

## La Scultura Del Settecento

The exhibition entitled “Papi in Posa,” i.e., “Papal Portraiture,” with the highly refined and historically significant Braschi Palace – home of the Museum of Rome – in 2004, and now in Washington, The John Paul II Center, is not offered only as an excellent exposition of masterpieces from major international museums – such as the Vatican Museums – and prestigious private collections, but stands out in particular because it is one of the most important expositions of portrait painting ever because of both the outstanding quality and the considerable number of paintings and sculptures offered – executed by Europe's leading artists from the last five centuries – and the great spiritual and social significance of the personages portrayed: the greatest Pontiffs who from the 16th century to the present have sat in the Chair of Saint Peter. It is suggestive to observe, as we scan the unique artistic itinerary offered by the curators of the exhibition, how through the succession of historical periods and particularly by virtue of the esthetic verve and inner sensitivity of the artists, the description of the human person was oriented, with extreme plastic ductility and acuity in their perception of their subjects' physiognomy, to represent not only the body lines of the subject being depicted but, in particular, the most intimate traits of the heart, the lively mobility of their thought, the

innermost lines of the subject's character, in an intense dialogue of chiaroscuro observations from which the characterizing notes of complex personages are evinced – persons who appear completely clear and evident only to those who are capable of sublimating their outward appearance into an acute observation. From this prestigious gallery of portraits it emerges unmistakably how the anthropocentric path of human thought has manifestly reverberated within the bounds of the figurative arts through a progressive contextualization, which sees the subject represented unbound through a metatemporal aura of rarefied abstraction and placed, naturalistically, in a precise and well defined spatiotemporal sphere. At the same time, we witness a gradual definition of the personage portrayed as the bearer of a clear personal connotation – the self and the identity, which seem to be invisible and thus impossible to represent – no longer, hortatively, as an idealized and metaphoric emblem of absolute values in deference to a markedly ethical and pedagogical conception. The exhibited works, which rightfully range themselves among the most outstanding expressions of portraiture, reveal a deep spiritual harmony evocative of beauty and unleash a lively dialogue with the onlooker based on a real and inherent economy of the act of viewing, albeit freed from the exercise of a psychologism oriented toward

uncontrollable wanderings. The reception of the meaning of the formal systems – thoughtful poses and attitudes – involves, to be sure, the active presence of the spectator in a sort of visual dialogue with the portrait that is not considered exclusively as a fixed commemorative system but rather as an interactive structure. In the perspective of the reception, the observer becomes a fundamental element for the construction of the meaning of the image that, from this very private perspective, undergoes obvious momentous transformations. Observer and image thus become integral parts of a fascinating system of visual exchange not unlike the mechanisms of verbal dialogue: both members of the “pair” take on contemporaneously the dual role of subject/object, restructuring the complex relational web established in a rapport between an “I” and a “you.” Beyond the temporal contingencies, each portrait is recounted and seduces us through the universal language of fame: this incarnates, deeply, the artist's attempt to describe the personality of the subjects portrayed, consigning the multiform essence of their nature to one attitude or to a single expression by resorting to a refined psychological introspection in an attempt to render visually the subject's inner world. It is owing to the above considerations that, while I applaud the felicitous initiative of giving life to such a culturally transcendent exhibition, I would wish that all those

who will have the pleasure of visiting it or at least of perusing the pages of this catalogue will be able to perceive the portraits of the individual popes not as so many freestanding elements, but rather as integrated parts of a related set of men who, albeit struggling with the many and varied anxieties of everyday life, endeavored to serve Christ among their brothers, each one with a clear perception of himself as *servo servorum Dei* – the servant of God's servants! Through looks, attitudes and symbols committed by the artist in a well-constructed iconographic code to the pictorial or sculptural page, the discerning observer cannot help but grasp a veiled spiritual harmony that reflects the profound mystery of faith and propagates an echo of the ineffable beauty of God, revealing how, through art, man – pulled between the eternal and the transient – strives to draw close to his Creator. Francesco Cardinal Marchisano Vicar General of the Pope for the State of Vatican City

This beautiful book features masterpieces of sculpture in the collection of the Metropolitan Museum dating from the Renaissance through the nineteenth century. Celebrated works by the great European sculptors - including Luca and Andrea della Robbia, Juan Martínez Montañés, Gianlorenzo Bernini, Jean-Antoine Houdon, Bertel Thorvaldsen, Antoine-Louis Barye, Jean-Baptiste Carpeaux, Edgar Degas, and Auguste Rodin- are

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joined by striking new additions to the collection, notably Franz Xaver Messerschmidt's remarkable bust of a troubled and introspective man. The ninety-two selected examples are diverse in media (marble, bronze, wood, terracotta, and ivory) and size - ranging from a tiny oil lamp fantastically conceived and decorated by the Renaissance bronze sculptor Riccio to Antonio Canova's eight-foot-high Perseus with the Head of Medusa, executed in the heroic Neoclassical style. Incorporating information from the latest scholarly research and recent conservation studies, sculpture specialist Ian Wardropper discusses the history and significance of the highlighted works, each of which is reproduced with glorious new photography.

