
Warm Flesh Cold Marble Canova Thorvaldsen And Their Critics By David Bindman

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marble as an imitative medium the question of color and texture in relation to
ideas and practices of antiquity and the relationship between the whiteness of
marble and ideas of race'

'fig 8 1 chatsworth sculpture gallery looking north

*June 6th, 2020 - thorvaldsen had assumed canova s place as the prince of sculptors
7 the reasons for the sixth duke s relative indifference seem to be connected with
his overwhelm ing passion for marbles and minerals and the ways in which a
sculptor could trans form these cold and inert materials to create warm flesh
colour and poetry his'*

'christopher m s johns

**March 22nd, 2020 - christopher m s johns born april 13 1955 is an american art
historian and the norman l and roselea j goldberg professor of history of art at
vanderbilt university who specializes in eighteenth century italian art decorative
art material culture and architecture he is the leading scholar on early modern
italian art and culture especially the relationship between art politics and'**

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concerns of the two most important sculptors of the early 19th century the great italian sculptor antonio canova 1757 1822 and his illustrious danish'

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'lost surfaces canova and colour oxford art journal

April 25th, 2020 - colour in marble sculpture and in canova s work in particular

can take three forms both separate and interconnected the colour and texture of marble itself which can vary according to its origin and the way it is worked by the sculptor coating of the marble which can vary from a manual toning of the surface then tinting to highlighting with flesh colour and dorures which are'

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April 12th, 2020 - Rezension in der kunstform david bindman warm flesh cold marble canova thorvaldsen and their critics new haven london yale university press 2014 isbn 978 0 300 19789 1 rezensiert von dorothy johnson school of art and art history university of iowa iowa city'

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