

ROMAN BAROQUE SCULPTURE

THE INDUSTRY OF ART



Jennifer Montagu

Roman Baroque Sculpture The Industry Of Art

John L. Varriano



Roman Baroque Sculpture The Industry Of Art:

Roman Baroque Sculpture Jennifer Montagu, 1989-01-01 Draws on contemporary biographies and a wealth of hitherto unpublished archival material to illuminate the position and practice of the Baroque sculptor to enable the reader to appreciate understand and evaluate the sculptural monuments of the Roman Baroque Gold, Silver, and Bronze Jennifer Montagu, 1996 Roman baroque sculpture is usually thought of in terms of large scale statues in marble and bronze tombs or portrait busts Smaller bronze statuettes are overlooked and the extensive production of sculptural silver much of which is now lost but can be studied from drawings is omitted from the histories of art In these lectures Jennifer Montagu enriches our understanding of the sculpture of the period by investigating these works in metal the bronzes that adorn the great tabernacles which are a prominent feature of Roman churches the often gilded silver both secular and ecclesiastical and elaborately embossed display dishes She also looks at the production of medals an essential aspect of metal sculpture that is usually confined to specialist literature The book concentrates on selected pieces by such master sculptors as Bernini and leading metal workers such as Giovanni Giardini Making extensive use of archival documents and drawings Montagu examines the often tortuous relationship between the patrons and the artists and elucidates the relationship between those who provided the drawings or models and the craftsmen who executed the finished sculptures In this way she provides insights into the procedures of the workshops and at the same time opens our eyes to a new and fascinating area of sculpture

Jennifer Montagu "Roman Baroque sculpture : the industry of art", New Haven, 1989 Zygmunt Waźbiński, 1992 **The Eternal Baroque** Carolyn H. Miner, 2015 A tribute to an art historian who fundamentally changed the way we think about Baroque sculpture A selection of papers from thirty leading scholars of European sculpture in honor of Jennifer Montagu's contribution to the field of Italian Baroque sculpture Historical Dictionary of Baroque Art and Architecture Lilian H. Zirpolo, 2018-03-13 The baroque period deals with the art created roughly between the end of the 16th and the early years of the 18th centuries The masters of the era include Caravaggio Gianlorenzo Bernini Rembrandt Vermeer Diego Velazquez and Nicolas Poussin The Historical Dictionary of Baroque Art and Architecture Second Edition covers the most salient works of baroque artists the most common themes depicted historical events and key figures responsible for shaping the artistic vocabulary of the era and definitions of terms pertaining to the topic at hand This second edition of Historical Dictionary of Baroque Art and Architecture contains a chronology an introduction and an extensive bibliography The dictionary section has over 600 cross referenced entries on famous artists sculptors architects patrons and other historical figures and events This book is an excellent resource for students researchers and anyone wanting to know more about Baroque art **The Oxford History of Western Art** Martin Kemp, 2000 The Oxford History of Western Art is the new authority on the development of visual culture in the West over the last 2700 years from the classical period to the end of the twentieth century OHWA is an innovative and challenging reappraisal of how the history of art can be presented and understood None of the currently

available general histories of art offers the wealth of perspectives and cross media references of this book Through a carefully devised modular structure readers are given insights not only into how and why works of art were created but also how works in different media relate to each other across time Here uniquely is not the simple linear story of art but a rich series of stories told from varying viewpoints The founding principle of the book has been to use carefully selected groupings of pictures to give readers a sense of the visual texture of the various periods and episodes covered The 167 illustration groups supported by explanatory text and picture captions create a sequence of visual tours not merely a procession of individually great works viewed in isolation but juxtapositions of significant images that powerfully convey a sense of the visual environments in which works of art need to be viewed in order to be understood and appreciated The aim throughout has been to make the shape and nature of these visual presentations a stimulating and rewarding experience allowing readers to become active participants in the process of interpretation and synthesis Another key feature of the narrative is the redefinition of traditional period boundaries Rather than relying on conventional labels such as Medieval Renaissance Baroque etc five major phases of significant historical change are established that unlock longer and more meaningful continuities The art of classical antiquity from c 600 BC to the fall of Rome in AD 410 The establishment of visual culture in Europe from 410 to 1527 the sack of papal Rome European visual regimes from 1527 to 1770 The era of revolutions 1770 to 1914 Modernism and after 1914 to 2000 This new framework shows how the major religious and secular functions of art have been forged sustained transformed revived and revolutionized over the ages how the institutions of Church and State have consistently aspired to make art in their own image and how the rise of art history itself has come to provide the dominant conceptual framework within which artists create patrons patronize collectors collect galleries exhibit dealers deal and art historians write The text has been written by a team of 50 specialist authors working under the direction of Professor Martin Kemp one of the UK's most distinguished art historians Whilst bringing their own expertise and vision to their sections each author was also asked to relate their text to a number of unifying themes and issues including written evidence physical contexts patronage viewing and reception techniques gender and racial issues centres and peripheries media and condition the notion of art and current presentations Though the coverage of topics focuses on European notions of art and their transplantation and transformation in North America space is also given to cross fertilizations with other traditions including the art of Latin America the Soviet Union India Africa and Afro Caribbean Australia and Canada Professor Kemp and his team similarly deal generously with the applied arts and reproductive media such as photography and prints The result is a vibrant vigorous and revolutionary account of Western art serving both as an inspirational introduction for the general reader and an authoritative source of reference and guidance for students