An account of the practice of anatomical modelling in mid-eighteenth-century Italy, showing how anatomical models became an authoritative source of medical knowledge, but also informed social, cultural, and political developments at the crossroads of medical learning, religious ritual, antiquarian and artistic cultures, and Grand Tour spectacle

This classic survey of Italian Baroque art and architecture focuses on the arts in every center between Venice and Sicily in the early, high, and late Baroque periods. The heart of the study, however, lies in the architecture and sculpture of the exhilarating years of Roman High Baroque, when

Bernini, Borromini, and Cortona were all at work under a series of enlightened popes. Wittkower's text is now accompanied by a critical introduction and substantial new bibliography. This edition-now published in three volumes-will also include color illustrations for the first time.

The first thorough study of charity, and medical and poor relief, in post-Renaissance Italy.

Come già nel 1504 scriveva Pomponio Gaurico nel suo trattato, creando opere di scultura l'uomo non avrebbe potuto concepire niente di più potente per superare la sua condizione di mortale, né di più propizio all'invidia degli dei. Difatti, le opere di scultura sopravvivono nel tempo, al di là degli artisti che le hanno realizzate, al di là delle personalità che rappresentano. La resistenza della scultura marmorea alle tante forme di erosione che il tempo porta con sé è difatti notevole; sono però numerose le sculture che non sono sopravvissute e delle qualle abbiamo soltanto notizie. Così, quando ci dedichiamo al tema della scultura barocca italiana in Portogallo, dobbiamo parlare di sopravvivenze, anche se, per ricostruirne correttamente il contesto, è necessario anche far menzione (più o meno accurata) delle opere distrutte o smarrite. Non è scopo di questo libro compiere un approccio dettagliato e complessivo alla tematica della scultura barocca italiana in Portogallo; come si vedrà, questa ricerca ha come primo obiettivo richiamare l'attenzione sulla scultura in generale e in particolare sulla scultura barocca italiana che non si presenta agli occhi dell'osservatore di oggi come una realtà distante ed inaccessibile, perché, assieme ad una raffinata cultura, carattere fondamentale del barocco è la viva espressione di emozioni e sentimenti, che ancora oggi coinvolge l'osservatore, con una suggestione emotiva che

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neppure il tempo è riuscito ad annullare. Teresa Leonor M. Vale (1967) laureata in Storia e Storia dell'Arte (1989) presso la Facoltà di Lettere dell'Università di Lisbona e dottore in Storia dell'Arte presso la Facoltà di Lettere dell'Università di Porto (1994) con una tesi dedicata all'importazione di scultura barocca italiana in Portogallo nell'ambito dei rapporti artistici e culturali tra i due paesi nel seicento. Ha anche compiuto studi specialistici in Museologia e Conservazione delle Opere d'Arte e ha collaborato per anni con la Direcção-Geral dos Edifícios e Monumentos Nacionais del Portogallo. Docente di Storia dell'Arte presso la Scuola Superiore di Arte Decorative della Fundação Ricardo do Espírito Santo Silva e presso l'Universidade Lusófona de Humanidades e Tecnologias di Lisbona, si è dedicata negli anni più recenti soprattutto alla ricerca, con un progetto dedicato all'argenteria barocca italiana e al ruolo degli scultori nell'ambito di questa produzione. È autrice di diversi articoli e libri tra i quali i più recenti sono *A Escultura Italiana de Mafra* (2002), *Escultura Italiana em Portugal no Século XVII* (2004), *Escultura Barroca Italiana em Portugal. Obras dos Séculos XVII e XVIII em Coleções Públicas e Particulares* (2005), *Diário de um Embaixador Português em Roma (1676-1678)* (2006), *Um Português em Roma, Um Italiano em Lisboa. Os Escultores Setecentistas* José de Almeida e João António Bellini (2008). *La scultura del Settecento* UTET *European Sculpture, 1400-1900, in the Metropolitan Museum of Art* Metropolitan Museum of Art

In recent years, the Anglo-Italian sphere of artistic exchange in relation to painting has been an increasingly productive area of research. Here, contributors shift the focus onto the two countries' equally significant sculpture trade. This volume of selected essays by economic and social historians and historians of material culture and art investigates the varied roles and functions of sculpture and the ways in which this

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particular cultural exchange was manifested. Issues of business and the markets for sculpture are highlighted, both in the context of producers of "high" art and in the wider market of religious, garden and decorative sculpture.

