

National Gallery of Art

NEWS RELEASE

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BERNINI'S TERRACOTTAS FROM THE STATE HERMITAGE MUSEUM, RUSSIA

ON VIEW AT THE NATIONAL GALLERY OF ART

OCTOBER 11, 1998 - JANUARY 18, 1999

WASHINGTON, D.C. - Thirty-five remarkable terracottas by Gian Lorenzo Bernini (1598-1680) and other Italian baroque masters in the collection of The State Hermitage Museum, St. Petersburg, will be on view at the National Gallery of Art, West Building, October 11, 1998 - January 18, 1999. Bernini's Rome: Italian Baroque Terracottas from The State Hermitage Museum, St. Petersburg is the first showing in the United States of these rarely exhibited works primarily by the great Roman sculptors Bernini and Alessandro Algardi (1598-1654), along with works by twelve other prominent masters. Tsar Paul I purchased these works in 1800 from the collection of the wealthy Venetian prelate Filippo Farsetti. The exhibition was seen earlier this year at The Art Institute of Chicago and the Philadelphia Museum of Art.

The exhibition was organized by The Art Institute of Chicago and The State Hermitage Museum, St. Petersburg.

The exhibition is made possible by Republic National Bank of New York, Safra Republic Holdings S.A., Luxembourg, and Banco Safra S.A., Brazil.

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"There is enormous interest in the masterpieces of Bernini worldwide and the National Gallery is very grateful to Republic National Bank for enabling the gallery to present these sculptures and other fascinating works of the Italian baroque period," said Earl A. Powell III, director, National Gallery of Art. "It is particularly appropriate that the exhibition coincides with quadricentennial celebrations of the birth of Bernini and Algardi, both born in 1598."

"Republic is pleased to continue its longstanding partnership with the National Gallery of Art," said Walter H. Weiner, chairman of the board and chief executive officer, Republic National Bank of New York. "We are particularly pleased to be associated with this splendid exhibition of Italian baroque terracottas from the collection of The State Hermitage Museum, St. Petersburg -- the latest in a long line of exhibitions Republic has sponsored at the National Gallery for more than a decade."

For nearly two centuries, the Farsetti collection of terracotta sculpture lay unseen and little-known in the storerooms of various museums, palaces, and other institutions in St. Petersburg, Russia. Most of the works were purchased by the Venetian in the mid-eighteenth century, before his collection was acquired by Tsar Paul I. One sculpture by Algardi from the National Gallery's own collection will also be on view.

The majority of the seventeenth- and early eighteenth-century Italian sculpture terracottas are characterized by the warm tones of the fired clay, and average eighteen inches in height. Generally, they were used as studies for much larger

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marble or bronze works. More than two-thirds were created as *bozzetti* or "three-dimensional sketches" made for the majestic monuments erected in Rome and other cities during the Italian baroque period. Other terracottas in the exhibition were made as "presentation" or stand-alone pieces. Previously regarded as unfinished works of art or preliminary sketches, these terracottas today can now be fully appreciated since each sculpture reflects the master artist's personal touch and freedom of imagination that working in clay permits.

BERNINI'S AND ALGARDI'S ROME

Rome was a powerful and wealthy city, the center of Catholicism, and the cultural capital of Europe in the seventeenth century. Popes and cardinals sponsored artistic projects that were intended to proclaim the Church's spiritual values and enrich the fabric of the city. No artist of the period had a greater impact on Rome than Bernini, who astonished the Roman public with the naturalistic effects of his sculpture. A child prodigy, he was also a playwright, architect, painter, and impresario, as well as a sculptor who created an exuberant style that has become nearly synonymous with the idea of the baroque.

Many of Bernini's best works were executed in the name of Catholicism, including marble sculptures for the Basilica of Saint Peter. The Throne of Saint Peter is represented in the exhibition by the model of a supporting figure, Saint Ambrose, and the famous equestrian portrait of Saint Constantine by Constantine the Great. The magnificent Ecstasy of Saint Teresa in the Cornaro Chapel in Santa Maria della

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Vittoria is represented by a stunning preparatory piece of 1644.

