

Sketches in Clay for Projects by
Gian Lorenzo Bernini



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Charles Avery



Sketches In Clay For Projects By Gian Lorenzo Bernini:

Sketches in Clay for Projects by Gian Lorenzo Bernini Harvard University. Art Museums, 1999 Bernini was the greatest sculptor of the Roman baroque This book analyzes the modeling techniques gilding and latent fingerprints and composition of the clay in 15 of his works in Harvard's Fogg Art Museums Sketches in Clay for Projects by Gian Lorenzo Bernini Ivan Gaskell, 1999 Material Bernini Evonne Levy, Carolina Mangone, 2016-04-14 Bringing together established and emerging specialists in seventeenth century Italian sculpture Material Bernini is the first sustained examination of the conspicuous materiality of Bernini's work in sculpture architecture and paint The various essays demonstrate that material Bernini has always been tied whether theologically geologically politically or in terms of art theory to his immaterial twin Here immaterial Bernini and the historiography that sustains him is finally confronted by material Bernini Central to the volume are Bernini's works in clay a fragmentary record of a large body of preparatory works by a sculptor who denied any direct relation between sketches of any kind and final works Read together the essays call into question why those works in which Bernini's bodily relation to the material of his art is most evident his clay studies have been configured as a point of unmediated access to the artist's mind to his immaterial ideas This insight reveals a set of values and assumptions that have profoundly shaped Bernini studies from their inception and opens up new and compelling avenues of inquiry within a field that has long remained remarkably self enclosed **Bernini** Claude Douglas Dickerson (III), Gian Lorenzo Bernini, Anthony Sigel, Ian Wardropper, 2012 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 **Bernini Ephemeral and Preparatory Sculpture** Genevieve Warwick, 2025-04-29 Taking up questions of artists materials and technical processes currently at the vanguard of art historical scholarship this book studies the contiguity and interchange of workshop methods in the linked fabrication of both ephemeral and preparatory works by Bernini Genevieve Warwick argues that the ephemeral arts of ritual occasion acted as a locus of artistic experiment for the artist in many respects similar to his use of preparatory models to suggest that Bernini's artistry sprang from the fabric of ritual in both material and cultural terms From processional floats to court stage sets for the ritual occasions of church and state such ephemeral arts were largely made of wax clay papier mâché wood stucco and plaster

assembled into scenographic ensembles with textiles canvas and paint Similarly Bernini's preparatory models for marble or bronze sculpture were of plaster and clay even mud and straw or wax and painted wood as plentiful and affordable materials that were readily available for use and reuse as required This book will be of interest to scholars working in art history and Renaissance studies

Cardinal Pietro Ottoboni (1667-1740) and the Vatican Tomb of Pope Alexander VIII Edward J. Olszewski, 2004 Examines the commission of the Vatican tomb of Pope Alexander VIII Ottoboni by his great nephew Cardinal Pietro Ottoboni Although neglected for centuries the Ottoboni monument occupies the most strategic liturgical position in the complex of tombs in the Vatican basilica It is impressive in scale offers a commanding presence on the path from the papal entryway to the apse main altar with a majestic papal effigy a visually compelling narrative relief carving symbolically important allegories Using unpublished archival documents in the Vatican Lateran archives this study discusses in detail the 30 year campaign for the construction of the tomb identifies the artists artisans responsible for the project The monograph is comprehensive in its stylistic analysis exploration of iconography discussion of liturgical practice consideration of studio procedures beginning with patron artist architect sculptors sculptor artisans reveals why the project required three decades to complete A well written informative important monograph And in the process he has expanded our understanding of contemporary workshop practice and art making in the Rome of the later Baroque period There are sections where the author's meticulous care insightful reconstruction of events gives the reader a sense of being there in the day to day process of work on the site These parts make for especially exciting and engaging reading An absolutely wonderful piece of work

Gian Lorenzo Bernini Charles Avery, 2010 [Bernini at Saint Peter's - The Pilgrimage](#) Irving Lavin, 2012-12-31 Bernini at Saint Peter's may be a unique case in history a single artist in charge of a grandiose monument in a continuous state of creativity under constantly changing patrons and a variety of projects for nearly six decades This book argues that a continuous thread of thought may be discerned underlying and connecting the vicissitudes of this spectacular display From first to last Gianlorenzo Bernini conceived of Saint Peter's as a pilgrimage church a kind of pilgrimage of human life his own and of the believers who visited the basilica to worship and give testimony Irving Lavin is professor emeritus in the School of Historical Studies at the Institute for Advanced Study in Princeton He is one of the most distinguished and honoured art historians in the United States Professor Lavin is best known for his series of fundamental publications on the Baroque artist Gianlorenzo Bernini 1598-1680 These include new discoveries and studies on the master's prodigious early life his architecture and portraiture his invention of caricature his depictions of religious faith and political leadership his work in the theatre his attitude towards death and the role of the artist in the creation of a modern sense of social responsibility

Earth and Fire Peta Motture, 2001-01-01 [Cycladic Archaeology and Research: New Approaches and Discoveries](#) Erica Angliker, John Tully, 2018-04-30 Recent excavations and new theoretical approaches are changing our view of the Cyclades This volume aims to share these recent developments with a broader international audience Essays have been carefully

selected as representing some of the most important recent work and include significant previously unpublished material