At head of title: Comune di Udine. Assessorato alla cultura. Civici musei di storia ed arte, Gabinetto numismatico.

Gian Lorenzo Bernini was the greatest sculptor of the Baroque period, and yet—surprisingly—there has never before been a major exhibition of his sculpture in North America. *Bernini and the Birth of Baroque Portrait Sculpture* showcases portrait sculptures from all phases of the artist's long career, from the very early Antonio Coppola of 1612 to Clement X of about 1676, one of his last completed works. Bernini's portrait busts were masterpieces of technical virtuosity; at the same time, they revealed a new interest in psychological depth. Bernini's ability to capture the essential character of his subjects was unmatched and had a profound influence on other leading sculptors of his day, such as Alessandro Algardi, Giuliano Finelli, and Francesco Mochi. *Bernini and the Birth of Baroque Portrait Sculpture* is a groundbreaking study that features drawings and paintings by Bernini and his contemporaries. Together they demonstrate not only the range, skill, and acuity of these masters of Baroque portraiture but also the interrelationship of the arts in seventeenth-century Rome.

This is the only scholarly work in the English language on the city of Rome in the Age of the Enlightenment, and the only book in any language to treat this fascinating city in all its multifarious aspects. Professor Gross combines extensive archival research with the latest findings of other scholars to produce a uniquely rounded portrait of

the papal capital, elegantly illustrated with contemporary engravings by Piranesi and others. The book is divided into two sections, in the first of which Professor Gross discusses the material and institutional structures of the city, including its demography, economy, food supply, and judicial systems. The second section considers aspects of intellectual, cultural, and artistic life. Professor Gross contends not only that ancien-regime Rome witnessed a decline in Counter-Reformation fervour, but that this decay resulted in a marked dissonance in the political, social, and cultural life of the city.

La Mostra bolognese “Arte e Civiltà romana nell’Italia settentrionale”, voluta e organizzata da Guido A. Mansuelli nel 1964, segnò un punto di arrivo e insieme un punto di partenza per il problema della scultura della Cisalpina romana. Nei decenni successivi si è intensificato lo studio analitico dei problemi, anche alla luce dei nuovi e numerosi apporti venuti dalla ricerca sul terreno e dallo “scavo” in museo. Il Convegno Internazionale di Studi (Pavia, 22-23 settembre 2005) di cui il volume contiene gli atti rappresenta dunque un intervento collettivo, a più voci (le Università dell’Italia settentrionale, le Soprintendenze Archeologiche, gli studiosi stranieri intervenuti), di riflessione e rimediazione per nuove proposizioni critiche sul tema generale della scultura, nel tentativo di ricostruire un aspetto importante e complesso della

storia della Cisalpina romana. Dalle trentadue relazioni tenute da studiosi appartenenti a generazioni e scuole diverse, e operanti in ambiti scientifici e strutture di ricerca e tutela molto differenti, emergono molte novità, dai monumenti presentati per la prima volta ai temi rivisitati, da messe a punto su questioni critiche dibattute da tempo a spunti per nuovi percorsi di studio

Palazzo Grimani dall'Albero d'Oro opens its doors to culture, art and all those who wish to discover the history of this sumptuous building on the Grand Canal. The book offers a fascinating journey through time, the city and the lives of the illustrious guests who have lived in this patrician residence. With a personal "narrated" tour and a narrative that never loses sight of scientific rigour, the authors take us through the magnificent rooms in a journey that weaves together, with careful reconstruction, the history of the families and collections once hosted in the palazzo. Massimo Favilla has taught Urban and Territorial Design at the IUAV University of Venice and the History of Architecture at the University of Padua. Ruggero Rugolo is responsible for publishing at the Istituto Veneto di Scienze, Lettere ed Arti and has taught the History of Modern Art at the University of Modena and Reggio and at Ca' Foscari University in Venice. Their studies focus on Veneto art, in particular of the seventeenth and eighteenth centuries, and have led to the publication of

numerous monographs, conference proceedings, exhibition catalogues and articles in academic journals.

A collection of ten interdisciplinary essays on the history and diversity of the Italian garden.

