

Bernini Scultore La Tecnica Esecutiva

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Il Museo Nazionale del Palazzo di Venezia a Roma custodisce una raccolta preziosissima di modelli in terracotta, una delle pi ù cospicue al mondo, che affonda le sue radici nel pieno fulgore del Seicento barocco. Una sorprendente galleria di figure che appare come una promessa e una traccia di sculture note o misteriose, realizzate, perdute o soltanto immaginate, firmate in molti casi da artisti prestigiosi come, fra gli altri, Alessandro Algardi, Gian Lorenzo Bernini, Melchioro Caf à e Bartolomeo Cavaceppi. Le crete, con il loro modellato mosso e vivace, ne testimoniano il processo creativo, la cura, la mano esperta e intuitiva e maniche l'abilità a promuovere se stessi nel mercato dell'arte. I modelli conservati a Palazzo Venezia raccontano della assoluta consapevolezza, nella Roma del XVII secolo, del valore documentario e didattico di questi manufatti, utilizzati nelle scuole e nelle "palestre di scultura" come oggetti di studio, e ambiti da raffinati collezionisti. Il catalogo offre gli esiti delle ricerche intraprese su questa ricchissima collezione, misurandosi con un materiale in molti sensi sluggente e opaco. Tuttavia, come osserva Maria Giulia Barberini nella sua prefazione, « la ricerca storico-artistica svolta da Cristiano Giometti, studioso particolarmente esperto di Seicento e Settecento, e le analisi diagnostiche e radiografiche hanno permesso di formulare nuove ipotesi attributive, di precisare le aree geografiche di provenienza nonché di stabilire con maggiore accuratezza l'arco cronologico della produzione delle crete ».

The Getty Research Journal showcases the remarkable original research underway at the Getty. Articles explore the rich collections of the J. Paul Getty Museum and Research Institute, as well as the Research Institute's research projects and annual theme of its scholar program. Shorter texts highlight new acquisitions and discoveries in the collections, and focus on the diverse tools for scholarship being developed at the Research Institute. The inaugural issue of the Getty Research Journal features essays by Olivier Debroise, Chelsea Foxwell, Karen Lang, Annette Leddy, Riccardo Marchi, Marc J. Neveu, Spyros Pappertos, Lorenzo Pericolo, Charles G. Salas, and Irene Small; the short texts examine materials at the Getty related to Nicolas de Nicolay, Pietro Millini, Gian Lorenzo Bernini, painting in nature around 1800, Yona Friedman, Alfred Schmeta, Allan Kaprow, and African-American avant-garde artists in Los Angeles.

Mitteilungen des Kunsthistorischen Institutes in Florenz

Gian Lorenzo Bernini

Bernini e la nascita del ritratto barocco

The Life of Gian Lorenzo Bernini

The Last Portrait Bust

La storia e il restauro del complesso conventuale dei Santi Bonifacio e Alessio all'Aventino

Material Identities examines the way that individuals use material objects as tools for projecting aspects of their identities. Considers the way identity is fashioned, launched, used, and admired in the material world. Contributors intervene from the disciplines of art history, anthropology, design and material culture. Considers contrasting media - painting, print, sculpture, dress, coinage, architecture, furniture, luxury items, and interior design. Explores the complexity of identity through the intersection notions of gender, ethnicity, age, sexuality, and class. Reaffirms the central role of public identities and their impact on social life.

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 Mart©Únez Monta©P©s, Gianlorenzo Bernini, Jean-Antoine Houdon, Bertel Thorvaldsen, Antoine-Louis Barye, Jean-Baptiste Carpeaux, Edgar Degas, and Auguste Rodin- are 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.

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

Dottorato di Ricerca in Storia, Disegno e Restauro dell'Architettura

Bernini's Biographies

registra del barocco : i restauri

Roma barocca

Bernini, Borromini, Pietro da Cortona

Bernini's Michelangelo

atti del Convegno internazionale di studi (Lecce 9-10-11 giugno 2004)

A distanza di un cinquantennio dall'ultima monografia dedicata a Girolamo Carlo Rainaldi, in occasione del quarto centenario della nascita di Carlo (4 maggio 2011), si dà corso alla pubblicazione di ulteriori studi archivistico- documentari e approfondimenti sulle opere di architettura a lui ascrivibili e si propone una revisione critica volta a valorizzare positivamente gli aspetti molteplici del suo operare durante l'età barocca. Sono state elaborate inedite ed innovative modellazioni virtuali sperimentali, si inseriscono in questo volume, realizzate sulla base dei disegni d'archivio esistenti tese a rendere percetibili le qualità formali delle opere anche solamente progettate. La parabola operativa di Carlo Rainaldi delinea una personalità alquanto ricca, declinata in una molteplice espressività artistica.

