



**PROANTIC**  
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## The Beauty Of Becoming, Oil On Canvas By Francesco Longo Mancini



15 500 EUR

Signature : Francesco Longo Mancini (1880-1954)

Period : 20th century

Condition : Très bon état

Material : Oil painting

Width : 103

Height : 116

### Description

She sits at the threshold of transformation. A young woman, caught in the quiet exultation before her first ball, smiles--not to anyone in particular, but to herself, and to the moment. The air around her hums with expectation. She has found the dress--the one that fits not only her figure but her sense of self, and in it, she knows she will shine. Not later, not when the music begins, but now, already, in this pause before the event. She is radiant, not yet dancing, but already arrived. Her face is the heart of the painting: fully formed, glowing with life, finished with the kind of intimate precision that makes us feel as if we are meeting a real person. Her expression, suspended between confidence and joy, draws us in. But then, the world around her begins to shift. From that central gaze, the image seems to

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expand outward--into suggestion, movement, light. Her dress is not so much painted as sculpted onto the canvas: its folds rise and flutter from bold, instinctive brushstrokes that seem to have grown directly from the raw linen. Background and gown blur together, created from the same gestures, the same energy. It's as if the painter has let go of representation, allowing feeling to shape form. And in this interplay of precision and abandon, of portrait and atmosphere, Mancini captures more than a sitter. He captures a mood, a stage of life, a private electricity we all recognize--the moment just before becoming. The beauty is not in the dress, nor even in the smile, but in that rare convergence of anticipation and self-possession. A quiet revelation. This is not a temporary scene; it is a timeless one. The girl's joy may be personal, but it is also universal. Her transformation is not hers alone. It is ours. This is the beauty of becoming. There are echoes, too, of other great portraitists of transformation. Like John Singer Sargent, Mancini understands how light plays on skin and silk, how a single glance can suggest a world of inner thought. But while Sargent often composed with elegance and cool distance, Mancini brings us closer--his warmth more intimate, his brush looser, more instinctive. And there is something of Giovanni Boldini in the sweeping energy of the gown, in the painterly calligraphy that flutters across the canvas. Yet where Boldini dazzles with motion and society's glitter, Mancini remains rooted in something quieter, more interior. His subject is not spectacle, but emergence--the quiet poetry of a girl who has not yet stepped into the ballroom, but who already knows she will own it.