Bernini C. D. Dickerson, Anthony Sigel, Ian Wardropper, 2012-10-30 Catalog of an exhibition held at the Metropolitan Museum of Art New York Oct 3 2012 Jan 6 2013 and at the Kimbell Art Museum Fort Worth Feb 3 Apr 14 2013 *Visible Spirit* Irving Lavin, 2006-12-31 As early as the 1950s Professor Irving Lavin was recognized as a major voice in American art history His sustained production of seminal scholarly contributions have left their mark on an astonishingly wide range of subjects and fields Bringing these far reaching publications together will not only provide a valuable resource to scholars and students but will also underscore fundamental themes in the history of art historicism the art of commemoration the relationship between style and meaning the intelligence of artists themes that define the role of the visual arts in human communication Irving Lavin is best known for his array of fundamental publications on the Baroque artist Gian Lorenzo Bernini 1598 1680 These include new discoveries and studies on the master s prodigious childhood his architecture and portraiture his invention of caricature his depictions of religious faith and political leadership his work in the theatre his attitude toward death and the role of the artist in the creation of a modern sense of social responsibility All of Professor Lavin s papers on Bernini are here brought together in three volumes The studies have been reset and in many cases up dated and there is a comprehensive index *New Perspectives on Historical Writing* Peter Burke, 2001-01-01 A new edition of this best selling collection of essays by leading experts on historical methodology Since its first publication in 1992 *New Perspectives on Historical Writing* has become a key reference work used by students and researchers interested in the most important developments in the methodology and practice of history For this new edition the book has been thoroughly revised and updated and includes an entirely new chapter on environmental history Peter Burke is joined here by a distinguished group of internationally renowned historians including Robert Darnton Ivan Gaskell Richard Grove Giovanni Levi Roy Porter Gwyn Prins Joan Scott Jim Sharpe Richard Tuck and Henk Wesseling The contributions examine a wide range of interdisciplinary areas of historical research including women s history history from below the history of reading oral history the history of the body microhistory the history of events the history of images and political history **Paintings and the Past** Ivan Gaskell, 2019-05-13 This book is an exploration of how art specifically paintings in the European manner can be mobilized to make knowledge claims about the past No type of human made tangible thing makes more complex and bewildering demands in this respect than paintings Ivan Gaskell argues that the search for pictorial meaning in paintings yields limited results and should be replaced by attempts to define the point of such things which is cumulative and ever subject to change He shows that while it is not possible to define what art is other than being an open kind it is possible to define what a painting is as a species of drawing regardless of whether that painting is an artwork or not at any given time The book demonstrates that things can be artworks on some occasions but not necessarily on others though it is easier for a thing to acquire artwork status than to lose it That is the movement of a thing into and out of the artworld is not symmetrical All such

considerations are properly matters not of ontology what is and what is not an artwork but of use that is how a thing might or might not function as an artwork under any given circumstances These considerations necessarily affect the approach to paintings that at any given time might be able to function as an artwork or might not be able to function as such Only by taking these factors into account can anyone make viable knowledge about the past This lively discussion ranges over innumerable examples of paintings from Rembrandt to Rothko as well as plenty of far less familiar material from contemporary Catholic devotional works to the Chinese avant garde Its aim is to enhance philosophical acuity in respect of the analysis of paintings and to increase their amenability to philosophically satisfying historical use Paintings and the Past is a must read for all advanced students and scholars concerned with philosophy of art aesthetics historical method and art history

Melchiorre Caffà Alessandra Anselmi, Melchiorre Caffà, 2006 This publication is the first truly collective attempt to study the work of Melchiorre Caffà In a variety of studies it discusses specific and synoptic issues related to his oeuvre The book also presents a check list of works by or attributed to the artist this check list aims at establishing a critical repertory of his oeuvre

Whose Muse? James Cuno, 2018-06-05 During the economic boom of the 1990s art museums expanded dramatically in size scope and ambition They came to be seen as new civic centers on the one hand as places of entertainment leisure and commerce on the other as socially therapeutic institutions But museums were also criticized for everything from elitism to looting or illegally exporting works from other countries to exhibiting works offensive to the public taste Whose Muse brings together five directors of leading American and British art museums who together offer a forward looking alternative to such prevailing views While their approaches differ certain themes recur As museums have become increasingly complex and costly to manage and as government support has waned the temptation is great to follow policies driven not by a mission but by the market However the directors concur that public trust can be upheld only if museums continue to see their core mission as building collections that reflect a nation's artistic legacy and providing informed and unfettered access to them The book based on a lecture series of the same title held in 2000 2001 by the Harvard Program for Art Museum Directors also includes an introduction by Cuno and a fascinating and surprisingly frank roundtable discussion among the participating directors A rare collection of sustained reflections by prominent museum directors on the current state of affairs in their profession this book is without equal It will be read widely not only by museum professionals trustees critics and scholars but also by the art loving public itself

St. Peter's in the Vatican William Tronzo, 2005-08-29 This volume presents an overview of St Peter's history from the late antique period to the twentieth century

[The Journal of the Walters Art Museum](#) Walters Art Museum (Baltimore, Md.), 2005

Il Marmo spirante Joris van Gastel, 2013-06-28 The sculptors of the Roman Baroque including masters such as Gian Lorenzo Bernini Alessandro Algardi and Giuliano Finelli managed to achieve an unprecedented vivaciousness in their works And yet the apparent life of these sculptures is persistently obscured by their materiality Soft undulating flesh dramatic movements and fluttering draperies are captured in

hard and lifeless marble Thus sculpture challenges the beholder is cause for confusion or frustration Taking the manner in which the beholder s engagement with sculpture is played out in contemporary poetry and other sources as a point of departure and also introducing ideas from modern day psychology this study explores the various ways contemporary viewers dealt with sculpture s double character As a result a new light is shed on some of the unquestionable masterpieces of European art Die Bildhauer des r mischen 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 Materialit t 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 f r Verwirrung oder auch Entt uschung Anhand zeitgen ssischer 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 Ans tze der modernen Psychologie miteinbezogen Das Ergebnis ist ein neuer Zugang zu einigen der h chstgesch tzten Meisterwerke europ ischer Kunst

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

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