Il volume raccoglie i contributi presentati in occasione dei seminari del Dottorato di Ricerca in Storia, Disegno e Restauro dell'Architettura di Sapienza Università di Roma nell'a. 2020/2021 e ripercorre le tre tematiche individuate come oggetto di riflessione trasversale tra i tre curricula: Conoscenza e riconoscimento in architettura; Presentazione dell'opera d'arte e valorizzazione; Paesaggio: storia, rappresentazione e conservazione. Sono presenti scritti di Carlo Bianchini, Mario Centofanti, Emanuela Chiavoni, Massimo de Vico Fallani, Mario Ducci, Daniela Esposito, Francesco Garofalo, Sante Guido, Elena Ippoliti, Antonio Lampis, Simone Lucchetti, Sofia Menconero, Alessandra Ponzetta, Augusto Roca De Amicis, Claudio Varagnoli.

Katalog wystawy : Galleria Borghese, Roma, 15 maggio-20 settembre 1998.

I marmi vivi

Bernini e la pittura

The Late Bernini and his Reception

A Transitory Star

la cultura a Roma intorno agli anni venti

Italian Renaissance and Baroque Bronzes in the Metropolitan Museum of Art

The Getty Research Journal, No 1

he revival of the bronze statuette popular in classical antiquity stands out as an enduring achievement of the Italian Renaissance. These small sculptures attest to early modern artists' technical prowess, ingenuity, and desire to emulate—or even surpass—the ancients. From the studioli, or private studies, of humanist scholars in fifteenth-century Padua to the Fifth Avenue apartments of Gilded Age collectors, viewers have delighted in the mysteries of these objects: how they were made, what they depicted, who made them, and when. This catalogue is the first systematic study of The Metropolitan Museum of Art's European Sculpture and Decorative Arts collection of Italian bronzes. The collection includes statuettes of single mythological or religious figures, complex figural groups, portrait busts, reliefs, utilitarian objects like lamps and inkwells, and more. Stunning new photography of celebrated masterpieces by leading artists such as Antico, Riccio, and Giambologna; enigmatic bronzes that continue to perplex; quotidian objects; later casts; replicas; and even forgeries show the importance of each work in this complex field. International scholars provide in-depth discussions of 200 objects included in this volume, revealing new attributions and dating for many bronzes. An Appendix presents some 100 more complete with provenance and references. An essay by Jeffrey Fraiman provides further insight into Italian bronze statuettes in America with a focus on the history of The Met's collection, and Richard E. Stone, who pioneered the technical study of bronzes, contributes an indispensable text on how artists created these works and what their process conveys about the object's maker. A personal reminiscence by James David Draper, who oversaw the Italian sculpture collection for decades, rounds out this landmark catalogue that synthesizes decades of research on these beloved and complex works of art.

"A critical translation of the unabridged Italian text of Domenico Bernini's biography of his father, seventeenth-century sculptor, architect, painter, and playwright Gian Lorenzo Bernini (1598-1680). Includes commentary on the author's data and interpretations, contrasting them with other contemporary primary sources and recent scholarship"--Provided by publisher.

Die Bildhauer des römischen Barock, darunter Meister wie Gian Lorenzo Bernini, Alessandro Algardi und Giuliano Finelli, erreichten eine beispiellose Lebendigkeit ihrer Werke. Dem augenscheinlichen Leben widerspricht jedoch beharrlich die harte Materialität dieser Skulpturen. Weiches, bewegtes Fleisch, dramatische Bewegungen und flatternde Stoffe sind in hartem, leblosem Marmor gefangen. So fordert die Skulptur den Betrachter heraus und sorgt für Verwirrung oder auch Enttäuschung. Anhand zeitgenössischer Poesie und anderer Quellen, welche die Interaktion zwischen Betrachter und Skulptur reflektieren, untersucht diese Studie, wie Zeitgenossen mit diesem Doppelcharakter der Skulptur umgingen. Dabei werden auch Ansätze der modernen Psychologie miteinbezogen. Das Ergebnis ist ein neuer Zugang zu einigen der höchstgeschätzten Meisterwerke europäischer Kunst.