The scale of these projects drew many of the city's sculptors into Bernini's workshops (except his rival Algardi). Bernini combined his brilliant facility in carving marble with a masterly ability to supervise teams of assistants. In fact, nearly every sculptor in Rome in the second half of the seventeenth century worked for Bernini on one or more of the colossal projects he directed.

The single most important Italian baroque sculptor, apart from Bernini, was Algardi. He also espoused the drama and movement that characterize the baroque in works such as the study of The Executioner for The Beheading of Saint Paul in the Church of San Paolo in Bologna. Unlike Bernini, however, Algardi's art was more deliberate and less demonstrative.

CURATOR AND CATALOGUE

Ian B. Wardropper, Eloise W. Martin Curator of European Decorative Arts and Sculpture, and Ancient Art, The Art Institute of Chicago, is the curator for the exhibition.

The exhibition is accompanied by a fully illustrated, 120-page catalogue, Bernini's Rome: Italian Baroque Terracottas from The State Hermitage Museum, featuring essays by Sergei Androsov, Dean Walker, and Ian B. Wardropper, with contributions by Nina Kosareva.

SPONSOR

This is the ninth exhibition at the National Gallery to be sponsored by Republic

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National Bank of New York. Previous exhibitions include An American Perspective: Nineteenth-Century Art from the Collection of Jo Ann and Julian Ganz, Jr. (1981); Renaissance Master Bronzes from the Collection of the Kunsthistorisches Museum, Vienna (1986); Berthe Morisot: Impressionist (1987); Franz Hals (1989); Circa 1492: Art in the Age of Exploration (1991); Cesarini Venus (1993); John Singleton Copley in England (1995); and Georges de La Tour and His World (1996).

GENERAL INFORMATION

The National Gallery of Art, located on the National Mall at 4th Street and Constitution Avenue, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m., and Sunday, from 11 a.m. to 6 p.m. Admission is free. For general information, call (202) 737-4215 or the Telecommunications Device for the deaf (TDD) at (202) 842-6176 or visit the National Gallery of Art's Web site at <http://www.nga.gov>.

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National Gallery of Art

Bernini's Rome: Italian Baroque Terracottas
Washington, D.C. from The State Hermitage Museum, St. Petersburg

National Gallery of Art
October 11, 1998 – January 18, 1999

Checklist

- Black & White Photographs available
 - Slides Available
 - Color Transparencies available
1. Stefano Maderno, Italian, c. 1576–1636
Nicodemus with the Body of Christ, 1605
terracotta
43 cm (16 7/8)
The State Hermitage Museum, St. Petersburg
 2. Stefano Maderno, Italian, c. 1576–1636
Hercules with the Infant Telephus, 1620
terracotta
51 cm (20 1/8)
The State Hermitage Museum, St. Petersburg
 3. Stefano Maderno, Italian, c. 1576–1636
 Laocoön, 1630
● terracotta
■ 71 cm (28)
The State Hermitage Museum, St. Petersburg
 4. Alessandro Algardi, Italian, 1598–1654
 Two Saints, 1634–1635
● terracotta
■ 63 cm (24 3/4)
The State Hermitage Museum, St. Petersburg
 5. Alessandro Algardi, Italian, 1598–1654
 Executioner, c. 1635
● terracotta
■ 54 cm (21 1/4)
The State Hermitage Museum, St. Petersburg

6. Alessandro Algardi, Italian, 1598–1654
 Portrait of Lelio Frangipane, mid 1630s
● terracotta
■ 66 cm (26)
The State Hermitage Museum, St. Petersburg

7. Alessandro Algardi, Italian, 1598–1654
Portrait of Gaspare Mola, late 1630s
terracotta
64 cm (25 1/4)
The State Hermitage Museum, St. Petersburg

