



Renaissance Small Bronze Sculpture

Peta Motture



Renaissance Small Bronze Sculpture:

Renaissance Small Bronze Sculpture and Associated Decorative Arts at the National Gallery of Art Carolyn C. Wilson, National Gallery of Art (U.S.), 1983 **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

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. *Renaissance* Carolyn C. Wilson, National Gallery of Art, 1983

Renaissance. Small Bronze Sculpture and Associated Decorative Arts at the National Museum of Art Carolyn C. Wilson, 1983 *Art of the Renaissance Bronze, 1500-1650* Anthony Radcliffe, Nicholas Penny, 2004 Details with photographs and explanations of each piece found in the private collection of Robert H. Smith: Renaissance bronzes **Studies in the History of Art**, 2001 *Beauty & Power* Jeremy Warren, 2010 This outstanding collection of European bronze sculptures, formed by Peter Marino, is here catalogued for the first time and beautifully photographed by Maggie Nimkin. It is built around an exploration of the human form as depicted in this lustrous and sensuous material. With a special focus on French and Italian bronzes of the High Baroque, the catalogue illustrates the lively interchange of artists and ideas between Florence, Paris, and Rome. Above all, the bronzes in the Marino collection are wonderful works of art whose beauty and power speak across the centuries to today's audiences. **Renaissance and Baroque Bronzes in and Around the Peter Marino Collection**

Charles Avery, 2013 The outstanding collection of European bronze sculptures formed by acclaimed architect Peter Marino which focuses especially on French and Italian bronzes of the High Baroque includes masterpieces by some of the greatest sculptors of their age among them Ferdinando Tacca Giovanni Battista Foggini Robert Le Lorrain and Corneille van Clève This volume of contributions to the symposium held in June 2010 testifying to the importance of the Marino Collection includes nine essays by distinguished scholars of sculpture Charles Avery author of major monographs on Giambologna and Bernini discusses the impetus behind one of the most exciting models in the Marino Collection a Hercules and Anteaos after Maderno Geneviève Bresc-Bautier Director of the Louvre Sculpture Department examines the discovery of a large number of small pieces of terracotta sculpture thought to be from the workshop of André Charles Boulle which was destroyed in 1720 Anthea Brook who has published extensively on Ferdinando Tacca considers the attribution of a pair of small Florentine bronze hunting groups in the Marino Collection making the case for Damiano Cappelli a bronze casting specialist in the workshop of Tacca to be considered as a sculptor capable of creating his own designs Rosario Coppel investigates the impressive collection of small bronzes of the 3rd Duke of Alcalá 1583-1637 who was Philip IV's extraordinary ambassador to Pope Urban VIII and later Viceroy and Captain General in Naples Philippe Margouyres Curator of Bronzes Ivories and Metals at the Louvre discusses the bronze casts after Bernini sculpture a little studied subject in the wide field of Bernini studies Jennifer Montagu Senior Fellow of the Warburg Institute attempts to put together and define the oeuvre of the unknown sculptor of the magnificent 15 figure group of bronze hunters their hounds and a bull in the Suermondt Ludwig Museum in Aachen Independent scholar Regina Seelig Teuwen extols Guillaume Berthelot as a sculptor of small bronzes while Jeremy Warren Collections and Academic Director at the Wallace Collection discusses the challenges of cataloguing the Peter Marino Collection for the critically acclaimed 2010 exhibition

The Culture of Bronze Peta Motture, 2019-03-19 Being both costly and luxurious bronze arguably carries the most significance of all the sculptural materials In the Renaissance the use of bronze embodied power authority and eternity and emulated the classical past Yet it was one of the easiest materials to recycle especially when the need for artillery was often pressing Nonetheless the Italian Renaissance was a golden age for the production of sculpture in bronze such as Ghiberti's Gates of Paradise Verrocchio's Colleoni monument or Cellini's Perseus Bronze is generally defined as an alloy of copper and tin but can contain zinc lead and other elements The term bronze is often applied to any copper alloy sculpture The Culture of Bronze draws on the latest research to explore the material and making of bronzes the interrelationships and collaboration between sculptor founder and owner in the key centres of production such as Florence Padua and the often overlooked city of Ferrara as well as the interconnections with Northern Europe Encompassing works made for domestic religious and civic environments the book explores the symbolism of bronze and the bronzes themselves within their broader context in renaissance society provided by publisher **The Italian Bronze Statuettes of the Renaissance** Wilhelm von Bode, James David Draper, 1980 Renaissance Bronzes from

Ohio Collections William D. Wixom, Cleveland Museum of Art, 1975 Renaissance Bronzes in the Walters Art Gallery
Walters Art Gallery (Baltimore, Md.), Edgar Peters Bowron, 1978 **Renaissance Master Bronzes from the Ashmolean
Museum, Oxford** Jeremy Warren, Ashmolean Museum, 1999 Published in association with the Daniel Katz Gallery London to
mark the centenary of the death of one of the Museum's major benefactors C D E Fortnum whose bequest to the Ashmolean
formed the nucleus of what is now one of the finest collections of Renaissance bronzes in Europe Renaissance & Baroque
Bronzes Laura Camins, 1988 *Sculpture Collections in Europe and the United States 1500-1930*, 2021-04-26 Exploring the
variety of forms taken by collections of sculpture this volume presents new research by twelve internationally recognized
scholars The essays delve into the motivations of different collectors the modes of display and the aesthetics of viewing
sculpture bringing to light much new archival material The book underscores the ambiguous nature of sculpture collections
variously understood as decorative components of interiors or gardens as objects of desire in cabinets of curiosity or as
autonomous works of art in private and public collections Emphasizing the collections and the ways in which these were
viewed and described this book addresses a significant but neglected aspect of art collecting and contributes to the literature
on this branch of art and cultural history This book evolved from a symposium Sculpture Collecting and Display 1600 2000
organized by the Center for the History of Collecting that was held at The Frick Collection on May 19 and 20 2017 Both the
book and the symposium were made possible through the generous support of the Robert H Smith Family Foundation The
book is published in association with The Frick Collection Renaissance and Baroque Bronzes from the Fitzwilliam
Museum, Cambridge Victoria Avery, Jo Dillon, Fitzwilliam Museum, 2002 In the introductory essay to the catalogue of bronzes
from the Fitzwilliam Museum Dr Avery provides the first detailed account of Boscawen himself of the loans and gifts he made
to the Museum during his lifetime and his sister's extraordinarily generous bequest Foreword European Sculpture and
Metalwork Metropolitan Museum of Art (New York, N.Y.), Frits Scholten, 2011 *The Pollaiuolo Brothers* Alison
Wright, Antonio Pollaiuolo, 2005-01-01 Painters draftsmen goldsmiths sculptors and designers the Pollaiuolo brothers of
fifteenth century Florence produced some of the most beautiful works of the Italian Renaissance **Library of Congress
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