Bernini dai Borghese ai Barberini

Canova

Collezione di antichità di Palazzo Lancellotti ai Coronari

Workshop Practice and Modes of Viewing

Bollettino d'arte

Sculpture and Experience in Seventeenth-Century Rome

Getty Research Journal

Barbo Santillo Frizell, Premessa; Marcello Barbanera, Agneta Freccero, Archeologia, architettura, restauro: lo studio di una collezione di antichit come storia culturale; Marcello Barbanera, Agneta Freccero, Archeology, Architecture, Restoration: the Study of a Collection of Antiquities as Cultural History; Avvertenze e ringraziamenti; SAGGI: Daniela Candilio, Tutela e conservazione della collezione di antichit di palazzo Lancellotti ai Coronari; Patrizia Cavazzini, Il palazzo e la famiglia Lancellotti nel primo Seicento; Paolo Sanvito, Il ruolo dei cortili nelle collezioni di antiquitates come luogo di rappresentazione del patriziato. Il caso di palazzo Lancellotti, Anna Anguissola. La storia della collezione Lanellotti di antichit; Paolo Liverani, Le antichit Lancellotti nei Musei Vaticani; Agneta Freccero, Made for Collections. Three Consuls and Serpironia; Marina Prusac, The Ninth Mask from the Temple of Venus and Roma?; Alessandro Danesi, Silvia Gambardella, Il restauro come mezzo di ricerca storica. La conservazione delle sculture di palazzo Lancellotti ai Coronari; Agneta Freccero, Changing Ideals in Conservation: CATALOGO: Antichit nel Palazzo Lancellotti. Statue e teste ideali. Togati, busti e ritratti; Sarcofagi; Sculture e rilievi di carattere vario; Iscrizioni e altari funerari; Opere non antiche o di dubbia antichit; Antichit nei Musei Vaticani; Sculture, Sarcofagi; Dispersi e inaccessibili; Appendice; Bibliografia.

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.

Examining Bernini's works from 1665 on, from Paris and Rome, this book demonstrates the wealth of material still to be drawn from close visual and material examination, archival research, and comparative textual analysis. On the whole, this collection deals with Bernini's position as the leading creator of portraits - in oils, marble, monumental architecture, and metaphor - of some of the most powerful political players of his day. These studies speak to the growing distance of Gallic absolutism from the fading dreams of papal hegemony over Europe, and to the complexities of Bernini's role as mouthpiece, obstacle, and flatterer of the Princes of the Papal States.

Bernini scultore

Sculure in terracotta

Sculpting in Clay

Il Marmo spirante

Dialoghi sull'Architettura I

Critical Perspectives on Roman Baroque Sculpture

Stefano Maderno scultore 1571 ca. - 1636

The Getty Research Journal is a *periodical that showcases work by scholars and staff associated with the Getty Research Institute and the other programs of the J. Paul Getty Trust. It offers refereed essays that focus on an object or aspect of the Getty's extensive archival, rare book, and artistic holdings or that bear upon the annual research themes of the Research Institute or the Getty Villa. It also presents a selection of short, lively pieces about new acquisitions, scholarly activities, and ongoing research projects at the Getty. The second issue features essays by Gail Feigenbaum, Claire Fox, Sarah E. Fraser, Talinn Grigor, Karen J. Lloyd, Kristina Luce, Courtney J. Martin, and Irene Sun-Woo; the short texts examine materials related to Roman graves, painters' prices in seventeenth-century Rome, Giovanni Battista Piranesi's Prisons series, the alchemist Sigismund Bacstrom, a nineteenth-century Venetian picture gallery, Goupil & Cies stock books, the Beau Geste Press, the photography of Sam Wagstaff, and the transgressive techniques of the Guerrilla Girls. It closes wth new work by photographer Ken Gonzales-Day.*

La produzione giovanile dello scultore romano Stefano Maderno, che va dai primi suoi esordi all'inizio degli anni '90 del Cinquecento fino alla Santa Cecilia per l'omonima basilica romana (1600 ca.), costituisce un capitolo finora totalmente negletto dagli studi storico-artistici. Questo contributo si propone di riconsiderare in toto tale fase dell'attività del maestro con l'intento di evidenziarne i debiti nei confronti di una delle botteghe di scultura più attive ed operose a Roma alla fine Cinquecento, quella a cui capo fu lo scultore fiammingo Nicolò Piper d'Arras. Tale revisione si è avvalsa di un'indagine sistematica delle fonti documentarie (per lo più inedite) riguardanti i rapporti intercorsi tra il giovane apprendista Maderno e il suo maestro Nicolò Piper. Da essa emerge una realtà alquanto complessa e non priva di frizioni di carattere professionale tra i due, di cui precedentemente non si era a conoscenza. Per quanto riguarda invece la Santa Cecilia, finora erroneamente considerata la prima opera del Maderno, essa viene presentata sotto una nuova veste interpretativa che la vede non più come fedele immagine del corpo della santa martire ritrovato sotto l'altare della chiesa di Santa Cecilia in Trastevere il 20 ottobre 1599 da parte del cardinale Paolo Sfondrati, bensì come il risultato di una personalissima rielaborazione dell'artista di un motivo figurativo d'ispirazione antiquariale impiegato in ambito raffaellesco. Nella genesi di questa scultura viene inoltre evidenziato il ruolo ispiratore dello stesso cardinal Sfondrati, cui va riconosciuto il merito della ridefinizione del programma iconografico della basilica di cui era titolare, tutto incentrato attorno alla statua-simulacro della sua santa protettrice.

