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Todi (PG)
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DI PASSAGGIO
Two painters 100 years apart
Umberto Prencipe/Lucy MacGillis
Orvieto/Procida

opening reception: Friday, April 25, 2025, from 11:00 to 19:00

April 25 – May 25, 2025
Hotel Reale, piazza del Popolo n. 27, Orvieto

opening reception: Saturday, June 7, 2025, 12:00

June 7-29, 2025
Palazzo D'Avalos, via Largo Castello, Procida

The exhibition **DI PASSAGGIO** opens on Friday, April 25, 2025 at 11:00. ***Two painters 100 years apart. Umberto Prencipe/Lucy MacGillis. Orvieto/Procida*** to be held in **Orvieto** at the **Hotel Reale**, in Piazza del Popolo n. 27, open until May 25, 2025.

The exhibition, curated by **UNU unonell'unico** in collaboration with the **Archivio Umberto Prencipe** and the **Fondazione Cassa di Risparmio di Orvieto**, compares the works of **Umberto Prencipe** (Naples, 1879-Rome, 1962) and **Lucy MacGillis** (U.S.A, 1977). Two landscape artists of different generations, but with many affinities in common such as their love for Orvieto and the island of Procida. Two kindred spirits, as Sabrina Spinazzè defines them in the text in the catalogue, who work on the same motifs, in the same places and with the same poetic expression, 100 years apart. The motifs: the isolated landscape, deprived of human presence; still lifes and interiors. The places: the Umbrian countryside, with its silent cities, and Procida.

"The colorful fishing village and the volcanic craters that create its small blue bays are a joy to paint." Lucy MacGillis' words about Procida convey the fusion between the vital energy of the place and the creative drive of the artist. It is a rare event and, when it happens, one can only speak of joy. (Marinella Caputo)

After opening in Orvieto, the exhibition will continue to **Procida** at **Palazzo D'Avalos** from 7 to 29 June 2025. An artistic pairing that also aims to promote the two locations and for this reason has obtained the patronage of the Municipality of Orvieto and the Municipality of Procida.

The exhibition, thanks to the sponsorship of the **Cassa di Risparmio di Orvieto**, is accompanied by a catalog with texts by Marinella Caputo, Sabrina Spinazzè and Lucy MacGillis.

Opening: Friday, Aprile 25, 2025 from 11:00 to 19:00

Hotel Reale, piazza del Popolo n. 27, Orvieto
April 25 - May 25, 2025
Monday-Friday by appointment; Saturday e Sunday 11:00-13:00, 16:00-19:00

Opening: Saturday, 7 June, 2025 at 12:00

Palazzo D'Avalos, via Largo Castello, Procida
June 7-29, 2025
Sunday-Thursdays 10:30-13:30; Friday e Saturday 10:30-13:30, 16:00-19:00

For more information, visit the website unuunonellunico.com and social profiles www.instagram.com/unu.unonellunico/ www.facebook.com/UnoNellUnico/



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Umberto Precipe was born in Naples on July 14, 1879.

Throughout his childhood his family was forced to relocate frequently, following his father, a prison director. Contact with the prison world had a decisive influence in the creation of his melancholic and introverted nature. In 1897 he attended the Academy of Fine Arts in Rome and he ended up deciding to devote himself exclusively to landscape. After the success achieved in 1905 with the painting *Clausura*, he moved to Orvieto, dedicating himself mainly to engraving. A particularly productive period began in which Precipe, in tune with the theories of the “landscape-state of mind”, developed his own particular form of crepuscular symbolism, with a markedly existential nature. “The city of silence” became the emblem of a condition of estrangement and solitude.

In 1914 he held the chair of engraving at the Academy of Fine Arts in Lucca, and, until 1921, he alternated stayed in Tuscany. Precipe gradually abandoned symbolism, creating landscapes that showed his attention towards Cézanneism and the chromatic highlights of post-impressionism in the production of that time period. In 1921 he returned to Orvieto, where he stayed for five years, Precipe often summered in Procida.

In 1926 he moved to Rome but he kept his studio in Orvieto in the convent of Sant’Anna until 1942. In the face of the current events during that time in Italy, he took a line of moderate modernity and, faithful to his “aesthetics of silence”, he independently set out on the path of twentieth-century landscape painting. In 1932 he was appointed professor of engraving at the Academy of Fine Arts in Naples. In 1936 he was transferred to the Academy of Rome, where he taught until 1949.

In the 1940s and 1950s he was mainly active in Rome, where he died in Rome on January 22, 1962.

Lucy MacGillis (b.Pittsfield, MA 1977) has been painting and drawing in Montecastello di Vibio, Italy, since 2000.

She grew up in the Berkshires in Massachusetts. She then studied painting at the University of Pennsylvania with John Moore and with Nicolas Carone at the former International School of Art in Montecastello di Vibio, Italy. Here she also studied with Ruggero Savinio, Jake Berthot, John Lees, Ying Li, William Bailey and Dan Gustin. Upon graduating from the University of Pennsylvania, with degrees in psychology and painting, MacGillis received a grant to paint in Italy. There she began to create a series of landscape, interior and still-life paintings.

She has exhibited at the Hoadley Gallery in Lenox, Massachusetts, Axelle Fine Arts in New York, the Haus der Kunst in Graz, Galleria Unu in Todi and at the Galleria Ca’d’Oro in Rome.

She teaches annual seminars in oil painting with traditional Italian earth colors in Umbria, Germany Austria and in Florida and Massachusetts.

She lives with her son Vito in an old farmhouse she restored in Umbria.

Lucy MacGillis is represented in international private and corporate collections.

