-glass windows on the north wall of the Church of the Ascension, Cadenabbia, are sgraffito wall decorations. The Italian word 'sgraffito' denotes a decoration or design that is scratched or incised on to a top layer of plaster, to reveal parts of a contrasting darker layer laid beneath.

Giorgio Vasari is generally credited with the first published description of the technique of sgraffito and the materials used. During the Renaissance, sgraffito was widely used in Italy in the decoration of buildings and palace facades. In the late nineteenth century, following the rise of the Arts and Crafts movement, the Vienna Secession and the Art Nouveau movements, there was a resurgence of interest in the technique, which continued into the early 20th century. The best known practitioner in England was Heywood Sumner (1853–1940), whose sgraffito designs and stained-glass windows survive in a number of Victorian churches and chapels in Britain.

To the right of the westernmost window on the north wall of the Church of the Ascension is the sgraffito design of an angel, which immediately recalls Botticelli's *Venus*. The resemblance became clear after comparing the two images side by side: the fifteenth-century *Birth of Venus* and the early 20th-century sgraffito angel in the church, which shows how well Botticelli's linear style could be adapted for sgraffito work.

There are a few differences ... One is reminded of James Bond's greeting to Andrea Anders in *The Man with the Golden Gun*: "Miss Anders! I didn't recognise you with your clothes on..." In the Church of the Ascension, Botticelli's nude *Venus*, goddess of divine love, has been translated by the sgraffito artist into an angel, winged and robed. The contrapposto stance and the positioning of the limbs are identical, apart from the left arm. In Botticelli's mythological *Venus*, the pose is inspired by the *Venus Pudica* of ancient Greco-Roman sculpture. *Venus*'s left hand and long tresses cover the pudenda, whereas the sgraffito angel on the north wall of the church clasps the Bible. The overall stylistic impression is Pre-Raphaelite and Art Nouveau.

The name of the artist who created the sgraffito decorations in the Church of the Ascension is unknown, and the exact date of the works is still in question, although it seems likely that they were executed before the outbreak of the first world war, after which Art Nouveau was generally being abandoned as a decorative style.

Over the years the sgraffito works, which have been described as being of national importance, have suffered badly from water leakage from the church roof, and they are in urgent need of repair. The damage can be clearly seen in the darkened areas at the top of the photograph of the angel, taken in April 2023, and it's to be hoped that Tim Guinness's inspired initiative will succeed in raising the funds that are so urgently needed for their restoration.

Sarah Quill

June 2023

Gli inglesi a Cadenabbia e la Chiesa Inglese

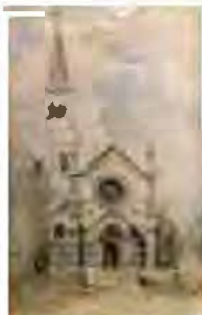
The English in Cadenabbia and the Church of the Ascension

Il Lago di Como ha sempre attratto gli abitanti del Regno Unito. La Chiesa Anglicana dell'Ascensione nacque nel 1861 nei giardini dell'Hotel Bellevue (ora Grand Hotel Cadenabbia) come cappella per i turisti e i residenti che desideravano funzioni religiose in inglese. Quando la cappella divenne troppo angusta, si raccolsero fondi per la progettazione e costruzione di una chiesa.

L'edificio in stile lombardo venne completato nel 1894. L'architetto locale e vincitore di un premio Giuseppe Brentano, morì a soli 27 anni prima di aver visto finita la propria opera, ma la chiesa è riconosciuta essere il suo capolavoro. Il portico e la torre campanaria furono aggiunti negli anni successivi, come si può osservare dai piani originali e dal dipinto del 1896.

Lake Como has long held a fascination for the British. The Anglican Church of the Ascension began in 1861 as a small chapel in the grounds of the Hotel Bellevue (today Grand Hotel Cadenabbia) for visitors and residents to worship in English. When this proved too small, funds were raised and plans drawn up for a church.

The building in Lombardy style was completed in 1894. The prize-winning local architect, Giuseppe Brentano, died aged only 27 before it was finished but the church is recognised as his masterpiece. The porch and the bell tower were added in the following years. Compare the original plans with the painting from 1896.



Altri notevoli caratteristiche dell'edificio sono le porte in noce massiccio e il magnifico pulpito ed altare con il baldacchino, entrambi disegnati da Virginio Muzio. La decorazione a sgraffito *Liberty style* delle pareti interne della navata risale all'inizio del ventesimo secolo e raffigura fiori, parole e angeli ed è stata ispirata dal dipinto della Venere di Botticelli.

Other noteworthy features of the building are the massive oak doors and the magnificent pulpit and the altar with *baldacchino*, both designed by Virginio Muzio. The early 20th century Art Nouveau *sgraffito* decoration of the interior walls of the nave features flowers, texts and angels, inspired by Botticelli's painting of Venus.

L'aspetto maestoso del santuario, coperto d'oro, è dovuto alla passione per il mosaico di un membro della congregazione, che non solo lo ha disegnato, insieme ai pannelli esterni, ma ha anche costruito le tessere, aiutato dalla gente del paese. Questo lavoro fu completo nei anni venti, quando qui fu residente una comunità grande con un prete residente. Durante la guerra, la maggior parte della comunità se ne andò e la chiesa venne chiusa.



