

Bernini The Sculptor Of The Roman Baroque

Roman Baroque Anthony Blunt.2017-02 The Baroque, for many the most thrilling architectural style ever created, was born in Rome and reached its apogee in the work of three geniuses born in the 1590s--Bernini, Borromini and Pietro da Cortona. Perhaps the greatest student of the style was Anthony Blunt, who spent a lifetime studying and teaching the work of these architects and their importance to us now. This elegant and concise introduction to the style and its flowering in Rome was first published in an anthology of essays in 1978, not long before Blunt died, and represents a summation of his teaching. It is republished here separately, copiously illustrated with contemporary engraved views and measured drawings. Many of these ravishing images have not been republished since the beginning of the 18th century.

Bernini His World PESTILLI.2022-03-21 Bernini and His World is a unique exploration of Gian Lorenzo Bernini the sculptor, offering new insights into the artist including discussions of his stylistic innovations and the ways he approached sculpture. Placing his life and work within a social, anthropological and historical context, Pestilli gives a fascinating and in-depth account of the artist, from the Rome in which he lived and its reception to foreign sculptors to the myth-making aspects of his biographies, and his critics. Beautifully illustrated throughout, this engagingly written book draws on a deep familiarity with both historic and modern Italian culture to give readers a vivid account of sculpture and sculptors in early modern Rome and Bernini's lasting legacy.

Gender and the Body in Greek and Roman Sculpture Rosemary Barrow.2018-10-11 Offers analysis of selected works of ancient art through a critical use of cutting-edge theory from gender studies, body studies, and art history.

Bernini and the Art of Architecture Tod A. Marder,Gian Lorenzo Bernini.1998 The work of Gian Lorenzo Bernini (1598-1680) has virtually defined the Baroque style in the visual arts. Bernini's famous Square of St. Peter's and Scala Regia at the Vatican transformed both locations into breathtaking theatrical sets, and Bernini's career featured a masterly integration of painting, sculpture, and architecture in one site. 280 color illustrations.

Bernini Howard Hibbard.1990-08-30 Sculptor and architect Bernini was the virtual creator and greatest exponent of Baroque in 17th century Italy. He has left his greatest mark on Rome where Papal patronage provided him with enormous architectural commissions.

The Impresario (untitled) Gian Lorenzo Bernini.1985

Bernini .1990

Bernini's Michelangelo Carolina Mangone.2020-06-16 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 forebear's 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.

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.

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.

Gian Lorenzo Bernini Rudolf Wittkower.1966

The Artist and the Eternal City Loyd Grossman.2021-08-03 This brilliant vignette of seventeenth-century Rome, its Baroque architecture, and its relationship to the Catholic Church brings to life the friendship between a genius and his patron with an ease of writing that is rare in art history. By 1650, the spiritual and political power of the Catholic Church was shattered. Thanks to the twin blows of the Protestant Reformation and the Thirty Years War, Rome—celebrated both as the Eternal City and Caput Mundi (the head of the world)—had lost its preeminent place in Europe. Then a new Pope, Alexander VII, fired with religious zeal, political guile, and a mania for creating new architecture, determined to restore the prestige of his church by making Rome the key destination for Europe's intellectual, political, and cultural elite. To help him do so, he enlisted the talents of Gianlorenzo Bernini, already celebrated as the most important living artist—no mean feat in the age of Rubens, Rembrandt, and Velazquez.

Selected Drawings of Gian Lorenzo Bernini Gian Lorenzo Bernini.1977 This collection contains 106 of Bernini's finest drawings, from a third to a half of his surviving graphic output, drawings characterized by bold assurance and confidence, exquisite precision, brilliance, and subtlety. Included are not only preparatory sketches and designs for the above projects, but splendid figure studies, probing portraits and self-portraits, ingenious caricatures, designs for medals, and drawings for frontispieces. We see the whole range of this artist's draughtsmanship, from his first thoughts on numerous projects to finished works of art. The volume, arranged chronologically, begins with one of Bernini's earliest surviving drawings, the Portrait of a Young Man (c. 1615), a possible self-portrait, and ends with a caricature of Pope Innocent XI from the last years of the artist's life (1676-80). As Bernini grew more and more successful, he became in fact a designer rather than a maker of sculpture. The drawings take on a special importance as a key indication of Bernini's original intentions, the way he saw and created projects, which his assistants then executed with varying degrees of competence. -- From publisher's description.

