

Bernini The Sculptor Of The Roman Baroque Ediz Illustrata

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Using the same marble found in Renaissance masterpieces, a team of robots is accepting commissions. Their owners say tech is essential to Italy ' s artistic future.

[' We Don ' t Need Another Michelangelo ' : In Italy, It ' s Robots ' Turn to Sculpt](#)

In the many different arts he pursued—sculpture, architecture, painting, even playwrighting—his works expressed ideas. Behind every Bernini masterpiece there lies a concetto, its governing ...

[Bernini ' s Genius](#)

Back in 2000, sociologist Andrew Greeley wrote a book called “ The Catholic Imagination, ” in which he looked at the enduring power of Catholic stories, images and sensibilities in shaping the ...

[New book examines Sting ' s enduring Catholic imagination](#)

One of his most well known masterpieces, The Ecstasy of Saint Teresa (1647–52), presents a mystical figure overwhelmed by a miraculous vision—the fusion of architecture, painting, and sculpture ...

[Fountain of the Four Rivers, the Ganges \(Asia\) , 1648-1651](#)

The sculpture suggests this act of rejection [of the armor] by the cuirass that slumps like the hollow flesh of a flayed torso between David ' s legs. If Bernini ' s statue can be seen as self-reflective ...

[Bernini & Buonarroti](#)

A small sign on the door tells its name, and above this and carved in stone the passer-by may read the date 1626 and the name of Cardinal Scipione Borghese, the nephew of Paul V and the patron of ...

[Men of the Baroque: the sculptor & the poet](#)

One of his most well known masterpieces, The Ecstasy of Saint Teresa (1647–52), presents a mystical figure overwhelmed by a miraculous vision—the fusion of architecture, painting, and sculpture ...

[The Crucified Christ \(Corpus\) , ca. ca. 1650](#)

The gallery is home to a spectacular collection of classical Roman sculpture, Renaissance paintings and priceless works by Italian sculptors Gian Lorenzo Bernini and Antonio Canova. Into this ...

[Damien Hirst steps in among Rome's famed Berninis](#)

In this way, Bernini ' s sculpture is Ovid ' s poetry in material form. Masterpieces of art and literature, respectively, compromise us by the beauty that depicts a narrative of attempted rape.

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Rosemary Barrow gives close attention to both original context and modern experience, while directly addressing the question of continuity in gender and body issues from antiquity to the early modern ...

[Gender, Identity and the Body in Greek and Roman Sculpture](#)

Near the Italian Apennine mountaintop where artists such as Canova and Bernini had workshops to chip ... Sixteenth-century sculptor Antonio Canova took five years to bring his romantic Psyche ...

[If Michelangelo were alive, would he opt for robots to carve out the Pietà or David?](#)

From Pasolini he followed his curiosity to Maria Callas, to the art in the Villa Borghese (Raphael ' s Young Woman with Unicorn is a favourite), to Bernini ' s sculpture “ and how he made stone ...

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The best-known version of this ancient sculpture sleeps at the Louvre on a marble mattress carved by Bernini. While Basaldella cares enough about his robots that he started drawing up a horoscope ...

[' We don ' t need another Michelangelo ' : in Italy, it ' s robots ' turn to sculpt](#)

The gallery is home to a spectacular collection of classical Roman sculpture, Renaissance paintings and priceless works by Italian sculptors Gian Lorenzo Bernini and Antonio Canova. Into this rarefied ...

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images and sensibilities in shaping the experiences of artists through the ages — from the 16th-century Italian sculptor Bernini to the film director Martin Scorsese. Support our journalism.

Examines the contributions to sculpture of the seventeenth-century Italian artist

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.

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.

Profiles the whirlwind life of the famed Italian sculptor who is known for his artistic and architectural contributions to the city of Rome.

"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.

"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.

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