Making and Moving Sculpture in Early Modern Italy Kelley Helmstutler DiDio, 2017-07-05 In recent years art historians have begun to delve into the patronage production and reception of sculptures sculptors workshop practices practical aesthetic and esoteric considerations of material and materiality and the

meanings associated with materials and the makers of sculptures This volume brings together some of the top scholars in the field to investigate how sculptors in early modern Italy confronted such challenges as procurement of materials their costs shipping and transportation issues and technical problems of materials along with the meanings of the usage hierarchies of materials and processes of material acquisition and production Contributors also explore the implications of these facets in terms of the intended and perceived meanings for the viewer patron and or artist A highlight of the collection is the epilogue an interview with a contemporary artist of large scale stone sculpture which reveals the similar challenges sculptors still encounter today as they procure manufacture and transport their works

Italian Renaissance and Baroque Bronzes in the Metropolitan Museum of Art Denise Allen, Linda Borsch, James David Draper, Jeffrey Fraiman, Richard E. Stone, Peter Jonathan Bell, Raymond Carlson, Federico Carò, Paola D'Agostino, Alex Foo, Claudia Kryza-Gersch, Fernando Loffredo, Tommaso Mozzati, 2022-06-15 The 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 objects 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

Painting as Business in Early Seventeenth-century Rome Patrizia Cavazzini, 2008 *Painting as Business in Early Seventeenth Century Rome* offers a new perspective on the world of painting in Rome at the beginning of the Baroque from both an artistic and a socioeconomic point of view Biased by the accounts of seventeenth century biographers who were often academic painters concerned about elevating the status of their profession art historians have long believed that in Italy and in Rome in particular paintings were largely produced by major artists working on commission for the most important patrons of the time Patrizia Cavazzini's

extensive archival research reveals a substantially different situation Cavazzini presents lively and colorful accounts of Roman artists daily lives and apprenticeships and investigates the vast popular art market that served the aesthetic devotional and economic needs of artisans and professionals and of the laboring class Painting as Business reconstructs the complex universe of painters collectors and merchants and irrevocably alters our understanding of the production collecting and merchandising of painting during a key period in Italian art history *A God Or a Bench* Anne Betty Weinshenker, 2008 This series publishes the latest research by teachers and researchers working in all the disciplines which constitute French studies in this period The Editors take a broad view of French studies and intend to examine literary and cultural phenomena of the eighteenth and nineteenth centuries excluding the Romantic movement against their historical political and social background in all the French speaking countries **Tastes and Temptations** John L. Varriano, 2009 John Varriano's book is not only a delightful read but draws fascinating parallels between two hitherto disparate fields art history and the history of food in the Renaissance Outstanding scholarship that opens whole new venues of inquiry Ken Albala author of *Eating Right in the Renaissance* and *Beans A History* Art history and food history have traditionally been separate disciplines parallel universes In this book John Varriano makes a cosmic leap and lures the two into a stimulating provocative and always entertaining study a tasting menu of gastronomic and visual delights Gillian Riley author of *The Oxford Companion to Italian Food* With wit and erudition John Varriano shows us how broad cultural relationships can be drawn between the developments of Italian Renaissance art and the period's growing and changing interest in food Enlightening and fascinating details greatly enhance our understanding of the roles that taste and temptation played in creating the early modern world David G Wilkins co editor of *History of Italian Renaissance Art* Appetites for palate and palette are both whetted in Varriano's urbane and thoroughly magisterial study What could be more satisfying than to feast on food and art together at the same historic table Patrick Hunt author of *Renaissance Visions* **Antiquities in Motion** Barbara Furlotti, 2019-06-18 An exciting new approach to understand the trade of antiquities in early modern Rome traces the journey of objects from discovery to display Barbara Furlotti presents a dynamic interpretation of the early modern market for antiquities relying on the innovative notion of archaeological finds as mobile items She reconstructs the journey of ancient objects from digging sites to venues where they were sold such as Roman marketplaces and antiquarians storage spaces to sculptors workshops where they were restored and to Italian and other European collections where they arrived after complicated and costly travel over land and sea She shifts the attention away from collectors to peasants with shovels dealers and middlemen and restorers who unearthed cleaned up and repaired or remade objects recuperating the role these actors played in Rome's socioeconomic structure Furlotti also examines the changes in economic value meaning and appearance that antiquities underwent as they moved throughout their journeys and as they reached the locations in which they were displayed Drawing on vast unpublished archival material she offers answers to novel questions How were antiquities excavated How and where