8. Alessandro Algardi, Italian, 1598–1654
The Apostle Paul, c. 1646–1649
terracotta
44 cm (17 3/8)
The State Hermitage Museum, St. Petersburg

9. Alessandro Algardi, Italian, 1598–1654
 Titan, c. 1649–1650
● terracotta
■ 38 cm (15)
The State Hermitage Museum, St. Petersburg

10. Gian Lorenzo Bernini, Italian, 1598–1680
Torso of Neptune, 1620
terracotta
37 cm (14 5/8)
The State Hermitage Museum, St. Petersburg

11. Gian Lorenzo Bernini, Italian, 1598–1680
Torso of Pluto, c. 1621
terracotta
38 cm (15)
The State Hermitage Museum, St. Petersburg

12. Gian Lorenzo Bernini, Italian, 1598–1680
 David, c. 1623
● terracotta
■ 46 cm (18 1/8)
The State Hermitage Museum, St. Petersburg

13. Gian Lorenzo Bernini, Italian, 1598–1680
 The Ecstasy of Saint Teresa, c. 1644
● terracotta
■ 47 cm (18 1/2)
The State Hermitage Museum, St. Petersburg
14. Gian Lorenzo Bernini, Italian, 1598–1680
 Tritons Holding Dolphins, c. 1653
● terracotta
■ 46 cm (18 1/8)
The State Hermitage Museum, St. Petersburg
15. Gian Lorenzo Bernini, Italian, 1598–1680
 Saint Ambrose, c. 1657–1658
● terracotta
■ 46 cm (18 1/8)
The State Hermitage Museum, St. Petersburg
16. Gian Lorenzo Bernini, Italian, 1598–1680
 Constantine the Great, 1662–1663
● terracotta
■ 45 cm (17 3/4)
The State Hermitage Museum, St. Petersburg
17. Gian Lorenzo Bernini, Italian, 1598–1680
Angel with the Superscription, 1667–1668
terracotta
33 cm (13)
The State Hermitage Museum, St. Petersburg
18. Gian Lorenzo Bernini, Italian, 1598–1680
Angel with the Superscription, 1669–1670
terracotta
32 cm (12 5/8)
The State Hermitage Museum, St. Petersburg
19. Gian Lorenzo Bernini, Italian, 1598–1680
Angel with the Crown of Thorns, 1669–1670
terracotta
43 cm (16 7/8)
The State Hermitage Museum, St. Petersburg

20. Gian Lorenzo Bernini, Italian, 1598–1680
The Blessed Ludovica Albertoni, 1671–1672
terracotta
24 x 48.5 cm (9 1/2 x 19 1/8)
The State Hermitage Museum, St. Petersburg
21. Studio of Gian Lorenzo Bernini, Italian
 Portrait of Gian Lorenzo Bernini, c. 1680
● terracotta
■ 46 cm (18 1/8)
The State Hermitage Museum, St. Petersburg
22. Ercole Ferrata, Italian, 1610–1686
 Angel with the Cross, 1668
● terracotta
■ 59 cm (23 1/4)
The State Hermitage Museum, St. Petersburg
23. Attributed to Ercole Ferrata, Italian, 1610–1686
 Wrestling Boys, c. 1650–1660
● terracotta
■ 24 x 24 cm (9 1/2 x 9 1/2)
The State Hermitage Museum, St. Petersburg
25. Domenico Guidi, Italian, 1628–1701
 Charity, 1666
● terracotta
■ 46 x 38 cm (18 1/8 x 15)
The State Hermitage Museum, St. Petersburg
26. Filippo Parodi, Italian, 1630–1702
 Putto with a Skull, 1690–1691
● terracotta
■ 29 cm (11 3/8)
The State Hermitage Museum, St. Petersburg
27. Antonio Giorgetti, Italian, 1635–1669
 Head of an Angel, 1668
● terracotta
■ 35 cm (13 3/4)
The State Hermitage Museum, St. Petersburg