Bernini Rudolf Wittkower,Gian Lorenzo Bernini.2008

Bernini Rudolf Wittkower.1955

Bernini Wittkower.1996-07-08

Caravaggio and Bernini Frits Scholten.2019-12-10 This book maps the artistic revolution that took place in Rome in the early 17th century in seven essays, written by experts in the field and accompanied by an excellent selection of over eighty masterpieces--of both painting and sculpture. This book examines in depth the painter Michelangelo Merisi da Caravaggio (1571-1610) and the sculptor Gian Lorenzo Bernini (1598-1680). Other painters and sculptors gathered around these two geniuses in Rome in the first decades of the 17th century. Together they formulated a new artistic language which later came to be known as Roman Baroque. In a very short period of time, Rome became an international cultural hotspot, the breeding ground of new ideas and initiatives. Artists from all over Europe came to the Eternal City to study the many remnants of Roman Antiquity and to seek the increasing patronage of the popes, cardinals, and the local nobility. More than ever before, painters and sculptors shared ambitions, personal friendships, and worked together, often on large papal projects. Caravaggio, Bernini, and their fellow artists embody this artistic fraternization. Together, their works tell the story of the birth of this new movement in art, and the radical artistic innovation which would prove to have far-reaching influence in Europe.

Effigies & Ecstasies Timothy Clifford,National Gallery of Scotland.1998 This book accompanies the National Gallery of Scotland's major Festival exhibition in 1998, a joint celebration of the fourth centenaries of the births of the two greatest sculptors of the Italian Baroque era, Gianlorenzo Bernini (1598-1680) and Alessandro Algardi (1598-1654). The Baroque is a style renowned for its elaborate combination of materials and its unification of various branches of the arts into a harmonious whole. This book will include detailed information and commentaries by leading authorities on the marble sculptures, bronzes, terracottas, medals and drawings produced by these two great artists in what was a fascinating and highly influential period in European art and design.

Ambitious Form Michael W. Cole.2022-07-12 *Ambitious Form* describes the transformation of Italian sculpture during the neglected half century between the death of Michelangelo and the rise of Bernini. The book follows the Florentine careers of three major sculptors--Giambologna, Bartolomeo Ammanati, and Vincenzo Danti--as they negotiated the politics of the Medici court and eyed one another's work, setting new aims for their art in the process. Only through a comparative look at Giambologna and his contemporaries, it argues, can we understand them individually--or understand the period in which they worked. Michael Cole shows how the concerns of central Italian artists changed during the last decades of the Cinquecento. Whereas their predecessors had focused on specific objects and on the particularities of materials, late sixteenth-century sculptors turned their attention to models and design. The iconic figure gave way to the pose, individualized characters to abstractions. Above all, the multiplicity of master crafts that had once divided sculptors into those who fashioned gold or bronze or stone yielded to a more unifying aspiration, as nearly every ambitious sculptor, whatever his training, strove to become an architect.

Bernini's Biographies Maarten Delbeke,Evonne Anita Levy,Steven F. Ostrow.2006 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 Eraldo Bellini, Heiko Damm, John D. Lyons, Sarah

McPhee, Tomaso Montanari, Rudolf Preimesberger, Robert Williams, and the editors. Maarten Delbeke 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 Baroque* (2004).

Masters of Art Charles Scribner. 1991-05-15 Celebrates the life and work of the Italian Baroque period painter, architect, and sculptor.

Critical Perspectives on Roman Baroque Sculpture Anthony Colantuono, Steven F. Ostrow. 2014 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.

Bernini and the Excesses of Art Robert Torsten Petersson. 2002 The vitality of Petersson's book is drawn directly from the sculpture of Bernini, an artist now regarded as the true successor of Michelangelo. It differs from others by bringing the reader inside the sculptural process, from genesis to completed form. Frequently Bernini had to solve uniquely interesting problems and his innovative talents never faltered. As well as presenting the brilliant, flamboyant Bernini, the book simultaneously displays Rome in the throes of its Counter-Reformation renewal, the second birth of the city with the full panoply of its arts, culture, and aberrant activities during Bernini's years in the service of eight popes. In later life he expanded his fame by spending an eventful half year in Paris at the invitation of Louis XIV. The proud and touchy Bernini, then the most celebrated artist in Europe, was in a pitched battle with the arrogant and aggressive French. Yet in Paris as in Rome it is the artistic works that have lasted and are widely known as having redirected the course of European sculpture.--BOOK JACKET. Book jacket.

