



Bernini and the Birth of Baroque Portrait Sculpture

By Andrea Bacchi, Catherine Hess, Andrea Bachi, Julian Brooks, Anne-Lise Desmas, David Franklin, Jennifer Montagu

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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*--on view from August 5 through October 26, 2008, at the J. Paul Getty Museum and from November 28, 2008, through March 8, 2009, at the National Gallery of Canada, Ottawa--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.

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Editorial Review

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