28. Melchiorre Caffà, Italian, 1638–1667
□ *Lion*, 1660–1661
● terracotta
■ 24 x 40 cm (9 1/2 x 15 3/4)
The State Hermitage Museum, St. Petersburg
29. Melchiorre Caffà, Italian, 1638–1667
The Apostle Andrew, c. 1664
terracotta
44 cm (17 3/8)
The State Hermitage Museum, St. Petersburg
30. Giuseppe Mazzuoli, Italian, 1644–1725
Charity Treading on Avarice, 1710–1715
terracotta
42 cm (16 1/2)
The State Hermitage Museum, St. Petersburg
31. Pierre Etienne Monnot, French, 1657–1733
Cybele, c. 1690–1700
terracotta
58 cm (22 7/8)
The State Hermitage Museum, St. Petersburg
32. Camillo Rusconi, Italian, 1654/58–1728
Allegory of Winter, 1692–1695
terracotta
27 cm (10 5/8)
The State Hermitage Museum, St. Petersburg
33. Camillo Rusconi, Italian, 1654/58–1728
Peter the Great on Horseback, c. 1720
terracotta
44 x 41 cm (17 3/8 x 16 1/8)
The State Hermitage Museum, St. Petersburg
34. Pierre Legros (?), French, 1666–1719
Saint Francis Xavier, 1701–1702
terracotta
58 cm (22 7/8)
The State Hermitage Museum, St. Petersburg
35. Angelo De' Rossi, Italian, 1671–1715
The Apostle James the Less, 1704–1705
terracotta
55 cm (21 5/8)
The State Hermitage Museum, St. Petersburg



Republic National Bank of New York

Republic National Bank of New York has had a long-standing commitment to the arts. Support of the Bernini exhibition at the National Gallery of Art in Washington is the most recent example of that commitment.

Republic seeks to bring the arts to the widest possible audience, as is evidenced by its history of support of both the visual and the performing arts. Republic's strong relationship with the National Gallery of Art spans more than a decade. This is the ninth National Gallery exhibition to be sponsored by Republic National Bank of New York. Previous exhibitions include *An American Perspective: Nineteenth Century Art from the Collection of Jo Ann and Julian Ganz, Jr.* (1981); *Renaissance Master Bronzes from the Collection of the Kunsthistorisches Museum, Vienna* (1986); *Berthe Morisot: Impressionist* (1987); *Franz Hals* (1989); *Circa 1492: Art in the Age of Exploration* (1991); *Cesarini Venus* (1993); *John Singleton Copley in England* (1995); and *Georges de La Tour and His World* (1996).

Elsewhere around the world, Republic has sponsored a Walter Sickert exhibition at The Royal Academy of Art in London and an exhibition of the Dead Sea Scrolls at The New York Public Library, across the street from Republic's world headquarters on Fifth Avenue.

In the performing arts, Republic provides regular operating support to a number of major New York City arts and cultural institutions.

Republic believes that the arts should be supported not only with financial resources but also with human resources, and a number of its senior officers serve as trustees of not-for-profit organizations.

Support of the arts beyond the New York area is in keeping with Republic's growth into a major international banking company. Thus, the corporation once again is proud to be a patron of a major exhibition in our nation's capital.

Republic National Bank of New York is a wholly owned subsidiary of Republic New York Corporation, one of the largest banking companies in the United States with assets of \$60 billion. Republic National Bank of New York provides a full range of banking services to consumers in the Greater New York Metropolitan Area and South Florida and to institutions and private clients worldwide. Another subsidiary, Republic Bank California N.A., provides consumer and private banking services in the Los Angeles area. Through its honorary chairman and principal shareholder, Edmond J. Safra, the corporation can trace its heritage to a banking enterprise started by the Safra family more than a century ago. Republic's founding principle is preservation of clients' assets. As a result, Republic is one of the most risk-averse, conservative banking companies in the United States.