Examines seventeenth-century sculpture in Rome. Focuses on questions of historical context and criticism, including the interaction of theory and practice, the creative roles of sculptors and patrons, the relationship of sculpture to antique models and to contemporary painting, and contextual meaning and reception.

Velázquez, Bernini, Luca Giordano

La scultura meridionale in età moderna nei suoi rapporti con la circolazione mediterranea

la nascita del barocco in casa Borghese

Studi miscelanei

Canova e la Venero vincitrice

La tecnica esecutiva

La reciproca meraviglia

A novel exploration of the threads of continuity, rivalry, and self-conscious borrowing that connect the Baroque innovator with his Renaissance paragon Gianlorenzo Bernini (1598-1680), like all ambitious artists, imitated eminent predecessors. What set him apart was his lifelong and multifaceted focus on Michelangelo Buonarroti—the master of the previous age. Bernini's Michelangelo is the first comprehensive examination of Bernini's persistent and wide-ranging imitation of Michelangelo's canon (his art and its rules). Prevailing accounts submit that Michelangelo's pervasive, yet controversial, example was overcome during Bernini's time, when it was rejected as an advantageous model for enterprising artists. Carolina Mangone reconsiders this view, demonstrating how the Baroque innovator formulated his work by emulating his divisive Renaissance forbears' oeuvre. Such imitation earned him the moniker "Michelangelo of his age." Investigating Bernini's "imitatio Buonarroti" in its extraordinary scope and variety, this book identifies principles that pervade his production over seven decades in papal Rome. Close analysis of religious sculptures, tomb monuments, architectural ornament, and the design of New Saint Peter's reveals how Bernini approached Michelangelo's art as a surprisingly flexible repertory of precepts and forms that he reconciled—here with daring license, there with creative restraint—to the aesthetic, sacred, and theoretical imperatives of his own era. Situating Bernini's imitation in dialogue with that by other artists as well as with contemporaneous writings on Michelangelo's art, Mangone repositions the Renaissance master in the artistic concerns of the Baroque from peripheral to pivotal. Without Michelangelo, there was no Bernini.

The first study of a crucial aspect of Roman stone sculpture, exploring the functions and aesthetics of non-figural supports.

Unique among early modern artists, the Baroque painter, sculptor, and architect Gianlorenzo Bernini was the subject of two monographic biographies published shortly after his death in 1680: one by the Florentine connoisseur and writer Filippo Baldinucci (1682), and the second by Bernini's son, Domenico (1713). This interdisciplinary collection of essays by historians of art and literature marks the first sustained examination of the two biographies, first and foremost as texts. A substantial introductory essay considers each biography's author, genesis, and foundational role in the study of Bernini. Nine essays combining art-historical research with insights from philology, literary history, and art and literary theory offer major new insights into the multifarious connections between biography, art history, and aesthetics, inviting readers to rethink Bernini's life, art, and milieu. Contributors

are Frádo Bolini, Håsko Damm, John D. Lyons, Sarah McPhee, Tomaso Montanari, Rudolf Preimesberger, Robert Waags, and the editors.Maarten Debeke is Assistant Professor of architectural history and theory at the universities of Ghent and Leiden. Formerly the Scott Opler Fellow in Architectural History at Worcester College (Oxford), he is the author of several articles and a forthcoming book on Seicento art and theory Evonne Levy is Associate Professor of the History of Art at the University of Toronto. She is also the author of Propaganda and the Jesuit Warfare (2004).

nel quarto centenario della nascita

Archeologie

Critical Essays

La fabbrica del convento

Da Giotto a Malea?!

memorie storiche, trasformazioni e recupero del complesso di San Francesco a Ripa in Trastevere

Architetture di Carlo Rainaldi