were they traded How were laws about the ownership of ancient finds made followed and evaded *Michelangelo's Vatican Pietà and its Afterlives* Lisa M. Rafanelli, 2022-12-30 This book offers a fresh perspective on Michelangelo's well known masterpiece the Vatican Piet by tracing the shifting meaning of the work of art over time Lisa M Rafanelli chronicles the object history of the Vatican Piet and the active role played by its many reproductions The sculpture has been on continuous view for over 500 years during which time its cultural theological and artistic significance has shifted Equally important is the fact that over its long life it has been relocated numerous times and has also been reproduced in images and objects produced both during Michelangelo's lifetime and long after described here as artistic progeny large scale unique sculpted variants smaller scale statuettes plaster and bronze casts and engraved prints The book will be of interest to scholars working in art history Renaissance studies early modern studies religion Christianity and theology *The Ethics of Ornament in Early Modern Naples* J. Nicholas Napoli, 2017-07-05 The Carthusian monks at San Martino began a series of decorative campaigns in the 1580s that continued until 1757 transforming the church of their monastery the Certosa di San Martino into a jewel of marble revetment painting and sculpture The aesthetics of the church generate a jarring moral conflict few religious orders honored the ideals of poverty and simplicity so ardently yet decorated so sumptuously In this study Nick Napoli explores the terms of this conflict and of how it sought resolution amidst the social and economic realities and the political and religious culture of early modern Naples Napoli mines the documentary record of the decorative campaigns at San Martino revealing the rich testimony it provides relating to both the monks and the artists expectations of how practice and payment should transpire From these documents the author delivers insight into the ethical and economic foundations of artistic practice in early modern Naples The first English language study of a key monument in Naples and the first to situate the complex within the cultural history of the city *The Ethics of Ornament in Early Modern Naples* sheds new light on the Neapolitan baroque industries of art in the age before capitalism and the relation of art architecture and ornament *The Oxford Illustrated History of Italy* George Holmes, 1997 Traces the history of Italy from the Roman Empire to the present and examines the connections between Italian society politics and culture *Santi Gucci Fiorentino, Artist and Entrepreneur in Early Modern Poland* Olga Maria Hajduk, 2024-04-23 The original research in this book analyzes the artistic activity of Santi Gucci 1533 c 1600 a Florentine sculptor active in Poland in the second half of the sixteenth century and his workshop Chapters examine the organization of the artistic workshop sculpting and masonry and the model of the artist's functioning as an entrepreneur in Renaissance Poland using Santi Gucci's activity as an example Gucci shaped the image of Polish sculpture in the sixteenth century for more than 50 years even though his work has not yet been fully examined The author sets Gucci's emigration within the context of the cultural exchanges between Italy and Poland that contributed to the development of the Polish Renaissance The book will be of interest to scholars working in art history Renaissance studies architectural history and economic history *The Legacy of Homer* Emmanuel Schwartz, George

Steiner,Philippe S  n  chal,  cole nationale sup  rieure des beaux-arts (France),Dahesh Museum of Art,Princeton University. Art Museum,2005-01-01 This lavishly illustrated book explores the impact of the poet Homer on four centuries of French artists through the lens of the Ecole s superb collections of paintings prints and sculptures Fran  ois Duquesnoy and the Greek Ideal Estelle Cecile Lingo,2007-01-01 This book is the first in English devoted to Francois Duquesnoy a central figure in seventeenth century European sculpture a rival to Bernini and a leading light in an artistic milieu that included Poussin and Rubens Estelle Lingo reconstructs Duquesnoy s pursuit in Rome of a modern artistic practice in the Greek manner Reconstruction of Duquesnoy s Greek ideal enables Lingo to offer new interpretations of his exquisite marble and bronze sculptures Moreover she demonstrates that the archeological and poetic vision of Greek art developed by Duquesnoy and his circle formed the basis of Johann Joachim Winckelmann s influential Reflections on the Imitation of Greek Works in Painting and Sculpture thus overturning the long held assumption that no meaningful distinction was made between ancient Greek and Roman art prior to Winckelmann s work in the eighteenth century Examining in detail how Duquesnoy developed and employed his Greek manner Lingo brings to light the extent of his contributions to European culture and aesthetics and to the rise of Neoclassicism **Sculpture and Its Reproductions** Anthony Hughes,Erich Ranfft,1997 This book is the first of its kind to focus on issues concerning sculpture and reproduction and to explore the theoretical and practical consequences **Italian and Spanish Sculpture** Peggy Fogelman,Peter Fusco,Marietta Cambareri,2002-12-26 The catalogue is abundantly illustrated including multiple views of each sculpture BOOK JACKET

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