Bernini's Beloved Sarah McPhee. 2012 With lips slightly parted and eyes fixed on a point in the distance, a breathtaking marble portrait of Costanza Piccolomini appears alive. Carved by Gianlorenzo Bernini in 1636-37 for his own pleasure, the portrait of Costanza is one of his most captivating works, but until now little has been known about its subject. For centuries Costanza was identified only as Bernini's mistress, who later incited his rage by betraying him for his brother. Author Sarah McPhee corrects and expands this story in her remarkable biography of a sculpture and its subject. *Bernini's Beloved* sets the bust and Costanza's own life--her childhood and noble name, her marriage, affair, fall from grace, and recovery--against the backdrop of Baroque Rome. Beautifully illustrated and written, this fascinating story expands our understanding of the woman whose intelligence and passion served as inspiration for Bernini's celebrated sculpture, and who courageously forged a life for herself in the decades following its creation.

BERNINI sculptor and architect Daniele Pinton. 2009

Bernini .1990

Bernini in Rome Paul Den Arend. 2015-06-25 This book is about one of the most celebrated artists in the seventeenth century, Gian Lorenzo Bernini. Now, Bernini is considered one of the best sculptors of the baroque style. Even in his own lifetime, Bernini's contemporaries thought he was one of the most important artists that ever lived. However, this love for the man and his work has not always been this strong. Even Bernini himself knew that his reputation would worsen after his death, something he got right. Only very recently has Bernini's reputation improved. After his death, the baroque style went out of fashion and Bernini's art was considered vulgar and exaggerated. In the last 150 years, art historians and critiques really disliked the work of Bernini. Fortunately, this period is over. Today, we see Bernini for what he really was. He was one of the most influential and prolific artists of his day. His influence on the baroque style has been enormous. He has been an incredibly original artist and one of the few artists that still can touch you emotionally with his work. In this biography I will show you all the great art of Bernini and place his art in the context of the

time it was created.

Gian Lorenzo Bernini Rudolf Wittkower.1981

Gian Lorenzo Bernini Rudolf Wittkower.1966

Bernini and the Roman Baroque .2020-12

Bernini Rudolf Wittkower.1977

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.

The Life of Gian Lorenzo Bernini Domenico Bernini,Franco Mormando.2012-01-31 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.

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.

Art and Architecture in Italy, 1600 to 1750 Rudolf Wittkower.1980

Bernini and the Birth of Baroque Portrait Sculpture Andrea Bacchi,Catherine Hess,Jennifer Montagu.2008-01-01 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.

Selected Drawing of Gian Lorenzo Bernini Gian Lorenzo Bernini.1977-06-01

Bernini Charles Avery,David Finn.1997 Gianlorenzo Bernini (1598-1680) was the presiding genius of the Italian Baroque. As a sculptor, he produced a host of exhilarating works -- the Ecstasy of St. Teresa, David, Apollo and Daphne, The Rape of Proserpina, among others -- that seem to breathe

with life. As an architect, he created the interior of St. Peter's in Vatican City as we know it today -- the ornate shrines and monuments under the dome, the papal tombs, and encircling colonnades of the Piazza San Pietro itself -- as well as churches and numerous fountains throughout Rome. Drawing on much previously unpublished research, art historian Charles Avery rescues Bernini from critical neglect and offers a thoroughgoing reevaluation of this great artist's multifaceted career. Throughout, 400 illustrations, including eighty magnificent color plates, capture the richness of Bernini's work as never before -- and reveal many extraordinary details that are difficult to see even on the originals.

Bernini Franco Mormando. 2013-04-02 Profiles the whirlwind life of the famed Italian sculptor who is known for his artistic and architectural contributions to the city of Rome.

Bernini Rudolf Wittkower. 1997-09-26 A catalogue raisonné of the greatest sculptor of his age.

Unveiling the Magic of Words: A Overview of "**Bernini The Sculptor Of The Roman Baroque**"

In a global defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Bernini The Sculptor Of The Roman Baroque**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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Bernini The Sculptor Of The Roman Baroque Introduction

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