

# FINISSAGE

## Mystery and Rapture: Landscapes by Four

curated by William Bailey

### CIVITELLA RANIERI FOUNDATION

Artists Mario Fallani (1934-2015) and his son Marco Klee Fallani (b. 1965) carry on a long Florentine tradition of fathers and sons working with a shared vision and aesthetic kinship, following in the footsteps of their illustrious Renaissance antecedents, Domenico and Ridolfo Ghirlandiaio, Filippo and Filippino Lippi, and Bertoluccio and Lorenzo Ghiberti.



Mario Fallani, *Still Life*, 1993, oil on linen, 120x80 cm

Additionally, in a fitting parallel to the cross-cultural experience of Langdon Quin (b.1948) and Dan Gustin (b.1948), American painters with long history in Umbria, the Fallanis spent many years in the United States. As a Fulbright scholar in the early 1960s, Mario lived in Chicago, teaching at the Art Institute, and then later in Pittsburgh and New York where he taught at Pratt and the School of Visual Arts. Marco lived and worked in San Francisco from 1986-1994, receiving his MFA from the California College of Arts and Crafts. He currently teaches sculpture at Syracuse University's Florence Program and is a Visiting Critic at the Studio Arts Cultural Institute (SACI) in Florence.



Marco Klee Fallani, *Tuscan Road*, 2017, mixed media on canvas, 100x50 cm

If Marco and Mario make us aware of a deeply felt intimacy with the mysteries of places so well-known, Langdon Quin and Dan Gustin's work, by contrast, communicates something of the surprise and rapture of two visitors observing their surroundings with fresh eyes.

Gustin and Quin live and work in Umbria several months every year. Each has found challenge and meaning in this landscape so often painted throughout history. Like Claude and Corot in their time, they bring their personal histories to bear on what they paint, sharing subject matter but finding completely different content within it.



Dan Gustin, *Casamace*, 2017, oil on canvas, 244x96cm

Dan Gustin's landscapes are typically large-scale, and executed entirely within the setting portrayed in his paintings. Using a full range of vigorously applied color and tone, he fills his canvases with the space, light and atmosphere, which characterize each particular place. Gustin's painterly presence and mastery are his own, but one can sense the extravagant Courbet lurking nearby – urging him on.

Langdon Quin also paints directly from nature, though he often continues to develop his work later in the studio. He is a classicist by inclination, approaching painting with deliberation and a desire for harmony. Full of surprising spatial shifts and vivid colors that are rarely naturalistic, his work achieves a spirituality that has more to do with Piero della Francesca than traditional plein air painting. Quin is an artist whose sensitivity and responsiveness to nature give his work a timelessness worthy of its subject, evoking fifteenth century Italian paintings with a contemporary imagination.



Langdon Quin, *Cimitero III*, 2016, oil on linen, 120x150 cm

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