The dramatic appearance of the sanctuary, covered in gold, is thanks to the passion for mosaics of a church member. He not only designed the sanctuary and the external panels but also made the mosaics, assisted by local people. This work was completed in the 1920s, when there was a large community with a resident priest. During the war, most of these left and the church was closed.



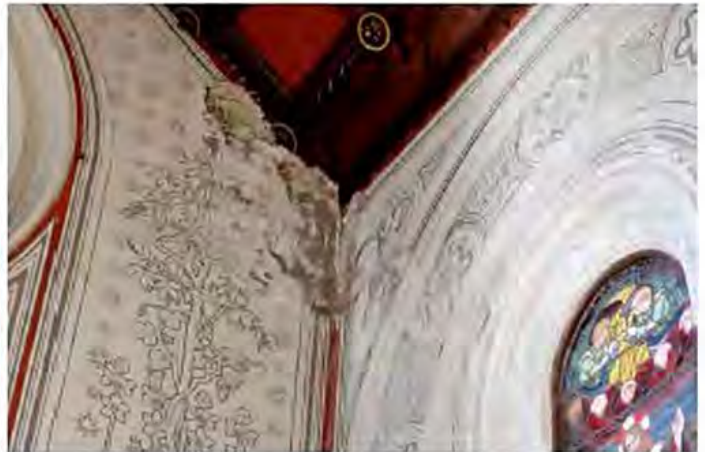
La Chiesa Inglese oggi

The Church of the Ascension today

Nell'aprile 1945 una bomba alleata sganciata nei pressi di Cadenabbia causò ingenti danni e distrusse quattro delle splendide vetrate, raffiguranti passaggi del Credo. La chiesa è stata riaperta nel 1949 per le funzioni durante i mesi estivi.

Oggi la comunità ecclesiale internazionale è piccola ma attiva, composta da pochi residenti e qualche proprietario di seconda casa. Ubicata vicino al pontile del traghetto di Cadenabbia, la chiesa accoglie tutti i visitatori, sia per un momento di pace, una funzione domenicale, una celebrazione

speciale come una benedizione nuziale o per un concerto. Negli ultimi decenni ci sono verificati gravi danni a parti della decorazione a sgraffito, a causa dell'ingresso di acqua. Sono stati raccolti fondi per riparare la fonte delle perdite, ma c'è un urgente bisogno di fondi per ripristinare lo sgraffito prima che si degradi completamente.



In April 1945 an Allied bomb dropped near Cadenabbia caused substantial damage and destroyed four of the stunning stained-glass windows, depicting passages from the Creed. The church reopened in 1949 for services during the summer months.

Today the international church community is smaller but active, comprising fewer residents and a number of second home owners. Located near the Cadenabbia car ferry, it welcomes visitors, whether for a Sunday service, a special celebration such as a wedding blessing or for a concert.

Recent decades have seen severe damage to parts of the *sgraffito* decoration, due to water ingress. Money has been raised to repair the source of the leaks, but there is an urgent need for funds to restore the *sgraffito* before it degrades completely.



Church of the Ascension © Clark Orr



Artisti inglesi al Lago di Como

English Artists on Lake Como

Per raccogliere fondi, la comunità si è rivolta alla British Royal Academy of Arts ed ha invitato gli artisti a visitare il Lago di Como; in cambio dell'ospitalità, è stato chiesto loro di donare una opera d'arte ispirata alla visita, che sarà messa in vendita per contribuire ai restauri della Chiesa dell'Ascensione. Nell'Aprile 2023, venti artisti sono venuti per conoscere il lago e il paesaggio da molte diverse prospettive. Hanno visitato il Museo del Paesaggio del Lago di Como, alcune ville prospicienti il lago, un uliveto, la Madonna del Soccorso, il Rifugio Venini e, naturalmente, la Chiesa.



La diversità delle personalità artistiche del gruppo è riflesso nella varietà del metodo, nello stile di rendere l'arte e nel soggetto delle opere esposte. I bozzetti, gli studi, le fotografie e le opere complete di questa mostra favoriscono una comprensione profonda della diversità di mente creativa e del processo artistico riflessi dai paesaggi del lago. Se desiderate acquistare qualcosa qui, o ricevere il catalogo digitale dell'intera collezione, che è in vendita, contattate marie.ainsby@gafunds.com

To raise funds the community approached the British Royal Academy of Arts and invited artists

to visit Lake Como and in return to contribute a piece of art inspired by their experience for a sale to benefit the Church of the Ascension. In April 2023 twenty artists came and saw the lake and landscape from many perspectives, visiting the Lake Como Landscape Museum, lakeside villas, an olive farm, Madonna del Soccorso, Rifugio Venini and the church.



The diversity of the group is reflected in the variety of artistic media, style and subject matter in the exhibited work. The sketches, studies, photographs and finished work in this exhibition provide a unique insight into the creative mind and artistic process as it reflects on the landscape of Lake Como. Should you wish to purchase anything here, or to receive a digital catalogue for the full sale, please contact marie.ainsby@gafunds.com