This is a monographic study of the eighteenth-century Italian sculptor. Born in Florence in 1698, della Valle came to Rome in 1725 upon the death of his uncle & master, Giovanni Saftista Foggini. There he remained until his death in 1768. the phrase "passive tranquillity" refers both to the style of Della Valle's sculpture & the ambiance of eighteenth-century Rome, &, further, serves to distinguish Della Valle from his better known precursors Gianlorenzo Bernini & Michelangelo. Theirs was a sculpture of the heroic & highly expressive. Della Valle's sculpture represents figures of an introverted, self-effacing, & serene type. In its demonstrations of the ways in which della Valle's art could have been formed by the institutions & broader cultural currents of eighteenth-century Rome, the text seeks to account for that sense of quiescence & composure common to the arts of settecento Rome. The catalogue raisonne brings together previously unpublished documents & photographs of della Valle's work & provides evidence for attributions & the circumstances of patronage.

"The brilliantly expressive clay models created by Gian Lorenzo Bernini (1598-1680) as "sketches" for his works in

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marble offer extraordinary insights into his creative imagination. Although long admired, the terracotta models have never been the subject of such detailed examination. This publication presents a wealth of new discoveries (including evidence of the artist's fingerprints imprinted on the clay), resolving lingering issues of attribution while giving readers a vivid sense of how the artist and his assistants fulfilled a steady stream of monumental commissions. Essays describe Bernini's education as a modeler; his approach to preparatory drawings; his use of assistants; and the response to his models by 17th-century collectors. Extensive research by conservators and art historians explores the different types of models created in Bernini's workshop. Richly illustrated, Bernini transforms our understanding of the sculptor and his distinctive and fascinating working methods."--Publisher's website.

With contributions from provocative art and architectural historians, this book is a unique exposition of the temporary architecture erected for festivals and the role it has played in developing Western architectural and urban theory. Festival Architecture is arranged in historical periods – from Antiquity to the modern era – and divided between analyses of specific festivals, set in relation to contemporary architecture and urban design ideas and theories. Illustrated with a wealth of unusual and rarely-seen images from the European festival tradition, this is a fascinating outline of the history of festival architecture ideal for postgraduate architecture and urban design students.

Between 1750 and his death in 1781, the Marquis de Marigny?brother of Madame de Pompadour, courtier to Louis XV, and one of eighteenth-century France's important patrons of art and architecture?amassed a collection that was broad in scope, progressive in taste, and exceptional in quality and provenance. This book offers a transcription of the exhaustive

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inventory of Marigny's estate together with an essay in which Alden R. Gordon not only sketches Marigny's life and times but also re-creates the interiors and grounds where the paintings, statues, books, household goods, and other property listed in the inventory were displayed and used. Also included are plans of Marigny's last four residences; lists of heirs, paintings, and auction sales; transcriptions of shipping manifests and sales catalogs; indexes; and a glossary.

Bibliografia dell'arte veneta (2015). Appendice del n. 73/2016 della rivista omonima, la Bibliografia dell'arte veneta costituisce un repertorio di pubblicazioni, edite nell'arco di un anno (2015), dedicate ad argomenti di interesse storico-artistico veneto al quale gli studiosi possono fare riferimento come strumento di aggiornamento e orientamento. Un modo per facilitare l'accesso a un ausilio fondamentale per gli studi. Il libro propone un percorso conoscitivo sulla Delizia del Verginese, caso studio emblematico per la sua relazione con il territorio, la storia e lo stato di conservazione, inquadrata all'interno del sistema culturale delle Delizie Estensi rinascimentali. Attraverso gli strumenti di studio propri del settore disciplinare del Disegno, illustra un percorso di ricerca e analisi multiscala dell'architettura e del suo territorio, attraverso il rilievo inteso come cantiere della conoscenza. Partendo dall'inquadramento storico, il percorso di analisi individua una possibile genesi progettuale, l'articolazione geometrica, funzionale e la sua relazione con il giardino e il territorio circostante, arrivando a contestualizzarne la presenza nel tempo e nello spazio. Attraverso gli strumenti e i metodi della Scienza della rappresentazione ne viene infine restituita la forma nel piano e in 3D, suggerendo alcuni percorsi comunicativi per la promozione e valorizzazione del Bene.

Revision of the author's thesis (doctoral--Columbia

University, 2004).

This volume originates from an international conference held at Oxford University in 2007. Texts by classical archaeologists, art historians, students of the history of collecting, curators, conservators and artists address objects and themes from antiquity to the present day, ancient Egypt to 20th-century Mexico and contemporary Europe. They explore status, reception and functions of casts as well as hands-on issues, such as the making, trading, display and conservation of plaster casts. A handbook for students, academics, curators and collectors, the text will become a standard work on the role of plaster casts in the history of Western sculpture.

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